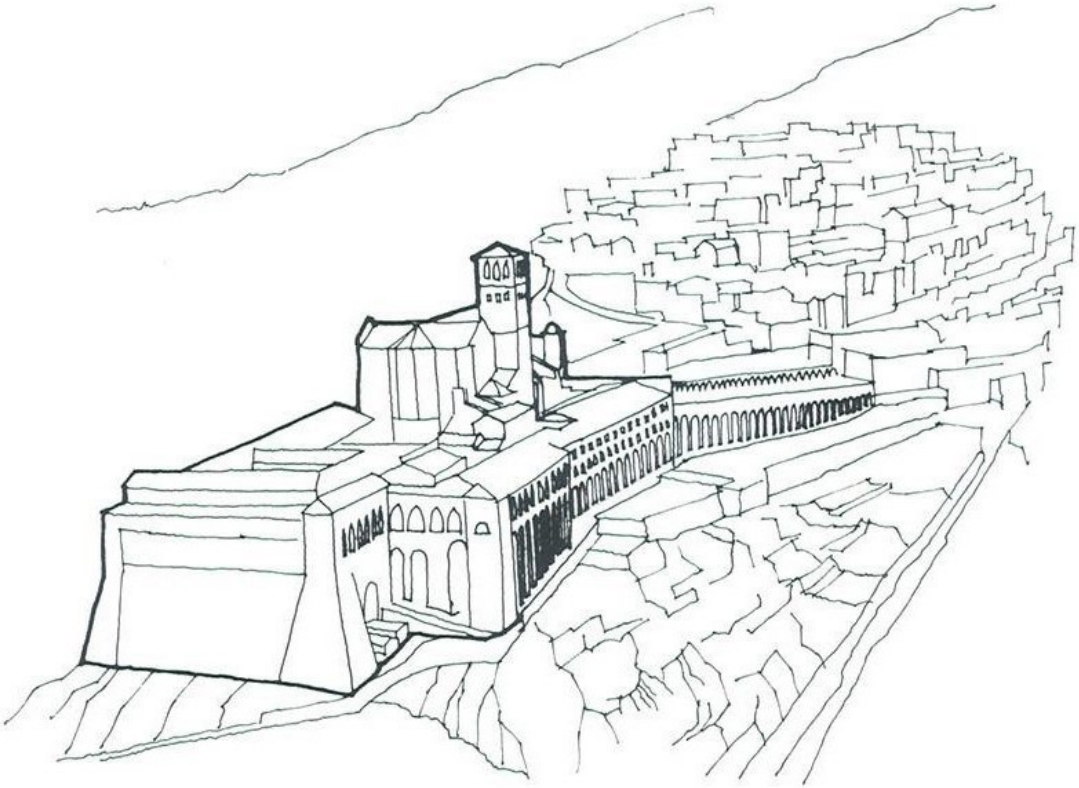
УРБАНИСТИЧКА КОМПОЗИЦИЈА

Предавање 07

_Односи визуелних и просторних елемента у урбанистичкој композицији: хармонија, ритам и равнотежа

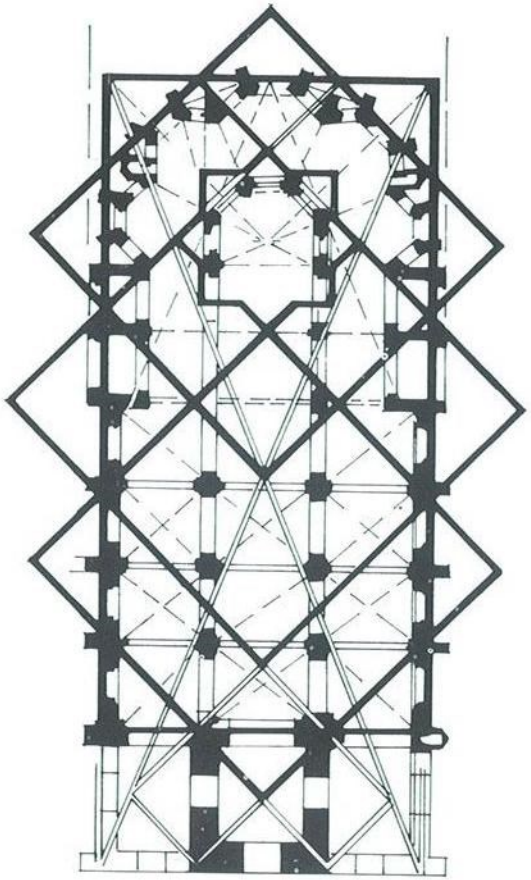


Наставник: доц. др Невена Новаковић
Сарадници у настави: доц. др Дијана Симоновић, в. асис. Анита Милаковић

13_ Предавање 06
Односи визуелних и просторних елемента у урбанистичкој композицији: пропорције и размјера

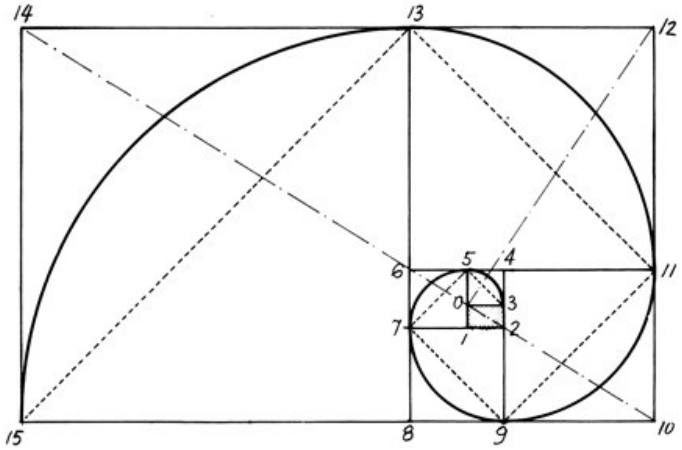
14_Предавање 07
Односи визуелних и просторних елемента у урбанистичкој композицији: ритам, равнотежа и контраст

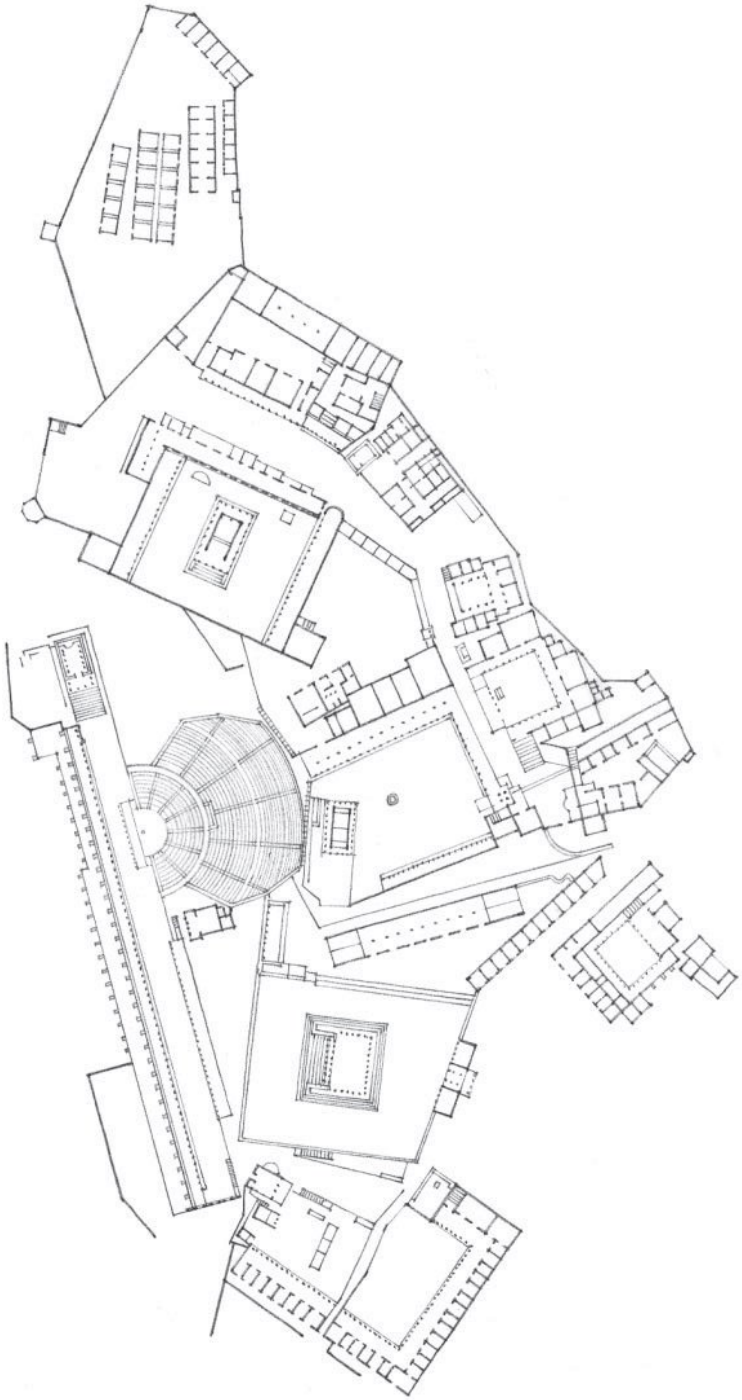
15_Предавање 08:
Важније теорије о урбанистичкој композицији



St. Peters, Riga.

ГЕОМЕТРИЈА је дисциплина организације у архитектури. Геометрија је средство дефинисања релације између елемената у структури, објекту или композицији.





РЕД (ORDER) не подразумијева искључиво геометријску правилност, већ и стање у којем постоји јасан однос елемената једних у односу на друге и елемената у односу на цјелину – хармонија односа.

...хијерархија функција, корисници, значења, контекст...

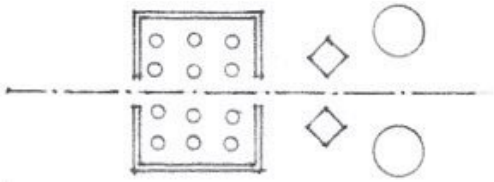
...разноликост, комплексност, хијерархија...

Ред без разноликости елемената може бити досадан, а разноликост без реда може произвести осјећај хаоса.

ОСОВИНА

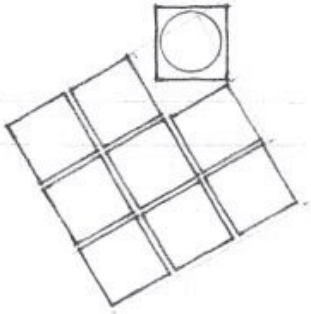
Линија око које се постављају елементи на одређени начин.

СИМЕТРИЈА



Уједначен начин постављања елемената са супротних страна линије, равни или око тачке.

ХИЈЕРАХИЈА

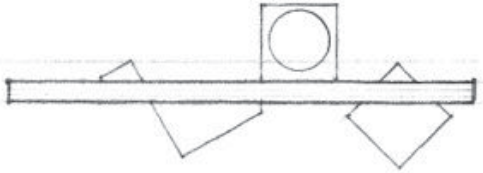


Артикулација значаја или важности простора или форме помоћу величине, облика или позиције у цјелини.

РИТАМ

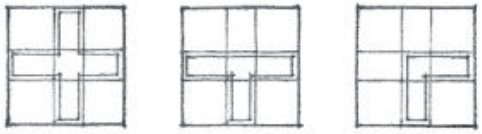
Уједначени поредак елемената који карактерише понављање обрасца, распореда елемената, мотива.

ЕЛЕМЕНТИ ПОВЕЗИВАЊА



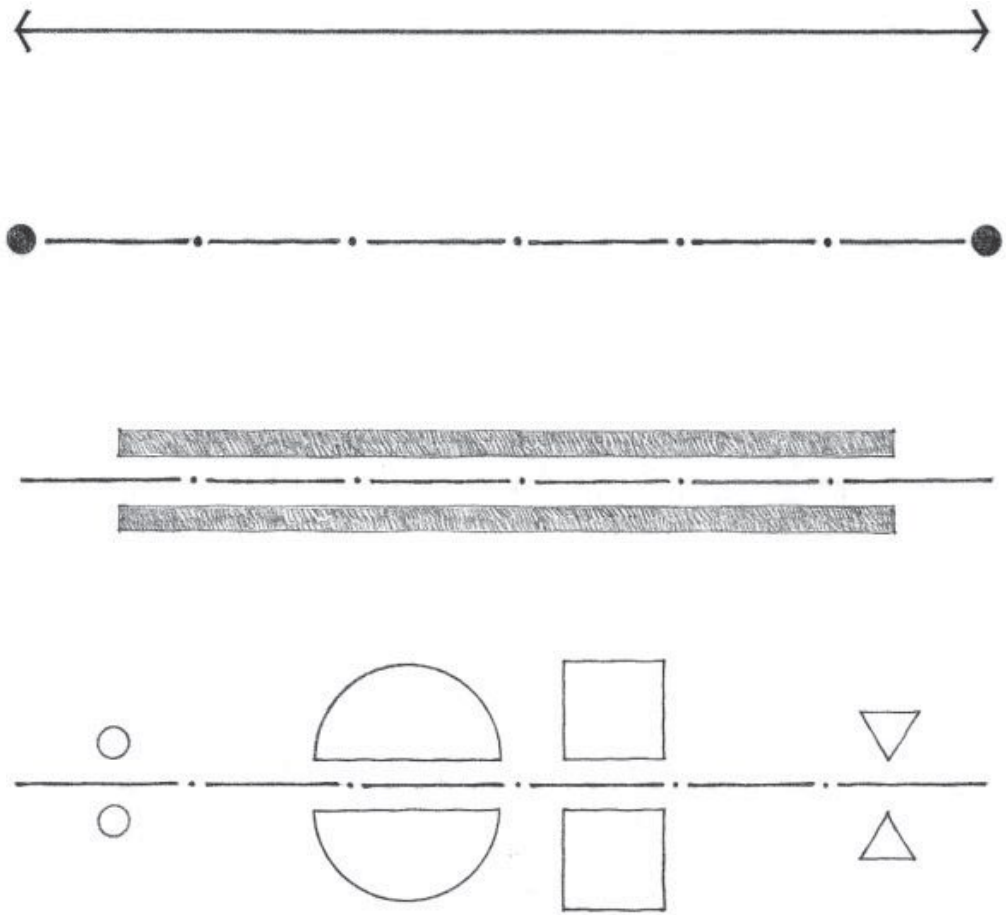
Линија, облик или волумен који континуитетом или правилношћу обједињује елементе композиције у цјелину.

ТРАНСФОРМАЦИЈА

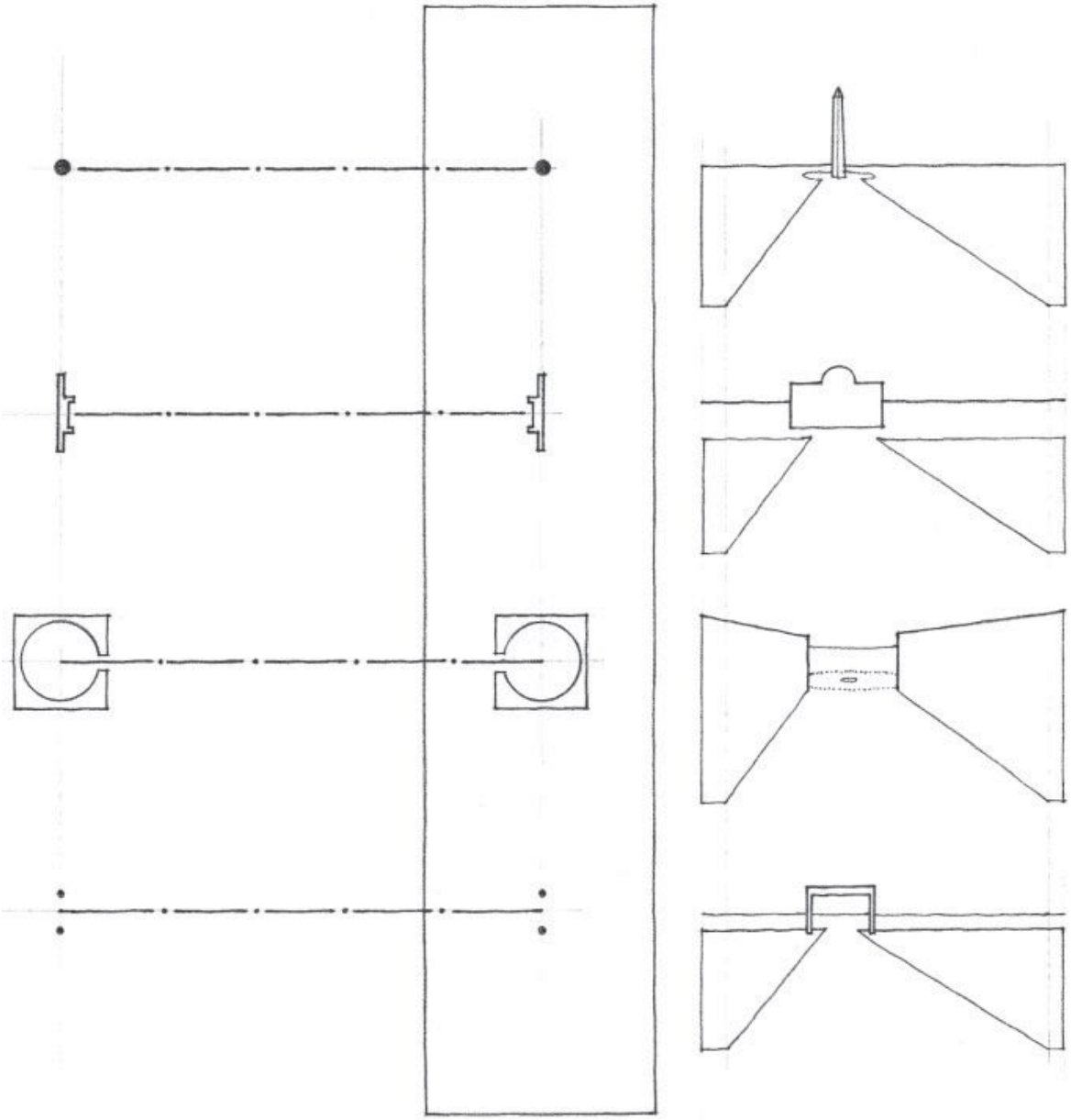


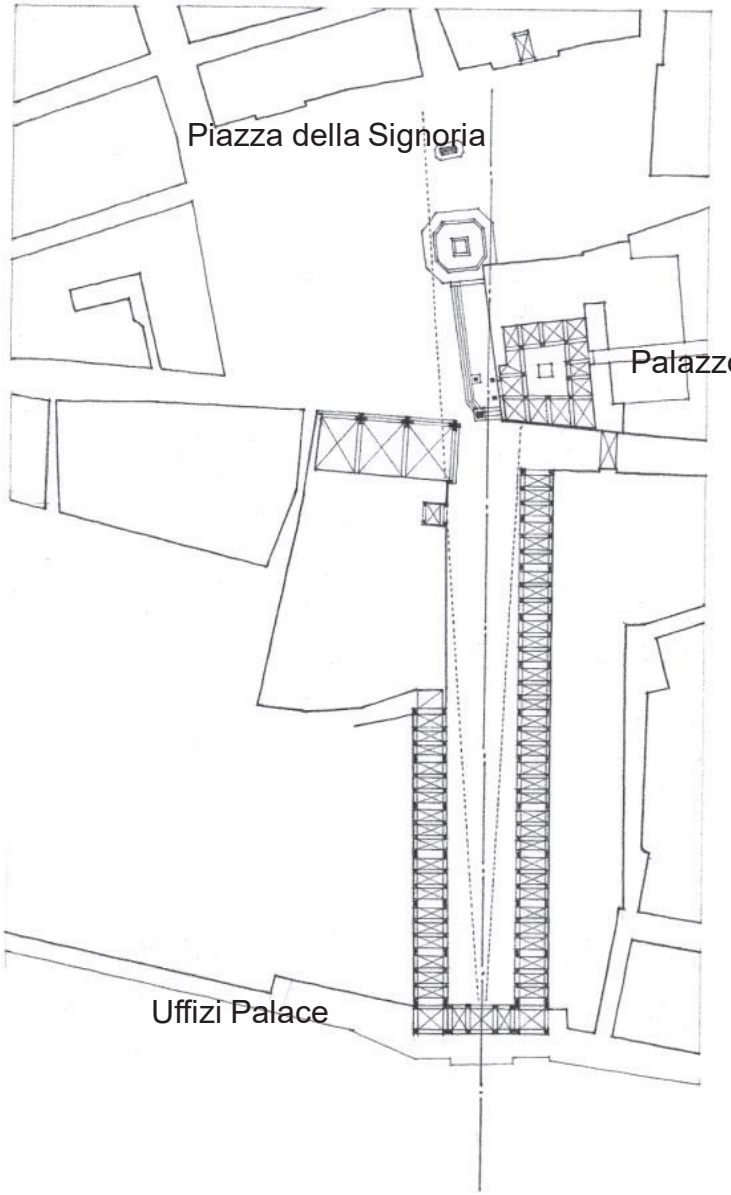
Принцип дискретне манипулације и пермутације елемената ради прилагођавања специфичном контексту, без губитка идентитета или концепта.

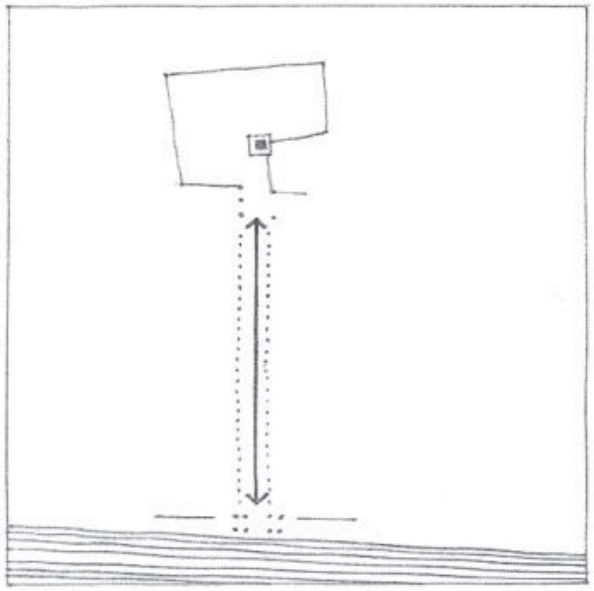
ОСОВИНА

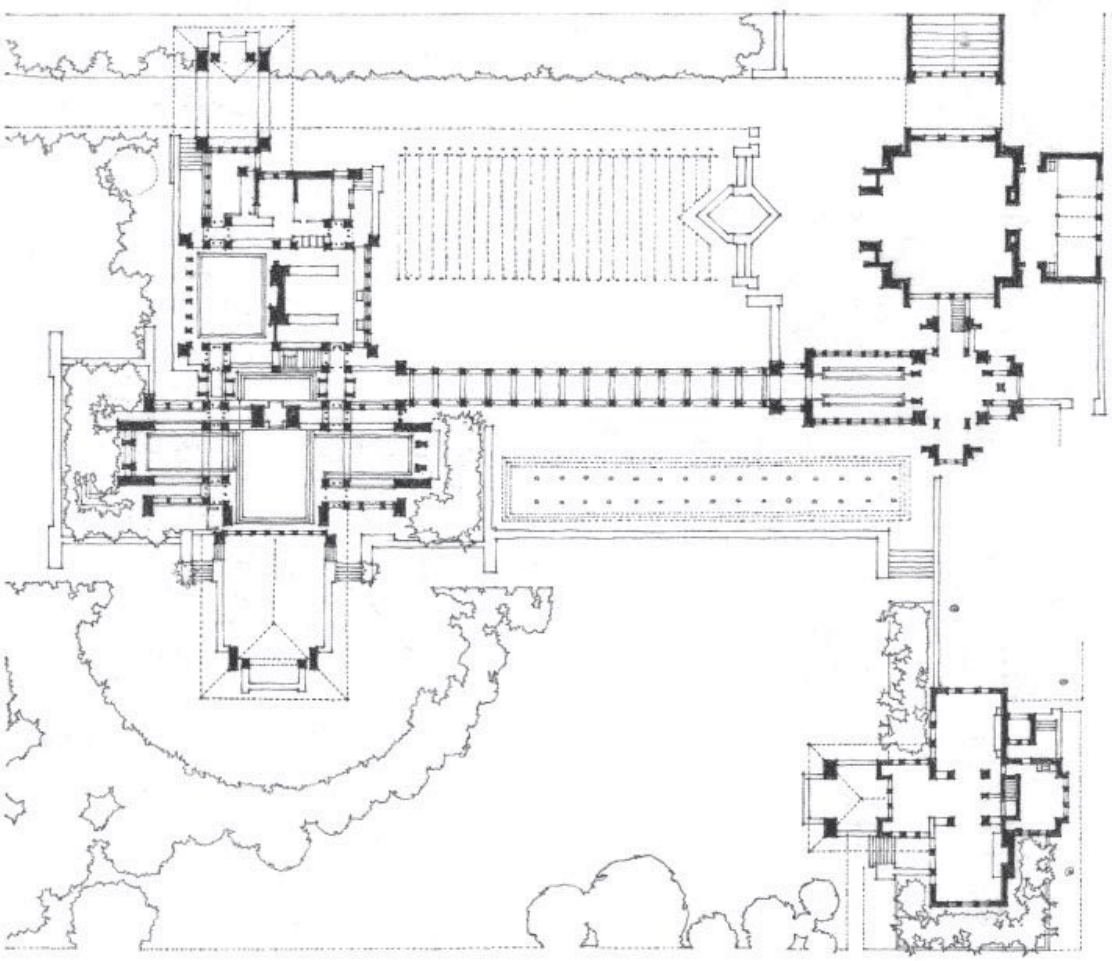


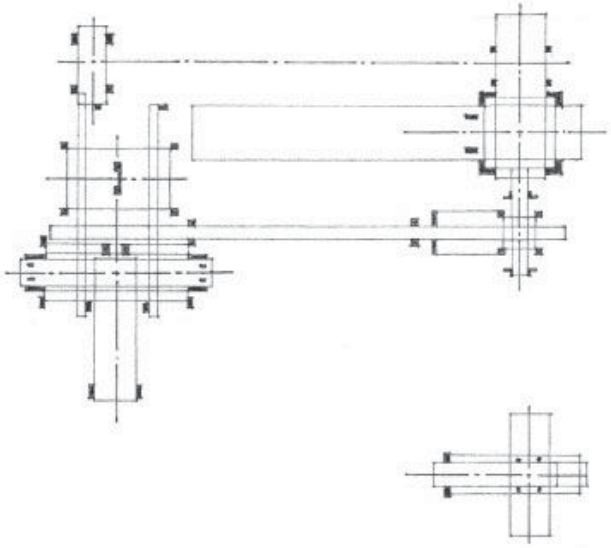
Специфичан распоред елемената око осе ће одредити генерални визуелни карактер композиције**: суптилан или наметљив, лабав или формалан, сликовит или монотон**.



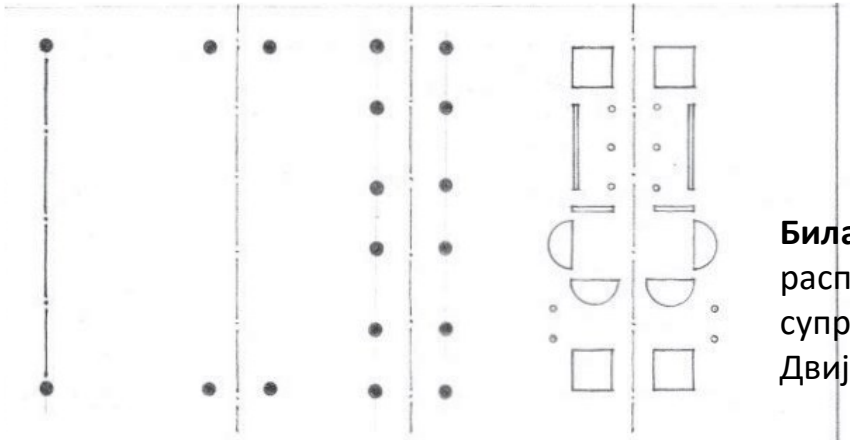

Piazza della Signoria
Palazzo Vecchio
Uffizi Palace



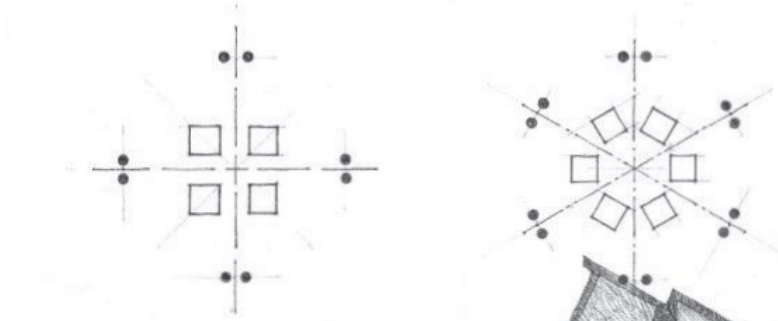




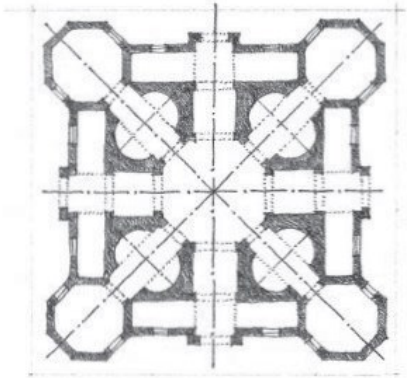
СИМЕТРИЈА

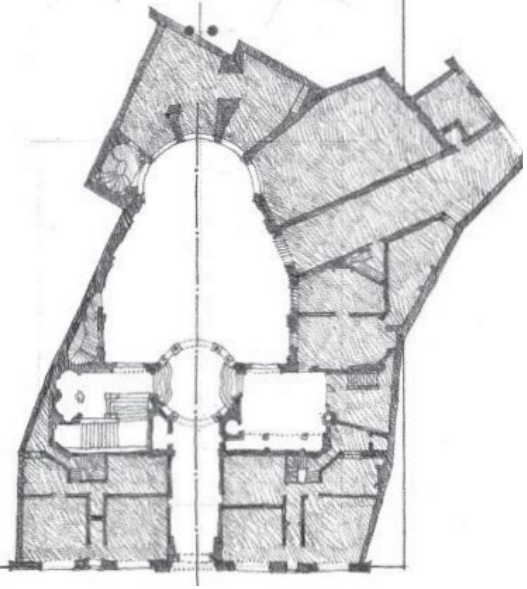


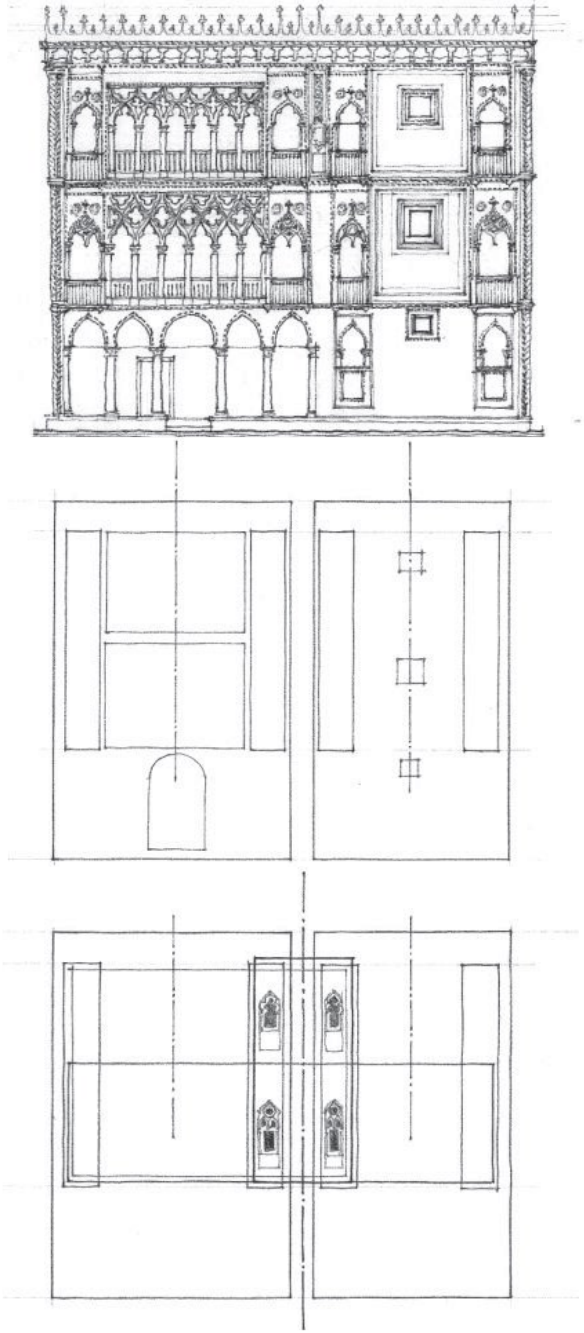
Билатерална симетрија је уравнотежен распоред истих или сличних елемената на супротним странама осовинске линије. Двије исте половине композиције.



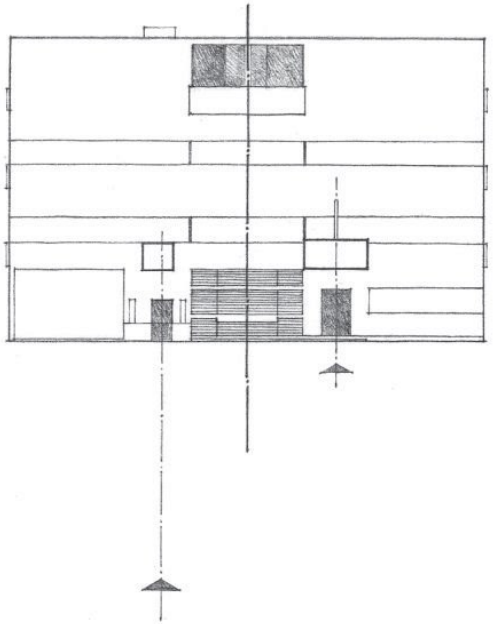
Радијална симетрија је уравнотежен распоред истих или сличних елемената око неколико осовина композиције. Цјелина може бити подијељена у већи број истих дијелова.

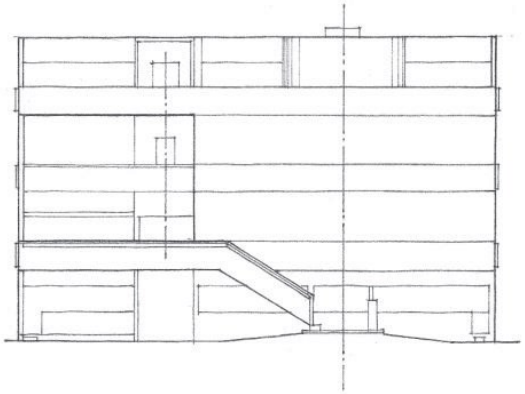






Локална симетрија



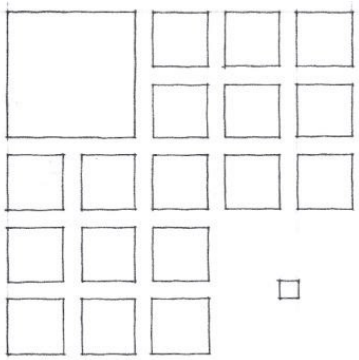


ХИЈЕРАХИЈА

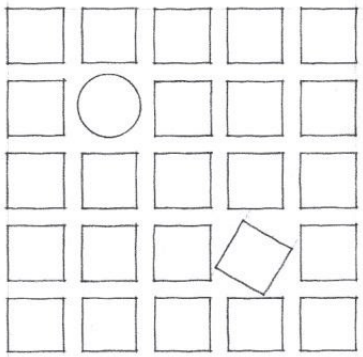
Принцип хијерахије уважава разлике између елемената композиције.

Разлике одражавају важност простора или форме, функционалне карактеристике и симболичку улогу у композицији.

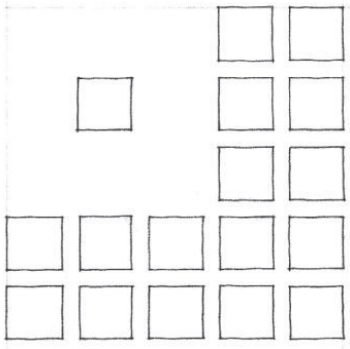
Систем организовања по хијерахији зависи од ситуације, потреба корисника и одлуке архитекте. Систем хијерахије, односно вриједности по којима се композиција одређује, може бити индивидуални, колективни, лични или културни.



Хијерархија помоћу **величине** (доминантна величина облика или форме у композицији).

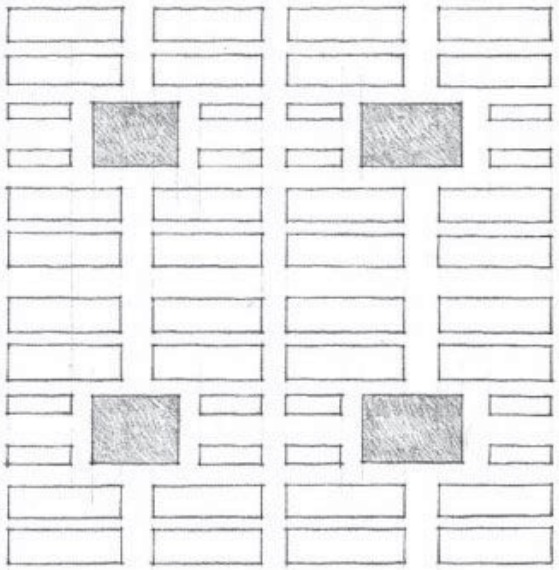


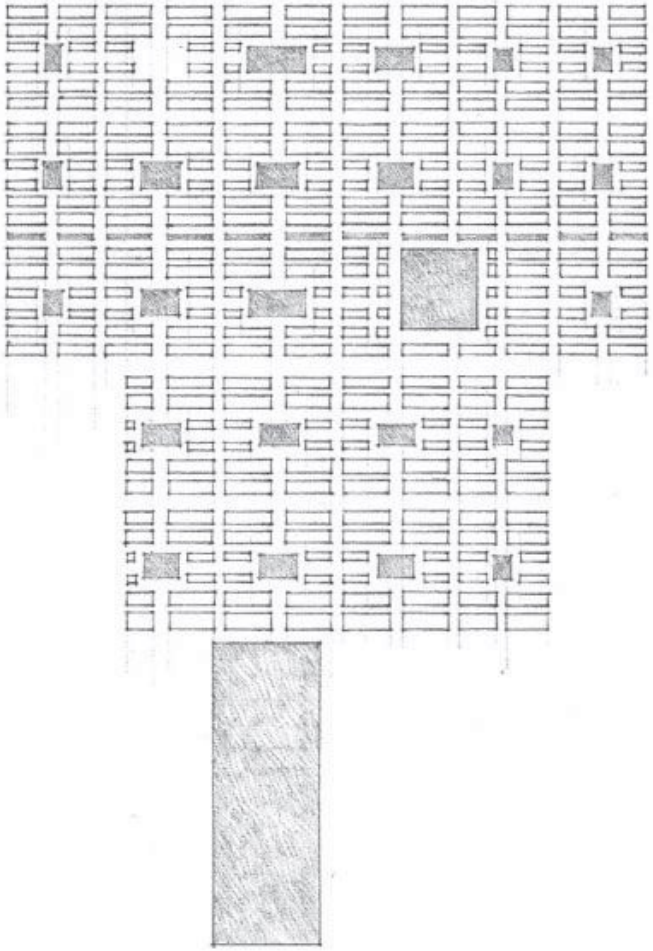
Хијерархија **по облику** (знајано другачији облик у односу на друге елементе композиције).

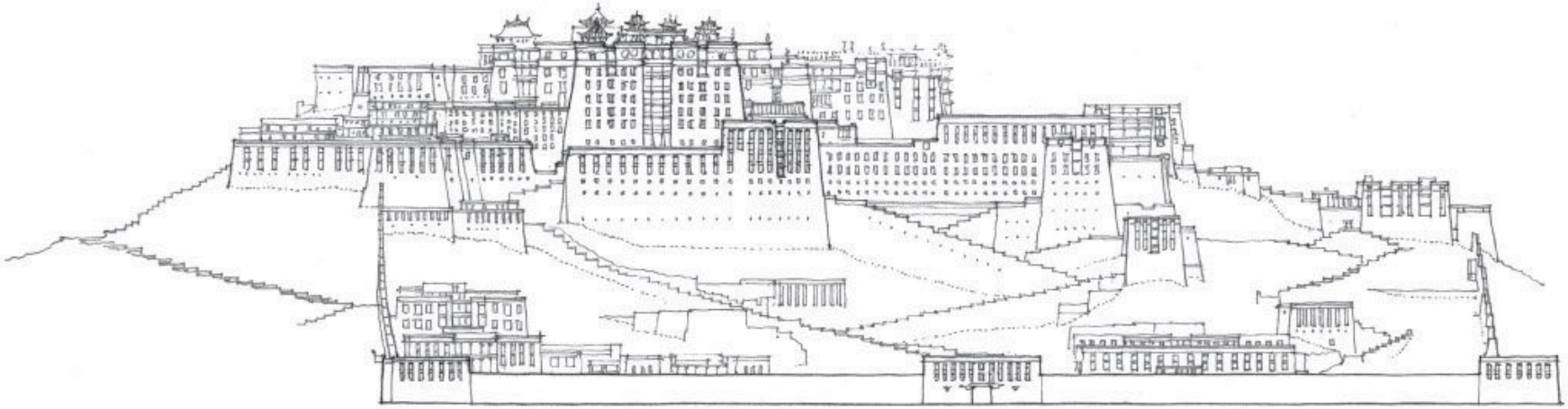


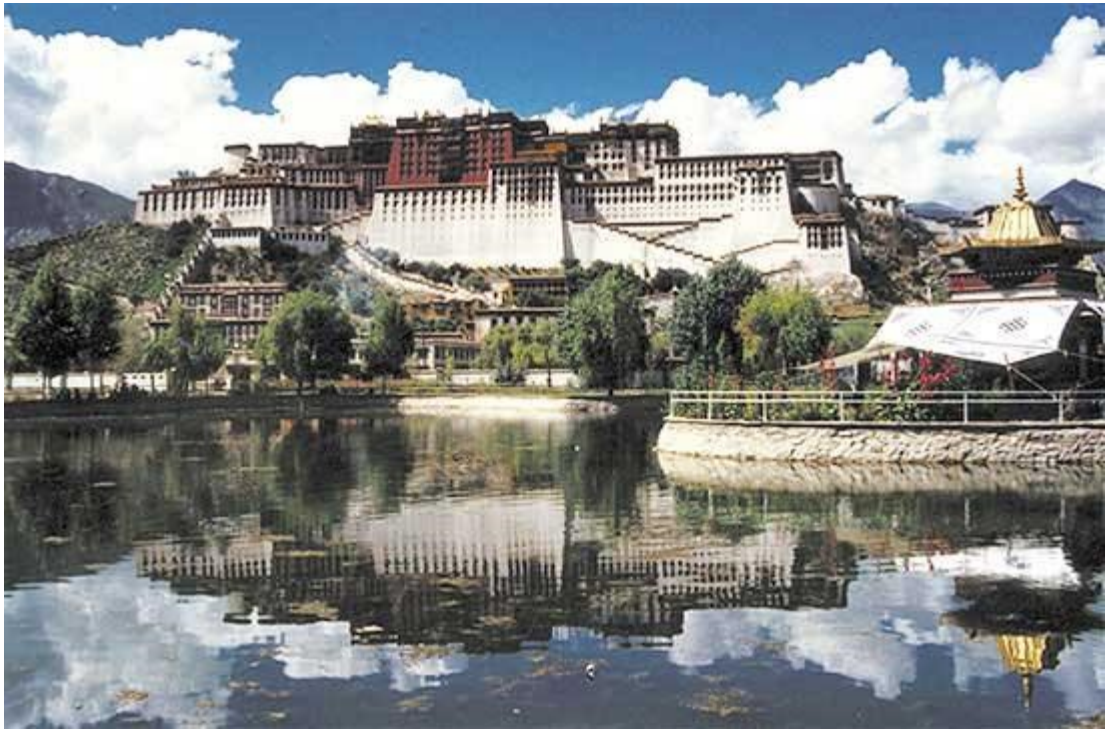
Хијерархија помоћу **позиције** (стратегијска позиција у композицији).

- крај линеране секвенце
- центар у симетрији
- фокус централне симетрије
- дистанца од других елемената композиције

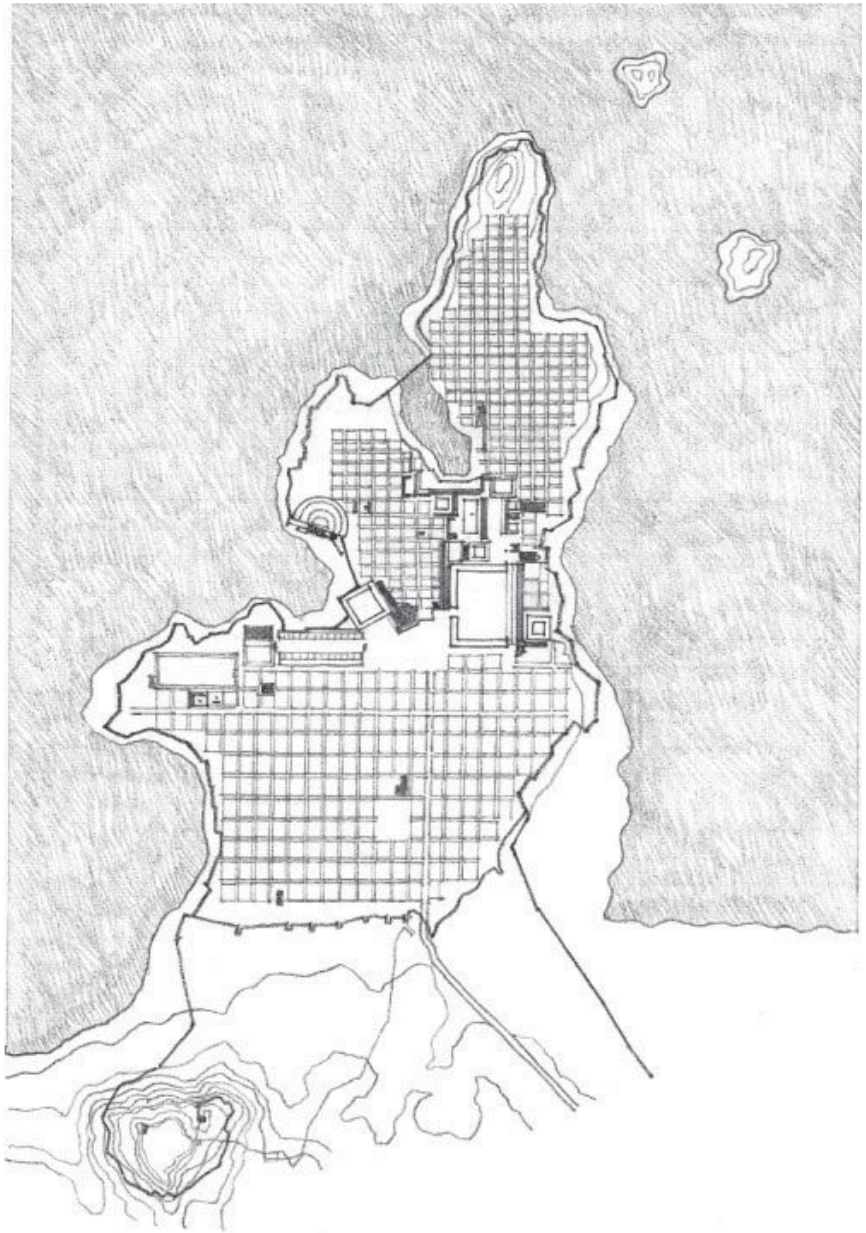






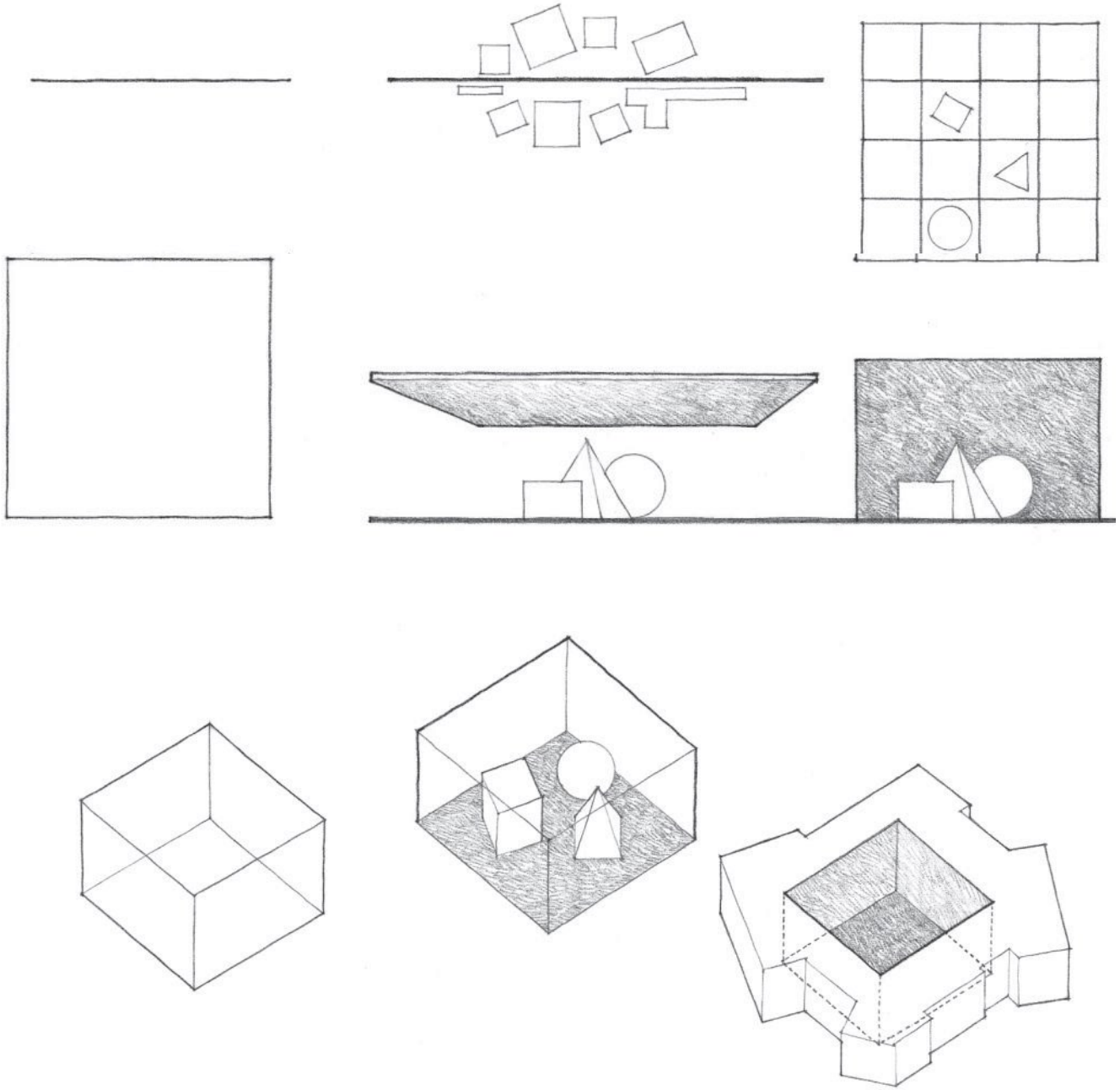


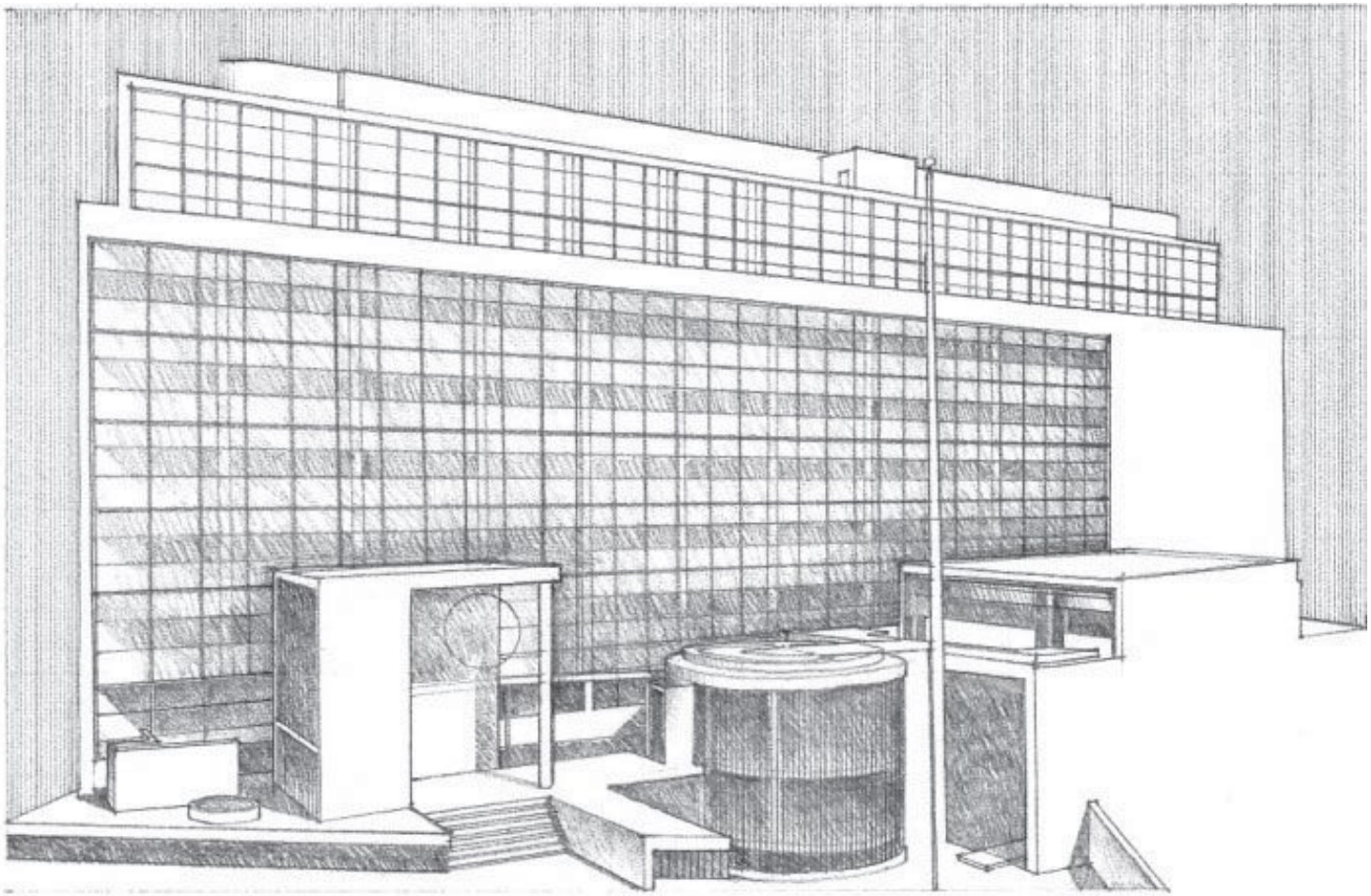
ЕЛЕМЕНТИ ПОВЕЗИВАЊА

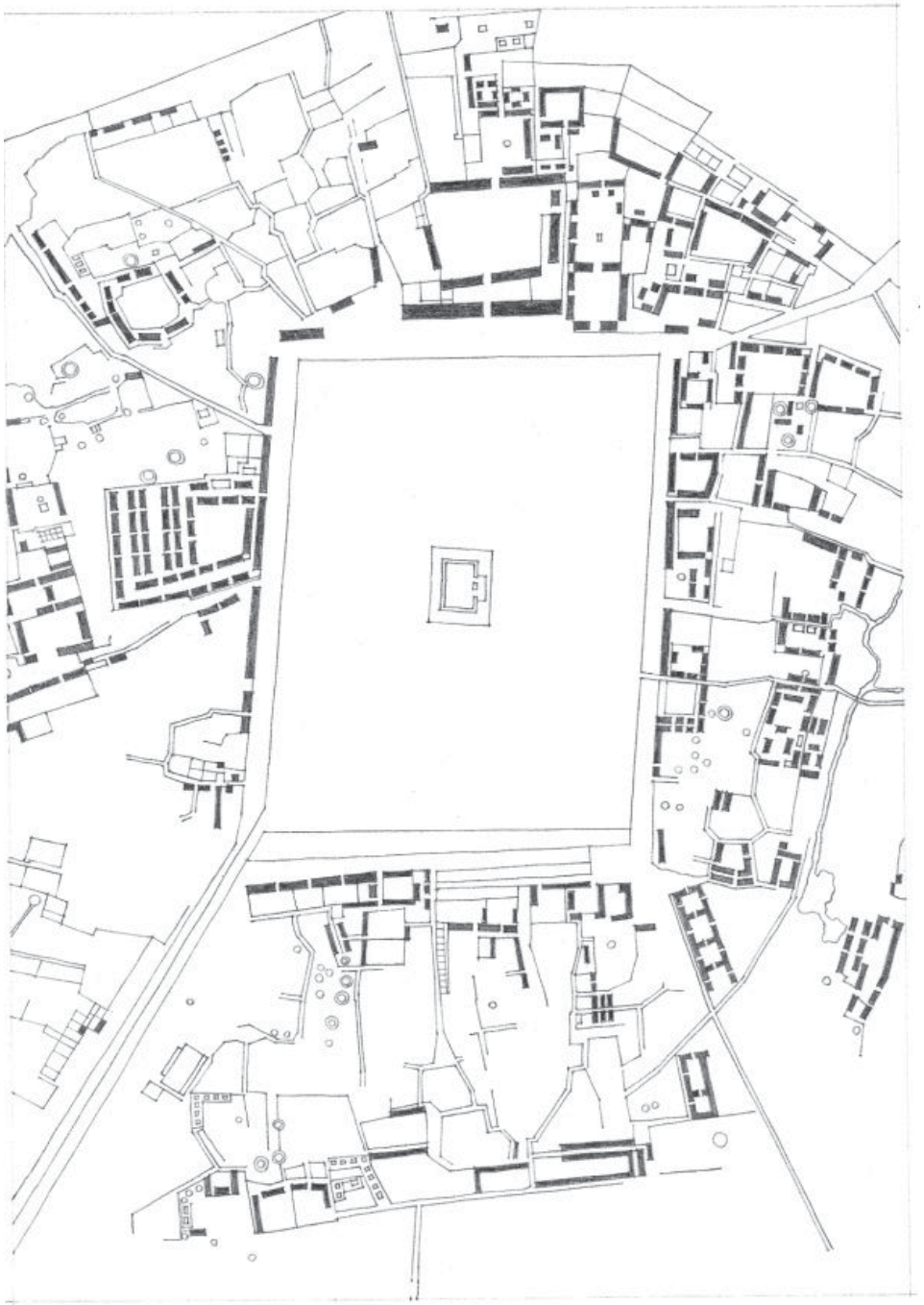


Елементи повезивања композиције могу бити линија, површина или волумен, са којима су у релацији сви други елементи композиције.

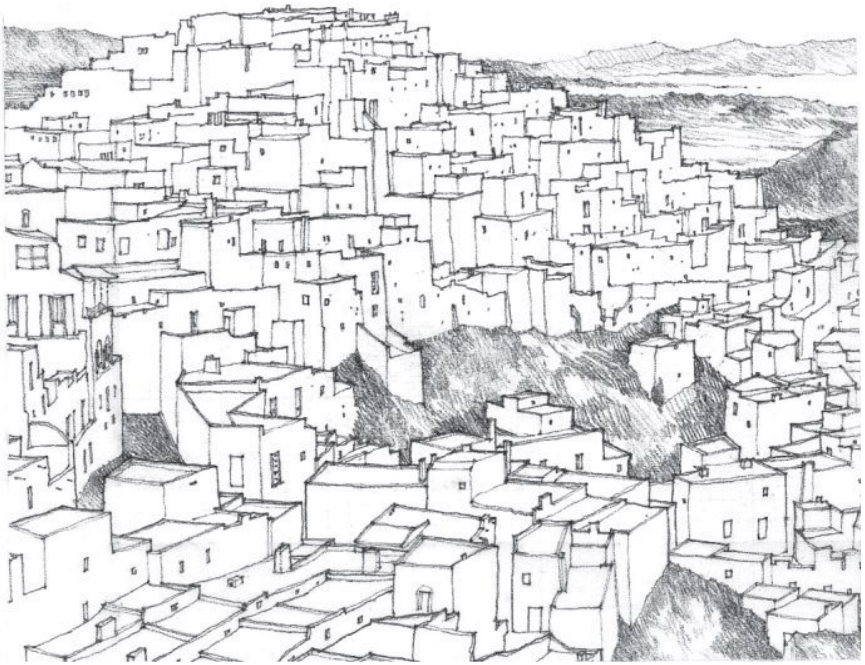
Да би послужио као средство повезивања композиције, линеарни елемент мора имати довољан континуитет, док површина или волумен морају имати одговарајућу величину и правилност којом обухватају друге елементе ’држећи’ их заједно.







РИТАМ

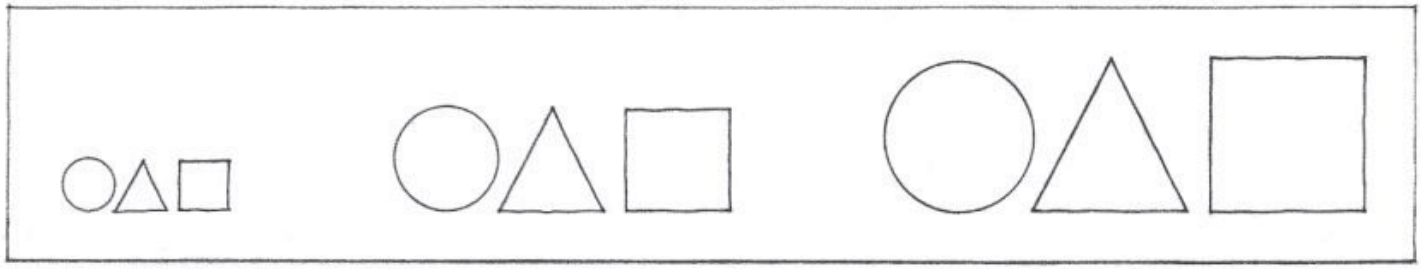


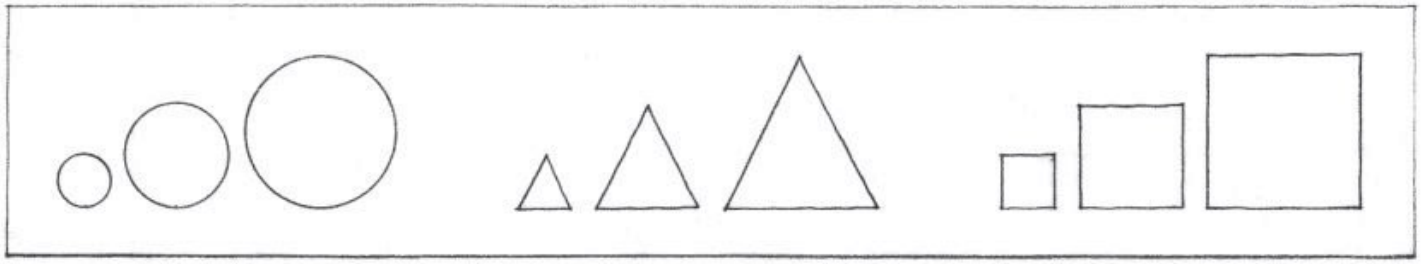
Основни садржај ритма је понављање сличних или истих елемената простора у сврху формирања архитектонске композиције.

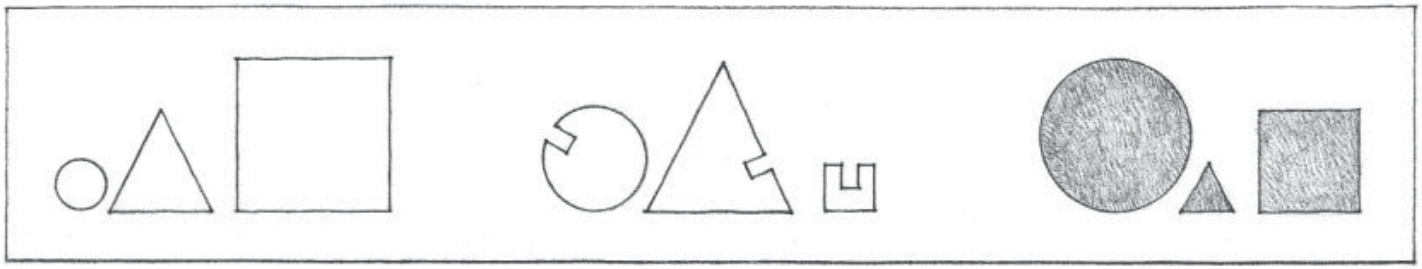
Визуелно груписање елемената се заснива најчешће на два принципа:

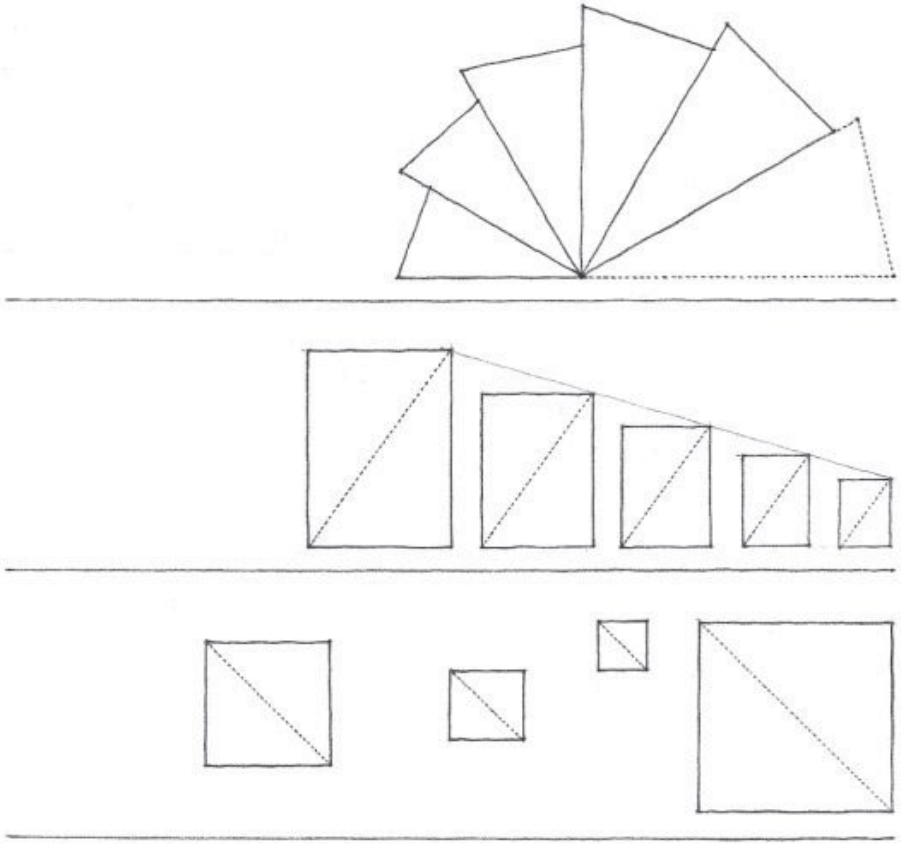
- близина елемената
- заједничке визуелне карактеристике.

Ритам подразумијева оба принципа перцепције у формирању композиције.





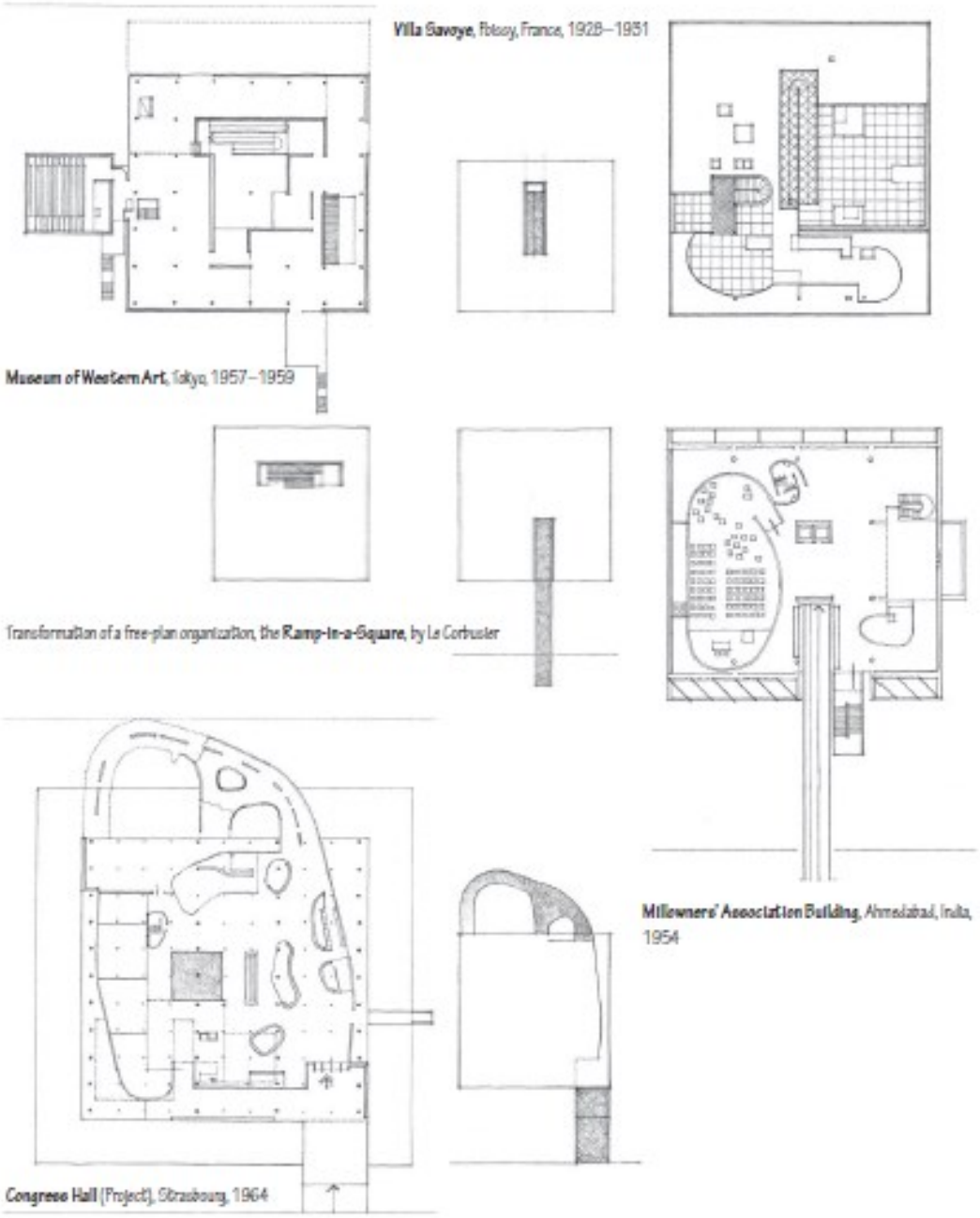


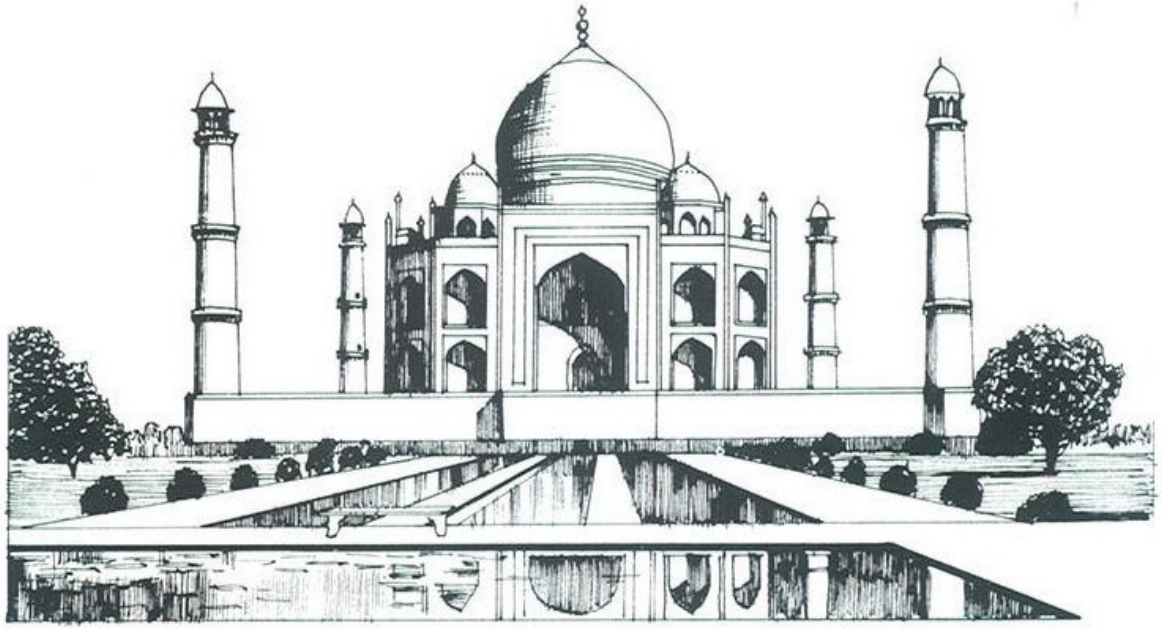


Residential Care Unit, Hokkaido, Japan, 2004, Sou Fujimoto

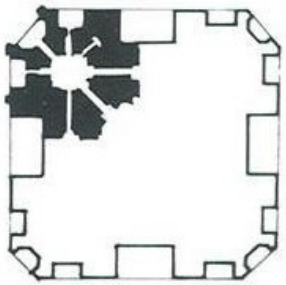
Rhythm is a natural outcome of the way we lay out the repetitive units of housing complexes.

ТРАНСФОРМАЦИЈА

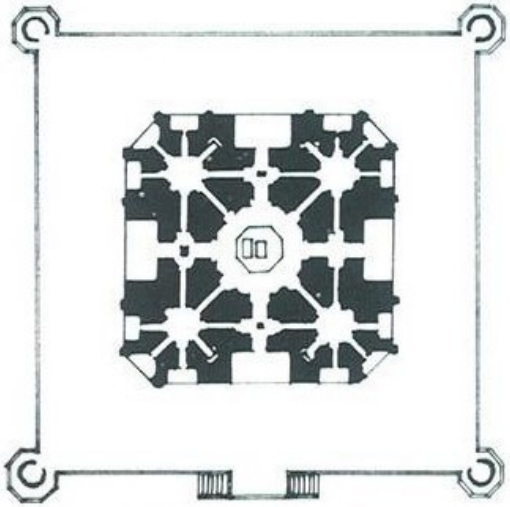




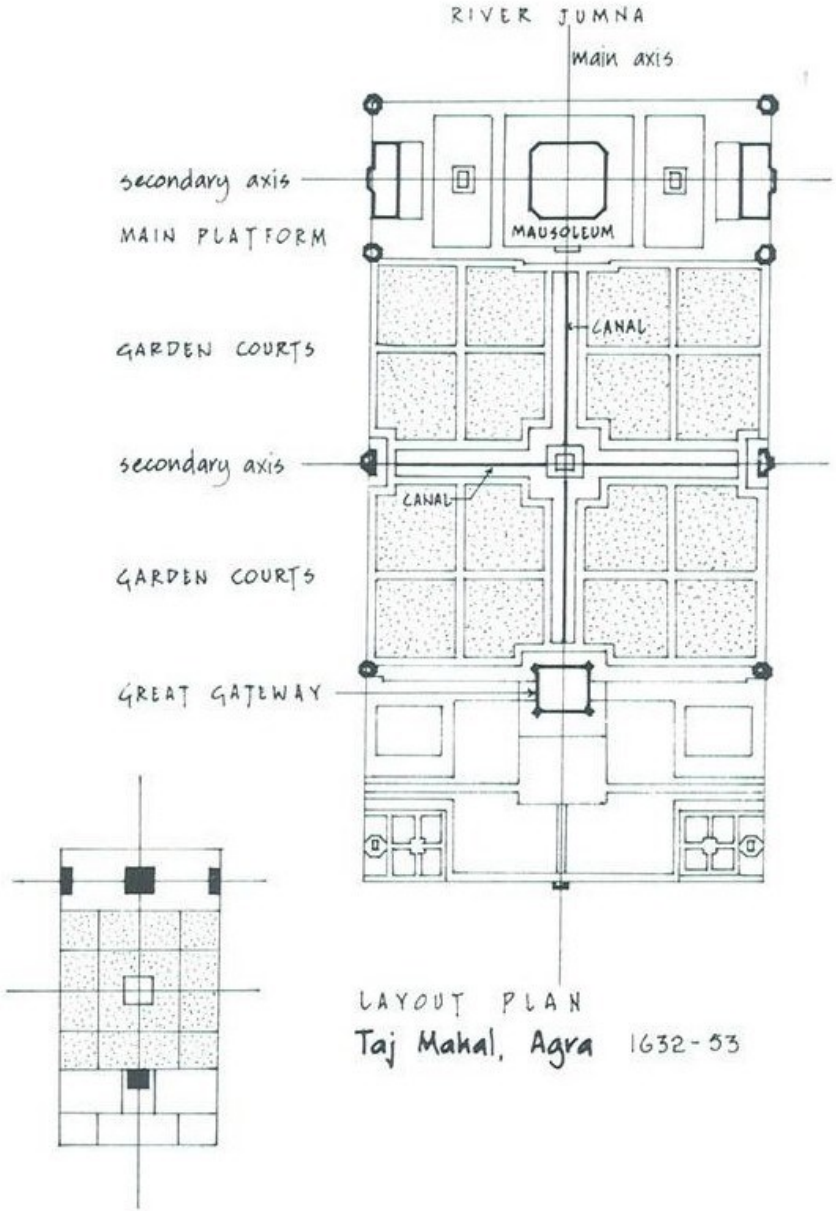
Taj Mahal, Agra 1632-53



Primary and secondary perimeter rhythms.

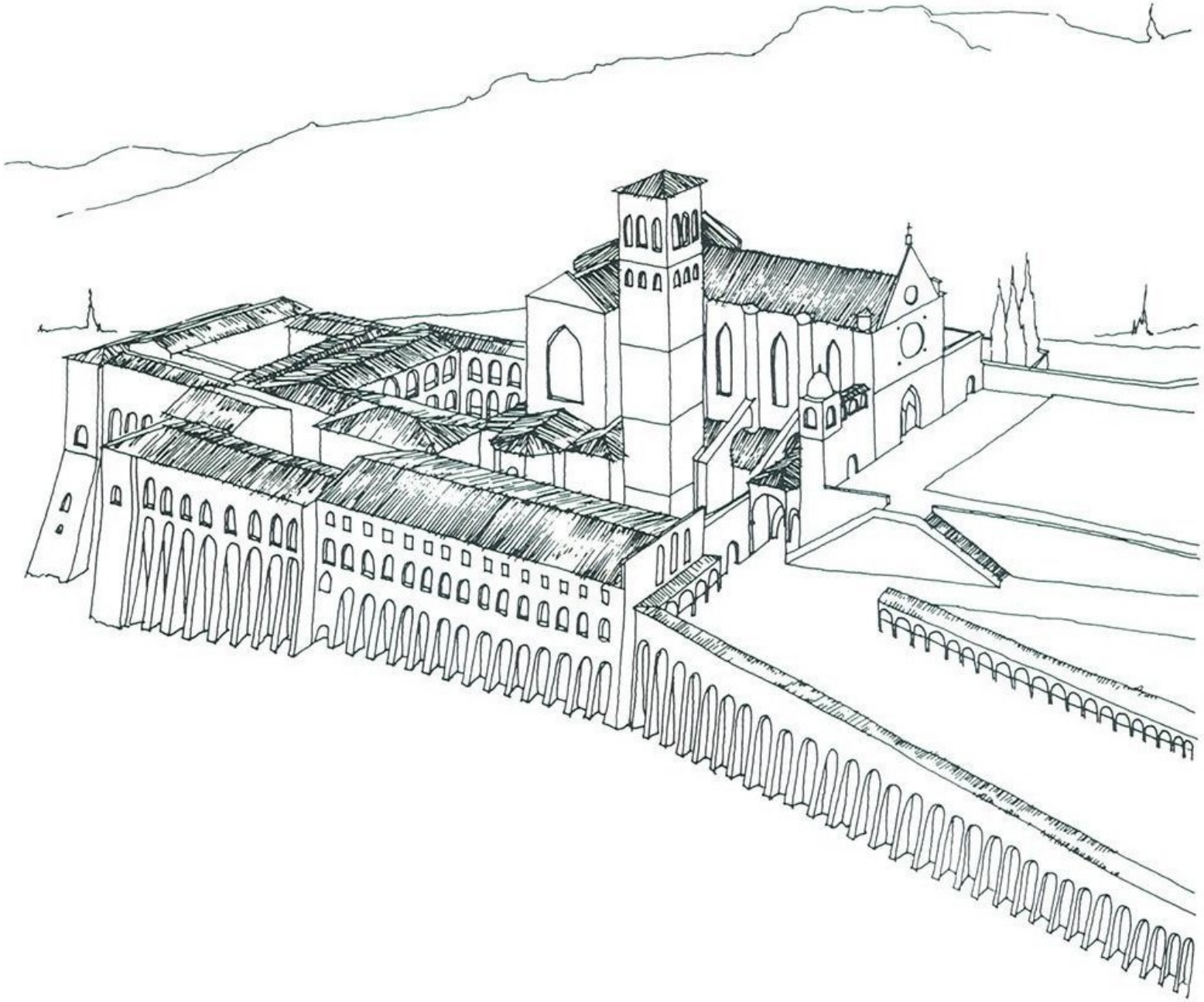


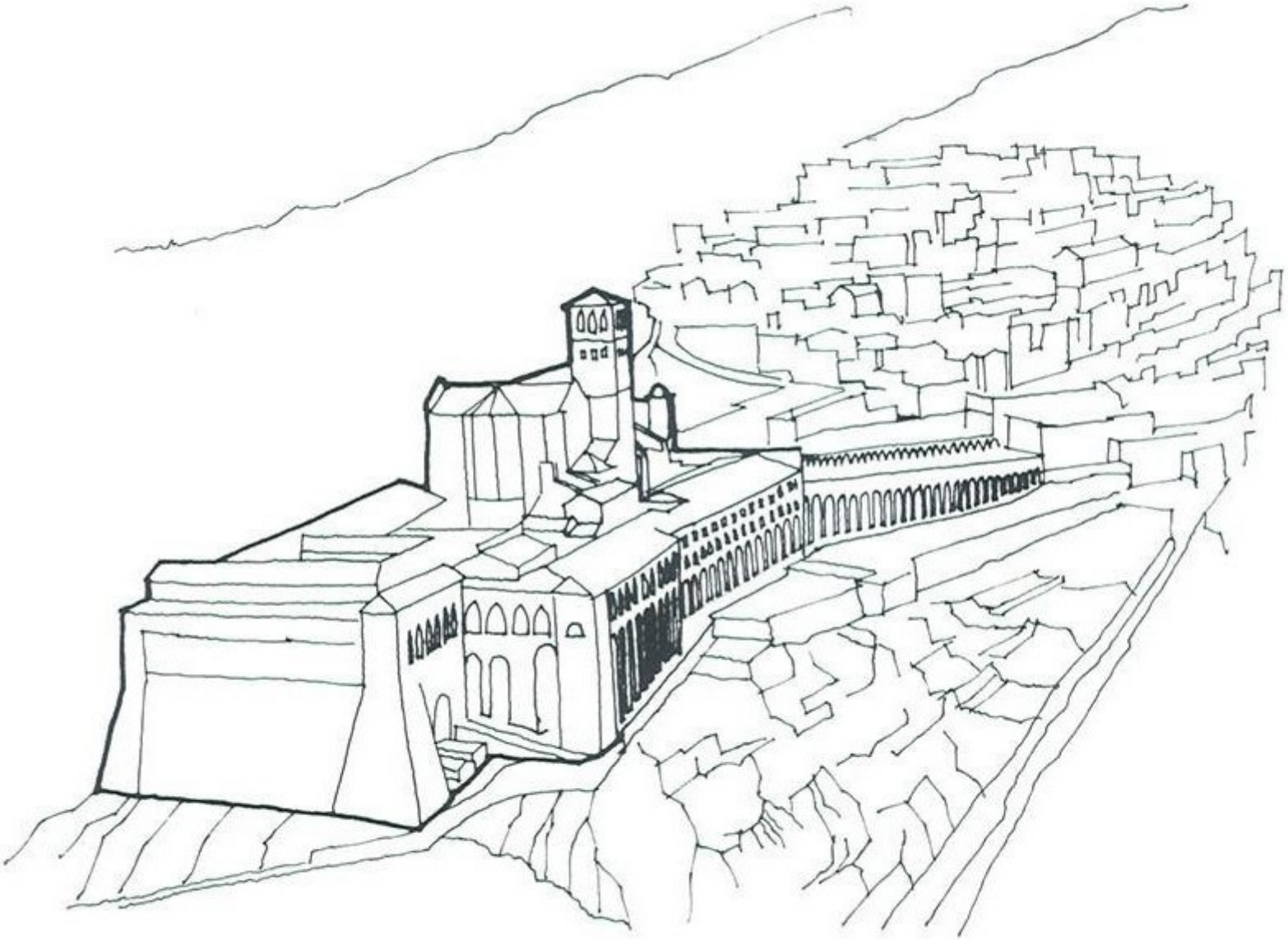
PLAN OF MAUSOLEUM

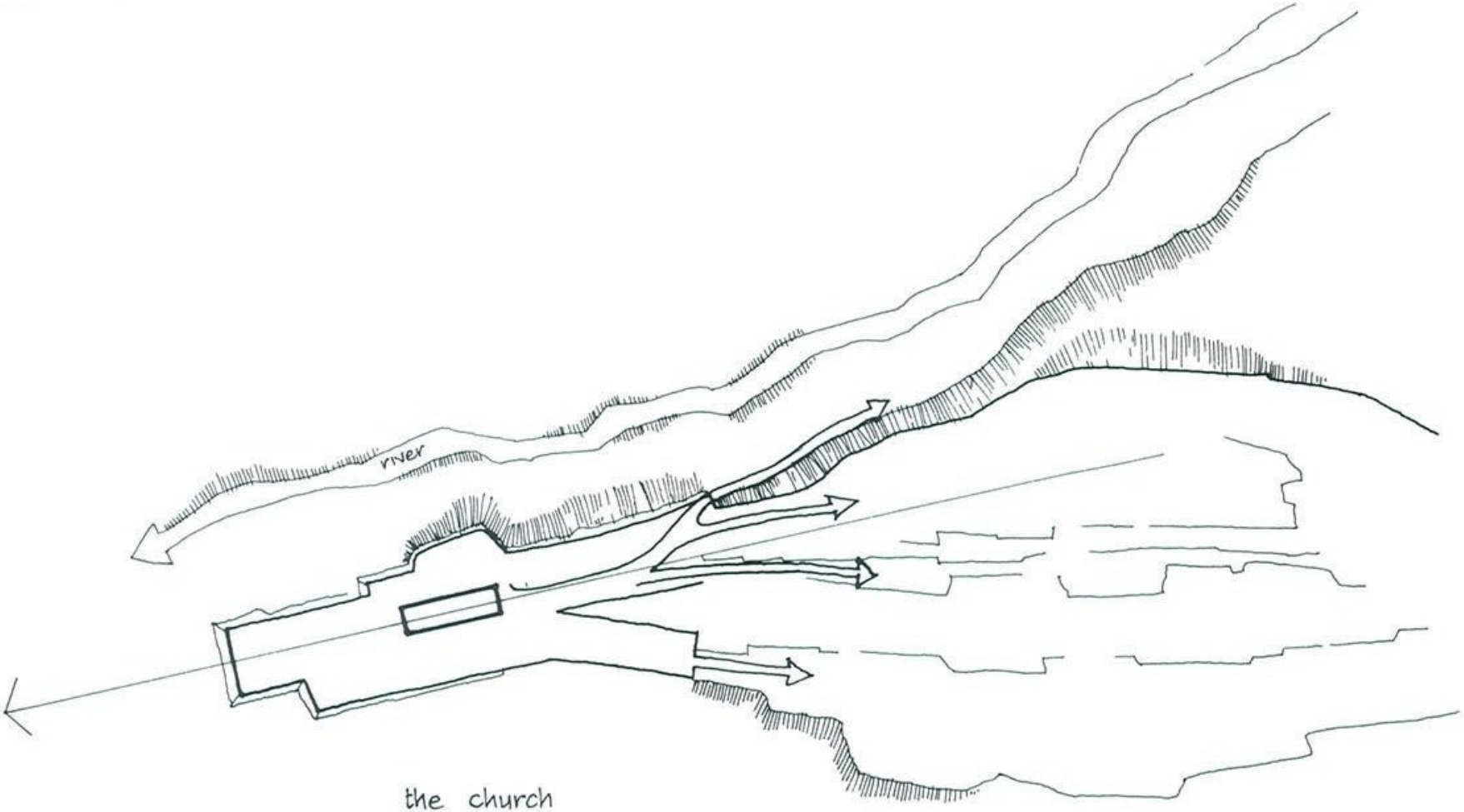


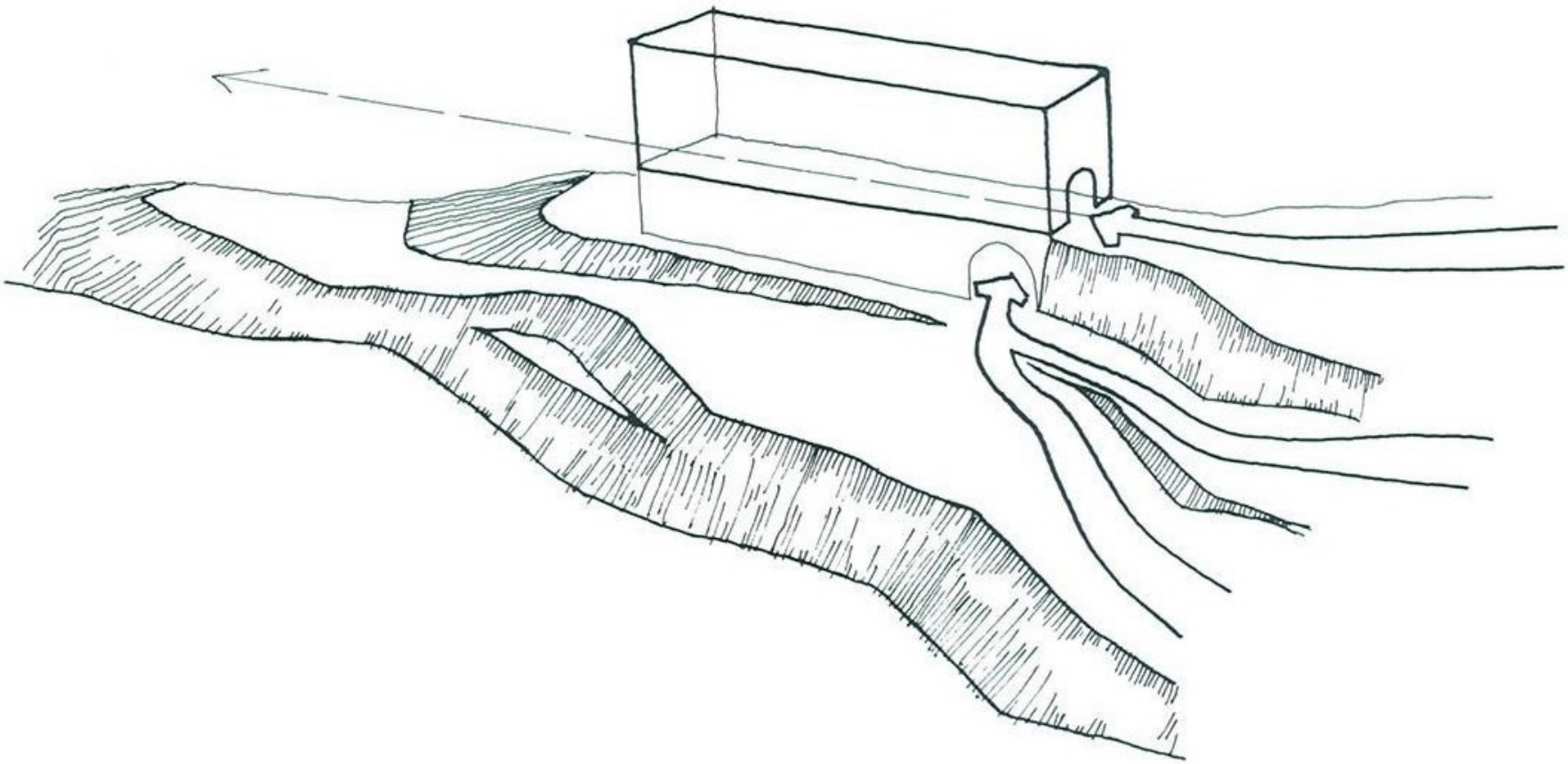
ХАРМОНИЈА И РЕД кроз симетричан и јасан геометријски распоред основних елемената урбанистичког ансамбла.

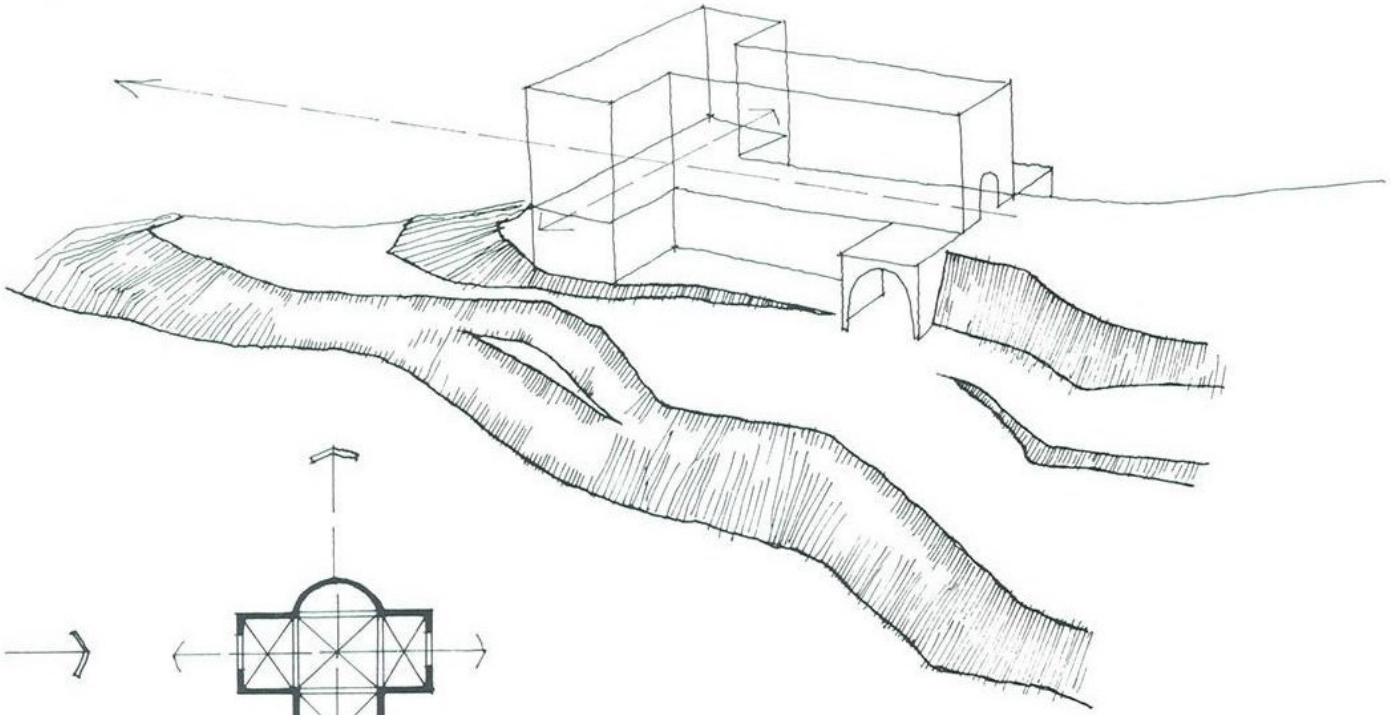
Осовина
Симетрија
Модул/Ритам
Хијерахија
Маркер
Контраст

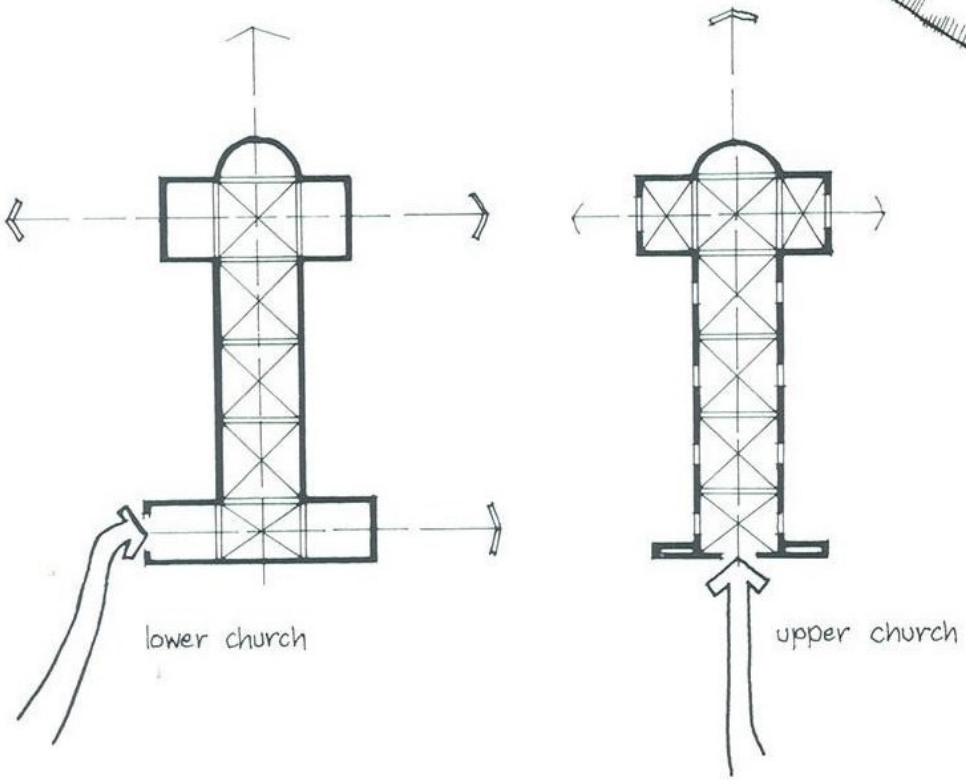




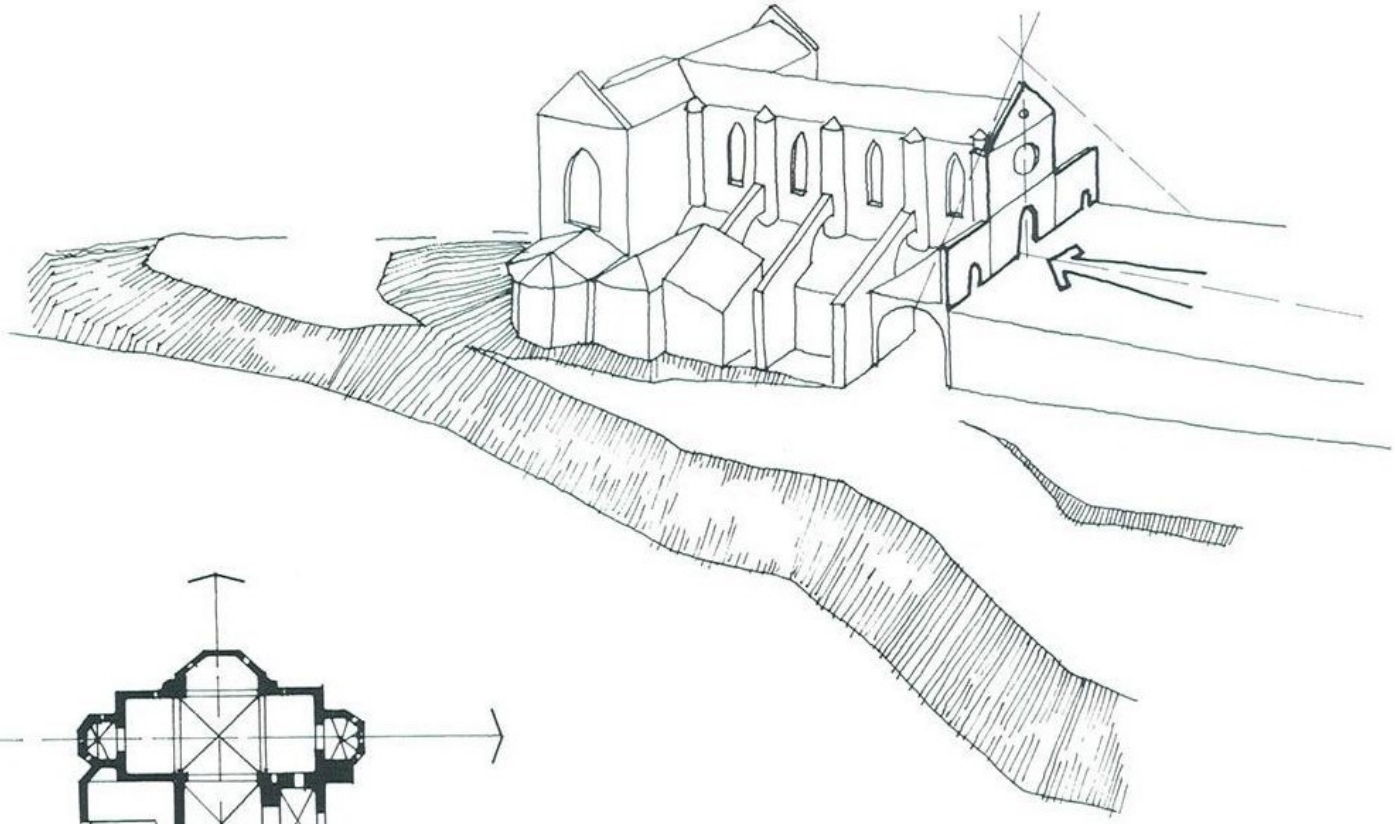

river
the church
the town

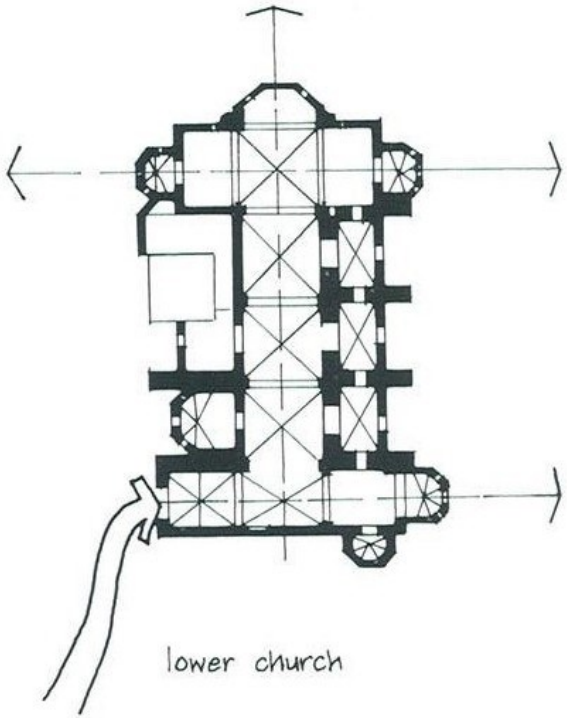




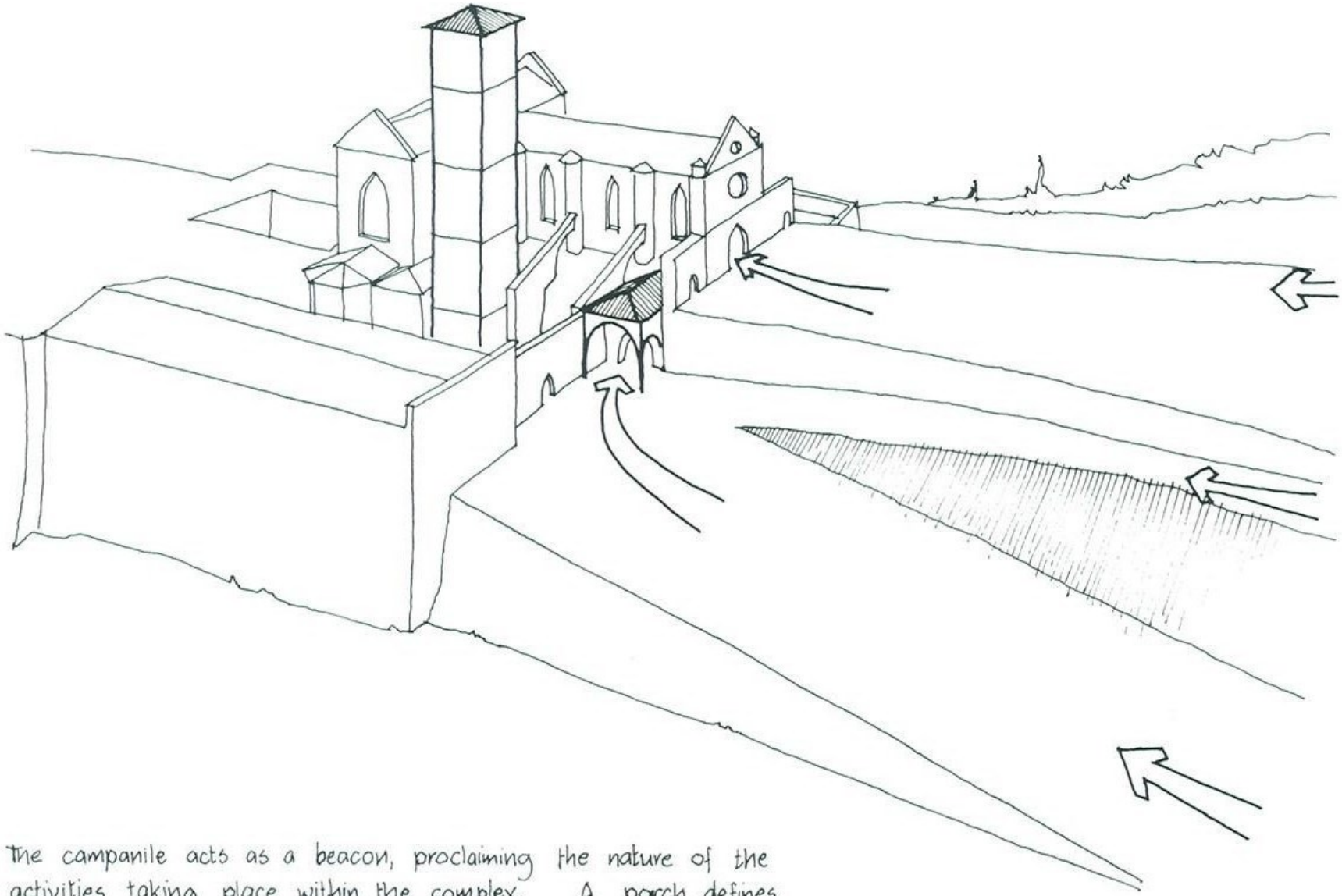


Transepts are provided for functional reasons and the plan is organized in accord with symbolic, structural, processional and accommodation requirements.

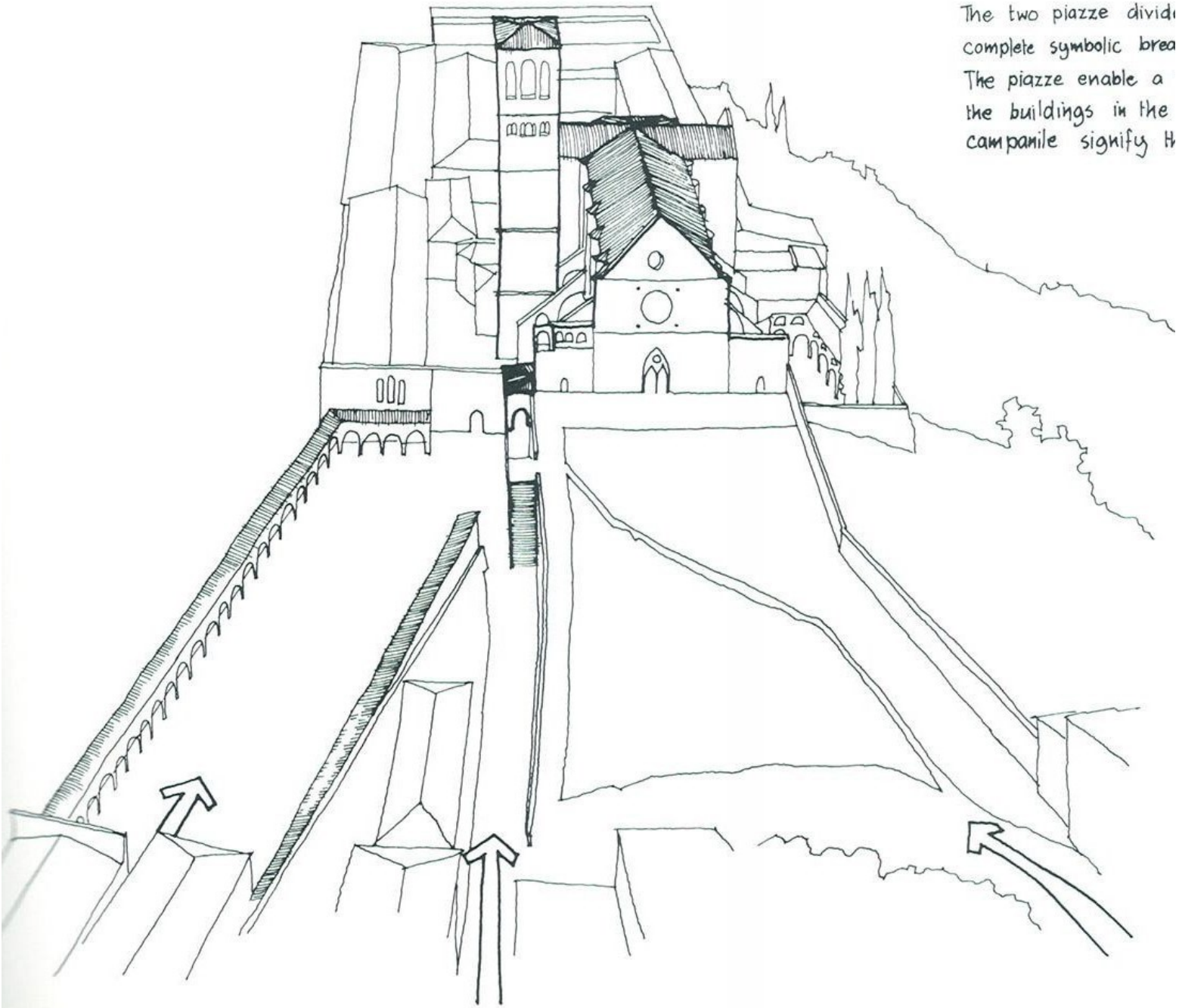




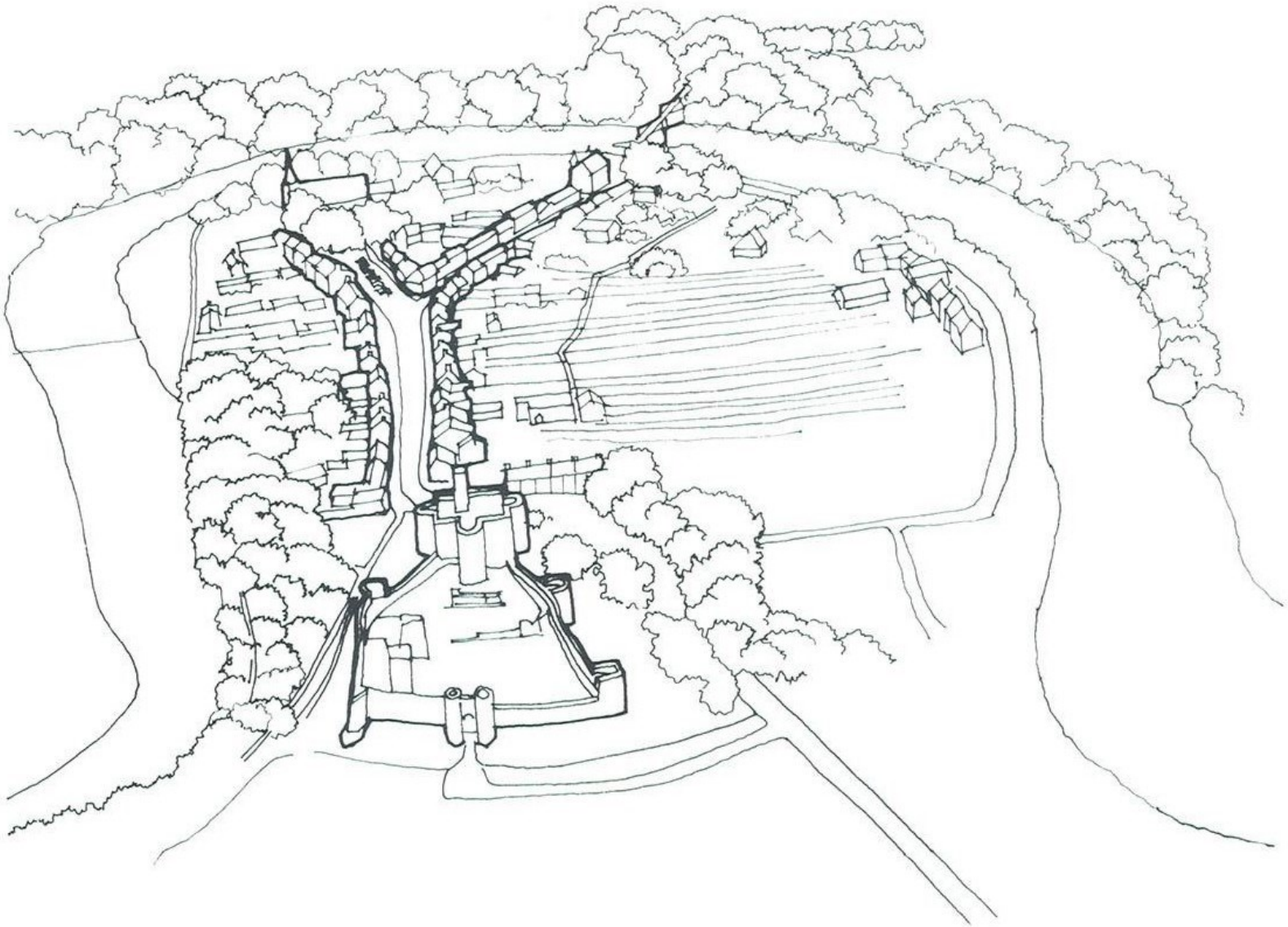
In the Lower church the main longitudinal axis is tempered by the location of entry to the side, by the axes formed by the transepts and by the provision of extra chapels. The symmetrical gable to the upper church emphasizes its axiality. This entry plane identifies the building within a generally understood code.



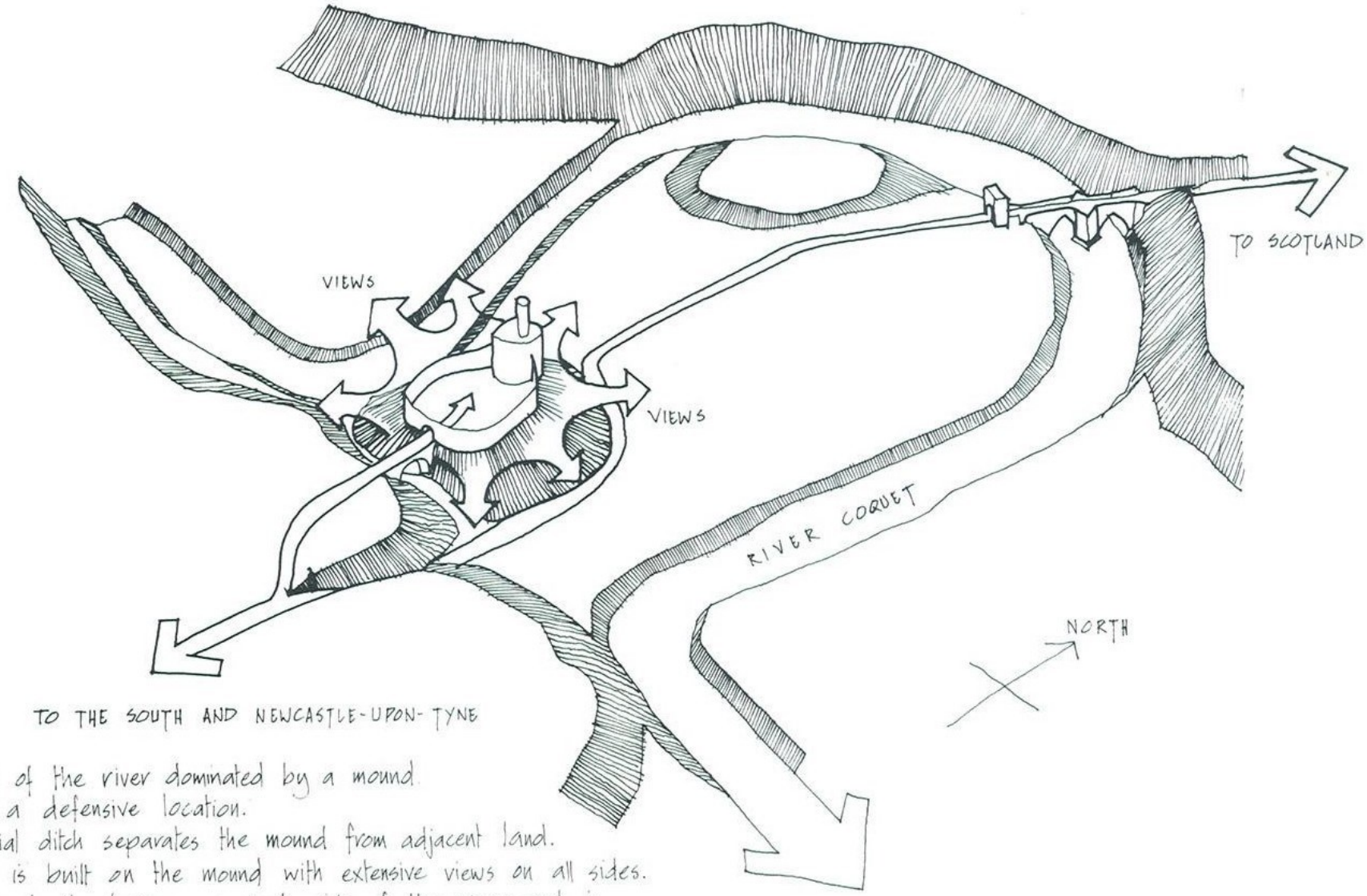
The campanile acts as a beacon, proclaiming the nature of the activities taking place within the complex. A porch defines the entry point to the lower church. The approaches from the town follow the contours at different levels.



The two piazze divid
complete symbolic brea
The piazze enable a
the buildings in the
campanile signify H

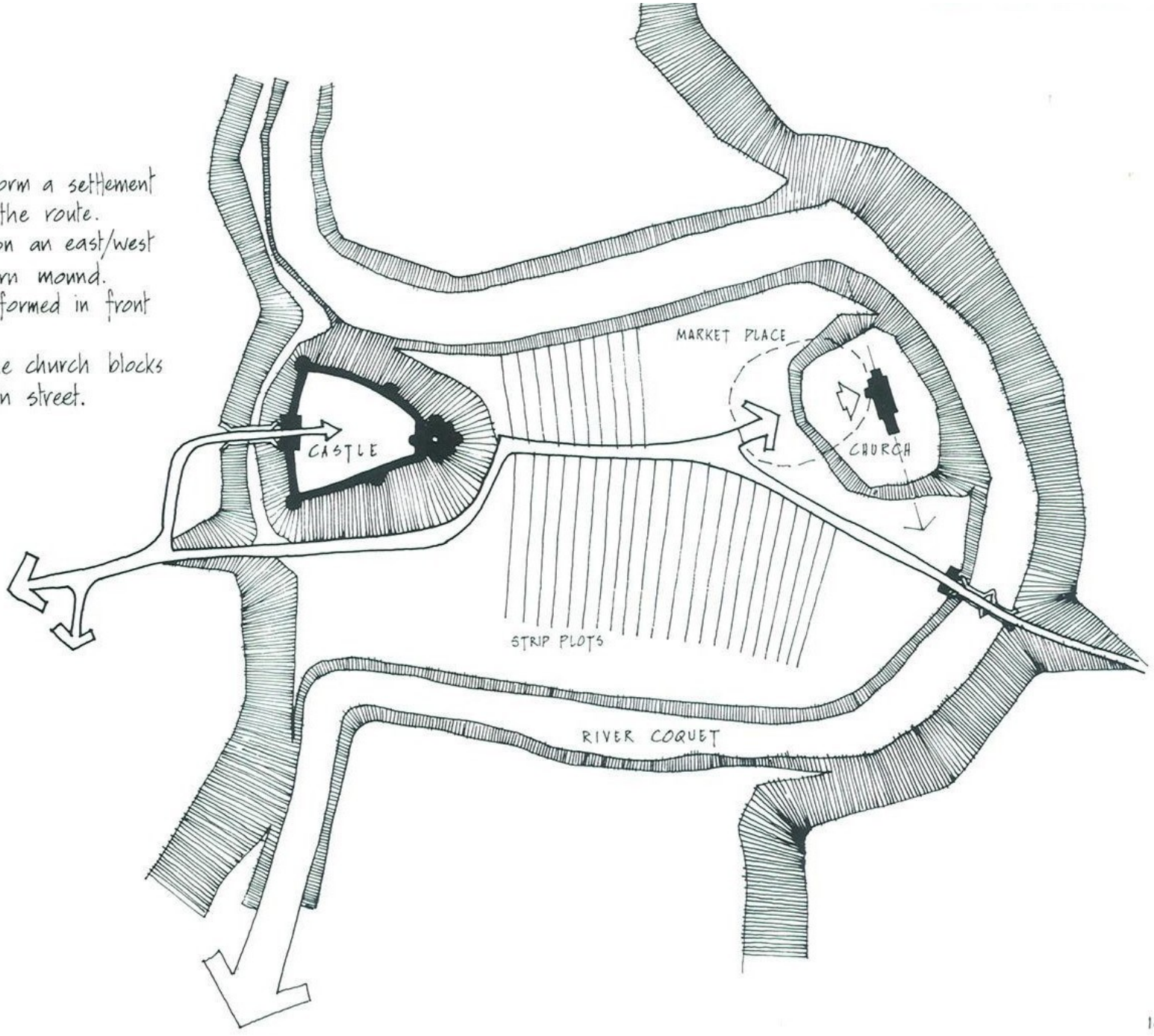


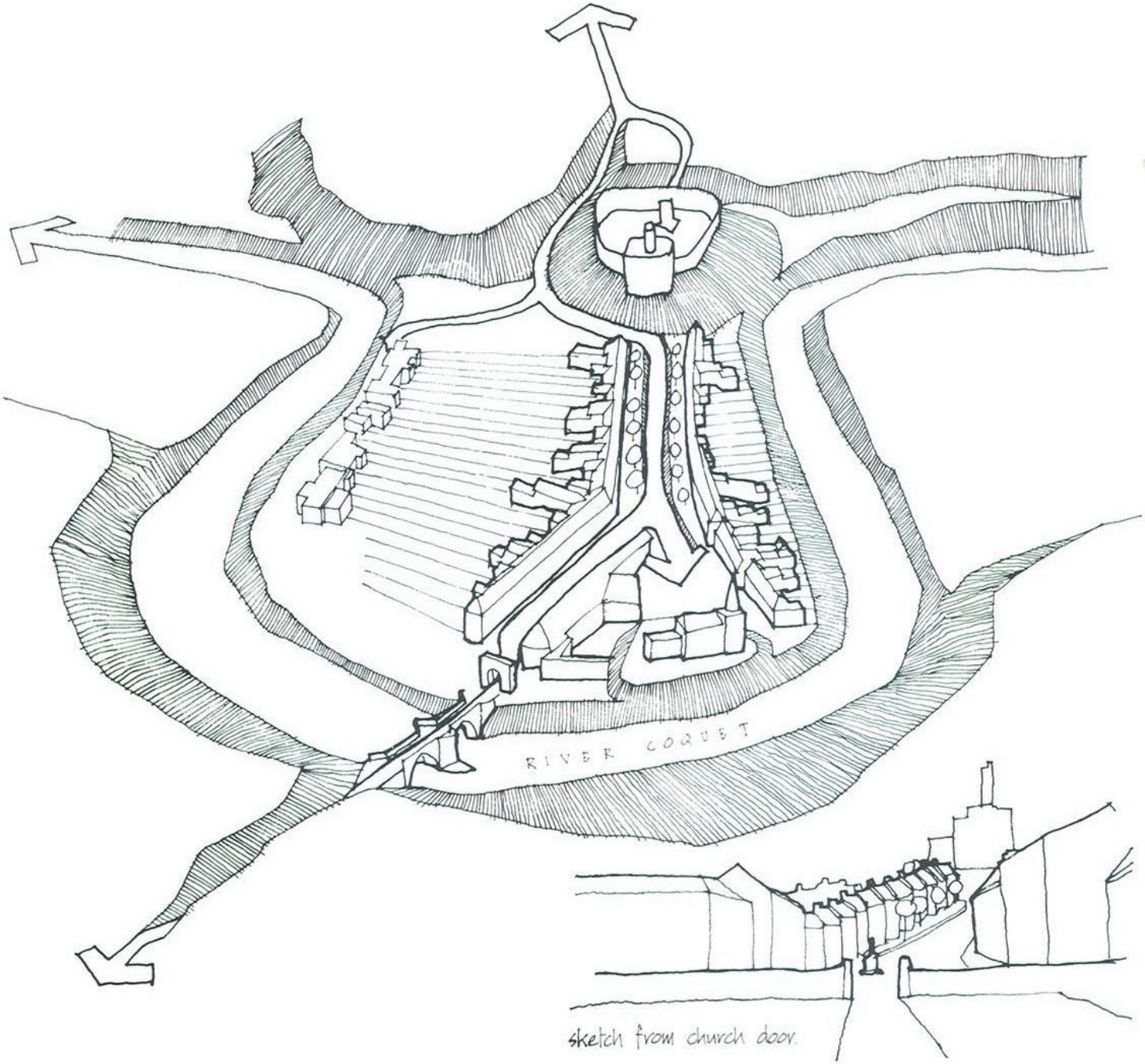
WARKWORTH, NORTHUMBERLAND

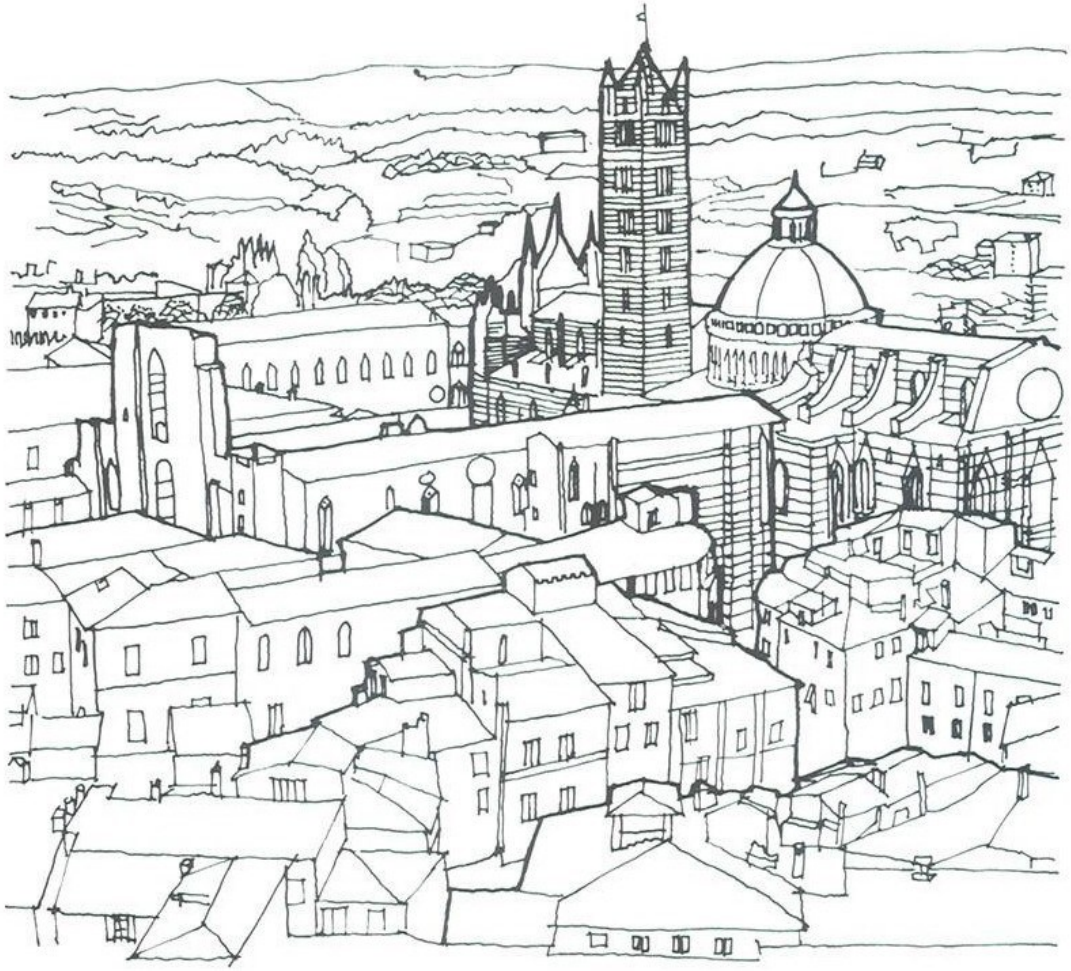


The bend of the river dominated by a mound
provides a defensive location.
An artificial ditch separates the mound from adjacent land.
A castle is built on the mound with extensive views on all sides.
The bridge 'gathers' space on each side of the river and is
a major linear manifestation of the route.
The river, the mound with its views, and the route, are the main forces.

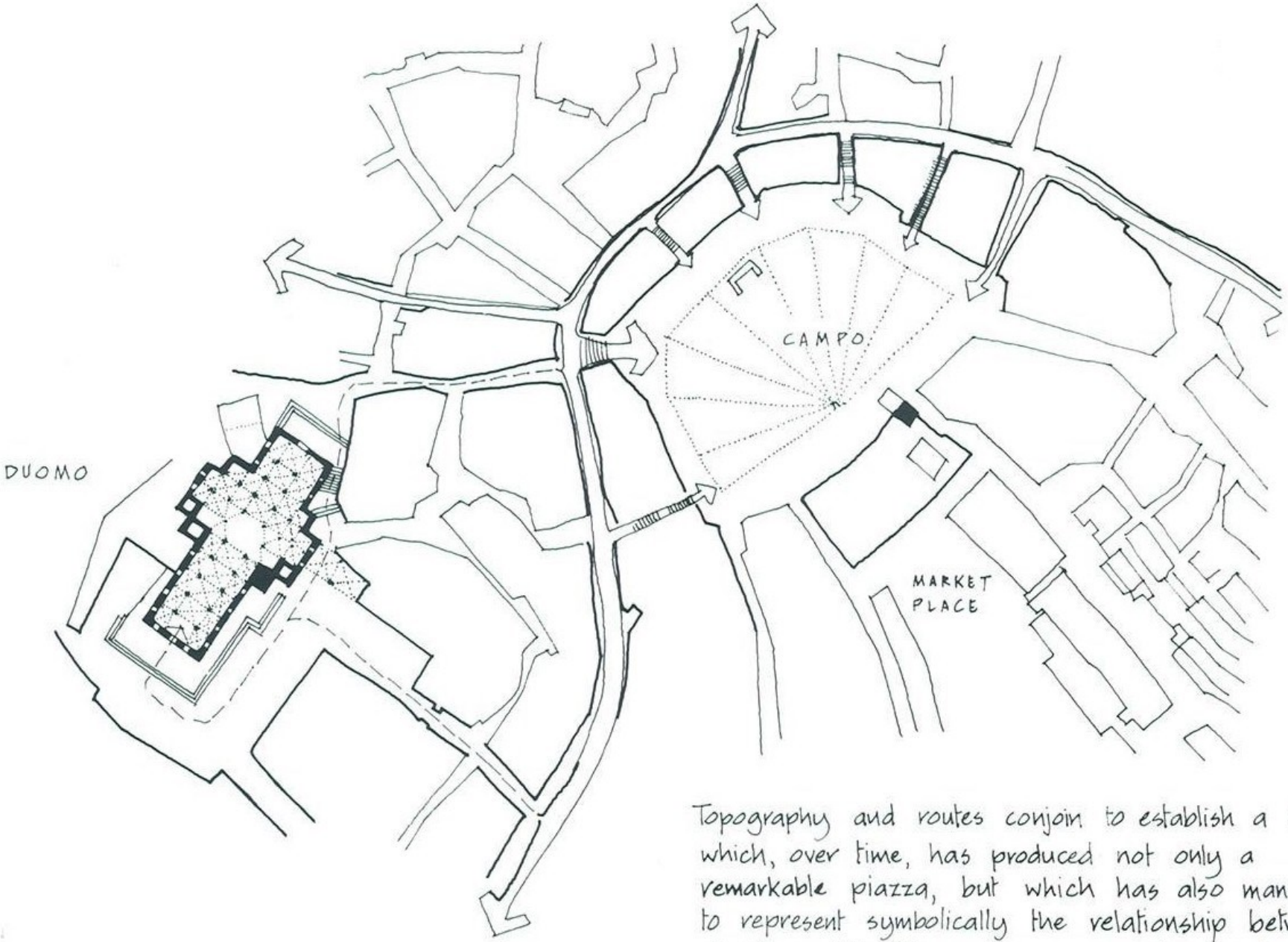
Feudal strip plots form a settlement on either side of the route.
A church is built on an east/west axis on the northern mound.
A market place is formed in front of the church.
The long side of the church blocks the end of the main street.



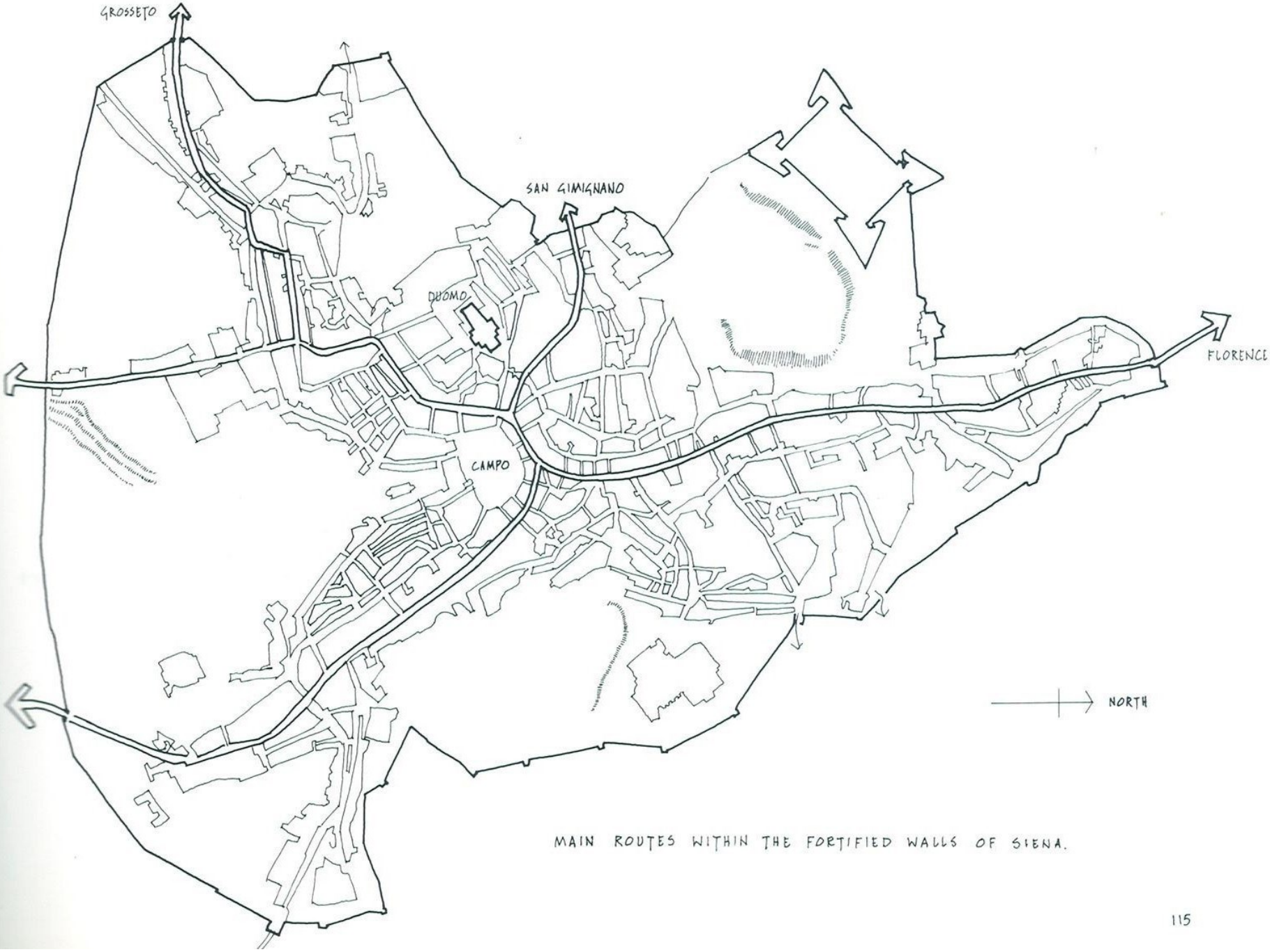

RIVER COQUET
sketch from church door.



CAMPO AND CATHEDRAL, SIENA



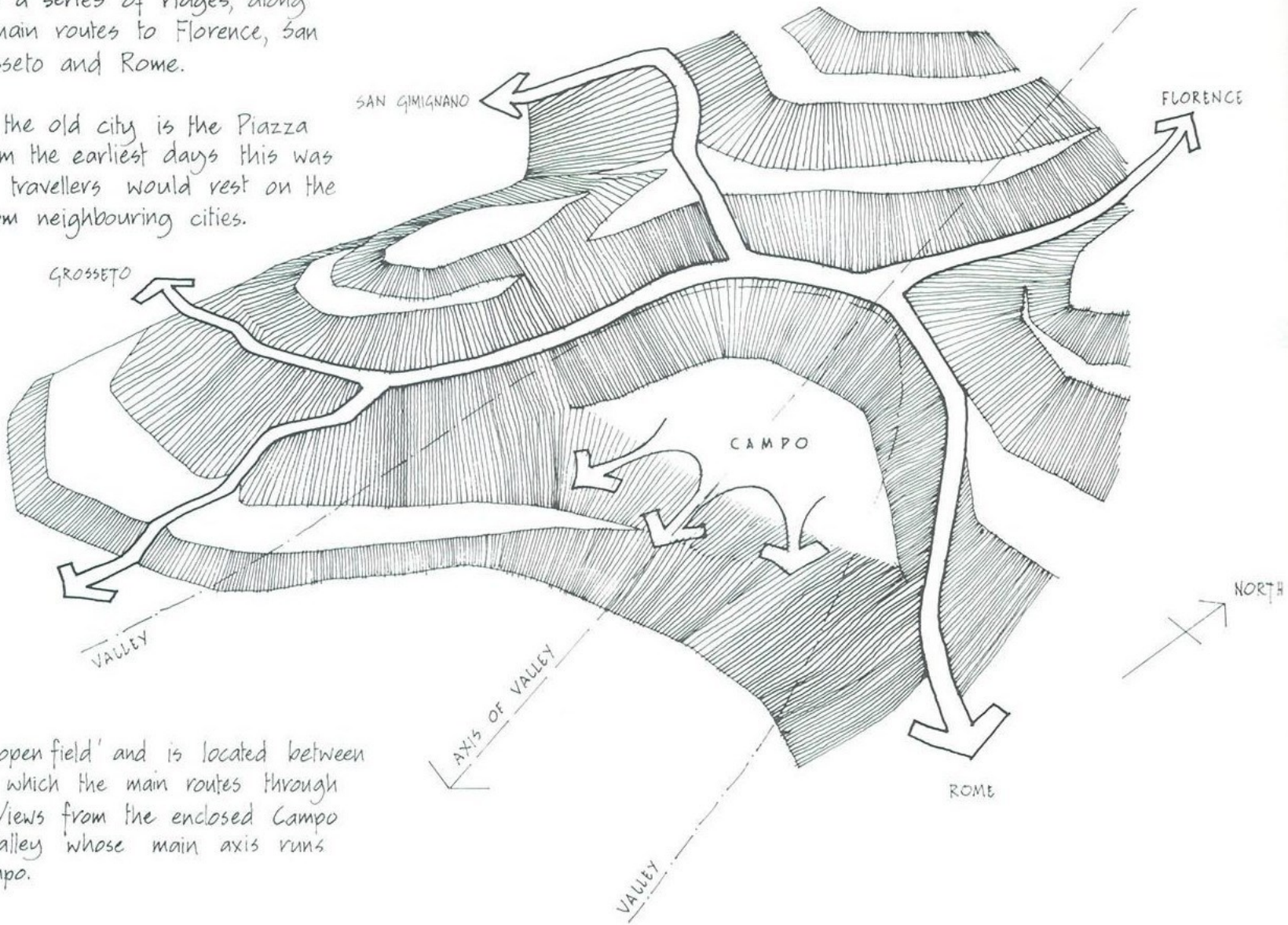
Topography and routes conjoin to establish a node which, over time, has produced not only a remarkable piazza, but which has also managed to represent symbolically the relationship between church, public life and commerce, by the location of the Cathedral, Campo and market place.



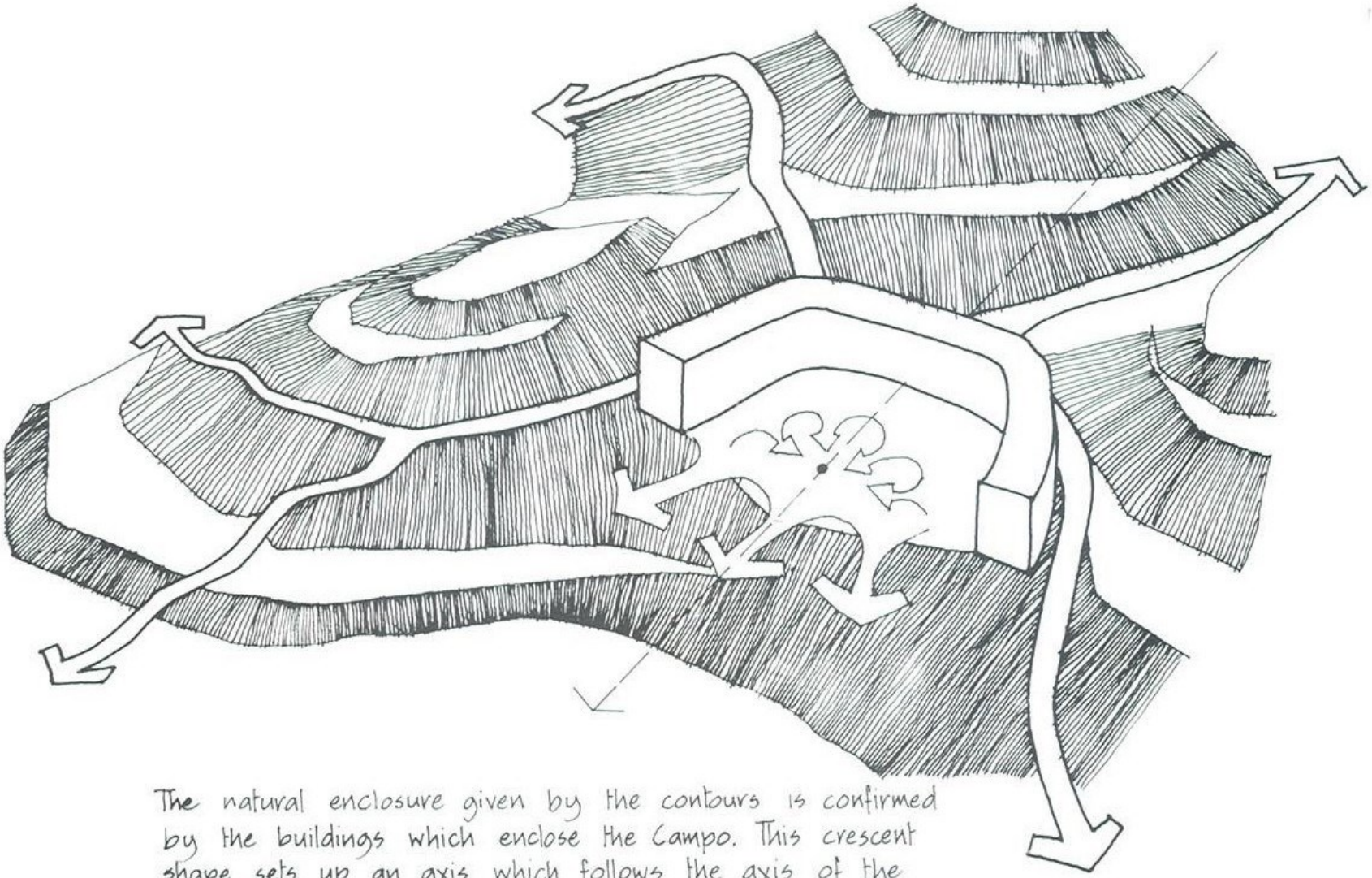
MAIN ROUTES WITHIN THE FORTIFIED WALLS OF SIENA.

Siena stands on a series of ridges, along which are the main routes to Florence, San Gimignano, Grosseto and Rome.

At the heart of the old city is the Piazza del Campo. From the earliest days this was a place where travellers would rest on the way to and from neighbouring cities.

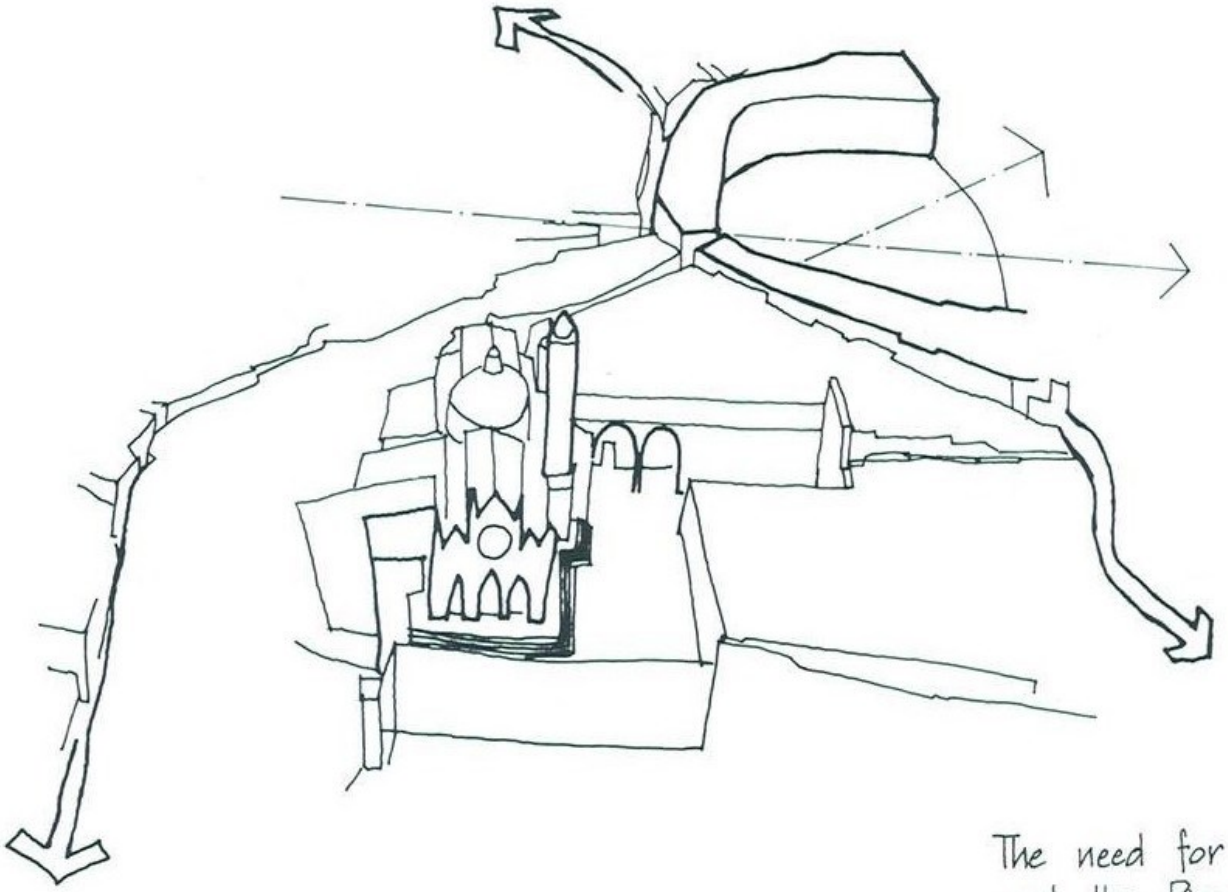


Campo means 'an open field' and is located between the ridges along which the main routes through Sienna conjoin. Views from the enclosed Campo are along the valley whose main axis runs through the campo.



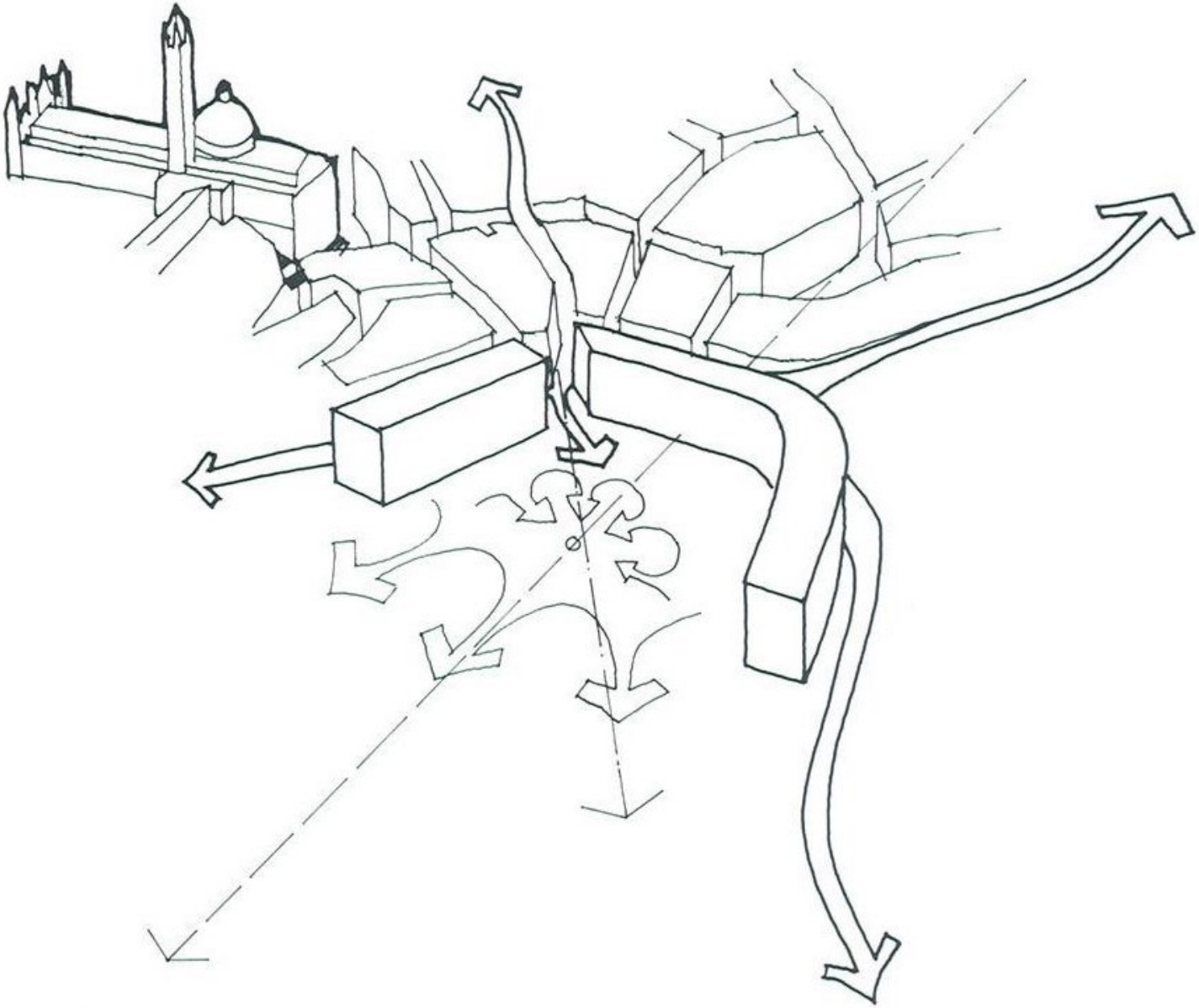
The natural enclosure given by the contours is confirmed by the buildings which enclose the Campo. This crescent shape sets up an axis which follows the axis of the valley.

The enclosed space is both inward and outward looking, with a central focal point and views down the valley.



VIEW FROM SOUTH WEST

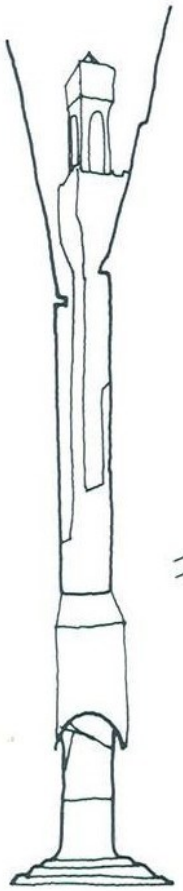
The need for a link between the Cathedral and the Piazza del Campo is accommodated by the only major break in the buildings surrounding the square. This occurs on the western side, establishing a diagonal axis across the Campo.



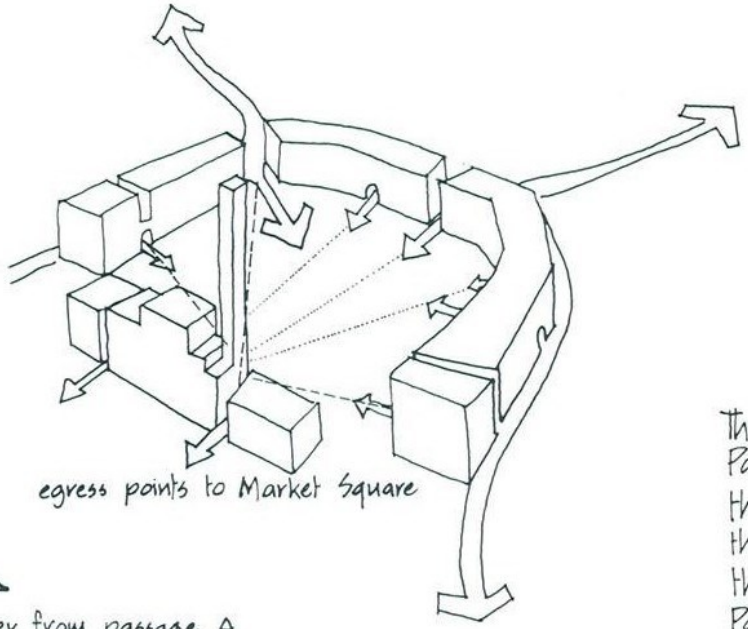
VIEW FROM SOUTH EAST

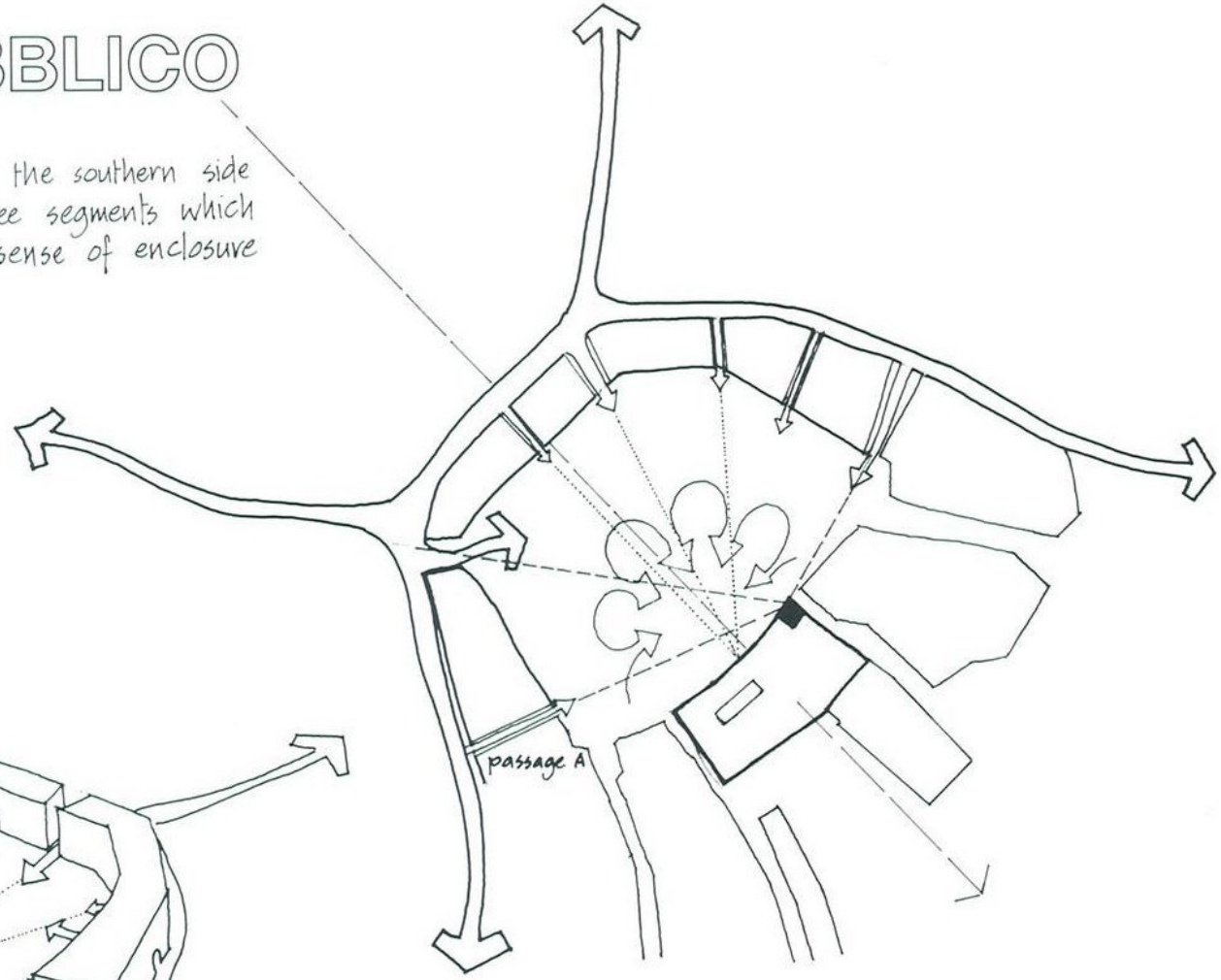
PALAZZO PUBBLICO

The Town Hall, or Palazzo Pubblico closes the southern side of the piazza, being formed of three segments which bend round to echo the shell-like sense of enclosure within the Campo.



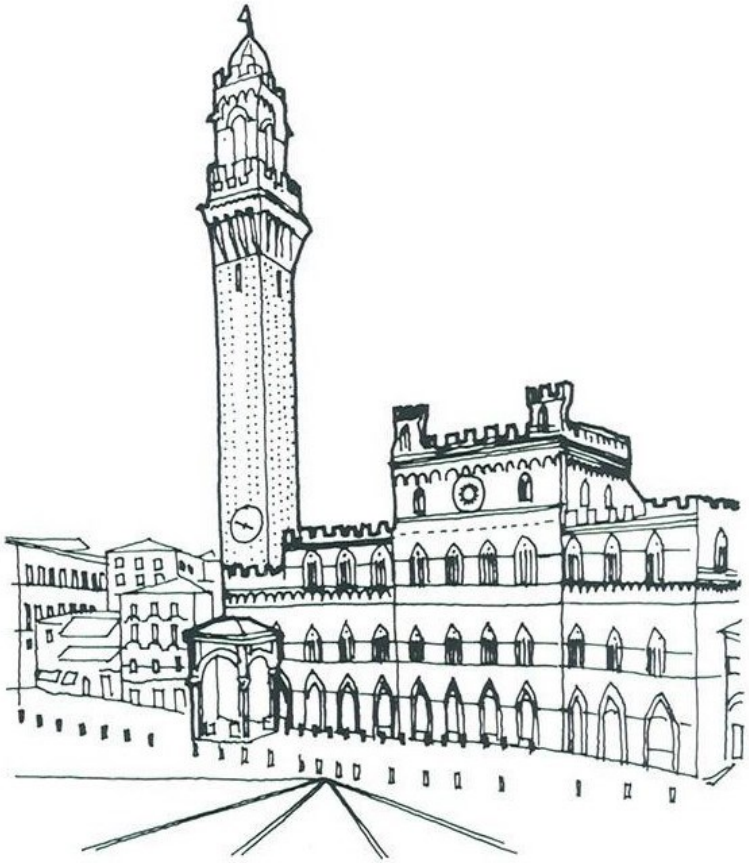
view of tower from passage A

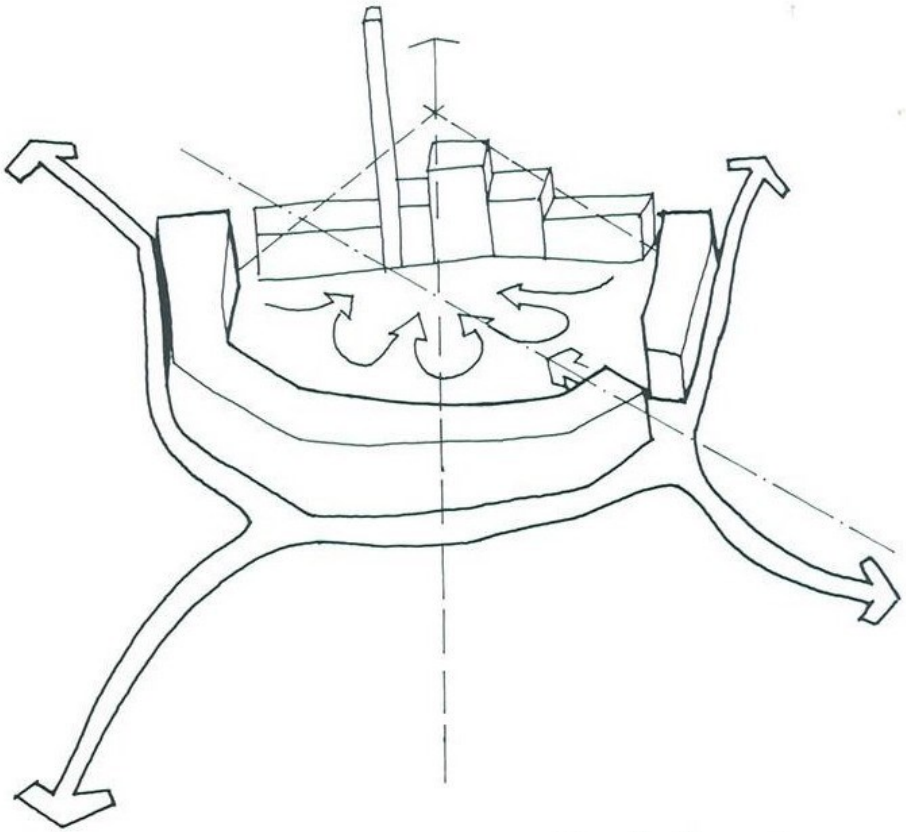




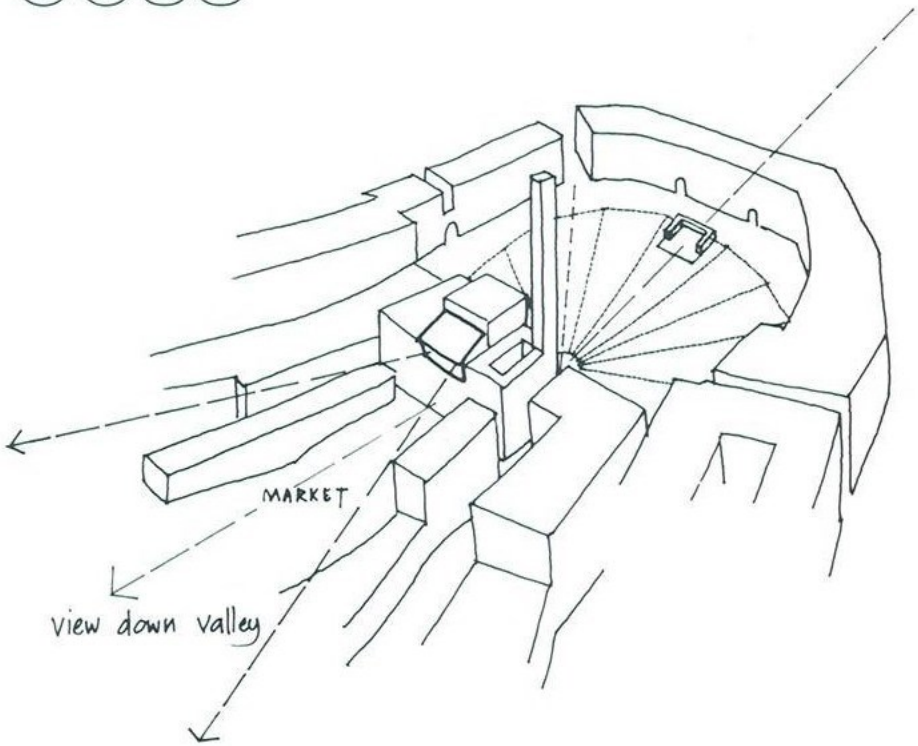
The Torre del Mangia is placed on the eastern side of the Palazzo, forming a visual stop for the oblique axis across the square. Of six secondary points of access to the space, the two open to the sky give views onto the tower whilst three others look towards the central section of the Palazzo Pubblico.

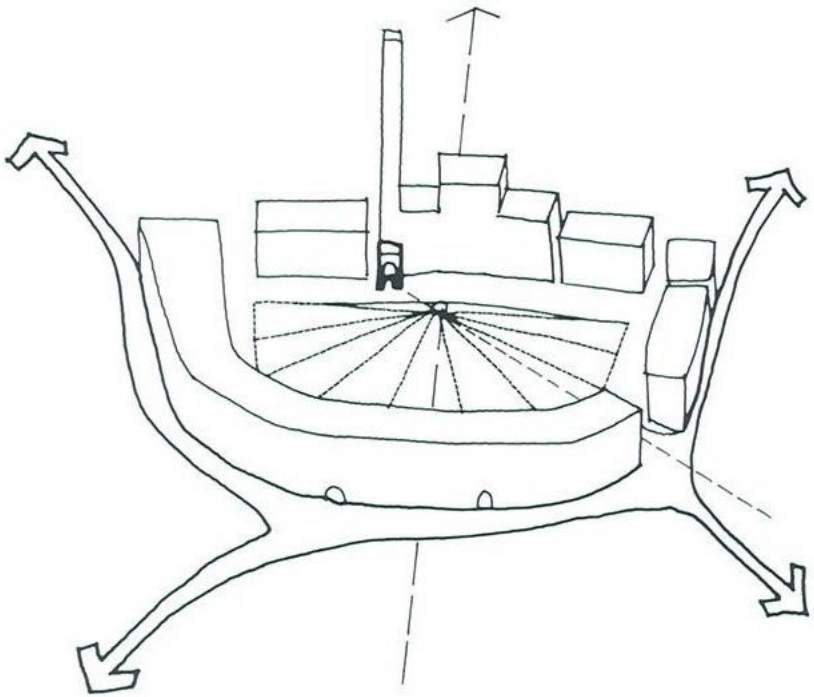
TORRE DEL MANGIA





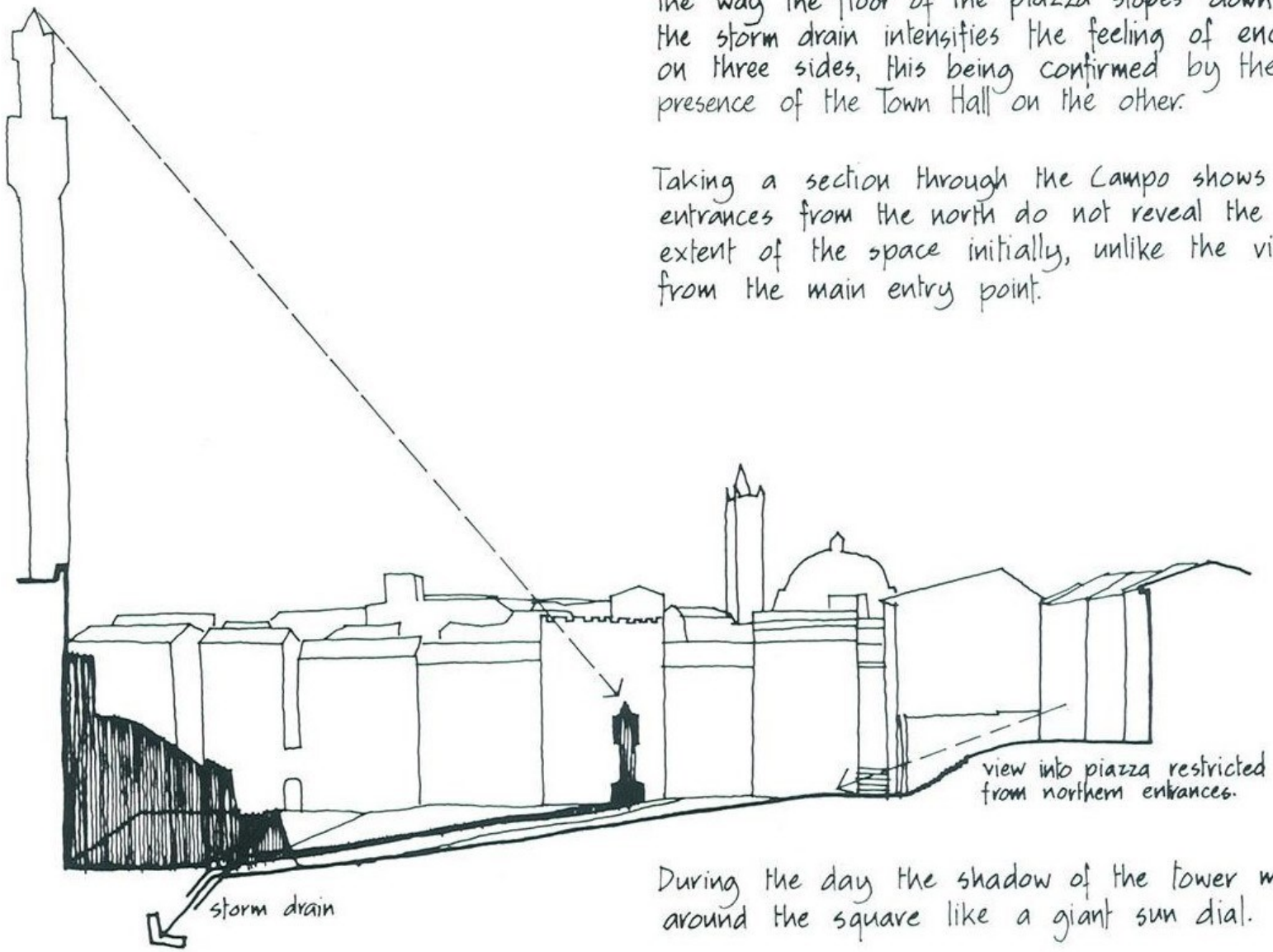
FOCUS





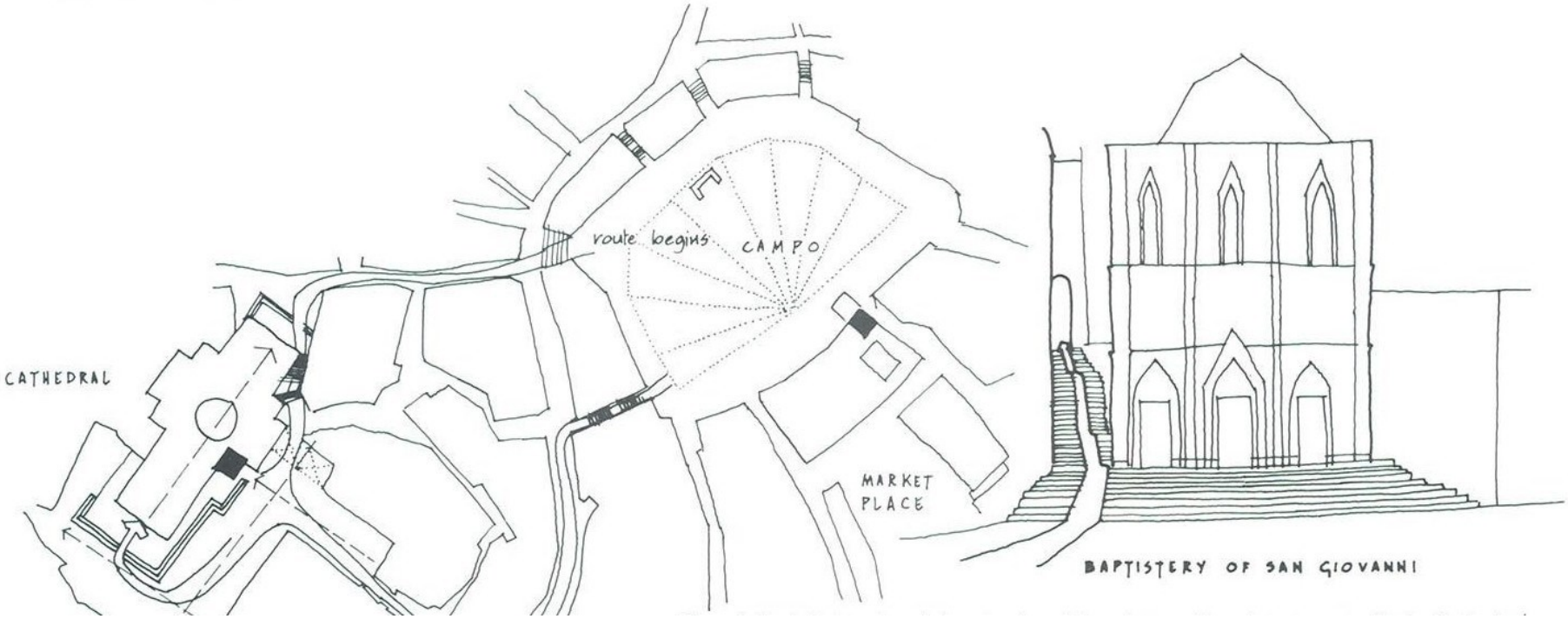
The way the floor of the piazza slopes down to the storm drain intensifies the feeling of enclosure on three sides, this being confirmed by the presence of the Town Hall on the other.

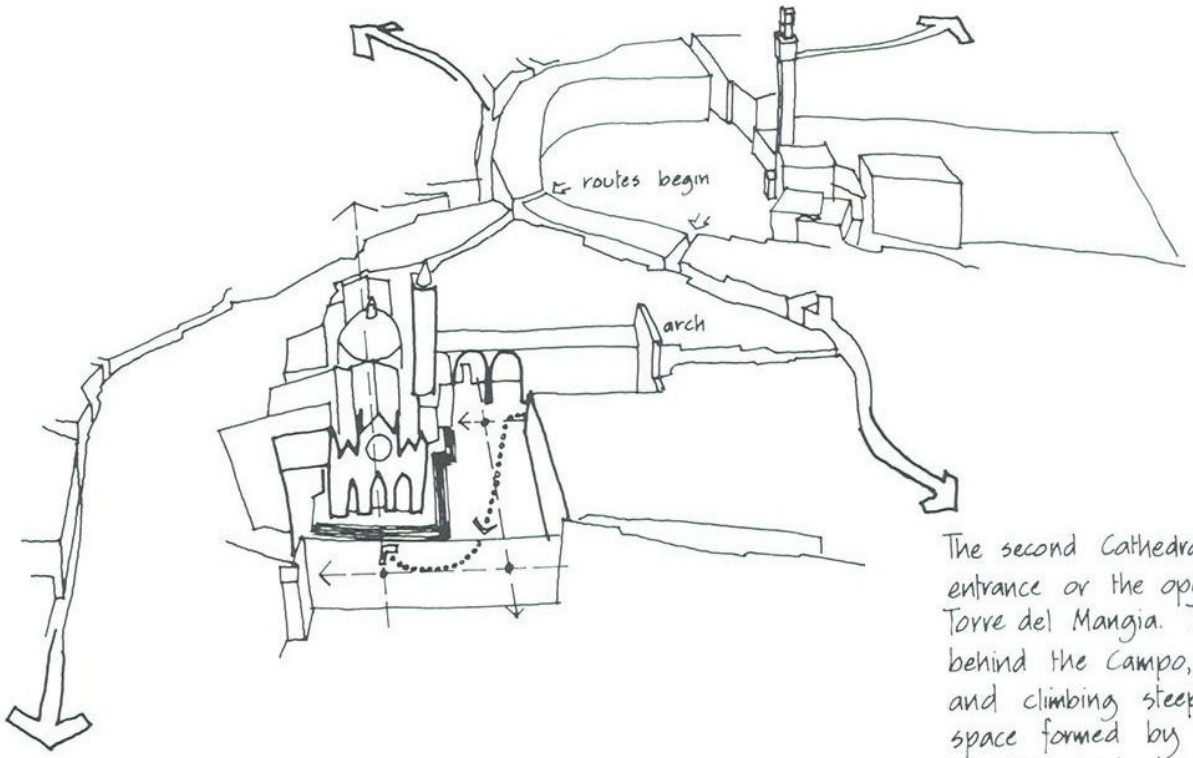
Taking a section through the Campo shows that entrances from the north do not reveal the full extent of the space initially, unlike the view from the main entry point.

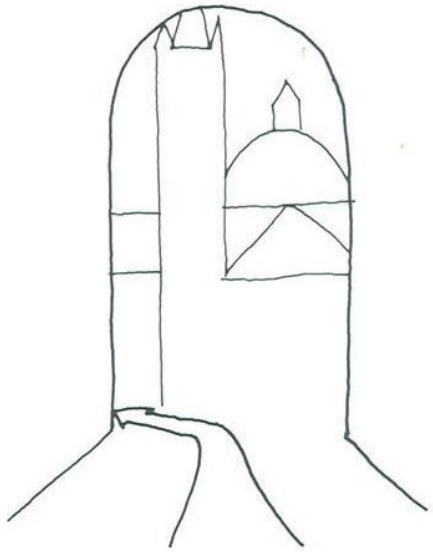


During the day the shadow of the tower moves around the square like a giant sun dial.

SECTION THROUGH CAMPO

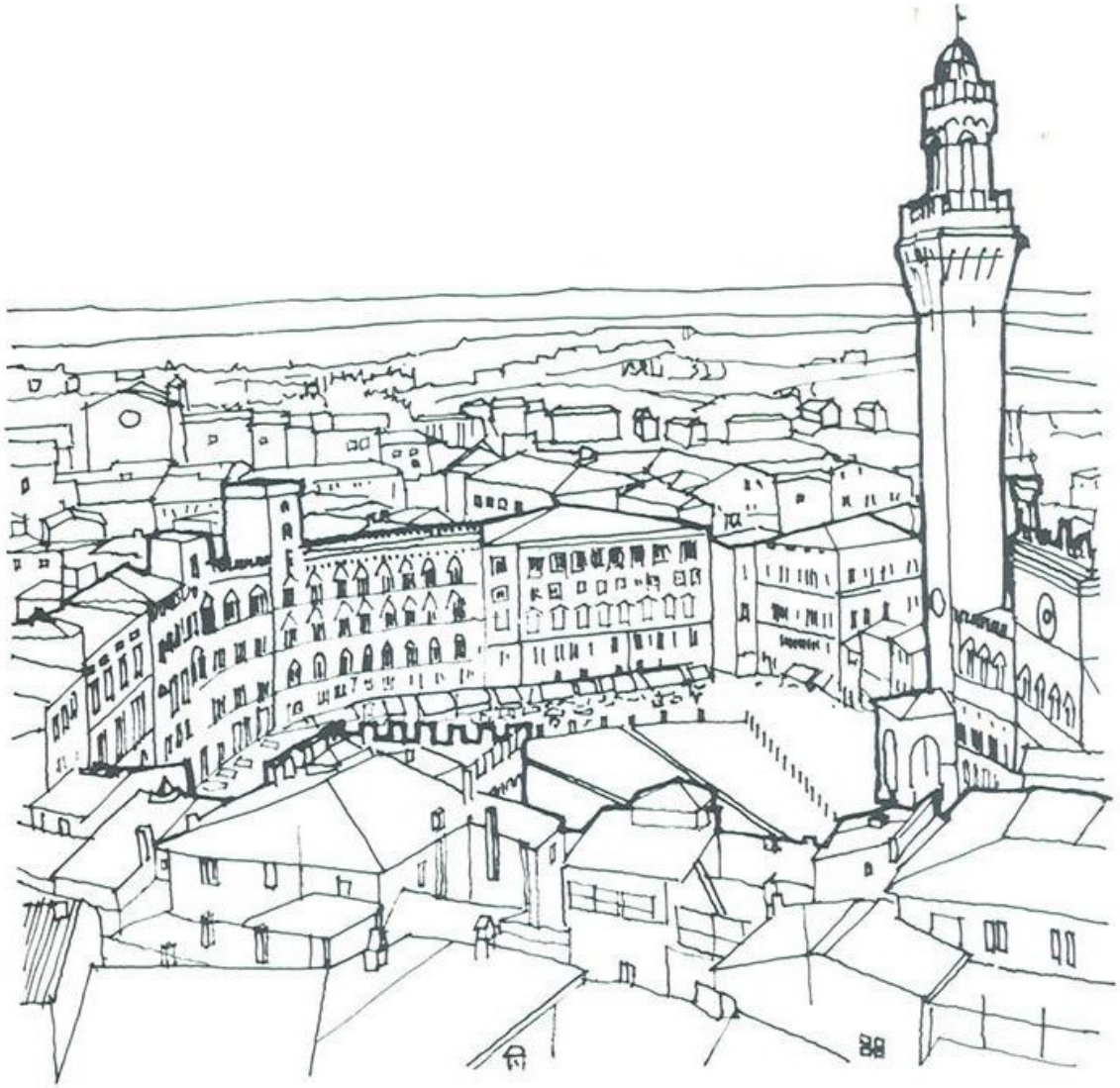

route begins
CAMPO
CATHEDRAL
MARKET PLACE
BAPTISTERY OF SAN GIOVANNI





VIEW THROUGH ARCH

The second Cathedral approach is from either the Campo entrance or the opening which gives a view enframing the Torre del Mangia. This route passes first along the street behind the Campo, then turning through a narrow alley and climbing steeply towards an arch leading into the space formed by the incomplete extension of the Cathedral. On this route there are views of the Cathedral Dome and



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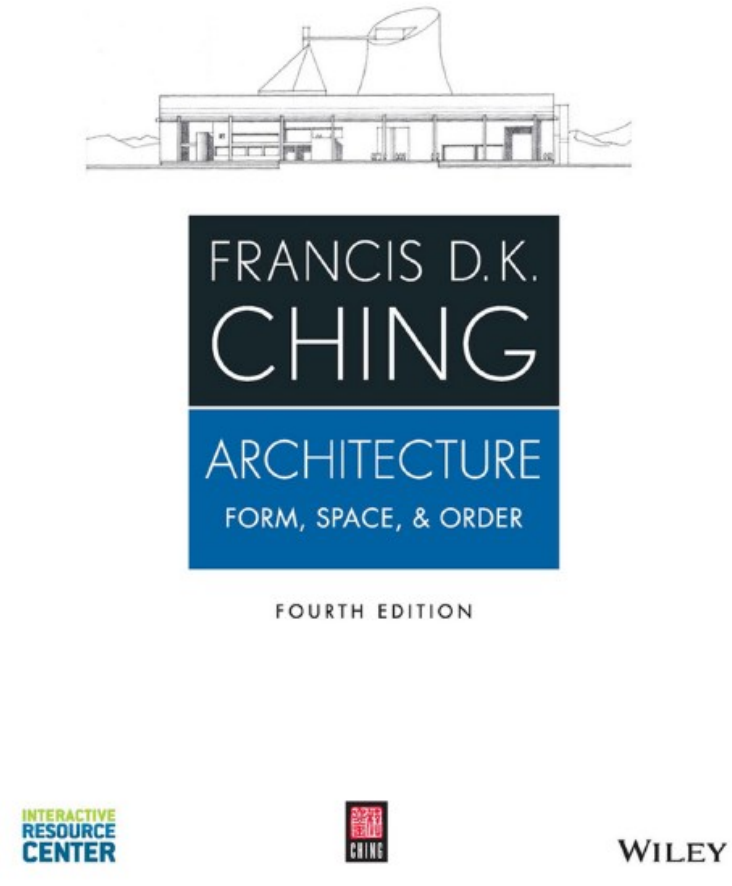
Ching, Francis D.K. 2015. *Architecture. Form, Space and Order*. Wiley: New Yersey.