

SEJARAH ARSITEKTUR MODERN

Minggu Ke-12: ARSITEKTUR *POSTMODERN*

“Those who use this “post” want to set themselves apart from a past; they cannot yet give a new name to the present, since we do not yet have answers for the identifiable problems of the future”

Habermas

POSTMODERN

- Istilah ini mulai digunakan pada tahun 1950-1960-an sebagai penanda tren yang menunjukkan keinginan untuk lepas dari karya-karya (arsitektur) awal modern
- *postmodernism : neoconservatives vs Neues Bauen* : mengembalikan tradisi vs mencari bentuk yang baru
- Mengkritik arsitektur modern yang dianggap
 - Tidak memiliki jiwa (*soulless*)
 - Absen relasi antara lingkungan dengan bangunan blok perkantoran
 - Kurangnya perhatian pada komuter dan keragaman kehidupan perkotaan
 - Brutal
 - Mengedepankan *automobile*
 - Dan lainnya

“We must go back to a point where architects took responsibility for rhetoric, for how their buildings communicated intentionally, how “decorum” and bienséance were consciously achieved, and then combine insights from such a study with a relevant theory of semiotics, so that an updated rhetoric can be consciously taught allowing with other specialties—no, as the unifying agent of these other disciplines.”

Jencks

Ideologis

Modern	Late-Modern	Post-modern
Utopian, idealist	Pragmatic	Popular, pluralist
Deterministic form, functional	Loose fit	
Zeitgeist	Late-capitalist	Traditions and choice
Elitist/ 'for everyone'	Elitist-professional	Elitist and participative
Wholistic	Wholistic	Piecemeal
Architect as saviour/ doctor	Architect provides service	

Sumber: Jencks, *Late-Modern Architecture*, 1980

Ideologies

Modern	Late-Modern	Post-modern
Utopian, idealist	Pragmatic	Popular, pluralist
Deterministic form, functional	Loose fit	Semiotic form
Zeitgeist	Late-capitalist	Traditions and choice
Elitist/ 'for everyone'	Elitist-professional	Elitist and participative
Wholistic	Wholistic	Piecemeal
Architect as saviour/ doctor	Architect provides service	Architect as representative and activist

Sumber: Jencks, *Late-Modern Architecture*, 1980

Langgam

Modern	Late-Modern	Post-modern
Straightforward	High-tech/ slick-tech/ supersensualism	
Simplicity	Ambiguity	Complexity
Isotropic space	Extreme isotropic space	Variable space
Abstract form	Sculptural, hyperbolic, enigmatic form	Conventional & abstract form
Purist	Extreme repetition & purist	
Inarticulate 'dumb box'	Extreme articulation	Semiotic articulation
Machine aesthetic, straightforward logic, circulation, mechanical, technology & structure	2nd machine aesthetic, extreme logic, circulation, mechanical, technology & structure	
Anti ornament	Structure & Construction as ornament	
Anti representation	Represent logic, circulation, mechanical, technology & structure	Pro representation
Anti metaphor, anti-historical, anti humour, anti-symbolic	Anti metaphor, anti-historical, unintended humour, unintended symbolic	Pro metaphor, pro-historical, pro-humour, pro-symbolic

Sumber: Jencks, *Late-Modern Architecture*, 1980

Langgam

Modern	Late-Modern	Post-modern
Straightforward	High-tech/ slick-tech/ supersensualism	Hybrid
Simplicity	Ambiguity	Complexity
Isotropic space	Extreme isotropic space	Variable space
Abstract form	Sculptural, hyperbolic, enigmatic form	Conventional & abstract form
Purist	Extreme repetition & purist	Eclectic
Inarticulate 'dumb box'	Extreme articulation	Semiotic articulation
Machine aesthetic, straightforward logic, circulation, mechanical, technology & structure	2nd machine aesthetic, extreme logic, circulation, mechanical, technology & structure	Variable mixed aesthetic depending on context, expression of content and semiotic appropriateness
Anti ornament	Structure & Construction as ornament	Proorganic & applied ornament
Anti representation	Represent logic, circulation, mechanical, technology & structure	Pro representation
Anti metaphor, anti-historical, anti humour, anti-symbolic	Anti metaphor, anti-historical, unintended humour, unintended symbolic	Pro metaphor, pro-historical, pro-humour, pro-symbolic

Sumber: Jencks, *Late-Modern Architecture*, 1980

Gagasan Desain

Modern	Late-Modern	Post-modern
City in park	'Monuments' in park	
Functional separation	Functions within a 'shed'	
'Skin and bones'	Slick skin, wet look distortion	'Mannerist', 'Baroque'
Gesamkunstwerk	Reductive, elliptical gridism, irrational grid	All rhetorical means
'Volume not mass'	Enclosed skin volumes, mass-denied	Skew space and extensions
Slab, point block	Extruded building, linearity	Street building
Asymmetry and regularity	Tends to symmetry, formal rotation, mirroring, series	
Harmonious integration	Packaged harmony, forced harmonization	

Sumber: Jencks, *Late-Modern Architecture*, 1980

Gagasan Desain

Modern	Late-Modern	Post-modern
City in park	'Monuments' in park	Contextual urbanism and rehabilitation
Functional separation	Functions within a 'shed'	Functional mixing
'Skin and bones'	Slick skin, wet look distortion	'Mannerist', 'Baroque'
Gesamkunstwerk	Reductive, elliptical gridism, irrational grid	All rhetorical means
'Volume not mass'	Enclosed skin volumes, mass-denied	Skew space and extensions
Slab, point block	Extruded building, linearity	Street building
Asymmetry and regularity	Tends to symmetry, formal rotation, mirroring, series	Tends to assymetrical symetry
Harmonious integration	Packaged harmony, forced harmonization	Collage/ collision

Sumber: Jencks, *Late-Modern Architecture*, 1980

Hotel Toko

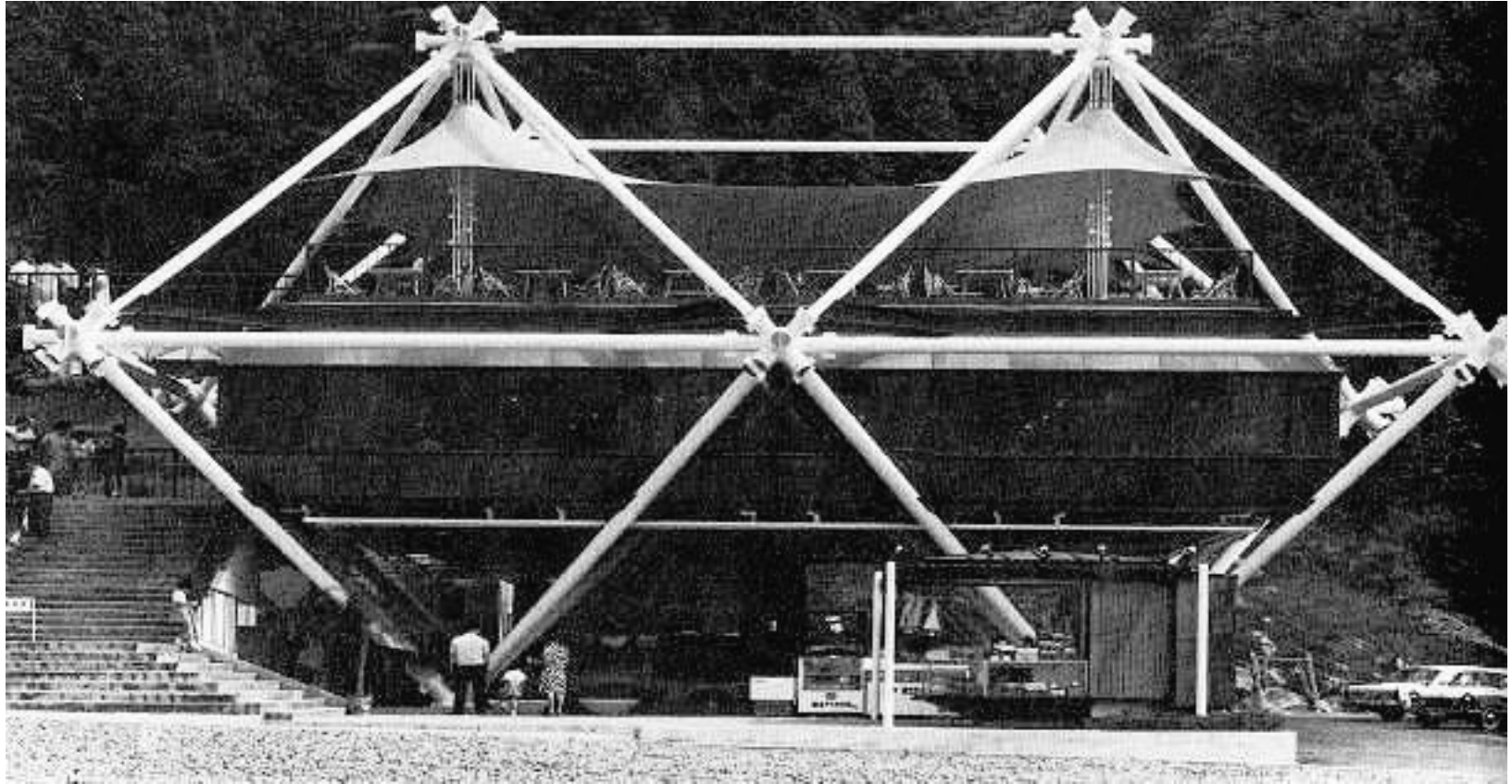
By Kiyonori Kikutake



Sumber: <https://id.pinterest.com/pin/377246906258168315/?lp=true>

Odakyu Drive-In

By Kurokawa



Vanna Venturi House

by Robert Venturi & Denise Scott Brown



Portland Building

by Michael Graves



Sumber: <https://www.dezeen.com/2015/07/23/guide-to-postmodern-architecture-design-glenn-adamson/>

The Pizza d'Italia

By Charles Moore



Sumber: Kevin Keim, 1978

“From (ordered) classicism to (chaotic) neo classicism to (ordered) modernism, the architectural evolution had awlays happned in the typical thesis/ anntithesis adaptation game. Same story goes on as postmodernism entered this survival-of-the-fittest niche; from Expolicit Meta Classicism all the way to Neo Modernism, developed through repetitive chaos-and-order pragmatic impulses .”

Rahma, Swadiansa, Sjarief