

Universidades Lusíada

Rodrigues, Pedro Inock Baptista, 1984-

Project Rénard

<http://hdl.handle.net/11067/1613>

Metadados

Data de Publicação 2015-09-10

Resumo During the 20th century some avant-garde movements had their expression in architecture. In general, these styles are influenced by the Bauhaus, and they are contemporary of it. The modern movement stood ground and is seen as a major influence throughout architectural history and contemporary tradition. The most controversial aspect of the modern movement was, and remains, its rejection of tradition. Some historians see the evolution of Modern architecture as a social matter, closely tied to the...

Palavras Chave Movimento moderno (Arquitectura)

Tipo article

Revisão de Pares Não

Coleções [ULL-FAA] RAL, n. 5 (1.º semestre 2014)

Esta página foi gerada automaticamente em 2024-04-26T01:14:47Z com informação proveniente do Repositório

PROJECT RÉNARD

Pedro Inock Baptista Rodrigues
pedrobrodrigues@gmail.com

RESUMO

During the 20th century some avant-garde movements had their expression in architecture. In general, these styles are influenced by the Bauhaus, and they are contemporary of it. The modern movement stood ground and is seen as a major influence throughout architectural history and contemporary tradition. The most controversial aspect of the modern movement was, and remains, its rejection of tradition. Some historians see the evolution of Modern architecture as a social matter, closely tied to the project of Modernity and thus the Enlightenment.

The modernism as a movement then was afresh and new, undisturbed by present bias-confirming the reliability of the source. Understanding the concept of modernism in architecture, the opposing of traditional styles would be greatly enforced through Walter Gropius and his Bauhaus perception. However, in contemporary society, there is ample evidence that function follows form, for without an understanding of form, we cannot derive function. Even so, there are some cases when form and function are one. So it can be argued that such criticisms don't hold much water in a genre that has always reinvented itself, borrowing and remixing until the question of authenticity is at best a slippery one. Why are we then, stuck with terms like "experimental" or "innovative" or maybe "post-Language"¹? Do we see what we expect to see?

KEY-WORDS

Modernism; Observer-expectancy effect; tradition; cultural appropriation; paradigm-shift.



Rodrigues, José, MD. Rodrigues Pedro, Arch. "Putting things straight" Fotografia. In Villa Savoye 2010

1 Corey, Joshua ,Assistant Professor of English at Lake Forest College. In *joshcorey.blogspot.com/*

NE NOUS FRAPPONS PAS.²

Power to the people, they said . So, what is missing in today's cultural appropriation in architecture?

Turning reductionist yet metaphoric, today's architecture assembles a paradoxal face as well as a paradoxal gesture among arts as it entails a timeline, as well as an expression of life, the society, and the talents of many people.

What about the people? What about them?

The people sometimes have small or intermediate aims and these thoughts about contemporary architecture point to the fact that many aims are really only intermediate aims, and are desired only because they make the achievement of higher aims possible. More and more people are obsessed with convenience, straight forward realization of self needs. But was it always like this? The existence of architecture from different eras serves to capture the human history as it evolves through time and place. Take the City as an example, the urban landscape is composed of successive layers of new features superimposed on what has survived from previous cycles of development. The urban landscape expresses the social and economic development of society, and by constraining what alterations can be made, shapes future social and economic organization. The evolving global economy has an impact on urban areas. Their economies are restructuring, and some evolve successfully while others do not; others turn Avant-Garde.

All poetry, "normative" or not, responds in some ways to institutional pressures. Should we be interested in poets/architects who somehow respond to or incorporate or problematize those pressures, let's say it's not a bottom line for anyone: we are still mostly interested in what happens on the page, which must make us unreconstructed modernists or something. People may be forced to surrender the term "avant-garde" much less "post-avant" as a descriptor for what we like. If architects are not avant-garde, but only certain works or gestures they make at particular moments can be intended or read as such, then there's really a vanishingly small amount of avant-garde activity to point to in contemporary architecture and we're stuck with terms like "experimental" or "innovative" or maybe "post-Language."³

During the 20th century some avant-garde movements had their expression in architecture. In general, these styles are influenced by the Bauhaus, and they are contemporary of it. These avant-garde architectural experiences are linked to De Stijl or Neoplasticism (Netherlands) and Russian Constructivism.

Avant-Garde is probably a characteristic of the young, who want to make their mark, finding something different to make their own. There is always still another new generation in the wings, wanting to change things. But yet if there are tried-and-true vernacular forms, why not recognize them and live with them?

- "La plus ça change, la plus c'est la même chose."⁴

- Let's play the game around...well, early in the 20th century when, as today, some put these aspects together as characteristics of the modernist movement in architecture:

- A simplification of form and elimination of "unnecessary detail".
- A creation of ornament using the structure and theme of the building. Not rejection of ornamentation.

² literally *Let's not hit ourselves*- Allais, Alphonse -1900

³ Corey, Joshua ,Assistant Professor of English at Lake Forest College. In joshcorey.blogspot.com/

⁴ French - "*The more it changes , the more it stays the same* " Unknown Author

- An adoption of the principle that the materials and functional requirements determine the result.
- An adoption of the machine aesthetic.
- An adoption of expressed structure.
- Form follows function.

Let's not forget this movement became the dominant architectural style for institutional and corporate buildings for three decades after the Second World War. This style was believed to have been developed, as a result of social and political revolutions⁵. Modern architecture has its roots in a number of different origins. One of the persistent ideas in 20th century architecture, however, is the belief of many engineers as well as architects, that "beauty could be seen in the clear expression of the structural properties of the new materials"

"There were paradoxical if not opposed trends towards revolutionary and reactionary positions, fear of the new and delight at the disappearance of the old, nihilism and fanatical enthusiasm, creativity and despair."⁶

"The writings were done by Walter Gropius, director of Bauhaus itself, thus the representing ideas and thinking could be understood from the primary source, although being lapsed in time. The modernism movement then was afresh and new, undisturbed by present bias- confirming the reliability of the source. The Bauhaus perception of modernism is great in importance as being one of the leading pioneers of modernism. The idea was then radical and critical, opposing other rising architectural styles such as Art Deco and Beaux Art movement."⁷



Gabirro, Bruno. Lisboa 2011 Técnica Mista s/papel, "Pombos I" "Pombos II"

The most controversial aspect of the modern movement was, and remains, its rejection of tradition. Some historians see the evolution of Modern architecture as a social matter, closely tied to the project of Modernity and thus the Enlightenment. The Modern style developed, in their opinion, as a result of social and political revolutions. Modernist architecture has been more widely accepted as an appropriate residential style in Europe, where the populace is generally more exposed to culture and art than much of the world. This level of education imparts a tendency to accept new ideas while preserving their rich heritage, which is evidenced in the mix of new and old architecture, both intentional and unintentional, that one sees in many major European cities today⁸.

⁵ Crouch, Christopher. 2000. "Modernism in Art Design and Architecture", New York: St. Martins Press.

⁶ Childs, Peter. Modernism (Routledge, 2000). ISBN 0415196477. p. 17.

⁷ Yang Yang, Lee. In www.yangsquare.com

⁸ Spier, Steven, and Martin Tschanz. Swiss Made. New York: Princeton Architectural Press, 2003. pg. 90.

Understanding the concept of modernism in architecture, the opposing of traditional styles would be greatly enforced through Walter Gropius and his Bauhaus perception. However, in contemporary society there is ample evidence that function follows form, for without an understanding of form, we cannot derive function. Even so, there are some cases when form and function are one. So it can be argued that such criticisms don't hold much water in a genre that has always reinvented itself, borrowing and remixing until the question of authenticity is at best a slippery one.

Reacting to the unprecedented violence and destruction of World War I, they searched for ways to create a better world through art and design. Therefore the world in which we live was largely created by Modernism, during the interwar years of 1914 to 1939, many architects, designers, and artists passionately committed themselves to the ideas which we now call Modernism.

We have retrogressed. We have betrayed their efforts.

Maybe today's architecture is a loosely-used term applied to an array of concepts and attitudes that reject prior definitions of aesthetics and question these same aesthetics in general.

PEDRO INOCK BAPTISTA RODRIGUES

Termina o curso de Arquitectura pela ULL-FAA (Universidade Lusíada de Lisboa - Faculdade de Arquitectura e Artes) em 2008, tornando-se membro efectivo da ordem dos arquitectos no ano de 2010. Frequenta o curso de design pelo IADE em 2002 e no mesmo ano, curso de Desenho e ilustração na AR.Co, torna-se membro efectivo da LT em 2003/4 e finalmente, entra para o curso Pintura na Faculdade de Belas Artes da Universidade de Lisboa em 2010.

Efectua estágio na Jlcg Arquitectos (João Luís Carrilho da Graça), seguindo-se um período de colaborações com vários ateliers e arquitectos em projectos e concursos públicos nacionais e internacionais, prosseguindo como arquitecto independente até ao ano de 2012 em que abre o seu próprio atelier. Integra como fundador e membro activo a colectiva Phantom Division (ArchDpt) cujo trabalho assenta na vertente crítica, conceptual e experimental da arquitectura, bem como a análise social, histórica e plástica da cidade, conferindo espaço ao debate aberto sobre o estudo e desenvolvimento formal da prática e do fenómeno em arquitectura.