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## **Experiencing architecture chapter 6 summary**

Steen Eiler Rasmussen was a Danish architect, a planner and a professor at the School of Architecture in Copenhagen. 'Om at oplev arkitektur' was published in 1957 and the edition in English, Experiencing Architecture, came out in 1959. In this text, I am going to write about Chapter 1 of the book, Basic Observations. In Chapter 1, Rasmussen is emphasizing that Architecture is not something easily judged from just the exterior of a building like judging a book from its cover. He states that architecture cannot be explained like any other fine arts, it should be experienced. With writing this book, Rasmussen's intention is to explain people how to experience architecture. Rasmussen is seeing a similarity between a theater producer and an architect. Architects are shaping our lives, our living environment like a theatrical producer deals with the actors in the stage. However, architects job is way more difficult since the actors in real life are ordinary people and the scenario is changing all the time, so the architect should be aware of the natural way of human action and time. Rasmussen accents this statement by "His building should preferably be ahead of its time when planned so that it will be in keeping with the times as long as it stands.". Another job similarity to an architect in the book is a landscape gardener. He is stating that regardless of how perfect an environment is for plants as well as for humans if there is no evidence of improving, the beauty will not have any influence. Rasmussen is clarifying that architects are just people who are on the backstage of a show, unlike the painters who do all the work by themselves. Rasmussen called it the creative process of a building and again he likens the architect to the theater producer who gave all the instructions to the craftsmen who constructs the building. Behind that work comes out an architect who organizes all the work. Rasmussen made this situation very clear: "The building is produced like a motion picture without star performers, a sort of documentary film with ordinary people playing all the parts.". After expressing what an architect is and the place of an architect in life, Rasmussen gives some examples to show that architecture is based on discoveries and experiences especially in the early stages of our lives. In Rome at the church of S. Maria Maggiore(Right Image) that I am familiar to it from my history class has a unique stairway to the basilica. Rasmussen further goes on, the tourists who came to sight-seeing didn't even realize the environment, they didn't experience it, however, there were some boys who were playing on the terrace of the stairs of the church who experienced the architecture more with playing on the vertical walls and horizontal planes. Rasmussen tried to make clear that at early ages, human beings are more interested in the environment and hence will experience more. Likewise, we can feel a material whether it is soft or hard, heavy or light from our childhood experiences. These impressions are connected with the surface character of the materials. Even if we couldn't express it we can feel it from our earlier experiences. Despite basic materials and basic structures, most buildings consist of all kinds of surfaces and to experience architecture, the one should be aware of all of it. However, understanding architecture is not enough by just seeing the external features, it is about experiencing it by observing and feeling the design for a special purpose, as Rasmussen says: "Such buildings are created in a special spirit and they convey that spirit to others.". This book gave me an idea of the difference between architecture and experiencing it. Rasmussen made it very clear but the examples came a bit abstract to me, I really couldn't relate some examples with architecture but I gave it to my own ignorance of course. I am studying Architecture at TED University. This blog will be my first experience to create a website. I hope I will be able to mirror the life of an architecture student to you guys 49 View all posts by osmanyozgat Chapter 6 on Experiencing Architecture March 2, 2009 Chapter 6 focuses on Rhythm in Architecture and covers the following topics: introduction discusses swallows on a wire as variations within the strict regularity of the wired rectilinear pattern architects are usually forced to create a regular method of subdivision regular reptition or simple rhythm in buildings - solid, void, solid-void, compared to counts in music as one, two, one, two man creates order out of chaos Quirinale in Rome as an example of clarity and order out of chaos with its long wall of windows, "sounds" like a great symphony with continuous repetition Venice's buildings often have coupled window, space, window, window, window, window, a rhythm like a waltz – one, tow, three, one, two, three Calle dei Preti has facades that are unique, variety is more like a complicated dance rhythm (perhaps like jazz) Aage Rafn's plan for a courthouse in a Danish town was rejected, that it showed exciting window rhythm with a mirroring water feature to reflect the window rhythms rhythm is a term borrowed from other arts such as music and dancing, involves time, movement rhythm can show heightened energy experience rhythm via re-creation as the observor rhythm reflects the time and location, different rhythms in past from now and from country to country Piranesi's stairs in The Spanish Steps show bends and turns and reflect a "very ceremonial dance – the Polonnaise" of the period Peking's plan is quite monumental and reflects a processional rhythm sacred buildings, cathedrals and churches often show strict symmetry for religious processions Renaissance architecture reflects a quest for harmony and clarity Palladio's villas for example show proportional relationships of its rooms Baroque had a more restless rhythm, "spatial sequences – cavities opening on other cavities", very procession-like The Christiansborg Palace architect showed rhythm in an entire colonnade, sort of like a steady rhythm of riding a horse the city courthouse of Copenhagen was designed so that each room was unique, like a jigsaw puzzle with many pieces of different sizes and shapes – "natural" and "asymmetrical" Rooms and galleries: spaces of art in the nineteenth century - Valerie Mendelson Part 3. 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