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## PORTALS AND DOORS IN TRADITIONAL OHRID ARCHITECTURE

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### ABSTRACT

The basis for this scientific work is traditional Macedonian architecture, with emphasis on old doorway of family houses and religious objects (sacral and profane architecture).

Ohrid has always been interesting for examination from these aspects, because of the fact that it has lots of historical monuments. The old part of the city contains houses, museums and churches which are one of the quality examples for traditional Macedonian architecture. The main purpose of this paper is to learn more about details in architecture, and of course, the value of details, especially old doors, portals, their dimensions, characteristics, art style, their constructors etc. This is because there is a lot of information originating from literature, books, study works and other written sources about Macedonian traditional architecture, but there is not much information about their details such as doors, windows, portals, etc.

These beautiful, genius objects were built in the 19<sup>th</sup> century. Today, they attract people who love art with its special charm and beauty, and inspire specialists - architects - for its contemporary application and creation, releasing it from fake values. There are many towns in Macedonia with well-preserved architecture dating from the 19<sup>th</sup> century: Krushevo, Kratovo, Novo Selo, Tetovo, Debar, Struga, Prilep, Kriva Palanka, Strumica. Central place among them takes Ohrid, in particular ancient Lychinidos.

**Key words:** details in traditional Macedonian architecture, portal, doors, gateway, meaning and value of traditional houses, examination methods, construction skill, national constructor, anthropomorphic measurements and decoration

### 1. INTRODUCTION

The basic idea of the genesis of this work is the need for research into an extensive area in the regional traditional architecture in Macedonia, such as decorative elements - segments of the city's buildings and houses - gates and doors. These wonderful works of man created in the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century, capture your hearts with their particular charm, but above all with the human aspect.

Decorative elements have always been and will be an inspiration for numerous researches of the scientists and researchers. Those researches will always provide opportunity for integration of tradition into modern design, being thus a kind of continuation of the traditional design of these important parts of the buildings.

Given that, for this scientific field there is sufficient written literature, which basically stems from the ingenuity of our ancestors. In our further elaboration we will talk about the methods used to get to the data relevant for this research paper.

Historical and economic conditions in our country throughout history have featured a lot of hardships. Despite them, our people have continuously aimed at deep internal compliance with the general flow of art originating from external influences, but have also managed to express their national and spiritual individuality.

Our national culture, our people, have over time created art objects with outstanding artistic value. Their value grows right in proportion with the years passing by. Both sacred and profane pieces of architecture contain that spiritual-aesthetic category. Today in Macedonia there are quite a few cities with relatively well-preserved architecture of the 19<sup>th</sup> century, there are even well-preserved urban units such as: Kratovo Krushevo, Novo Selo, Shtip, Tetovo, Debar, Struga, Prilep, Kriva Palanka, Strumica. The focal point of this research is the city of Ohrid, in particular the old city, ancient Lychnidos.

## **2. RESEARCH METHODOLOGY**

The scope and purpose of this research is the traditional design applied to the gates and doors in profane and sacral architecture in the town of Ohrid. The line is concise, concentrated only on one segment of the buildings.

The tradition was maintained by creating doors, portals, windows, furniture and household objects for their own needs. Once the model was adopted, it was understood and passed on from generation to generation. Analyzing this heritage today, we are still ruled by their simplicity and beauty, as if the elements were taken from the universe, and then interwoven by means of human thought and hands.

A simple craft technique does not originate only from their knowledge in the field of making furniture, but also from the need to emphasize its functionality. Thus, different furniture was created, items of furniture and household objects. resulting into objects ranging from the simplest to the most complex ones, which were a reflection of the area and time in which they were created. They possessed not only a functional or aesthetic value, but their totality in the home comprises features that reflect the the spirit of that time, the people and the hosts themselves, ranging from ethnicity, social status or areas from where the object originated. That is why the design of doors, portals, windows, furniture and household items is not a case or a product of individual creativity or the talent of one. These studies confirm that the existence of one identical motive on Macedonian land can be traced back to prehistoric times. This fact imposes a conclusion according to which the furniture in its very iconic design had existed and had evolved as a matrix by itself on previously established grounds guided by habits, traditions and a specific genetic code for our nation.

## **3. RESULTS AND THEIR ANALYSIS**

### **3.1 Gate, door, portal - connection between two spaces**

The external walls of the building formed shared surface area between the outer and inner space. Physical contact was made through these transitional areas - ports. Their proportion, design, layout and composition usually indicate the nature of the internal space. Well-organized structures, such as the traditional old town architecture in Ohrid, contained successfully designed and always beautifully shaped doors and gates. The cities from this period (the 19<sup>th</sup> century) contain urban aspect inputs associated with the urban peripheral areas through the so-called city gates.

The construction of the buildings in question in this paper is characterized by elasticity, so that the installation of the doors was simple. Their unusual shape, deliberate setting and decorative enrichment was done with great enthusiasm. The construction of the doors is a symbiosis of sizes, shapes and proportions, careful symbiosis because they (doors and gates) should melt into the facade of the building, but also complete the interior.

There are two factors that determine the dimensions: human dimensions and construction. Supporting vertical columns of the main structure, apart from their static role, determined the optimal width of the doors. Anthropometry of human body determined their altitudes and latitudes. Analyses of the interior lead to a lot of interesting information such as: the height of the door was always aligned with the height of the upper decorative shelf, apart from the height of "sergeni,"<sup>1</sup> cupboards and some

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<sup>1</sup> sergeni - built in furniture in the Macedonian traditional interiors from the late 19<sup>th</sup> century and early 20<sup>th</sup> century, E.P.Nikoljski: Integration between design of built in and freestanding furniture in Macedonian house from the 19<sup>th</sup> century and possibility for continuity in contemporary furniture design, Skopje 2009.

items from „musandri,,<sup>2</sup>. Therefore we conclude that there is consistency between the sizes of individual functional units in the area.

The portal emphasizes the sanctity and solemn character of the entrance of the church building. Originally, traditionally decorated gateway was characteristic for the Romanian and Gothic architecture, and later passed on to Byzantine architecture. Monumental dimensions emphasize the portal in terms of facade. Morphology portal was further defined in the 12<sup>th</sup> and 13<sup>th</sup> century, especially with its emphasized lateral oblique profiles with its elements: bold, lateral oblique profiles (supplemented sometimes by columns - statues), luneti<sup>3</sup>.

The construction of the doors was intended to meet several functions: protection against external influences, thermal and sound protection, as well as communication and security buildings. Items with framework structure were composed of three structural parts: framework (frame), door wing and decorative element (washboard).The wooden framework was placed between vertical poles, the top and bottom were lined with horizontal beams. The horizontal beams were placed following the principle of notch.

The upper beam determined the height of the door and the lower one formed the threshold.If the threshold was already set, the wing door was raised from the floor level in the room to the height of the threshold.

The mutual distance between the vertical columns was determined by the width of the door sets skirting. It was made of narrower planks and had a width from 70 to 80 cm., and in richly decorated doors it was far greater. In return, the connection with the rear wing was realized with transversely placed planks (kushaci<sup>4</sup>), fitted with a gross of wrought iron with flat heads that were very decorative.

### 3.2 Installation and construction of open doors

In traditional homes of the region that was studied, there were two ways of fitting the doors: wet method and dry method of installation. Wet way was such a way where the door frame was fitted into the slot during the building of the wall, or prior to its finishing surface treatment. Attaching of the door frame to the wall was done so that in the performance process three wooden slanted boards with length equal to the thickness of the wall were embedded into the slot.

The thickness of the frame during wet fitting usually amounted 4/4.2cm. Dry method of embedding was performed mainly in two ways: 1) with buildings where the wall surface was processed - the so-called classical procedure; and 2) with buildings where the walls were not processed.

In classically constructed buildings a blank frame in the slot was placed first, then the visible frame was set. The blind frame was attached to the wall in different ways, but most often with the help of wooden planks (pakni<sup>5</sup>).

### 3.3.Modes of construction

The permanent rules for construction of the doors in the traditional architecture of the region were as follows:

1. The wings were always open from the larger to the smaller space.
2. The doors were grouped next to each other in doubles or triples, and between a construction column was placed.
3. The doors were set either in or near the corner of the room in which they were fitted.

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<sup>2</sup> musandri built in furniture in the Macedonian traditional interiors from late 19<sup>th</sup> century and early 20<sup>th</sup> century, E.P.Nikoljski: Integration between design of built in and freestanding furniture in Macedonian house from 19<sup>th</sup> century and possibility for continuity in contemporary furniture design, Skopje 2009.

<sup>3</sup> luneti - complex semantic decorations in form of a half-moon influenced by Romanian churches in Italy. E.P.Nikoljski: Integration between design of built in and freestanding furniture in Macedonian house from 19<sup>th</sup> century and possibility for continuity in contemporary furniture design, Skopje 2009.

<sup>4</sup> kushaci - transversely placed wooden or iron elements with connecting vertical wing of the door. They can be fixed with a gross of wrought iron elements with the flat heads, having decorative function.

<sup>5</sup> pakni - small wooden slats dimensioned so as to supplement the intervening space between the wall and the box frame door.

4. In larger rooms, where the opposite wall was supplemented with windows, the door was set in the corner of the lateral side of the cupboards. The result is a remarkable spatial arrangement and beautiful views. This type of constructive embedding doors is most common in city architecture of the region and is a remarkable solution for entering the room with a view of the entire room.
5. Setting the corner allowed clear view of all the space in the, something that was commonly practiced with the rooms on the upper floor or representative premises and welcoming guest lounges.
6. Another way of setting was achieved by using angle **violations** which were grouped doors.

### 3.4. Proportional and anthropomorphic dimensioning

Basic element of composing and designing doors and portals was the principle of 'good proportions'. Even when they were not a result of a pre-thought analysis, they bore the specific impression of "good proportion". This phenomenon of anthropomorphic dimensioning can be seen in every part of the traditional Macedonian house of the 19<sup>th</sup> century. Based on overall analysis made in connection with anthropomorphic measures of doors and portals, we conclude that proportioning, composing and designing of the doors and portals in the Macedonian Revival house was in complete compliance with the proportions of all the other elements. Anthropomorphic and ergonomic proportioning of doors and portals reveals the mutual action between parts and element as a whole and the parts between themselves. Therefore, using anthropomorphic module expressed in the yardstick (1ARM)<sup>6</sup> which is also a proportion unit, the functional technical and aesthetic requirements were established.

Analysis of the dimensions of the door indicates that they were previously thought-up, designed. Nowadays we can explore and analyse them proportionally, and therefore their excellent structure, unsurpassed functionality and aesthetics is no wonder at all. Analysis of the doors suggests that at the time of their construction the proportional relationship 1:2 and 9:4 was applied.

Practical application of these proportions was very simple, so it was probably the reason for their common implementation in buildings of this region. Due to the simplicity of these two proportional systems that often combine with one another, i.e. when being applied they supplemented each other, the final result was a proportional harmonious mutual relationship.

In harmonic relation 1:2 variations appear with the following values: 1:2 1/4; 1:2 1/3; 1:2 1/2; to 1:2 1/1. With guest rooms the ratio was 1:2 and there was a so called golden section.

Where the ratio 1:2 and 1: (2 +3 m) was applied, width occurs with value 1AR76.2m and 3M are added due to the human factor, i.e. for obtaining the necessary, sufficient door height that will match the height of the human body.

This means that the old masters, despite the lack of knowledge of anthropometry and principles of proportion, when designing, had attempted to pay attention to the dimensions and good proportions. With the development of science of anthropometry, door designs started using the 95<sup>th</sup> percentile.<sup>7</sup> Going further back in traditional Macedonian architecture, we see a sequence with dimensional increase and decrease in the width, which has maximum and minimum values, and the value that connects them into one unit is 1AR 76, because in that increasing sequence this value is the maximum one.

The value of 10M is typical and maximal value. The most typical values for width are: 8M 81/3M 82/3M.<sup>8</sup> Beside proportional values for door widths, the same applies to their heights. Most common values are 18 to 20.21 m. Smaller heights occur in utility rooms. The minimum size is 160cm, which is

<sup>6</sup> 1 ARM one arshin, measurement derived from dimension of the human body - shoulder arm from the root to the top of the third finger

<sup>7</sup> Percentile represents the percentage of people within the population that has those measures or they are smaller. 95<sup>th</sup> percentile indicates that only 5% of the examined population is larger, and 95% have the same or lesser value. 1<sup>st</sup> percentile indicates that 99% of the examined population has greater value, and only 1% has the same or lesser value.

<sup>8</sup> These dimensions refer to one-winged doors, while the doubled dimensions are for double-winged doors.

approximately 17M.<sup>9</sup> The performed dimension analyses dismiss any doubt that the masters had come accidentally to the dimensions and proportion ratios.

Repeating the application of proportion in many houses of traditional Macedonian architecture is an undeniable evidence that suggests certain rules of construction that have been applied for centuries and spread across Europe and in Macedonia at the end of 19<sup>th</sup> century and early 20<sup>th</sup> century.

*Table 1.*

<b>sequence increasing</b>	<b>sequence decreasing</b>
1AR = 8M = 76cm	ranging from
1AR + 1/3M = 81/3M = 80cm	8M = 1AR76
1AR + 2/3M = 82/3M = 83,2cm	71/3M, 72/3M, 7M, 62/3M
1AR + 1M = 9M = 86cm	up to minimum 61/3M = 60cm
1AR + 4PAR = 91/3M = 90cm	
1AR + 6PAR = 10M = 96cm	
Approximately 100cm	

### 3.5 Decoration

A simple craft technique does not only come from the craftsmen's familiarity with making furniture but also with the need to emphasize its functionality. Thus different furniture was created, household items ranging from the simplest to the most complex ones, which was reflection of the relevant area and time in which they occurred. These elements possessed not only functional or aesthetic value, but their totality in the home consisted of items that reflect the spirit of that time, the people and the hosts themselves, ranging from ethnicity, social status or areas from where the object originated. That is why the design of doors and portals is not a case or a product of individual creativity or one's talent. These studies confirm that the existence of one same motive on Macedonian land can be traced back to prehistoric eras. This fact imposes a conclusion according to which the furniture in its very iconic design existed and evolved as a matrix by itself on previously established grounds and was guided by habits, traditions and a specific genetic code of our nation.



*Figure 1. Decoration on one of the interior doors at the house of the Robevcis*

<sup>9</sup> J. H. Aleksievska, „Merki, antropomorfnost i modularni proporcii kaj starata makedonska ku}a,, Arhitektonski fakultet, Skopje.

Doors and portals in Macedonian traditional house reflect a specific sensibility for decoration, derived from their function. The doors and elements like ceilings, cupboards, and other surfaces with their artistic content and technical processing material, occupy a primary place in the interior of the Macedonian traditional houses.

The ceiling and cupboards with their surfaces dominate the space exposing the size (expression) of the interior itself. The traditional artisans felt the power of expression in the elements of the built in furniture and other surfaces, which resulted in artistic unity of expression to all interior components. Doors and portals were mainly crafted in wood, the same element used in building houses. Mostly used were the ones that were widely available (oak, chestnut, pine, beech, fruit trees) with which the artisans, carpenters and carvers knew how to work and especially how to prolong the life of impregnated wood.

### 3.6 Gates in the field of profane architecture in Ohrid

“Samuel Fortress,” with its massive towers and walls surrounding the Ohrid Kale. Uppermost part of the town was protected from all sides except the south, since Ohrid Lake is in the South, and the other part is surrounded with towers and high walls that extend to the port. Today's form of the fortress is from the time of Samuel, the 10<sup>th</sup> century, and it features eighteen towers, three of which are semi-circular and fifteen of them are with square formed from four major gates.



*Figure 2. Upper Gate at the “Samuel Fortress”*

The Upper Gate or North Gate is the one through which one could enter Ohrid from its northern side. The Lower Gate was aimed at entering Ohrid from the lower part of the city, leading to Saraishte. Some of the walls are still existent.

In 2011 a complete conservation intervention was performed on the Upper Gate and today it is fully protected and at the same time returned to its original function, so that in the evening it can close and in the morning open. At the place where the Lower Gate used to be a square is foreseen to be built.

The Upper Gate opening is 300 cm wide and 500 cm high. It is a semi-circular hole, made of stone, while the neck wings are rectangular, made of metal structure. The surface is coated with semi-circular metal sheets nailed to the basic structure (Figure 2). This type of structure was used because in the past these gates had protective role. The result was a truly monumental appearance of the city gate.

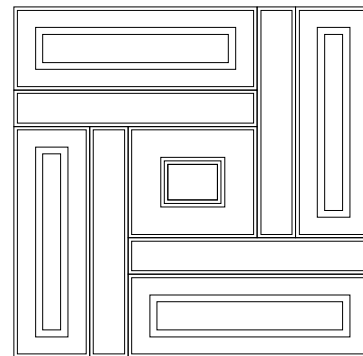
The most venerable representative of Ohrid city house, analyzed and studied from architectural aspect many times, is certainly the house of the family Robevci (the brothers Atanas and Angel

Robev). It was built in the 19<sup>th</sup> century and is considered a masterpiece in traditional Macedonian architecture. Today this building is owned by the state and functions as Museum of the City of Ohrid. The exterior and interior of this house has been subject of numerous studies, drawings and sketches, especially of proportional analysis of the facades which are amazing thanks to the crafty hands of the national master. The doors of the family house of the Robevcis are remarkable, unique and with outstanding architecture.

The front door of the house made of solid wood has a frame of processed stone blocks, vaulted arch, which emphasize both the importance of input and the protective function of the front door. The remaining door wings on the periphery of the building are lined with semicircular wooden profiled planks that serve as moldings. The main wing surface was processed with straight planks, equal in width and nailed at a few places. Boards were placed parallel to each other, so that there is no disruption in their proportional sequence (Figure 3).



**Figure 3.** Front door of the Robevcis' house



**Figure 4.** Decoration derived from geometrical proportion on one of the interior doors of the Robevcis' house

The door lock set is hardware (skoba) with a padlock. The door is 190 cm wide and 250 cm high at the highest point. Each wing separately is 95cm wide. Like the other doors, this one is also made of solid wood, then finished with lacquered dark shade of walnut. The internal doors in the house are made of solid wood as well, but finally processed in a lighter shade. The internal doors are very carefully processed and decorated.

The inside doors in the house of the family Robevci are an excellent example of geometrical decoration on the surface of the door wing (Figure 1).

Analyzing the door, we realized that the door wing is divided into three equal parts. The lower part is divided into two symmetrical rectangles, with two smaller rectangles inside them, with ratio of 1:2. The central part is in form of a rectangle, but with smaller dimensions, height and width with approximately identical dimensions. Both in the upper and the lower part, centrally there is a square with a smaller one inside the former one. Around the small square four rectangles are placed, of which the upper and lower ones are horizontally placed and the side ones are placed vertically to the first ones. Inside these rectangles the same shapes are placed, but with smaller dimensions.

From the above it can be concluded that the geometry proportions were worked out in a disciplined manner, along the entire height of the neck wings, applying exclusively proportional ratio 1:2, ranging from whole to detail. Some of the doors were made with the decoration of the surface or deep carving, which used different motifs, but these motifs are almost always supplementary elements



of decoration for the other segments of the rooms, especially the reception lounges. Decoration of the surface with deep carving was also used for ceilings, built-in furniture, movable furniture, all with the purpose of reaching a unified style characteristic for the regional traditional Macedonian architecture.

Uranija's house is one of the most beautiful examples of traditional urban architecture. It is more than that - it is a monument of culture, an authentic symbol of Ohrid architecture and of the old, Association of Carpenters, for which we have data that as a guild it was established in 1886. It was built in the second half of the 19<sup>th</sup> century. It had belonged to the family Filevci who were fishing concessionaires in Ohrid at that time. Later owners moved from Ohrid. Since then there is only the memory of the old woman named Uranija, who was the last resident of the house. The external doors of the house Uranija have smaller dimensions than those of the Robevcis' house. The dimensions are 170 cm in width and 180 cm. in height. This door has a rectangular shape and the door wing periphery is bordered with rectangular moldings. The inner surface of the wing is composed of rectangular slats of equal width placed side by side. The door was made of solid wood and protected with finishing layer (Figure 5).

The west facade of the house is the front double doors with dimensions of 180 cm.in width and 300 cm.in height. On top of the door there is a superstructure which had the role of a lighthouse..The hole in the wall where the door was placed is made of stone with rounded corners, which gives the door a feeling of softness (Figure 5a).

Specially and geometrically decorated door is the one of the guest room in the memorial house of Hristo Uzunov. The door is located on the top floor of the house, and is an integral part of the overall interior design of this room. The two upper parts of the door are equal, and the bottom is smaller. The door wing has mostly square form. In the box a smaller square is inscribed at an angle of 45 degrees. Inside it there is a smaller square placed vertically to the first one. Inside the second square centrally was placed a smaller square with four rectangles around it, two of which are horizontally placed and other two vertically (Figure 6 and Figure 7).



**Figure 5.** Front door of the house Uranija

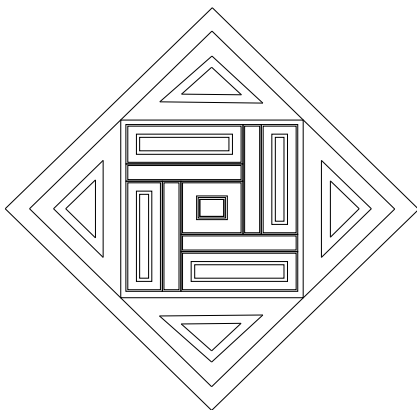


**Figure 5a.** Front door of the house Uranija





**Figure 6.** Decoration on one of the interior doors of the house of Hristo Uzunov.



**Figure 7.** Geometrical decoration was an integral part of the overall interior design (one of the interior doors at the house of Hristo Uzunov)

### 3.7 Gates in the field of sacral architecture in Ohrid

Development of sacral architecture in the Byzantine period, and even later on the territory of Macedonia took place with varying intensity. However, Ohrid is a city with the highest number of churches in Macedonia, hence it is difficult to pick out typical examples of sacred objects. Namely, each and every church is an example of itself. Below we will consider some representative gates. The front door of the church of “St. Sophia” in Ohrid (12<sup>th</sup> century), as is the case with all sacred objects, is placed at the west side. It is 130 cm wide and 190 cm high (at the highest point). The door at the top is slightly domed and door wings are made from vertical planks, interconnected by means of so-called brut.

The Church “St. Clement” was built in 893 by Clement himself, on the foundations of an early Christian basilica, and when it was built it was dedicated to “St.. Panteleimon”. After the death of “St. Clement” in 916, he was buried in his monastery, in the tomb that he had built with his own hands.

After the Ottoman conquest in the 15<sup>th</sup> century, this church was converted into Imaret Mosque and the relics of “St. Clement” were displaced to the church “St. Virgin Mary Perivleptos”, due to which this church was later renamed into “St. Clement”. The gates of the church of “St.Clement” (“St. Panteleimon”), date from more recent times, since the church was completely reconstructed in the 21<sup>st</sup> century, rebuilt on its old foundations. All external doors have the same form., at the upper end with a small arch, but the door wings are rectangular. The decorative boards on the door are linear, and the door wings are covered with planks placed vertically, all with the same dimension and interconnected (Figure 8).



*Figure 8. Front door of the church of “St.Panteleimon”*

The portals and doors in the church of “St. Virgin Mary Perivleptos” (built in 1295). After the transfer of the relics of “St. Clement”, it was renamed into “St. Clement”. In 2002 the restoration works on Plaoshnik took place, after which the church got back its original namer, “St. Virgin Mary Perivleptos”.The portals and doors in this church are built in a highly sophisticated manner and are richly decorated. The front gateway of the church “St. Virgin Mary Perivleptos” is 220 cm. wide and 400 cm. high. The basis of the door wing was made by parallel vertical paved wooden planks, finished in a dark walnut effect. Then placed upon them were decorations in different forms where the wooden material is finished in light oak effect, thus achieving great decoration. For the upper part of the door square form was used by repeating subscribed squares at each other set at a mutual angle of 45 degrees. Below on the door two crosses are formed placed obliquely at an angle of 45 degrees. These forms are repeated in the lower part of the decoration. Between them the stellate forms are formed, by placing a square in the middle surrounded by isosceles triangles.(Figure 9 and Figure 10).

øThe monastery of “St.Naum” is located on the south-east side of Lake Ohrid, in its center is the church dedicated to St. Archangels Gabriel and Michael. The monastery is entered through a heavy wooden oak gateway linked with iron wedges, one of the oldest wooden gates in the city of Ohrid. The entrance to the monastery church is a small door which is a good example of the woodcarving school in Ohrid. It is made of shallow carvings, and the iconostases are dominated by floral and geometric motifs (Figure 11).

#### 4. CONCLUSIONS

Despite the very simple basic tools for making doors, portals, furniture and woodworks, the artisans attained good results and high quality products. Particularly strong aspect of Macedonian doors and portals was their decoration. It is characterized by a wide range of phases in processing and decoration of interior surfaces. High achievements in composing the decorative elements were primarily based on the logical approach applied in the project designs for doors, and the rest of the

interior, a sense of styling the natural forms and same choice of authentic motifs. All these elements are included in the interiors of Macedonian revival houses in the artistic category of folk art.



**Figure 9.** Front door of the church of “St. Clement”, today “St. Virgin Mary Perivlepos”



**Figure 10.** Front door of the church of “St. Virgin Mary Perivleptos”



**Figure 11.** Front door of the monastery church of “St. Naum Ohridski”

The symbolic decoration of portals and doors is an expression process between the internal thoughts and outside life. Analyzing the semantics of decoration and the need to express the craftsmen’s talents by drawing and carving the doors, we come to a conclusion that this processes was

related to the people's need for decorating their own surroundings. In specific situations of the built in furniture design, the same expression applies. Through short differentiation between Hellenic and Christian context, the two basic models of expression of people in this region in the period in question, we conclude that these factors are obvious in every form created from cosmic imagery in doors, portals, and built in furniture in Macedonia of the 19<sup>th</sup> century. The process of decoration always begins from a three-dimensional geometric projection of the universe shapes, because those were the imagery that people often interpreted. According to the purpose of this research, and it is the analysis of the gates and doors in traditional Macedonian, profane and sacral architecture, finishing the analyses referred to here, several conclusions could be made:

1<sup>st</sup> The elastic composition and skeletal structure of buildings eased the installation of doors and their incorporation.

2<sup>nd</sup> It was established that there was a connection between the shape, dimensions and proportions of the doors with an overall construction system.

3<sup>rd</sup> In terms of organization the doors were external and internal. In terms of decoration between them there was a great difference in the level of decoration.

4<sup>th</sup> Exterior doors were usually two-winged and the internal ones were one-winged.

5<sup>th</sup> There was a dependency between the widths and heights of the doors. By increasing the width, the height was proportionally increased.

6<sup>th</sup> When constructing doors the ratio 1:2 and 9:4 was applied.

7<sup>th</sup> When constructing doors a sequence of dimensional growth and decline in both width and height of the doors was established.

8<sup>th</sup> The dimensions of doors were mostly affected by the dimensions of the human body (anthropomorphic).

9<sup>th</sup> The most commonly used dimension with doors was 1AR76.

10<sup>th</sup> The doors were made constructively in wooden frames, and the lower and upper side was alined with horizontal beams.

11<sup>th</sup> For decoration of the doors mainly were used several geometric shapes: rectangle, square, triangle, trapezoid.

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