

Modern Movements In Architecture By Charles Jencks

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Heteropolis - Charles Jencks
1993

In an age dominated by nationalism and ethnic conflict, Charles Jencks argues that these reactionary tendencies can be countered by an equally powerful drive - heterophilia: the love of difference, the desire to seek out new experience and curiosity. All of these are essential to the

creation of a new form of city, the heteropolis, epitomized by Los Angeles. With over one hundred ethnic groups, forty different lifestyle clusters, eighty languages spoken in the schools, and extraordinarily different flora and fauna, Los Angeles' diversity has now become one of its main drawing points, and problems. Precariously balanced between

civil unrest and the creative enjoyment of difference, it is something towards which other world cities, with their mass-migration and global trade are heading. The hetero-architecture of Los Angeles suggests a way beyond the present impasse between the fundamentalists and the multiculturalists, a third position which diffuses confrontation with creative displacement and inclusive eclecticism. The strange beauty of hetero-architecture embraces variety, its informality allows marginalized groups to feel at home and its unusual metaphors suggest our connection to the natural world. Frank Gehry, Eric Owen Moss, Morphosis, Frank Israel and Charles Moore are its visible leaders, but there is also a vernacular and funk version of the genre as well as the populist versions of Jon Jerde and Disneyland. The philosophy of hetero-architecture accepts difference as a necessity and turns it into a virtue with an informal aesthetic at once polyglot, abstract and

representational - that is radically eclectic and inclusive in an understated way. The 'L.A. Style', as it is known, bears affinities with other aesthetics such as the Wabi and Sabi style of the Japanese. With many world cities now facing increasing pluralization, the heteropolis is bound to become a major urban form of the future.

Le Corbusier and the Tragic View of Architecture -

Charles Jencks 1987

Ecstatic Architecture -

Maggie Toy 1999-06-22

Today there is a broad trend towards an architecture that could be called ecstatic - partly motivated by pure architectural ideas pushed to their limits and a shift from functional concerns to sensual ones. Ecstatic Architecture is stimulating, holistic and overpowering; its primary contemporary monument is Frank Gehry's New Guggenheim Museum in Bilbao. Ecstatic Architecture has opened up architectural thought and made links with

historic building. The term encompasses buildings widely distant in function and time, from cave art to the new cinema centre in Dresden, from explicitly erotic architecture to buildings which have a spiritual role, from conceptual and cybernetic artefacts to pure architecture. It suggests comparisons between the current practice of leading architects such as Hans Hollein, Coop Himmelb(l)au, Nigel Coates and Egyptian, Baroque and Art Nouveau architecture. Essays examining the historic and philosophical implications are complemented by major projects in the genre by Frank Gehry, Will Alsop, Ron Arad, Odile Decq, Eric Owen Moss and Shin Takamatsu. Major rhetorical tropes of Ecstatic Architecture are clarified in two extensive photo essays by Charles Jencks. The surprise is that Ecstatic Architecture links such widely divergent strands and forces us to reconsider architecture in a new key.

Bizarre Architecture - Charles Jencks 1979

The New Paradigm in Architecture - Charles Jencks 2002-01-01

This book explores the broad issue of Postmodernism and tells the story of the movement that has changed the face of architecture over the last forty years. In this completely rewritten edition of his seminal work, Charles Jencks brings the history of architecture up to date and shows how demands for a new and complex architecture, aided by computer design, have led to more convivial, sensuous, and articulate buildings around the world.

The Language of Post-modern Architecture - Charles Jencks 1991

Combining a theoretical treatment of the architectural language with a record of the Post-Modern movement at six different stages in its history, this book defines Post-Modernism in architecture. The buildings of Robert Venturi and Michael Graves, among others, are featured.

Adhocism, expanded and updated edition - Charles

Jencks 2013-05-24

The triumphant return of a book that gave us permission to throw out the rulebook, in activities ranging from play to architecture to revolution. When this book first appeared in 1972, it was part of the spirit that would define a new architecture and design era—a new way of thinking ready to move beyond the purist doctrines and formal models of modernism. Charles Jencks and Nathan Silver's book was a manifesto for a generation that took pleasure in doing things ad hoc, using materials at hand to solve real-world problems. The implications were subversive. Turned-off citizens of the 1970s immediately adopted the book as a DIY guide. The word “ad hocism” entered the vocabulary, the concept of ad hocism became part of the designer's toolkit, and Ad hocism became a cult classic. Now Ad hocism is available again, with new texts by Jencks and Silver reflecting on the past forty years of ad hocism and new illustrations demonstrating ad hocism's

continuing relevance.

Ad hocism has always been around. (Think Robinson Crusoe, making a raft and then a shelter from the wreck of his ship.) As a design principle, ad hocism starts with everyday improvisations: a bottle as a candleholder, a dictionary as a doorstop, a tractor seat on wheels as a dining room chair. But it is also an undeveloped force within the way we approach almost every activity, from play to architecture to city planning to political revolution. Engagingly written, filled with pictures and examples from areas as diverse as auto mechanics and biology, Ad hocism urges us to pay less attention to the rulebook and more to the real principle of how we actually do things. It declares that problems are not necessarily solved in a genius's “eureka!” moment but by trial and error, adjustment and readjustment.

Modernism in Design - Paul Greenhalgh 1997-07-01

Ten new and important essays on design cover Modernism's fortunes in Germany, Italy,

Sweden, Britain, Spain, Belgium and the USA; they range in subject matter from world fairs and everyday domestic objects to American West coast architecture and French and Italian furniture. With essays by Tim Benton, Gillian Naylor, Penny Sparke, Wendy Kaplan, Clive Wainwright, Martin Gaughan, Guy Julier, Mimi Wilms, Julian Holder and Paul Greenhalgh. "The object of this book is to diffuse myths. If modernism has, in the past, been both absurdly praised and absurdly damned, Modernism in Design seeks to lift it out of this cycle, and to demonstrate that the modern movement could offer neither Jerusalem nor Babylon ... In this, the book succeeds admirably."—Designer's Journal "While this collection of essays is aimed primarily at design historians and students of design history, hard-pressed practising designers and architects should make room for it on their bookshelves."—Design *The Iconic Building* - Charles Jencks 2005

"A new type of architecture has emerged in the last decade : the iconic landmark building, which challenges the traditional architectural monument. In the past, public buildings expressed shared meaning through well-known conventions. Today those conventions are superseded by commercial forces and the quest for instant fame. Public architecture is now required to be an amazing piece of surreal sculpture as well as something that appeals to a diverse audience - at once provocative and practical yet without the context that religion and ideology once provided. Such contrary demands drive the architect toward a new convention : the enigmatic signifier. This curious sign suggests many meanings without naming of them. The most publicized version of the genre, Frank Gehry's New Guggenheim Museum in Bilbao, 1997, became an instant media event that forces other architects to design event buildings routinely. This 'Bilbao effect' has led to a

series of landmark buildings by architects such as Norman Foster, Peter Eisenman, Enric Miralles, Zaha Hadid, Daniel Libeskind, Renzo Piano, Will Alsop, and Rem Koolhaas. Some of these buildings are successful creations, while others make us wince." -- book jacket.

Theories and Manifestoes of Contemporary Architecture -

Charles Jencks 2006-02-03

The second half of the 20th Century witnessed an outburst of theories and manifestoes that explored the possibilities of architecture: its language, evolution and social relevance. The many 'crises in architecture' and emerging urban and ecological problems questioned the current orthodoxy: Modernism was criticised, questioned and overthrown, only to be extended, subverted and revived. The result was a cascade of new theories, justifications and recipes for building. This anthology, first edited in 1997, brought together a coherent collection of texts that tracked these

important shifts from all the major architectural thinkers and practitioners. In this new edition of the book, over twenty additional extracts are published that present an entirely new axis for architectural thinking. Whereas much of the 20th-Century thought was dominated by the 'perceived crisis' in Modernity, 'the new paradigm' or 'complexity paradigm' has been excited by the possibilities of Emergence in the Science of Complexity and Chaos theory. The reach of complexity is expressed through the primacy of Benoit Mandelbrot's theories on geometry, with an extract from his manifesto on fractals; and furthered through an outline of Emergence by Steven Johnson. It is also handled through texts that focus on the diagram and are demonstrated in its more applied form through passages dealing with the global city and culture. Essential for the student and practitioner alike, Theories and Manifestoes since its first edition has established itself as the touchstone book

for architectural thought. It features seminal texts by Reyner Banham, Peter Eisenman, Frank Gehry, Rem Koolhaas, Colin Rowe and Robert Venturi. This is now ejected with greater currency with extracts from: Cecil Balmond, Foreign Office Architects, Daniel Libeskind, MVRDV, Lars Spuybroek, UN Studio and West 8.

Le Corbusier and the Tragic View of Architecture - Charles Jencks 1975

Towards a Symbolic Architecture - Charles Jencks 1985

Architecture - Martin van der Linden 2021-03-12

The question of what architecture is answered in this book with one sentence: Architecture is space created for human activities. The basic need to find food and water places these activities within a larger spatial field. Humans have learned and found ways to adjust to the various contextual difficulties that they faced as they roamed the earth. Thus

rather than adapting, humans have always tried to change the context to their activities. Humanity has looked at the context not merely as a limitation, but rather as a spatial situation filled with opportunities that allows, through intellectual interaction, to change these limitations. Thus humanity has created within the world their own contextual bubble that firmly stands against the larger context it is set in. The key notion of the book is that architecture is space carved out of and against the context and that this process is deterministic.

Post-modernism - Charles Jencks 1987

Surveys post-modern architecture, shows and describes homes, museums, and office buildings, and discusses the post-modern movement in painting and sculpture

The Post-Modern Reader - Charles Jencks 1992-07-14

This anthology presents the synthesizing trend of Post-Modernism in all its diversity.

The Story of Post-Modernism -

Charles Jencks 2012-05-25

In *The Story of Post-Modernism*, Charles Jencks, the authority on Post-Modern architecture and culture, provides the defining account of Post-Modern architecture from its earliest roots in the early 60s to the present day. By breaking the narrative into seven distinct chapters, which are both chronological and overlapping, Jencks charts the ebb and flow of the movement, the peaks and troughs of different ideas and themes. The book is highly visual. As well as providing a chronological account of the movement, each chapter also has a special feature on the major works of a given period. The first up-to-date narrative of Post-Modern Architecture - other major books on the subject were written 20 years ago. An accessible narrative that will appeal to students who are new to the subject, as well as those who can remember its heyday in the 70s and 80s.

Architecture 2000 - Charles Jencks 1971

What is Post-Modernism? -

Charles Jencks 1996-06-13

'What is Post-Modernism?' Is it a new world view, or an outgrowth of the Post-Industrial Society? Is it a shift in philosophy, the arts and architecture? In this fourth, entirely revised edition, Charles Jencks, one of the founders of the Post-Modern Movement, shows it is all these things plus many other forces that have exploded since the early 1960s. In a unique analysis, using diagrams designed especially for this edition, he reveals the evolutionary, social and economic forces of this new stage of global civilisation. But why has post-modern culture arrived? In an ironic parable, 'the Protestant Crusade'. Jencks uncovers some hitherto hidden origins: the Modernists' abhorrence for all things sensuous and natural, and their zeal for all things orderly and mechanistic. This pseudo-religion led in the 1920s to the famous 'vacuum-cleaning' period, the purgation of values, metaphysics and emotion. In

the 1970s it led on to the 'Protestant Inquisition' which inadvertently created the very enemy Modernists feared - Post-Modernism; a Counter-Reformation, the reassertion of worldliness, fecundity, humour and pluralism. However, more than one tradition emerged and Jencks, distinguishing two types of Post-Modernism (deconstructive and reconstructive) demonstrates that the former is often a disguised form of Late-Modernism. This takes the de-creation and nihilism of its parent to extremes. The main engine that drives global culture today - post-modernisation, the electronic economy and instant communications network - is analysed in its close relation to other 'posts': Post-Fordism, Post-Socialism and the post-national world of trading blocs and unstable nations. Jencks argues that this may result in catastrophe and global governance, or a web of transnational institutions and obligations. The most radical idea of this challenging book is

the conclusion: the notion that the post-modern world does not mean the end of metanarratives, but something quite different. Belief systems are flourishing as never before and, Jencks argues, 'a new metanarrative, based on the story of the universe and its generative qualities, will soon create a new world view that will affect all areas. It is a story which grows directly out of the post-modern sciences of complexity and is thus both true and mythic.' Other What is...? titles include What is Abstraction?, What is Deconstruction?

Late-modern Architecture and Other Essays - Charles Jencks 1980

[A Critical History of Contemporary Architecture](#) - Elie G. Haddad 2016-12-05
1960, following as it did the last CIAM meeting, signalled a turning point for the Modern Movement. From then on, architecture was influenced by seminal texts by Aldo Rossi and Robert Venturi, and gave rise to the first revisionary

movement following Modernism. Bringing together leading experts in the field, this book provides a comprehensive, critical overview of the developments in architecture from 1960 to 2010. It consists of two parts: the first section providing a presentation of major movements in architecture after 1960, and the second, a geographic survey that covers a wide range of territories around the world. This book not only reflects the different perspectives of its various authors, but also charts a middle course between the 'aesthetic' histories that examine architecture solely in terms of its formal aspects, and the more 'ideological' histories that subject it to a critique that often skirts the discussion of its formal aspects.

Modern Movements in Architecture - Charles Jencks 1973

Critical Modernism - Charles Jencks 2007-05-07

After developing for thirty years as a movement in the

arts, after being disputed and celebrated, Post-Modernism has become an integral part of the cultural landscape. In this witty overview, Charles Jencks, the first to write a book defining the subject, argues that the movement is one more reaction from within modernism critical of its shortcomings. The unintended consequences of modernisation, such as the terrorist debacle and global warming, are typical issues motivating a Critical Modern response today. In a unique analysis, using many explanatory diagrams and graphs, he reveals the evolutionary, social and economic forces of this new stage of global civilisation. Critical Modernism emerges at two levels. As an underground movement, it is the fact that many modernisms compete, quarrel and criticise each other as they seek to become dominant. Secondly, when so many of these movements follow each other today in quick succession, they may reach a 'critical mass,' a

Modernism², and become a conscious tradition.

Architecture and Revolution

- Neil Leach 2003-09-02

Architecture and Revolution explores the consequences of the 1989 revolutions in Central and Eastern Europe from an architectural perspective. It presents new writings from a team of renowned architects, philosophers and cultural theorists from both the East and the West. They explore the questions over the built environment that now face architects, planners and politicians in the region. They examine the problems of buildings inherited from the communist era: some are environmentally inadequate, many were designed to serve a now redundant social programme and others carry the stigma of association with previous regimes. Contributors include: Daniel Libeskind, Bernard Tschumi, Laura Mulvey, Helene Cixous, Andrew Benjamin and Frederic Jameson.

The Language of Post-modern Architecture - Charles Jencks

1977

Architecture Today - Charles Jencks 1982

"This international survey documents the state of architecture at the beginning of the nineties, and provides an insight into the recent past and possible future shape of our homes and cities. Charles Jencks, the critic responsible for identifying the diverse trends which have emerged in the wake of modernism, discusses late-modern, post-modern and new modern architecture. This includes the pioneering work in America, Europe and Japan of leading architects Norman Foster, Michael Graves, Hans Hollein, Arata Isozaki, Philip Johnson, Rob Krier, Richard Rogers, James Stirling and Robert Venturi, as well as many more examples by promising architects of a younger generation. A comprehensive reference section containing biographies of more than 100 architects, a selected bibliography of further reading and a full index completes this

study. This first paperback edition has been brought up to date by the inclusion of a new introduction, new colour photographs and revised biographies."--Amazon.

Current Architecture - Charles Jencks 1982

Architecture--a Synoptic Vision - Adrian Meyer 2008

There are numerous reference works on the development of architecture in the twentieth century, but none of them presents the network-like connections and effects of those developments with the astonishing concision of *Architecture in the 20th Century - A Synopsis*. In an overview diagram, the various different movements, together with their associated major figures and structures, are visually situated in their historical and chronological context. World-historical events, technological developments, important books on architectural theory, and significant trends in twentieth-century art are presented in secondary sections to enable

the user to better understand the relevant phenomena. An accompanying booklet provides information for further study, including a brief introduction to the origins of modernity and its movements as well as a series of architecture projects that, taken together, delineate an exemplary "influence history." Rounding out the product is a printed folder that holds the overview diagram and booklet.

Theories and Manifestoes of Contemporary Architecture - Charles Jencks 1997-08-05

This essential compendium presents more than 150 key arguments by major architectural philosophers and gurus of today and outlines the numerous developments that have taken place in this field since the 1950s. Each of the statements is accompanied by a short biography of the architect and an extract from their principal texts drawn from a variety of sources.

Architecture Today - Charles Jencks 1988

Surveys late-modernism, post-modernism, and alternative

architectural styles, providing examples of homes, office buildings, museums, churches, and apartment buildings that illustrate each approach
Modern Architecture - Otto Wagner 1988

In 1896, Otto Wagner's "Modern Architecture" shocked the European architectural community with its impassioned plea for an end to eclecticism and for a "modern" style suited to contemporary needs and ideals, utilizing the nascent constructional technologies and materials. Through the combined forces of his polemical, pedagogical, and professional efforts, this determined, newly appointed professor at the Vienna Academy of Fine Arts emerged in the late 1890s - along with such contemporaries as Charles Rennie Mackintosh in Glasgow and Louis Sullivan in Chicago - as one of the leaders of the revolution soon to be identified as the "Modern Movement." Wagner's historic manifesto is now presented in a new English translation - the first in almost ninety years -

based on the expanded 1902 text and noting emendations made to the 1896, 1898, and 1914 editions. In his introduction, Dr. Harry Mallgrave examines Wagner's tract against the backdrop of nineteenth-century theory, critically exploring the affinities of Wagner's revolutionary élan with the German eclectic debate of the 1840s, the materialistic tendencies of the 1870s and 1880s, and the emerging cultural ideology of modernity. Modern Architecture is one of those rare works in the literature of architecture that not only proclaimed the dawning of a new era, but also perspicaciously and cogently shaped the issues and the course of its development; it defined less the personal aspirations of one individual and more the collective hopes and dreams of a generation facing the sanguine promise of a new century

Architecture Since 1400 -
Kathleen James-Chakraborty
2014

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Architecture since 1400 presents key moments and innovations in architectural modernity around the globe. Making clear that visionary architecture has never been the exclusive domain of the West and recognizing the diversity of those responsible for commissioning, designing, and constructing buildings, this book provides a sweeping, cross-cultural history of the built environment over six centuries.

What is Post-modernism? -

Charles Jencks 1987

'What is Post-Modernism?' Is it a new world view, or an outgrowth of the Post-Industrial Society? Is it a shift in philosophy, the arts and architecture? In this fourth, entirely revised edition, Charles Jencks, one of the founders of the Post-Modern Movement, shows it is all these things plus many other forces that have exploded since the early 1960s. In a unique analysis, using diagrams designed especially for this edition, he reveals the evolutionary, social and

economic forces of this new stage of global civilisation. But why has post-modern culture arrived? In an ironic parable, 'the Protestant Crusade'. Jencks uncovers some hitherto hidden origins: the Modernists' abhorrence for all things sensuous and natural, and their zeal for all things orderly and mechanistic. This pseudo-religion led in the 1920s to the famous 'vacuum-cleaning' period, the purgation of values, metaphysics and emotion. In the 1970s it led on to the 'Protestant Inquisition' which inadvertently created the very enemy Modernists feared - Post-Modernism; a Counter-Reformation, the reassertion of worldliness, fecundity, humour and pluralism. However, more than one tradition emerged and Jencks, distinguishing two types of Post-Modernism (deconstructive and reconstructive) demonstrates that the former is often a disguised form of Late-Modernism. This takes the deconstruction and nihilism of its parent to extremes. The main engine that drives global

culture today - post-modernisation, the electronic economy and instant communications network - is analysed in its close relation to other 'æposts': Post-Fordism, Post-Socialism and the post-national world of trading blocs and unstable nations. Jencks argues that this may result in catastrophe and global governance, or a web of transnational institutions and obligations. The most radical idea of this challenging book is the conclusion: the notion that the post-modern world does not mean the end of metanarratives, but something quite different. Belief systems are flourishing as never before and, Jencks argues, 'æa new metanarrative, based on the story of the universe and its generative qualities, will soon create a new world view that will affect all areas. It is a story which grows directly out of the post-modern sciences of complexity and is thus both true and mythic.' Other 'What is...' titles include What is Abstraction?, What is Deconstruction?

Obsolescence - Daniel M.

Abramson 2016-02-12

Things fall apart. But in his innovative, wide-ranging, and well-illustrated book, Daniel Abramson investigates the American definition of what falling apart entails. We build new buildings partly in response to demand, but even more because we believe that existing buildings are slowly becoming obsolete and need to be replaced. Abramson shows that our idea of obsolescence is a product of our tax code, which was shaped by lobbying from building interests who benefit from the idea that buildings depreciate and need to be replaced. The belief in depreciation is not held worldwide which helps explain why preservation movements struggle more in America than elsewhere. Abramson's tour of our idea of obsolescence culminates in an assessment of recent tropes of sustainability, which struggle to cultivate the idea that the greenest building is the one that already exists." *The Architecture of the Jumping Universe* - Charles

Jencks 1997

Charles Jencks has the uncanny capacity to announce a new movement in architecture before it has begun. With Post-Modernism, he was looking to the past. Now, for the first time, with his new book on morphogenesis he is taking a look at the future. There is no question that his argument will have an important critical effect on architecture at the beginning of the new millennium. Peter Eisenman. Architect A new paradigm is sweeping through science, changing both our view of the universe and of mankind. Charles Jencks is one of a handful of thinkers with the courage to embrace the emerging paradigm and interpret it architecturally. This inspired synthesis of art, design, science and philosophy charts a bold new course not only for architecture, but for Post-Modern thought. Paul Davies, Professor of Natural Philosophy, University of Adelaide, author of *The Cosmic Blueprint*, *Superforce*, *The Mind of God* and other books

on contemporary science. Who else could have written a book that opens up such cosmic perspectives and still make such neat, sharply focused comments on particular architects and particular styles of architecture? Who else could range with such zest, ease and elegance from Chaos to Bruce Goff, from Coleridge to Frank Gehry, from Complexity Theory to Green Buildings? The old question of in which style should we build can never be addressed in the same way again. Charles Jencks has brought purpose back into architecture. His teleology may transcend what architects are used to, but Jencks manages to make far more sense out of our contemporary architectural dilemmas than practically all the other books in the RIBA book shop. Francis Duffy, Chairman of DEGW International Ltd
Meaning in Architecture - Charles Jencks 1969

Architecture 2000 and Beyond
- Charles Jencks 2000-08-16
This classic of prediction,

written in 1969, has now been brought up to date, the prophecies judges, and the omens extended to 2030. The success rate of Jencks' forecasts and his method of combining expert prediction with structural analysis make this book an important contribution to the art of conjecture. Not only did he predict the a series of innovations that have changed the world, such as the Internet, but he identified six main architectural traditions that continuously transform over time. This provides a method of gauging what are likely to be the future movements in architecture, a useful and fascinating tool for speculation. No other book of forecasting is like it, a hypertext of retrospection, judgement and further prophecy.

The Garden of Cosmic Speculation - Charles Jencks
2005-02-01

This book tells the story of one of the most important gardens in Europe, created by the architectural critic and designer Charles Jencks and

his late wife, the landscape architect and author Maggie Keswick. The Garden of Cosmic Speculation is a landscape that celebrates the new sciences of complexity and chaos theory and consists of a series of metaphors exploring the origins, the destiny and the substance of the Universe. The book is illustrated with year-round photography, bringing the garden's many dimensions vividly to life.

What is Post-modernism? - Charles Jencks 1986

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Le Corbusier and the

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Continual Revolution in Architecture - Charles Jencks 2000

Soon after leaving La Chaux-de-Fonds for Paris, Jeanneret, in association with the Purist painter Amedee Ozenfant, gained fame in the 1920s under the nom de plume Le Corbusier, publishing the journal L'Esprit Nouveau and four seminal Modernist tracts: Towards a New Architecture, The City of Tomorrow, The Decorative Art of Today, and La Peinture Moderne (Modern Painting).

Radical Post-Modernism -

Charles Jencks 2011-10-17

In this latest issue of Architectural Design the guest editors are drawn, like the content, from contrasting tastes and generations. Charles Jencks, the definer of Post-Modernism for thirty years,

discusses some issues that have re-emerged today, while the young group of British architects, FAT, argues for a particular version of RPM. An interview between Rem Koolhaas and Charles Jencks discusses the influence of Post-Modernism while investigations of street art, graffiti and the 1980 Venice Biennale show that communication is at the heart of this radical strain of architecture. This issue brings together an unlikely and exciting pairing of guest-editors: internationally acclaimed critic Charles Jencks, whose name became synonymous with Post-modernism in the 80s, and the dynamic architectural group, FAT. Features work by: ARM, Atelier Bow Wow, Édouard François, FOA, Rem Koolhaas, John and Valerio Olgiati.