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Short Scientific Article

IMPACT OF THE SOCIAL TRAUMA OF THE CITY AND ITS ARCHITECTURE¹

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Abstract Trauma is deeply disturbing and stressful experience which often leaves further consequences. Social trauma is also a tense frustrating experience, that refers to a larger group of people in a specific place, city or country and leaves deep scars in the community. It can even become an element of identification of that community. The city and its architecture are the product of the way of life of its inhabitants/citizens, their habits, culture and traditions are clearly legible in the urban morphology. Every major social event is an important piece of the big picture of the city. Social trauma can identify the city, completely demolish it, and determine its future development. Accidents that are of large scale leave a strong mark on the genius loci (the spirit of the place). However, the architecture is not just a passive reflection of social events or the culture and tradition of the people, but an active tool in the creation of certain required values in the society. After certain period of time, after recovering from trauma, it can be started over literally with building/rebuilding of the city (from its grounds) and the social relations in it, or a renewal of a flattened, but this time in a slightly different dimension. Through proper use of architecture, certain social trauma can be transformed into places that evoke the past and bring hope, will and optimism for the future.

Keywords: social trauma, architecture, city

Social Trauma

The word "Trauma" comes from the Greek word "trum" which refers with its meaning to physical harm or injury. The modern term appears in 1860 and for the first time it is used as a term to explain the psychological instability of people that survived a train accident. Since then the term is used more and more often. A trauma represents a deep and stressful experience, which leaves subsequent consequences. People feel the fear of death, they are afraid for their own safety or even survival. Public (social) trauma is a disturbing experience that happens to a bigger group of people, a certain place, city and/or state and leaves deep scaring to that community. Social traumas can be caused by natural factors

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or political, economical, ecological and/or cultural crisis. Creating of any kind of crisis with greater proportions on a community is a prerequisite for the occurrence of a social trauma.

According to Jeffrey Alexander the stories that we retell are a big indicator for the society that we live in. The narratives and shows on traumas are a new phenomenon that is connected to modern society. "

A cultural trauma appears when the members of a community (a collective) feel that they are an object or that they are exposed to some awful event that leaves great marks on their joined (collective) consciousness, the memories of this event changes their future identity on a fundamental and irreversible manner".

A cultural trauma is principally an empirical and scientific term that refers to the new and causal relations between previously unconnected events, structure, perception and actions. Social group, nation and sometimes the whole civilization, with the construction of the cultural trauma calls upon and acknowledges the existence of human suffering and because of this incorporates significant responsibility to it. The process of experiencing a trauma can be understood as a sociological process that defines a painful injury sustained by the community, the claim of the victim and the taking of responsibility for the committed act. The measure to which the trauma is experienced and its idea and representation, is the exact measure for which the collective identity would be altered. This questioning of identity, leads to a new search for the collective past, because the memory is not just a social and changeable phenomenon but also it is deeply connected with the current experience of oneself. The identities are constructed uninterruptedly and are kept not just by facing the present and future but also with the reconstruction of the previous life of a certain community. The collective identities and multilayered traumas are connected collectivity and have a culturological significance. The trauma does not appear naturally, but with human interpretation and narration. For a bad event to turn into a trauma productive, powerful and convincing social structures and cultural narratives are required.

Getting over the trauma is not even remotely connected with the resurrection of memories but with creation of new ones, we can observe this through the city Architecture and the reconstruction of demolished places.

Collective Memory And Cities

The city phenomenon shows the successful human strategy for survival, through population increase and transforming that process into an advantage. The city becomes a important formation and it is manifested in the outside world

through the success of its inner coherency, symbiosis and connection. The city for its inhabitants becomes an identity, an object with its own identification in the social collective. It is an expression of collective structure based on cooperation with the community and as such has an effect of life importance for the community. The city developed over time with the trust and investment of generations. It represents a result of constant transformation, it is developed by the constant and current and it is adjusted to conditions and circumstances which change with time passed. The forms in the city, have a certain universality to them and solidarity that makes them a part of the collective consciousness, through which the city maintains its diversity and helps find different solutions for them.

Aldo Rossi in his work "The Architecture in the city" says that the soul of the city becomes history, a monument connected with the city walls, a decisive and at the same time commanding ability of memory. In "La Memoire Collective", Halbwachs wrote:

"When a certain group of people is occupy one space, it changes the space according to its idea but at the same time falls under and adjusts to the material conditions that are opposing. The group closes in the borders which it itself created. The picture in the middle, of the firm relations that that group possess, using them it gains an important role in the impression that the group creates for itself".

The city represents the collective memory of the people and the memory is connected to certain entirities and places. It is the locus (place) of the collective memory. This relation between the locus and the city becomes a formed show, Architecture, landscape and at the same time with the existence of the new works, the old works become part of a memory. So, the great ideas take over the history of the city and shape it. The collective memory transforms the existing space into a work created by the community, the metamorphosis is always conditioned by the materials which are given and which always oppose this act. The difference between the Architecture of urban entirities and Art which exists by itself is the fact that even the biggest monuments of Architecture are closely connected with the city. History says that, through Art and through the works of Architecture which represent a voluntary expression of power or in the name of the state or in the name of Religion. Symbols of whole nations, civilizations and epochs are described through the sum of their Architecture and the circumstances under which they exist. The collective nature and characteristics of urban structure are located the same as the urban form. The memory, inside this structure represents the city conscious, it is all about the acting in the rational form whose development is consisted of clear indication to Economy and Harmony, something that is adopted since before. The manner of realization and the manner of interpretation are dependable of time, culture and

circumstances but these factors together define the manner. There are certain areas in which the difference between the urban whole cannot be explained if you don't take into consideration their appearance and aspiration towards a preordained characteristic.

This meaning of History, as a collective memory, understanding as a relationship between the community and the place and idea for it, enable the importance of the urban structure to be understood, its characteristics and importance in the Architecture of the city which represents the forms of those characteristics and the principle of representation both as an event and a form simultaneously. Such unity between the past and the future is inside the idea itself for a city that overwhelms just like the memory overwhelms a person's life, and in order for the idea to be made, it has to shape reality and at the same time shape itself in it.

Collective Memory and the Creation of Urban Structure

It is fundamental for a city to be seen as an ensemble of different instruments which are equally attuned for a concert. The basis for this has been created over a long period by the cultural, sociological and architectural contemplation and urban planning, marked by the relative constancy and vivacity. This is the only manner in which surroundings are built that can provide a communal matrix of living that helps develop its own identity both with form and content. We must understand the way we acknowledge things, how we think and communicate in order for us to create a city that will last for the future.

After the catastrophes and traumas of the First World War, the new Bourgeois society dismisses the old structures and creates new concepts, which they consider worthy of the new world. This is manifested in the new Architecture and Modernism, the work of Le Corbusier, which calls for an Architectural revolution and sets postulates according to which, future buildings should be built upon. International style that is rational and functional, without unnecessary decorations is the result of these new modern thoughts in Architecture but besides all this it still faces critique for uniformity and unrecognizability.

In order for an adequate manner of creation of urban elements or Architecture, especially in political turmoil, changing of regimes, modernization or simply any trauma of the society a previously made observation must be made. We must understand in which way a person notices, perceps, how a person creates a memory and how he recollects a memory in order for the newly built objects to correspond to his spirit, esthetics and needs.

A basic need for a person is to find shelter in the natural elements, depending on the weather and climate conditions to which he adapts for occupancy. Firstly, this shelter needed to provide a literal roof over the head for night time conditions and that led to the creation of a structure - a house. If we follow this idea, it leads us to a group of buildings, a settlement of buildings that use symbiosis and their proximity. The networks between the buildings are build for the transfer of traffic, energy and to connect the settlements in a system of a setting made for cohabitation. This intervention on the landscape through buildings forces people to claim possession, to mark a specific territory for the use of that space for cohabitation with physical markings. This territory becomes a cultural landscape that relates specifically with the way of life of its occupants. Human interventions on nature can be taken as a mark of life on a landscape. This marking refers to all aspects, it shapes the character of the landscape and the surroundings, the city takes its specific form and typology of objects and comes to a point of processing of floors, plants, objects and the way of life is portrayed in different forms through which we can read the work people do and how they coexist.

Life passes fast and can be only saved in a memory, and the buildings we leave behind surpass the human life. According to what is built, the style of life or an era, remains legible even after the passing of the people that built and inhabited it. The objects are a medium for the memory of human culture. We interpret the perception which we receive through our senses based on our memory. Our life experience gives us a way of decoding the data that we percept and to put that data with a wider context. The process of conscious processing of perception is firstly an internal process - we are capable of connecting our emotive perceptions with reality when those perceptions remind us of something. We compare our perceptions with the memories and in that manner we form a unique individual picture of reality. Doing so, we use our human ability to immediately analyze that which we percept as essential. Through comparison with our past experiences, we examine what is the same and what is different and we borderline the connections between the aspects derived from experience, the formal similarities and the analog content. We recognize and interpret the new situations through comparison of the aspects of what is already known. This is not a simple retrospective way on seeing, but our power of association opens our eyes to a wider view from that which is new.

The design starts with the place and contextual observance of territory. Its specific history and the present are processed and conclusions are derived, the place is processed for what is essential, it is crystallized and the ground is set for work. The cultural conditions and the background of events in society are followed. Architecture is a cozy, utilitarian object that carries meaning and esthetic structure.

The perception of our surroundings is a life process, an autodidactic process which constantly is renewed and adjusted to the specific situations. It comes from the personal memory but also takes part in the collective memory of the society surroundings. We can follow up on Adolf Loos on this matter as he states: "*...In order for us to engage the rest of the world in our work, we need firstly to look into the collective consciousness. Only then our ambitions would be noticed by the collective.*"

When we start the creation process we go through a process of constant recollection. Memories are often praised and biased, they change together with the person and are dependable on the biography and experience. The memory is never identical with the original on the contrary it is analog. It changes or joins with different projections of itself, creating a new virtual reality. In the memory the form develops further, it is refreshed and reinterpreted. It is not reproduced in that condition but through memory the complex connections with the original form are kept. It leads back to the original, its origin and it is selective. The perception on Architecture is under a strong influence of memory, it calls upon that which has previously happened and has been built.

A work made with a specific intention carries the form different from the form of the functional characteristics. Form carries meaning that shows its culturological content. It also expresses, aside from the information for what it is used, the meaning of its effects, the social use, the social meaning and many others. Usually the figurative meaning are clearly set in communities and allow us to call upon them only once. Often the content is more meaningful, one meaning hidden behind the other, their importance relies on context. On many occasions, we are not completely sure of the original source of the form but if it doesn't exist we feel a void of its presence.

When buildings succeed in creating connections between the topography, urban and cultural context over their expression and form, they become integrated with the already set meanings. This is embedded in the collective conscious and increases their transparency, it makes them less self distinguished and self explanatory. We recognize the formal vocabulary and we can give it meaning. It is similar with the case of Languages: we give words meaning, we use universal grammar and we can communicate. If we understand the meaning of form, we can use form as a communication content as long it is a part of the collective values system.

The esthetics is looked upon as a function of the collective perception which can change over the course of time depending on the social conditions. Some combinations of colors which were distasteful for the generations before us, now are widely accepted and are a part of the collective esthetic understanding. Previously, the combination was unknown and it couldn't have fit

in the fashion grammar. The change of our idea on fashion forces this combination more frequently and integrates it in the collective conscious, making it known and possible.

We stop noticing known things with which we run into on every day basis and we even ignore their existence and looks - e.g. the shops on the way home from work. We only remember the most impressionable ones but if a shop closes or a house is being demolished we will instantly notice. A difference appears between what we are used to see and what we are looking at, at the moment, this difference invades the consciousness and that causes for us to pay more attention to it. The margin for difference is variable, the bigger it seems, the more obvious its influence will be. The more it sticks out, the more it annoys us and the more it becomes an interference. We must note that, while the first strategy is to come to certain recognition point, there is a risk that the obvious can interfere with the intention. In the end, the contrast may be unnoticeable and can be spotted from the second or third glance. With the subtlety of the differences a multi-meaning appears and because of this, it forms poetry.

The basis for a permanent design is often the solution for urban, architectural and structural thinking. Archetypes form the basis, but if there isn't any development on the basic structure, the design will stagnate along with it and will remain stuck with the already existing and known. If we give to the obvious variables different aspects with which we can connect, we widen the range of its meaning and we form multiple meanings and we create multi-layers. But reinforcing different layers of meaning we can secure the energy and create conditions for the object to go through changes throughout time. Even if under conditions that cause change, the design is capable of a response to the given questions. The effect is compared to the human genome, that, as a whole contains all the important information which we require in order to survive but any part of those superior information can become of absolute importance as time passes. That information secures the survival of all living beings for a long time to come (future).

The process of layering the recognizable aspects over the known, not just creates multi-layers with respect towards the content but also as it is previously described in this text, helps sharpen our point of view towards the known through the introduction with the colliding. By placing the obvious in perspective, we can see their essence and concentrate for that which is fundamental for them.

The latent insecurity in the manifestation of meaning can contribute to the consciousness acceptance of one/two in culture which are reflected when the essential is exposed. In these oscillations we can see the abovementioned quality of openness which is visible in the collective urban planning. The indetermination allows for variations of meaning to appear which are relevant.

Social Trauma as Part of The City Identity and Re-Creation Of City - Skopje 1963

"The real city dies standing, it doesn't live kneeling. Often the death of cities is just an oversight, a moment before the rebirth out of ashes. The cities geographically lie in certain countries, and more often, in its vastness, they belong to humanity and everything which is under the flag of solidarity."

Skopje has a long and turbulent History, the numerous intertwined architectural elements from different epochs, traditions and cultures stand witness to this fact. A typical city from the Balkans with layers of different society systems a city that throughout history, was the target for catastrophes such as : floods, earthquakes, wars and fires.... Part of these traumas became a inseparable part of the city's identity. After every destruction, Skopje is rebuilt on top of the ruins and is prepared for the new time that comes with accordance to the spirit of the said time and the needs of the citizens. Not one historical epoch can erase the traces of the previous one, all it can do is accept it, show respect towards it and upgrade itself using their basis.

Unfortunately, Skopje still hasn't learnt this lesson despite its turbulent history. Every newly elected political system, rebuilds Skopje over and over, paying no attention to what is already built, but as much as we try to ignore the past, it is etched in our collective consciousness and memory and the hard, material evidence of architecture are there to remind us of this.

In the middle of the twentieth century, large scale catastrophes hit Skopje and change its morphological appearance. In November 1962 there is a flood and on the 26th of July 1963, at exactly 5 o'clock and 17 minutes, a high magnitude earthquake threatened to destroy all life in Skopje. It was the biggest earthquake recorded in Europe in the past 60 years, there were 1.070 casualties, 2.900 injured from which 1.110 suffered heavy injuries. In the city, for a moment all life stopped. The telephone, telegraph, electric and other networks were interrupted.

After Second World War, Skopje as the Capital city of SR. Macedonia starts its development, but the continuity of building and planned development are interrupted by the earthquake and changes the whole urban concept. The building infrastructure is 85% destroyed and numerous public and cultural institutions are almost completely in ruin.

A discussion was started for the future of the city and whether it should be reconstructed or not. The most extreme ideas for its abandonment and building of a new city on a different location which was far from the epicenter didn't come to fruition and the citizen of Skopje once again rebuilt Skopje on top

of its historic roots, as an upgrade of its rich past and bright future. Key reasons for the rebuilt were the many previous destructions of the city and its endurance, the desire and will of its citizens to build a bigger and better city than before and the enthusiastic spirit of Yugoslavia that was predominant at that time which celebrated the idea that everything can be overcome with work and solidarity. The executive committee of the Central Committee of the union of Communists of Yugoslavia and the Plenum of CK CKM have decided: " *Skopje still remains the Capital of SR. Macedonia and as such it should be rebuilt and developed on the same position*". After the catastrophic earthquake, Skopje has turned into a city of solidarity, a cosmopolitan city.

The catastrophe has brought many problems which immediately started to resolve, thanks to the concern, help and solidarity of other cities, countries and the United Nations have appealed to the world for assistance for Skopje and its town-urban planning.

Table 1. Experts from all republics build 18 temporary installation settlements around the city in ruin. The Yugoslav construction operative has built the following settlements:

Settlement:	Country	citizens:
Drachevo	SR. Serbia	20.000
Madzari	AR. Croatia	15.000
Butel 1, Gjorche Petrov	Bosnia and Herzegovina	10.000
Lisiche	Montenegro	10.000
Vlae	SR. Slovenia	5.000
Taftalidze 1, Taftalidze 2, Vodno, Przhino	SR. Macedonia	20.000
Kozle	Belgrade	5.000
Aerodrom	YNA	10.000

As the first stage in the process of rebuilding, the directions for manufacture of a program for spatial plan for development of the city with accordance to the catastrophe, the shortage of the previous city-urban plans and with accordance to the following goals:

- The rebuilding to be performed in a manner which will secure development of the city, and at the same time install security in the lives of its citizens a sense of security and peace.

- The city-urban planning needs to provide enough contemporary solutions, which are in accordance with the real possibilities of Yugoslavian

economy. In the design, domestic and foreign experiences shall be used, with the clear tendency Skopje to keep both national and historical characteristics of a Capital city in SR. Macedonia.

- All of the objects that represent and carry material, architectural, historical or some other value shall be restored. Special attention needs to be dedicated to the reconstruction of the culturally- historic monuments;

- An organization for the city needs to be supplied that will secure the future development of the city, which with its own projections will move from the factor that the material possibilities of the citizens of the city should advance with a increased tempo;

The second phase of the activity for determining the closer directions for the spatial development and city-urban planning lies in the firm production of the preliminary spatial plans.

The production of the definitive Basic city-urban plan for the city of Skopje is the last phase of the complex task of urbanization of Skopje and the perspective for its long-term spatial development, with the planned stages in 1975, 1981, for 350.000 citizens and in 2000 for 700.000 citizens.

The basic city-urban plan, adopted in November 1965, is produced on the basis of the previous research studies and new studies in depth research in different fields. In entirety foresees the future development of the city through the bordering factors of the Skopje valley, the standing and future economic condition in relation to the outside factors, the industrial, administrative, cultural development and the development of the social functions, the housing and condensation.

The produced long-term plan for Skopje up until 2000, foresees large block of flats zones, development of industry and other construction zones for future economic development, zones for mass and active recreation and firm contemporary solved traffic system of roads and train tracks. Basically, the concept emphasizes the development of blocks of flats by in three directions with which the west, north and east flat block region starts to form, for which a solution is found as independent functional totality in the organization scheme of the city, with its own district centers and support functions for the citizens' needs. This flat blocks districts, are separated into smaller flat-block units with their own subunits, that contain with itself all of the school and pre-school institutions and a designated place for recreation and sport for the citizens. The industrial and service zones are arranged based on the needs for development of the standing complexes and the need of the emphasized expansion of the new capacities. The University, culture, commerce, hospitality are arranged in the framework of the intended flat-block districts, service zones and the central city core which as an

urban solution is designed specially with an international open competition. The design for the traffic infrastructure is a reflection of the spatial composition of the arrangement of flat blocks and work zones with the addition of the central city area. It forms a system by connecting the remote city locations and the work zones with the central city functions. The train station is relocated to the southern part of the city. The surfaces for public and city greenery are planned for mass and active recreation. The basic city- urban plan has created conditions for specific political, social, economic and cultural model and determines a few segments in urbanization such as:

- Analysis of the urban community as a self-managing organization of the citizens and organization of social management;
- A complete spatial and technical organization on all functions of a contemporary city, which is located on an active seismic zone;
- A study on the intensive increase of traffic and solutions for acceptance of that increase;
- A study for a city -adjacent zone, as a logical continuity of the basic plan for determining and dimensioning of the interests the city has for this locations;
- Urban- Architectonic study for the central city area
- Parallel realization of all city needs in accordance with the adopted basic plan and full consistency to its stage realization.

The agreed plans in the urbanization of Skopje can enable a contemporary, functional and unique city. The new Skopje is based on determining the city focus points and crates unsaved activities and impulse for a developed social and communal life in the central core and other city areas.

The urban-city plan of the central city area is designed on the international open competition, on which four foreign firms and four expert organizations from Ljubljana, Zagreb, Belgrade and Skopje.

The plan for the city center is a successful composition which is defined by the knowingly emphasized of the city contents and forming of complex urban-architectural structures and mega-structures. This plan, with its clear concept influenced the changed city structure into creating an authentic physiognomy of Skopje, with composition art and human volume and spatial relations. The new plan, besides the clear spatial organization suggests new city symbols that express the potential of its uniqueness and specificity. The new symbols are in fact, emphasized urban-architecture compositions, which with their morphology and mass form the wholeness arranged in a logical inter-relation of the city functions and spaces. The created possibility of construction of successful living

compositions through the flat-blocks. The new Skopje and its new realized symbols, presents the synthesis of new multiplied spatial elements, which are imposed upon as volume morphological constants.

- City Wall - Complex of standardized, almost identical elements and forms, artistic synthesis of urban intention for organized stay in a space with solid standard. It contains 1.200 flats but there are other functions which impose on the city, new spatial relations. A rich use of pattern contents is envisioned, such as: green areas, small playgrounds for children, pavilions for sale, for vacation, a string of fountains, sculptures and other details. This treatment of the patterned areas at the City Wall, with the intention and content is implemented on all free and paved city areas, based on designed projects of the city communal gear(bus stations, kiosks, information stands and other elements).

- The city mall, as a successful integration of content and architectural forms is a complex realization of over 100.00 m of covered area with a rich and diverse content.

- The complex of cultural institutions are the objects of the Opera house, the Philharmonics, the Music Academy, movie-theater, objects of the University connected to the head office of the University, the Macedonian Academy of Sciences and Arts, scientific institutions, the objects of the National Radio-television and the University and city libraries.

- The old Skopje marketplace and the Kale Fortress retain their authenticity, intimacy and spontaneity of the old Macedonian towns in the central core of the new City.

- The most displayed part of the future core of the Skopje center is the complex with republic institutions and the administrative commercial center of the City Gate. This city mega-structure should allow for an emphasized complex with rich content and attractive spatial compositions to be built and with that a chance of forming new qualities in the expression of the composition of new morphology through the string of guided and volume emphasized grouping.

- The train-station along with the City Mall/trading centre and with the other central contents, the new transport and traffic center and the unification of the train and bus station and the post office.

-The regulation of the river Vardar is of great importance to Skopje, the problems with the hydro-technical protection from floods and the art-esthetic and social values are solved.

- The traffic of future Skopje is solved based upon the intensive motorization, separating the pedestrian from the motor traffic and a system of strong longitudinal directions that follow the city along its length, system of

strong crossed roads, connected to circular roads that are connecting the living and work zones.

-The development of the Living zones is secured by the construction of modern flat-block settlements with complete supporting functions (schools, kindergartens, commerce objects, Health objects, economic centers, services and other public functions) and with all the contents for normal functioning. Due to the specific built of Skopje, the flat-block construction is directed on the free areas. Today on the periphery parts there are fully formed flat-blocks regions.

-City and out of -city greenery takes a significant part of the inner city areas in the form of parks, squares and other available surfaces, as is the sub-city greenery as a part of the planned four recreational zones, as green areas for active and passive recreation. In the city area, from the three planned large parks, the park in the western part of the town is realized with a surface of 60 hectares. In the sub-city zones, five recreation zones are planned: Saraj-Matka, Vodno, Skopska Crna Gora, Katlanovo, Zelenikovo and Kitka - Karadzica.

The city of Skopje experiences historic urban transformation with new symbols, which significantly change its traditional characteristics. Structurally emphasized as the new spatial grouping they form multifunctional cores and unify important city functions. The space is separated into three large living areas full with independent formed centers and an acceptable relation against the work and industrial zones, with the immediate and efficient traffic connections, secure its safe future.

The central area, as a core of the city, with its concept envelops the traditional areas of the old City. The old Skopje marketplace and the new hard structures as new city symbols. The built center, with its city symbols, the City Gates, City Wall and the remaining architectural and urban groupings along with the old City marketplace and the transformation of the old areas become an attractive place. Skopje, as it did in its history it will once again in the future leave a mark with its urban development and with the significant endurance it will be characterized as a phenomenon which will always grow in this preordained difficult natural environment.

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ВЛИЈАНИЕ НА ОПШТЕСТВЕНАТА ТРАУМА ВРЗ ГРАДОТ И АРХИТЕКТУРАТА

Ива ПЕТРУНОВА

Анстракт: Траумата е длабоко вознемирувачко и стресно искуство коешто често остава долготрајни последици. Луѓето чувствуваат или се во опасност од смрт, се плашат за својата безбедност, опстанок и заштита. Општествената траума исто така претставува напнато фрустрирачко искуство што се однесува на поголема група луѓе во одредено место, град или земја и остава длабоки лузни во заедницата. Може да стане дури и елемента на идентификација со дадената заедница. Општествената траума може да биде предизвикана од природни катастрофи, како што се земјотреси, пошави, урагани, или од политички, економски, културни кризи или кризи во поглед на животната средина. Создавањето на криза со поголеми размери во општеството е предуслов да се случи општествена траума. Настаните од ваков вид имаат длабоко влијание и тие се видливи во морфологијата на градот и неговата визуелна слика. Градот и неговата архитектура се производ на начинот на живот на неговите жители/граѓани, а нивните обичаи, култура и традиции се јасно видливи во урбаната морфологија. Секој поголем општествен настан е важен дел од големата слика за градот. Општествената траума може да претставува идентификација за градот, комплетно да го урне и да го одреди неговиот натамошен развој. Несреќите од големи размери оставаат длабоки траги на *genius loci* (духот на местото). Преку соодветна употреба на архитектура, некои општествени трауми може да се преобразат во места што го евоцираат минатото и носат надеж, волја и оптимизам за иднината. Оштетените делови од градот може да се преобразат во автентичен простор за образование, рекреација и создавање нови спомени, така што место градот да стане аветски град, тој ќе избере живот и ќе продолжи да живее.

Клучни зборови: општествена траума, архитектура, град