

THE INTERNATIONAL JOURNAL OF SCIENCE & TECHNOLEDGE

Analysis Aesthetics of Architecture Modern

Wasilah

Lecturer, Department of Architecture, Universitas Islam Negeri Alauddin Makassar, South Sulawesi, Indonesia

Abstract:

Aesthetic problems (some posts also called beauty) appear in the works of art, such as visual art, movement/dance, including architecture. Aesthetics (beauty) can be identified by two (2) characteristics, namely emotional and intellectual. Aims of this paper discussed the notion of aesthetics first, then the concept of modern architecture. Because of modern design to that of the function, form and structure and construction, then briefly even this had to be discussed.

Keywords: *Aesthetics, beauty, art, design, and architecture, modern architecture, function, form and structure, and construction.*

1. Introduction

In writing this, we have faced with the second definition, which is "aesthetic" and "modern architecture." definition of aesthetics: many found the definition of aesthetics, but it seems with each other about the same or at least not fundamentally different (in principle). Beakley and chilton define the aesthetic as patterns of art, show good taste, beautiful, into aesthetics, so tied to the activities or appreciation of beauty.

Various philosophers connect aesthetics as the beauty of the values associated with beauty. Aesthetics had to attributed to the concept or idea of beauty. It would be useful for many people throughout life and especially for designers and engineers if someone can find scientific or mathematical formulas that spread about beauty and its application in industry.

Final values can apply to new designs, and all observers agree that the new model will also lovely (try to see the figures 1 and 2).



Figure 1: Values of Aesthetics

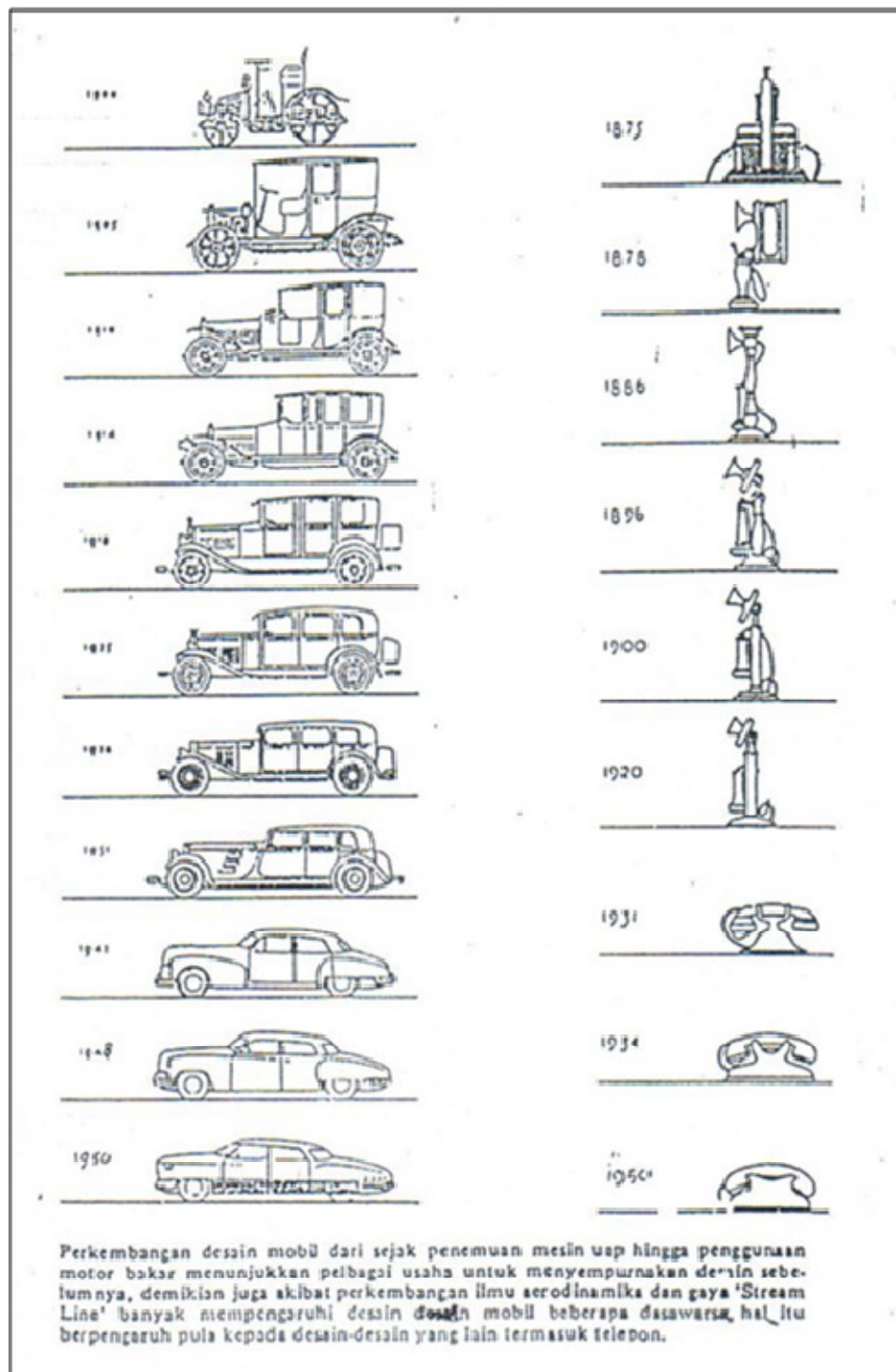


Figure 2: The Development of the Design, from Years

Of course a few terms as well as instructions that will guide us whether something is acceptable aesthetically. And here the differences began to emerge. If they agree that something is beautiful, their reaction seemed to come from a different intensity. So for engineers, designers or artists, problems in aesthetics and beauty is not the same as the problem in mathematics that has just one answer that can not deny. (note also the figures 3 and 4).

The beauty of having two (2) the meaning of which can be recognized: the emotional and intellectual. The first, related to the personality of the observer or the creator, the day in which he lives and the environment. This quality connects beauty with emotions and feelings. Its influence is considered mainly through an intuitive process. And a subjective quality, which strongly influenced by the social and cultural background of a person. For this reason, the sense of beauty rejects scientific analysis. The second quality of the beauty, the intelligence (intellectual), somewhat less subjective, because it involves a person's mental ability to understand clearly and thoroughly than the design. The beauty aspect gives people the ability to appreciate anything rationally.

2. Aesthetics in Modern Architecture

Generally, in the art, beauty is the ultimate goal, in contrast to the industrial arts where beauty may be only part of the overall meaning. It does not matter what the field is working on, whether an architect or a potter, they should think about the practical requirements desired by a house or pot.

It seems like this has been done by all the artists and designers, for the "first time" that the beauty always integrated with a variety of other interests.

That's why we back up for a while, but in earnest, that the nature of a thing better reflected in its final form, rather than its original form.

Airy and liver as well as some other considerations, we must recognize that the architecture is the best example in which the unity of usefulness and beauty is still visible. Considerations of them include:

- understanding the aesthetic of architectural objects will always depend on the practical significance.
- to be a work of art that is pure and perfect, the object must designed so that it will directly encourage the viewer to look at it aesthetically.
- if developed for the purpose of aesthetic life, objects that are worth wearing will show two levels of beauty: the first concerns the appearance, form, sensation, lines and colors, and the second goal speaks in the last.

Often we find that the first glance, the new look of a building, a beautiful but we eventually will discover that far from it.

Which became the basis of a style or style in architecture is the principle, to which louis sullivan trigger dictum that "form should follow function." from an aesthetic standpoint, this means that the modern architectural beauty of the flowering let perceived as benefits (utility), as well as how radically the beauty of any home appliances, say for example a bowl or spoon.

How does the public benefit may be the basis of aesthetics, has also been known to us. And when people think of style/pattern earlier, where the functional beauty usually appear, as in gothic art, the details of the shape and the overall impression is more important is not associated with a function, but broadly in line and space. People appreciate exactly how this principle occurs when utilized literary, and how unique offer provided to the artistic life of a building.

On the other hand, it must still say that automatically functional principles may result in an imperfect beauty. What people will always distinguish between the artistic expression is the expressiveness of the media.

In other industrial art and architecture, this has been achieved in part through the ornaments and partly through the good order of the shape of space, both of which are free of the relative benefits, and is famous only for beauty.

They must be in line with the functions, such as rhyme and meaning in literature, but did not need them at all is contrary to the spirit of art.

The second principle, meaningful use of new materials, in a simple user measure. This research means that the concrete and steel and so on, it will not help only as a "buffer," which for some traditional forms to hide their function, but should be brought clearly into the open to reveal and embody a more aesthetic purpose. (figure 3 and figure 4).

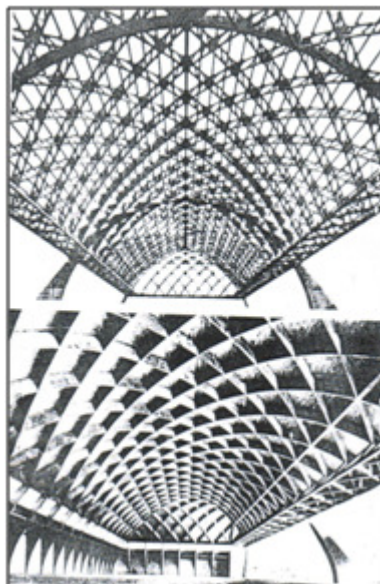


Figure 3: The Roof Structure "Lamella" Aesthetic

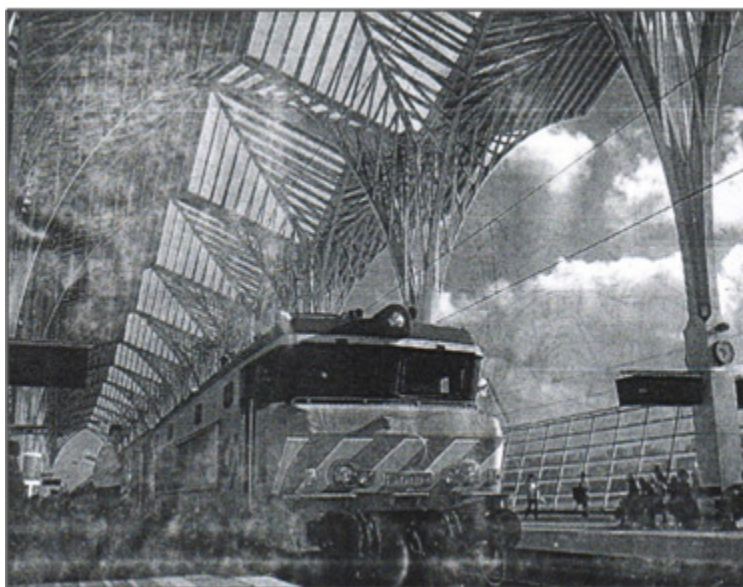


Figure 4: The Roof Structure "Palm" Aesthetic in Oriente Lisbon, Spain

3. Methodology

However, it might always remember that both have different goals because the desire to create a more attractive could be limiting of working principles.

To make it work, the use of the form must be firm, not only the practical purpose of the building but also should include the quality of color, texture, and dynamism of human material. In other words, that form must follow the quality before, as well as function.

This principle is promising, the contents aesthetically richer than would be provided by a rigid interpretation of functionality and is an artistic reality by the fundamental and expressiveness of materials.

The only reason to make it clear, without a doubt, is to balance the symptoms refuse not to wear modern materials were deemed incapable of showing themselves.

The third principle that the fabric of space inside (interior) should emphasize to align with the wall. It can also interpret as a major conclusion functionality requests, for the fulfillment of the purpose of the design of the house in general. We stayed in the house and not outside it.

Moreover, we know that the aesthetic point of view the purest, the volume many walls, although this different kind of expressiveness. But from a practical standpoint may be harmonious. (see figures5 and 11).

In assessing the importance of this principle, it must view from the angle of the wearer: if its use causes a failure in the exterior appearance, the shrinkage in the overall aesthetic and ugliness of the building will follow.



Figure 5 : The Design of an Interior of the Restaurant: With a Nation-Shaped Columns, Highly Aesthetic



Figure 6: Interior Design with Columns and Beams Are Bare, But Was Given the Attractive and Aesthetically

The fourth principle, the latter always echoed with the realization that the house or building must be integrated harmoniously into the landscape data yard. There are still many designs are completed "without a garden" and not "with a beautiful garden."

This principle is not new and has widely implemented at a time when time ago.

A "chalet" switzerland would not be unthinkable without a garden or yard, as an american house designed advanced.

The parsnip protest or omission of this fact did not have any real reason. Often considered that this principle is characteristic of traditional architecture, making it less feasible appointed to the modern stage. Another reason is more acceptable is the limitation of material. Or because of new possibilities in the use of glass materials. Glass has always been considered as the only material capable of carrying out of the house into the atmosphere of the room. But when understood more deeply, will be even more amazing is that the actual glass tends to make the house a portion of the yard, thus destroying the insulating properties in works of art, and combines the beauty of the house with nature, provides the architecture that the status of the link between the quality days end, where the art of landscaping (landscaping) is the best example.

And the law of compensation is emphasized here, as elsewhere in the reality of values, to obtain freedom and vastness of nature, the pleasure and the separation buffer obliterate the interior, one can cover the outside world rather than bring them in (to the house).

Finally, modern architecture is characterized by lines and volumes that are simple, do not break, no matter whether it is vertical as in skyscrapers or horizontally as in the so-called "prairie houses" or ranch style. Results aesthetic sense perhaps, faithfully interpreted as a hymn sublime expressive of human civilization, on the one hand, the ideals that do not recognize the mercy of progress exemplified by modern cities, and on the contrary, the tranquility and the outpouring of contents careful about the land and the house, lived, as never before, as drugs to fight the clutter and chaos of contemporary life.

In some cases, perhaps, all the volumes and the lines are so simple of modern works, creating the impression that even dull and rigid, demanding through colors, various colors, and types of furniture in the home (interior) and a beautiful garden attract outside back.

Although all of the conditions to enrich the principles above are met, people might not deny that modern architecture has created an outcome thorough about aesthetics, the new (a new total aesthetic effect): the realization of a perfect through the form of a range of luxury, whether in the home of the most pure, the magnificent house of a millionaire or factory - a perfect expression of the adjustments to the physical environment. (see photos 12 and 13).

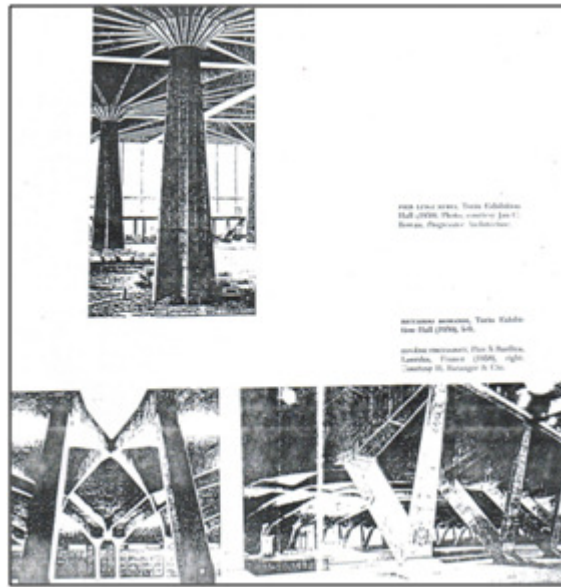


Figure 7: Columns and Beams that Blend Harmoniously



Figure 8: One Example of the Aesthetics of the Roof

4. Innovation--eternal theme

First of all, we know that there is no right thinking method without innovation. People's right thinking way is the root of epistemology; one's cognitive idea may result in an erroneous opinion or judgment. Therefore, correct observation and acute intuitivism are relevant to right decision-making.

Thinking innovation as well as art renewal is critical in order to update the idea and content in the development of historical and national art. We certainly understand that art has transmutation, but this does not mean "complete copying." We should reject the dross and assimilate the essence; otherwise we may turn a blind eye to the excellent and essential part, and decline our ability of observation, get into a hobble of cognition and ideation, and retard the development of folk graphics etc.

Second, folk graphics need innovation from history, art station and value. Different folk graphics has different art value, and that belongs to art category. Although in various forms and styles, there has been a common form of folk graphics. They belong to the world of art, having the close internal relationship with each other. It's just like the variety of trees in a virgin forest. It is impossible for this forest to exist with simplex species; there must be a mutually supportive ecosystem with a great member of species in it.

Thus, folk graphics needs a healthy art ecosystem as harmonious as biorhythm. Moreover, folk graphics is the most original art, and it requires a healthy condition. This original technique not only provides most important art gene to modern art but also preserves unchanged cultural gene, because the variety art gene includes the motive for the art creativity. Folk graphics has been facing with existing hardware and software condition whether in original human time or late time. As long as these two conditions are both propitious to folk graphics development there has a living space for it. Otherwise, it will fade away. It is impossible for distinct species to recover;

However, folk graphics could spread by different forms to pass down the art spirit continually. Folk graphics innovation is like the protection of species, which needs to protect the condition and prevent it from aberrance with the changing circumstance.

Finally, we should protect folk graphics as an immaterial civilization heritage, not only protect itself but also exploit and making use of it. By using the original element, language, and forms, can we serve today's material and spirit civilization? In other words, we should always take protection measures to exploit and utilize folk graphics. For art, traditional folk graphics has a rich connotation and unusual art forms, which provide opportunities in art design, bringing prosperity in art and business. Design elements, including dots, lines, and sides, graphic representation of art techniques and form can bring unprecedented elicitation to create art. Folk graphics is an art deep rooted in civilization, which can provide uninterrupted nutrition to modern art and design. Artists can imbibe the food endlessly so as to expand their art-road. Three Spanish master artists Picasso, Matisse and Dalí of the 20th century enjoyed folk art graphics, and their art successes were ascribed to the nutrition of folk graphics.

Folk graphics innovation can release high energy and can reveal the internal evolution rule and art principle essentially. In other words, folk graphics development is an upward spiral other than vertical rise. If the innovation that can stop the folk graphics from disappearing, or else it would lose its inspiring power, and we would lose this resplendent art form. People are always pursuing innovation, making folk graphics prosperous in the twinkling world of art by exploring its arcanum, studying its art spirit and reverting its original appearance. That is just the course of beauty exploration.

5. Conclusion

That aesthetics in modern architecture, in contrast to what we find in forms of other artwork. In the works of fine arts, such as painting, sculpture and the like, the aesthetic value can use as a final destination. But in the works of industrial art, including architecture, should be attributed to the benefits, uses, or its value in use. So that his thinking will become more complicated because it must also involve an interest-requested another.

Lodging in modern architecture mentioned at least four principles that must be met:

1. Aesthetics in modern design let perceived as the flowering of a benefit or usefulness. It is considered to be in line with Louis Sullivan's dictum that "form should follow function" (form follows function).
2. Use strong new materials, in a more modest size. Concrete and steel are no longer considered just a buffer material, as the framework that enabled the creation of forms, but must be demonstrated goals more aesthetically pleasing.
3. That the fabric of space inside (interior design) should be emphasized to align with the walls and the room's shape. And must meet the goal of designing the house in general, because we stay indoors and not outdoors.
4. That the house or building, it must be incorporated harmoniously into the landscape or yard. Various reasons or new discoveries let not the reason to separate them, but instead to further integrate. The more so when we remember the ideas voiced by aggressively lately, with so-called environmentally friendly architecture.

6. References

- i. Beakley, George C., 1974, *Design serving the needs of man*, Macmillan Publishing Co. Inc., New York.
- ii. Hamlin, Talbot, 1953, *Architecture through the ages*, G. P. Putnam's Son, New York.
- iii. Jencks, Charles, 1982, *Modern Movements in Architecture*, Ringwood, Vol. Australia: Penguin Books Ltd.
- iv. Munro, Thomas, 1969, *The Arts and Their Interrelations*, New York, The Press of the Western Reserve University.
- v. Parker, De Witt H., 1946, *The Principles of Aesthetics*, Second Edition, Appleton – Century Crafts, Inc., New York.
- vi. Sachari, Agus, 1987, *Seni, Desain, Teknologi: Konflik dan Harmoni*, Bandung, Penerbit Nova