

OLD OHRID FEATURES - INSPIRATION FOR CONTEMPORARY EXTERIOR

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Abstract

The old architecture of Ohrid from the 18th century, is a strong inspiration that is associated with the location of the city (The Macedonian Pearl), and it is an artistic influence of architects, artists, esthetes in Macedonia and beyond. The coastal area of Lake Ohrid is the perfect place for arranging the cafe patio, which will be also a sample of past and a contemporary reflection of the present. The Inspiration of the folklore is incorporated in contemporary and appropriate materials to convey comfort and enjoyment in this space, overlooking the lake.

Keywords: exterior, detail, folklore, contemporary style

The chosen location of the patio, is the coastal area of Lake Ohrid in Macedonia, with its specific location. I have decided to take the well known folk song "Biljana was bleaching linen" as a guide through the whole design, not only functionally, but as well as aesthetically. By listening to the song we receive an imagination how the whole process of bleaching linen happens, but when we watch an art production by this act, the effect is greater. As a start for my full vision except the song, I used a painting of Milos Kodzoman (fig.1). Milos Kodzoman II is a Macedonian artist in whose works has no sharp boundary between the reality and the imaginary.

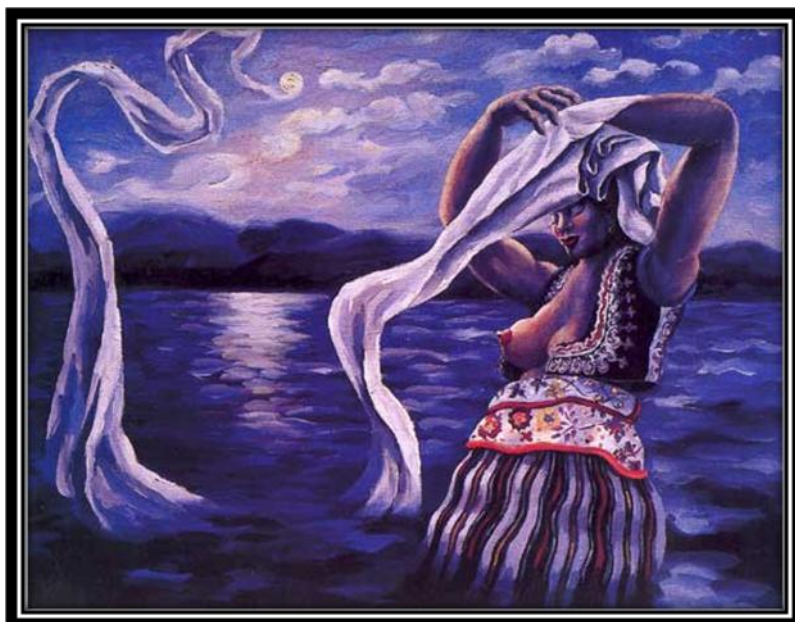


Figure1. "Bleaching linen"-Milos Kodzoman 2002.

Figure 2. Plan for the basis

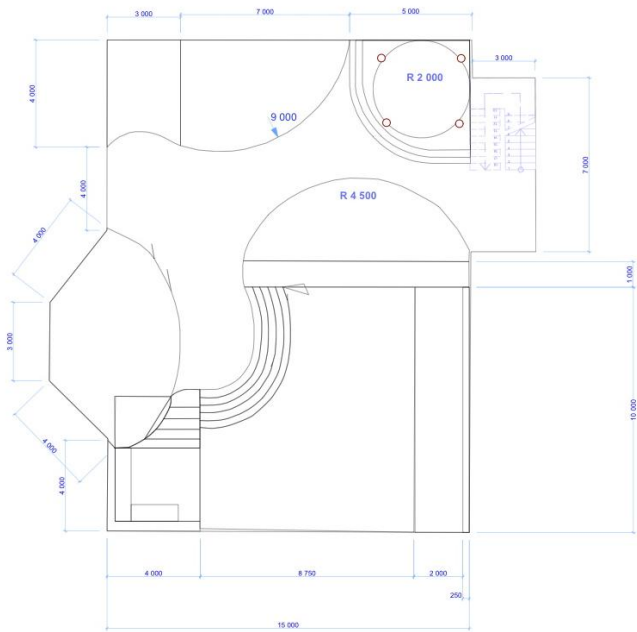


Figure 2. Plan for the basis

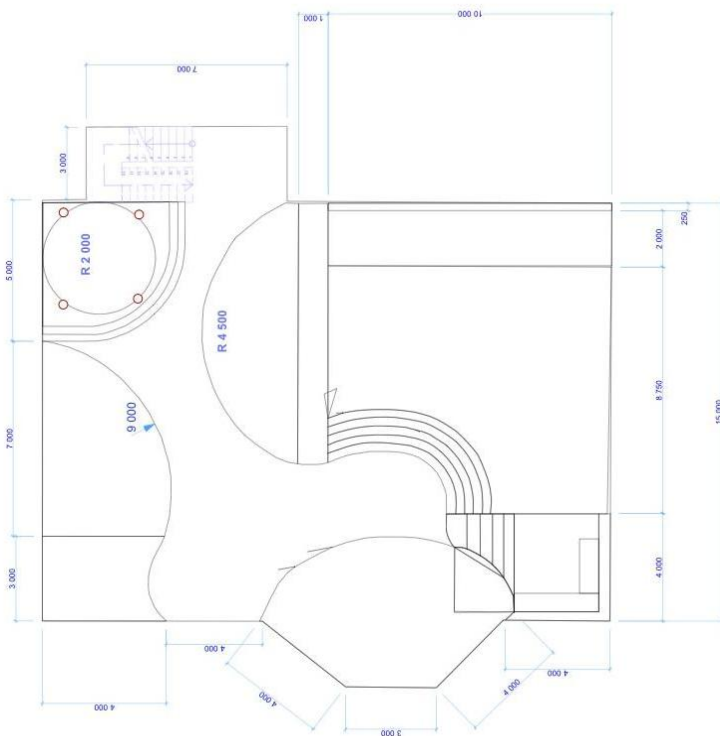


Figure 3. Technical drawing of the basis with the obvious inspirational forms

This is my version of a contemporary woman bleaching linen. So except white linen, on the head is also represented a hat. By placing the tree, we recapture the effect of covering the female genitalia. Nevertheless the assortment of tiles directly associates with the folk costume presented on the painting. The tile's pattern are rectangles in different sizes and dimensions 60x80 cm. (fig. 4)

Figure 4. Inspirational shapes and patterns



The entrance and the wall that links the cafe and the patio is made of glass so that to allow a nice view of the pool and the ocean. The entrance door is made of 3mm glass and opens on pushing. The entrance is characterized by two concave white scales, covered with epoxy resin, which will be discussed later. Through the scales it is going downstairs to the level $H = 0.00\text{m}$, that is the path which is already mentioned.

Zone 1 (relaxation)

Next to the exit is the area for relaxing in the sand. The sandy area is a quarter circle shaped, curved side of the track. With seating sofas, with tables that in the middle have a fireplace so the guests can sit outside when it is cold. This level is higher than the zero-level or the track, $H = 0,15\text{ m}$, so that to prevent sand being poured on the terrace. This section can accommodate ten guests. Sofas with armchairs are made of dark wood skeletons and a seating area is with white, fluffy pillows (Fig. 5).

At the entrance, on the right there is situated a wall on which is made a mosaic with copper-gold shades that form a circular spiral shapes in the form on the belt buckles (sl.6). Belt buckle (Fig. 7), is a motive of macedonian folklore, is an ornament which was worn as a part of the bridal costume. It originates from Ohrid. One of the more impressionable decorations was the buckle that was worn on the the belt of the folklore costume as its main part. These buckles were made for brides, who wore them for holidays, for every day and so on. The belt buckles or buckles

have different shape and often kept the circular form, the form of leaf, convex form etc..



Figure 5. The sandy zone



Figure 6. Fragment of mosaic wall



Figure 7. Belt Buckles

Zone 2 (party)

In the upper left corner there is a podium, height $H = 0.45\text{m}$, three semi-circular staircase with height at 15cm . This section has high tables and can be used for private night disco party (Fig. 8). The capacity is fifty guests. At height of $4,5\text{ m}$, the snowy white pillars carry the "Macedonian Sun" which has a pattern inspired by Macedonian folk decorative design and folk embroidery. The pillars are covered with white acrylic facade paint. The staircase, the podium and the cylindrical columns are white. This part in essence represents the lady's hat, which could be seen in the the base.



Figure 8. Zone for fun

Zone 3 (resting)

Opposite these two areas, in the middle of the base there is the area with sunbeds and parasols (Fig. 9). The level is lower compared with the path and $H = -0,10$ m. I have set 6 chairs in this semicircular part. The floor is made by wooden planks in several shades the wide is 20cm. The section with the sun beds is connected to the pool through the path wide 1m, which is not concrete, but is made by from cast resin, which is warmer than the concrete, and it is waterproof and hygienic. Still known as epoxy resin that can cover large areas without visible fugues and edges.

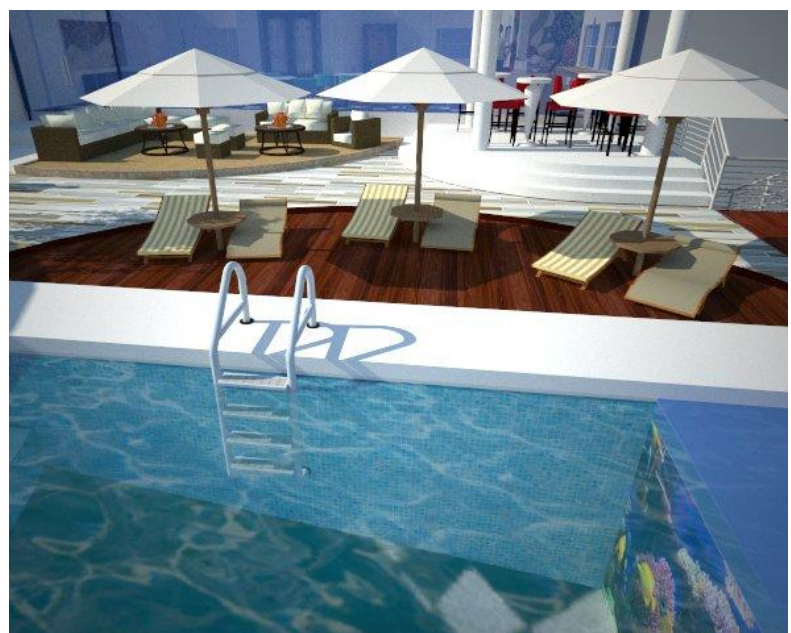


Figure 9. Zone for rest

Zone 4 (recreation)

The pool is the size 10mx11m, with a depth of 1,5 m to 2,3 m which extends from the west to the east (fig. 10). People enter in it through the semi-circular stairs, and there is a metal scale for direct entry into the deeper part. The floor is covered in black and white optical illusion of tiles, which gives the effect of entering a hole in the pool, in the deep part. On the eastern side of the basin there is a separated part for the aquarium. The aquarium is fully glazed, so swimmers dive into the pool while having the opportunity to observe the fish and have it feel like to dive in the ocean with water fauna. Above the glass aquarium there is a glass path with width of 2m and a decorative part of stones, lamps in the shape of white balls (which illuminate at night) and aluminum fence which has glass parts for breaking the monotony. The water level from the pool comes above the footpath with sun beds, and while the guests are sunbathing, the water gently touches their bodies (fig.11).

Figure 10. An infinite pool

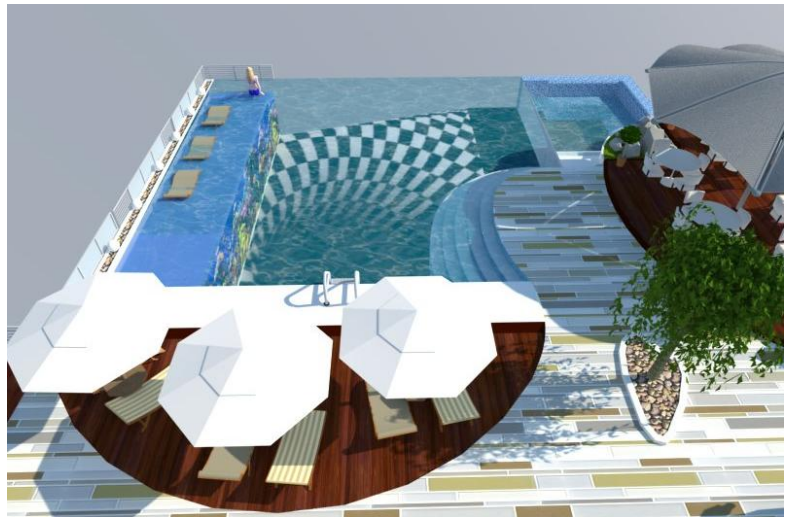
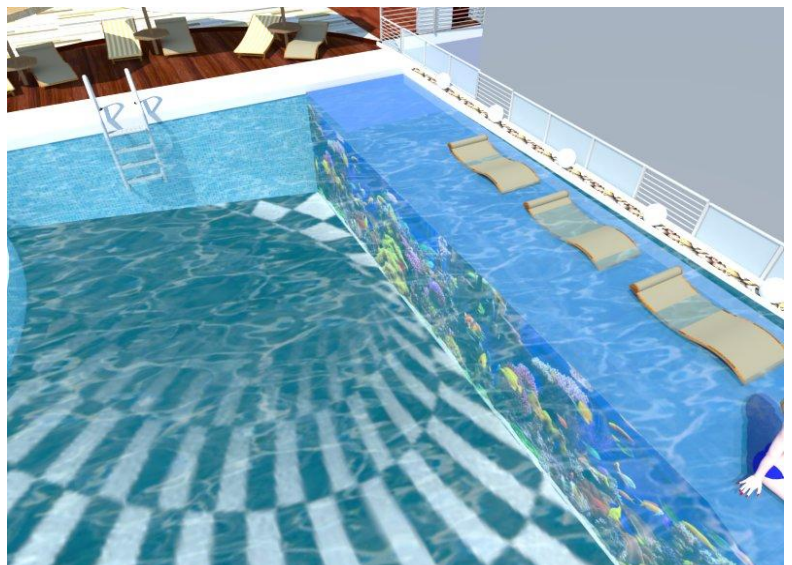


Figure 11. Sunbeds in the water



Zone 5 (Jacuzzi)

Next to the pool is the Jacuzzi located, which is 4mx4m size and depth $H = 0,9$ m (Figure .12). People can enter the scales linked with the stairs of the big pool. Inside it there is a seating set for individuals or groups of 5-6 guests. The floor is covered with smooth, small pebbles with black and gray shades. On the floor are placed visual sources that are bubbling from the bottom and enables a type of foot massage for relaxation. The Jacuzzi is being filled through the stone fountain, which is next to the staircase. The fountain's base is in the form of a quarter circle, with planted grass and placed rocks out of which flows clean water by a built-in mechanism. This fountain is at the height of zero level, i.e. the path.



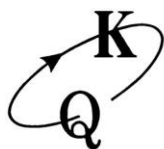
Figure 12. The Jacuzzi

Conclusion

The clean, straight lines that knowingly represent modernism in a successful connection with details from the past, result in timeless uniqueness. These details are exhausted from the old Ohrid architecture, legends connected with Lake Ohrid, and the decorations from the Macedonian folk costumes. Initially, I dedicate most attention to the base of the cafe patio, from the lines which are represented by the choice of patterns and the materials. Knowing that the metal was quite used for making jewelry, except him and the tree, I used a more contemporary material, etc. epoxy resin. As far as the colors are presented, taking into account contemporary, I decided for dominant white color with brown shades, and red and gold highlights. Full atmosphere is captured by appropriate choice of lighting, such as LEDs hidden in the the covered parts and lamps placed inside the pool.

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СЛУЖЕБНА БЕЛЕЖКА

Настоящата служебна бележка се издава на доц. д-р Васка Сандева от катедра "Архитектура и дизайн" на Университет "Гоце Делчев" - Щип, Р. Македония, в уверение на това, че същата е участвала с доклади на тема:

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3. Application of symmetry in the traditional architecture of the 19th and early 20th century in Macedonia – doc. d-r Petar Namicev, **doc. d-r Vaska Sandeva**, doc. d-r Katerina Despot
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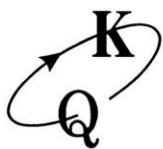
в XXII Международна научна конференция за млади учени „Мениджмънт и качество“ от 17 до 19 октомври 2013 г. в Учебно-опитна база на ЛТУ – Юндола, България и е заплатила такса от 72 лева /седемдесет и два лева/ в брой.

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