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OLD **CRAFTS** IN PRIZREN



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REPUBLIKA E KOSOVËS
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INTRODUCTION

The thread of craftsmanship in mankind is found in prehistory, or more simply since man started working for his own living needs. Writing about craftsmanship is dealing with a very ancient branch of economics. The craftsmanship itself, in addition to the economic issue, includes social, cultural and artistic development.

It is known from historical sources that craftsmanship, as an important branch of the economy, took a leap of development throughout Europe in the medieval period. As in Europe in our country, craftsmanship begins and develops in medieval times, but it reaches a great and extraordinary development in the Ottoman Period.

Craftsmanship in Prizren as an activity was present in ancient times, Roman and medieval times, while written documents proving this existed since the 14th century. Craftsmanship as a branch of Prizren's economy had greatly surged in the 16th century. According to sources written in the middle of the 16th century, Prizren was the largest city in Kosovo, with many artisan shops and the most crafts in the country. But the peak of craftsmanship's development is reached in the 18th, and 19th-20th centuries, where according to many researchers, Prizren not only had a variety of crafts and many craftsmen and sales shops, but also could export crafts and crafts' products abroad, throughout the Balkans, but also in Europe, Asia and Africa.

Craftsmen and crafts were also closely linked to their associations. Every trade or group of related trades had their associations, while craftsmen, foremen, and

apprentices usually worked in craft shops. We should also not forget the artisan women, who worked at home, where in addition to the needs of the home, they also worked for the needs of the market.

In the 20th century, and especially after World War II (WWII), with technological development and the transition from manufacturing to industry, the interest in handicraft products began to fade. In the first years after WWII, the decline and extinction of some old trades began (the trade of tray makers, leather workers, silk weavers, tailors, felt makers, saddle makers, shoemakers, boilermakers, and others). Then the compulsory establishment of craft cooperatives begins.

Immediately after WWII, in Prizren, craftsmen are forced to join and establish cooperatives, such as: that of trays, the cooperative of barbers - hairstylists ("Svetlost"), of tailors ("Proletar"), of shoemakers ("Buduqnost" - "Komuna"), of leather workers and goldsmiths ("Filigran"), of textile processors ("Printeks"), of boilermakers and knife makers ("Bratstvo-jedinstvo"), of metal-installers ("Metalac") of blacksmiths-saddle makers, carpenters ("Napredak"), bakers' mill and bakeries ("Bistrica"), carpet makers, the cooperative for making umbrellas and baskets ("Prizrenka"), etc.

Over the years, some of them passed into manufacturing-type enterprises such as "Komuna", "Famipa", etc., while the cooperatives, such as that of tailors and jewelers, remained as such, until the 90s, but without any special success.

With the failure of the socialist system, most cooperatives disbanded.

After the last war, there was an economic revival in Kosovo, and consequently the resumption of many economic activities, including craftsmanship. But in the new millennium, technology and modernism took over, fading traditional craftsmanship and classical crafts. Some of the crafts that once operated in Prizren today have ceased existing, some others have been transformed, and many of them are in danger of disappearing. However, in Prizren, some of the former crafts continue to be practiced, led by their masters, who create rare works with their own hands, which in many cases are also qualified as works of art. Craftsmanship had a great impact on social and economic life in Prizren, this is evidenced by the concentration and naming of the old neighborhoods of Prizren, according to the crafts or craftsmen concentrated in those neighborhoods. Most of the craftsmen and crafts in Prizren were concentrated around the Shatërvan square and near the Lumbardhi River. Many neighborhoods in Prizren are named even today according to the crafts that were worked in these neighborhoods, such as Terzimahalla, Tabakhane, Saraçhana, Farkëtareve, etc.

The influence of craftsmanship can also be seen in the surnames of many families in Prizren, whose ancestors once practiced that craft, such as Tyfekçi, Kovaçi, Biçakçi, Kantarxhi, Tabaku, Kazazi, Terziu, Nallbani, Berberi, Hallaçi, Jorganxhi, Bojaxhi, Saraçi, Jagxhiu, Chestnut, Spata, etc.

The number of crafts in Prizren during the XVI-XX centuries:

- There were 45 crafts and sub-crafts in Prizren in the 16th century,
- There were 60 crafts and sub-crafts in Prizren in the 17th century,
- There were about 70 crafts and sub-crafts in Prizren in the 18th century,
- There were about 120 crafts and sub-crafts in Prizren in the 19th century,
- At the beginning of the 20th century (1913) there were about 40 crafts and sub-crafts in Prizren;
- At the end of the 20th century (1982) there were about 70 crafts and sub-crafts in Prizren.

The division of crafts according to categories in the XIX century:

We are taking as an example the 19th century since it was the time with the greatest craftsmanship development in the history of Prizren. According to the written sources of the time, the classification of crafts in the city of Prizren, according to their major branches in the 19th century looked like this:

1. Metal processing – 27 crafts (professions) – Goldsmiths, gunsmiths, blacksmiths, boilermakers, tinsmiths, razor smiths, scissor makers, watchmakers, farriers, etc.

2. Processing of leather – 10 crafts (professions) – tanners, shoemakers, belt makers, furriers, felt makers, moccasins makers, slipper makers, etc.

3. Textile processing – 19 crafts (professions) – Tailors, lace makers, fez makers, dyers, weavers and embroiderers, silk weavers, headscarf makers, pillow makers, quilters, carpet makers, etc.

4. Construction branch – 8 crafts (professions) – Stonemasons, masons, plumbers, water well drillers, tilers, pipe fitters, sorrel makers, cobble stone makers, etc.

5. Woodworking – 16 trades (professions) – woodcarvers, saddle makers, stick makers, basket makers, brush makers, spoon makers, clogs makers, etc.

6. Food branch – 26 crafts (professions) – Bakers (bakers, cooks, milkmen, boza makers, butchers, sausage makers, bun makers, creamers, sugar makers,

chickpeas sellers, chestnuts sellers, lokum makers, salep makers, coffee makers, halwa makers, etc.

7. Clay processing – 3 crafts (professions) – Potters, tobacco pipe makers, pipe makers.

8. Service branches and others – 15 crafts (professions) – Millers, barbers, candle makers, tobacconists, coal workers, soap makers, bellmen, car workers, brougham makers, etc.

All branches of craftsmanship also had related crafts, which had their own workshop, shop and specifications.



Main crafts in Prizren:

Goldsmiths

The craft of Goldsmiths is an artistic one that deals with the production of ornaments as well as the decoration of furniture and weapons by master goldsmiths. The craft of goldsmiths in Prizren has been known since the 13th century but took a big hit in the following centuries. In the 16th century in Prizren there were 5 goldsmiths' workshops, while the flourishing of goldsmiths was achieved in the 19th-20th century, where there were approximately 50 goldsmiths' workshops. The works were mainly made of gold and silver washed with gold, while others were made of brass, copper, and bronze, in many cases also decorated with precious stones and amber. Prizren jewelers produced ornaments for the inhabitants of the city and the surrounding villages, but in the 19th-20th century, some products were exported abroad. Bracelets closed with several chains and belt buckles, tobacco boxes, and cigars were made in the 18th -19th century.

Fig. 1. Goldsmithing, the work process of Prizren goldsmiths, the 60s of the 20th century.

(Kosovo then and now)

Men's watch cases, headpieces, rings, one-piece and multi-piece bracelets, mirror frames, trays, wine glasses, mugs, etc. are the last works of the 19th century and the beginning of the 20th century. The newest works are men's chains, earrings, women's necklaces, one-piece, two-piece, and multi-piece closed-type bracelets, filigree silver brooches and bands, etc.

In addition to private shops, jewelry products are made in the "Filigran" workshop, which was founded in 1946. The jewelry stores were mainly in the goldsmiths' avenue and Shatërvan Square, and later also in the surrounding neighborhoods and in Bazhdarhane.

The craft of goldsmiths continues to work as a traditional craft of Prizren, but now except for a few shops of private craftsmen and the workshop and shop of Filigree that continue to preserve the tradition and traditional production, other shops have been transformed and modernized.

Today, private goldsmiths work new models of gold and silver, in accordance with the new demands of time and purchasers. Today, jewelry in Prizren has started to resemble more the trade of jewelry and precious metals than the craftsmanship of the past. Among the oldest jewelry craftsmen in Prizren are considered to be: Pjetër Kolveshi, Anton Kolveshi, Matej Vuçaj, Lorenc Vuçaj, Andreja Vuçaj, Fran Vuçaj, Matej Gashi, Mark Gashi, Simon Pali, Palush Pali, Lora Pali, Sebë Augustin Delhysa, Gjon Delhysa, Kolë Delhysa, Pjetër Shahta, Kristë Shahta, Shani Shahta, Tush Shahta, Luz Kolveshi, Lon Kolveshi, Bal Jak Gjoni, etc. The craft of goldsmiths was passed down through the generations. After the old generation of masters there is quite a large number of their followers.



Fig. 2. The Craft of Goldsmithing, the filigree work process (S. Karahoda)

Gunsmiths

The craft of gunsmiths, although closely related to other metalworking crafts, existed as a separate and highly developed craft in Prizren. The craft of gunsmiths especially that of riflemen in Prizren, had begun in the 17th century. In the 19th century, Prizren was among the main arms production cities in the Balkan Peninsula. According to sources written by Albanian and foreign authors, in 1866 in Prizren there were 53 workshops of barrels and wheels for firearms and about 150 workshops of weapons decorated with gold and silver. Rifles and swords were made with the technique of hammering, casting, "savat" engraving, filigree, and granulation. In terms of age, the manufacture of swords in Prizren is the earliest, while long rifles and rifles were mainly produced in the 18th and 19th century, and at the beginning of the 20th century. Prizren rifles as well as swords and yatagans were exported not only within Albanian territory, but also to Europe, Minor Asia, and Asia. After the Industrial Revolution, rifles and revolvers were no longer produced by private craftsmen. The gunsmiths moved on to other trades, while firearms began to be produced in factories and under state control. Today, the craft of gunsmiths no longer exists.

Dyers

Regarding written sources, the craft of dyers has been present in Prizren since the 16th century, where at the end of the 16th century there were 4 dyers. The dyers were very important as they were closely related to the work of other textile crafts, or to the crafts of tailors, weavers, shawl makers, etc., who always needed dyers for dyeing threads and fabrics, silk, cotton, and wool. With hand tools, they dyed silk, wool, and cotton threads, as well as sewn fabrics for clothing and household appliances. Pipers, tailors, silk weavers, and shoemakers were also engaged in this craft. The craftsmen from Prizren were rare masters since at certain times they worked with colors that they processed themselves from local plants, while they also worked with imported colors.

With the industrialization of the country, in the 20th century, this craft was alienated or modified. There was no longer any need to dye shoes, fabrics, cotton, and wool. The dyers moved on to dyeing mainly leather materials, shoes, and leather jackets. The craft probably still works, but now it has changed and is no longer as traditional as it used to be. Among the most famous craftsmen of this craft were: Zija Dida and his brothers, Fehim Bojaxhiu, Jusuf and Hëzër Hoxha, Sylejman Goralı, Galip and Muharrem Hisari, etc.



Fig. 3. The craft of razor smiths, the work process, Ali Shinik

(M.Shukriu)

Razor smiths

The craft of razors or knives was an important craft of Prizren in the past centuries, it has an ancient tradition, but it reached its greatest development in the of the 19th century, continuing in the 20th century, but with a lower intensity. In the 19th century in Prizren there were close to 50 razor workshops. Razor products were used for household purposes, served as cold weapons, and in some cases as part of men's clothing ornaments. The tools of the razors were: saws, files, borers with belt drives, hammers of different sizes, anvils, mangles, hand or rotary sharpeners with foot drive (from 1932 with electricity), etc. Prizren barbers got the raw material for this craft from local blacksmiths (metals) and butchers (animal horns). The materials for this craft were the horns of the ram, buffalo, and ox or, according to the special case, the horns of the deer and iron bars, while later they were made of thick brass or thin (side) steel. The razor smiths of Prizren in the 19th century produced yataganas as well. The products of razor smiths were in high demand even outside the city of Prizren, knives and yatagans were exported to many important cities of the Balkans. The razor

shops were in the neighborhood with the same name and in the Arasta neighborhood. In the 20th century, after the development of the industry, the craft of razors began to decline as a craft, the production of razors and knives in factories drove away both craftsmen and young people's interest in this craft. Despite the great challenges, the craft of razors did not disappear in Prizren, it continues to be worked on today. The razor smiths' craft can be found in the center of the city, in front of the Stone Bridge, at the Mansion of Shani Efendi.



Fig. 4. Different products of razor smiths

(M.Shukriu)

The woodcarvers

The natural wealth of the Prizren region, with forests and trees of various types, enabled the development of woodworking crafts. In the 16th-17th century in Prizren there were about 30 woodcarvers. And in the following centuries, this craft grew continuously, reaching its peak at the end of the 19th century. Woodcarving craftsmen were engaged in the production of wooden objects for domestic use, made by master woodworkers. These craftsmen were in a way also artists who decorated houses and special objects. The production of woodcarvers was extensive, they produced boxes, bridal boxes, decorative boxes, blending boards, frames, canes, musical instruments, planters, cradles, ploughs, yokes, dairy containers, furniture and interior parts of houses (ceilings, doors, cabinets, pillars), etc. The craftsmen of clarion makers, stick makers, spoon-makers, cart-makers, brush-makers, sieve-makers and basket weavers were also some of the woodcarving craftsmen. It should be noted that at the time when Prizren was a major producer of weapons, woodcarvers worked on the stocks of rifles and revolvers.

The works of woodcarvers can still be seen today in various old buildings of Prizren, as works of art made in a special style and with different motifs.

The craft of wood carving with simple hands and tools is dying out day by day. In Prizren, there are very few traditional woodcarvers left. The transformation of woodworking began in the 20th century, combining the modern way of working with mechanical tools and technology.

Many artisans are engaged in the craft of wood carving, such as: Mustafa Bekteshi and his sons Fahredin and Nexhmedin Bekteshi, Xhemil and Misin Fluku, Fehim and Jonuz Kaçamaku, Ruzhdi Shehpotoku, Mehmed Potok, Bedridin Allaçi, Lutvi Koteri, Abdurahman Koro, Shyqri Motori, Mustafa Luma, Muhamed Kozniku, Xhemal Agolli, Abaz Oreshka, Qazim and Tefik Hoxha, Haxhi Riza, Neshat Paçarizi, Sinan Cikuli, as well as: Shaban Allaçi, Hysni Hoti, Ramadan Rexheplari, etc

Fig. 5. The craft of woodcarving, working process

(M.Shukriu)



W

eaving and embroidery

Weaving and embroidery as a craft is among the oldest, since it was practiced and learned at home. This craft is closely related to tailoring, but the difference is in the purpose and form of production.

These works were generally done by women, but in particular, as if in ritual form, they were done by girls betrothed for dowry. The main tools for weaving

and embroidery were the loom, the hoe, the blending board, the spear, the twill, the needle, etc. The basic materials for weaving were various fabrics, while the embroidery of many garments and parts of fabrics: such as traditional shirts, vests, scarves, gowns, dresses, socks, various furniture covers, as well as some garments were decorated and worked with gold and silver threads.

The models were created by themselves, based mainly on the natural shape of flowers and their leaves (rose, violet, hyacinth and carnation). The geometric ornaments were in the shape of a circle, triangle, square, quadrilateral and fine rhombus in the shape of a network, with spiral motifs, etc. As for zoomorphic motifs, birds, snakes, horses and dragons in natural or schematized form were mostly preferred. The vast majority of silk textiles are kept in private homes, handed down from generation to generation and used even today in times of joy and sorrow.

Fig. 6. The craft of weaving, the working process in loom

(Kosovo then and now 1973)



Fig. 7. Loom working process

(Sh. Siqeca)

B lacksmiths

Blacksmithing has been among the main crafts of Prizren for many centuries, which was known by mankind since prehistoric times. In the written documents, it is presented as a craft activity from the 16th century, when there were 8 blacksmiths in Prizren. The flourishing of blacksmithing came in the 19th-20th century, when their work and products appear in every segment of life, agriculture, farming, construction, crafts, and household. The blacksmiths' workshops were concentrated on the right side of Lumbardhi near the stone bridge and the Halveti tekke, but they were also present in other districts of Prizren (Shatërvan, Bazhdarhane, Terzimahalle and Durmish Asllan). Blacksmiths with the technique of beating and casting metals have produced various tools for use in everyday life. In their workshops, various metal tools for daily use in the household were worked on and repaired, then various agricultural tools (harrows, axes, scythes, hand scythes, etc.)

In addition, tools for other crafts were also produced (troughs, hammers, pliers, resins, etc.).

In addition to these, blacksmiths mainly supplied iron and steel to razor workers, sword workers, and yatagan workers. In addition to these, they also supplied horseshoes, saddlers, scissors, shoemakers, gunsmiths, etc.

Blacksmiths also produced irons for ironing, tongs, chisels, supports for chimneys, skewers with supports, holders for lamps (asmallamba), knobs for decorating doors, door handles, and hammers, stars for handles and hammers, window bars, chains, collars for sheep dogs, iron fences, cattle bells, pans, etc.

Fig. 8. Blacksmithing working process

(S. Karahoda)



It should also be noted that many of the products of the Prizren blacksmiths had sophisticated decorations and ornaments, which made them much more beautiful and artistic. Blacksmithing continues to be practiced in Prizren, but with a low intensity, being in danger of being extinguished by industrial and technological products.

Among the most famous blacksmiths of Prizren were: Musa Jusufi, Bajram and Abaz Hamze, Kurtesh and Osman Hallabaku, Rasim Ibrahim, Ibrahim Bajrami, Ali Alibajra, Jashar Fetahu, Shaqir Ibraimi, Hasan Limani, Muharrem Selimi and Ramadan Hasani, while the generation that they inherited: Abdulla Alibajra, Fahredin Halabaki, Isa Paličko, Mushmek Ademi, Kurtesh Dervishi, Iliaz Selimi, Liman Hasani, Qemal Shaqiri, Nexhmedin Çukiqi, Xhemil Bangos, Minaq Limani.

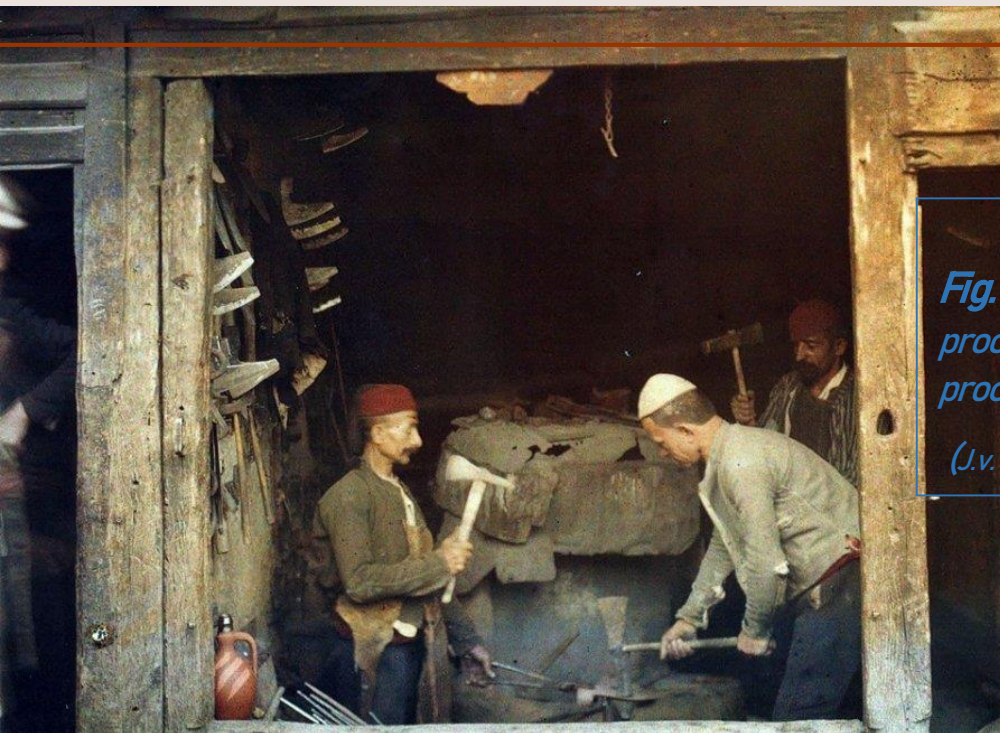


Fig. 9. Blacksmith, the process of metal processing in Prizren

(J.v. Hahn)

The photographers

The photographers of the city of Prizren, with cameras and reproduction devices, transmitted on paper individual figures, groups of people and families, and what is more important, the environmental motifs and architectural details of the city of Prizren. The earliest photographs of the city and its citizens were created by foreign photographers.

The early creativity of the local masters in the craft of photography was expressed especially in the setting of the angle of the photograph, the mode of the pose, and the lighting of the object or the person being photographed. Then, the retouching of the negative, the choice of tinted paper, and the exposure during the reproduction process were done with care and skill.

In the second stage of the development of the craft or creativity of photography, the process of coloring the photograph was applied, in this case, it was worked with great care on paper, and not on the negative as it was done before. The photograph was given a tone with different chemicals and then, each point of the photograph was colored with special colors, according to the creator's wishes. In Prizren, the first craftsmen of photography, or the first master photographers, are in the time between the world wars. It is thought that the first masters started their activity in the years 1920-1925, while others were in the 30s of the 20th century. After WWI, the art of photography took off in Prizren, many photographers' shops were opened and many photographers were educated and trained as masters.

In the 70s and 80s in Prizren there were many well-known photographers and many workshops and shops of photographers, while among the citizens, photography had become a ritual that was done on every marked day. Photographers and photography had great importance even at the end of the 20th century and at the beginning of 21st century, and with the digitization of photography and modern technology, photographers as craftsmen lost their importance and most of the photographers' shops were closed.

Today, photographers act as professionals or special artists, but no longer working in workshops or shops, but skillfully creating photographs, most of which are presented in digital form and on social networks.

Among the first and most popular photographers of Prizren were: Sherif and Raif Koro, Zef Mjeda, Faik Sadiku (Sharri), Qemal Qaso, Asaf Nurkollari and his son Veton Nurkollari, Refki Dana, Kurtish Aqifi, Refki Gjini, Bitër Kajtazi, Pera Periq, Bogi Petrović-Qelarso, Ndrek and Bitër Mjeda, from whom their children Sebe, Marseli and Gjoni learned the craft. Other masters of photography were the brothers Raif, Naim and Sami Bylygbashi, as well as Neshad Dizdari and Shani Krusha. Other well-known photographers of Prizren were: Selim Meca, Bashkim Çakalli, Agron Raifi, etc.

The lace makers

The craft of lacemaking is related to tailors and felters since these crafts complement each other. Until the 18th century lace makers used wooden work tools, made by woodcarving masters, while after the 18th century, these tools were made of metal. They twisted ribbons or threads of silk, silver, or gold threads to decorate clothing. Lace makers used different work tools such as the twister, the big circle with the spools of threads, the spinning wheel with the handle, etc.

They also made fasteners (buttons) for waistcoats, vests, chains, hat fringe strands, rosary fringe strands, etc. Special twists have been made for brides and traditional men's trousers. Most of the blacksmiths also dyed the material from silk, cotton, etc. using as many colors as needed. At first, natural colors were used, then imported ones, as did the dyers. This craft no longer exists in Prizren today. Once this craft had its masters, among the most famous ones were: Mustafa Kazazi and his children, sons: Rasim and Qazim Kazazi, daughters: Myqereme Hasli and Magbule Paçarizi. As well as Tefik Rada's family.

Scissors makers

The craft of scissors making was a very important craft, as it produced the most used and sought-after tool of the time. After the craft of goldsmiths, it is said that the scissors makers were the most artistic creators. The shearers used hand tools and hand and foot machines for their work. Scissors makers, in addition to the production of scissors, plastered swords, yatagans, knives, and various weapons, made ornaments with gold, silver, and copper threads. They also produced utensils for household use, scissors, tobacco boxes and cigars, pens for writing, knives for cutting paper, etc. The naming of the objects was various, but the naming itself, such as knife turban, shows how proud the creators and owners were of the high level of the given work. Their shops were mainly located in Doda neighborhood and Arasta neighborhood. Today this craft has disappeared, the makers of scissors no longer exist, and there are only people who are engaged in sharpening and repairing scissors. Among Prizren's oldest and best-known shearers are: Sylejman Makazxhiu and his son Ismajl and nephews Myfidin and Sylejman; Ekrem Makazxhiu, his son Abdylkader who inherited to his sons Ismet and Ekrem; while the latter taught the craft to the boys Duran and Abdylkader; Aziz Maksuti (Makazxhiu) and his son Ismail Maksuti.

*Fig. 10. The Craft of Scissors, work process, Ismail Makasxhi
(Kosovo then and now)*

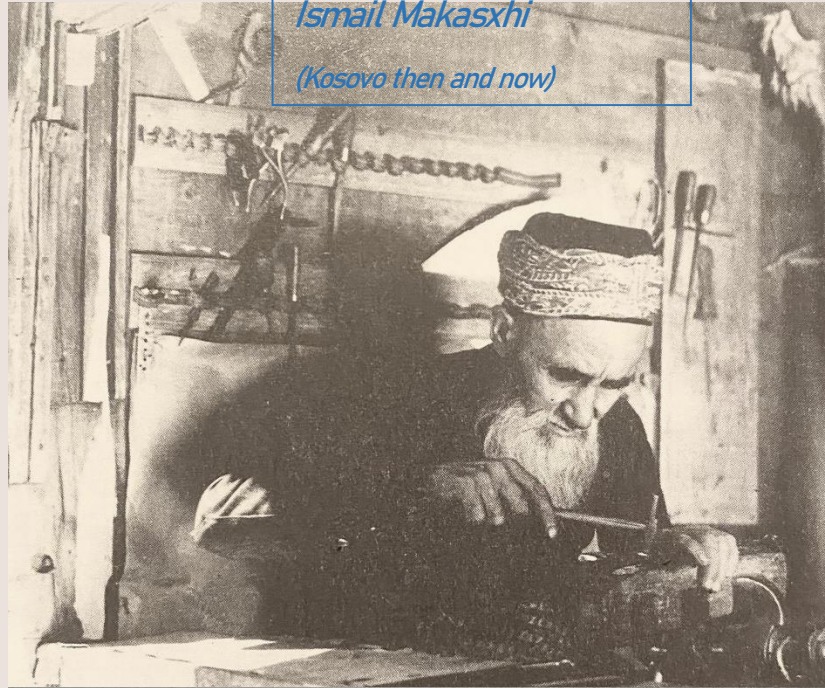


Fig. 11. Work process of craftsmanship, Durhan Pupa - goldsmith and scissors maker

(M.Shukriu)

The stone masons

Stone masons carved and processed stone for various types of construction. Stone carving as a craftsman has its origins in prehistory, when tools, weapons, and many household items were made of stone by the people themselves. However, as craftsmanship in the sources written about Prizren, we first encounter it in the 14th century, then it took off in the 16th century, while its peak was in the 19th-20th centuries. Stone carving and the craftsmanship of stonework in Prizren can be seen everywhere. In public monuments, roads, bridges, canals, etc. We see it in cult buildings, mosques, churches, monasteries, tekkes, shrines and tombs. The perfect technique of stone carving has managed to not only appear as craftsmanship everywhere in monuments and traditional houses but also as an art with high artistic values.

Stone carving can also be found inside many monuments, on pillars, on ceilings, in chimneys, in staircases, in numerous fountains in Prizren, in the interior of cult buildings, in the facades of traditional houses, in window frames, in courtyards of many buildings. Stone carving was an art in itself, the stone carvers through their skill presented different floral, geometric, and cosmic motifs. From the end of the 20th century, there are no more craftsmen or such masters of stone work, there are few masters who deal with stones nowadays, and even those who do are not at the level of the masters of the past.

The pillow makers

The craft of the pillow makers is closely related to quilters, dressmakers, and embroiderers, and is as early or as old as they are. Pillow products were mainly pillows and cushions. Craftsmen made cushions called moulds, which were stuffed with straw and expertly sewn to canvas and placed on ottomans or batting. Battings were thinner, of the same material, but these were often stuffed with wool or cotton. On these objects were laid the selected fabrics, mainly from satin, embroidered with special skill with gold or silver thread, in many cases also decorated with various floral and zoomorphic motifs. The most widespread coverings were the white sheets (called jajgi), decorated at the edges with laces (tentene), which were also placed in porches and halls, always with a perfected layout. The craft of pillows was cultivated until the 20th century, but towards the end of the 20th century, it fell, letting modern productions bloom. Today this craft is no longer cultivated, and the most famous craftsmen who have been involved in this craft have been: Hazër Cufi with several workers, as well as Sefedin Kazazi.

The tinsmiths

The craft of tinsmiths in the 19th-20th centuries was very developed in Prizren, where there were close to 50 workshops. The craft of tinsmiths is closely related to boilermakers, as both crafts complement each other. Craftsmen with their work, mainly with hand tools, created household appliances, such as boilers, mess tins, kettles, frying pans, flat baking pans, saucers with lids, bowls for soup, pots for melting butter, coffeepots, pots, tins for making salep with or without oven, pot, grill, tin for roasting brandy. Tin workers made the tin (cover) of the copper vessel, namely with a coating based on the imported tin. According to the nature of the work, tin workers are closely related to boiler workers, therefore their workshops were located in direct proximity to that of boiler workers. Today this craft has disappeared in Prizren and is no longer practiced as such.

The boilermakers

The need of everyday life for copper vessels caused the development of the craft of potters. In the first half of the 19th century, there were about 50 boilermakers in the city, namely such workshops, and towards the end of the 19th century, there were close to 20 boilermakers' workshops. In the 20th century, there were only 4 workshops of this craft left. From this craft with the beating technique, copper and brass vessels, tubs and kettles, large pots, small pots, pans, braziers, and others were mainly produced. The vessels were sometimes decorated with floral, geometric, and spiral motifs, with engraving and savat techniques. Copper vessels were an indicator of the family's status. In many cases, such vessels replaced money in mutual relations.

The products of the boilermakers in Prizren not only met the needs of the population of Prizren, but were also sold in other places of Kosovo, even in neighboring countries. Today, this craft is no longer practiced in Prizren, its place was taken by the production of factories and the import of dishes from abroad.

The silk weavers

Regarding written sources, there were 16 craftsmen in the 16th century, who dealt with the craft of silk weaving in Prizren. The work of the silk weavers was mainly related to tailors, lace makers, and tanners. The silk weavers worked with various materials from silk, wool, and cotton. The most important products of these artisans have been laces, ribbons, buttons, sub-links, and various ornaments that were used to decorate men's and women's clothing as well as to decorate horse equipment. Women were more involved in the craft of silk weavers, while the sale of products was carried out by men in shops and markets. Products such as silk fabrics; linen fabrics; crib and table covers; bridal veils (duvak); tarabullus belts; veil (catholic women's sheets for walking); çutura towels, decorated with straps for engagement occasions and used as party invitations; skirts and aprons with different colors, especially shiny ones with lined flowers: tulips, roses, lilies, carnations; white bouquets; Christian burial sheets: tarabullus waist scarves, plain or decorated. Today, the craft of the silk weavers in Prizren has been alienated and modified, and the traditional craft no longer exists. Most of the former products are industrialized, while some of the products are made by women in their own homes.

S hoemakers

The shoemakers as craftsmen with their own established workshops can be found in the written sources from the 16th century, where there were about 20 shoemakers' workshops (boot makers, shoemakers, sandal makers, etc.). In the 19th-20th centuries in Prizren, the craft of shoemaking was highly developed, there were about 60 shoemaking workshops. The craft of shoemakers in Prizren has been known for a long time. This craft has gone through different stages of production, adapting to new needs. Priory, mostly slippers and moccasins were made, then shoes as well. At first, shoes were made for the needs of soldiers and officials, then also for the people. Some shoemakers were oriented to the manufacture of various types of boots for men and women, therefore they gradually differentiated themselves into the craft of working boots.

Shoemakers made men's and women's everyday shoes, they were of different types, and they were divided into everyday shoes and party shoes.

The craft of shoemakers, like other crafts, was alienated at the beginning of social industrialization. Today in the city of Prizren, the craft of shoemakers continues to be practiced, but only in a different form from the traditional one, some small shops deal with the mending of shoes and footwear, while the production is mainly done in factories or the shoes are imported.

Fig. 12. Shoemaker's craft, shoemaker's work process

(Sh. Siqueca)

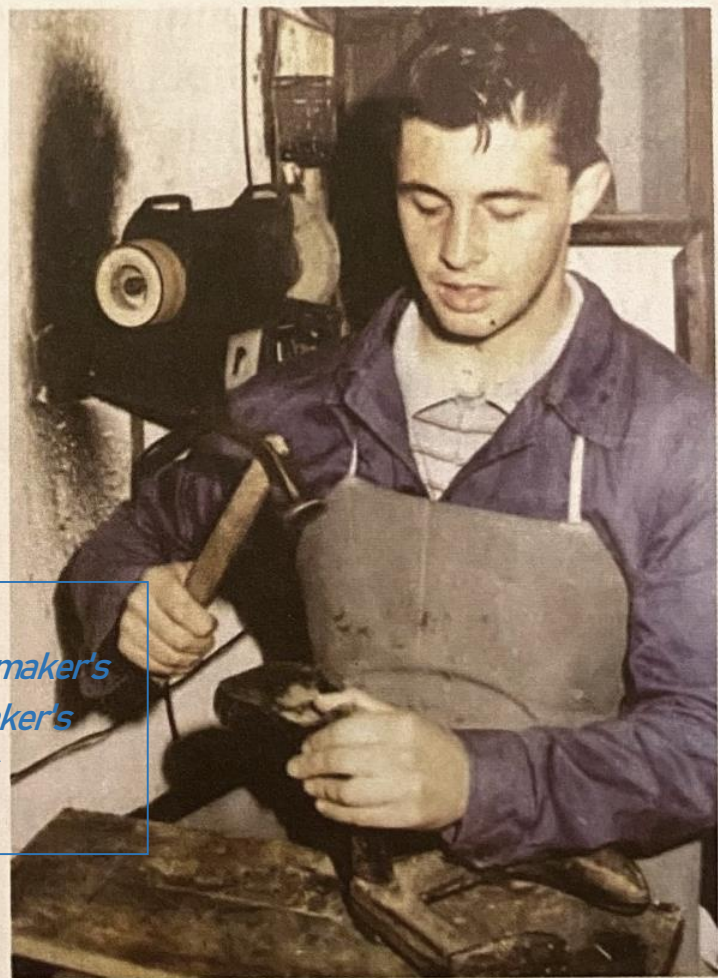


Fig. 13. Work process in a shoemaker's workshop

(Sh. Siqueca)

The headscarf makers

At first glance, the craft of headscarf makers looks like a branch of the craft of tailoring or embroidering, but it essentially has its specifics. It started to be practiced in the 20th century. Head scarfs of different designs and with different dedications have been created with hand tools. The work of the masters of this craft is carried out on the table covered with blankets, where using the mold which is made of linden wood and special for each model, the different designs are printed on the scarfs and shawls, by means of a special and precise procedure. The material for creating shawls and headscarves is cotton. The works created mainly serve women, who put them on their heads in everyday life, at parties and funeral ceremonies.

The productions of headscarf makers could distinguish the status of the woman, the age, the religion, but also the geographical origin of the women of the Prizren Region. Fortunately, the headscarf makers craft continues to be practiced in Prizren and there are several craftsmen and shops in the center of the city. The most famous headscarf makers in Prizren were: Fahredin Zurnaxhiu and his son Turhan Zurnaxhiu, Idriz Buza and his sons Ymer and Nuri Buza, as well as Rustem Bakçini and Zyhdi Bardhi. Their descendants continue to deal with the craft of headscarf makers.

Fig. 14. The Headscarf makers in the city center of Prizren (Beautiful and green)



Farriers

The craft of Farriers, or Nallbans, is known in Prizren from written sources from the 16th

century, where there were about 12 farriers' workshops in the city. In the 19th century there were about 40 farriers.

Farriers shod the horses. These craftsmen in Prizren had a lot of work, because at that time the role of horses in the transport of passengers and goods as well as in agriculture and the army was very large. From time to time, farriers were also involved in the treatment of horses.

Farriers' workshops were located near khans (hostels). Next to the farriers' workshops were the stables for the horses waiting their turn to be shod. Farriers were closely related to blacksmiths because of the tools they produced. Farriers needed horseshoes and nails for shoeing horses, as well as tools that were usually made of metal.

The farriers' craft disappeared at the end of the last century, as horses fell out of use as necessary pets or means of transport.



Fig. 15. The craft of farriers, the process of shoeing horses

(Gjemil Dili)

Potters

The craft of pottery is one of the first crafts of man, the vessels of daily use man began to produce in prehistoric times. The craft of pottery in Prizren as a profession was a little later than other crafts, even though it was practiced by the people for household needs. We find pottery craftsmen from written sources in the 19th century in Bazhdarhane neighborhood, craftsmen who continued to work until the end of the 20th century.

The main tool of the potters was the wheel, which the craftsman spun with his feet, while the shape of the vessel was created by hand. Soil dough (clay, mud) was placed on the wooden board and processed by hand. One of the most characteristic products of this craft has been the acoustic pipes, which were placed on the walls of the domes of mosques.

In addition to these, the following were produced: tools of different dimensions for honey, boiled grape juice, butter, pans, basins for water, flower pots, etc. The vessels for washing cups, which had the shape of a bowl, but with a more extended plateau in the upper part, were specific. They had many holes and were gravitated towards the inside of the vessel, to enable the water to flow from the washed cup into the specially shaped basin. Potters were present with their products in every house, they produced most kitchen utensils; potters also produced parts of chimneys, pipes, and large storage vessels. Pottery was defeated by industry, industrial products replaced craftsman's products. Today, the pottery has disappeared and does not exist in Prizren anymore.



*Fig. 16. Pottery products
in the market of Prizren
(Sh. Siqueca)*

The watchmakers

The craft of watchmakers is a new craft in Prizren that began to be practiced or have its masters at the beginning of the 20th century. In 1913 there were 3 watchmaking shops in Prizren, while in 1982 there were 18 watchmaking shops. The clocks were different, wall clocks, pocket watches, and wristwatches; whereas regarding the mechanism they were all manually set. Clocks in Prizren were not produced, but they were modified by local craftsmen. There were clocks with Arabic numerals and Roman numerals, there were those with floral and various decorations, framed with woodwork around, etc. Today, there are few watchmakers' shops left, which mainly deal with repairing old watches and selling them, while modern watches with batteries or oscillations have taken their place.

Fez makers

The craft of fez makers, or "plis" makers, is as old as the Albanian people themselves, this is also proven by ancient written sources. The artisan fez makers of Prizren have been mentioned since the 16th century, but the shops and workshops of fez workers reached their maximum in the 20th century.

The fez or "plis" is prepared by performing 23 operations with hand tools, the craftsmen have processed the wool prepared to make the fez. The craftsmen used sheep's wool, with thin threads and no longer than 4 cm. The wool of Sharr sheep was the one used most often, the white sheep of the Albanian Alps, then the sheep of Sanxhak, and finally, the wool of merino sheep imported from Australia. Fez makers produced fezzes of different shapes, mostly hemispherical, which differ according to region.

The fezzes are white, while the red colored fezzes are produced on special orders.

Today, even though the craft of fez makers is in danger, it continues to exist in the center of the city of Prizren and produces fezzes for many of those interested. Among the most famous fez maker artisans in Prizren were: Muharrem Hala, Xhelal Shalqini, Reshat, Nexhat and Mithat Canhasi, Lutfi Hallaqi, Abdullah and Qamil Zërza, Idriz Godani with his sons Haki, Ymer and Ali Godani, Jashar Gjurgjeali and his sons Sami, Abdylkader, Zylfikar and Mugjali Gjurgeali, etc. The Gjurgjeali family continues to practice the craft of fez making even today in Prizren, which they inherited from generation to generation.

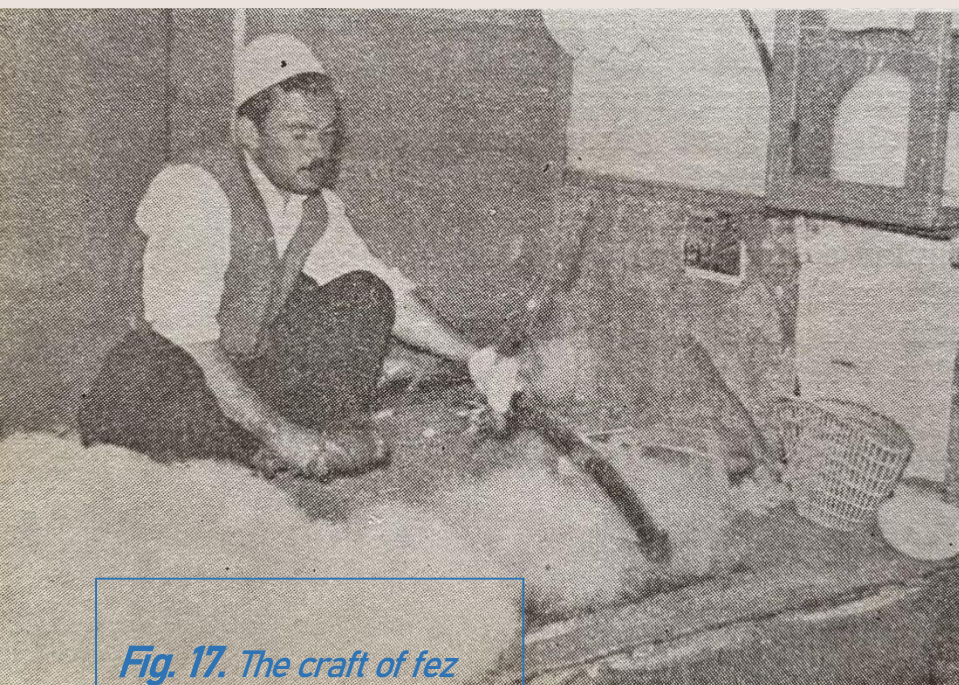


Fig. 17. The craft of fez makers, the process of wool preparation

(Kosovo then and now)



Fig. 18. Work process of the fez making, the preparation of the fez
(Edin Gështenja)

Carpets weavers

The craft of carpet weavers is a part or branch of weaving and embroidery, but due to the importance of carpets, we are treating it as special. The carpet weaving in the city of Prizren was an early tradition, but the greatest development was in 19th-20th centuries. At the end the 19th century, carpets from Prizren were exported to many cities in the Balkans, while after the Second World War, Prizren carpets were known in all the countries of former Yugoslavia. Carpets were mainly produced by women in their private homes. The working tools of the carpet weavers were the loom, the mallet, axes, scissors, needles, etc. The carpets of Prizren are made of wool woven with fabric sheets.

The main part of the carpets was and continues to be red, and less black and other colors. Zoomorphic motifs are presented in carpets, rugs and tapestries: various birds, eagles, frogs, horses, butterflies; floral motifs: various flowers; geometric motifs: small rhombuses, triangles, small squares; cosmic motifs: sun and six-pointed star, moon; the motif of the bell, the coffee cup, the talisman, the comb, etc.

Today, carpets are no longer produced as they used to be, even the craft of carpet makers is dying out. Even the few women who worked carpets no longer produce them, and the place of hand-knotted rugs has been taken by the production of modern carpets from factories.



Fig. 19. The craft of carpet weavers, the process of preparing the carpet

(KultPlus)

The furriers

The craft of furriers is among the oldest since the use of animal skins for human needs has been known from scientific sources since prehistoric times. From the written sources, it is known about the craft of furriers that in the 16th century 5 workshops were engaged in fur making, while this craft took on greater proportions in the 19th and 20th centuries. The master craftsmen had their workshops in the blacksmiths' bazaar, and they had close cooperation with the tanners. Craftsman production had a complicated and precise work process, which required special skill and care. The processed leather, measured by palm, was cut with a sharp razor, while the stitching was done with a special triangular needle with a doubled thread since a strip of leather was placed in the middle of the hem. A wooden template was used for processing the cap of the fur coat. Different types of hats, coats with or without sleeves, fur coats for adults and children, large caps for shepherds - lipovas, furs as additions to coats, mittens with fingers, one-fingered or without them, traditional footwear for peasants and foresters have been produced, sheepskin rugs. The furriers continued their craft until the middle of the 20th century, when the industrialization of work began, with the beginning of the use of the sewing machine, the craftsmanship of the workers was modified, and from the end of the 20th century it was completely modernized and there were no more traditional craftsmen. This craft has disappeared, but its production has remained as part of history in the alcoves of museums. Among the most popular craftsmen of Prizren were: Spasoje Arsiq, Staja Stanojević, Aliriza Shpejti, and his son Fitim Shpejti, etc.

Fig. 20. The craft of furriers, fur preparation

(M.Shukriu, 2001)



Fig. 21. The process of sewing the fur

(M.Shukriu, 2001)

Tailors

The trade of tailors is part of the group of the most ancient trades of Prizren. Since the 16th century in Prizren many craftsmen were engaged in tailoring, while at the beginning of 17th century had close to 30 tailors. Towards the end of the 19th century in Prizren, there were over 100 tailoring workshops.

The craft of tailoring was of great importance in the economy of Prizren, as evidenced by the name of one of Prizren's neighborhoods, Terzimahalla (Tailors' neighborhood). The tailors made civic clothing, mainly from imported material, including expensive clothing for the highest representatives of power and religion.

With a needle, mechanical machines, with twisted pins and cords, in different fabrics, they worked national, traditional, and modern clothing: long dresses, dollamas, traditional jackets, waistcoats, shirts, pants, sets, etc. with textile, velvet, and leather materials. The clothes were embroidered and decorated with gold, silver, or silk thread. Tailoring was considered a gentleman's job.

There were also rich people among the tailors, and over time, a large number of tailors became traders, importing materials for sewing clothes, and at the end of the 20th century also ready to wear clothes.

Today, the craft of tailoring continues to be cultivated, there are many tailors in Prizren, but now the craft has changed, transforming both in terms of technique and work, following world fashion trends. In Prizren there were and still are many old and well-known tailors, such as Hamdi Sokoli, Zekeria, Ismail and Ismet Sokoli; Kadri, Abedin and Ismet Skenderi, Aćif Skenderi with his wife Asibe and daughter-in-law Gjylsever; Hamzë Sali Jadrashi, his sons: Alixhavit, Nehat and Salajdin Jadrashi; Rexhep Shasivari, Tefik Rada; Hysamedin Hisari and his sons Alajdin, Shuaip and Hamdi Hisari; Ethem Zurnaxhiu, Jamin Pacollari and his son Hëvzi Pacollari; Kadri Gashi, Abdullah Kelleqi; Haki Koro, Shyqri Ajdini, Mustafa Shporta, Arif Gjergjizi, Hajredin Bilibasha, Aćif Kurteshi, Nuredin Bepsaepsać, Ali Potori, Beqir Hoxhaj and his brothers, etc.

Fig. 22. The craft of tailoring, work process in the workshop – Beqir Hoxhaj

(familja Hoxhaj)

Belt makers

The craft of the belt makers was much earlier than the written documents, but we find this craft documented in the 16th century. At the end of the 16th century in Prizren there were 3 belt makers' workshops, this number continued to grow until the beginning of the 20th century when in Prizren there were about 40 belt makers' shops. The belt makers created leather and cloth: belts, men's narrow belts with buckles, cartridge belts, decorated with metal clasps; and ethnic footwear, made of buffalo leather. The belt makers worked on the equipment of horses and buffalos, such as bridles, leashes, saddles, collars, backs, breastplates, etc. They also worked with saddle and carriage horses such as saddles, bridles, and saddles for horses, country saddles called "bashibozuk", stick saddles called "cibuk", with horizontal seams at a certain distance from each other and filled with wool or cotton through the cornel sticks; "kuskun" saddle, with a leather clip on the corner of the tail and knee support, adapted to mountain conditions. They collaborated with blacksmiths for the products that served them in the productions they made, completing their horse sets. In the products of the belt makers, many other works were done which served to decorate the sets and products of horses, such as cotton or silk bundles, decorated with porcelain beads, horse neck straps where small bells were placed, belts decorated with different motifs, horse eye caps that were decorated with beads and medallions, etc. The craft of belt makers continued to be cultivated until the end of the 20th century, whereas today, or better said at the beginning of the 21st century it has disappeared and there is no more belt makers in Prizren.

The craftsmanship of the belt makers has also known its masters, among the most famous of whom were: Riza Begu, Hajdar Bojniku and his sons Zejnullah and Emrullah, Bajram Hashimi and his son Ahmet Hashimi, Hajdar Sopjani and his sons Ali and Eshref, Sylejman Ramizi, Abdullah Osmani, Qamil Shaqiri, Hamdi Bytyqi, Ramdan Shala, Enver Memishi, etc.

*Fig. 23. The craft of the belt makers, work process in the workshop
– Ramadan Shala
(M.Shukriu)*



Tanners

The trade of tanners deals with the processing of leather. This craft is known in Prizren from 16th century, and reached its peak in the 19th-20th centuries when there were about 100 tanners' workshops in Prizren. The workshops of the tanners were mainly located on the right side of Lumbardhi, in the neighborhood with the same name, i.e. Tabakhane. Leather processing was one of the largest and most developed crafts in Prizren, and its products were exported to many countries in the Balkans and Europe. The work process was long and complicated,

and the working tools of the tanners were different, from the material of metal, stone, wood and glass.

The tanners were engaged in the processing of leather, while the tailors, shoemakers, boot makers, slipper makers, saddle makers, ethnic shoe makers, and to some extent even sabot makers were engaged in the manufacture of leather goods, while the furriers were engaged in the work of leather. At the end of the 20th century in Prizren there was no tray workshop left. Today, cattle skins are sent overseas for processing.

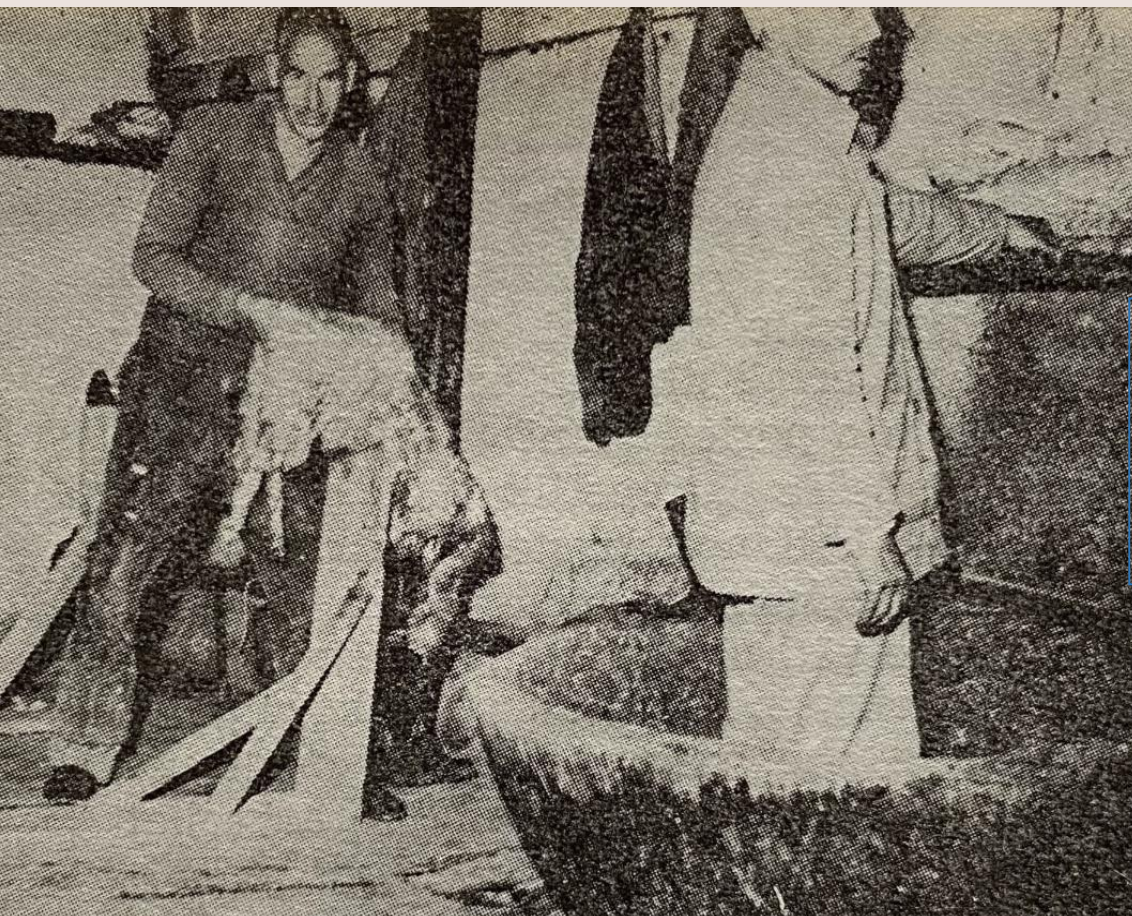


Fig. 24. The craft of tanners, the process of preparing skins

(Kosovo then and now)

Felt makers

Felt makers were the ones who worked abreast the tailors, this craft is as old as traditional clothing, since these craftsmen made men's clothing made of wool and cool wool. The application of black laces to the traditional woolen men trousers was a specific and elegant craftsmanship. The tools they worked with were needles and scissors, they cut and sewed from felt men's vests, knee jackets, long or short sleeve capes, square collar capes which was made into a hood according to need, traditional woolen men trousers embroidered with lace, with three or more lacing, depending on the area or province. Men's traditional trousers were usually of natural white felt, as was the wool, while other creations were made in black or gray. Laces were black in color, so white, black, and purple dominated. Such clothes were generally used by the popular mass of the country.

Today this craft has disappeared, there is no craftsman who deals with the craft of the felt making, while the traditional clothing itself is either ordered from abroad or produced here, but not in the traditional way, but in a modern way and with modern textile. The artisans who were engaged in the craft of felt making in Prizren were: Mehmet Majtani, Qazim Xharra, Sylejman Sokol Jetishi and his children Ymer, Isa and Mustafa, Mulla Zenuni, Qamil Hoxha, Sejfullah Krusha, Rexhep and Ramiz Vokshi, Adem Zenuni and Dan e Mizit Abrashi, as well as Rasim Hana.

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About EC:

EC is committed to economic sustainability and democratic governance at the local (and regional) level through community mobilization, oversight of public decision-making and partnership in the implementation of development programs and policies. To fulfill this mission, the organization implements projects and initiatives within two main programs: Inclusive Cities/Municipalities and Sustainable Development. The third program is designed as a support unit for the organization's action and aims to address three external and internal challenges:

1. The insufficient amount of empirical knowledge in the country, including reliable statistical data, specialized analysis, and professional opinions,
2. The need for the consolidation of internal capacities, especially in research, databases, analysis, management, community development and sectorial expertise, and
3. The lack of long-term financial sustainability by diversifying sources of income, with an emphasis on providing services to third parties.

The conceptual triangle that will guide the work of the organization in the next five years (2020 - 2024) has these elements: 1.

Inclusion, 2. Sustainability, and 3. Knowledge.

EC believes that democratization and comprehensive state development is a process that must be planned and built from the bottom up. At the core of democratic governance lies the openness and involvement of everyone in making decisions aimed at the common good, while development planning requires rational use of territorial resources, without compromising their usability by future generations. Both democracy and development must be built based on sound knowledge that guarantees wise and visionary decisions and actions.

The main values of the organization are:

1. **Paans Impartiality** - EC acts based on thorough and comprehensive analysis and avoids urgent and impulsive actions. The EC intends to support and push forward the alternatives which, based on the research, turn out to be the most appropriate, regardless of whether the mass of society does not support this option;

2. **Activism** - EC members will be activists who engage on a regular basis to advance civic engagement to fulfill the organization's mission;

3. **Orientation towards results** - EC members are oriented to achieve results, where the effort does not satisfy the organization's expectations if it does not end with the expected results;

4. **Community is the base of the action** - EC will always be close to the community, learning from citizens and building consensus for interaction and shaping society.