

Context of modernism

[Art & Culture](#), [Art Movement](#)



Introduction

CONTEXT OF MODERNISM

Modernism is a set of cultural or aesthetic manners which associates with the scientific and the artistic motion which started in the decennary around the First World War and have dominated among several motion such as cubism, functionalism and surrealism. Sarup, M. (1993) . However in architecture, modernism reacts to the dedication of turn toing new edifices after the two World Wars such as mass lodging of traditional signifiers and the potency for researching new conditions of production such as new stuffs and engineering. Le Corbusier and Mies van der Roche were the cardinal influences of modern architecture ; they took several civilizations and tradition to explicate the impression of modern architecture. Curtis, W. J. R. (2001) . Modernist have the thought that architecture should hold a consequence as being 'functionalistic, positive, technocentric, and rationalistic ' with their edifice or urban planning. Harvey, D. (1990) page 35. In the World War II, Modernism became popular particularly in the United State where it took on a new life by utilizing different engineerings such as steel frame and glass drape walls for building skyscrapers and suburban office Parkss and shopping centres which were cost-efficient. Ghirardo, D. (1996) .

CONTEXT OF POSTMODERNISM

Postmodernism is really equivocal to depict because it has certain elements that relates to modernism. The term originated within creative persons and critics in the United State in the 1960s and it was distributed in the European and other industrial states in the seventiess. However postmodernism is an

unstable construct of motion within an beforehand capitalist civilization that argue the ocular attacks in literary unfavorable judgment of art, movie, manner and architecture within the political economic societal conditions of the late twentieth century. It besides involves the new relationship between world and nature. Ghirardo, D. (1996) .

Postmodernist impression of attacks to architecture derived from modernism political orientation of architecture, and it even influences some postmodern designers, this is because of their cognition from preparation and besides their modern methods of buildings but they besides add their new construct to their edifices. Jencks, C. (1988) . There are three rules that Robert Stern 's article portrays to depict the features of postmodernism, the first feature is 'contextualism, ' this describes the single edifice as ever a fragment that represents its environment. The 2nd is 'allusionism ' , which emphasise the edifice of its historical and cultural facets, and the 3rd is 'ornamentalism ' , and this suggests all the walls of the edifice to hold an architectural significance. (See the work of Robert Stern) Bertens, H. (1995) page 59. Postmodernism has besides emerged the classical phase whereby it has influenced certain postmodern designers like Michael Graves, James Stirling, Norman Neuerburg and even Philip Johnson 's AT & A ; T edifice (see figure 1) . Jenks emphasise that the 'Free-Style Classicism ' determines some features of postmodern architecture which started exactly from the 1980s. (See the work of Charles Jencks) Bertens, H. (1995) page 64.

Critic OF POSTMODERNISM ON MODERNIST NOTION OF ARCHITECTURE

David Harvey argues about if 'postmodernism, for illustration, stand for a extremist interruption with modernism, or is it merely a rebellion within modernism against a signifier of high modernism. ' Harvey, D. (1990) page 42. This message is to oppugn the architecture of the postmodern motion, Harvey so explains by underscoring that postmodernism has widely identify a interruption with the modernist construct that planning, planing and development should concentrate on the wide-scale, technologically rational and economically urban program which should be strict on thoughts of design with a functionalist perceptual experience of an international manner. Harvey, D. (1990) .

The most influential critic on postmodernism and modernism is Charles Jenks, he portrayed architecture from a lingual point of position as accents in his book 'The Language of Post-Modern Architecture ' . Jenks argues that postmodernism architecture is non a interruption of modernism but nevertheless it 's seeking to get the better of the political orientation of its architecture non by dropping it but by widening the 'language ' to a different degree into a common and commercial but off from tradition. He listed all the old edifices as which had modern features and named them as the 'ersatz, ' nevertheless he calls the new edifice as the 'social pragmatism. ' Jencks, C. (1991) page 97. Furthermore he pinpoints the exact day of the month for the decease of 'modern architecture ' as he reference at 3: 32 autopsy, July 15, 1972 when the Pruitt-Igoe lodging undertaking built in 1951 was demolished.

Similarly Charles Jenks explores further the thought of the modernist thought within postmodernism architecture, he argues that postmodern architecture is 'double coded', this suggests that postmodernism is an eclectic mixture of traditional codifications with modernism. As this shows that modernism is ever one of the codifications that signifies postmodernism so postmodern architecture has evolved from modernism but it must travel beyond modern manner. Therefore postmodernism is to interrupt wholly or drop modernist thought of architecture but has extended it into a different impression. Jenks explores Mies van der Rohe who is a modern designer, he argues that the usage of steel I-beams for edifices are 'nasty' and 'brutal' and has no intent for its users or developers so hence postmodernism has evolved to happen solution of bettering the upon modernism. Bertens, H. (1995).

The indicator that modernism architecture is rational and severe is because the limitations and their influence on traditional signifiers and constructs which most postmodern designers see as 'pass & acute', nevertheless when postmodern architect design they contravene to tradition besides when they build their edifices they express it through a modern manner by underscoring on a mixture of different manners. Likewise in the description of postmodern architecture Paolo Portoghesi who besides criticise postmodernism argues that postmodern is any edifice that breaks modern constraints of historical manners with common influences. Kolb, D. (1990) page 88.

The limitation of modern architecture on historical influences is one of the chief challenges of postmodernism. Jean-Francois Lyotard a postmodern

critic explains that one features of postmodernism is the transform nature understanding in scientific and computerised society, this has gave them progress cognition and engineering to get the better ofing and the rational and severe impression of modernism. Sarup, M. (1993) . In favor of this, Joseph Fredrick who defended against the International Style 's and his ain thought of building explains that modernism in architecture has assorted characters but its onslaught was on its manner, which necessarily postmodernism has taking over. It is the severity of modernism 's traditional signifiers which postmodern took the advantage of scientific cognition to interrupt the historical influences and give freedom for designers to plan their edifice. Larson, M, S. (1993) . The division between modern and postmodern is that modern is restricted whereby postmodern has its freedom to plan. Furthermore modernist impression of architecture as rational and severe to traditional limitation has non been negated by postmodern but it has interpreted and integrated modernist political orientation. However Jencks argue that postmodernism has non become a interruption or dropped the thought of modernist architecture but it has evolve from modernism, and has notice the apprehension of the development of its clip so they change the way and extended its features to accommodate its epoch. Portoghesi, P. (1980) . Therefore postmodernism is normally known as the 'stylistic phenomenon ' . Ghirardo, D. (1996) page 8

Charles Jenks argues that postmodern edifices in general have made a positive impact in architecture, since the 19th century technological building has made a huge betterment on edifices and has been overly-accurate as with the handmade assortment, this and other factors have become the chief

ground for its interruption from modernism. Likewise he argues that postmodernism has taking radically from the construct of how to knowledge edifice infinite where as modernist to see infinite as something to be shaped for societal intents, they interpret infinite as something independent, to be design harmonizing to originative purposes but non to overreach its traditional influences. An illustration is Le Corbusier 's Domino edifices (see figure 3) which started modernist development of infinite, nevertheless postmodernism reacted to this by looking for solutions to specify 'place ' alternatively of abstract infinities and to set up the assorted ambiguity of infinities instead than the simple, predictable traditional edifice of modernist architecture. Jenks, C. (1990) .

Le Corbusier 's Domino lodging undertaking

There are certain characteristics of modernism which have been developed by postmodernist designers, the spacial thoughts such as superimposed and shallow simple infinities of Frank Lloyd Wright and Le Corbusier.

Postmodernist have developed these facets into a more new sort of equivocal infinite with assorted complex elements. Jenks, C. (1988) .

Charles Jencks points out that postmodern architecture have two grounds into important technological alteration ; the first is the modern-day communications have broken the strong modernist involvement of the rational and severe infinities based on map and of societal involvement. The 2nd is the progress engineerings for illustration computing machine patterning which has broken away from traditional restraints and permitted the flexibleness of planing and building. Jenks, C. (1990) .

Postmodernism has not dropped modernist impression of architecture but it has taken certain elements of it such as infinite and even some traditional facets of edifice and developed it into a more complex manner. However it has set freedom from modernist construct that architecture should be severe and sensible. The progress of scientific engineering has aided postmodernism to germinate from modernism. Jenks, C. (1988) .

Michael Graves as a postmodernism designer.

Michael Graves was part of the late-modern movement before he left the abstract constructivist attack to the New York Five in 1977 ; this group consisted of Peter Eisenman, Richard Meier, Michael Graves, and Charles Gwathmey. They introduced a new technique of planning with 'figural component' , and this has influenced postmodern designers. Schulz, N. (1990) page 7-8. He so left to fall in other designers such as Venturi, Moore, and Stern who were involved with the paradigm for postmodernism in America. Ghirardo, D. (1996) .

Graves has become one of the most influential designers in postmodernism, his construct of fragments have become important to postmodernist designers to plan their edifice in a complex and equivocal manner which contradicts the impression of modernism. Graves has besides adapted postmodern classicalism in architecture such as the Portland Building and the Humana Building (see figure 4 and 5) . Graves has taken the traditional signifiers and manners of classicalism and extended into a postmodern attack by presenting classical skyscrapers. Jenks, C. (1988) .

THE PORTLAND PUBLIC SERVICES Building

The Portland edifice (see figure 4) was a really important municipal edifice within its epoch, which was begun in 1980 in Portland Oregon, this undertaking provoked modernist designers because it was one of the most inspirational edifice in postmodernism. Powell, K. (1995) . The public edifice is located in the center of the country whereby it had to hold a quality of postmodern landmark, but nevertheless his manner out was to convey back 'figural signifiers ' to the edifice to portray the 'public nature of the context and urban and the internal plan ' . He used the classical manner of administration by splitting the edifice into three parts ; which is the base, organic structure and the top.

THE HUMANA Building**Decision****Bibliography**

- Bauman, Z. , 2004. Identity conversation with Benedetto Vecchi. London: Polity Press.
- KING, D. A. , 2004. Spaces of Global Cultures Architecture Urbanism Identity. New York: Routledge.
- POWELL, K. , 1994. Lloyd 's Building Richard Rogers Partnership ARCHITECTURE IN DETAILS. London: Phaidon.
- POWELL, K. , 1999. Richard Rogers Complete Works Volume One. London: Phaidon.
- POWELL, K. , 2001. Richard Rogers Complete Works Volume Two. London: Phaidon.

- SIEBERT, H. , 2007. The World Economy A planetary analysis. 3rd edition. New York: Routledge.
- SILVER, N. , 1997. The Making of Beaubourg: A Building Biography of the Centre Pompidou, Paris. (s. n.) : MIT Press.
- SIMAI, M. , 1990. GLOBAL POWER STRUCTURE, TECHNOLOGYAND WORLD ECONOMY IN THE LATE TWENTIETH CENTURY. London: Pinter publishing houses Limited.
- STRELITZ, Z. , ed. , 2005. Tall edifices a strategic design usher. London: RIBA Publishing.
- VALE, J. L. , 2008. Architecture, Power, and National Identity. 2nd edition. New York: Routledge.
- WOODS, N. , ed. , 2000. The Political Economy of Globalisation. New York: Palgrave
- (ANON) Royal exchange luxury shopping and dining.