

# الإيقاع في الواجهات التقليدية للأزقة في مدينة الموصل القديمة

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## Rhythm in Traditional Facades a Lanes of the old Mosul City

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### *Abstract:*

Maintaining the characteristic and identity is considered of great importance to today's architecture because it as an extension of the architecture of the past and a bridge to the architecture of the future. Rhythm is an important component in dedicating the architectural characteristic and identity as the comprehension of the basic fundamentals that have contributed in creating and maintaining architecture, are inspired by the characteristic that occupies a prominent place in architecture. Thus, the study is an attempt to expound the essential terms and basic fundamentals that are a pivot of rhythm in faced design in the old Mosul city. These terms are represented by relations and systems of (unit and variety, gradation, and contrast).

The study concluded that the rhythm controlling the design of these facades is more or less based on the components stated and more obvious and that the (Mosulian) architecture in special, has attached importance to the rhythm aspect is designing external facades which is clearly noted proving that this architecture possesses integrated thoughts in designing his architecture either in his interior facades or his external facades. This is a good indication of intellectual maturity of the (Mosulian) architecture in producing integral architecture with peculiarity embodied in one of the aspects of architectural designs which is rhythm.

**Keywords :** *Rhythm , Traditional facades , Lanes , Old Mosul .*

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(Ching)

(Ching, 1997, p.150).

(Evans)

(Gradation)

(Evans, 1973, p. 61).

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(129 2002 ) .

(Eurhythmy) ( )

(Fitness)

(Vitruvius ,1986, p.8) . "

**Rhythm is in time, Symmetry is in ):**

(87 2002 ) .

(space

(Shapes)

(Ching)

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(Ching, 1997, p.368) .

(Shapes)

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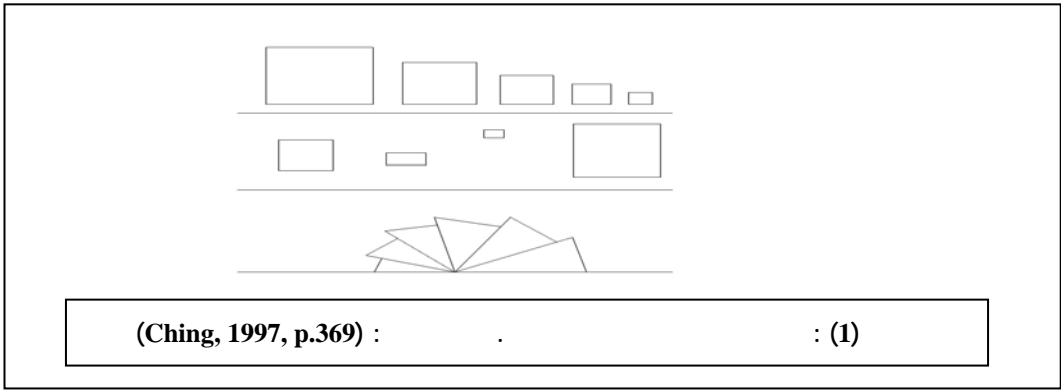
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(Ching, 1997, p.369) .

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(Order)

(Ching)

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(Ching)

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(Ching, 1997, p. 152) .

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(Graves)

(Graves)

(Graves, 1951, p. 108) .

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(Graves)

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**(Exact Repetition)**

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**(Varied Repetition)**

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(Harmonic Repetition)

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(Graves, 1951, p. 158) .

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(52 1982 ) .

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(106 1982 ) .

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(Tonna)

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(To Tonna ,1990, p.191) .

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(ching,1997,p.151)

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(ching,1997,p.152) .

(scott,1951,p.63) .

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(ching,1997,p.152)

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(Jencks,1988,p.82)

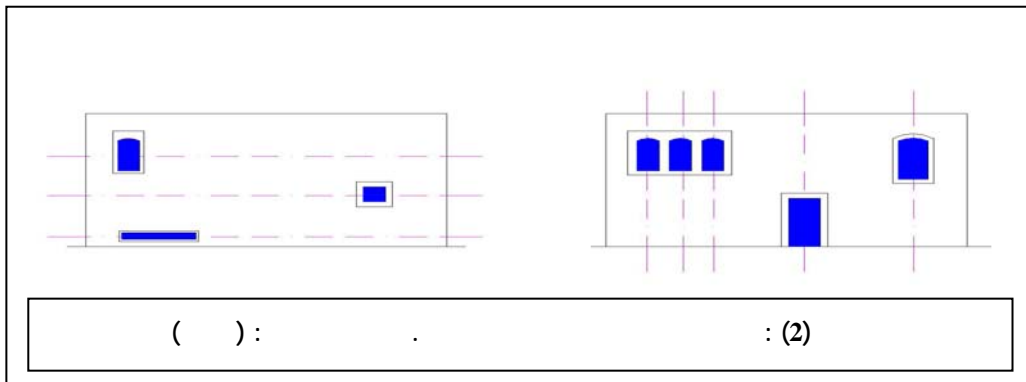
:( Unity and Variety )

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	(Models)	(Variation)
	(Composition)	(Cohesion)
(Dominance)	(Contrast)	

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(Zevi,1997, p.195) .



(Preponderance)

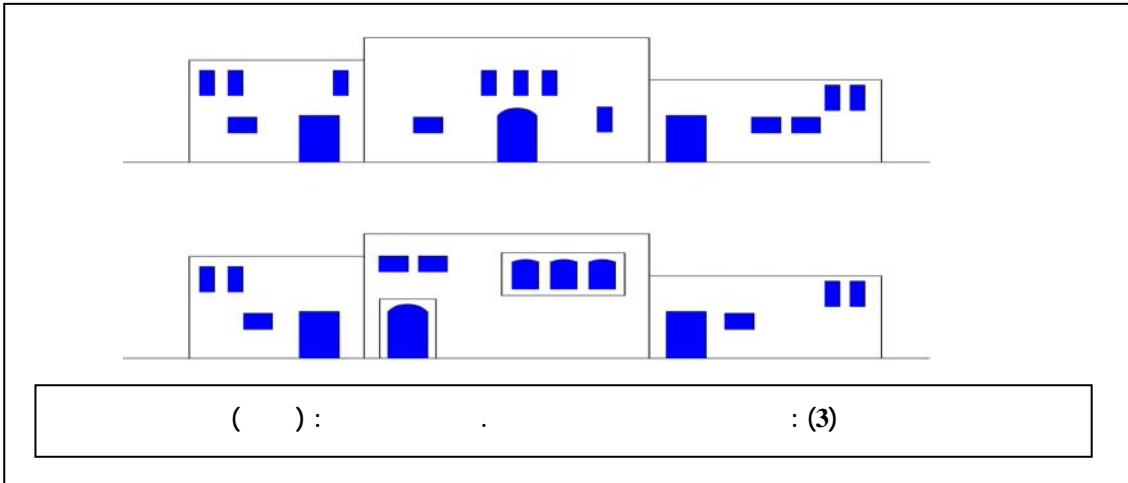
(Graves , 1951, p.80)

(Mccluskey , 1979, p.97)

(119 1996 )

(Chaos)

(Monotony)



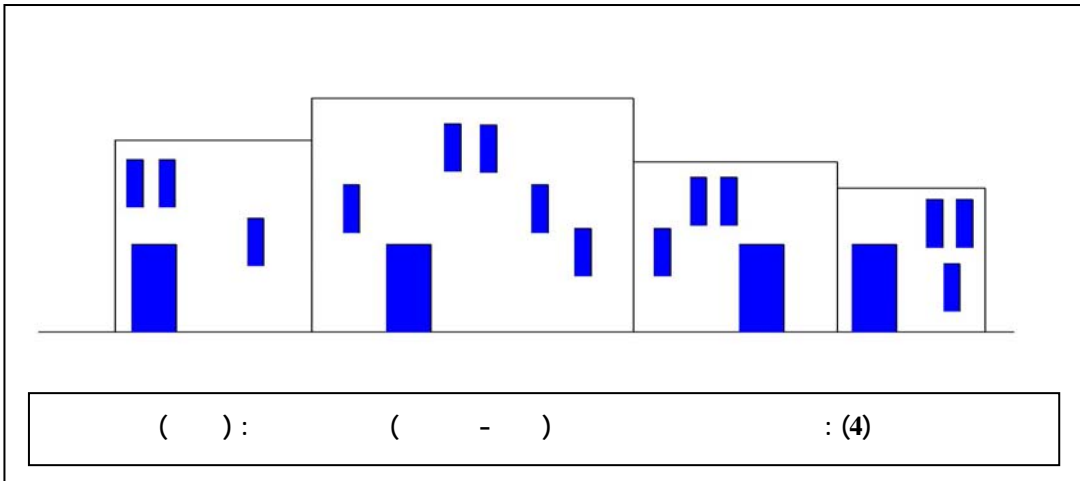
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**Hierarchy**

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(Hierarchy)

(Hope)

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(Gordon Gullen)

(Homogeneity)

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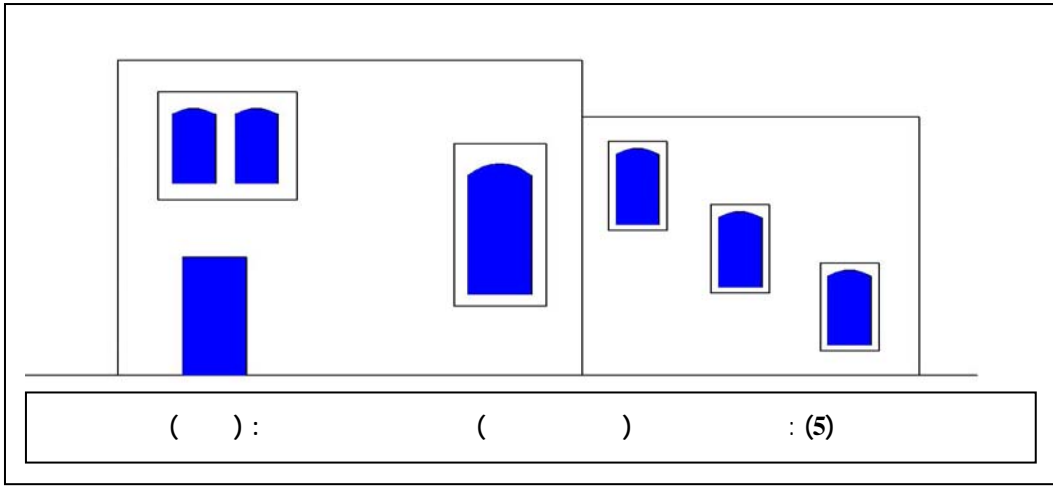
(Broadbent , 1990, p.220) . "

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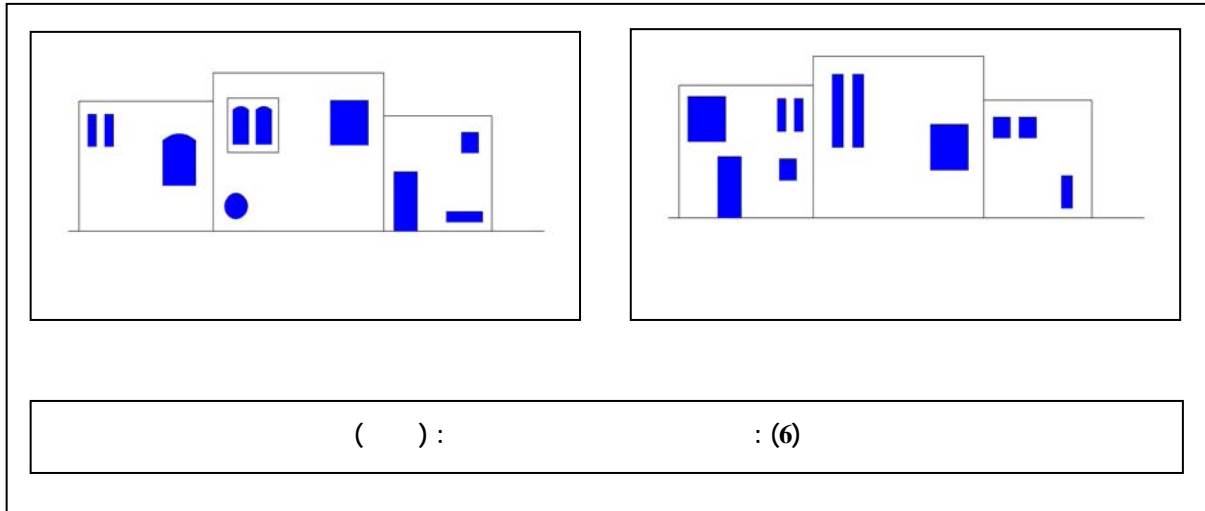
(Gibbred, 1959, p.19)



(Static)

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(22 1985 ) . ( )



: ( Contrast ) " " -3

(Gibson , 1968, p.49) .

( 93 . 2006 )



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 ( Vertical Lines ) / (Direction)  
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(Rapoport , 1977, p.220) (Smith , 1977, p.19) . (

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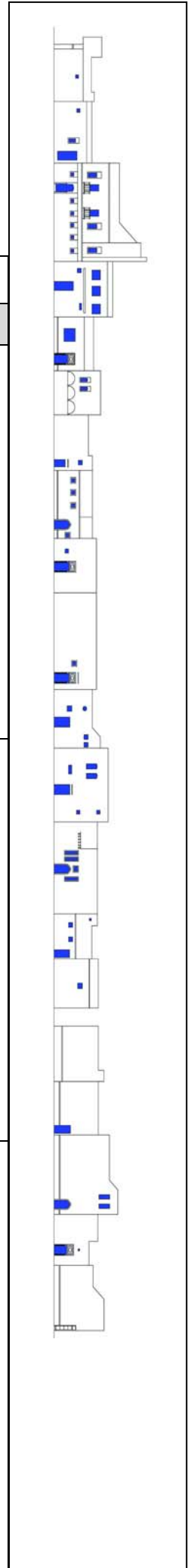
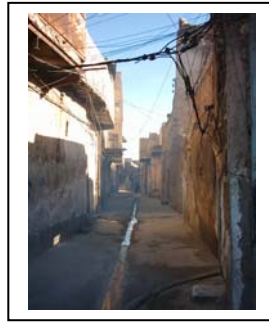
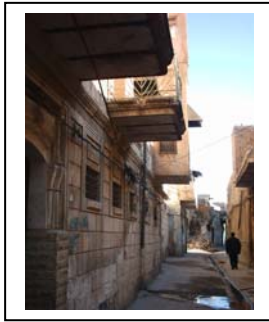
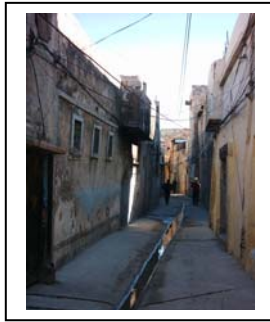
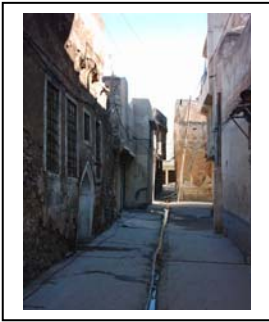
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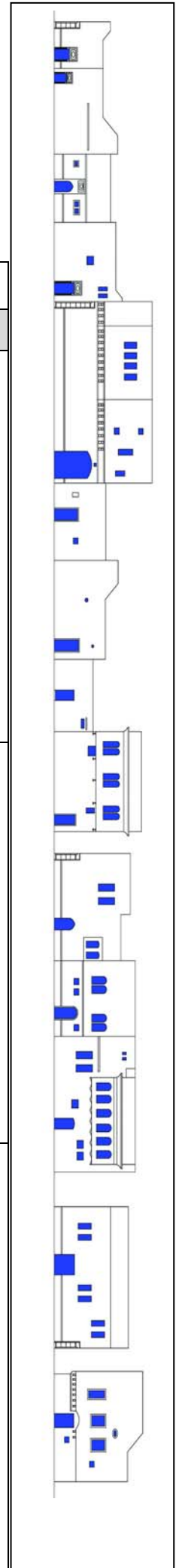
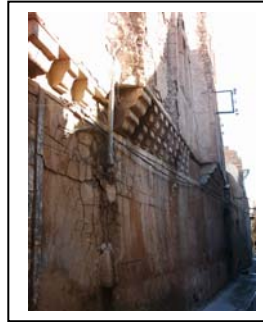
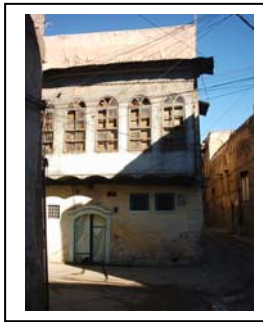
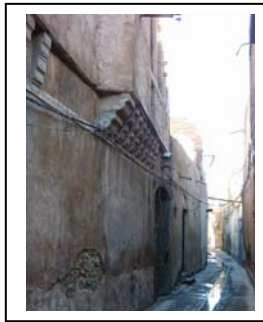
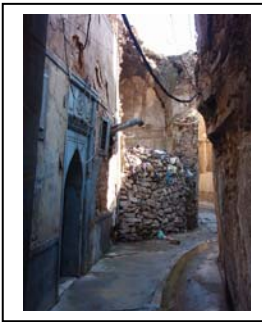
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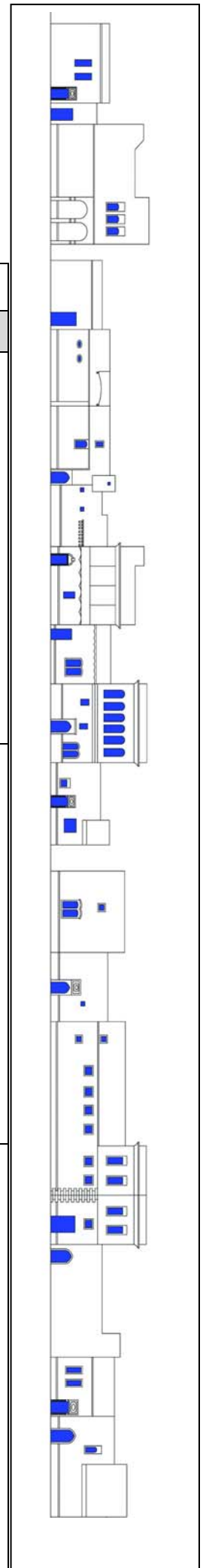
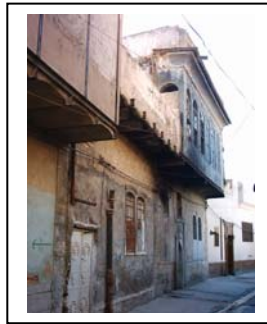
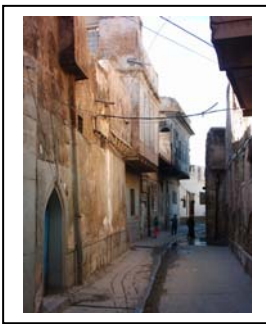
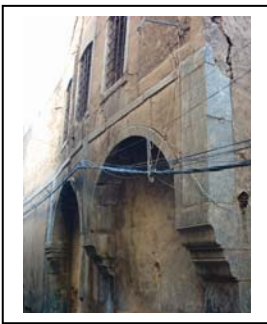
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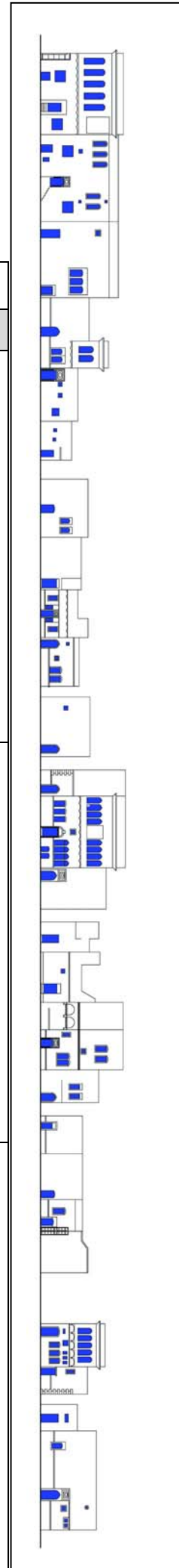




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