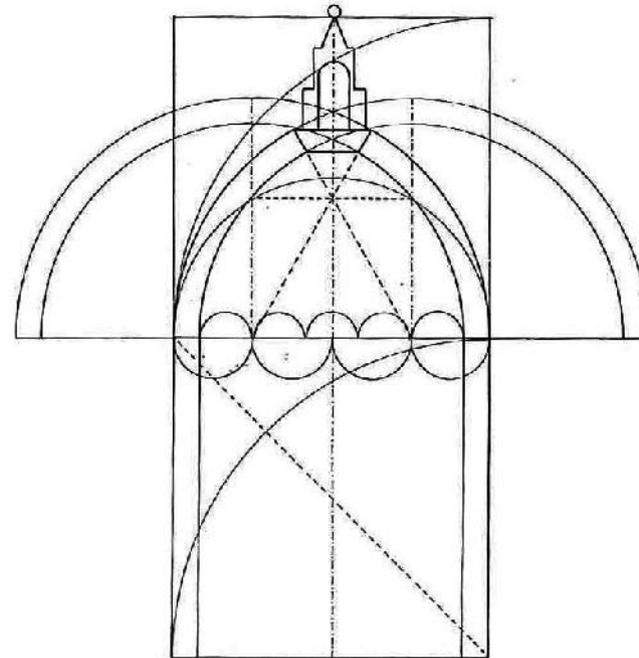
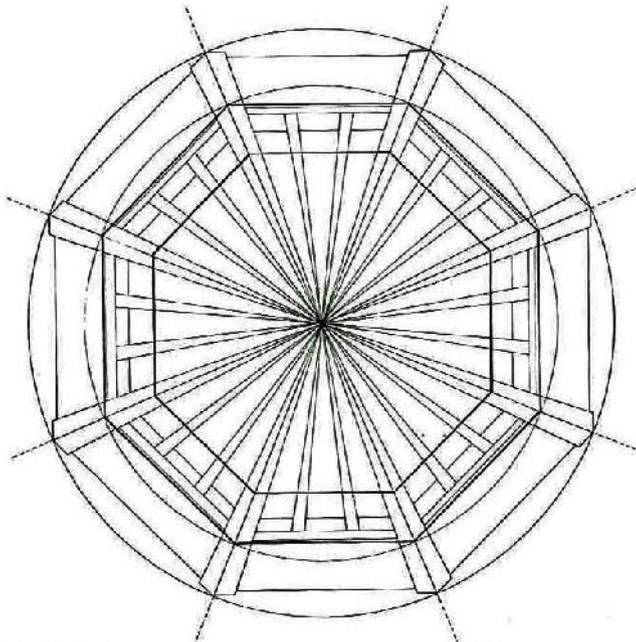
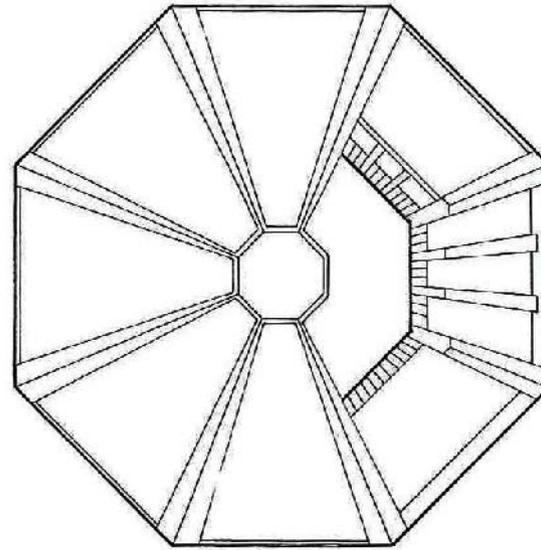
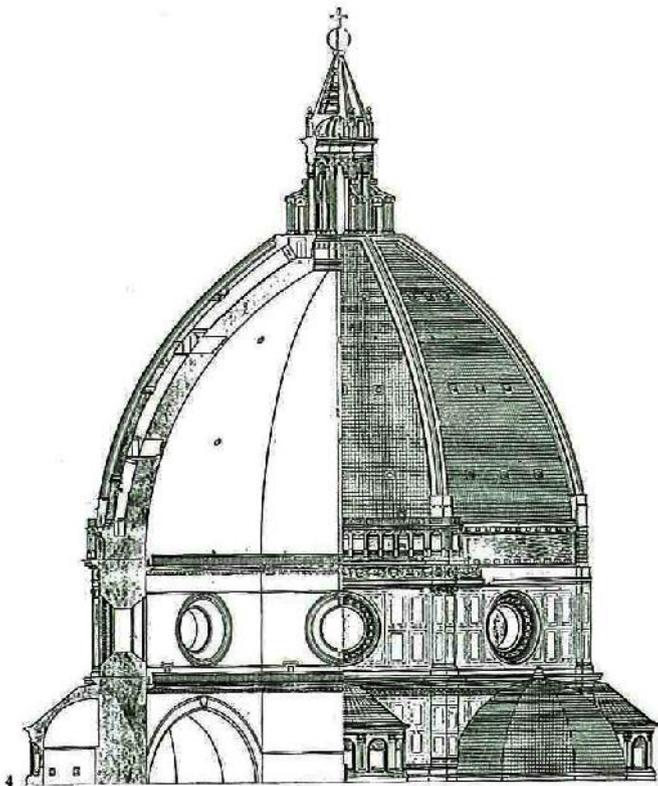
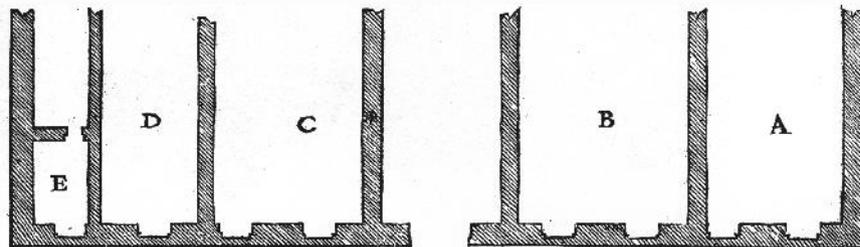
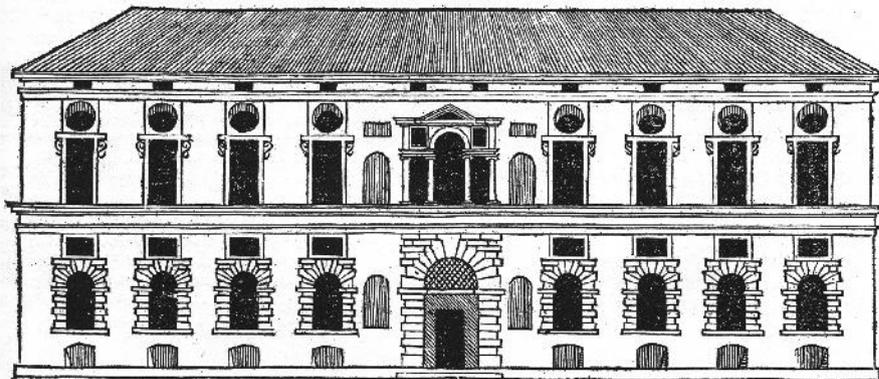
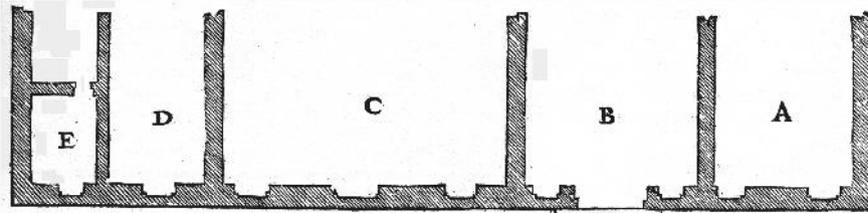
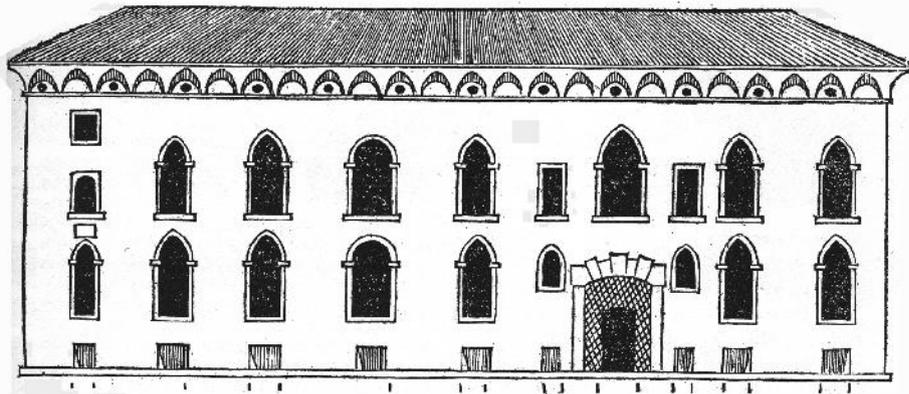


# Architettura e Composizione



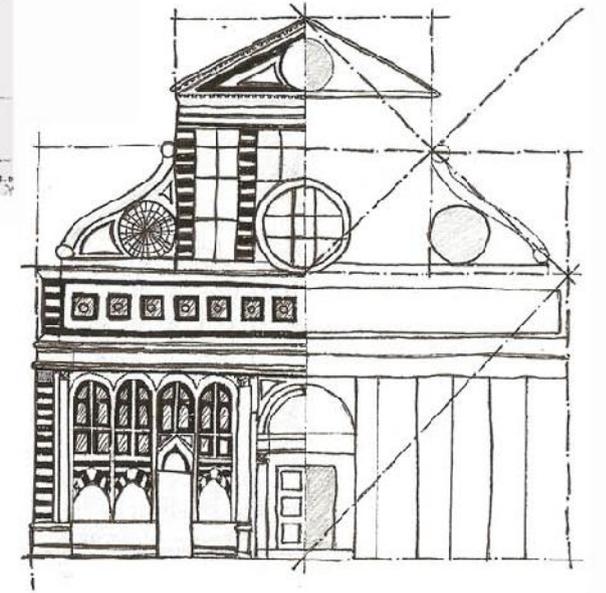
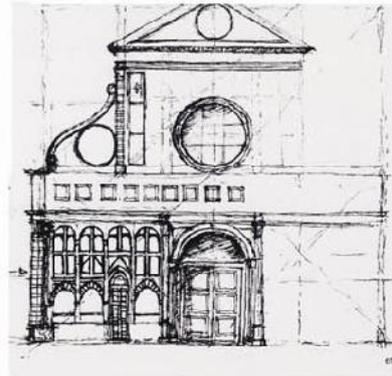
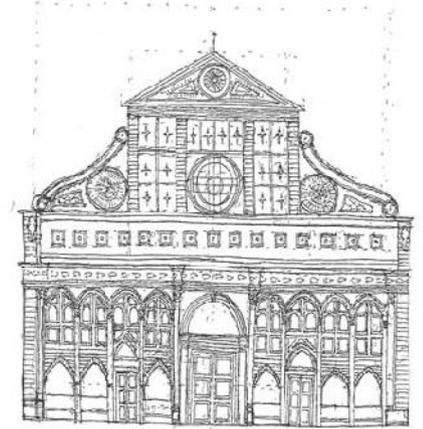
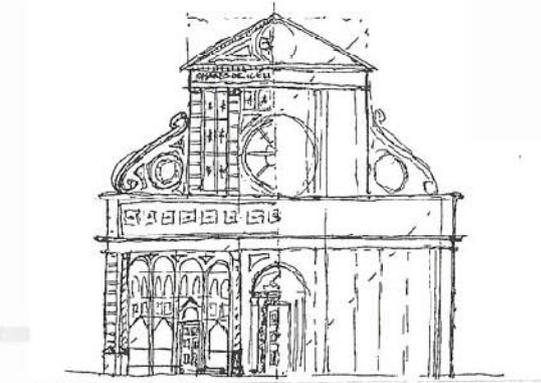
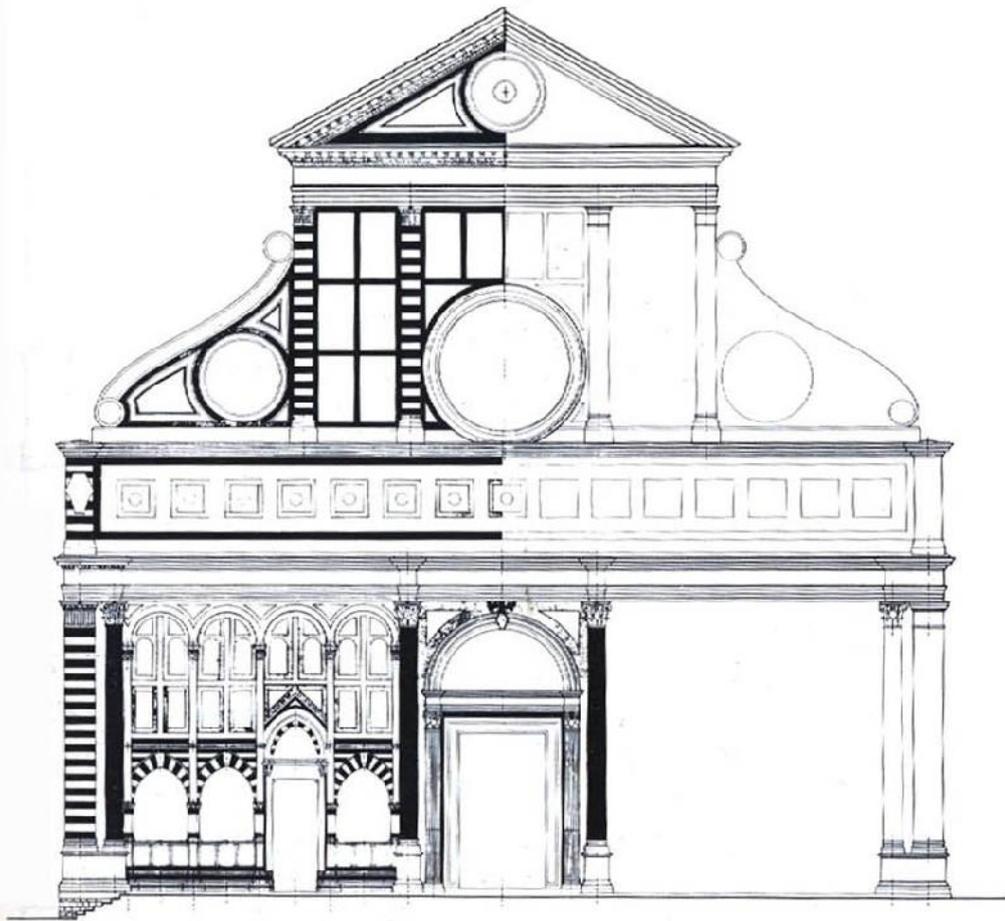
L'architetto  
come  
ideatore

Cupola di S. Maria del Fiore,  
Filippo Brunelleschi, 1418-36



## Ordine, proporzione, simmetria

Proposizione ottava del ristorar case vecchie  
Sebastiano Serlio, Architettura, libro VIII, Cap. LXII, 1575

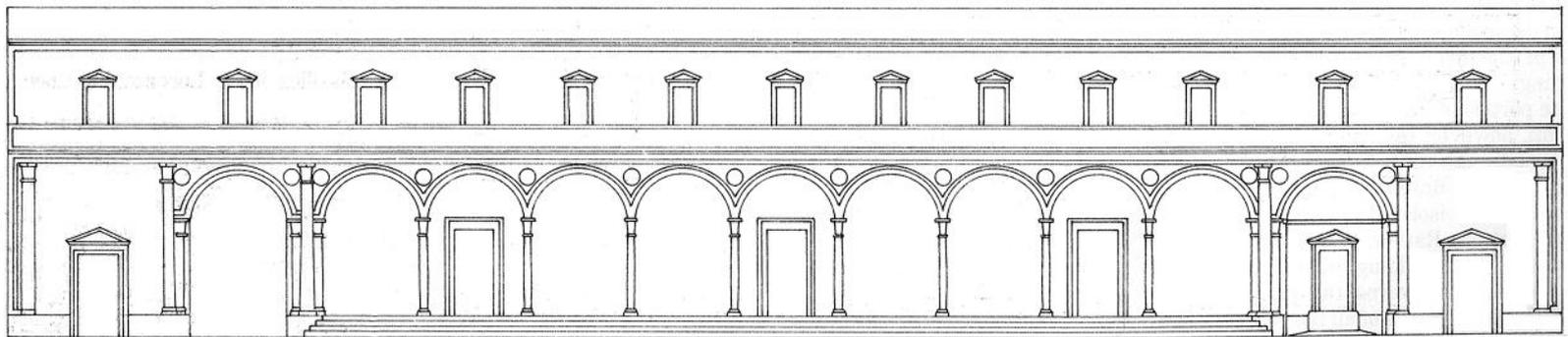
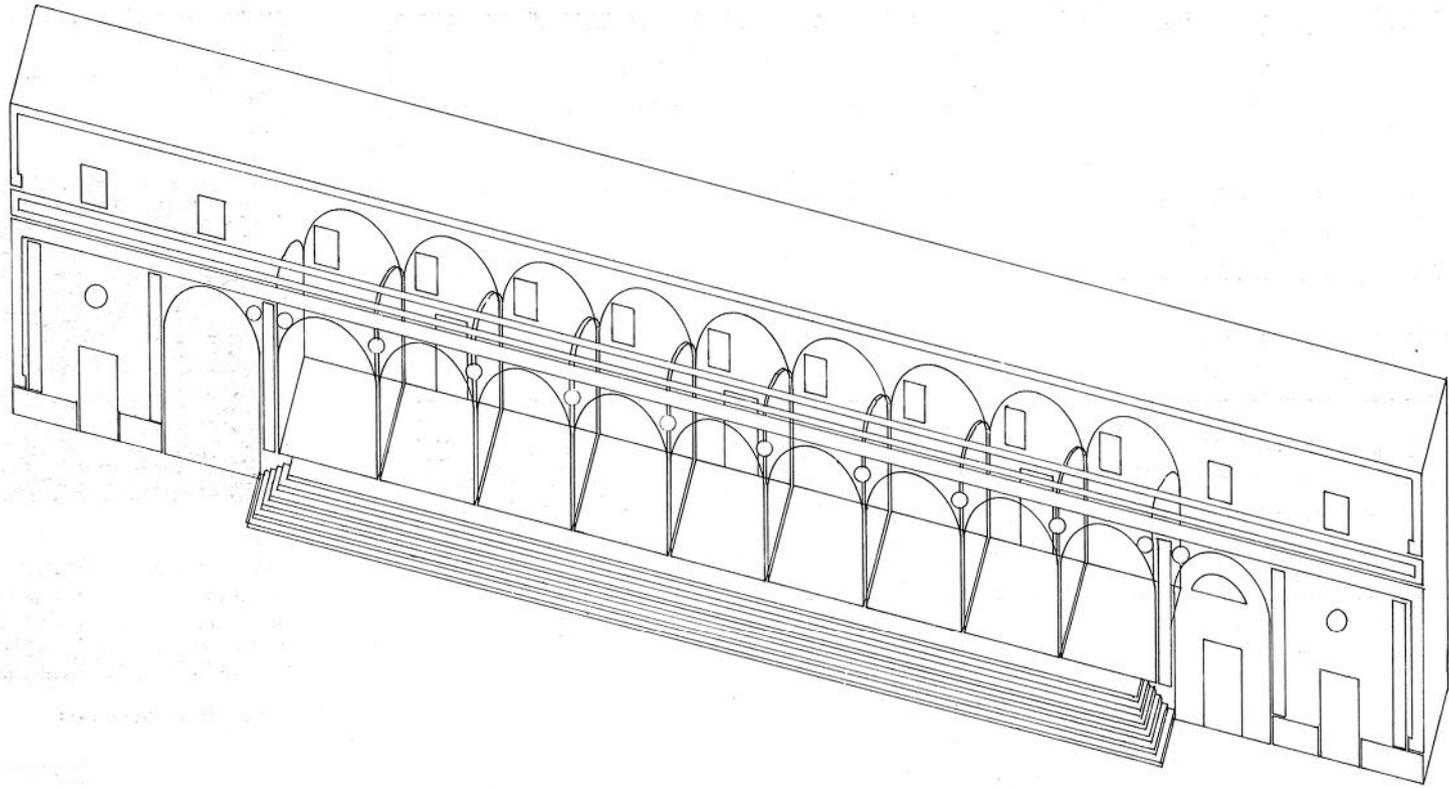


La facciata come rapporto armonico fra parti

Santa Maria Novella, Firenze, sec. XV - XVI

## *Partitio*

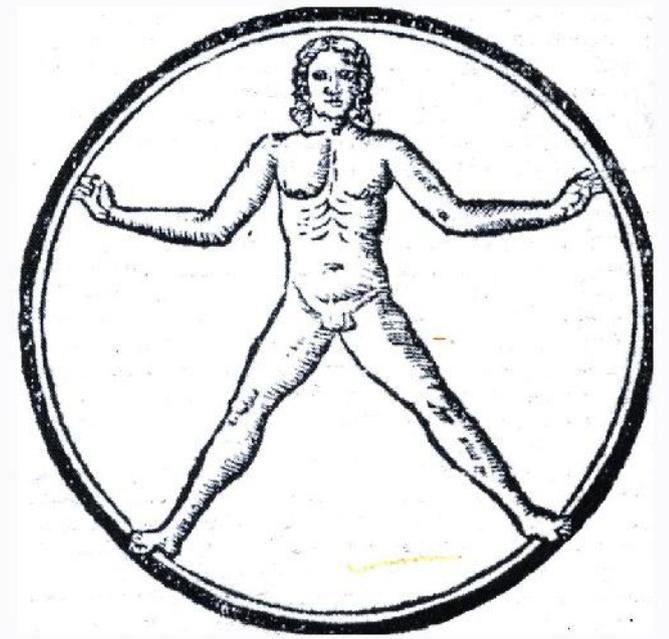
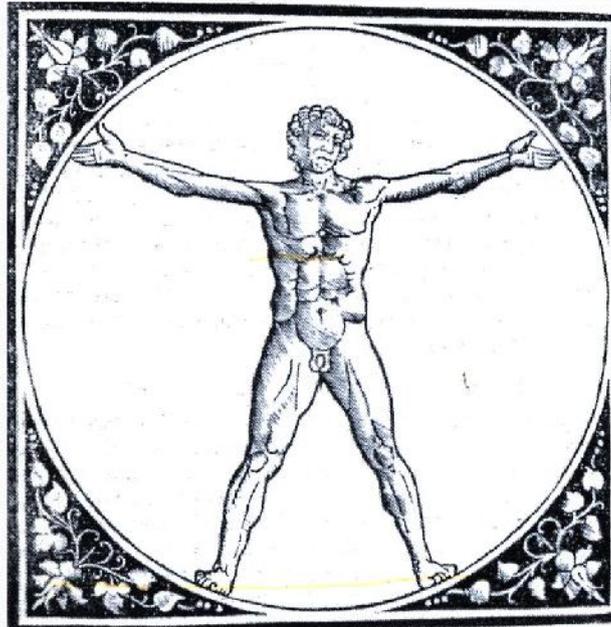
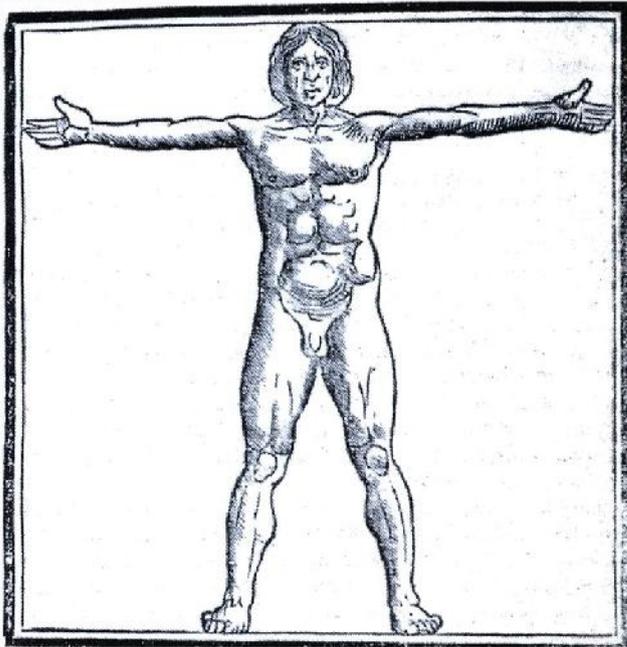
“Nella suddivisione si dimostra tutta l’acutezza di ingegno e la preparazione tecnica dell’architetto. La suddivisione infatti è rivolta a **commisurare l’intero edificio nelle sue parti, la configurazione completa di ciascuna parte in sé, e l’inserimento di tutte le linee e di tutti gli angoli in un unico complesso, avendo di mira la funzionalità, il decoro e la leggiadria.** (...) e come nell’organismo animale ogni membro si accorda con gli altri, così nell’edificio ogni parte deve accordarsi con le altre (...). Quindi **ciascun membro deve avere il luogo e la posizione più opportuni: non occuperà più spazio di quanto sia utile, né meno di quanto ne esiga il decoro; né sarà collocato in una posizione impropria o disdicevole,** bensì in quella che precisamente gli appartiene, sì che non se ne possa trovare un’altra più conveniente.”



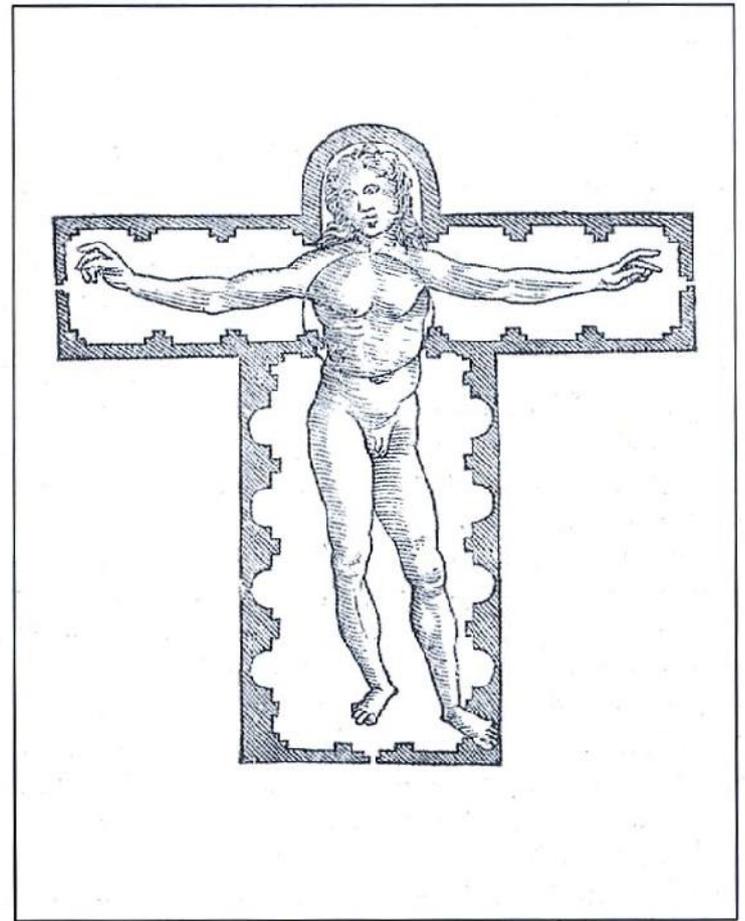
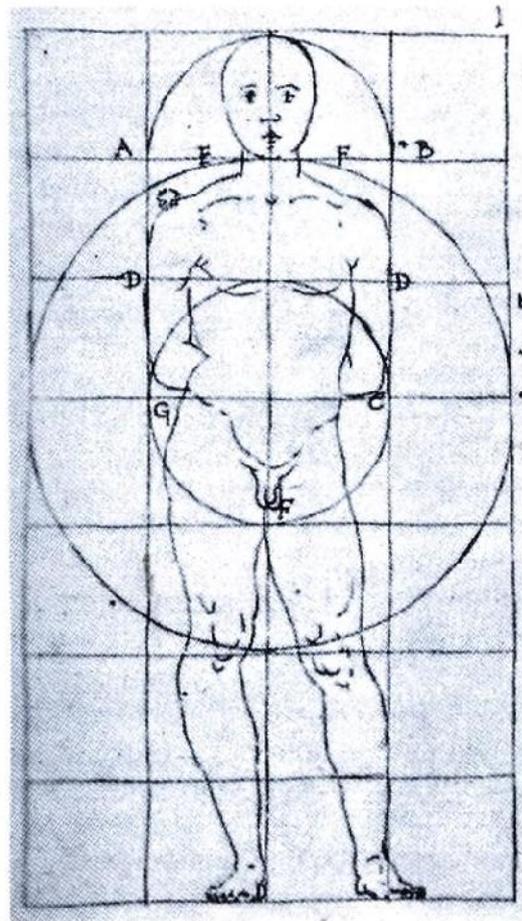
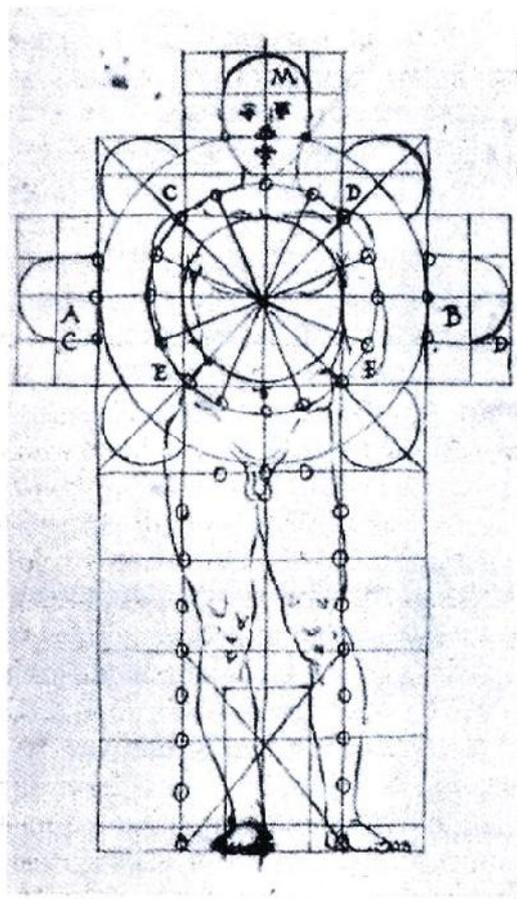
Portico degli Innocenti, Filippo Brunelleschi, Firenze, 1419-27

## *Concinnitas*

“... conserto di tutte le parti accomodate insieme cō  
*proportione & discorso.*”



Homo ad circulum et quadratum



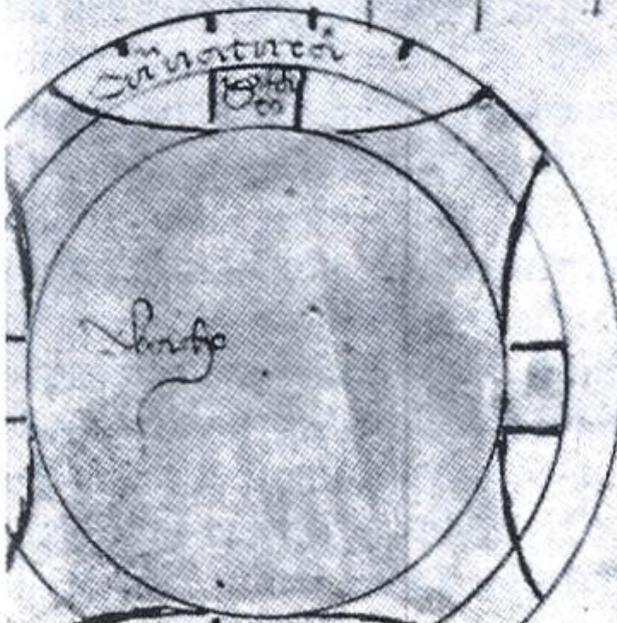
Il corpo umano come principio di relazione fra parti diverse

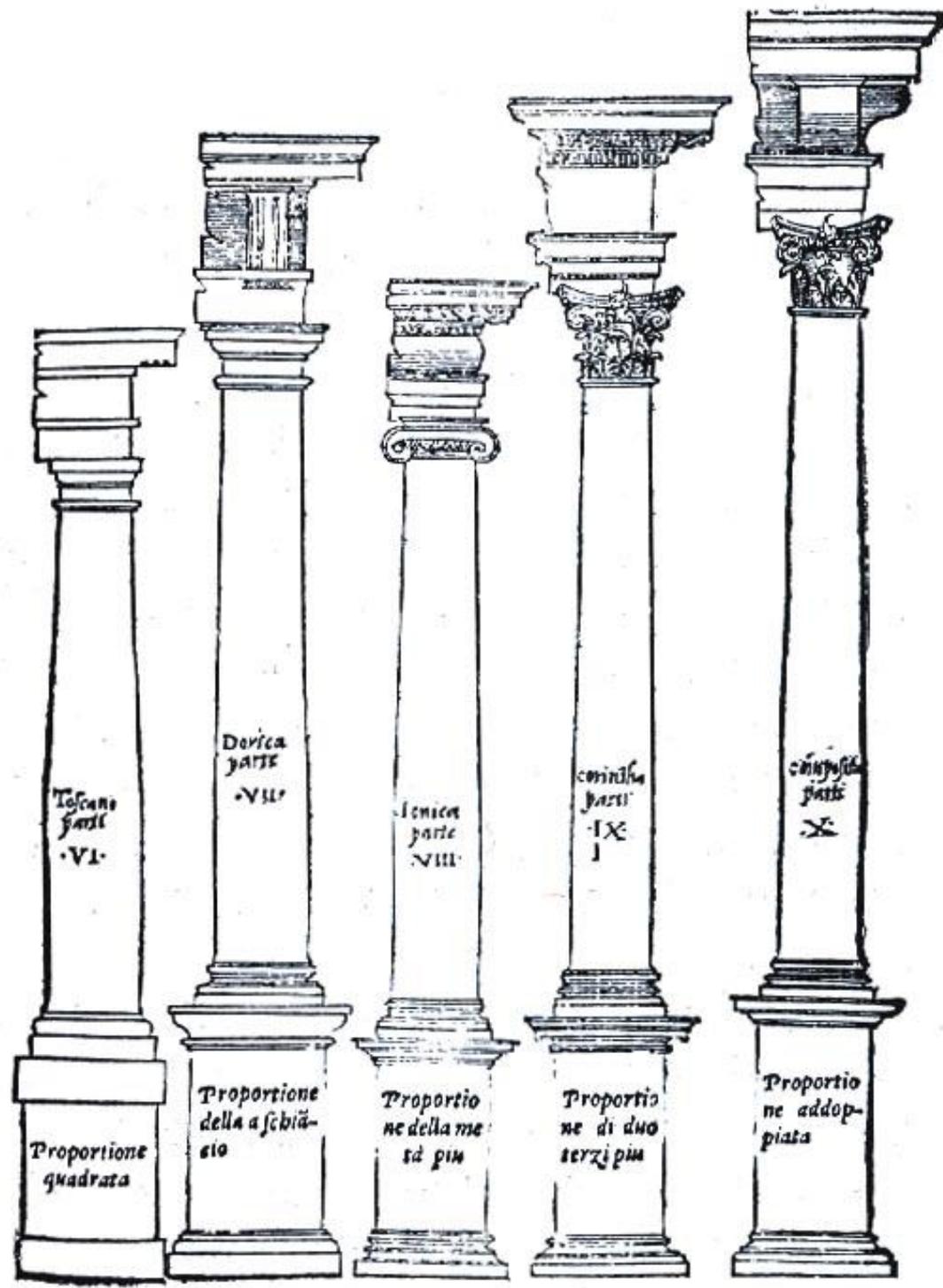
Homodito impediti

Leholone  
teo stj l  
allo stio  
Leholone  
unittique



Prattimento de molati  
de corruo lavato fudo  
pode laforacion del capo  
guarnano





Toscano  
parti  
•VI•

Dorica  
parti  
•VII•

Ionica  
parti  
•VIII•

Corintia  
parti  
•IX•

Composita  
parti  
•X•

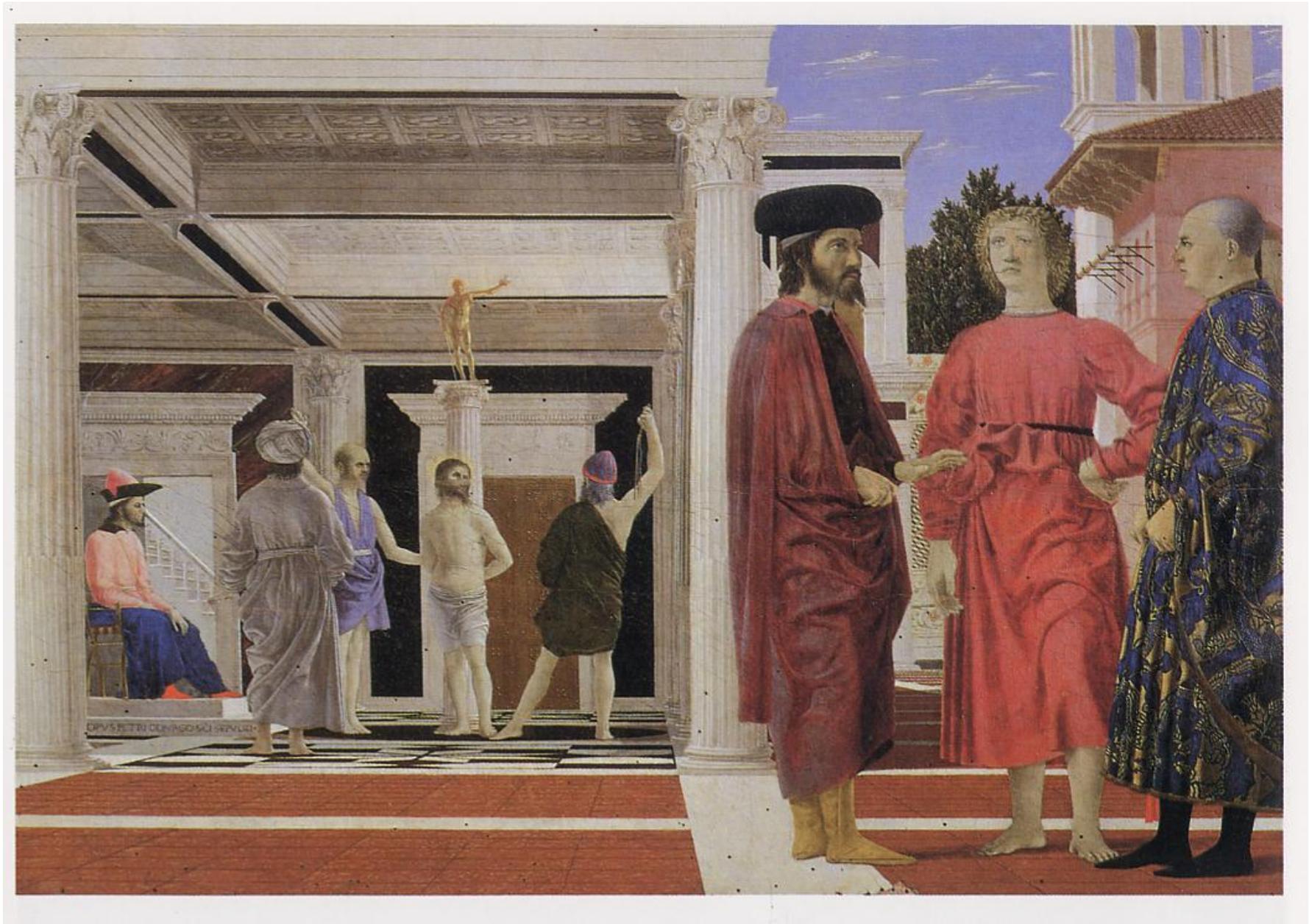
Proportione  
quadrata

Proportione  
della a scbiatio

Proportio  
ne della me  
sa piu

Proportio  
ne di duo  
terzi piu

Proportio  
ne addop  
piata

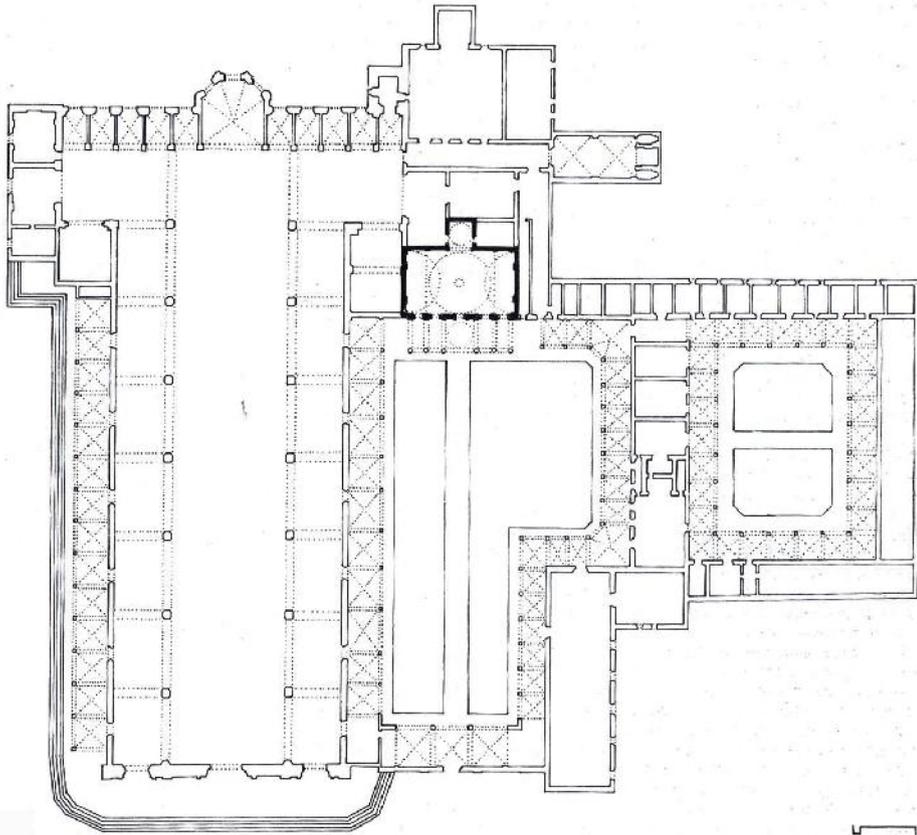


Piero della Francesca, Flagellazione, 1450 / 1460

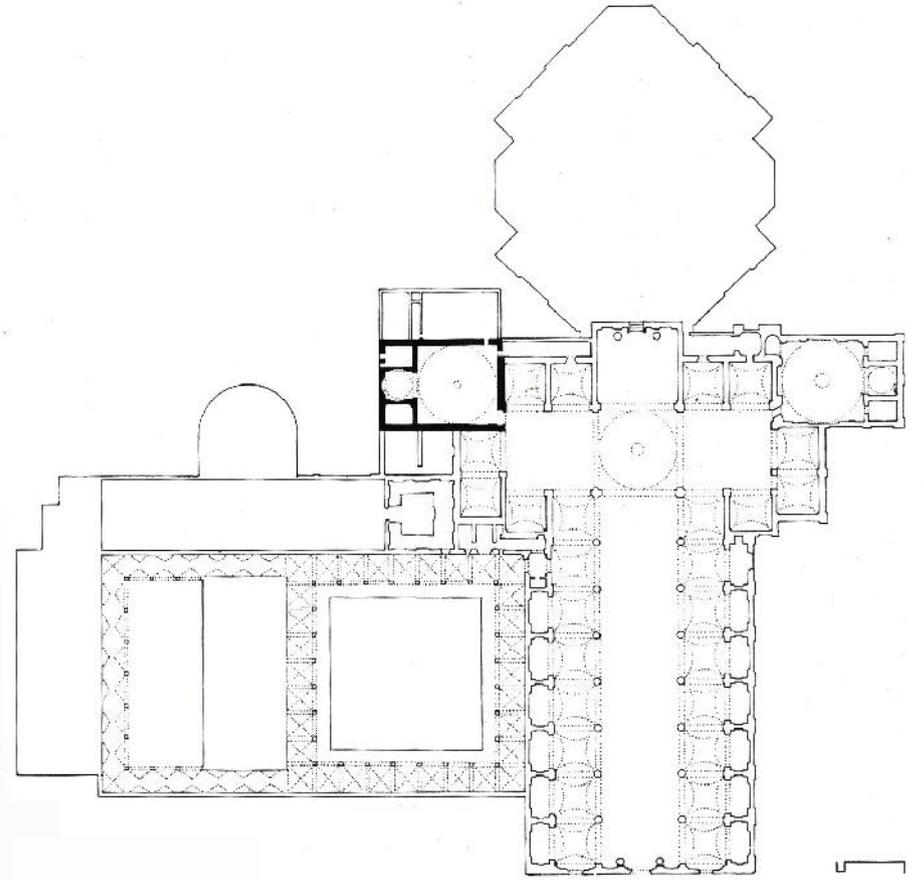
## *Tipologia*

*“La parola tipo non rappresenta tanto l’immagine di una cosa da copiarsi o da imitarsi perfettamente quanto l’idea di un elemento che deve esso stesso servire di regola al modello... Il modello inteso secondo l’esecuzione pratica dell’arte, è un oggetto che si deve ripetere tal quale è; il tipo è, per contrario, un oggetto secondo il quale ognuno può concepire delle opere che non si assomiglieranno punto tra loro. Tutto è preciso e dato nel modello; tutto è più o meno vago nel tipo”.*

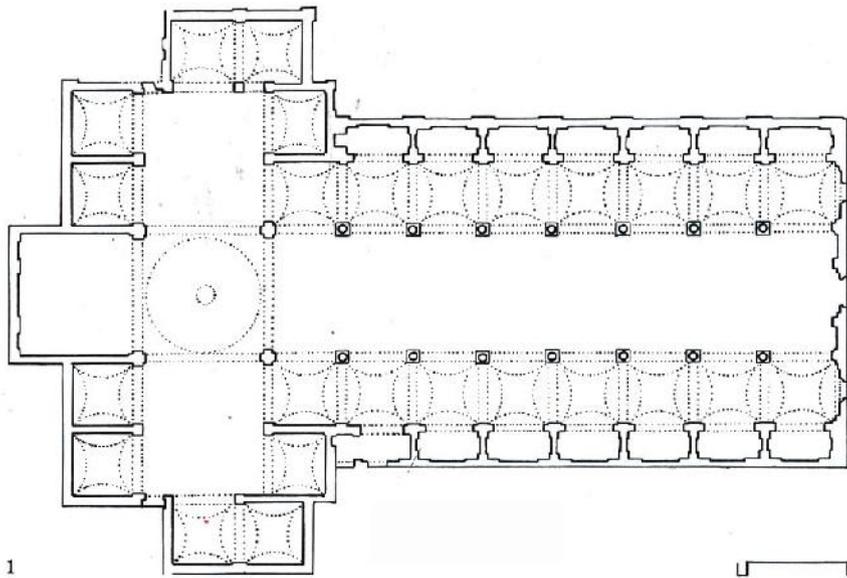
*Quatremère de Quincy, « Dictionnaire d'architecture » dell'  
Encyclopédie méthodique, Parigi, 1788/1825*



Convento di Santa Croce, Firenze, dal sec. XIII



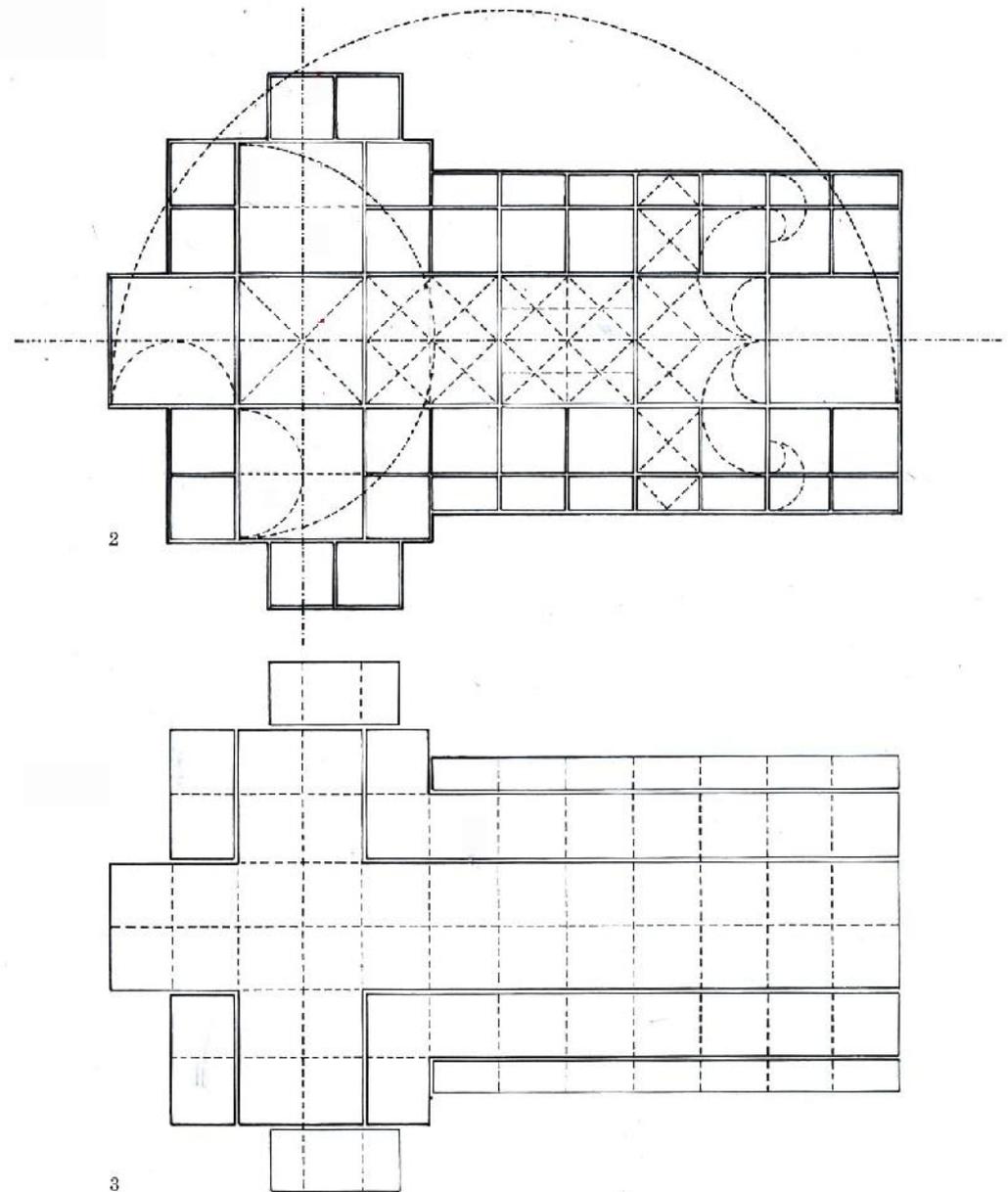
Convento di San Lorenzo, Firenze, dal sec. XV

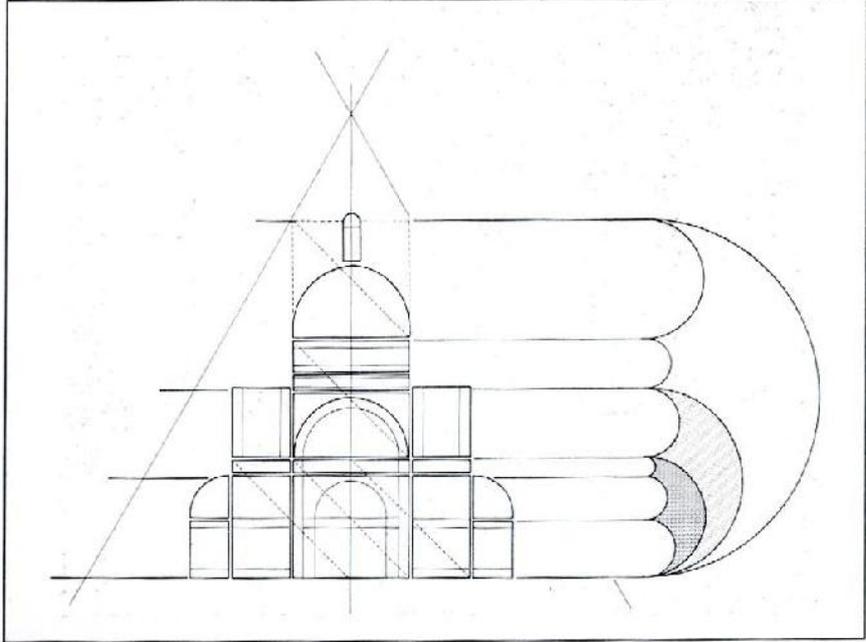
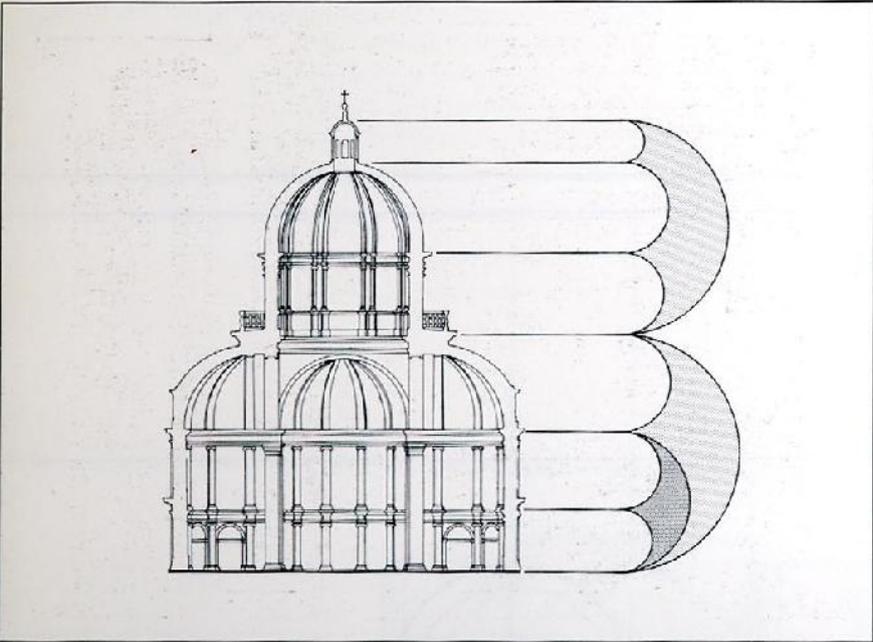
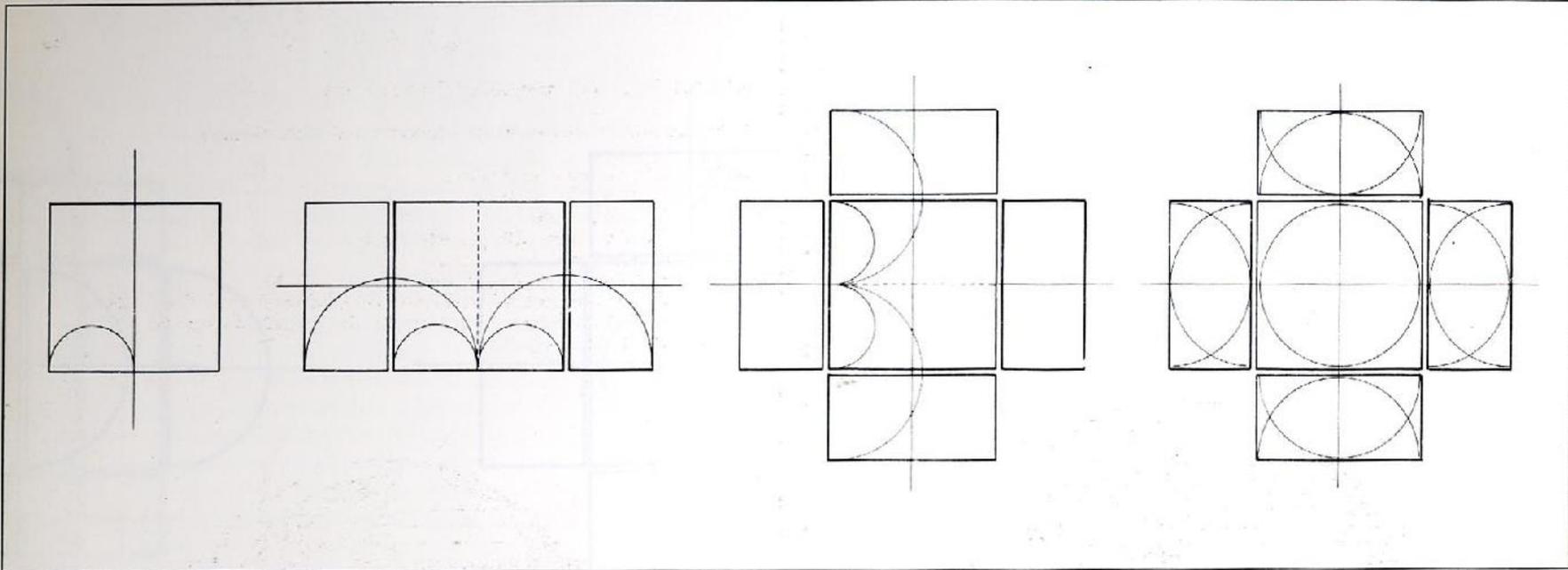


Basilica a croce latina

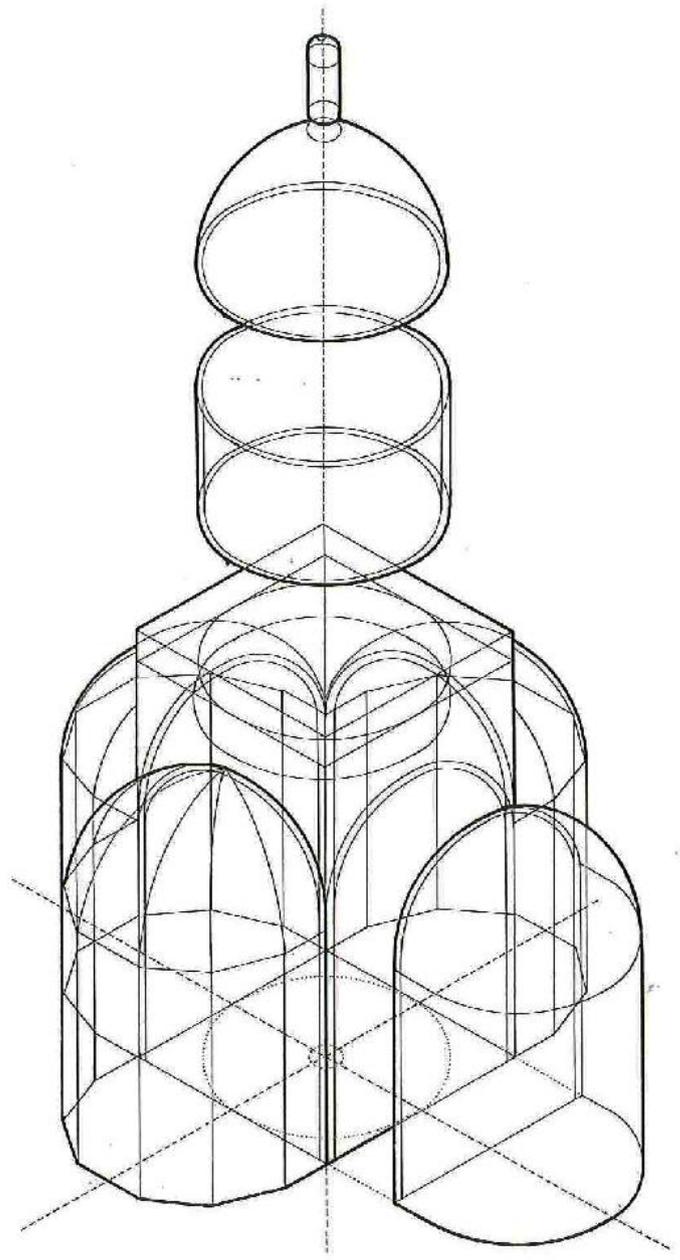
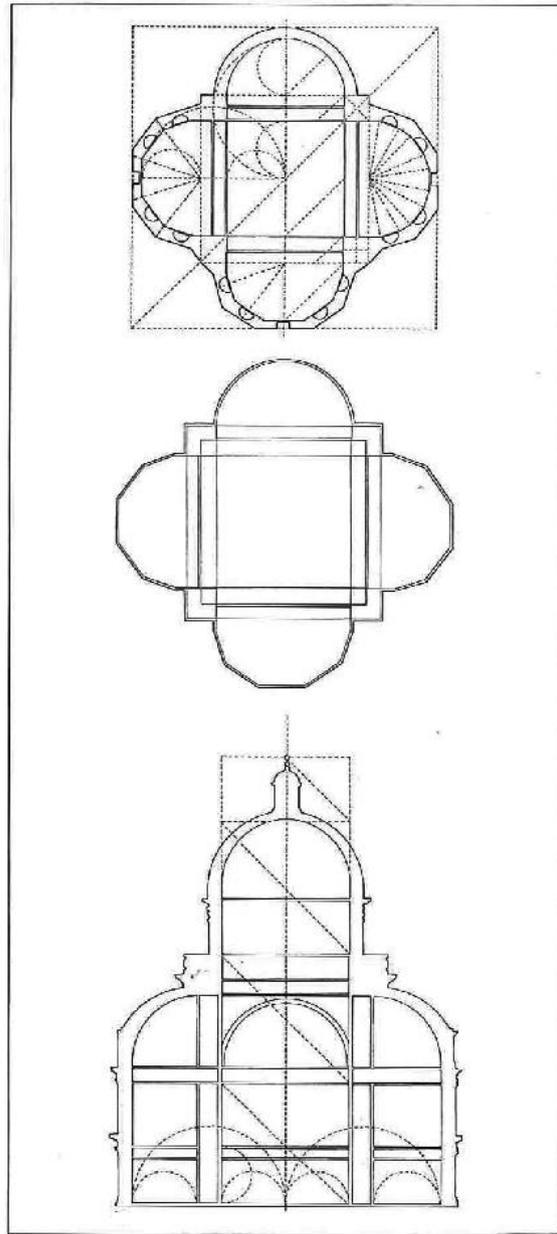
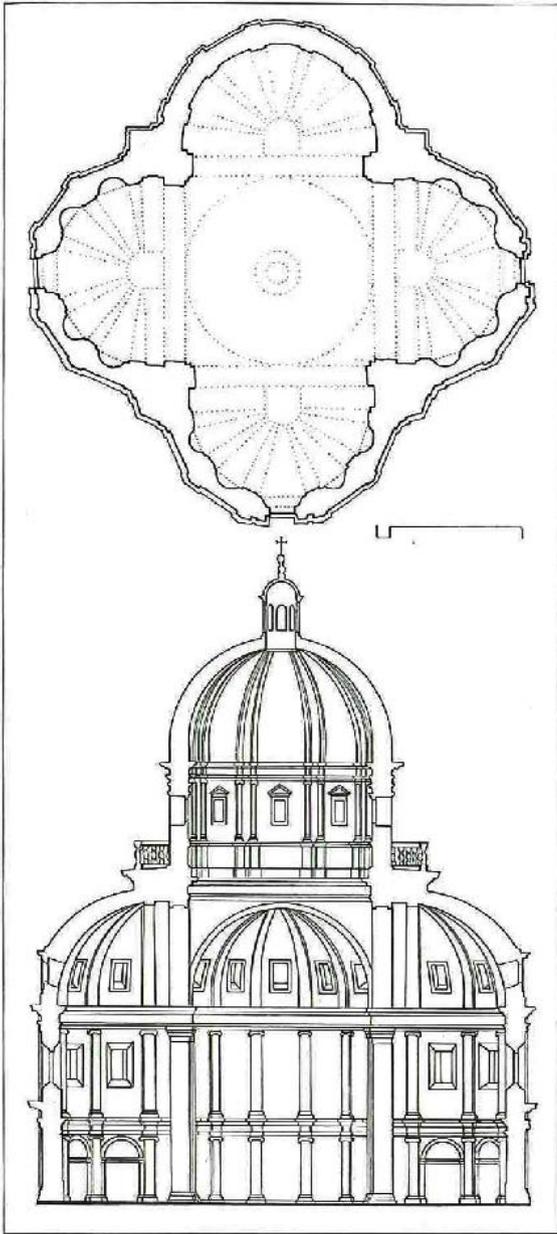
Un sistema proporzionale di volumi

Chiesa di san Lorenzo, Filippo Brunelleschi, dal 1419

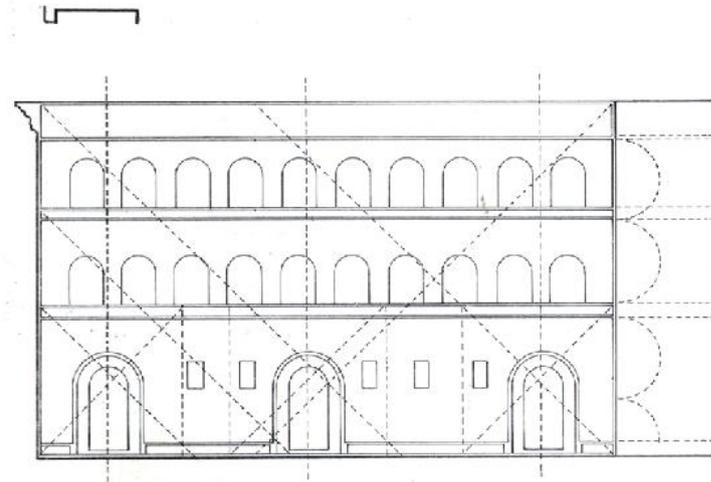
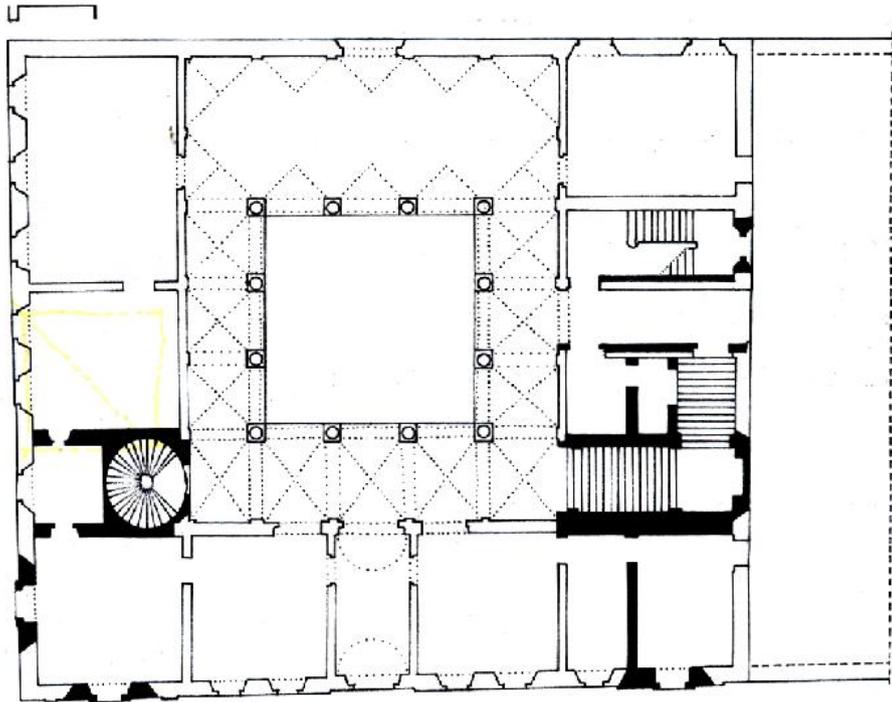
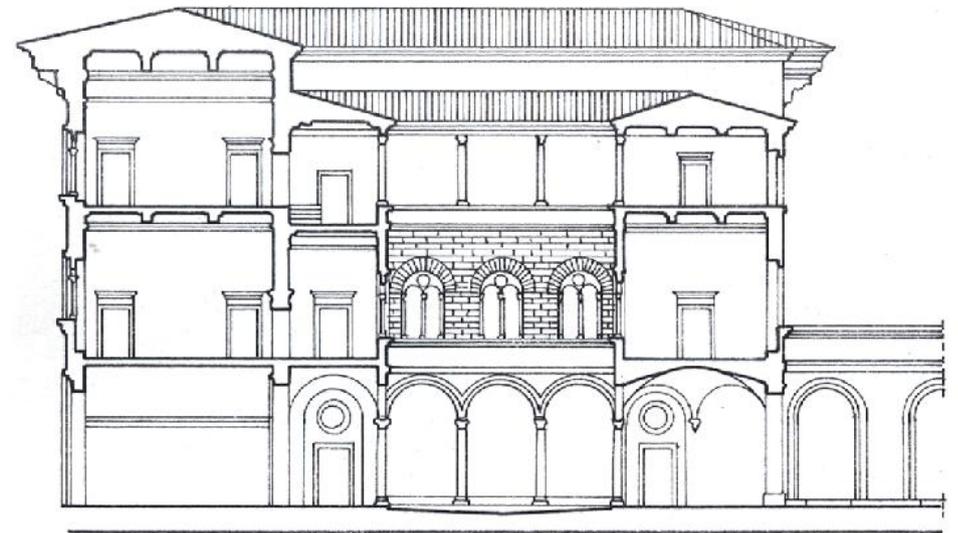
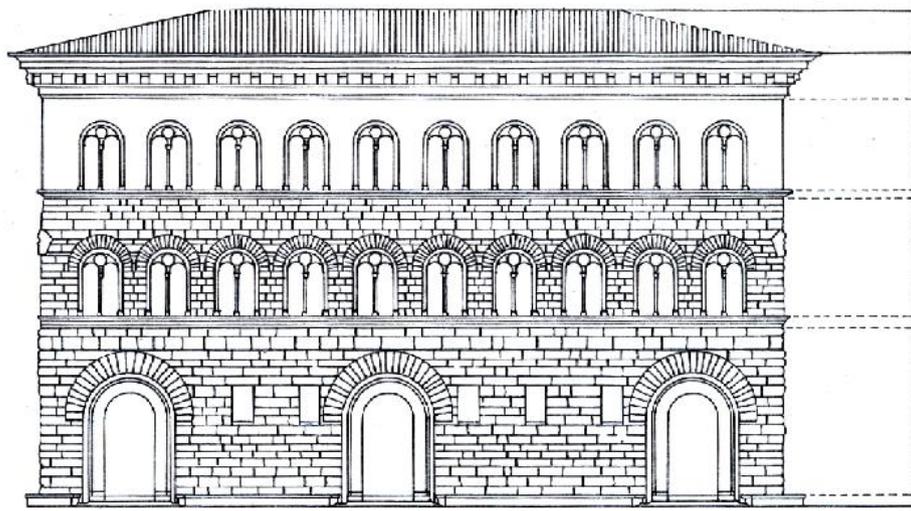


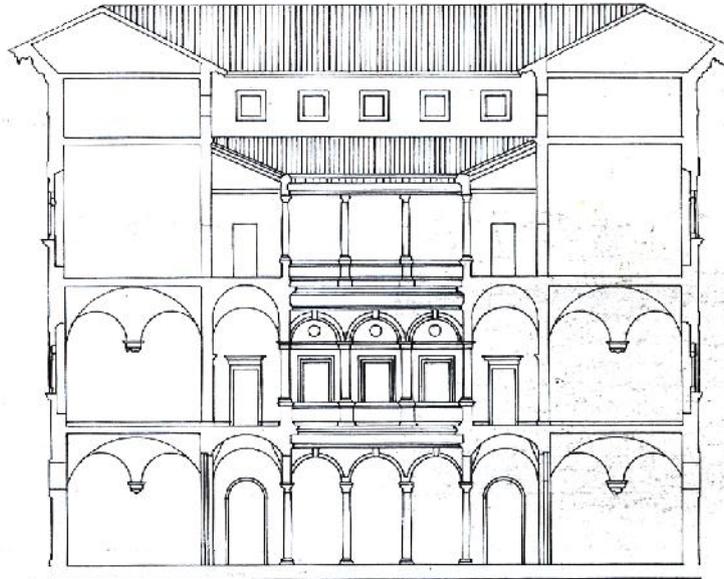
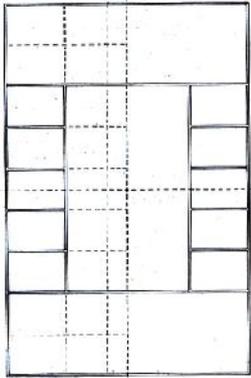
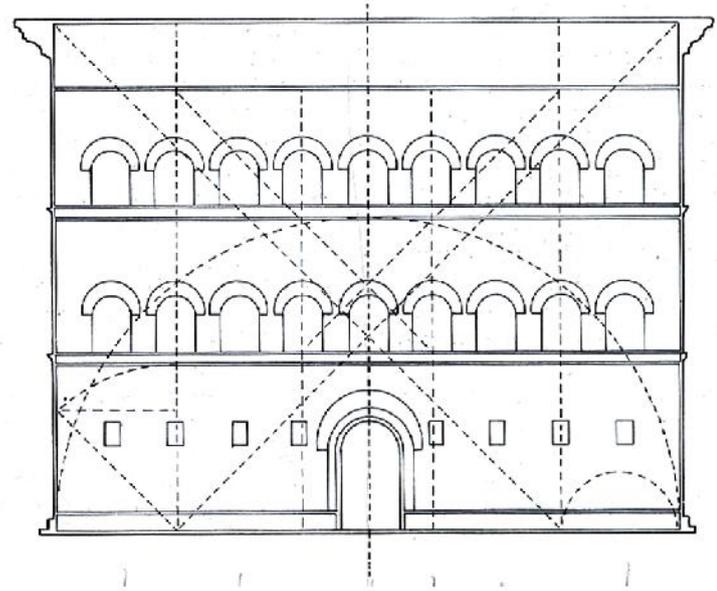
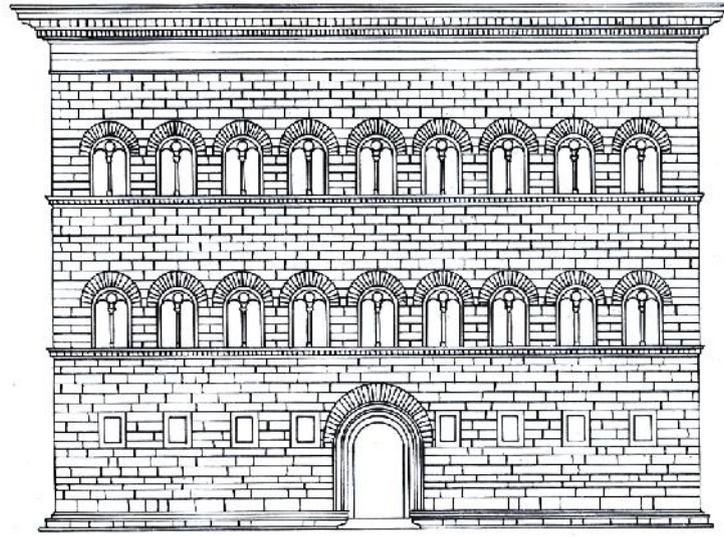
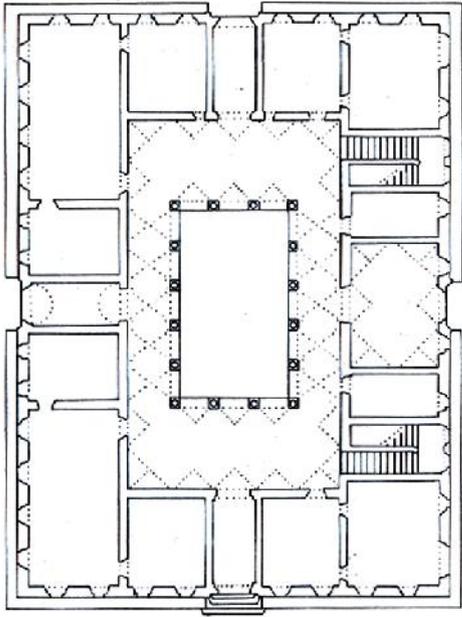


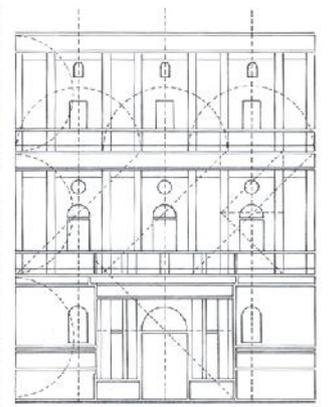
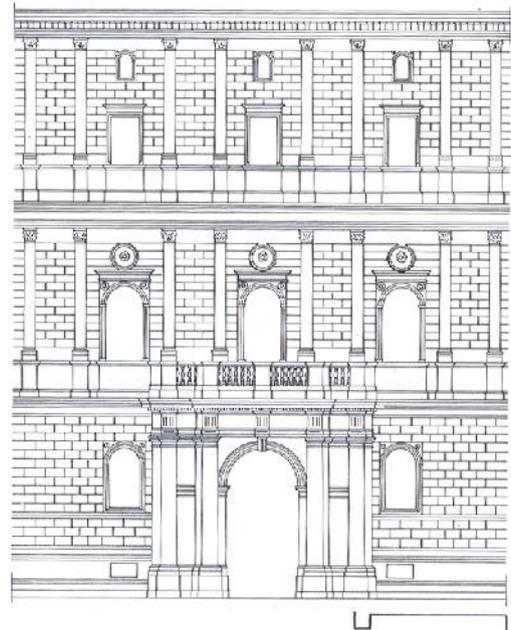
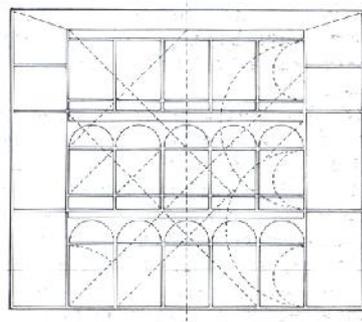
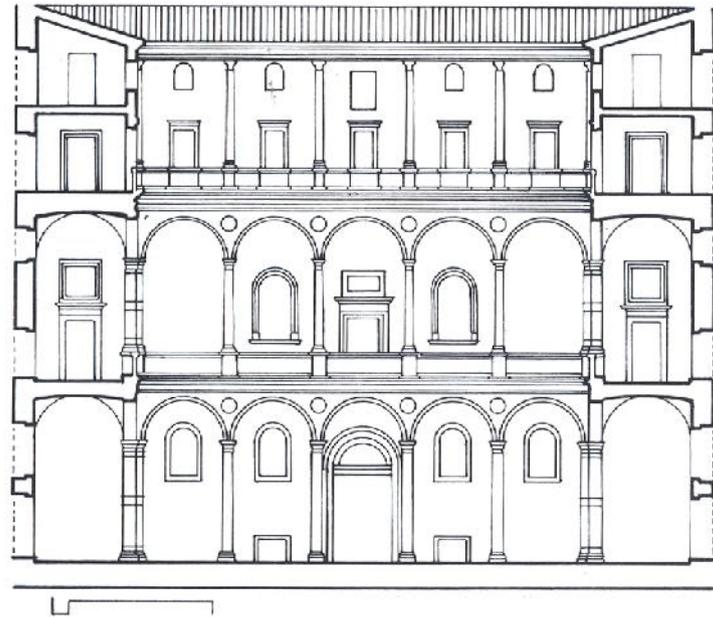
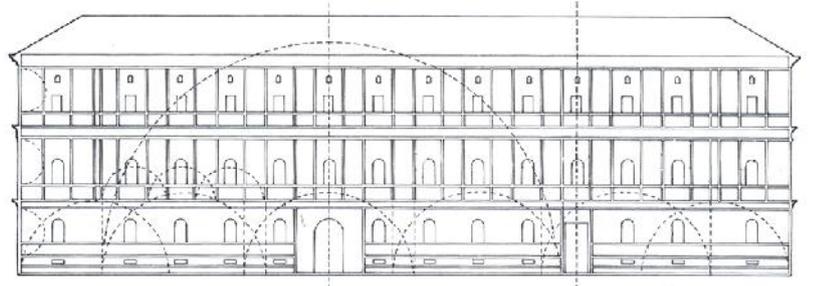
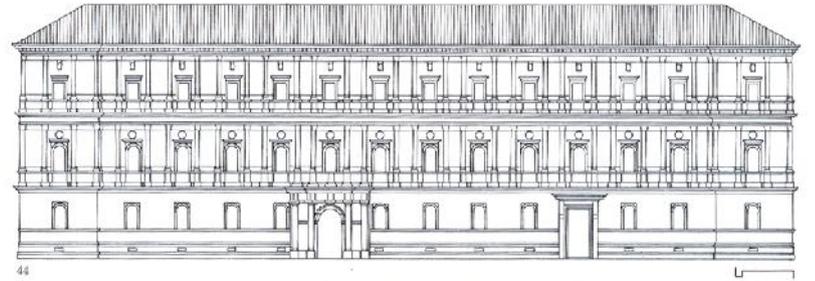
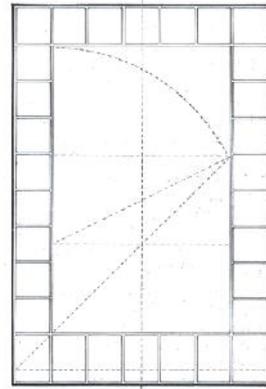
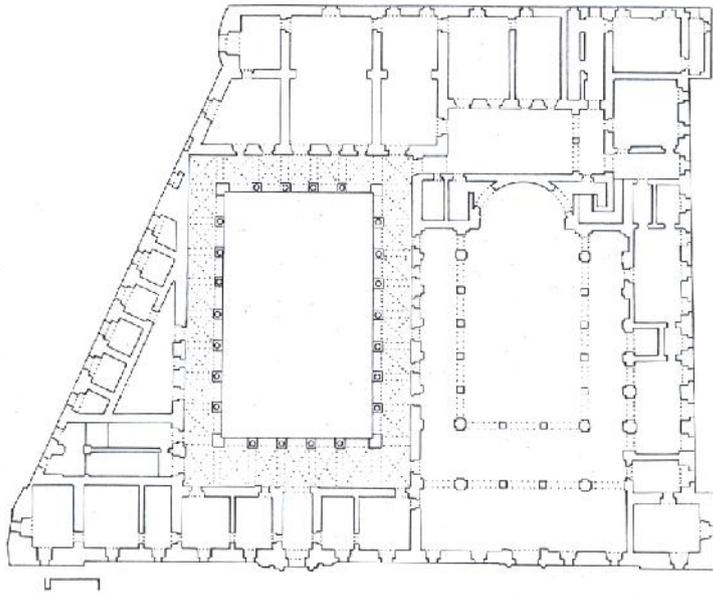
Sistema di misure proporzionali



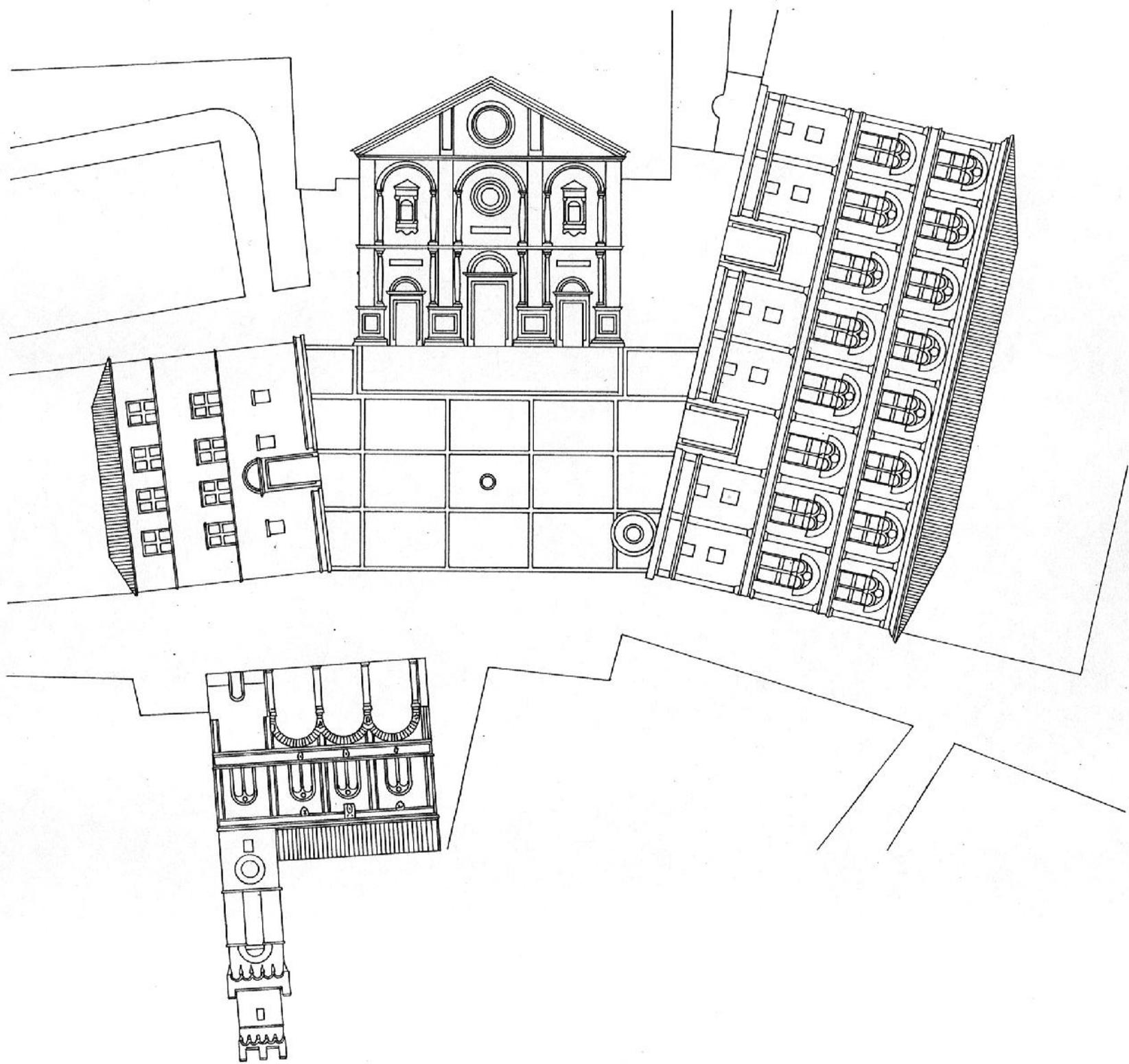
Santa Maria della Consolazione, Todi, ca. 1509



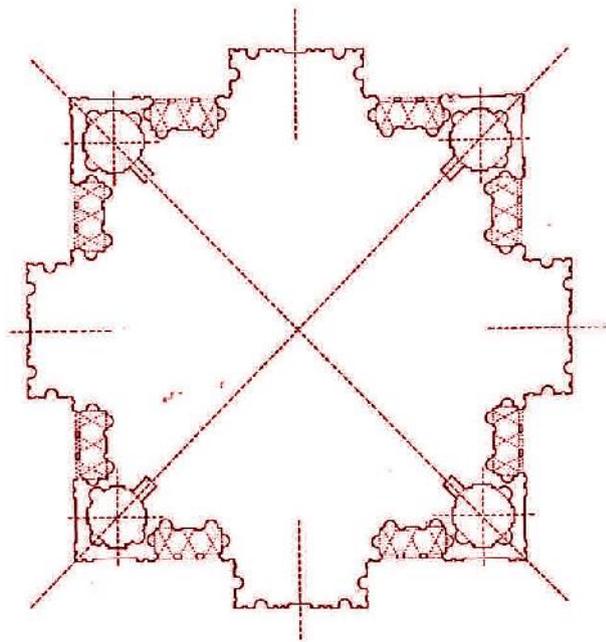
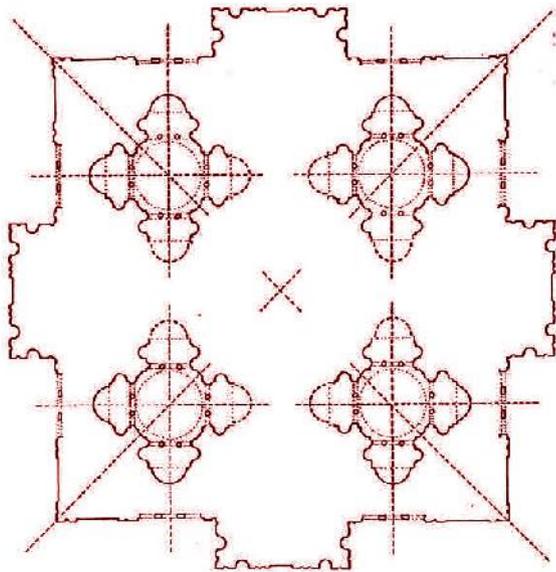
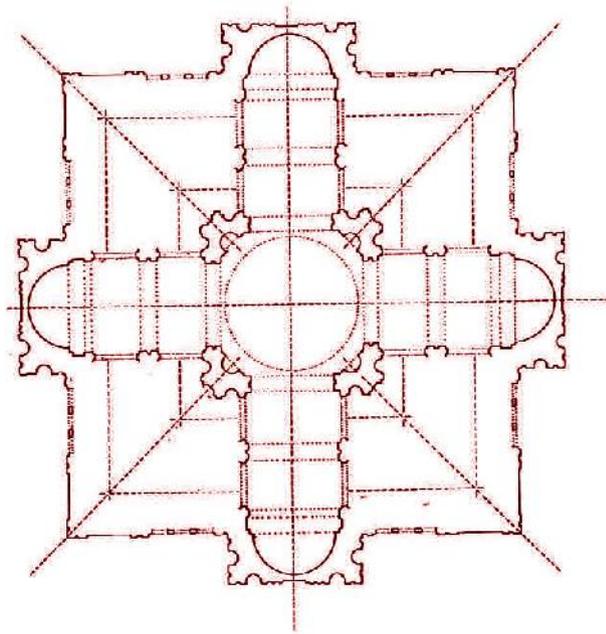
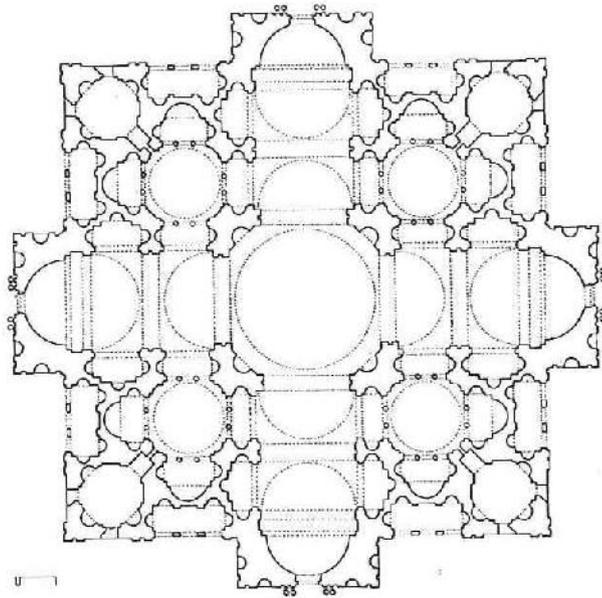








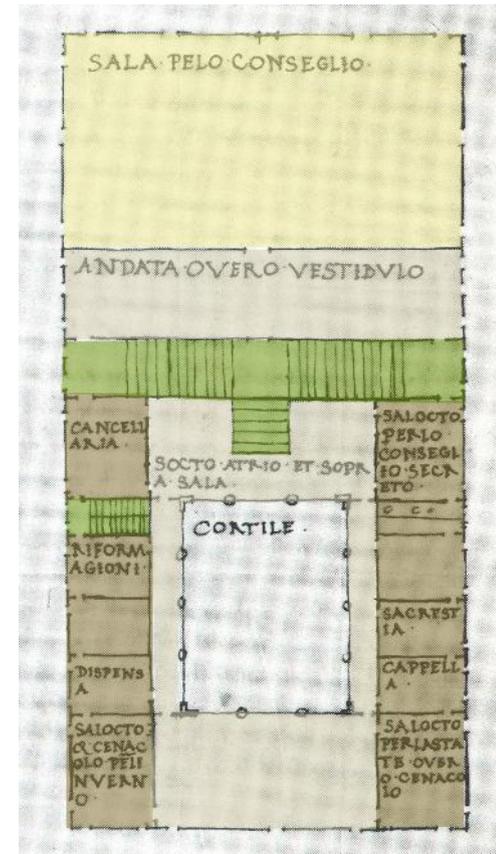
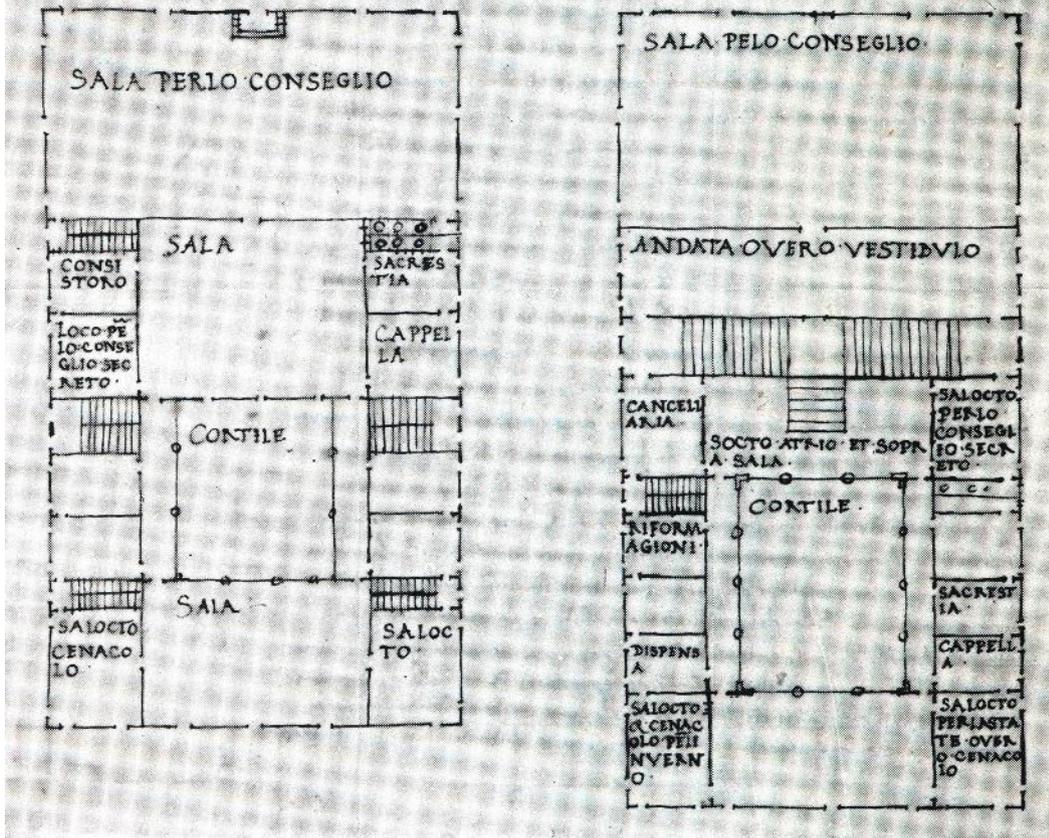




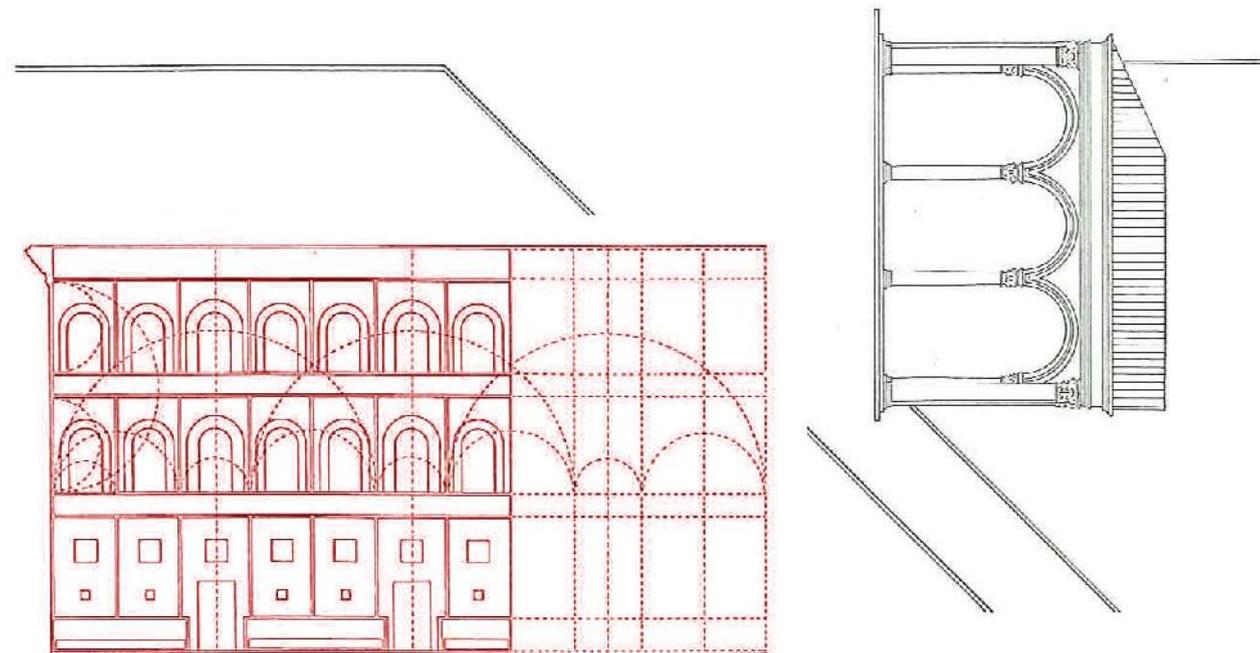
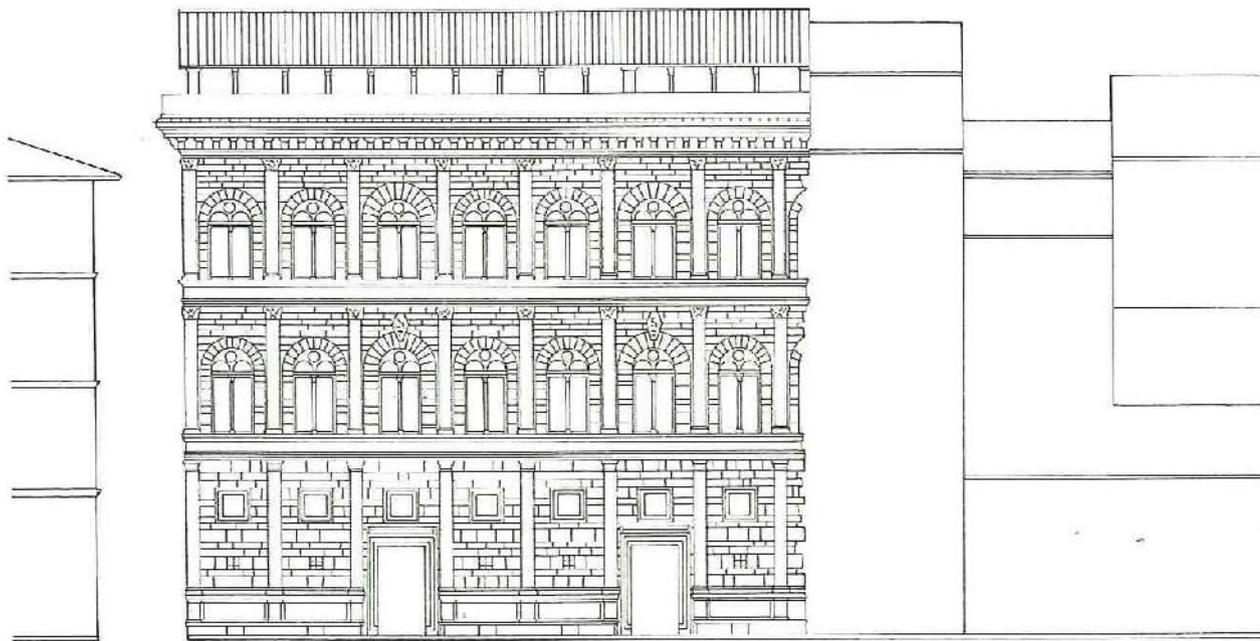
Simmetria

locto richiedete, con adeguamento, l'ancora ma in l'acci. diparia fultro.  
 eleuari et constituiti ad ule difortza y tuore la. hochalioni et occorrea  
 potesta et maxima y potera alcuna uolta refittre alla Volubilita et  
 fucia de populi. et tutto questo confide nel sito et discretione dallo  
 architetto. —

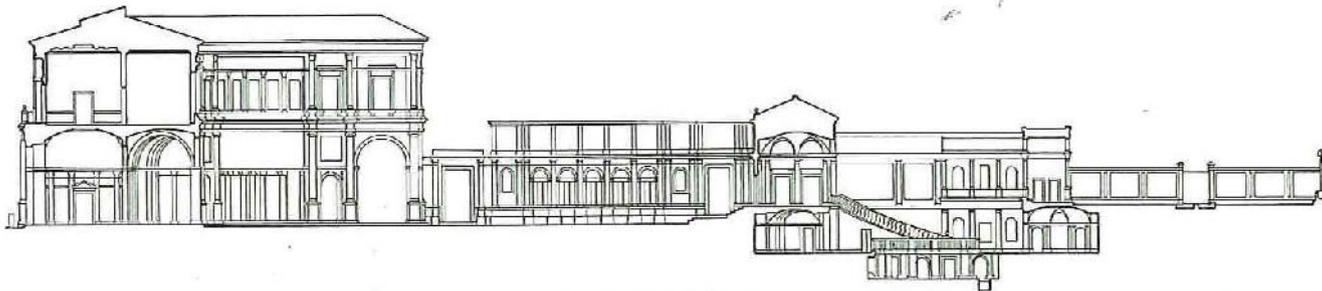
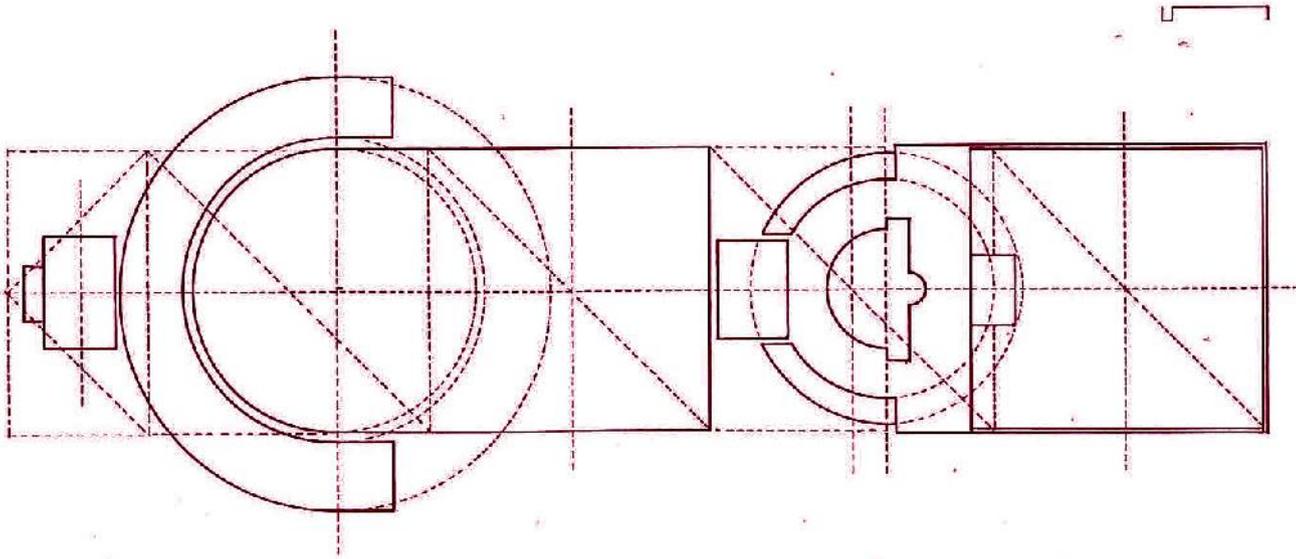
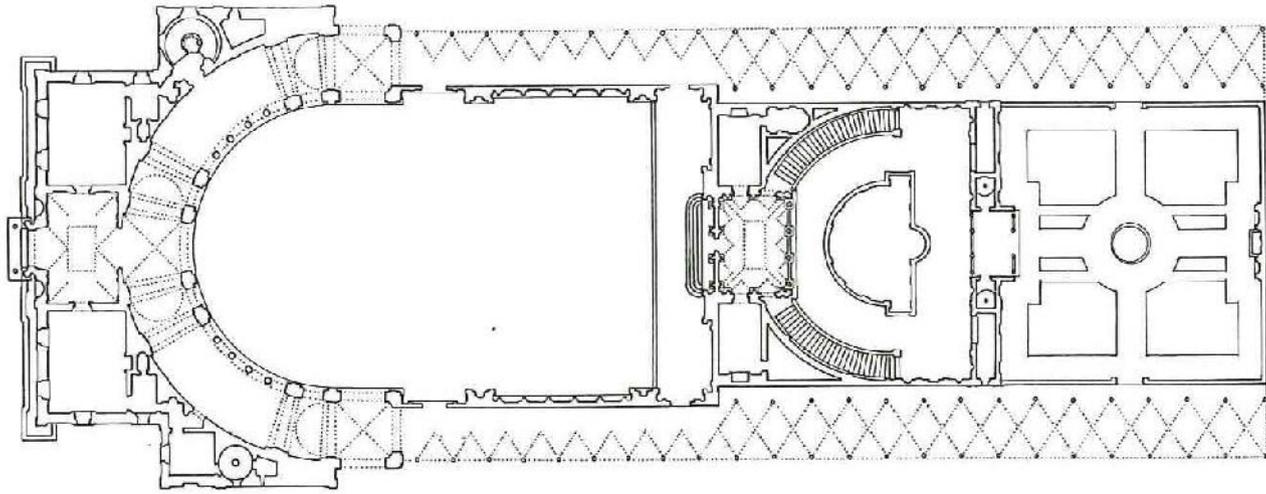
CASE ET PALAZI DI REPUBBLICE ~~~~~



Allineamenti



Griglia  
proporzionale



Tracciato  
geometrico



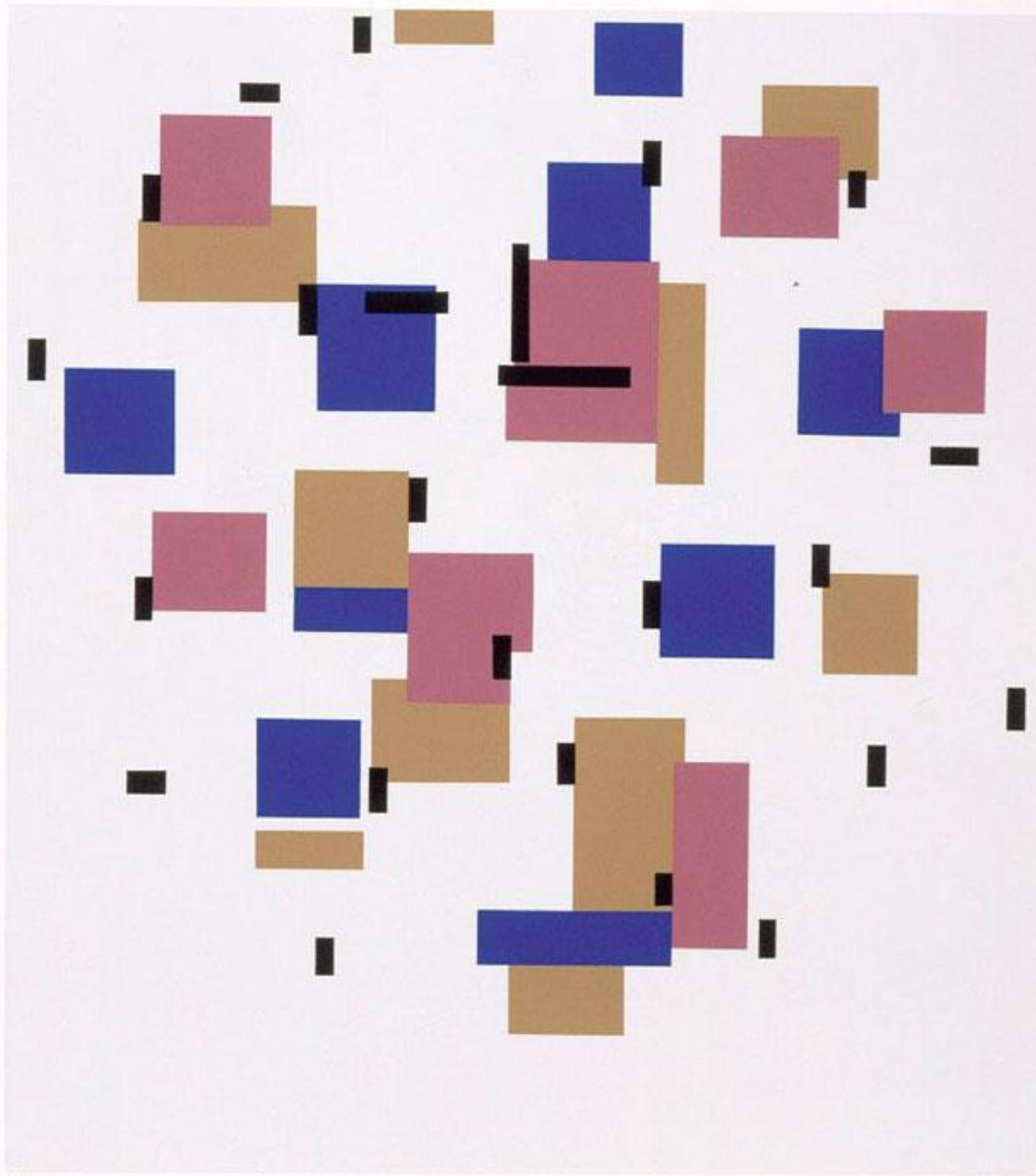
# Dalla composizione al

## PROGETTO di ARCHITETTURA

Un processo nel quale un insieme di attività (ad esempio il dimensionamento, l'elenco delle funzioni, l'analisi delle relazioni ....) sono correlate fra loro al fine di creare, attraverso la definizione della sua forma, un edificio.

Dalla collocazione di parti ed elementi in un **sistema chiuso**, secondo principi compositivi codificati (in Trattati, Ordini, Tipologie .....) si passa alla definizione di **sistemi aperti**, nei quali di volta in volta la definizione della forma architettonica risponde ad un uso, un occasione, ad un obiettivo, a degli utenti secondo un principio di efficienza.

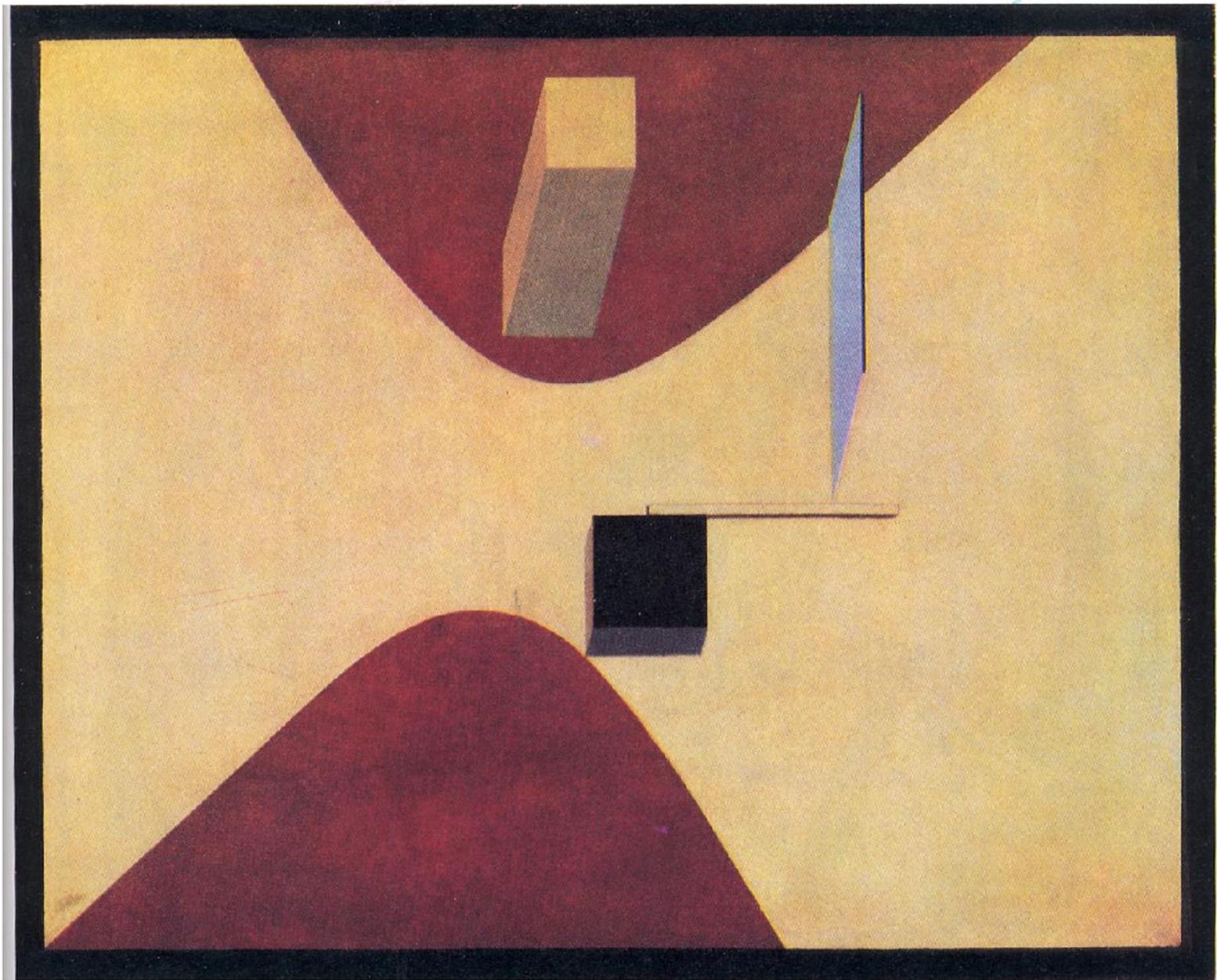
**Il progetto si basa sul principio di reciprocità tra forma e programma.**



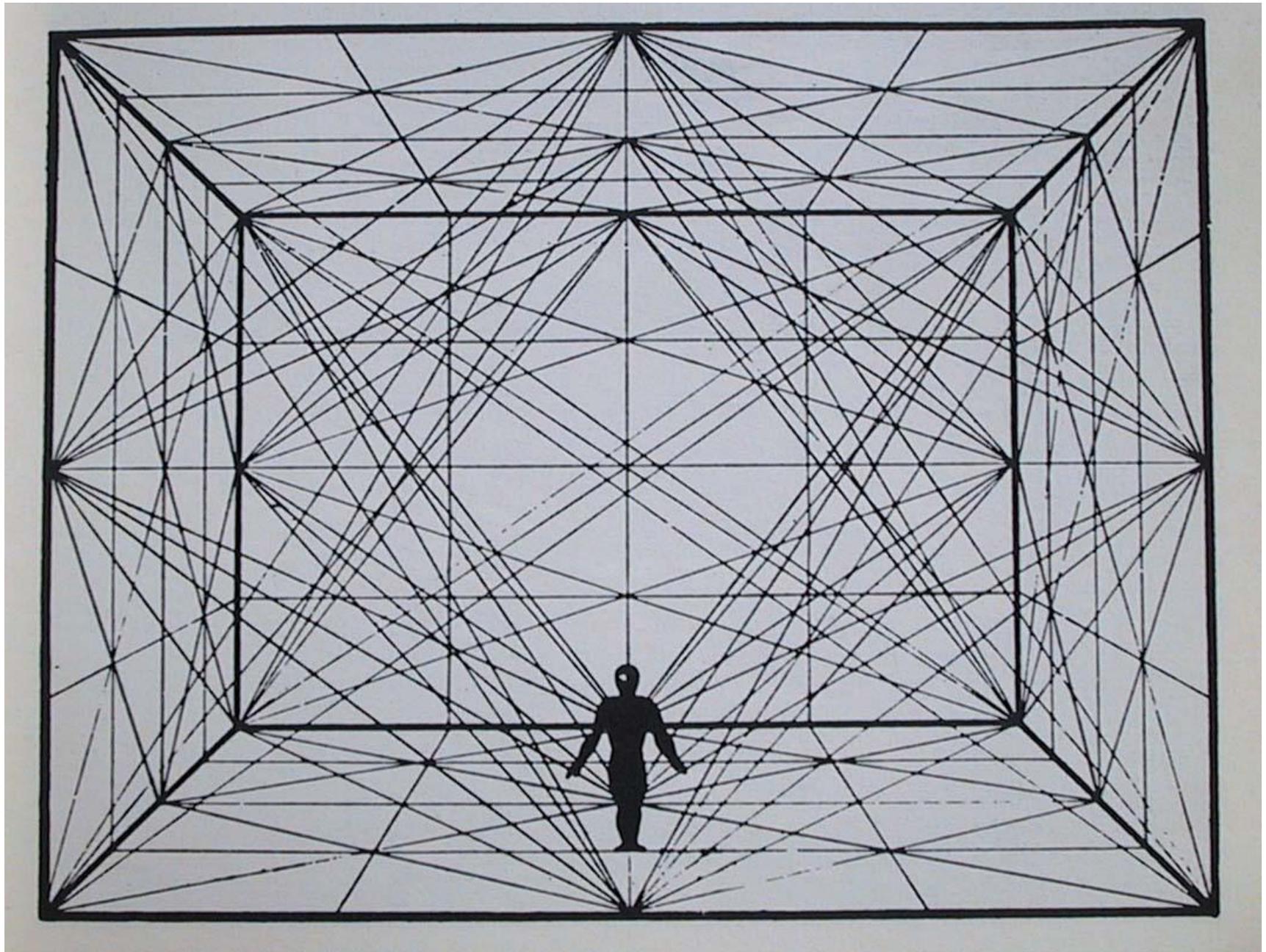
Piet Mondrian,  
Composizione in Colore B, 1917



Vasilij Kandinskij,  
Alcuni cerchi, 1926



El Lisitskij, Proun 23, n. 6, 1919



1.

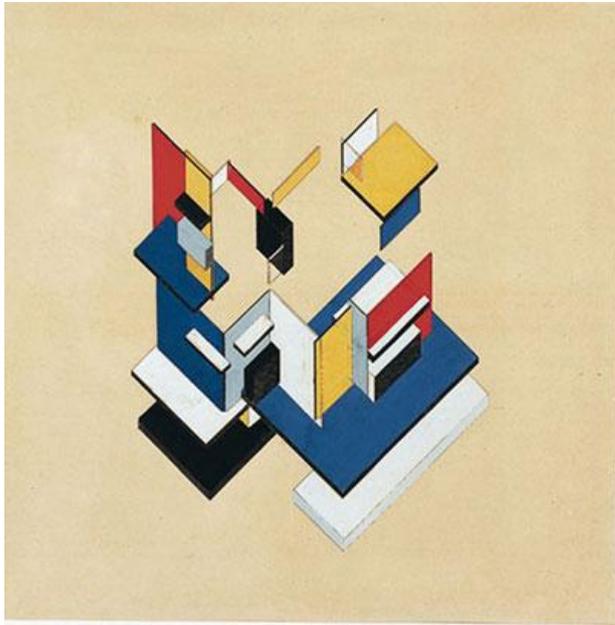
“Non più una Facciata ma una Casa”

2.

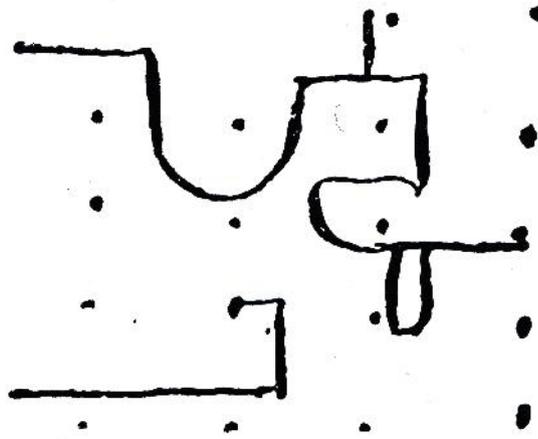
“Non più una Casa ma uno Spazio con una Forma”

3.

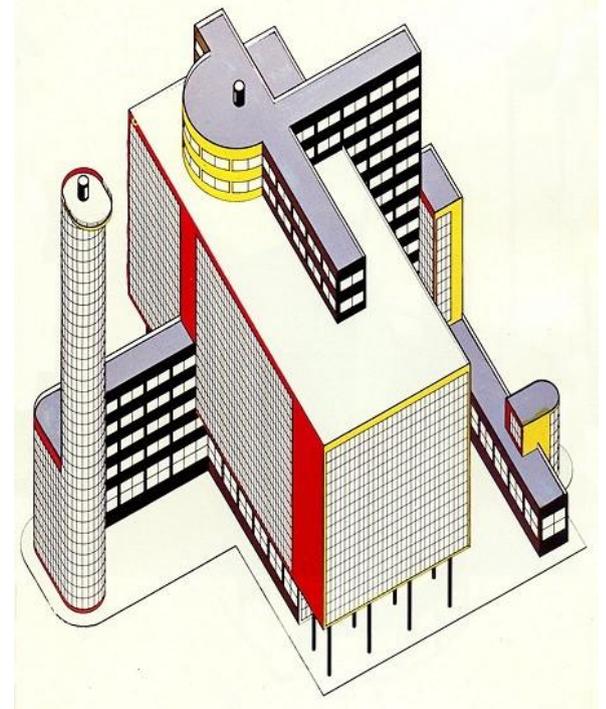
“Non più uno Spazio con una Forma ma una Realtà Progettata “



Rottura del volume

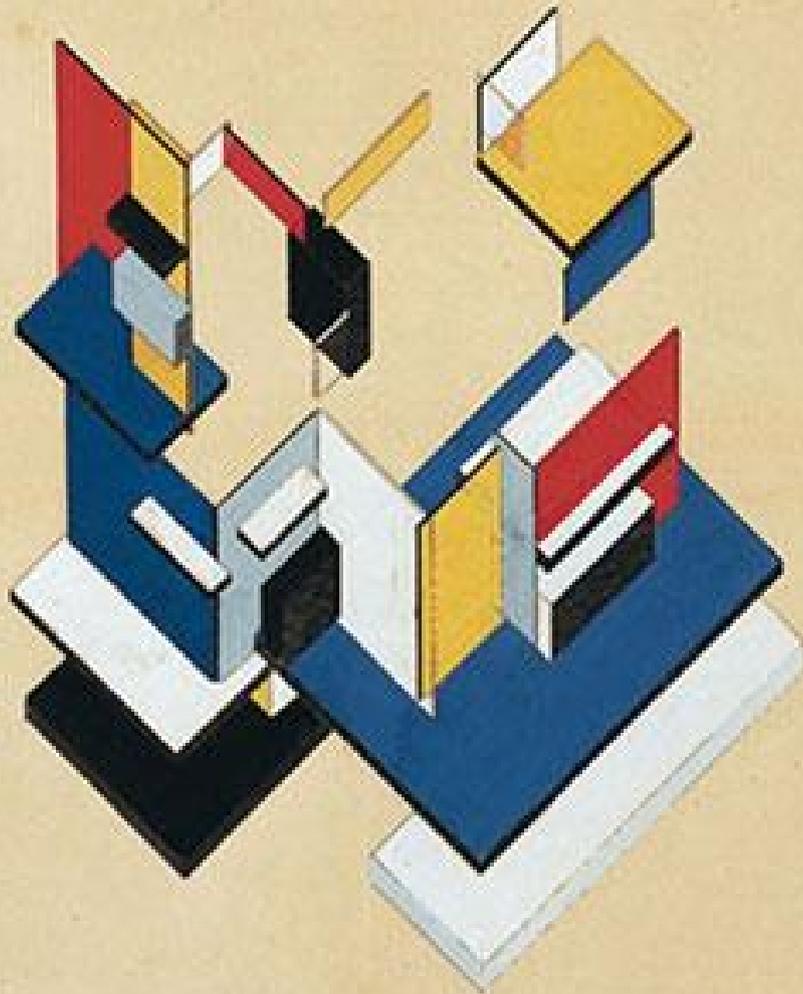


Plan libre



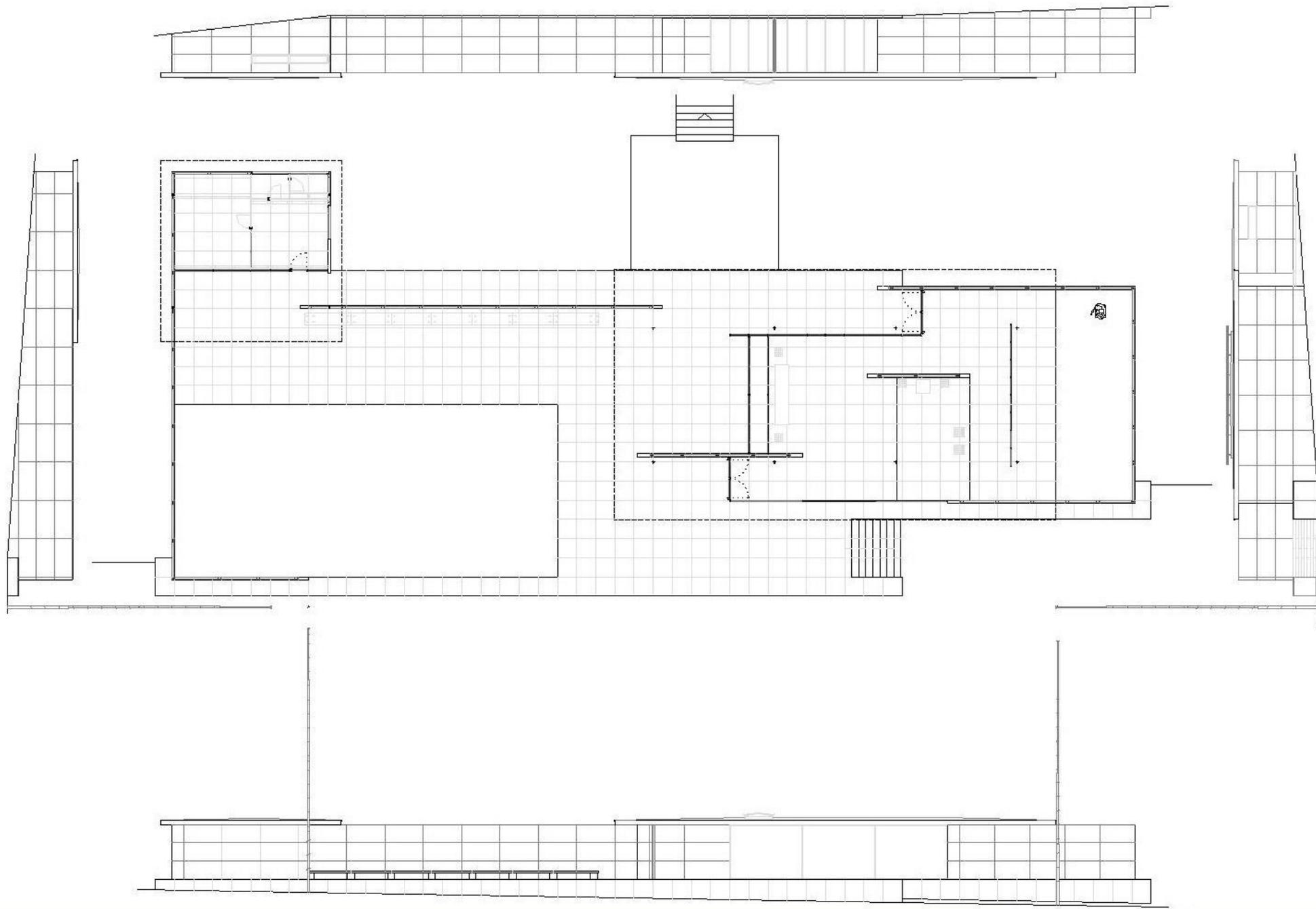
Elenco delle funzioni

## Rottura del volume



Doesburg - Van Esteren  
Contra-construction Project  
1923





# MIES VAN DER ROHE - BARCELONA 1929

RECONSTRUCCIÓ DEL PAVELLÓ ALEMANY DE L'EXPOSICIÓ INTERNACIONAL DE BARCELONA DEL 1929

AJUNTAMENT DE BARCELONA I FRA DE MOSTRES DE BARCELONA

CRISTIAN DRIO, FERNANDO RAMOS, IGNASI DE SOLA NORVALES, ARQUITECTES

OCTUBRE 1982 - JUNY 1988

ESCALES GRAFIQUES

0 1 2 3 5

10 m.

ORIGINAIS 1/100

ALÇATS

PROJECIÓ DE MANTENIMENT

FUNDACIÓ MIES VAN DER ROHE

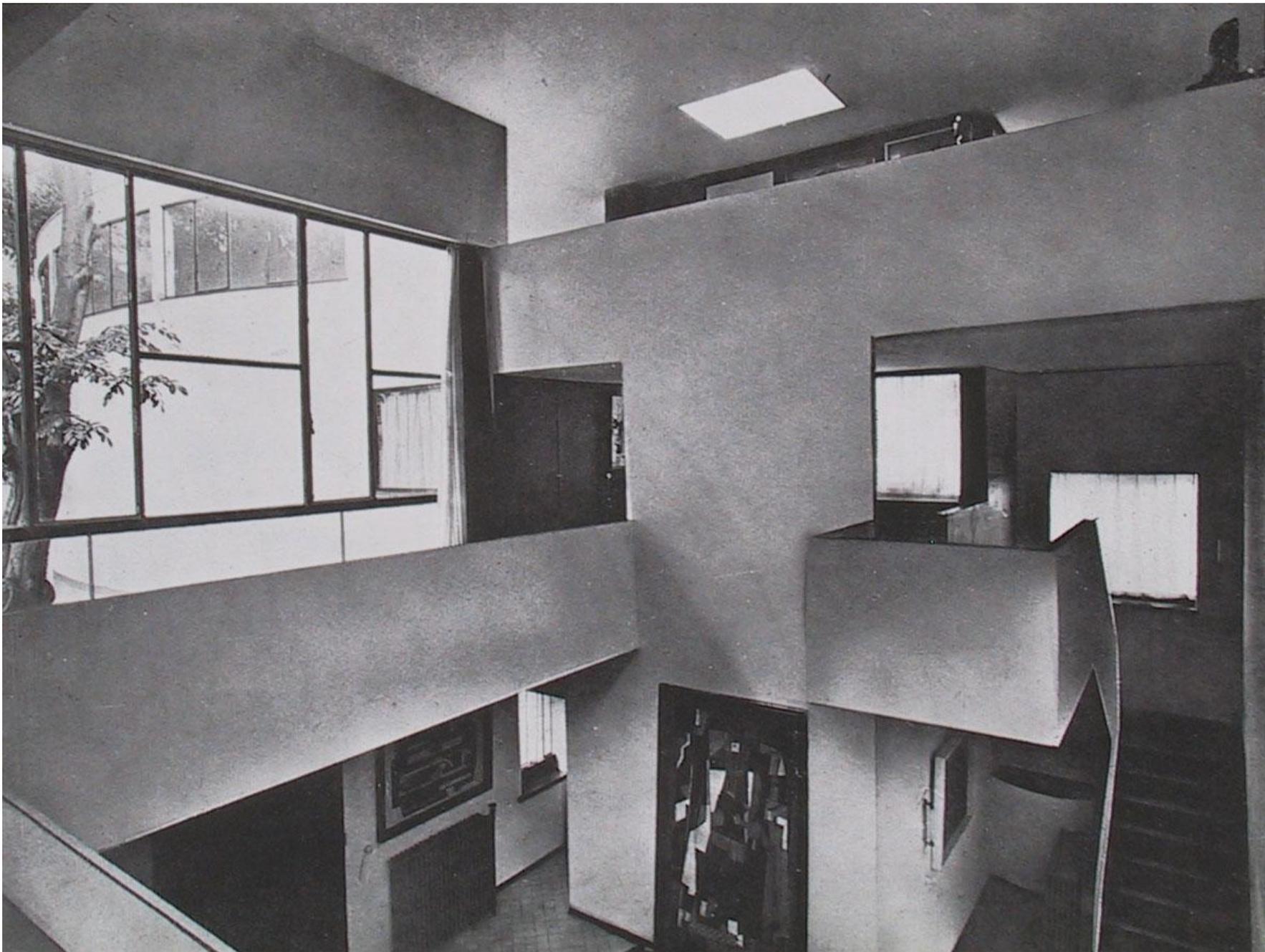
ISABEL BACHS, WIRLUS QUINTANA, ARQUITECTES

OCTUBRE 2000

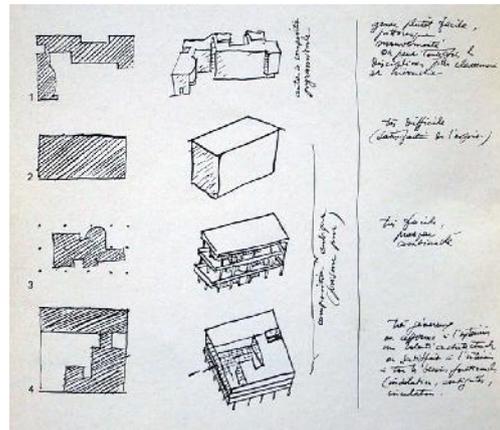
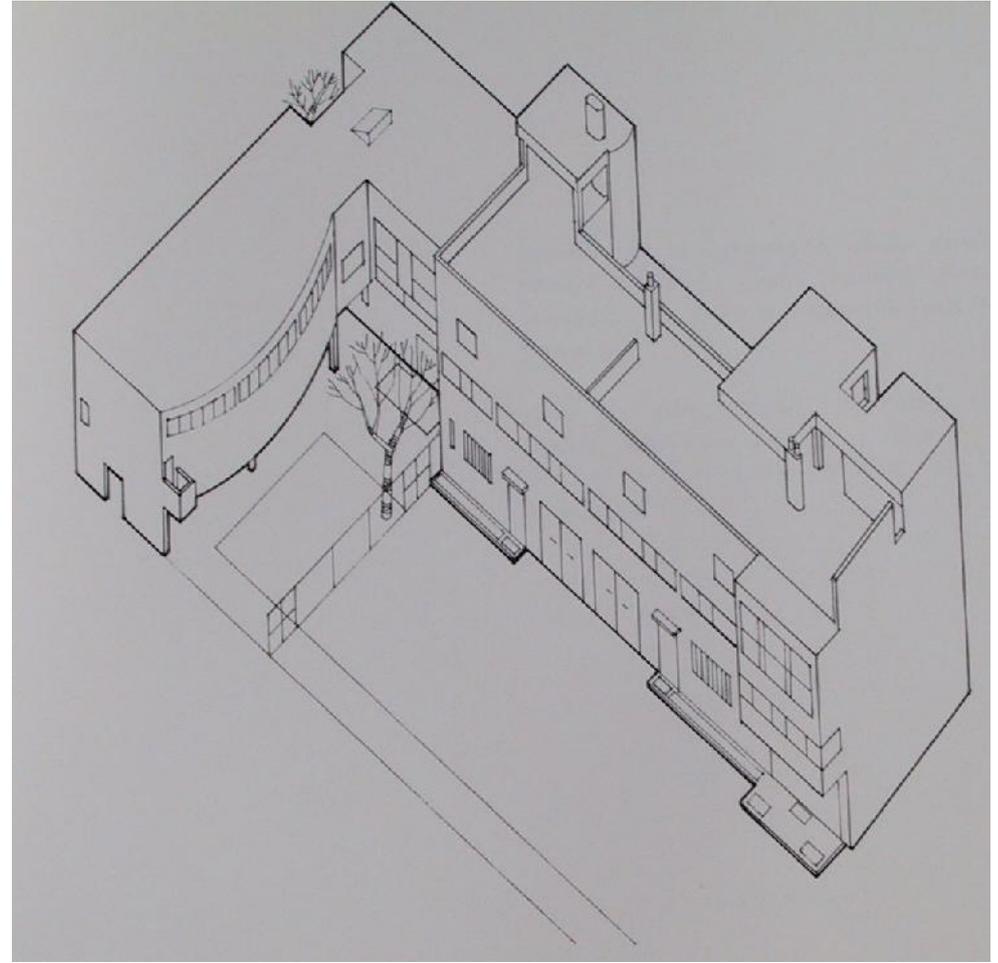


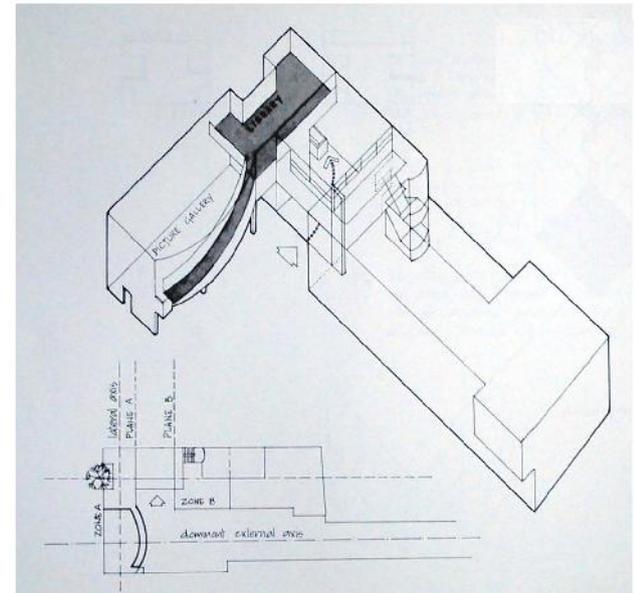
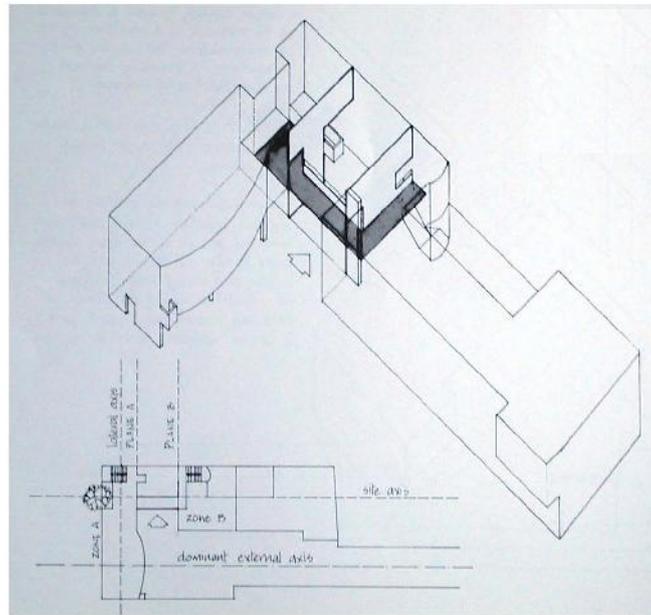
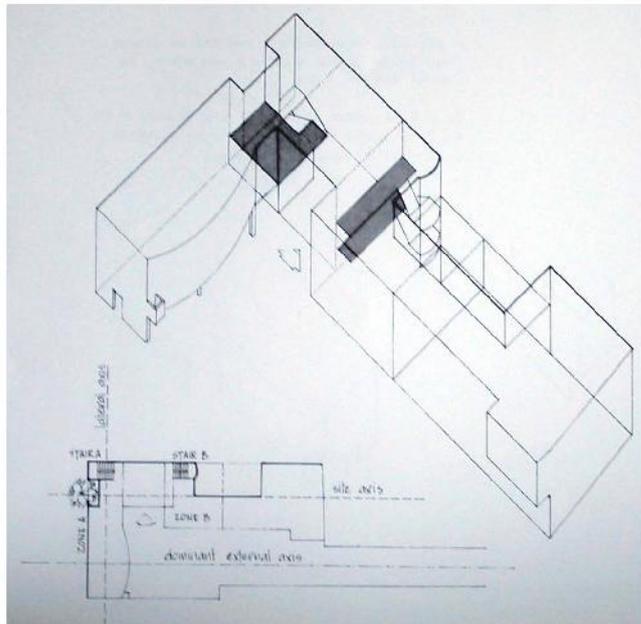
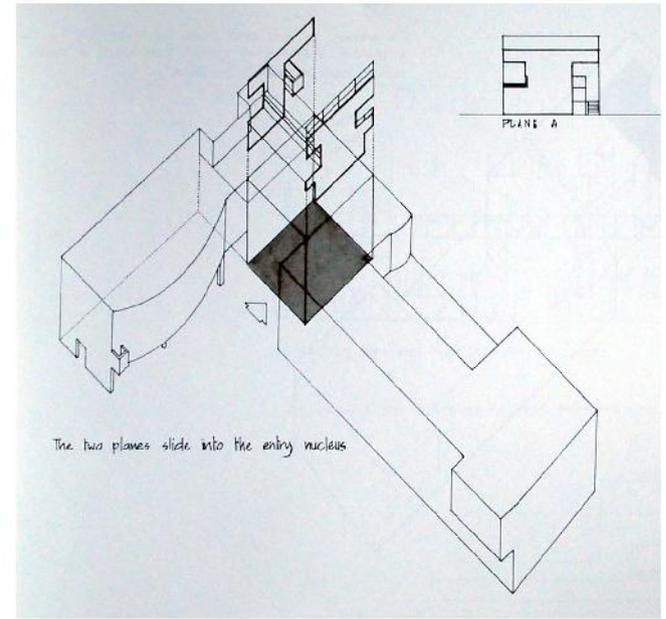
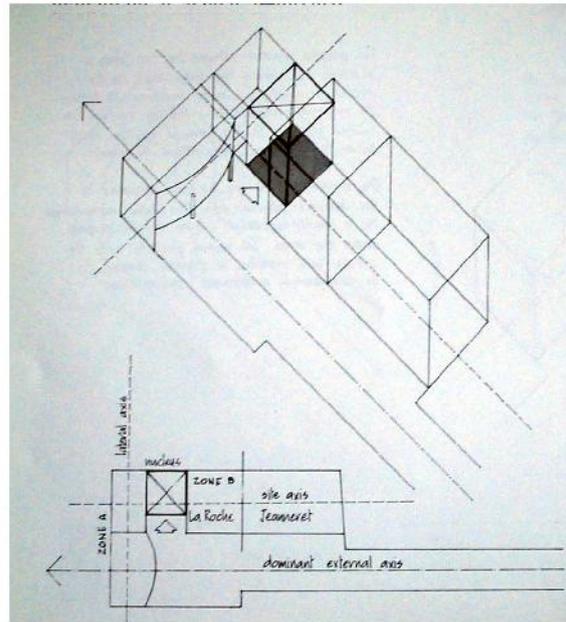
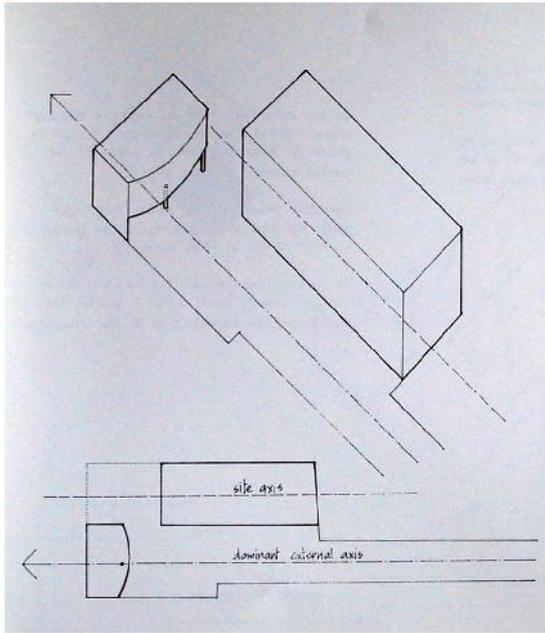






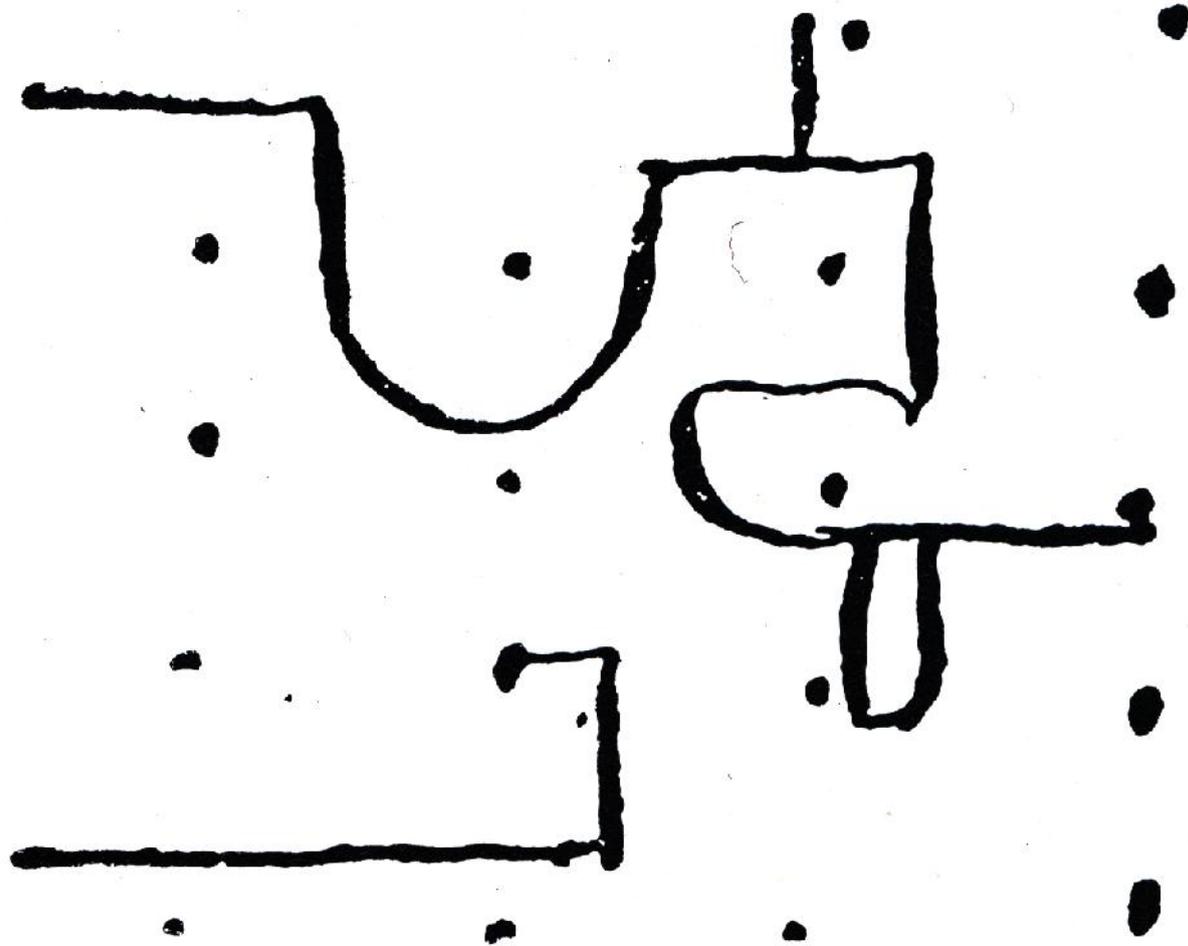
Casa La Roche – Jeanneret, Le Corbusier, Parigi 1923





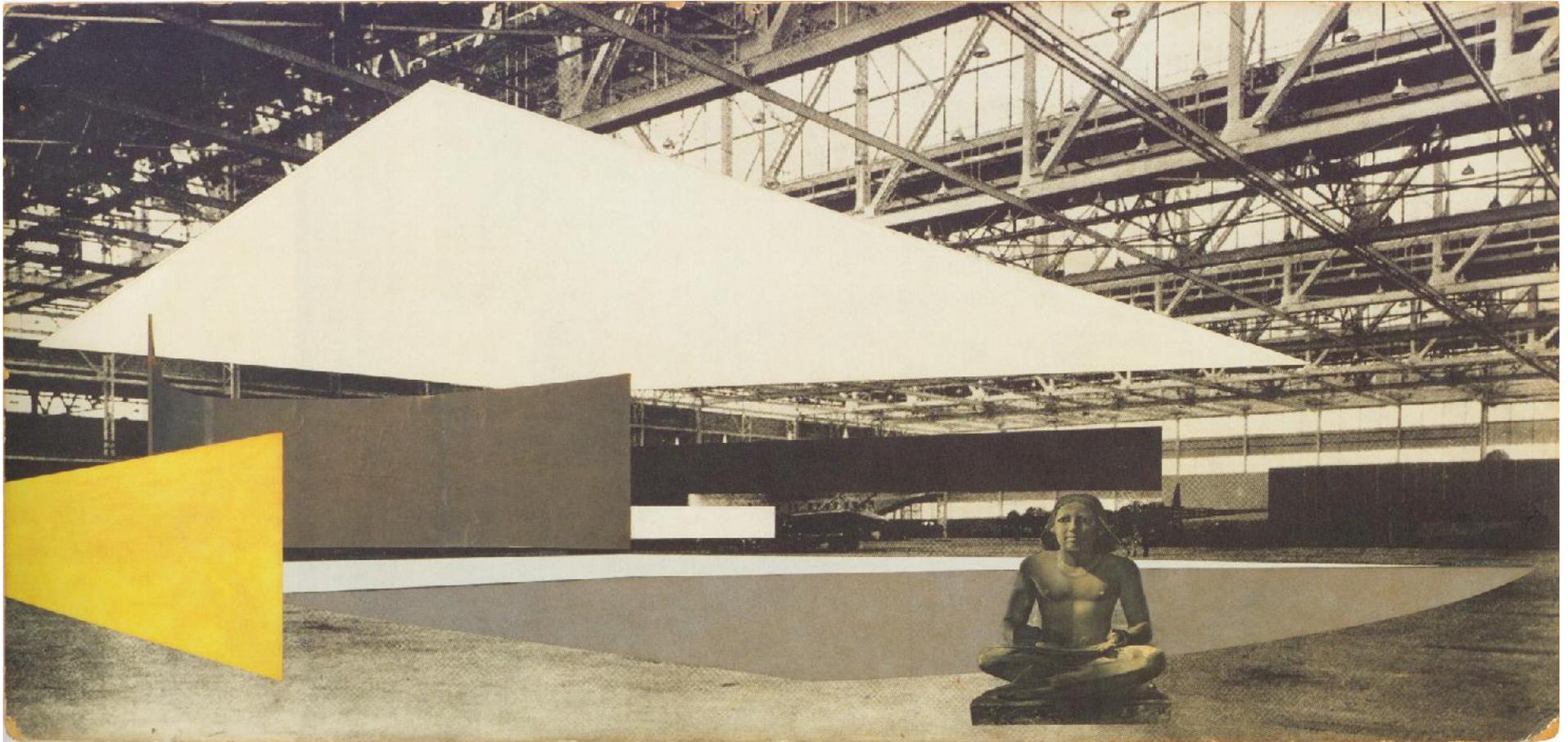


# Plan libre



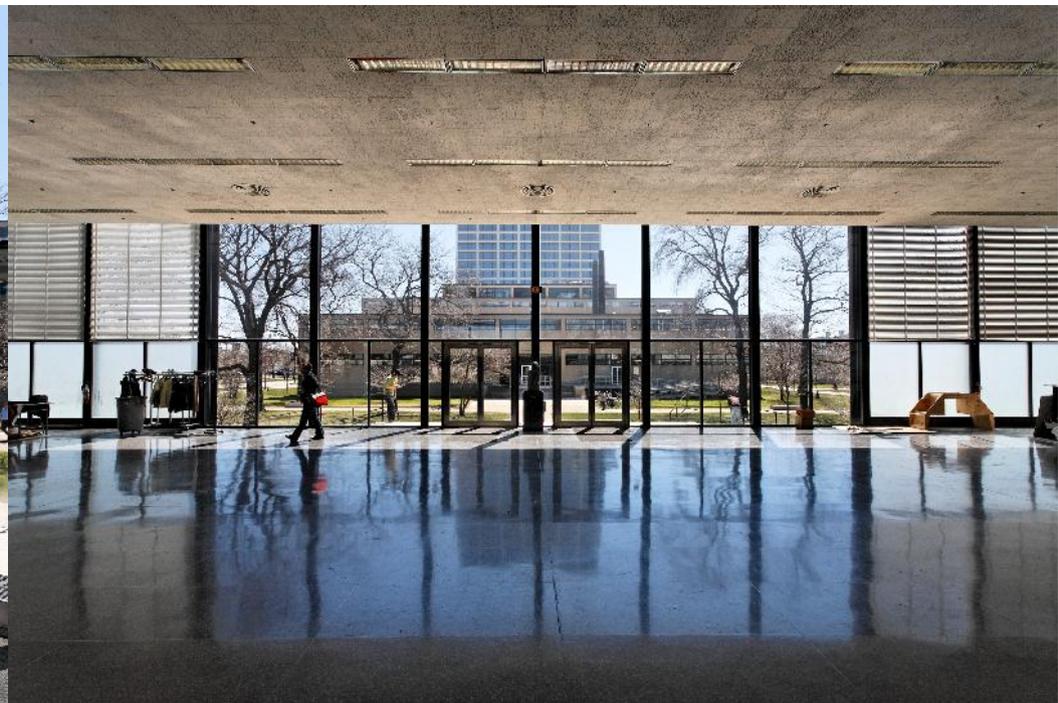


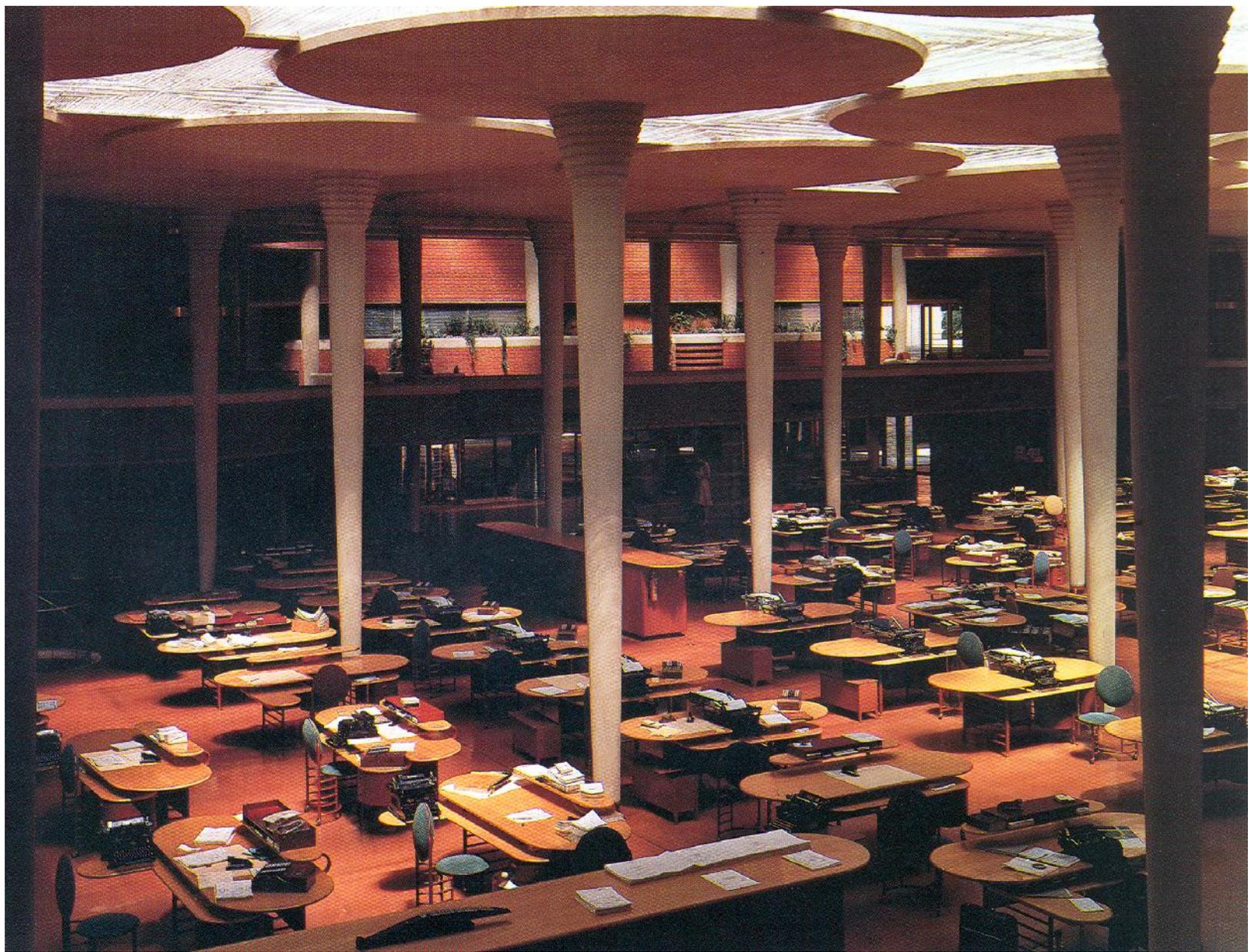




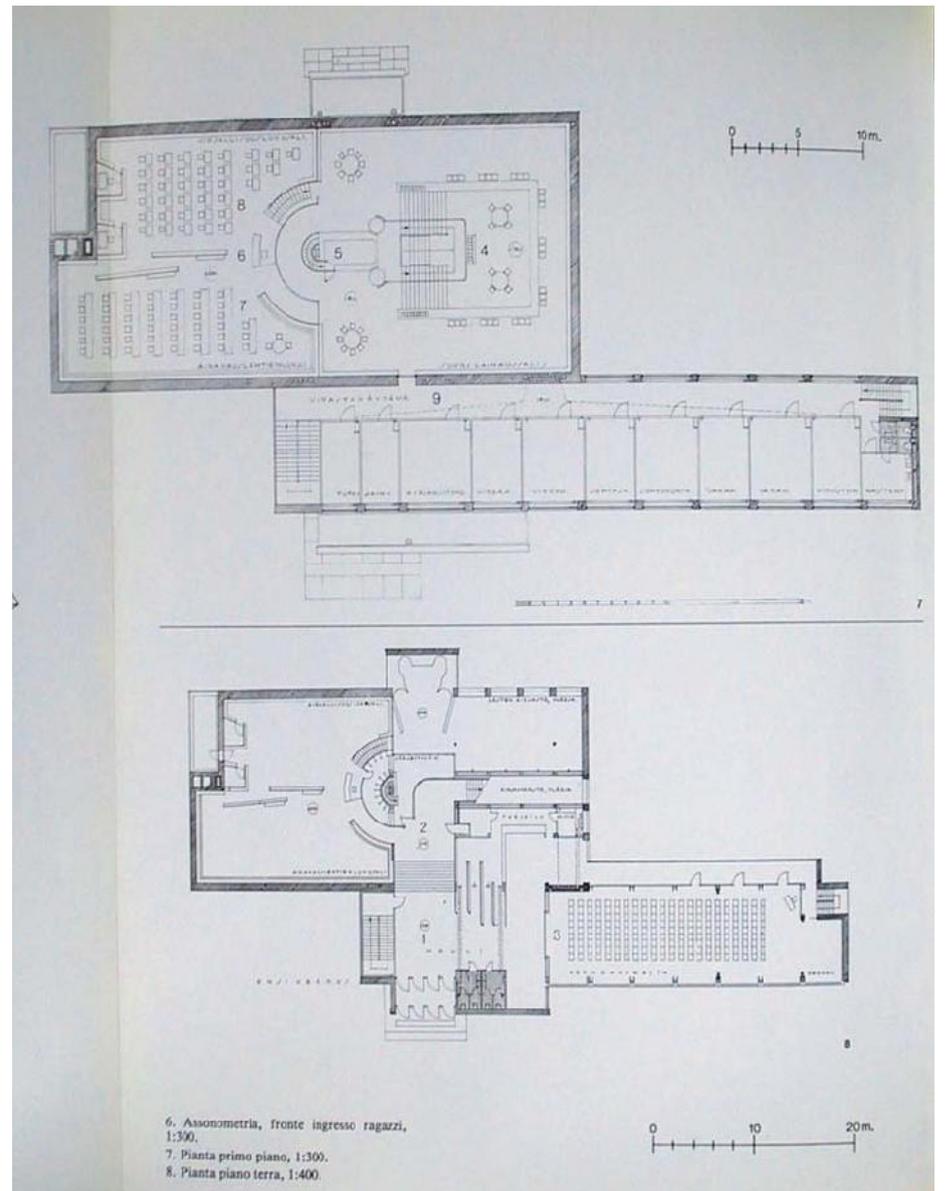
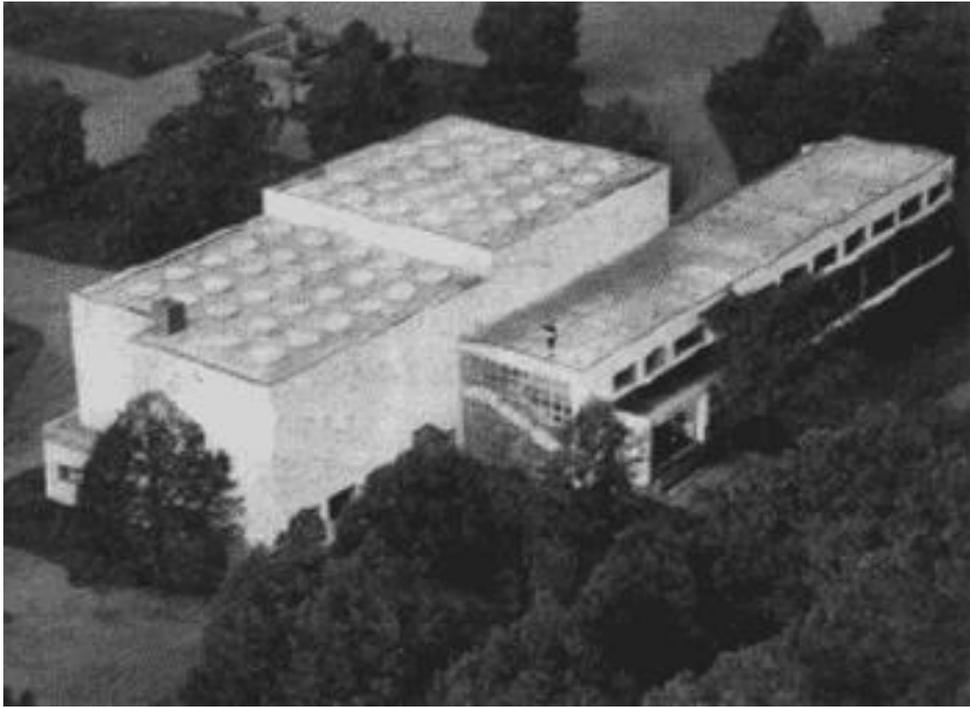
Mies van der Rohe, Collage, 1942

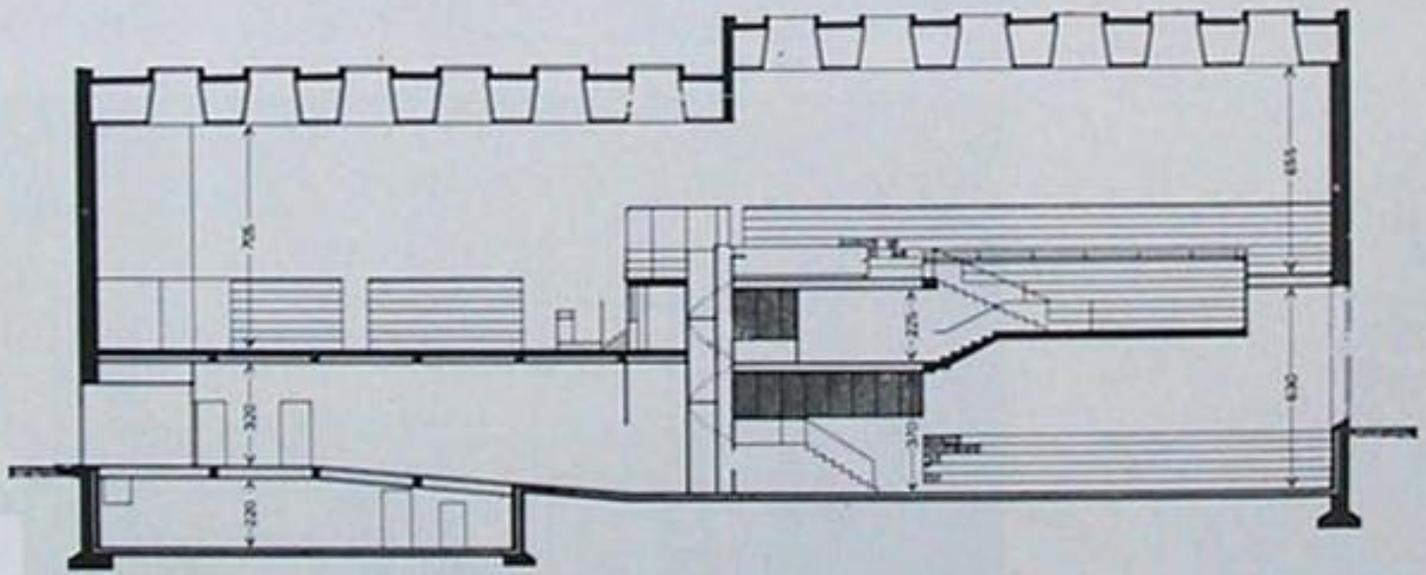
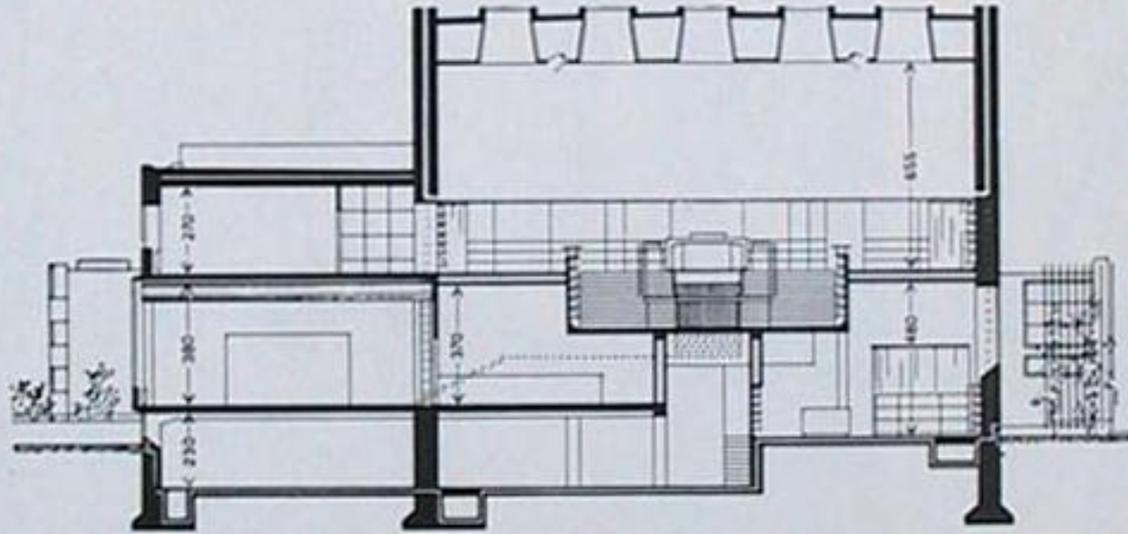






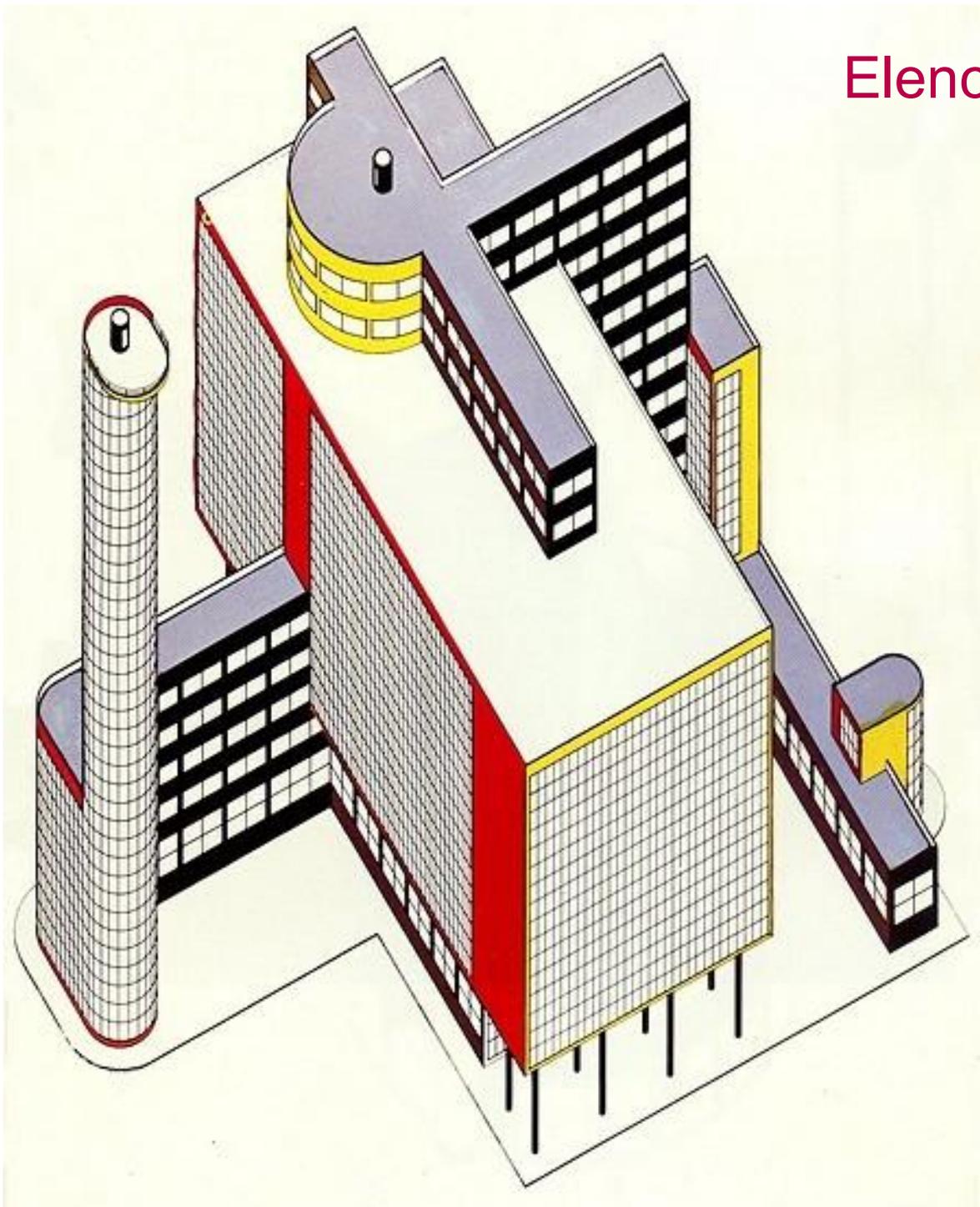
Frank Lloyd Wright, Johnson Wax Building







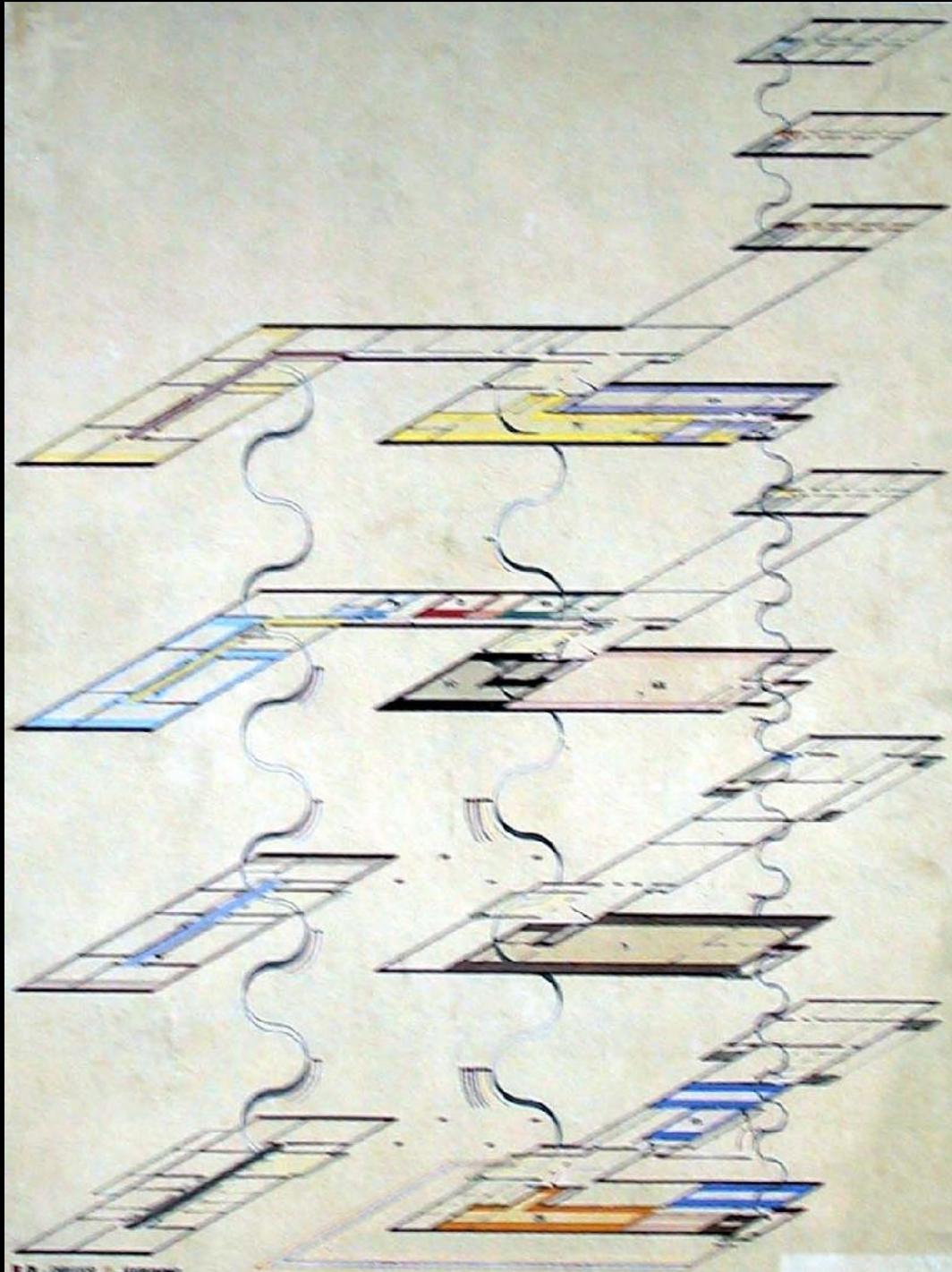
## Elenco delle funzioni





Handwritten text in a cursive script, likely a signature or title, located in the bottom right corner of the drawing.

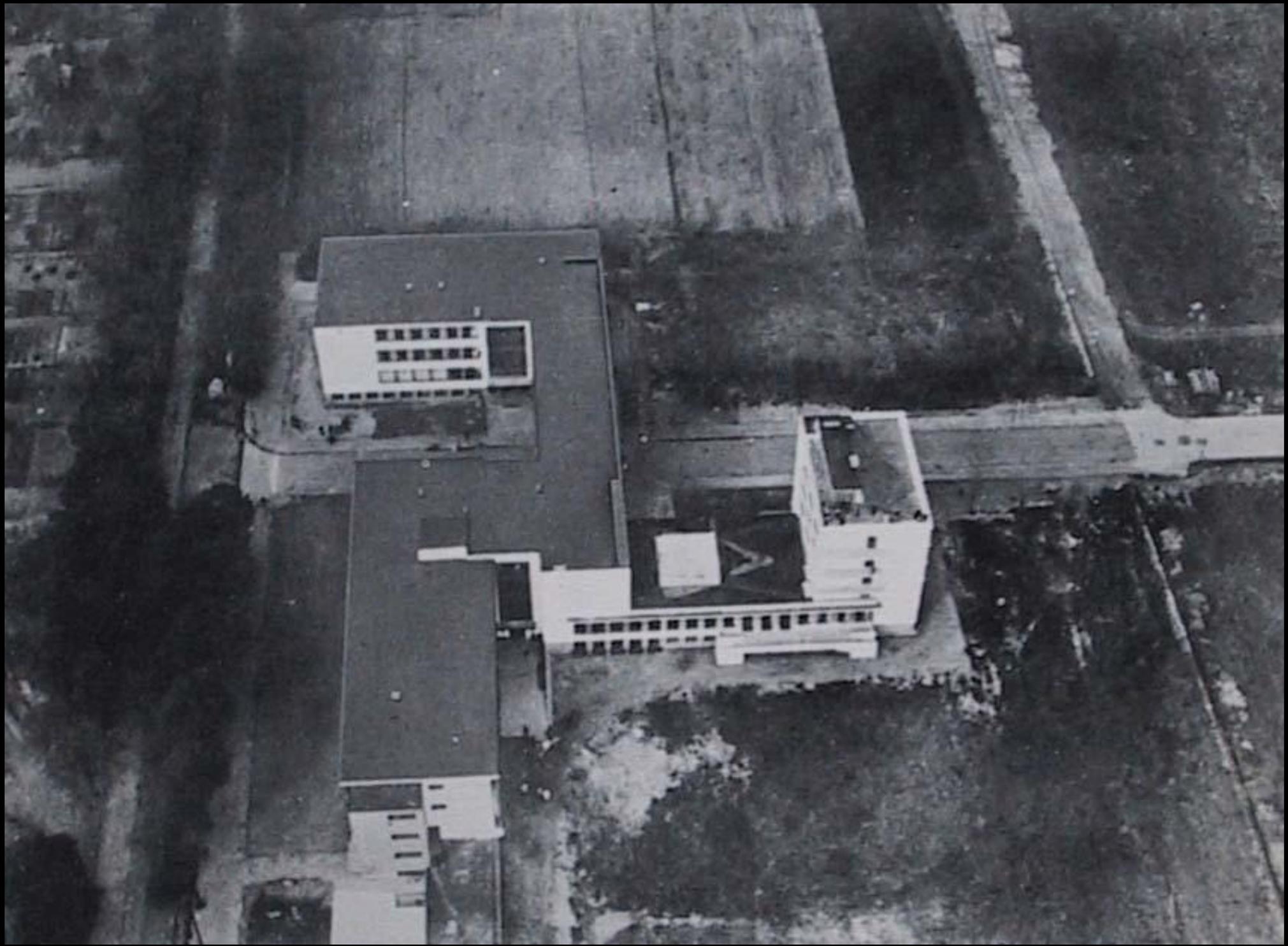
1922

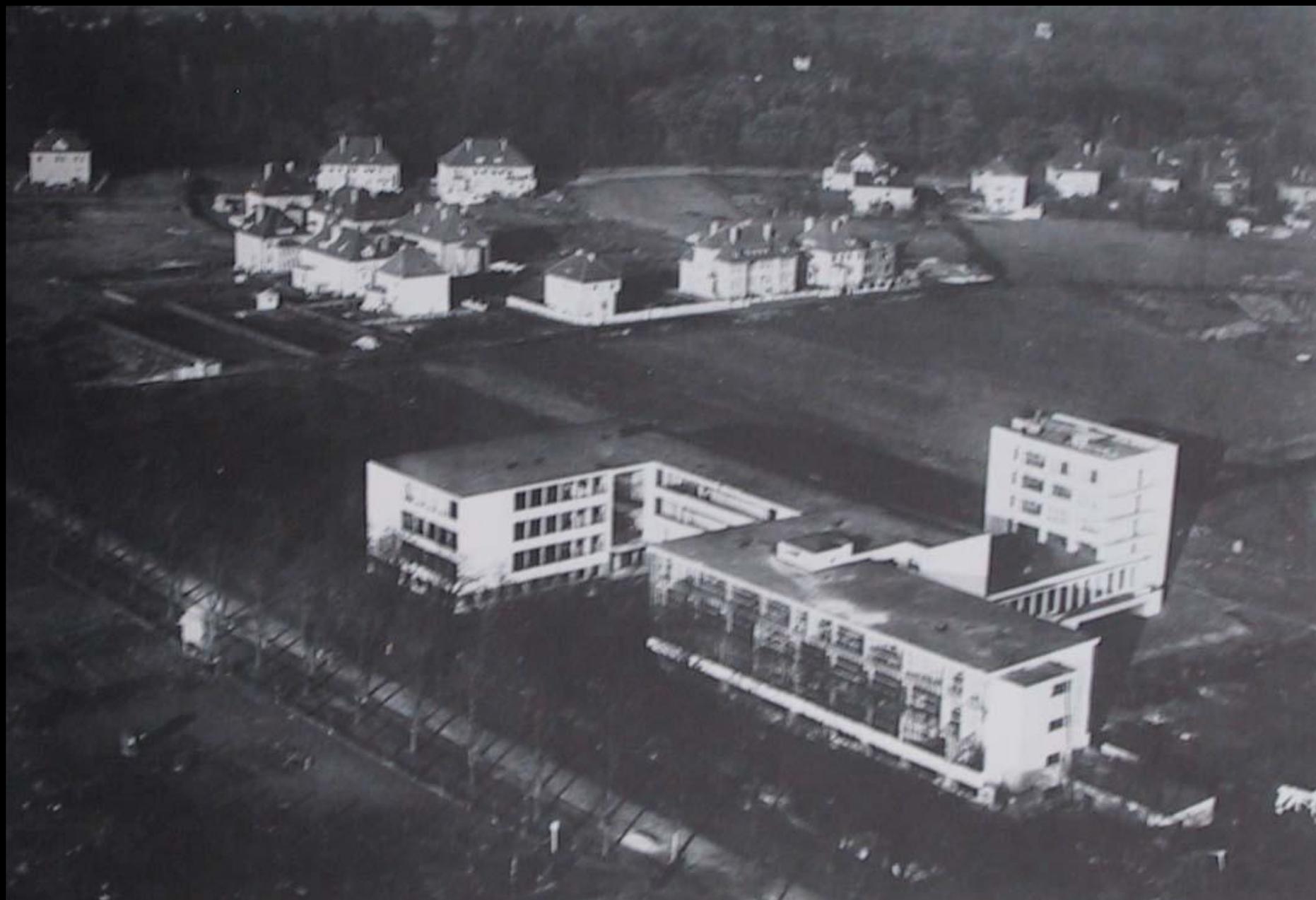


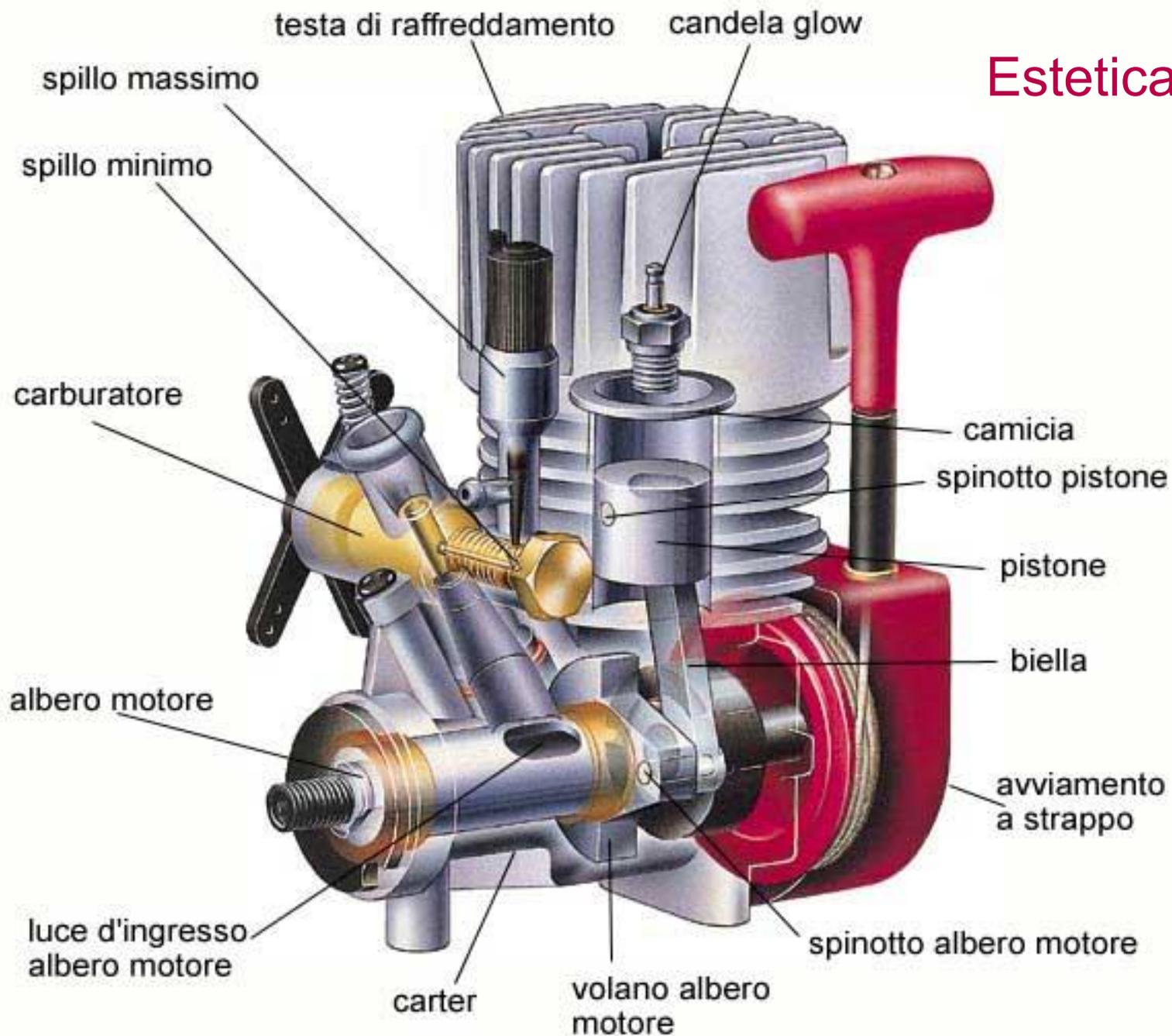
- 26. ДИРЕКЦИЯ П. С. ГОРЬКОГО
- 42. КАБИНЕТ НАЧАЛЬНИКА
- 28. ТЕХНИЧЕСКИЙ СЛУЖ
- 48. ЛАБОРАТОРИИ
- 70. ПИТАТЕЛЬНЫЕ
- 70. КОМНАТЫ
- 42. КОМНАТЫ
- 71. ТЕХНИЧЕСКИЙ
- 82. КОМНАТЫ
- 26. ДИРЕКЦИЯ

Описание помещений  
 и их назначения  
 (Detailed architectural notes and descriptions in Russian, including room numbers and functions.)



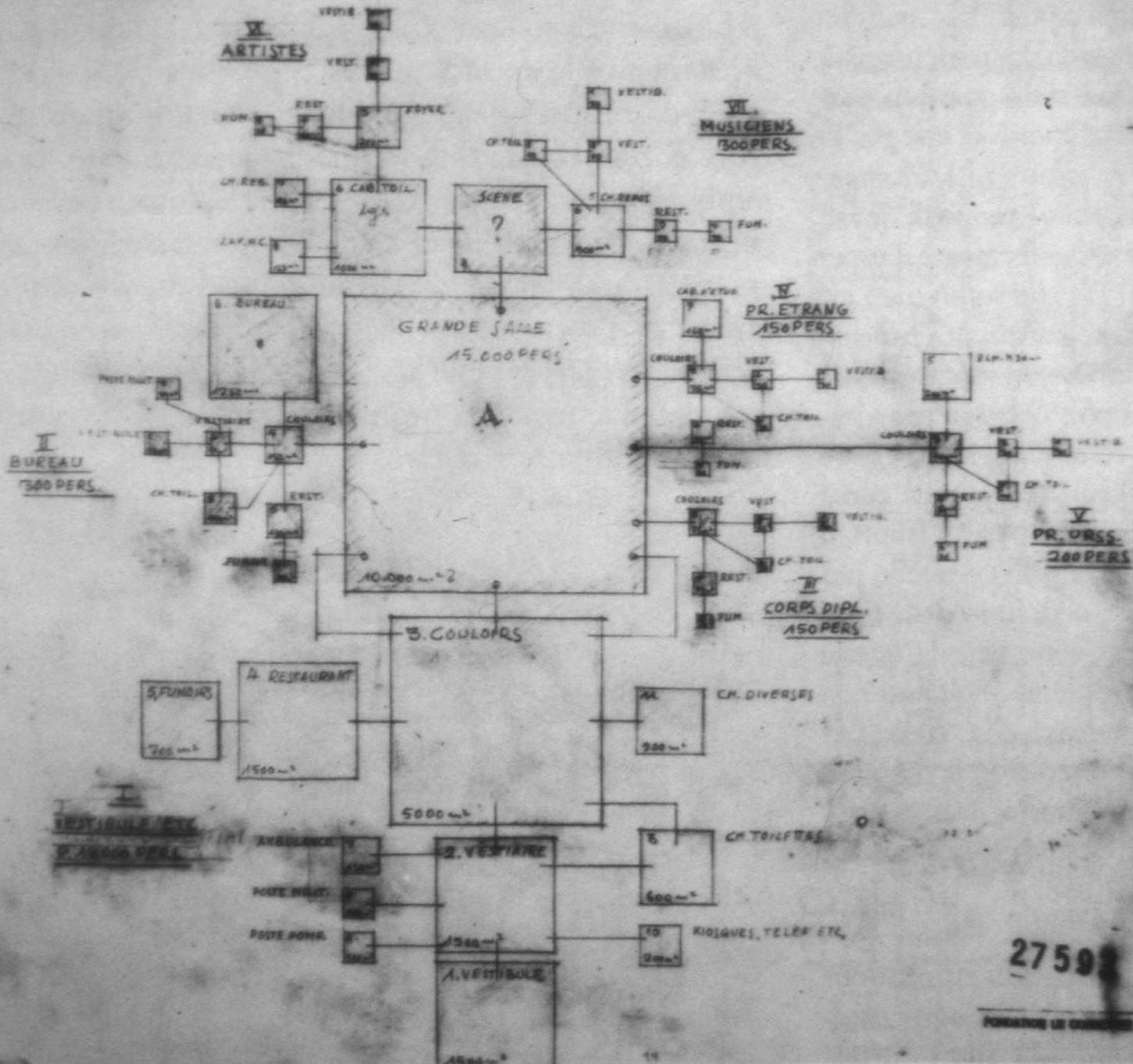






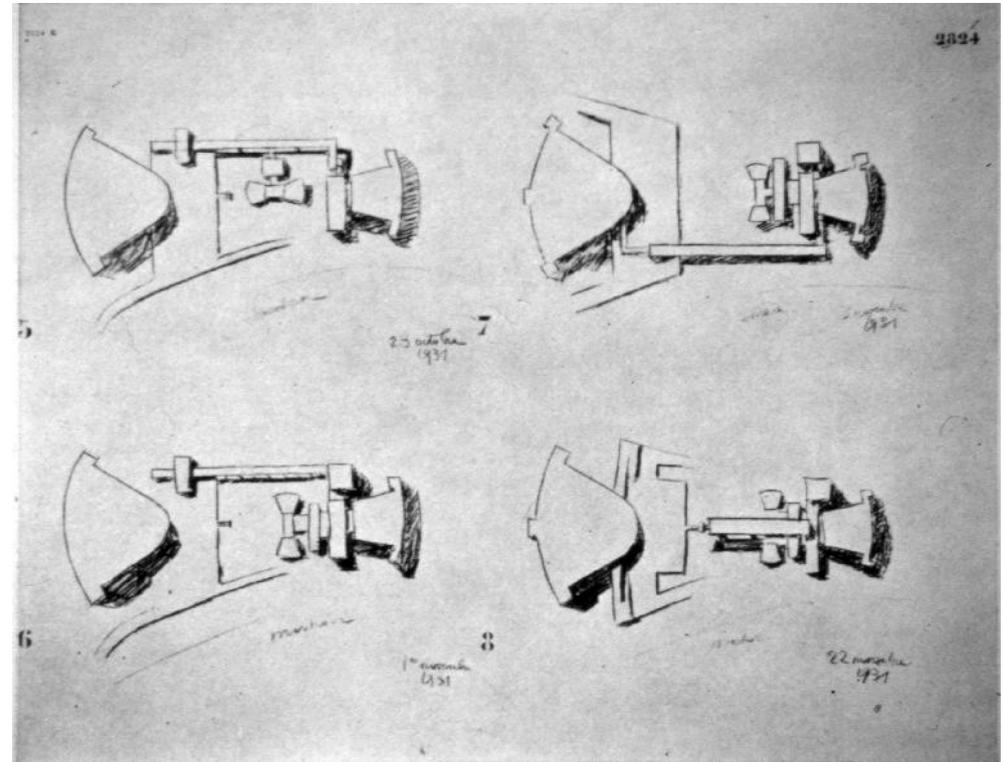
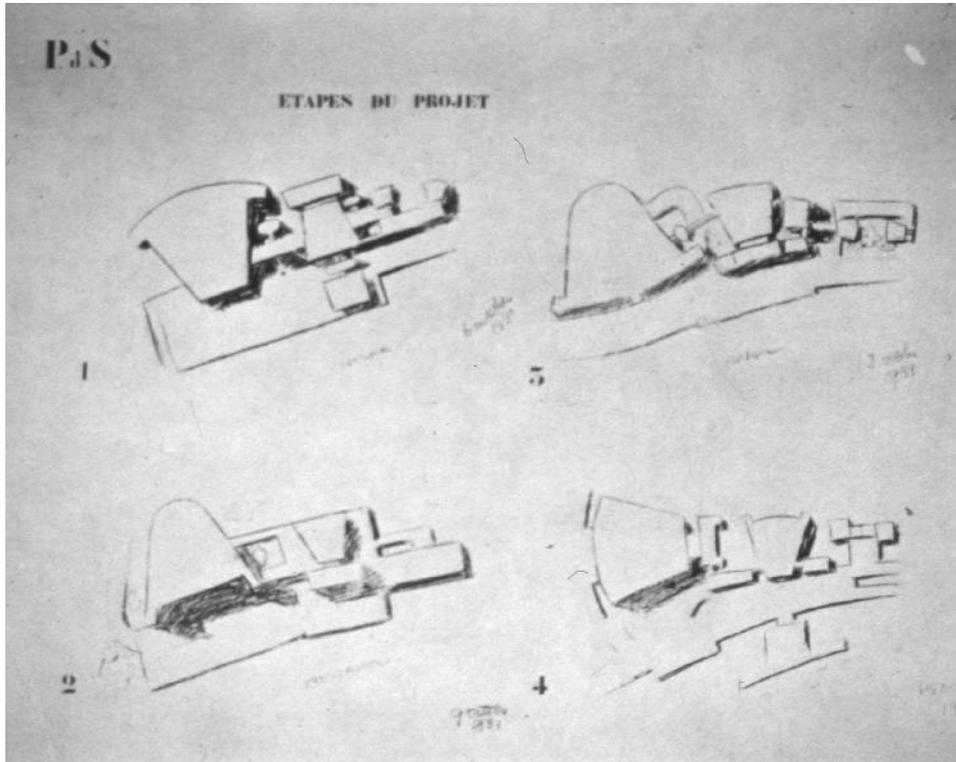
Estetica della macchina

GROUPE A

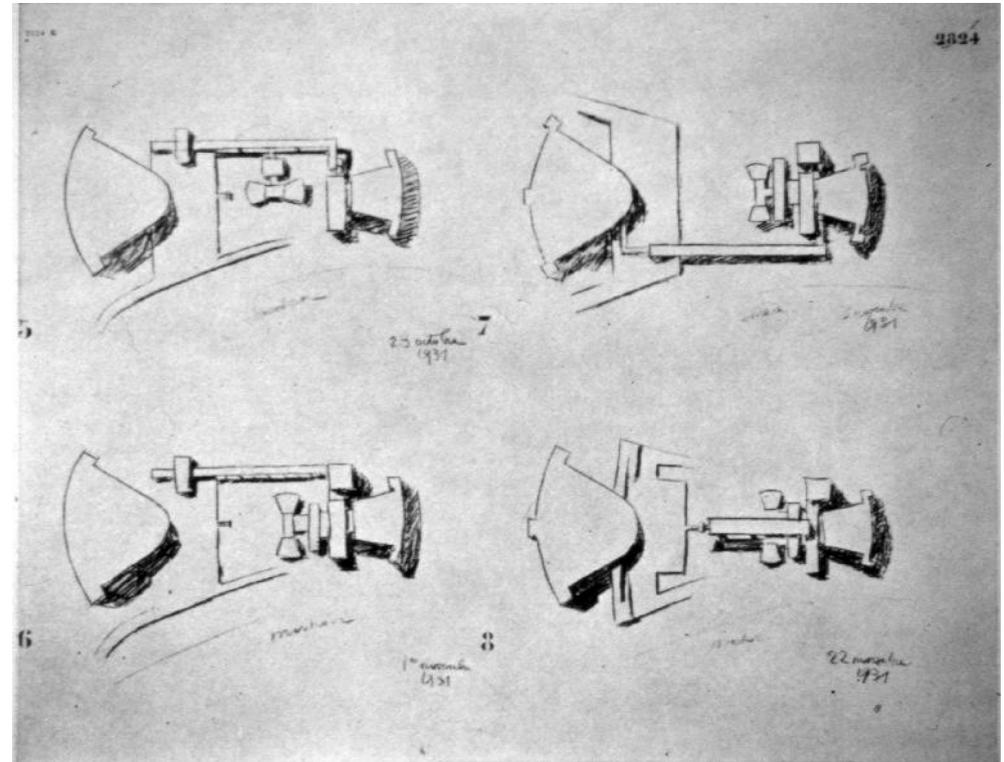
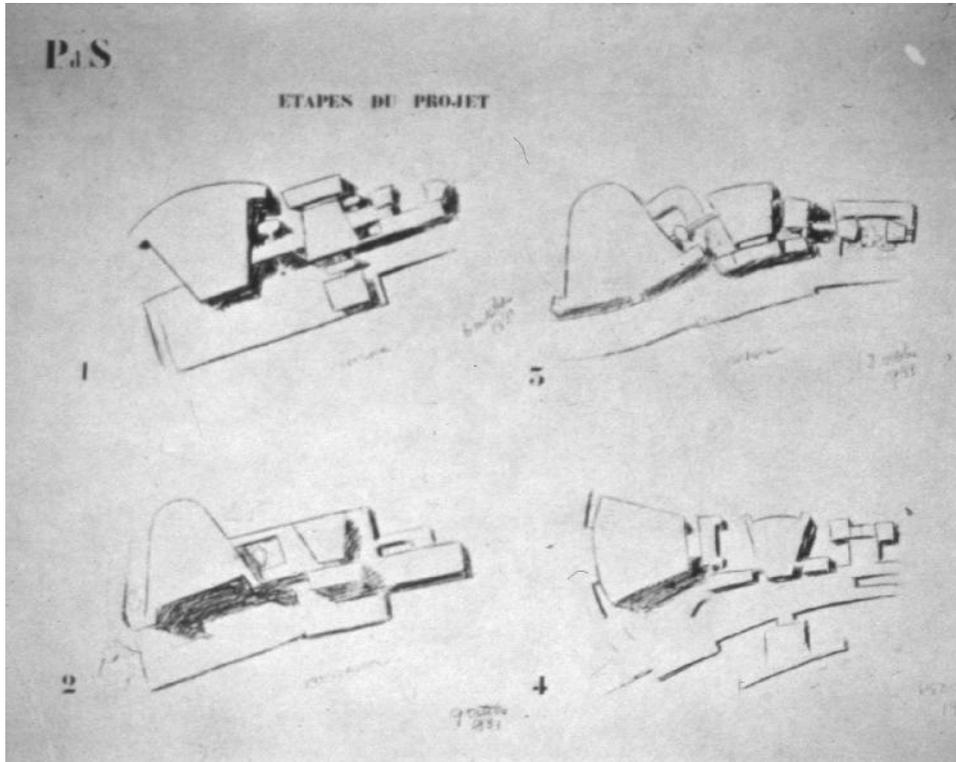


2759

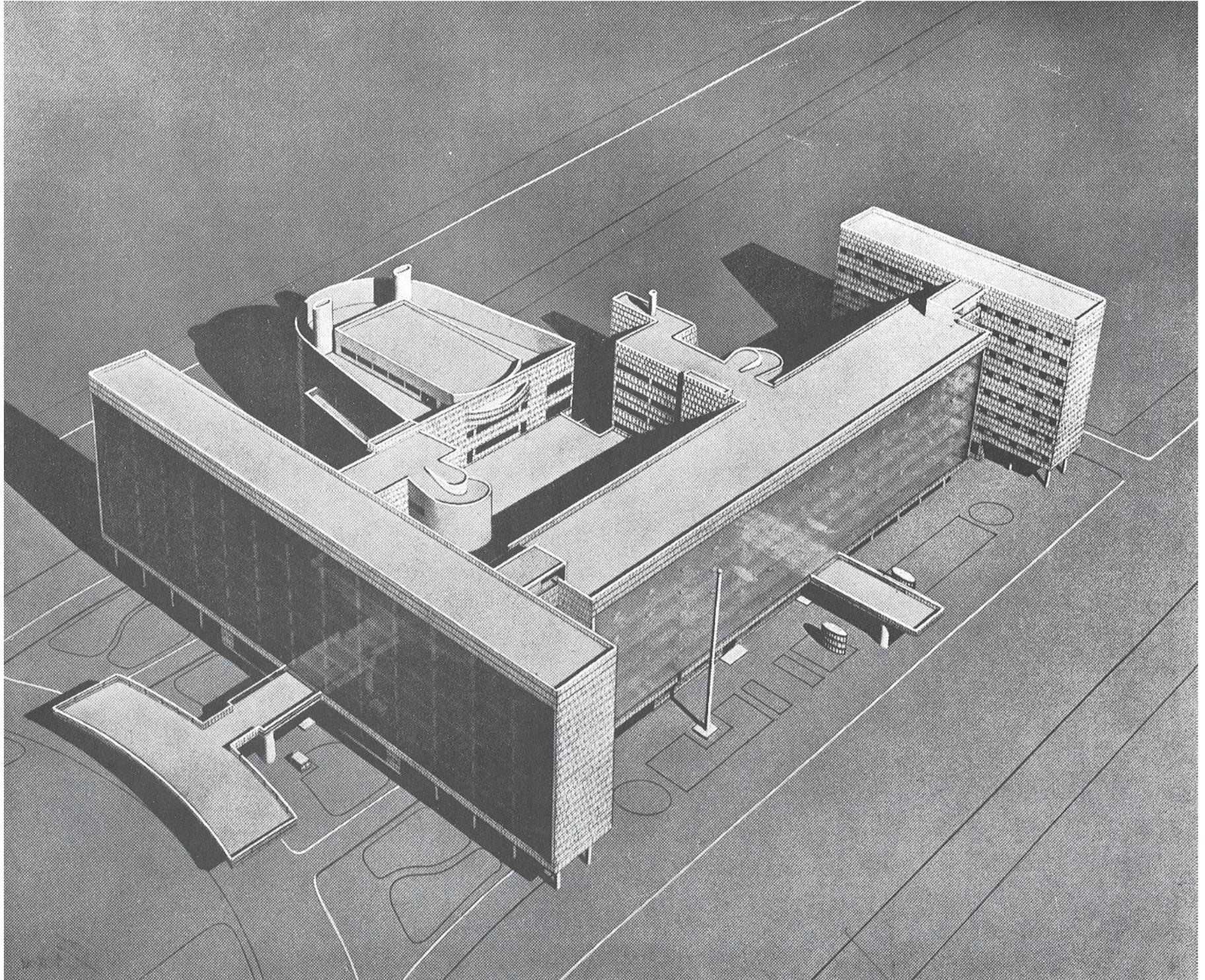
FORMATION DE CHASSE

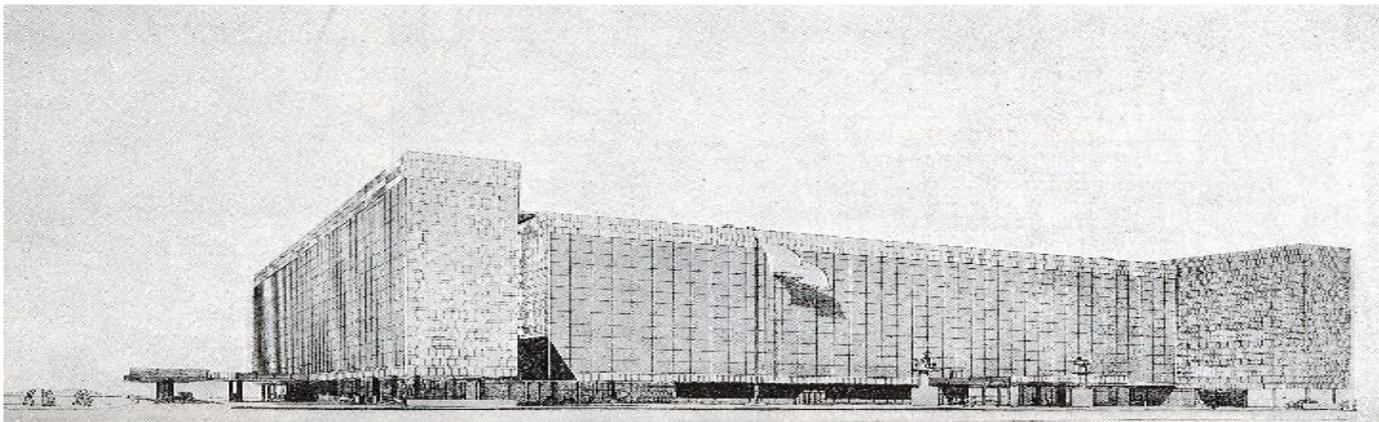
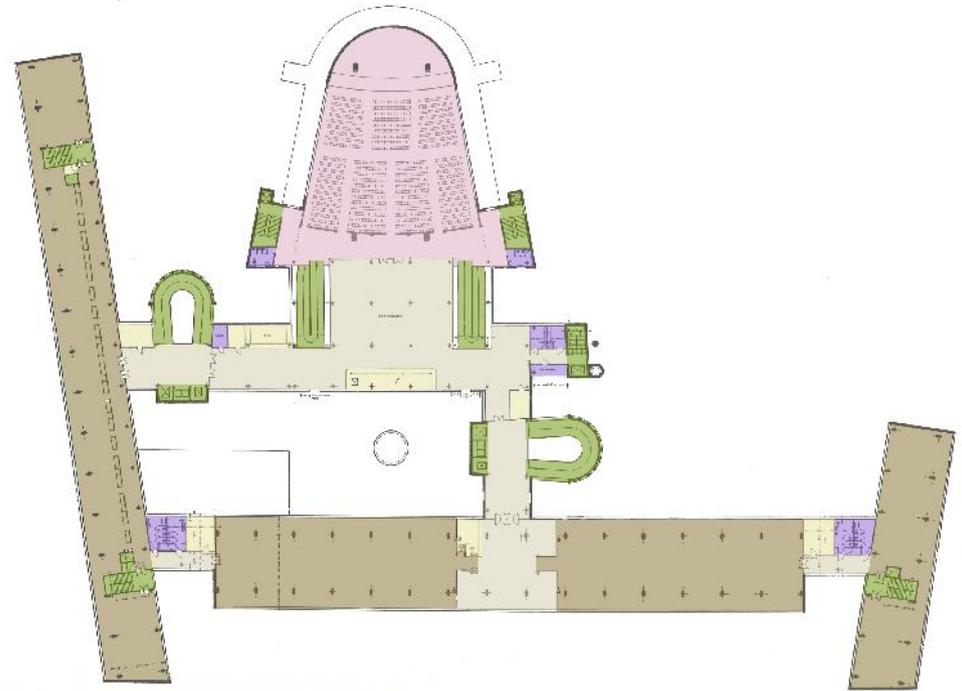
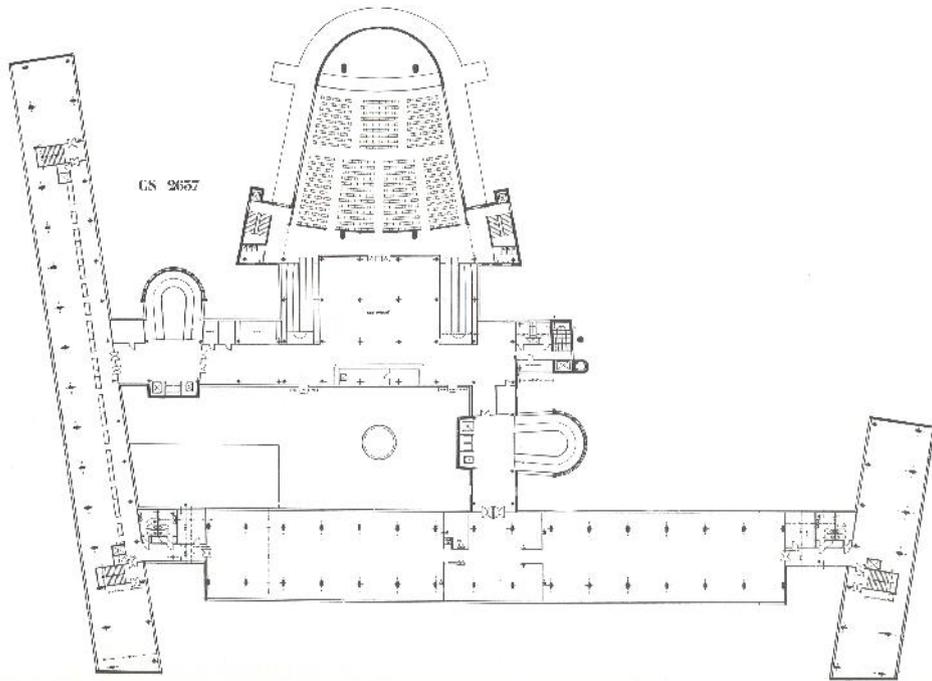


Progetto per il Palazzo dei Soviet, Le Corbusier, 1931



Progetto per il Palazzo dei Soviet, Le Corbusier, 1931







Convento La Tourette, Le Corbusier, Eveux, 1957-60

