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Introduction

Each attempt at introducing a new architectural object into an existing environment (natural, artificial or a mixed one) is an interference which balances between identicalness and complete dissimilarities making also a series of in-between forms. During the development of such an environment as a process of changes, one may theoretically distinguish the following situations or types of the most common alterations:

1. Addition of new elements to the existing environment;
2. Replacement of the existing components of the environment by new ones;
3. Removal of the existing elements;
4. Transformation of the existing elements;
5. Relocation of the existing elements;
6. Combinations and variations of the above-mentioned solutions.

From a statistical point of view, the most common cases which occur in the development of built environment (i.e. buildings and complexes of buildings) are the above-mentioned items no. 1, 2 and 4, i.e. addition of a new element, replacement of the existing elements by a new one, or transformation of the existing elements providing them with new features. One of the major issues referring to the elimination of visual quality of the

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Asymmetrical balance of functional plan (FP): was created is slightly more abstract and generally more interesting from a visual point of view than a symmetrical balance of the plan. Instead of placing mirroring FPs on both sides of the composition, the asymmetrical balance deals with objects of different sizes, shapes, shades or positions. The objects are located in such a way that in spite of their differences they balance one another on the plan. If there is a big object on one side, it must be balanced by several smaller elements on the other side. As a result, the whole composition makes an impression of a balanced one. In contrast to symmetrical balance, the asymmetrical balance based on oblique lines is most universal and can be applied much more often. In addition to that, the point of intersection of FP lines becomes an important element (Fig. 5).

Focal point A focal point is what is created and, therefore, it may be, it catches the observer's eye. The focal point is a part of the plan as a whole and melts into its background. While composing FP, the necessity often arises to make a certain PF (plan field) element more distinct than the others. It may be for instance a point of support of FP (functional plan) on the plan outline.

Instead of making the observer focus on matching different FP elements together, the method of **distinguishing** a certain element draws the observer's attention to a particular place. This is a message which should be 'read' and understood by the designer and noticed by the observer.

Sample Presentation of the Spaces Analyzed

Construction of agora shopping mall – regeneration of Kosciuszko square

In 2006 the area located at Kosciuszko Sq are (Plac T. Kosciuszki)

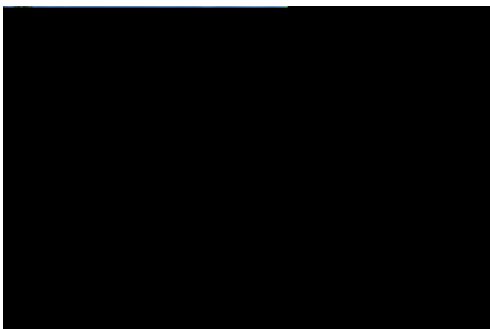
in the city of Bytom, Poland, was sold for 15 million Polish Złoty to a Scandinavian company Braaten+Pedersen plus Partners. They built an eclectic shopping and entertainment centre there. This modern shopping gallery called 'Agora Bytom', was constructed right in the city centre, on the site of the quarter of wooden houses demolished in 1979, between the following streets: Jaina, Dzieci Lodzskich, Piekarska and Kosciuszko Sq are. The shopping mall is situated at the end of Dworkowa Street which is the main shopping street in Bytom. The body of the gallery was divided into 3 blocks interconnected by means of internal passages which are under the canopies of glass called atriums. For stores of the gallery of the total surface of 55 000 m² house 120 shops and service points, big screen movies, numerous cafes and restaurants, office areas as well as a medium-size entertainment hall. The extended internal public space was also planned carefully. The visitors will be able to use the space of the central square and in front of the mall there will be a green square with benches and a fountain.

In search of medium of agora plan

In accordance with the research method adopted, the basis for the plan assessment is defining and reading (interpreting) the structural framework mesh? Vertical straight lines show power and grandeur. Horizontal lines express the sense of peace and stability. Oblique lines, in turn, are dynamic and bring tension onto the plan as well as make an impression of movement (Fig. 6). It is known that the FP (functional plan) systems based on lines oblique in relation to each other and to the plan outline (PO) can be deemed a balanced composition if they meet certain criteria of action and counter-action in composition. According to Kandinsky in the systems using oblique lines the intersections of



Figure 6: Sample control drawings for the plan field of planes in the constructed building. FP (Functional Plan) Sequence for selected overground storeys of Agora Shopping Mall. (A) composition, (B) plan field PF, (C) circulation system, (D) functional fields.



(a) Bytom Agora Shopping Mall



(b) Bird's-eye-view satellite photograph an

individual FP lines determine the so-called strong points of the plan field. These are the places where major elements of the composition should be located – significant elements of functional systems. The support points of oblique lines on the field frame consist of another important aspect – the lines guiding the functional plan (FP) are the most important elements of the plan composition. For example, the designer's eyes on the plan and then the observer's eyes through the object. Moreover, particular types of lines may emphasize a certain atmosphere of the interior. Additional emotions can be brought by curved lines, especially S-shaped, which recall gracefulness and tranquility.

Figure 6 presents sequences of creation of such a plan on the basis of the plan field (PF) of individual stores of the building. While looking as if 'from the inside', it is noticeable that in the preservation of the plan outline (PO) all elements of the plan field on individual stores become subjects of the system modification. Each of the elements of the functional plan (FP) is subject to modification, both in the area of fundamental fields (defining functional groups) and in the areas determining features (forms) of the most basic elements of the plan (the above-mentioned is especially visible in the presented spatial arrangement of the system (Figure 7). Newly distinguished areas come into being, focal points move or disappear. During the composition process the structural framework mesh is subject to deformation and the number of its variables increases.

Conclusions from CQC Method-based Assessment

An urban development plan, irrespective of the technique used, is made as well as regardless of whether it is similar or not to the real world, must always be ordered and composed in a well-thought-out

manner. There are no two plans-images composed identically or even similarly. There are certain principles governing the composition of elements constituting the plan image. The said composition process can be aided by Composition Quality Control (CQC), developed as an author's method for planning in order issues related to architectural environment design. Proper and skillful use of these tools may result in the creation of various kinds of atmosphere, feelings, emotions which can be experienced by the observers. Various effects may be achieved, such as statics, order, balance and harmony or the opposite ones, such as dynamics, chaos or imbalance. In the area of a negative impact of the object on the environment, the decrease in its quality of the