

University for Business and Technology in Kosovo

UBT Knowledge Center

UBT International Conference

2019 UBT International Conference

Oct 26th, 3:30 PM - 5:00 PM

From local to global

Kujtim Elezi

University of Tetova, kujtim.elezi@ubt-uni.net

Arbër Sadiki

University for Business and Technology, arber.sadiki@ubt-uni.net

Follow this and additional works at: <https://knowledgecenter.ubt-uni.net/conference>



Part of the [Architecture Commons](#)

Recommended Citation

Elezi, Kujtim and Sadiki, Arbër, "From local to global" (2019). *UBT International Conference*. 248.

<https://knowledgecenter.ubt-uni.net/conference/2019/events/248>

This Event is brought to you for free and open access by the Publication and Journals at UBT Knowledge Center. It has been accepted for inclusion in UBT International Conference by an authorized administrator of UBT Knowledge Center. For more information, please contact knowledge.center@ubt-uni.net.

From local to global

Kujtim Elezi¹, Arber Sadiki²

¹ Ass. Prof. Dr. Sc.; State University of Tetova, Faculty of Applied Sciences,
Tetova, Republic of North Macedonia

² PhD Candidate, University of Belgrade, Serbia

Abstract. The adjective “regional” attached to the word “architecture” implies that there is something special about the architecture of a particular locality, something that occurs nowhere else. It is obvious, therefore, that to know what is regional one must first know what is local. With the all-obliterating spread of Modernism in Macedonia, efforts which were made to highlight regional and local concerns were left without enough support to survive. In the early 1970s, few young architects from Macedonia found a medium to exercise their own kind of regionalism which allowed it to exist within the parameters of modernism. There are notable exceptions, for example the works of Boris Čipan, Petar Mulićkoski, Georgi Konstantinovski, Janko Konstantinov, Slavko Brezoski, etc.

The purpose of this research is to present at first the moment of architects’ involvement in presenting architectural heritage as a value on which the question of national identity can be raised. It is obvious that here we explore how architecture and architectural heritage can serve as the basis on which the image of Macedonian national identity will be created.

Secondly, the attempt of this research is to show the way regionalism emerged at different periods during the development of modernism in Macedonia. This includes presenting architectural approaches in borrowings and modifications made to country’s architectural heritage details in order to achieve regionalism in modern architecture in Macedonia. Finally, while presenting projects, it is clear that we deal with different variations of presenting regionalism, depending on the period of creation of modernism in Macedonia, and on the authors’ purpose of creating modern style - being close to internationalism, or being rebellious in the search of the national identity through country’s vernacular architecture.

Keywords: history of architecture, architectural heritage, Regionalism, Modernism, Macedonia.

Introduction

In the case of Macedonia, the question of identity and construction of national institution was very pertinent because the nation was never recognized before the founding of socialist Yugoslavia. That is why both identity and national(ism) (in)architecture were on the agenda of young architects and institutions in Macedonia in the early 1950s and 1960s. According to researcher Velika Ivkowska, “vernacular heritage includes both physical remnants of the past, i.e. the historic environment in the form of archaeological and architectural sites, as well as the non-material aspects of our living past, i.e. the intangible heritage as manifested in music, handicraft, religion and other rituals and cultural practices” (*ISVS e-journal, Vol. 3, no.2, December, 2014*). In the case of Macedonia, architectural heritage has been used to construct an important aspect of people’s identity and sense of place. The research foregrounds the important role that architecture plays in the process of construction of national identities, because the absence of a well-defined national identity for Macedonia provided a space for competing narratives to emerge.

Shortly after the war, the creation of modern architecture was not the only trajectory chosen by local architects. Along with the expressed concern of achieving a strong newborn state through modern architecture, local architects were also concerned about how architectural heritage could serve to the question of building the national identity. This concern did not take long. First Macedonian architects shared the opinion that architecture in public should be recognized as a national heritage, and even to serve for the protection of the newly created identity– the Macedonian identity. The second way, along with the creation of modernism in Macedonia, was the beginning of national identity fabrication and nationalism expression, all by putting architecture at the center of attention. Architects were committed to working in both academic and practical ways in order to achieve favorable outcomes. (works of Boris Čipan, Sotir Tomoski, Krum Tomoski, Dušan Grabrijan, etc.)

A search for identity and nationalism in architecture

Diana Petkova, in her paper *'The Concept of National Identity Revisited'* (2006), states that the problem of identity is a product of late modernity. More precisely, the same applies for national identity. It became an object of academic study in the last few decades. If the phenomenon 'national identity' appeared with the formation of the modern nation-state, or most probably in the transition from feudalism to capitalism, the concept and the problem of 'national identity' are products of modern times and their existence is predetermined mainly by the crises of national societies. Macedonia represents the case of being a newborn state founded under former Yugoslavia umbrella, which means that it needed to create and strengthen its national identity.

On the other side, Lawrence J. Vale in *'Architecture, Power, and National Identity'* (2008) shares his opinion about how a newly created nation [Macedonian in our study case] should begin to gain its national identity. He claims that visible symbols of national identity might take many forms, such as: flags, icons, coins, bills, flora and fauna and postage stamps. Works of architecture assume a peculiar place in this assemblage of national symbols. Architecture has often been used as a tool for promoting something that is called national identity, but many dimensions of this phenomenon remain unarticulated. National identity may be promoted through architectural heritage, if such a heritage is able to symbolically express the needs of the people, both spiritual and physical needs. To the nation, therefore, the spirit of an architecture is its most important, its most valuable and its most practical aspect. (Harris, 2007)

The initiative of creating national/architectural identity in post-World War II Macedonia resulted from a person with two occupations—an architect and politician, minister Kiro Georgievski—who was apparently well informed about the course of modernism in Europe. His brilliant idea was that architectural heritage in Macedonia should serve as the basis (core) for the creation of national identity and for this purpose he invited one of the most well-known theoretical architects of the time in former Yugoslavia, Slovenian architect Dušan Grabrijan, to research architectural heritage. In the summer of 1949, Grabrijan together with his three architecture students conducted a three-month research on architectural heritage by documenting, sketching and photographing most buildings of the time in different cities in Macedonia. It is worth noting the fact that architectural heritage in the period between the two World Wars, known in public by Kokan Grčev *'Architectural Styles'* (2013), as eclecticism or neo-classicism (national romanticism), would not be treated as an objective from which national identity in architecture would be gained. This developing culture was neglected and Grabrijan's interest on the 19th century vernacular architecture faded, which according to him was providing frequent motifs of national representation.

Vernacular architecture in Macedonia, as Grabrijan identified it during his research, was a product of the country's native soil, by embodying "the essential core of the nation" and "the soil of its peasant folks", criteria that should be important topics in the upcoming process of creating national identity in architecture. More significantly, as he would claim in his book *'Macedonian House, 1955'*, the vernacular

architecture in Macedonia represented a particular wisdom of buildings purified over centuries. Buildings of the anonymous master were seen as perfect expressions of simplicity, utility, practicality, constructional honesty, and conformity to local materials, climate, and resources: that is, the same basic qualities and criteria that modern architecture sought after. Comparing examples from houses in Macedonia with the ones from Le Corbusier, Grabrijan often concluded that modern architecture has emerged as a critical discourse by those wishing to replace fixed stylistic norms of classicism and academism with an empirical approach to design that had to be, by definition, responsive to local condition. Form would not be an a priori stylistic choice but a consequence of rational considerations of program, site, soil, climate, budget, and materials, just as it had always been with vernacular buildings or folk architecture. Therefore, Grabrijan states that, in its true spirit, modern architecture could not possibly be an “international style”; integral to its very conception was a profound contextualist and regionalist sensibility. The Macedonian house and its analogy to the modern works of Le Corbusier represent an example of that connection. (Fig.1-4)

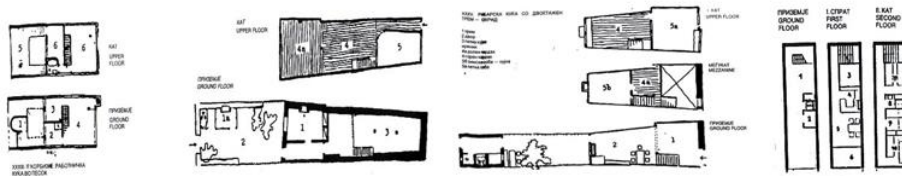


Fig. 1, 2, 3, 4. D. Grabrijan, comparing houses from Ohri and Le Corbusier's workers houses in Pessac and Barcelona. Details from his book “*Macedonian house*”, 1955, Ljubljana. Source: D. Grabrijan,

Speaking about the qualities of vernacular architecture in Macedonia, Grabrijan thinks that architects have much to learn about the lessons of the vernacular, which, it was argued, gave superb examples of rationality. In traditional architecture, all elements and materials were appropriately used, logical and functional, offering a source of inspiration to European thought and architecture. The new works of Macedonian architects should be considered in the same way that traditional (vernacular) architecture was considered. Grabrijan encouraged the study of vernacular traditions. In his book, he introduced the inherent connection between the modern architecture and nationalist passion for the homeland, giving examples from Macedonian vernacular heritage and Le Corbusier's work. ‘Architectural context (or locality)’ is the overall character of the light, air, sun, wind, topography, terrain, water, vegetation, hardness or mildness of nature, distinct quality of the night, and the mysterious ‘promenade’ of houses he visited. In his opinion, Macedonian vernacular heritage can play a major role in modern architecture. Grabrijan then praised the introverted character of the traditional Macedonian house with its cool and shady courtyards ‘open to starry skies above’ and “closed to the dust of the streets”. According to Grabrijan, Macedonia is idealized, and architects should be inspired to explore a pure aesthetics in the spirit of Macedonian vernacular heritage. For modernist architects, the cubic forms, plain surfaces and flat roofs of the new architecture found romantic justification in the poorer mud-brick traditions.

Like most of his colleagues, Grabrijan's appreciation of the vernacular was motivated by a distinctly modernist agenda. However, as an almost tautological corollary to their argument that modern architecture was ‘by definition national’ (because it was the most appropriate response to context), he proposed that the traditional Macedonian house was “already modern” (because it embodied precisely the same qualities that modernism sought after). The traditional Macedonian house, concluded Grabrijan, is remarkably similar to today's conceptions of the modern house. Ample windows and light, free plan, the emphasis on comfort over ostentatious display, conformity to the nature of materials, generous supply of terraces, garden and courtyard intimately linking the house with nature. Aren't these the same characteristics that we look for in

modern houses? We find all of them in the traditional Macedonian house. Le Corbusier might have been inspired by the Macedonian house. He lifts his houses upon stilts, reserving the ground floor for services, garage, etc., just like our storages, and he uses wide terraces above the ground, just like the chardaks (garrets). His windows are oriented toward the line of the view and the horizontal, just like our rows of windows. (Grabrijan, 1955)

Grabrijan concludes his research by stating that Macedonia possesses inexhaustible, impressive and surprising architectural heritage wealth which has served as an inspiration even to the brilliant mind of Le Corbusier in the creation of early modernism, and secondly, the Macedonian house has special characteristics that make it possible to distinguish it from oriental houses. Indeed, he concludes that the oriental house ended in Macedonia, and another typology of houses continues to evolve here, which have been borrowed as an inspiration for modernists in creating the modern. Grabrijan concludes, with a bit of reserve, that it is not certain whether Le Corbusier was in Macedonia (although later Le Corbusier's arrival in Macedonia reached myth levels), but the fact that he was in Thessaloniki is well known, and this city is only 4 hours far from Macedonia travelling by train. In short, Grabrijan thinks that the vernacular in Macedonia is the basis on which European modernism is built and it deserves recognition as such. While Grabrijan can be judged in his work more on the analogy relationship between the Macedonian house and modern architecture, the issue of nationalism in architecture was studied by another architect, Sotir Tomoski. In his work 'National Architecture' (1960), Tomoski pledges to clarify the importance of nationalism for the country and its architecture, and the approach that architects must take to create modernism in the country, always with a national connotation.

Clifford Geertz has observed that the leadership of a new state must face the difficult challenge of consolidating the identity of the "collective subject to whom the actions of the state can be internally connected". In other words, national identity must be fostered internally within each individual and among the constituent groups of the new state- rather than oppositionally. (Lawrence, 2007) Ernst Gellner goes further, namely in his 'Nations and Nationalism', he defines nationalism as a "theory of political legitimacy" which holds that "the political and the national unit should be congruent". In practice, most historians and theorists agree, that it has been nationalism that has brought about the existence of nations, and not vice versa. ('We have made Italy, now we have to make Italians'). National identity, in this view, is not a natural attribute that precedes statehood but a process that must be cultivated for a long time after a regime has gained political power. (Lawrence, 2007).

Speaking Geertz's and Gellner's language, Sotir Tomoski is more than convinced that 'political legitimacy' and 'national congruency' can be achieved through philosophical call to architecture, which is able to express every need of the society, and the one from Macedonia was seeking more than ever for the national identity. Tomoski argues in his writings that a national expression is the expression of consolidation. This is because a nation represents consolidated people. The purpose of national architecture according to him is further to unite people as citizens. Since the nation is essentially a symbol of a newly created state such as Macedonia, a national architecture must provide an image of the qualities the nation symbolizes. National architecture must evoke images of the qualities people desire. The nation needs buildings which hold up a picture of what their citizens would like to believe they are, that call their achievements to the attention of the world, that advertise their power. This is what consolidates citizens. This is why conquerors always build. That is why, Tomoski suggests that young architects must follow the pattern of their predecessors-the anonymous master that was able to construct a national architecture. (Fig. 5-9).

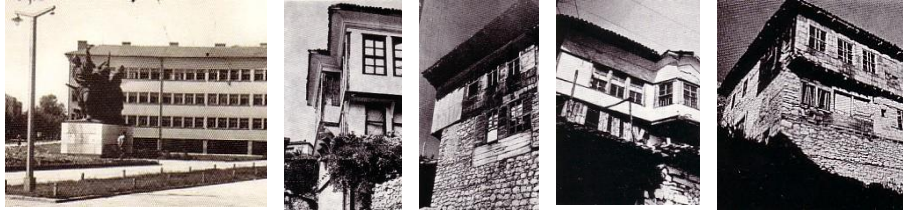


Fig. 5, 6, 7, 8, 9. S. Tomoski 'Women's gymnasium', Shkupi, 1939, houses from Ohri, details from Boris Čipani's book 'Old City Architecture in Ohri' (1955). Source: internet, B. Čipani.

As a result of the need to create spiritual values in their buildings, nations often look for a style derived from the buildings of some previous period-an important time in the historical development of the nation and hence useful as a national symbol. As a consequence, the national expression may likely result from the accident of time and place. Same as Dušan Grabrijan, Sotir Tomoski considers the architecture of the 19th century as the core from which architects should begin building the national identity in architecture. The new from the derivations from Europe, according to Tomoski, does not fulfill the national intention in architecture, even worse, they might be seen as a new modern way of colonialism. That is why, Tomoski argues, Macedonia must have its own national architecture-the so-called Macedonian architecture. According to him, for an architecture to be really great it must express the variety, freedom, expansiveness and love of the physical world that is the product of the nation-state. At the same time, it must provide an image of the qualities people want, to believe the expression of themselves and their nation, and that it unites them in a great national expression. Tomoski's way of searching national expression in architecture was later followed by other researchers, such as Krum Tomoski, Slavko Brezovski, Jasmina Hadzieva, etc. Theoretically, only few important steps were made, because now we can use Tomoski's words 'we have from where to begin' in order to make 'our national architecture'. Practically, his first architectural works do not show a very promising, idealized transformation of the modern into national (Macedonian) architecture.

From national to regional architecture

Boris Čipani, another architect, lecturer and publicist, in his work 'Old City Architecture in Ohri' (1955) takes a slightly neutral stance when it comes to the dose of nationalism that was required to be expressed in architecture as well. His judgment is that all of Macedonia's archetypal heritage, and he also refers to that of the 19th century which was considered to be (even called) Oriental, should not be treated in the narrow context, especially as a national one. He believes that in a slightly wider region than the borders of present Macedonia the same approach is faced in the creation of vernacular architecture, and this is because a wide region has the same characteristics in topography, climate, terrain, building materials, and taking these arguments into account, the anonymous master would not have been able to create anything different in each state separately, and above all this architectural creation in each state would be recognized as national creativity. We find Čipani as the first person to attempt escaping the dose of nationalism expressed in architecture, and the first person stating that regionalism must be taken into account in new architectural creations. No matter how early such an approach of Čipani is, it is of great importance because it represents a quick demand, because on the one hand the idea of nationalism in the country's architecture has been strengthened, and on the other hand such a requirement will

be in step with time, if the requirements of European architects for the concept of regionalism and its inclusion as an element in the creation of architecture are taken into account. Čipan explains that what we call “regional” in “architecture” implies more or less the fact that there is something special about the architecture of a particular locality, something that occurs nowhere else, and it is obvious, therefore, that to know what is regional one must first know what is general. We often discover that what at first seems to be regional is after all only the remains of what was once quite general. For Čipan, regionalism is a state of mind because a region promotes and accepts ideas. Imagination and intelligence are necessary for both. Otherwise ideas fall in a vacuum. According to him, a great region is a place rich in a mixture of minds, ambitions, imaginations, freedoms, natural resources, and fortuitous circumstances. In such a place, something will be born-something will happen. Creation is always a happening. Regionalism, as a source for invention, represents a return to the basics in architecture-a return to what is primal and elemental. It offers hope for a responsible and eloquent architecture, constantly renewing itself in service to society. Architecture responds to nearby and distant influences, both in time and place. Čipan’s research and collection of vernacular examples in Ohri led him to the conclusion on how local influences must be used to generate the local character in architecture, which has been called ‘regionalism’. ‘Regional’ architecture, claims Čipan, is the existing vernacular architecture of a region; it is the given built environment: sometimes it is not even recognized as architecture. “Regionalism” is the architect’s response to these regional architectures.

On the one hand, being aware of Dušan Grabrijan, then Sotir Tomoski and finally Boris Čipan opinions, and on the other hand, collecting examples realized on the ground, we conclude that regionalism as an expressed phenomenon in Macedonia can be categorized at least in two periods of time, between 1945-1963 and 1965-1990.

Regionalism between 1945-1963

This period of modernism in Macedonia is recognizable for the theoretical approach of some architects, like Grabrijan and Tomoski, in creating identity and nationalism in architecture. On the other hand, modernism is growing more rapidly on the ground, similar to the political establishment of the country. Hence, we deal with a situation of creating high level architecture by applying Le Corbusier’s and CIAM principles, according to which modernism in Macedonia gained at least several meanings: purified aesthetics of modernism, abstract expression, functional plan solution, rationalism, purity of form, an appropriate new form and physical representation of the idea for a revolution and freedom. The abstraction became the most obvious and the most logical strategy for representing the universality, still sufficiently to leave space for individual interpretations, a symbol of the post-war purification, as it carried the complex task of helping in the ‘war’ fighting the idea of creating a ‘national form’ in times when the concept of brotherhood, unity and equity needed to be put on solid grounds. This acceptance of functionality, the international style and the rational way of construction in times of low economic development fully matched the preferred manner of building in the country. (Deskovska, 2015)

In such a situation, regionalism as an expressed phenomenon in architecture belongs to the category known as ‘Modern (Ideological) Regionalism’. This is a type of Regionalism where architects study vernacular architecture as inspiration source. They were interested in justifying the tenets of their new ideology that architecture should be: utilitarian in its use of materials and technology; functional in its adaption to climate and site; and beautiful by relying on manipulation of mass and space rather than on surface decoration. Their interest in vernacular environment dates back to the creation of modernism in architecture in the early 20th century. Studies of vernacular architecture produced by architects in Macedonia have a number of common characteristics: a) the attempt to identify and record design elements of the environment, whether typical or unique, that are of interest to them because they illustrate the tenets of modernism. The elements that have been studied are: details of doors, downspouts of chimneys, interior and exterior spaces, and even streets and house complexes composing the fabric of an

entire community, b) discovering of universal and timeless ways of achieving architectural perfection, the confirmation of a new way of doing architecture without reference to the historical styles that had dominated Western architecture until that time, c) the objective was to demonstrate how architectural quality can be generated through the rational use of materials and by responding to climatic concerns, d) valuing the vernacular architecture as a source of inspiration for their own work as well as a corroboration of modernist theories of design. Vernacular architecture was perceived as being successful both aesthetically and functionally. It sets standards of architectural success. Indeed, architects considered vernacular architecture as having attained perfection in serving human needs and harmonizing with the environment, e) The pioneers of Modern Architecture emphasized the rational aspect of architectural design. Vernacular architecture was assumed to provide superbly rational responses to functional requirements such as available materials, climate and requirements of use. (Canizaro, 2007).



Fig. 10, 11, 12, 13. S. Brezoski, 'Residential Complex', Veles (1953), E. Mihevc, 'Hotel Palas', Ohri (1955), P. Mitkov, 'Hotel Astra', Ohri (1956), S. Tomoski, 'Center for disabled persons', Ohri (1959). Source: M. Tokarev.

Examples from the field show cases where vernacular architecture is philosophically treated and there are no signs of neovernacularism. Architects, through modern regionalism in their works, were looking for confirmation of ideological positions. Some of the key examples are Slavko Brezovski's 'Residential complex' in Veles, 1953, Edo Mihevc's 'Hotel Palas' in Ohri, 1955, Pantelej Mitkov's 'Hotel Astra' in Ohri, 1956, and Sotir Tomoski's 'Center for disabled persons' in Ohri, 1959. (Fig. 10-13). In all these examples we can see a great 'fusion' of the vernacular into modern ideology, an almost untraceable transformation of borrowed details from the vernacular. It seems that architects in the creation of the modern regionalism have perfected European preferences towards the creation of Internationalism in the new architecture. Abstracting elements from the past in order to derive building form from it constitutes what it's called "abstract regionalism". It is very difficult and fine line to follow. It mainly incorporates the abstract qualities of a building, for example, massing, solids and void, proportions, sense of space, use of light, and structural principles in their reinterpreted form. It also endeavors in bringing back to existence the cultural issues.

Regionalism between 1963-1990

After the earthquake of the 1963, Shkupi became an experimental model of the UN. Based on Kenzo Tange's master plan (1965), Shkupi would experience a new cycle of urban transformation and an opportunity to think over the new structures and city tissue in accordance with the latest architectural paradigms. The new established collection of valuable and sometimes outstanding architectural buildings, mostly concentrated in the heart of the city center, but also dispersed within its tissue, would further define and strengthen the modern identity of Shkupi. From Shkupi, the model of making new architecture was spread around the entire country. The power of change in the architectural creativity becomes apparent in the next presentations that clearly show the desire for dominance and monumentality of the heavy, the static, rudely expressed even

through the surface materials of the building. These are buildings inspired by Le Corbusier with 'beton brut' on the surfaces of which we can see the 'sincerity' that is expressed in the structure and the material, one of the definitions of Brutalist architecture.

Under the pressure of creating Internationalism in architecture, architects in Macedonia were able to raise the issue of returning the national to architecture. The vernacular again provided frequent motifs of national representation. A very important step further to this direction was the one of 'imaginary founding' of the so-called "The Ohri School" that was a tentative category proposed by the end of the 1970s to capture the architecture built in regional Macedonia. New buildings should make distinct break by referring to Ohri's notable architectural heritage. The Ohri House was taken for granted: it had completed the case. This idea points to the multiplicities of modernism and their entangled histories with critical regionalism. Newly designed structures were about to articulate a different canonical question: at what point can shifts in architecture be identified collectively? The "Ohri School" is signified through the cultural geography of Ohri, but it does not signify the Ohri region specifically.

Regionalism expressed at present in modern architecture belongs to the category known as Experiential (Aristotelian) Regionalism. In contrast with the earlier approach (1945-1963) of Macedonian architects who looked for confirmation of ideological positions, now the architects' approach is to identify and present the experiential qualities of regional vernacular architectures. The qualities sought for study were those that conveyed a sense of well-being and heightened the social interaction of the inhabitants, such as human scale, great views, opportunities to gather in small groups, and visual variety. The experimental approach discovers formal properties of the built environment and represents it with the same tools as those used by the modern architects. Regionalism resulting from this 'experiential' approach is an extension of modernism. Experiential regionalism is based on an interpretation of the vernacular through the poetic sensibility of the architect. While it is more significant than the nostalgic re-creation of folkloric regionalism, and greatly expands the scope of modernist regionalism, experiential regionalism has limitations.

The first examples of an epic transition from the vernacular to international modernism through poetic interpretation are Petar Mulićkoski's 'Ossuary Monument', Kavadarci (1975) and the 'Government Building' in Shkupi, (1970). The psychological and emotional sense of radical transformation from the vernacular to the modern of 'beton brut' is clearly seen here. (Fig.14-17)

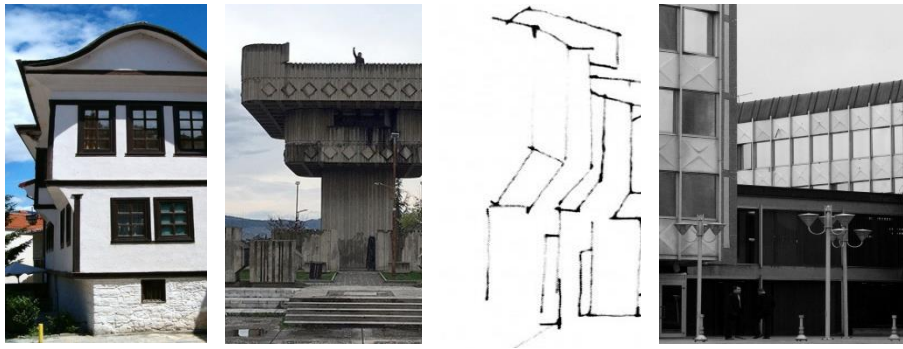


Fig. 14, 15, 16, 17. A house from Ohri, P. Mulićkoski 'Ossuary Monument', Kavadarci (1975), Mulićkoski's sketch of Ohri's houses, P. Mulićkoski 'Government Building', Shkupi (1970).

Source: M. Tokarev.

There is a number of buildings that show the inspiration from the vernacular both through the architectural promenade borrowed from Ohri houses and through the ornament, which is now expressed on the surfaces of the new buildings. Such examples are the interiors and decorations

of the University Library facade (1967-72) in Shkupi also by Petar Mulićkoski, as well as the building of the MASA [Macedonian Academy of Science and Art] (1973-76) by Boris Čipan in Shkupi, (Fig.18-21). An expressive approach, or better said an experiment with philosophical treatment of geometry and emotion, comes from Georgi Konstantinovski with the ‘Razlovec Uprising’ monument (1979) in Delćevo, (Fig.22).



Fig. 18, 19, 20, 21. P. Mulićkoski ‘University Library’, (exterior&interior) Shkupi (1972), B. Čipan ‘MASA’, (exterior&interior), Shkupi (1976). Source: internet, M. Tokarev.

The ornamental treatment as an experiment of the 1970s continues in the works of Janko Konstantinov, as in the Medical High Schools (1973) and the Telecommunications Building (1974) in Shkupi, (Fig.22-23). The ornament seems to have been chosen as a way of connecting with the vernacular for inspiration, and its use for experimentation in creating modernism leads to the philosophical treatment of the inspirational goal towards its final realization with a dose of mysticism present in the works. Such an example is the activity of these authors in the early 70's. After all, there is an approval for treating vernacular architecture as a national element used by architects towards the noble purpose-creating nationalism, although this is still seen as an experiment in modern architecture.



Fig. 22, 23, 24. G. Konstantinovski ‘Razlovec Uprising’, Delćevo, (1979), J. Konstantinov Medical High Schools (1973) and the Telecommunications Building (1974), Shkupi. Source: M. Tokarev.

We find the attempt of expressing the dominant ego of the vernacular in the new architecture in the construction of the ‘City Trade Center’ (1973) by Živko Popovski in Shkupi and ‘Pensioners House’ (1973) in Ohri, and even from Kiril Muratoski and Mimoza Tomić in the ‘Ethnographic Museum’ (1976) in Shkupi, (Fig.25-27). Now, architects are clearly looking for a breakthrough in presenting details with which the identification of the vernacular as a source of inspiration is beginning to be more obvious. The architecture of these buildings begins to reduce the nuance of internationalism by increasing the demand for the national. Such examples are the buildings by Marko Mušić in Manastir, the ‘Cultural Center’ (1980), then Kiril Muratoski, V. Nikoloski and I. Gerasimoski in Tetova with the ‘Cultural Center’ (1970), A. Nikolski, I. Pulejkov, M. Pretković

with the 'Motel Makedonija' (1982) in Veles and Trajko Dimitrov with the 'City Pool Mladost' in Shkupi (1978), (Fig.28-31).



Fig. 25, 26, 27. Ž. Popovski 'City Trade Center' Shkupi, (1973) and 'Pensioners House' Ohri (1973), K. Muratoski and M. Tomić in the 'Ethnographic Museum' (1976) Shkupi. Source: M. Tokarev.

It seems that the power of international style, the creation of architecture under the fever of Japanese brutalism and metabolism will soon reach a culmination. Exceptionally good works were created, and the artistic world of Macedonia was proud with this. However, it seems that the desire for strong nationalism in architecture was not extinct because it did not even appear to be present in the works of the two periods we consider in this research. In both periods discussed so far, it turns out that internationalism was far too dominant in the creation of architecture, which would have to change. Architects are aware of the need of trying to create an architecture in which, above all and before internationalism, the national element should be present in architecture. Such an approach was known as 'self-recognition'. In architecture, the regionalism to be created now is known as Folkloric (typological, platonic or 19th century) Regionalism.



Fig. 28, 29, 30, 31. M. Mušić 'Cultural Center' (1980) Manastir, K. Muratoski, V. Nikoloski and I. Gerasimoski 'Cultural Center' (1970) Tetova, A. Nikolski, I. Pulejkov, M. Pretković 'Motel Makedonija' (1982) Veles and T. Dimitrov 'City Pool Mladost' (1978) Shkupi. Source: M. Tokarev.

Here we have once again the case when (folklorists) architects have suggested using folk architecture as a source for developing national architectural styles to be taught at national universities. The result of examining regional vernacular architecture from the folkloric perspective is a regionalism which tries to recapture a certain period of the past, presumed to represent a timeless reality. It is a revivalist regionalism which tried to construct an iconic image of presumed regional archetypes, thus generating a neovernacular architecture. In neovernacular architecture there is an attempt to re-create the architecture of the past. The quality of the buildings attempting to present the past can vary. However, what gives legitimacy to the design, according to this approach, is how well it evokes the regional archetype. The use of older materials and building methods is thought to lend more authenticity to new buildings, according

to this approach. New technology and materials are used reluctantly and only if old materials are prohibitively expensive. Furthermore, when new technologies and materials are used, they are concealed in an effort to deny their presence. (Canizaro, 2007).

The first buildings that improved the turn in using vernacular architecture in order to create the 'image' of the new/old came from Sofija and Margarita Hadzievi in Ohri, 'Letnica Restaurant' (1972), Slavko Brezoski 'Hotel Neda' in Galićnik (1976-80), Kliment Zarov with 'Hotel Inex' in Ohri (1971) and Pantelej Mitkov 'Hotel Desaret' in Ohri (1971-73), (Fig.32-35). Other examples improving such a turn in using vernacular architecture are Teodor Paskali's 'Hotel Biser', Struga (1970-74), Slavco Vrencovski's 'Public building SIZ' in Kruševo (1977) and Tihomir Arsovski's with his shopping mall 'MOST' (1977) in Shkup, (Fig.36-38). The articulation of vernacular architecture details is evident in these constructions that are used without hesitation in new creations. Folkloric regionalism seems to work because the created 'image' is clearly evident and presents a direct link to the not too distant past of the country's architecture.



Fig. 32, 33, 34, 35. S. and M. Hadzievi, 'Letnica Restaurant', Ohri (1972), S. Brezoski 'Hotel Neda', Galićnik (1980), K. Zarov, 'Hotel Inex', Ohri (1971) and P. Mitkov 'Hotel Desaret', Ohri (1973). Source: M. Tokarev.

Other examples of such a similar attempt of presenting national architectural folklore are the buildings of Ljubica Nikolski with her 'Residential building' in Shkupi (1977), (Fig.39) and Alexandar Smilevski, Ljubica Nikolski 'Day care center Astibo', Štip (1978), then Trajko Vasilev with 'Hotel Montana' in Kruševo (1973). Dragan Krstev's 'Sport Center May 25', Veles (1977), Vera Qoseva's 'Hotel Panorama', Radoviš (1974), (Fig.40-43) and Todor Paskali's 'Hotel Belgrade', Struga (1989) (Fig.44) clearly present details of local vernacular architecture in the new architectural treatment. Not less identical is the situation with the buildings coming from Jovan Stefanovski-Žan and Liljana Kik with 'House of Merchants', 'Old Bazaar' Shkupi (1991), Sotir Šundovski with 'Hotel Molika', Manastir (1989) and Paraskeva Grebenaroska and Danail Jančulev with the 'Residential Building', Prilep (1991), (Fig.44-47).

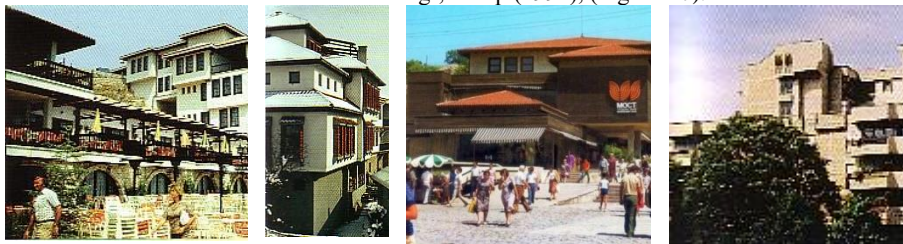


Fig. 36, 37, 38, 39. T. Paskali 'Hotel Biser', Struga (1974), S. Vrencovski 'Public building SIZ' in Kruševo (1977) and T. Arsovski Shopping mall 'MOST' (1977) Shkup, Lj. Nikolski 'Residential building' in Shkupi (1977). Source: M. Tokarev.



Fig. 40, 41, 42, 43. A. Smilevski, Lj. Nikolski 'Day care center Astibo', Štip (1978), T. Vasilev 'Hotel Montana' in Kruševo (1973). D. Krstev 'Sport Center May 25', Veles (1977), V. Qoseva 'Hotel Panorama', Radoviš (1974). Source: M. Tokarev.



Fig. 44, 45, 46, 47. T. Paskali 'Hotel Belgrade', Struga (1989), J. Stefanovski-Žan and L. Kik 'House of Merchants', Shkupi (1991), S. Šundovski 'Hotel Molika', Manastir (1989) P. Grebenaroska and D. Jančulev 'Residential Building', Prilep (1991). Source: M. Tokarev.

Conclusion

In Regionalism, as a dimension of architecture, the past informs the future. We have discussed three approaches in the study of regional vernacular architectures and the impact they have upon regionalism, depending on the assumptions they make about the nature of vernacular architecture and methods for studying it.

Folkloric and ideological (modernist) regionalism is insufficient to address the issues of memory in architecture, and may even be counterproductive. Experiential regionalism is of far greater value. However, as Frampton states, it is not only the conscious cultivation of roots, but also the underlying rationality of the work and the collective process that produced it, which contributed to 'its expressive form'.

In the case of Macedonia, Regionalism, more rather than culture in architectural expression, has been used as the core on which the question of national identity has been raised, even in architecture. This, during the period between 1945-1963, did not provide the expected results over the national architectural identity, not that architects were not capable of proving it, but because the influence of internationalism on architecture was extremely strong, and regionalism created over vernacular (national) architectural research had more philosophical treatment. This Regionalism, if we were to 'identify' or categorize it, would be known as 'Regionalism of restriction'.

However, the conclusion for the second phase, 1963-1990, is that during this period architects found the courage to exploit new circumstances in creating the modern with which they were able to use the elements of vernacular architecture as an 'incentive' to create modern architecture, with a return to the old one. The experiment part encouraged local architects to research even more vigorously to bring out more subtle examples to light to present what vernacular

architecture could do well– the folklorization of architecture– even when it was created under the umbrella of modernism between the 70s and 80s.

Architectural examples of the last decade show that even nationalism as a phenomenon required for decades by Macedonian architects now has a significantly more prosperous expression, it is more convincing that the national aspect has dominated architecture, and that Macedonian identity can be read from it. This, under the narrow sense of the country's borders, is known as 'self-recognition', while in professional terms it is known with the term 'Regionalism of Liberation'.

Whatever the purpose and the approach of the search for regionalism in Macedonia's architecture is, I think that architects managed to at least convince the public, if not strongly about the Macedonian nationalism in architecture, then they strongly and convincingly did it with the way how architectural heritage of the past can become an element of study of the architectural creativity of the present, which unfortunately Kosova failed to do the same time, at least not in quantity and in an organized institutional form as the Macedonian part in Macedonia.

References

1. Čipan, B. 'Old City Architecture in Ohri', Skopje, 1955.
2. Deskovska, A. 'Arhitekturata od periodot na postzemjotresnata obnova na Skopje-vrednosti i sostojba vo ramki na sovremeniot kontekst', Univerzitet "Sv. Kiril i Metodij", Skopje, 2015.
3. Grabrijan, D. 'Macedonian House', Ljubljana, 1955.
4. Grčev, K. Arhitektonskite Stilovi vo Makedonskata Arhitektura od krajot na 19 vek I periodot megu dvete svetski vojni. Institut za folklore "Marko Cepenkov", Skopje, 2003.
5. Ivkowska, V. 'Re-inventing Vernacular Settlements for Tourists: Can the New Macedonian Village Represent True Vernacular Traditions?', ISVS e-journal, Vol. 3, no.2, December, 2014.
6. Harris, H. Hamilton, 'Regionalism and Nationalism in Architecture', p.63, at Canizaro, Vincent B. 'Architectural Regionalism, Collected Writings on Place, Identity, Modernity and Tradition', Princeton Architectural Press, New York, 2007.
7. Pavlides, E. 'Four Approaches to Regionalism in Architecture', p.157, at Canizaro, Vincent B. 'Architectural Regionalism, Collected Writings on Place, Identity, Modernity and Tradition', Princeton Architectural Press, New York, 2007.
8. Petkova, D. 'The Concept of National Identity Revisited', Aspects of Intercultural Dialogue. Theory. Research. Applications. ed.by Nancy Aalto and Ewald Reuter, 2006.
9. Tomoski, S. 'National Architecture', Skopje, 1960.
10. Vale, Lawrence J. 'Architecture, Power, and National Identity'Routledge, London&New York, (2008).