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什么是话题 无论是一部作品、一个人,还是一件事,都往往可以衍生出许多不同的话题。 将这些话题细分出来,分别进行讨论,会有更多收获。 Start your overview of contemporary movements in architecture (Penguin Art and Architecture) In a very elitist but nonetheless informed summary of modern architectural movements, Charles Jenks enlightens the reader of a series of very short-lived but nonetheless interesting architectural movements. It's probably about as dry as you can get though, so you should be really interested in modern architecture. This book occupies an important middle ground - for me at least. I've read enough about modernist architecture that I don't need to hear the introduction of another beginner. I get impatient with those and start to feel that I already know everything. On the other hand, I'm not really ready to follow in such dark niches as Le Corbusier magazines. I need a book like this: keeping in mind a picture of the big story, but going into many other features and lesser-known questions. This book occupies an important middle ground - for me at least. I've read enough about modernist architecture that I don't need to hear the introduction of another beginner. I get impatient with those and start to feel that I already know everything. On the other hand, I'm not really ready to follow in such dark niches as Le Corbusier magazines. I need a book like this: keeping in mind a picture of the big story, but going into many other features and lesser-known questions. This book is sometimes considered a primer for modern architecture, but I don't think it's quite right. Jenks gives very little room for the 20s and 30s, actually just skimming the way. He devotes most of the book, even to essays about Le Corbusier, Frank Lloyd Wright, Gropius and Mies van der Rohe (heroic architects), and he devotes to the work done after World War II. (The first edition of this book was published in 1973, and the post-script was added in 1985.) What's useful about Jenks' book is that it's somewhat polemical. At least in the early chapters discussing heroic architects, he organizes his information around a hot take. Unfortunately, it's not takes the kind of eye-roll causing, at least they were in me. For example, his view of Mies is that his work is a farce. We can dite in this truncated world where less means a larger and perfect cruciform column advocating for beauty, truth, God and the brotherhood of man, just as we can laugh when a ballerina glides over a banana peel (107). As far as I can see, it's just a way of taking him down the peg, and as a real assessment of his work Farce. So for others it's hot takes. I actually found two long sections about British and American architecture from the 50s to the 70s most interesting. These essays are less tightly controlled than those by heroic architects. What I liked about them, however, is that they get into all the little interesting details of this interesting period. All the utopian futuristic cities people imagined, the rise of the camp and the pop sensibilities fraught with separation between architectural styles that I once thought were interchangeable. While in some places these sections sag under the weight of their material, feeling precis rather than essays, they are generally more nutritious. The section on international architecture and urban planning is only a little less complete. Urban planning is really on the mind of Jane Jacobs, however, which is mentioned several times in this book, but never sympathetically. I think it's very interesting how Jenks reacts to it; his style is so married to a technocratic aesthetic for which an exquisite understanding of beauty and the ability to shape people's lives are intimately married. That may not be exactly fair, but I don't know what else to make of his praise for the strange projects of social engineering and condemnation of the Philistines who oppose him (a quote from Robert Moses, but it can be put in his mouth too). In other words, despite his embrace of post-modern architecture (and even the 1973 components of this book show him paving the way for him) he remains at the heart committed to a high-end modernist project where architects, possessing as Confucian scholars as heightened taste and technocratic competence, are the true custodians of public space, and the city's population cannot be truly trusted to get what he wants. Before I finish this review, I want to point out one last thing that really annoys me. Jenks is keen to talk about architecture, which he calls multivalence. I'm not sure if it's his own chasing or coming from E.H. Gombrich or I.A. Richards, both of which he cites as being influenced. The idea is that what makes some art good (although it doesn't use the word good) is that its various parts interact in a way that is open to multiple interpretations. Bad art lacks such flexibility; The heavy monotony of its meaning bears down on you so lugubriously that it becomes almost a joke (the key to reading it Mies is like a farce). As an idea, it though provokes. There seems to be something to it. But in practice it means he throws the word multivalent around when what he really means is good. Every time he comes, it seems as if he should belabour, as it is actually a technical ascription, not just his personal opinion of the beauty of the building. It's never convincing. Take a look at this note on page 384: 384: The hybrid keeps its characters abstract and functional enough to be multivalent. Really? Does abstraction and functionality make things multivalent? Or is it just that you like this building? In conclusion, it is still a good introduction to modern architecture, which digs deeper than many of them. ... by rejecting ornamentation and embracing minimalism. Modernism became the most important new style or philosophy of 20th century architecture and design. This was due to an analytical approach to the functioning of buildings, strict use of (often new) materials, structural innovations and the elimination of ornamentation. It was also known as international modernism or international style, after an exhibition of modernist architecture in America in 1932 by architect Philip Johnson. The style began to be characterized by an emphasis on volume, asymmetrical compositions and minimal ornamentation. In the UK, the term Modern Movement was used to describe the strict modernist designs of the 1930s to the early 1960s. Walter Gropius and Le Corbusier were pioneers of the movement, with the latter making a profound impact on the design of many public housing schemes in the UK. Modernism first appeared in the early 20th century, especially around the 1920s, when famous architects Le Corbusier, Walter Gropius and Ludwig Mies van der Rohe built their reputations in it. Public support and interest also plays an important role in this movement. Oh! This peculiar crab-like building will welcome us to the claws People can easily relate to those spaces as housing and commercial spaces cause these spaces to directly affect their lives. Until the Second World War steel structures were not so appreciated by the crowd. But the Second World War led 15% of the urban population to poverty and slums. Previously, design and architecture failed to meet the basic social needs of poor and low-income families. And modern planning was the solution to this problem. However, many buildings were destroyed by the public in the seventies because the movement could not adequately understand and satisfy the social dynamics of the family and community. Modernists believed that family life and social interaction were at the center of a planned environment. They searched unsmoothed areas by mixing house blocks with terraces to create squares, zoning services and amenities, all interlinked by roads. They knew the difference between the separation of industrial, commercial and residential premises. Initially, many projects of the modernist era were successful, and the public came to link this strong aesthetic with prosperity and progress. Public understand, understand, this environment will raise living standards for the masses rather than individually develop homes and sectors. One successful example where the relationship between community and architecture is the Byker Housing project by Newcastle architect Ralph Escriu, which began in the 1960s. But by comparison many modern housing projects were demolished by Pruitt Igoe Urban Housing in St. Louis, Missouri, completed in 1955. The development was planned in accordance with the modernist principles of Le Corbusier. However, in the late 1960s, the project's recreational galleries and skip-stop elevators, once known for architectural innovations, became hindrances and dangerous areas. Poverty, crime and community segregation are serious problems for residents living in the area. Modernist style is to blame for these social problems. Therefore, during this period people destroyed many such buildings. Next to this students at the Bauhaus School of Design were taught the purity of form and design for the best world walter Gropius. The phrase form follows the function Louis Sullivan often uses when discussing the principles of modernism. Its forms should be simplified - architectural projects should carry no more ornament than necessary for functioning. Modernists believe that the ornament should follow the structure and purpose of the building. These problems in the modernist Architectural Movement spawned the appearance of the post - Modernism Architectural Movement to try to cover the mistakes that got generated from the period. Use your -- (arrow) keys to view Click here to share this on Whatsapp Whatsapp modern movement in architecture pdf. weissenhof 1927 and the modern movement in architecture. modern movement in indian architecture. brazil built the architecture of the modern movement in brazil

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