

# MUNICIPALITY OF KARPOS

The municipality of Karpos was formed on 3rd of November 1976 by the Law on Formation of Municipalities in the City of Skopje and on Determining Their Territories.

Most part of the area where the municipality was formed bore the name of Karpos which is a name (nickname) of two significant figures of the Macedonian history:

Karpos – the Duke was a leader of a rebellion in the areas of Kriva Palanka and Kumanovo in 1689, fighting against the Turkish feudal lords – pashas. The rebellion is known as the Karpos Uprising. The uprising was put down, while Karpos was captured, impaled, pierced by spears, and thrown into the river Vardar by the Turks.

Hristijan Todorovski, a national hero of the National Liberation War and a legendary partisan commander in the north-east Macedonia, acquired the name of Karpos in order for the name not to be forgotten. The hero died on 7th of February 1944, fighting against the fascist police in the village of Biljaca.

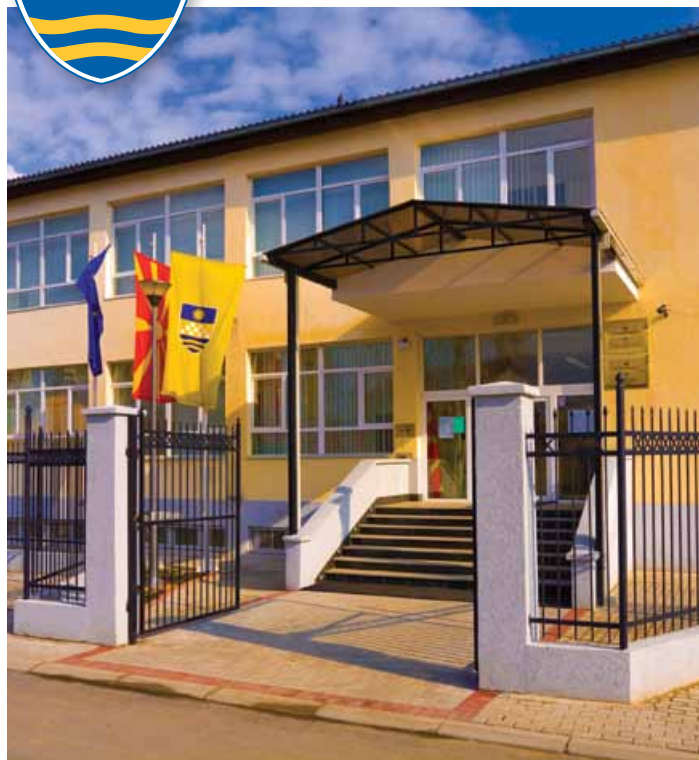
Distinguished Macedonian historians say that the name of the municipality can not be linked to only one of these two important historic figures given that the name itself (Karpos means Boulder) associates to endurance and perseverance of the Macedonian people for their country and their national identity.

The municipal territory has inherited sites of cultural importance that are also tourist sites, reflecting parts of the past.

The cultural heritage consists of essential values that surpass its tourist values, due to which it has to be preserved for the future.

To this end, continuity is necessary in maintaining and cherishing the cultural heritage that holds precious moments from the past, intermingled with a story of a time that is to be passed on to the future generations.

The idea for this material to be created by the municipality is based on the need to inform the citizens and visitors about the cultural and historic corpus of the Karpos territory as well as to promote the story of the civilization creation on this area in another period of time.



▲ MUNICIPALITY OF KARPOS





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## THE ANCIENT CITY OF SCUPI

*The ancient city of Scupi, one of the many archeological sites in Macedonia and the ancient ancestor of Skopje, was discovered in the foothills of Zajcev Rid, on the left bank of the river Vardar, near the settlement of Zlokukani.*

Before the arrival of the Romans on this territory, this city had been a Macedonian urban settlement, while during the Roman period, the city turned into an educational colony, marking the beginning of a general growth and prosperity. Scupi was positioned on a very important road connecting the Aegan to Middle Europe, and partially, Trace to the Adriatic Sea. This position, its size and unusual rectangular frame point to the fact that this city was a former legion castrum (barracks).

The discovered historic data show that Scupi became an episcopcy in 313, while a century later, it was archiepiscopality. Scupi noted its enormous economic and cultural peak in two differ-



ent periods, the former during the I. and II century, the latter during the early IV. century AD. Scupi was a target of numerous attacks by various barbarian tribes, who left traces on the territory. The city experienced the same tragic fate as many other cities in Macedonia, suffering a catastrophic earthquake that shook most of Macedonia in 518 AD. According to discovered written sources, the population did not suffer because of the prior frequent and intensive attacks by enemy tribes that made them seek sanctuary in the nearby area.

The archeological research of this ancient settlement discovered constructions which helped to reconstruct the appearance of the formerly vital city of Scupi. In the central part, there was a Basilica I, which represents a three-sail structure with dual apsis turned westward. Geometrical designs are predominant in the mosaic flooring. During research, many decorative and other architectural plastics have been found in the Basilica. One of those, the well-preserved Corinthian capital, has an exceptional importance. Basilica I mostly lies on remainings and ruins of structures of earlier stages.

According to this, including its monumentality, structure, and exceptional interior decoration, this Basilica dates from the early IV. century AD.

In the northern part of the city, there was a wonderful antique theatre where drama performances were held. It was built in Roman style in the II century AD. Numerous remnants from decorative architectural plastics point that this theatre building was richly decorated. Its monumentality speaks of the theatre as a facility of exceptionally great importance because all of the cultural and entertaining activities were held there.

Below the theatre, on its south-west side, there was the Basilica II, with three sails, as the Basilica I. The narthex was looking to the west, while the semicircular altar apsis, east. A pastophory was built north of the narthex, while its counterpart on the south side was not preserved due to major damage.

The baptisterium was positioned on the south-east, to the south





sail. Part of the Basilica lies on similar construction, which indicates existence of an older structure that could be one-sail basilica. Among the sails of the Basilica II there was a portico, while among the pillars there were double alcoves decorated with frescoes with colorful geometrical motifs. There were entrances on both ends of the narthex. In the interior, marble capitals were found, updated rosettas and other architectural decorations. The flooring of the Basilica shows no traces of mosaique; however, according to its state, it can be considered that it was a basis for putting up a mosaique.

Both the narthex and the northern pastophoria flooring were covered by bricks. Basilica II dates from the end of the 5th century and the beginning of the 6th century. It had dominant position in Scupi at that time, proven by the construction technique and the money of the Roman rulers found under the narthex. The insufficiently represented church inventory leads to the assumption that the Basilica was under construction during the earthquake.

There is another construction from the ancient times to the south,



below the ancient theatre. It is a palace consisting of several spacious rooms. On the walls of one of these rooms there are frescoes in colourful geometrical forms. This shows that this room was used for official function.

The city graveyard, Necropolis, is inseparable part of the city. Many valuable discoveries have been found there which contributed to the making of the historic mosaique of the city. There are pre-Roman, early Roman and late Roman tombs. According to the manner of burial, the tombs of the Necropolis are considered in two groups: by inhumation (skeleton burial) and cremation (burning the bodies of the diseased). Another indicator that can serve as a milestone is the tomb architecture and construction.

The discovered materials and objects show the diversified social status of the citizens of Scupi, its cultural and economic features that speak of a city which was an important station on the Via Ignatia Road.

Based on the above, it can be noted that Scupi offers many opportunities for further examination of the ancient Macedonian history and culture, including the Roman history, and widely, the Balkan history.

Ancient Scupi exists today, too, as part of the earliest history of modern Skopje. Scupi had been developing throughout centuries; however, it has not been retained in today's modern Skopje.

This is to conclude the presentation of Roman Scupi based on the architecture. Doubtless, there is a vast undiscovered and unexamined period which is a very significant task and challenge for the future researchers.





## SAINT PANTELEIMON

*The renaissance of the fresco painting began in the monastery of St. Panteleimon 140 years before the renaissance in Italy. According to the inscription, the church was erected by the Prince Alexius Comnenus, son of Constantin Angel and Theodora Comnenus, daughter of the Byzantine emperor Alexius I. The Prince emphasized the last name of his mother, which was quite unusual, linking himself thus to the ruling family.*

The church architecture denotes the Constantinople concept, although it was built by domestic construction workers. The church was constructed in the form of an inscribed cross with five domes. This type of church is most frequently connected to the church of Constantinople, Nea, today known only from descriptions and old drawings because it does not exist. The spatial disposition shows the idea of the church investor not to look for monumentality in the size of the church, but in its harmony and proportion. The final result is a masterpiece, recognized among





the significant achievements of the Byzantine architecture. This construction influenced later the building of five-dome-churches in Macedonia.

The church and the monastery lodgings were damaged during the strong earthquake in 1555, when the narthex collapsed, while the biography on some of the domes was ruined.

Thanks to the Russian art historian, Nikolaj Okunjev, the original biography was discovered in 1926 underneath the biography of the XIX century. The first zone includes the figures of saints, painted in sensibility and realism typical of this type of painting. It is a gallery

of saints, sacred armed warriors in real size, and faces of saints in medallions such as the ones of the sacred prophets Kuzman and Damjan.

The patron of Nerezi, St. Pantelejmon, was put at the honorary place under the decorative arc with stucco on the iconostasis. In this type of painting with idealised youth beauty, the face of St. Triphun is a painting masterpiece of the Comnenus period.

The higher zones of the naos are full of scenes of the Christ and Virgin Mary. The following should be mentioned: "The Encounter", "The Induction of Virgin Mary to the Temple", "Entering Jerusalem",





“Descent from the Cross” and “The Lamentation of Christ.”

The composition “The Lamentation of Christ” presents a scene long known in the middle ages painting. Nevertheless, no other painter except for the one of Nerezi had ever succeeded to create such an expressive work of art. The composition is full of feelings, supported by set of lines, attitudes, and movements. The specific structure of this scene in Nerezi was also noted long ago. The figures in the scene form an arc, the basis being the dressed



bodies of Christ and John serving as a bridge, connecting the two ends of the composition. The lines and drapers of the clothing are subordinate to this set.

The painter of Nerezi set his concept for presentation of personalities and scenes full of drama in the scene “Descent from the Cross”, too. The scenes of “Entering Jerusalem” and “Induction of Virgin Mary into the Temple” also include the gallery of spiritual and realistically structured faces.

The painting of this church is a work of several masters, two of whom were leading. The lead painter and the first assistant came from Constantinople. His works of art are the characters and compositions mentioned above. The painting of the church of St. Panteleimon in Nerezi is one of the most outstanding achievements of the Comnenus epoch.





## HAVZI-PASHA LODGINGS

*The ciflig (manor) of the Havzi Pasha with the Konaci (lodgings) in the village of Bardovci was founded during the first half of the 19th century, most probably during 1830-1845. Around 1820, Havzi Pasha became a pasha in Skopje; he left Skopje in 1845 and died soon afterwards.*

During the Balkan and the First World wars, some of the buildings were severely damaged, excluding the main residential buildings. This state was kept until the end of the Second World War. In 1944, the whole construction of the roofs and the floors of the lodgings collapsed to the ground floor, during withdrawal of the German army. The lodgings in Bardovci were one of the most impressive monuments of the residential architecture on the Balkan Peninsula during the feudal period; those in the Turkish Empire were kept until the 19th century. Among the numerous lodgings with similar purpose built by different renowned Turks in Macedonia, Kosovo, Bosnia, and Serbia, the lodgings in Bardovci were considered the biggest, differentiating from





others in style and decorative wealth. By its content and structure, the lodgings and the settlements in Bardovci bore the features of similar complexes – cifligs with settlements as a way of building in the Turkish Empire. The settlement in Bardovci consisted of two parts: rural settlement and lodgings, unlike the rest of the cifligs which were of closed type and concentrated to the master's whereabouts. The ciflig in Bardovci was of an open type construction and urban disposition in setting up the overall ciflig. Havzi Pasha implemented planned schedule of houses in the settlement. Separating the lodgings from the settlements, he enabled better conditions for individual life of those living in the lodgings than for those living in the closed-type settlements, where the material dependence reflected the subordination of his peasants. The lodgings represented a settlement fully organised for living of the master and his family, vasals, guards, and his entourage.

The whole complex was fully surrounded by stone wall, five metres high. Along the walls, there were eight watchtowers, for the guards, from the outer side that served for defence in case of possible attacks. In case of last defence, there was a special building in the midst of the complex, where the master could withdraw. The total area was divided in three parts, separated by walls in the height of the sur-

rounding walls. The plan of the building was typical of an Islamic residence: selamluk (building for men) in the middle, haremluk (building where female family members and their children lived) in the east, and horse sties in the west. In each part of these yards there were auxiliary buildings. On the wall that separates the two main buildings, the selamluk and the haremluk, there was a stone building in the form of a tower, with several rooms on the ground floor and the floor. It served as treasury, weaponry warehouse, and for withdrawal of the master and other staff in case of final defence from the enemy.

In the height of the first floor, there were wooden bridges connecting the two main buildings, which were fully separated. The female yard was more subordinate than the male one, as there was road transport. The lodgings had several entrances. The main entrance, opposite the selamluk, was the one leading to the male yard covered by a small roof. This one was constructed the best. The other parts of the lodgings were connected with smaller doors, also decorated. The preserved three small entrances of the outer wall were opened later. The disposition of the basis, the outer forming, the inner construction and size, were practically identical in both the selamluk and the haremluk, with minimum difference in details,









such as a typical small glass tower which served as a terrace for the women of the haremluk. The basic composition of the building was fully symmetrical: it consisted of a ground floor and a floor without cellar, with the same plan of rooms. The floor differentiated from the ground floor in the interior construction, interior decoration, and decoration. In the centre of the floor, there was a big hall which expanded to the facade into a gallery, while on the opposite side, to a broad area where stairs were put up, ending in oriel to the northern side. The axis formed from these areas divided the building in two equal parts. Beside it, there were four main rooms, two side rooms and two kitchenettes. Apart from the facade rooms, there were also two pantries. All of the ground floor was designed for living. Each of these living rooms had an oven, wash basin, cupboards, and separated access to the room alcove for lighting candles and lamps. The floor rooms were designed for daytime and reception. In the four main rooms there were big and richly decorated fireplaces. The ground floor walls were built from grinded stone and lime mortar, 65-70cm thick. The walls on the first floor were made of wood bondruck filled with baked brick. The ground floor walls were not rough-cast (they were left as built), while the walls on the floors were completely rough-cast. The ceilings and the roof construction were of wood, while the roof, of shallow tiles. The oriel extension of the first floor basis was on the side facade of the pantries and the kitchenettes, supporting on two wooden pillars each. Unlike the existing lodgings (the lodging of the Princess Ljubica in Belgrade or the Prince Milos in Topcider), the lodging in Bardovci differs because of the well incorporated hall on the first floor, which at the same time was used for festivities. The areas in the lodging – the walls of the main rooms – were made of gypsum, separated by partition walls; the ceilings were richly decorated. The fireplaces in the rooms and the sink tap in the hall were made of marble and gypsum. There are no data about the master builders and construction workers of this lodging.



## MILLENIUM CROSS

*The pathways through the natural beauty of the mountain of Vodno, passing by the Post hostel, will take you to the peak Krstovar from where you can enjoy the wonderful view from the Millenium Cross.*





The Millenium Cross symbolically represents the jubilee of 2000 years of Christianity. The Cross is a concrete basis made of small pillars (12 apostles) and big ones (4 evangelists) on 66 metre construction divided in 33 parts (the years of Jesus Christ). The Milleni-

um Cross is located on the peak of the Vodno mountain (1,066 metres altitude), immediately above the City of Skopje. The Millenium Cross was open in 2002 and it is the highest edifice in Macedonia.



# SUNDIAL

*The universal vertical sundial, the only of the kind in the world, is put up on the Museum of Natural Science. It has been known that measuring time in shadow is more accurate than observing the sun.*



The finding of a sphere sundial in our city dating from the second century BC shows that there were brains in this area that had knowledge of sphere astronomy and trigonometry. Typical for this universal time measurement is that it shows the exact time on any altitude and latitude. It shows the real time with variability of 15 minutes. The clock has the basic points, lines, directions, and planes from the sky sphere as well as the sphere coordinate systems needed for astronomical observation and measurements. The sand clock, which is part of the sundial, shows longer time periods of the day, such

as week, month, year and calculation of time by almost all existing calendars – Hebrew, Christian, Muhamedan, and the one of the Maya's. The sundial shows the altitude and longitude, beside the real time, including the altitude of its location. The ability to show the basic lines, points, directions, and planes from the sky sphere and the formation of the sphere coordinate systems, gives educational dimension to this discovery, worth 25 tutorial hours. The construction of this device took 2.5 years of research and creation with the help of many experts. The sundial will function for at least 500 years.



# THE SARCOFAGI OF KARPOS

*The collection of lithographic monuments in front of the Museum of the City of Skopje consists of approximately 30 stone monuments from the ancient town Scupi, discovered in the archeological site in the foothills of Zajcev Rid, only 5 kilometres from the centre of the town.*



The City Museum owns around 23,000 exhibits from Scupi. These stone monuments can help in making chronological review of the material and spiritual culture during the Roman period (I-III century). The selection includes exclusive, rare objects with high aesthetics, material, historic and archeological values, monuments

that differ by its purpose and motives for their erection, by the material and the status of the persons they were dedicated to. It is an interesting fact that the four sarcophagi in front of the Museum were discovered in one of the most urban settlements of today's Skopje, in Karpos 3, around the Trade Centre in this settlement.



## THE AQUEDUCT

*The Aqueduct in Skopje is north of the centre, between the Skopje fortress Kale and the archeological site Scupi. It was built over the valley of the river Serava, on 300 metres altitude. The Aqueduct transported water from Skopska Crna Gora to the Skopje fortress. The distance between Skopska Crna Gora and the Aqueduct was approx. 10 km.*

It is yet undetermined when the Aqueduct in Skopje was built. According to certain data, the monument was built in the 6th century, during the Byzantine emperor Justinian I; other data show it was built in the 15th century. It is assumed that it was still in use at the end of the 19th century.

The Aqueduct is 386 metres long; it has 54 main arches and 42 so-called “facilitating” archlike openings set up over the pillars. The lower part of the Aqueduct is made of 53 rectangular pillars and two side ramps – northern and southern, with their foundations.

The pillars in the oldest stage of building were built from river and grinded stone and bricks in





typical rows, old format with partial use of stone slabs, and other fragments of lime mortar. The fundamentals of thirty two of the 42 “facilitating” openings are ruined, only ten being preserved. The facing walls are of mixed masonry, stone and brick in lime mortar, with archvaults and outer arcs of brick, over which there are overlay surrounding walls of mixed masonry, too.

There are several noticable stages of building and corrections. Most part of the corrections date from the end of the 19th century and the beginning of the 20th century. After the Second World War, three arches were mined and destroyed in order to demonstrate how to mine bridge arches. Those were renewed in 1968; however, some experts claim it was inappropriately performed.

There are several assumptions as to when the Aqueduct was built. None of these has been confirmed. Therefore, additional research is necessary.

- First half of the 6th century – According to historic written sources, after the earthquake in 518, 24 towns were partially or completely

ruined in the Province Dardania, among which was Scupi, left under the ruins for almost nine years. The Byzantine emperor Justinian I began thorough renewal of 61 towns-fortresses and construction of eight new ones. Certain experts also assume that complete urban replanning was done in Skopje, too and it is logical to assume that the Aqueduct was built between 527-554. Procopius Caesariensis wrote that a water supply system for the city Justiniana Prima was also built, among the many beautiful buildings, castles, churches, fountains, and bridges.

- 15 century – The book “The Ottoman monuments in Skopje” by Lidija K. Bogojevik, states that the Aqueduct was built in the 15th century by Mustafa Pasha, who built several facilities in Skopje.

- 16 century – The book “Cultural Monuments in Macedonia” by Kosta Balabanov, Antonie Nikolovski, and Dimitar Kornakov, gives an assumption that the Aqueduct was built in the 16th century as part of the Isa-bey sewerage. This is based on the book by Evlija Celebija, which states that Skopje was receiving water from the river flowing from Kacanik and distributed by the Isa-bey sewerage. This









assumption was refuted especially by an archeological research conducted in 1975 and 2004, when it was confirmed that the Isa-bey sewerage pipes were different from the pipes used for the Aqueduct and the sewerage connected to it.

- 16 century – The article “The Aqueduct near Skopje and the problem of its origin” by Konstantin Petrov offers an assumption that the Aqueduct was built in the 16th century when almost all hamams (Turkish baths) were built, due to which the city had constant and considerable need of water supply. The article also offers other arguments why the Aqueduct does not date from the Roman, early or the late Byzantine periods.

There are many written information in the literature as to the appearance, state, origin and functioning of the Aqueduct. However, no systematic archeological research has been conducted around the monument. In 2008, minimum probe was performed on both ends of the southern ramp. The drills were on a distance from the facility, but no cultural layers were found. Nevertheless, it is up to you to determine the date when the oldest Aqueduct was built.



## BOTANICAL GARDEN

*A horticultural exhibition and sales centre with Bonsai exhibition throughout the year spreads over a hectare, close to the quay of the river Vardar, opposite the Alexander Palace Hotel, at the end of the City Park.*

With an aim to improve the criteria on aesthetic values on greenery planning and change the opinion of the non-aesthetic greenery, a Garden Centre was open. It is a true synergy of science and art in horticulture. The only of its kind on the Balkans, the Centre provides the visitors enjoy-





ment, introduction to and learning about the rare types of plants. The green area is a mix of alpinium, japanese park, bonsai exhibition and sales centre of high-quality seedlings from container production, both from domestic and foreign origins. The Garden has a collection of over 400 samples, among which is

the Macedonian tree *buxus sempervirens* Vardar Veles, older than 230 years and of priceless value. All are part of the Bonsai collection owned by Blagoja Sotirovski-Dzagure and Jovo Lucik, who started collecting in 1972. The park is organised as a Japanese garden. A miniature red japa-









nese maple and Chinese evergreen types dominate at the entrance. One passes the alpinium and two Japanese bridges to enter the Bonsai exhibition. One part of the garden, called Macedonian sun, is dedicated to conducting educational courses for students and citizens interested in horticulture.

One of the most attractive parts of the park is the Zen-garden. At the end of the park, one part is similar to an English forest. The garden is a corner where people can fill in with positive energy, meditate and reflect.





▲ AMUSEMENT



▲ CITY PARK



▲ FUN



▲ PARTY



▲ RIVER PROMENADE