

Architectural policy of Postmodernism

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Abstract

The interest of Fredric Jameson in architecture was what led him to consider his concept of postmodernism, that is, that through the architectural debates of the postwar period saw an aesthetic break was responding both an aesthetic tradition as well as appealing to a new form of productive and relational practices. Urban transformations since the 1950s marked a paradigm in Western culture in the aesthetic, political and existential understanding and methodologically architecture works as a starting point for an exploration of those historical situations and psychosocial settings in a historic situation you begin to emancipate modern, paradoxically, it has begun to become traditional. Therefore, what is proposed here is, under the guidance of a philosophical analysis of the architectural and urban productions, first, make the leap from modernism to postmodernism, meaning that a break with the modern and traditional aesthetic forms, and so then show the passage of modernism to postmodernism, as a ontohistórica situation. In this sense, it has to be considered the proposal of David Harvey, who argues that postmodernism research should have an approach in which it is no longer understood only as a set of ideas, but primarily as a specific historical condition. This epistemological shift is what will enable a conceptual leap epistemological aesthetic of postmodernism postmodernism, an ontological condition to a historical, socio-political implications specific condition and individuals.

Postmodern, capitalism, aesthetics, politics, city

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From Modernism to Postmodernism

Jacques Rancière believes that the notion of aesthetic modernity only covers and does not provide any concept about a particular regime of the arts, ie, "a specific type of link between modes of production works or practices, and ways of conceptualizing a and other "and that, therefore, this categorization would be misleading to deepen the nascent artistic complex configuration. He proposed that at the notion of modernity that tends to find a meaning in a temporary constituted by the co-presence of heterogeneous temporalities, the term aesthetic regime of the arts would be more appropriate to refer to that to which it appeals as modernity. So, this French attributed to two forms the confusion that has been given to use the notion of modernity: 1) to identify modernity with the autonomy of art and a "mimetic" revolution that allows the conquest of pure form, which "The sheer power of art to explore its own powers specific medium" states. The paradigm of this revolution would be, well, the postulation of aesthetic autonomy. 2) On the "modernitarismo" which is "identifying ways of aesthetic regime of the arts with forms of accomplishing a task or a destiny of modernity", where "what is valued is then the determination art as a form of self-training and life. "

Fredric Jameson believes that modernism, understood aesthetically, emerges as an art of opposition against a society governed by a middle class that considers scandalous and offensive to his "good taste" and "common sense." It is a challenge to the principles of reality and representation nominated by that kind since the late nineteenth century and early twentieth century.

Jürgen Habermas, for his part, argues that what is called "modern" in the first instance is defined as a rebellion against tradition.

This German modernism begins with the work of Baudelaire, it unfolds with the avant-garde movements and reaches its peak in Dadaism and Surrealism, and decays with movements.

The characteristic that Habermas in this period is "a changed consciousness of time" occurs, in which the indefinite future and the exaltation of this are the expressions of this new time consciousness strongly marked by new economic and social dynamics (for example, rural-urban migration processes, changes in the modes of existence determined by new production processes and business models, the emergence of new forms of social and political power structure, the telecommunicative media acceleration in history, discontinuity and conventions in everyday life). The consciousness of the vanguard time, says Habermas, historical memory replaced by a dizzying present moved forward. However, this awareness cannot be considered ahistorical. Rather it is a criticism of the false normativity of objectifying historicism. Modernism manifests as a rebel against everything that aims to standardize, an attitude that Habermas calls "posthistoricista".

The modern project is shaping up as a tote for their attempt to cover, classify and control the entire existential field under a rationalist logic. However, in the eyes of the twentieth century it would be shown as a "false optimism", either by the huge gap between knowledge and society through the expertise of knowing and doing, as well as by totalitarianism and rationality (ideological and instrumental). Meanwhile, in the arts to great lengths to deny precisely culture, museums and art galleries, projects and academic totalizing discourses be taken.

This denial, although already postulated in the nineteenth century as a criticism of modernism versus traditional aesthetic canons, was radicalized in the following when precisely these modern critics and rebels are appropriate in the academic areas as the "new classics" which, for Jameson influences the emergence of postmodernism.

From the perspective of Rancière, postmodernism is the process of overturning given apply to the failure of aesthetic autonomy as a new paradigm of artistic revolution, where what happens is that the orthodox theory Lessing building is ruined: the arts mix, comes the end of functionalism and return to the curve, ornament, figuration and significance through the use of which three-dimensional shapes, it is clear, they had been superseded by the two-dimensional form from early modernity - mixtures of genres, times and music systems, bringing the teleological model of modernity becomes untenable.

However, it believes that postmodernism is only one way to name the time when artists and thinkers become aware about what modernism was "a desperate attempt to establish a" proper art "hooking a simple teleology of evolution and historical rupture. " Postmodernism would be only a temporary cut cash or the actual end of a historical period, but their drills, crossbreeding and hybridization is rather a question of freedom or autonomy that attributed the modernist principle to art: "Postmodernism has then become the great dirge of the unrepresentable / intractable / irredeemable, which denounces the madness of the modern idea of a self-emancipation of man's humanity and its inevitable and interminable finishing in the death camps. "

However, for Habermas would not be possible to speak of the postmodern, while the spirit is critical to the established order in the modern, well that for him the material and social conditions remain subordinate to the imperative of a large systemic order. Modernity would thus be an unfinished project, still under development. But for others, such as Jameson and Harvey, yes you have to differentiate between modernism and postmodernism, not only as divergent aesthetic trends that are synthesized in the modernism-postmodernism pair, because for them the modernization process leading to a post-industrial situation producer- and not only goods but also services and "immaterial labor": financial-capitalism in the second half of the twentieth century fundamentally transform the forms and practices of life, not just the aesthetic and ideological trends, because when loaded altered attitudes towards work, consumption, relations and situation in the world, a corresponding ontological status to something that no longer meet fully the concept of modernity. This is a debtor position of what Henri Lefebvre proposed a Marxian side openly about the changes in social reality from modifying production practices. In this new spirit of postindustrial epoch and financial capitalism, Lefebvre noted the involvement of space and its transformation under the new political-economic logic, where the real estate and construction come to the fore through the conversion of movable space, so that the space acquires an exchange value, it is subject to supply and demand and enters the speculative financial logic. Hence the architectural and urban postwar issue for making sensible to have as much importance in understanding the postmodern, as it reflects the ways of being of an era and a specific historical situation and differentiable.

The postmodern city

During the nineteenth century it came an urban transformation that matched the modern discourse, as it is oriented towards progress and the spirit of rationality, from which the city dweller landscape was transformed, as with "open wide avenues, the demolition of the old quarters, crowded around a religious center, industrial development and commercial turn the city into a space devoured (humans and goods). " The new industrial processes that brings the modern project in the cities become centers of production and commercial centers, and from this trend, transmute both urban aesthetics as its logic. Modern cities stand as artificial paradises and landscapes factory chimney smoke, iron and glass passages with paved roads and consumer oriented, as shown by the poetic paintings of Baudelaire: A Paris whose new social practices have become the city in a warehouse for products of the new industries.

In developed societies of the twentieth century, the increasingly explicit separation between society and culture reflects cover-economic causes of subordinating the many areas of life, thus changing forms of social relatedness, their practices and their ontological understanding. The proponents of social modernization, which Habermas called "conservatives", believe "hedonism, lack of social identification, lack of obedience, narcissism, the withdrawal of status and competition for success" that characterize the pathos of the second half of the twentieth century, are a consequence of the cultural sphere. This is the concealment of the economic causes underlying this pathos to be taking root and instituting as a new ethos. What began as a project of critical aesthetic modernism, it is being constituted into ways of being that not only respond to artistic and aesthetic trends, but also new forms of social and economic relatedness.

In this sense, it would already be talking not of a postmodernism or a postmodernist trend, but rather a postmodern situation: a historical-ontological condition specific.

Postmodernism in the urban area emerges from the rubble of a Europe devastated by war, "a culture that has collapsed or rather, the remains of a strong culture that has collapsed." The devastation caused by the conflicts of World War II and the political, social and economic problems that European countries faced were the opportunity to implement a program that would allow the return of peace, security and prosperity, all under the principles in these countries, which are just the ideals of capitalism and democracy they were supported. For this reason, "the politics of the war, to remain democratic and capitalist, had to respond to the problems of full employment, to decent housing, social security and welfare, and create a broad base of opportunities for building a better future. " It was a project of reconstruction and renovation of the social and urban fabric, almost like a revival of the old project of nineteenth-century urban modernization, as it resorted to methods of mass production and industrial construction and in series, with metal and glass structures, such as in baudelairianos Parisian landscapes.

Urban transformation and reorganization of the second half of the twentieth century was in a sense a continuation of the project of modernity, while expressed in principle a draft urban modeling based on social goals, a teleology model progressive modernity. The purpose of this project was no return to the conditions of poverty and unemployment that had been expressed during the first half of the century, and also was to remedy the gaping wound caused by armed conflicts.

Within this reconstructive framework it can comprise, for example, that Britain, after the Second War, Boost Development Projects planned new cities under the supervision of the State, in order to eliminate slums and mend the urban and social fabric. From the construction of houses, schools, hospitals, etc. European reconstruction is significant and unique, it is payable by any program that advocates for the welfare state.

But Europe would not be the only undertake a radical transformation of their space according to changing times and new practices. United States also boosted its version of reconstruction, not from the devastation and developed by state policy as Europe, but from a desire to claim supremacy over the world where also involved private capital, although subsidized by the government, and whose investments were intended for road construction and infrastructure projects nationwide that make economic flow of the country more efficient. The characteristic of American reconstruction is that it was directed strongly out of the cities, driving the growth of the suburban reorientation towards what naturally and road infrastructure. Inland, the cities would be subject to drastic cleaning programs: elimination of slums, demolition of old buildings to make way for new buildings, reorganization and renovation of roads and rehabilitation of old buildings for new uses in line with economic approaches and sociocultural of the times.

One of the primary tasks of postwar projects was precisely reactivate the economy. The building not only made possible a reorganization of the social fabric, but also generated jobs and capital investment, but in new forms of production and relationship. Lefebvre notes that when capitalism spreads and the space agency, produces new sectors such as the leisure, culture, art and urbanization.

Thus, the space "becomes part of the overall inequality of the sectors, the growth of the economic situation."

The programs of both European and American reconstruction in the second half of the twentieth century in a close relationship with the economic system they drive. Jameson explains it this way: "What has happened is that aesthetic production today has become integrated into commodity production in general." The architecture as the foundation of building space and exceeded its goal of mere aesthetic creation. The valuation of land and property yielded rents which, coupled with cost reduction in construction, both in the use of materials and production processes, it became a viable project and according to the purpose of the system and capitalist era project. Production of architectural space thus ceases to be merely cosmetic and turns to the capitalist economic sphere, making their productions in a commodity market. Therefore, Jameson believes that architecture is the closest art to the economy because, through municipal concessions and real estate values, sticking with it an almost immediate connection: no wonder, therefore, to find the extraordinary flowering of postmodern architecture supported by the patronage of multinational companies, whose expansion and development is strictly contemporaneous with it.

The practice of architecture as a production space that creates the material expression of the rising multi and transnational capitalist power. Corporate appropriate it and use it to erect monuments to their phallic power. Harvey exemplifies this trend with the buildings of the Chicago Tribune and the Rockefeller Center, the rear Trump Tower or AT & T building by architect Philip Johnson. When the architecture is flexible and coupled to the specificities of each of the different clients make a break with the modernist guideline.

Architecture no longer responds to a large unitary project to a homogeneous urban aesthetic, or planning based on a modernist and teleological as in the nineteenth century and as the draft European reconstruction model. Architecture now has to deal with a plurality of groups of customers seeking different and custom shapes. And not a general logic of urban solutions is promoted, but the construction is geared towards the goals and needs of the market. This is what Harvey called as free market populism: appeal to diversity, difference and architectural asymmetry, which is opposed to globalization, homogenization and consistency in the modern urban project was held. It is a free market populism because anyone who can pay, you can build custom-designed cathedral.

Populism is a fundamental characteristic of postmodernism that sets new paradigms, since "some key boundaries or separations, particularly the erosion of the old distinction between high culture and so-called mass or popular culture are blurred." Populism is the artistic appeal to the new system produces massively, as can be seen in the pop art. In this way, the postmodern break with the meta-story modern totalitarian and one-dimensional, directed his criticism against all established dominant form of modernism conquered by academia, foundations, museums; and finally attacks the great speeches of history, advocating diversity, difference, the micro-stories, the plurality of stories and imbalance, the latter closely linked to the novel mathematical models, such as chaos theory and the theory game, including asymmetric and unbalanced models that show a reality and not orderly stable and controllable, but full of variables and contingencies.

Thus, urban development since the second half of the twentieth century appears as a collage, a discontinuity and significant simultaneous linear multiplicities and discrediting the totalizing discourse of modernity and aesthetic avant-resementando signs of the city, relations and productive practices. Postmodernism produces absolute, ie, self-sufficient artificial paradises, unrelated to anything around or tending to a large urban project her. His manifestation points to a bid of difference. Many of these postmodern projects have been created ex nihilo. Eugenia Popeangă Chelaru mentioned on these absolute urban models the project in the city of Brasilia, which is built in and from scratch. Another example could be found in the city of Las Vegas, in the middle of the desert. These buildings are not maintained or an order or consistency with their surroundings and are governed by the eclectic postmodernist trend. The traditional symbols of the modern city, intended to be functional and rational, the elements serving as points of reference and guidance for everyone who travels, has no place in the postmodern city, since its shape is that of a collage, reflecting the democratization of taste in which popular participation occurs in the definition of cultural values, whose logic is mixing and recycling to create new aesthetic and cultural meanings that no longer are subject to a cultural elite or a unitary representation of the world.

The discursive diversity in the postmodern city operates can reach embarrass even the inhabitants, which would face the task to decipher and deconstruct the collage of meanings to navigate between the multiplicity of signs and symbols that mutate constantly. The postmodern spatial trend operates in an intertextuality that opposes the meta-narrative of previous totalitarian systems and manifests itself as a criticism of his great stories.

The symbolic multiplicity is an invective aimed at minimizing the authority of cultural producers and calls for an opening of the stylistic plurality and difference. Therefore, Harvey says that the postmodern city becomes a space both eclectic as internationalism, because when the aesthetic and production practices are accompanied by migratory processes, "produces a plethora of 'small' Italys, Havanas, Tokios, Koreas, Kingstons and Karachis and Chinese neighborhoods, barrios, neighborhoods Arab, Turkish areas, etc. "

However, postmodern commitment to the democratization of cultural values leads to a problem: "by minimizing the authority of the cultural producer, opportunities for popular participation and democratic ways of defining cultural values are created, but the price of some inconsistency or - What's more problematic-vulnerability to manipulation by the mass market, "which would be responsible, then, to produce mere fragments, components or raw materials that consumers would take care only to mix and recombine to your personal taste. What you get, then, are just pieces of different significances and unrelated, or what is the same, a break in the chain and significant instability in the speeches: schizophrenia, from conception of Lacan. Both Harvey and Jameson schizophrenia would be the characteristic of the mental disposition of postmodernism. The break in the chain precludes significant temporary unification of the present with the past and the future, throwing all experience a perpetual now that is updated constantly, but detached from time references. Jameson wrote that

The schizophrenic experience is an experience of significant isolates, disconnected, discontinuous that cannot join in a coherent sequence. Thus, the schizophrenic does not know personal identity in the sense that we give you, as our sense of identity depends on our sense of the persistence of the "I" over time.

As with the subjects, postmodern cities are erected also schizophrenic, like amalgam of symbols and signs arbitrary and anarchic, with labyrinthine constructions in which interior and exterior blend, remains of experiences, historical references, styles of the past and traditionalism popular, and new values and technologies that constantly transformed, updated and give new meaning to a new awareness of movement, as Jameson notes on escalators Bonaventura Hotel in Los Angeles, or even with the mass of cars and other means of urban transport that alter the understanding of movement, time and space. The interiors of the buildings out of postmodernist temporality and make time in a perpetual present in which even the day-night distinction operates more. This can be seen, for example, in the dynamics of large malls and casinos of Las Vegas: no windows, no clocks, always lit artificially simulating a daytime eternity that encourages the production of desire and consumption. Here one cannot speak of an alienation of individuals in the Marxist sense of the term, as this would imply continuity and absorption in a great project and a meta-narrative. On the contrary, in the postmodernism, the fragmented and schizophrenic character is conscious: they know that everything is a fiction, a simulation, a show that mixed indiscriminately on the big stage of the city, to the extent that even some cities built actually about fantasy, as it would be Disneyland.

Eclecticism in its internationalist trend and show their fictional simulations conceal the real city through the construction and reconstruction of images, dramas and customs that do not belong in it and push it to a dissociation from its proper place. Jameson, in this respect, is a cover dissociation and postmodern fascination with reflex surfaces, which is observable in the Bonaventura Hotel reflective glasses and many other buildings that continue this trend.

These glasses repel "out the city" and dissociate surrounding the building, covering its structure -for it is impossible to appreciate from outside- and distorting the reality around them. In this sense, Jameson says, "we are offered the spectacle of a city transformed in his own image through the glass window through which we observe."

Economic Policy postmodernism

The new postmodern urban settings and streams that feed find a co-determination in the psychosocial field. Since late 1960, it manifests in individuals

The experience of time and space has changed, has disappeared confidence in the association between scientific and moral judgments, aesthetics has triumphed over ethics as a fundamental concern in the social and intellectual level, images dominate narratives, transience and the fragmentation take precedence over eternal truths and unified policies, and explanations have shifted the scope of material and economic-political foundations to a consideration of cultural practices and autonomous policies.

While this kind of "displacement" as Harvey believes, are not new historically, the context in which it takes place is completely new. With the arrival of the politics of spectacle and the financial economy (that which "is actually based on the production of fictitious capital" and that the flow produces drills capital; what he calls Harvey as "casino economy"), became the whole urban culture that affected eventually the social sphere by generating "a completely new culture, yuppie, his garb of urban recycling, attention to the symbolic capital, fashion, design and quality urban life".

However, along with this, the counterpart of this model also showed: misery, poverty and debt. Still, the cunning of the system managed to convert these poor conditions in lucrative goods "feed mill cultural producers", for example, to convert the misery in a scenic picture for the television and film industries, losing thereby its ethical significance, which is precisely the concern of Harvey, that aesthetic gets over ethics. The image is repeated n times reaches the point of losing its meaning and "when" are used to poverty and homelessness status for aesthetic pleasure, "then certainly has been relegated ethics aesthetics, giving rise to the bitter harvest of charismatic political and ideological extremism."

Postmodernism, understood as an aesthetic phenomenon, becomes historically determinable at the time in which the existential conditions of the subjects are transformed, when new configurations spatial and temporal relations redefine subjects with the real conditions of their existence and in turn, affects the configuration of the factuality. This historic opening condition cannot be apprehended as simplistically as proposed in its box Hassan schematic differences between modernism and postmodernism. The essential feature that underlies the new spatial and temporal settings, and could be an indicator of traffic aesthetic trend, as is postmodernism, a new historical condition, postmodernism is a constant flow and oscillating between what is advocated by the draft neoconservative modernization in the high Western societies, as is emphasized by Habermas, and new and varied ways in which social subjects they operate and interact, from the new labor forms occurred for postindustrial economic model to the organization social policy and the crowds (Hardt and Negri).

In other words, the phenomenon of postmodernism would be "an oscillation between centralization and decentralization, between authority and deconstruction, between hierarchy and anarchy, between permanence and flexibility, including the specific division of labor and social ". The common denominator that allows linking and jitter, between modernism and postmodernism is the economic system that sustains: capitalism, but in his post-industrial version, which is the financial capitalism. Postmodern fluctuation can only be understood by considering the economic system not as a thing, stable and static, but a dynamic process of production and reproduction of social life globally. Considering the analysis of postmodernism in this fluctuating sense, "net categorical division between modernism and postmodernism disappears to be replaced by an examination of the flow of internal relations within capitalism as a whole", implying further analyze the field of life that has been absorbed by the global system, thus following the approach of Hardt and Negri, it will find permeate throughout the sociocultural fabric, which allows the production of subjectivity and the constitution of both thinkers have called the earthly city: a city in which production technologies and codetermine new ontological realities.

Thus, the analysis of postmodernism as a historical condition must be directed, first, to the structural conditions and materials that make it possible.

Moreover, it is also historically constitutive of postmodernism which, after the opening of the difference arising multiple subjectivities that begin to manifest and from its uniqueness, either to assert its identity, as the struggles of the African-American community, feminists, homosexuals and other subjectivities that until then had remained in absolute marginalization, or to show their dissatisfaction with a system that gives precedence to its global dominance by war, oppression and domination, as in the liberation movements occurred in colonized nations and students, intellectuals, pacifist and ecological movements against the war and the model that sustains and drives. That is, all those movements characterized by the fact of appropriating the city space as the place from which his criticism orchestra, their struggle and the construction of new subjectivities. The city on the condition of postmodernity is not only as the material manifestation of a political-economic system, but also as the place to flourish movements who oppose him, who criticize, revealing its contradictions and in this movement, changes.

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