

**Tishk International University
Engineering Faculty
Architecture Department**



..... ARCH 523/BARCHITECTURAL PHILOSOPHY.....

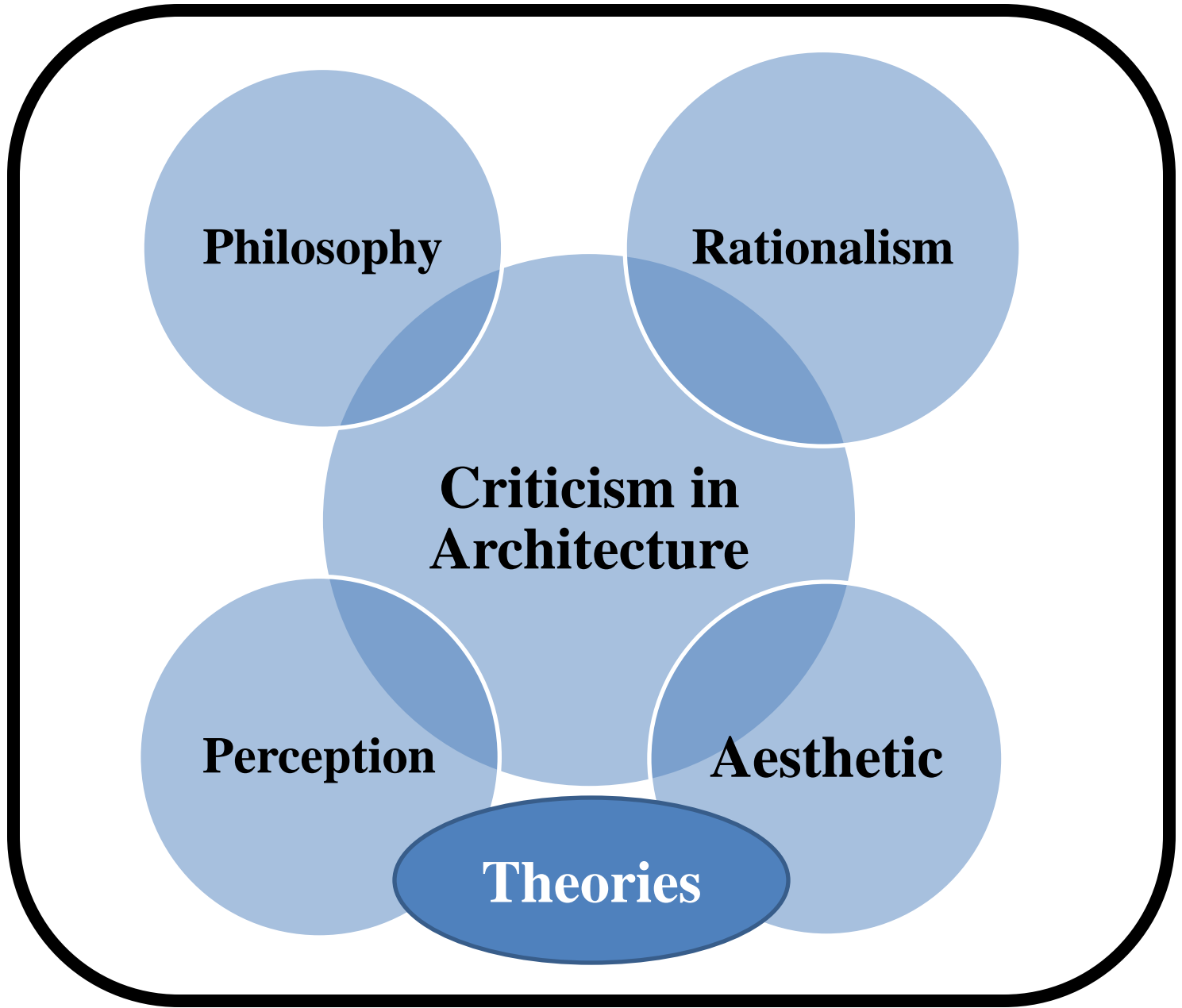
TOPIC: Conceptual Problems and critique (2)

Grade 5- Spring Semester 2023-2024

Instructor: Dr. Omar Abdulwahhab

Ph.D. of Architecture

Week 2&3



Philosophy

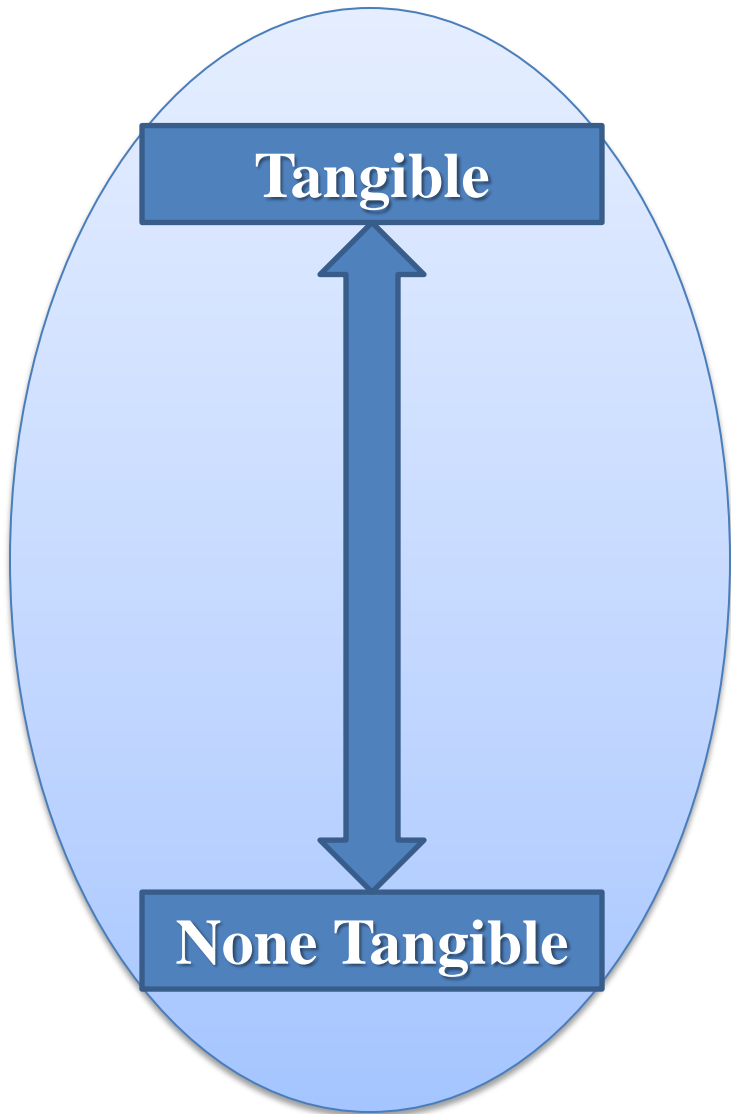
Rationalism

**Criticism in
Architecture**

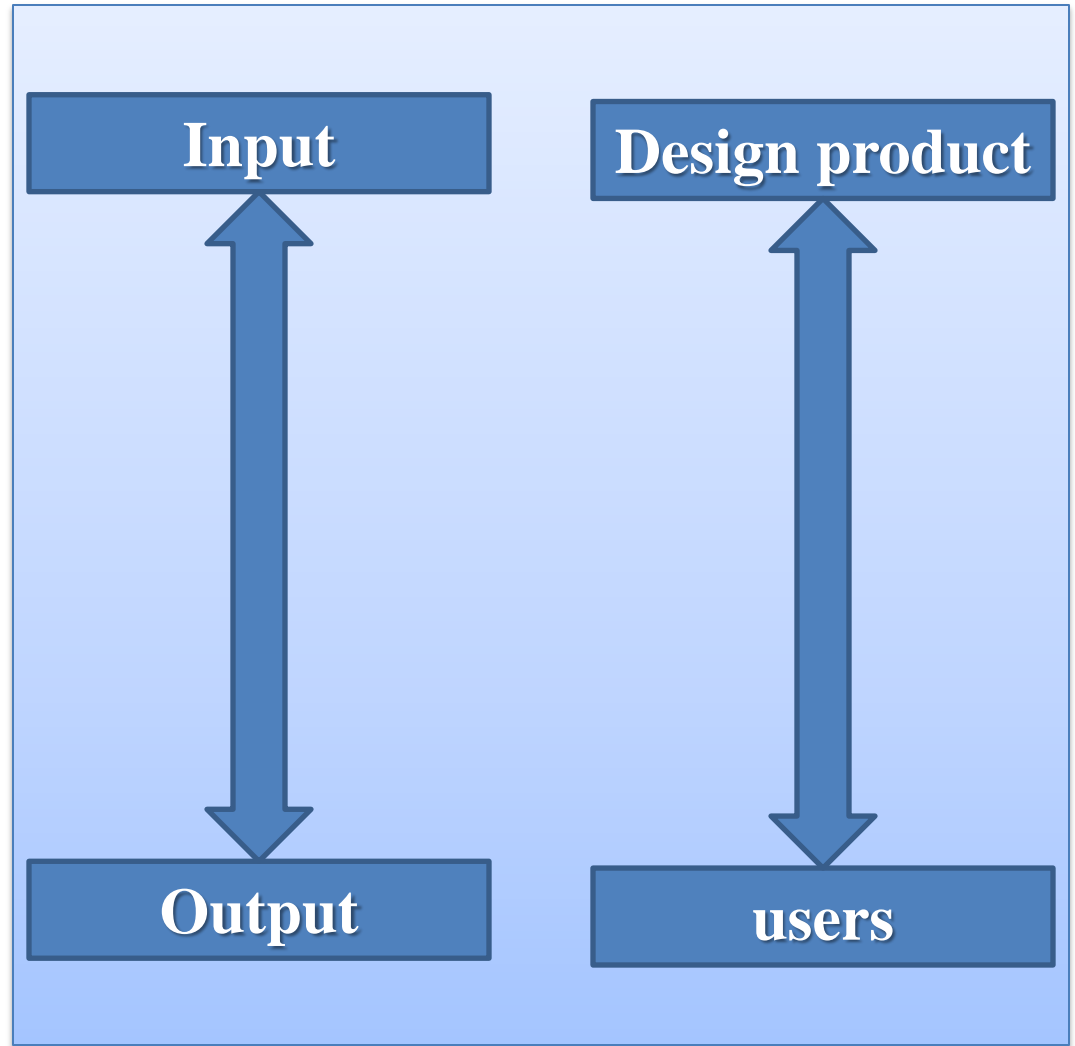
Perception

Aesthetic

Theories



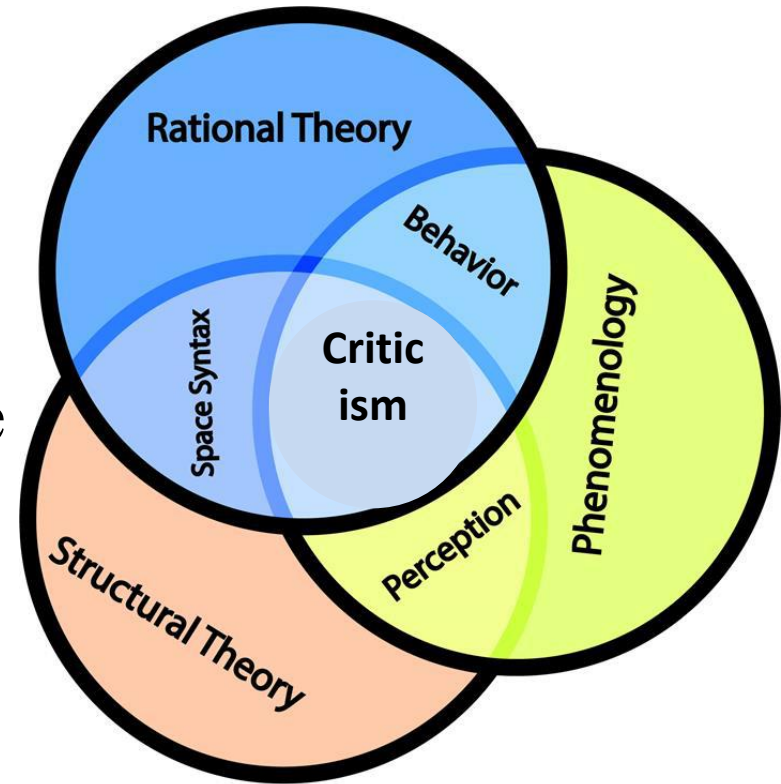
**Designer role
(Input)**



Criticism role

Critique Definition

- Critique is a method of disciplined,
- Systematic study of a written or oral discourse.
- Critique is fault finding and negative judgment.
- Based on philosophy and theorizers.
- Involve value recognition.
- Methodical practice of doubt.
- Modern critique has been influenced by the enlightenment discourse.

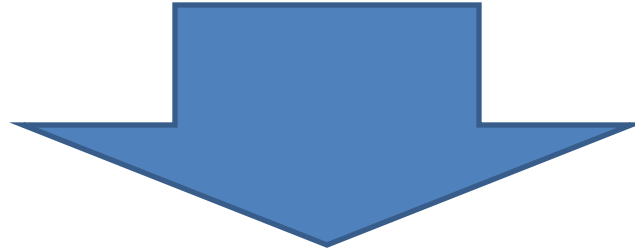


The relationship between architectural practice, Critique , and criticism:

The relationship between architectural practice, Critique , and criticism:

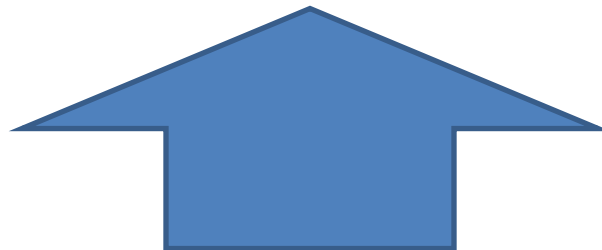
- What is **architectural practice**: A trend that generally aims to solve the problems of reality. While design work is a vision to solve the problems of reality. (Visions that have not been tested or validated). Architectural practice: It is a tool used to solve real-life problems according to a special vision.
- **Architectural criticism** brings us closer to the results of the test instead of waiting for decades to find out the validity of the design vision. Thus, it helps in not repeating the mistake by representing an examination, but indirectly, of the effectiveness of the tools that are adopted in solving the problems of reality. What practice fails is revealed by criticism.

..... So! criticism addresses the effectiveness of Critique in revealing the effectiveness of practice to solve the problems of reality.



In short,

the three parties (practice, Critique , and criticism) are tools that are sequential in their structure and share a general goal, which is to achieve effective solutions to the problems of reality. The first tool (practice) is the closest to the field of reality, and the third is (criticism), which is the farthest from reality and closest to the field of knowledge.



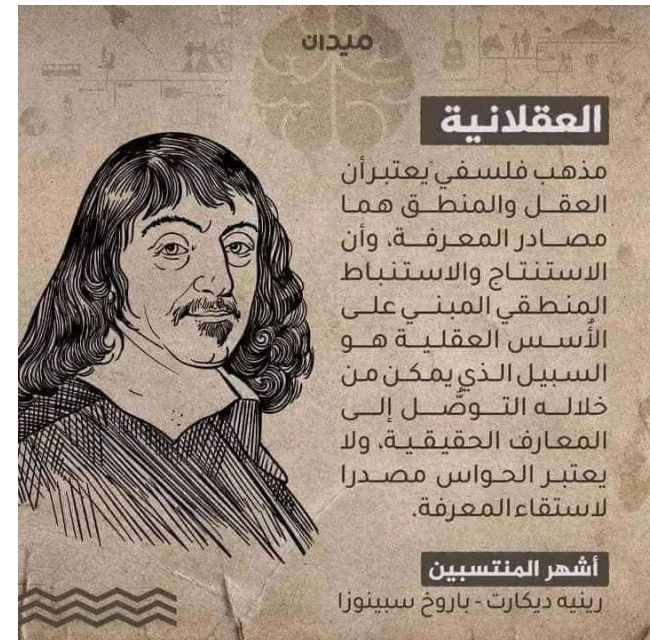
Most Common Philosophical Theories

Rationality

A philosophical doctrine that considers reason and logic to be the sources of knowledge, and that logical deduction and concluded based on rational foundations is the path through which true knowledge can be reached, and does not consider the senses as a source for obtaining knowledge.

Most famous pioneer

Rene Descartes - Baruch Spinoza



Most Common Philosophical Theories

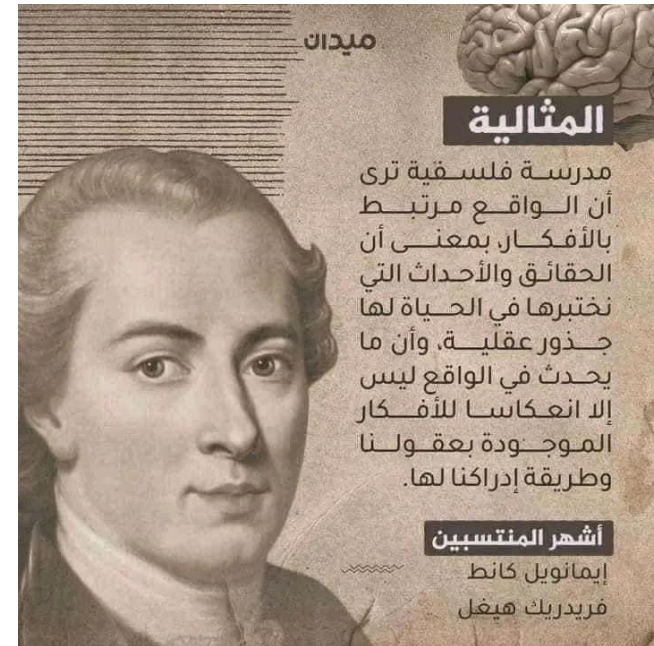
Idealism

A philosophical school that believes that reality is linked to ideas, meaning that the facts and events that we experience in life have mental roots, and that what happens in reality is nothing but a reflection of the ideas that exist in our minds and the way we perceive them. .

Most famous pioneer

Immanuel Kant

Friedrich Hegel



Most Common Philosophical Theories

Experimental

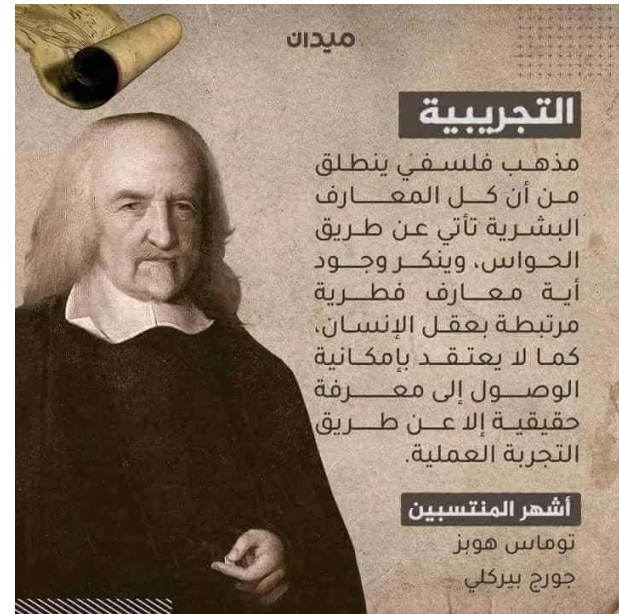
A philosophical doctrine based on the belief that all human knowledge comes through... The senses, and he denies the existence of any innate knowledge linked to the human mind, and he does not believe that it is possible to reach true knowledge except through

Practical experience.

Most famous pioneer

Thomas Hobbes

George Berkeley



Most Common Philosophical Theories

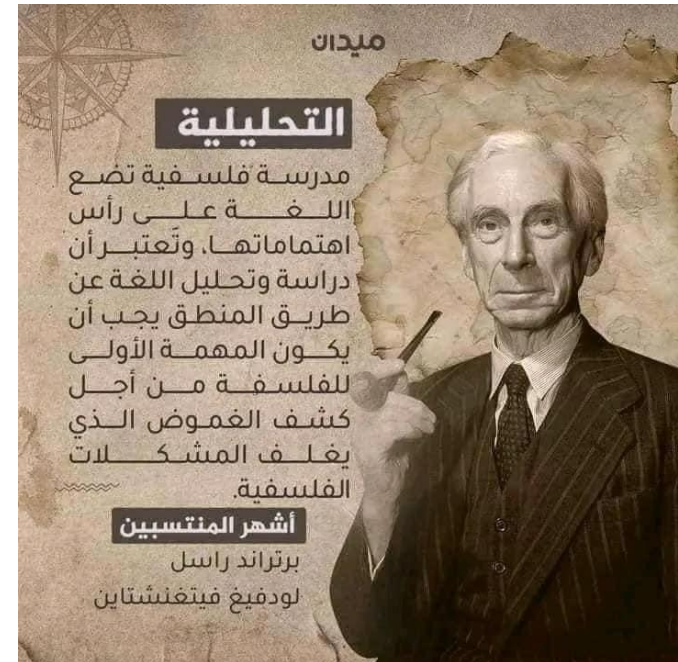
Analytical

A philosophical school that places language at the top of its concerns, and considers that studying and analyzing language through logic should be the first task of philosophy in order to uncover the ambiguity that envelops philosophical problems.

Most famous pioneer

Bertrand Russell

Ludwig Wittgenstein



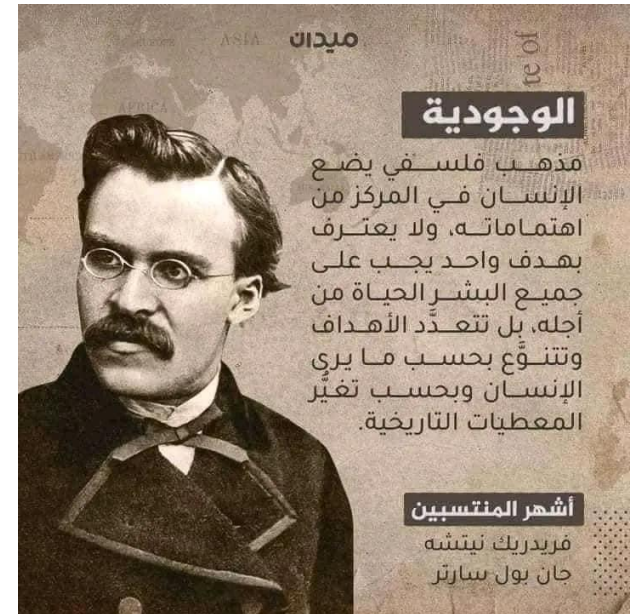
Most Common Philosophical Theories

Existentialism

A philosophical doctrine that places man at the center of his concerns, and does not recognize a single goal for which all human beings must live. Rather, the goals are many and varied according to what the person sees and according to changing historical data.

Most famous pioneer

Friedrich Nietzsche Jean-Paul Sartre



Most Common Philosophical Theories

Nihilism

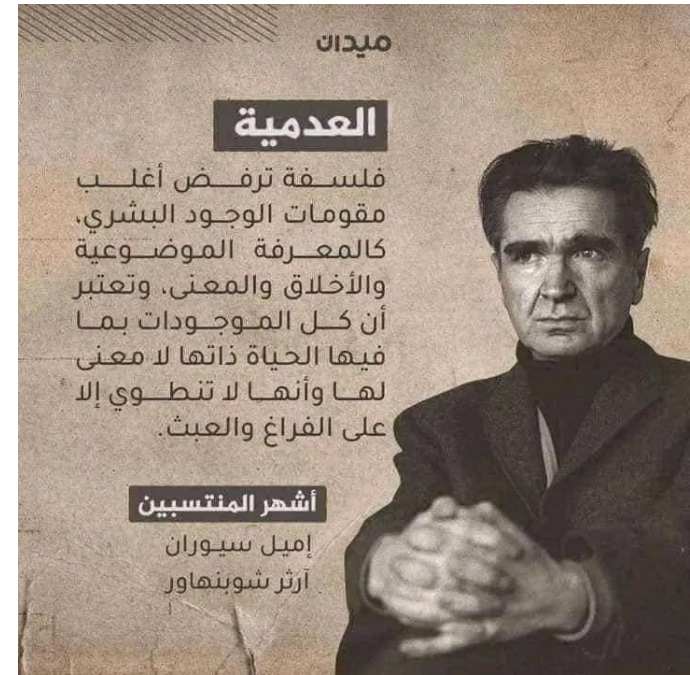
A philosophy that rejects most of the components of human existence, such as objective knowledge, morality, and meaning, and considers that all existence, including life itself, has no meaning and that it only involves...

On emptiness and futility.

Most famous pioneer

Emile Cioran

Arthur Schopenhauer



Perception Theory

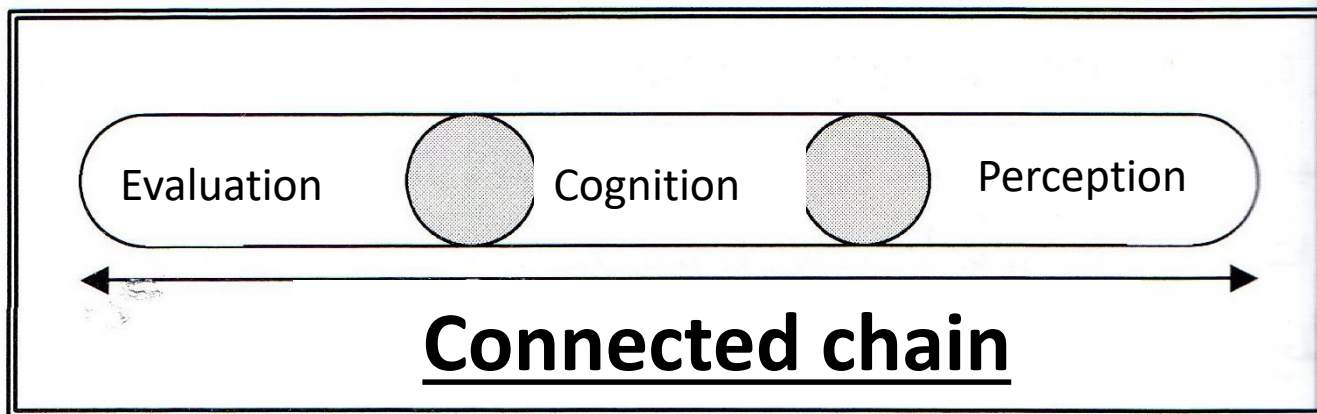
According to (Rapoprt)

-1(Perception) →

-2(Cognition)

-3(Evaluation)

- ❖ الشكل والخلفية (Figure & Ground)
- ❖ تكوين الوحدة المتناسقة (Unit Formation)
- ❖ الثبات (Constancy)
- ❖ الشدة (Intensity)
- ❖ التكرار (Repetition)
- ❖ الألفة والحدائثة (Familiarity & Novelty)
- ❖ درجة تعقيد المنبه (Stimulus & Complexity)



Perception

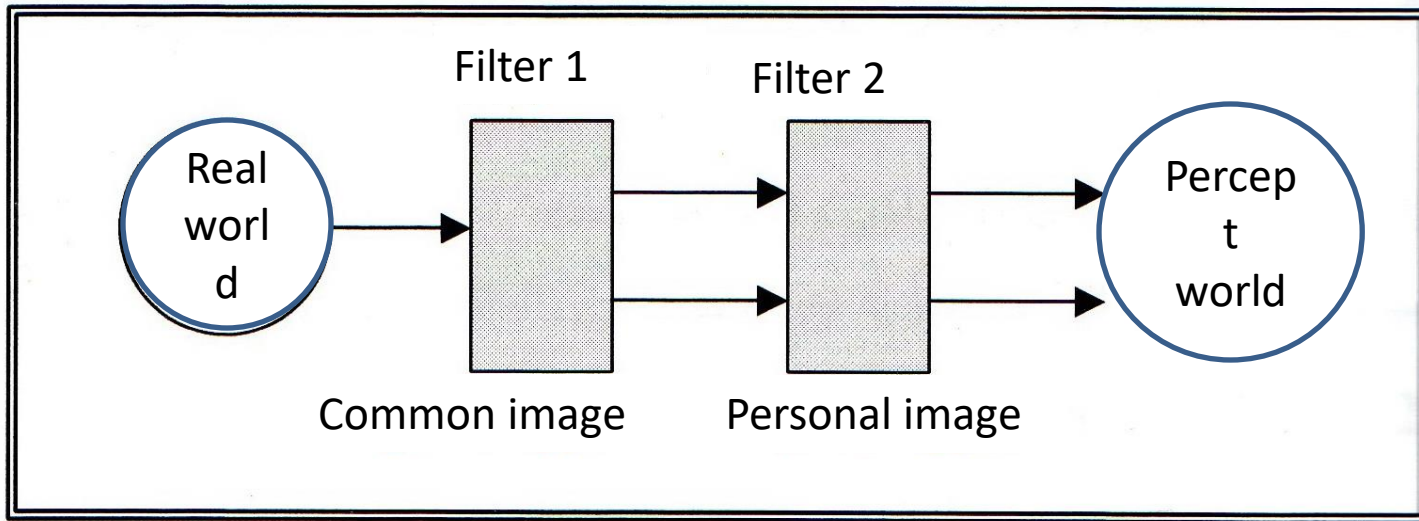
According to (Rapoprt)

-1(Perception)

-2(Cognition)

-3(Evaluation)

- 1- التعلم والتذكر (Learning and Memory)
- 2- التصنيف والتعميم (Categorizing and Generalization)
- 3- المخططات الذهنية (Schemata)
- 3- المعاني (Meaning)



Varieties of criticism (Schools)

- 1 Aesthetic criticism
- 2 Logical criticism
- 3 Factual criticism
- 4 Positive criticism
- 5 Negative criticism
- 6 Constructive criticism
- 7 Destructive criticism
- 8 Practical criticism
- 9 Theoretical criticism
- 10 Public and private criticism

- 11 Moral criticism
- 12 Scientific criticism
- 13 Religious criticism
- 14 Scholarly criticism
- 15 Critical criticism
- 16 Radical and revolutionary criticism
- 17 Conservative criticism
- 18 Liberal criticism
- 19 Speculative criticism
- 20 Foolish criticism
- 21 Professional criticism
- 22 Self-criticism

Varieties of criticism

1 Aesthetic criticism

Aesthetic criticism is a part of aesthetics concerned with critically judging beauty and ugliness, tastefulness and tastelessness, style and fashion, meaning and quality of design—and issues of human sentiment and affect (the evoking of pleasure and pain, likes and dislikes). Most parts of human life have an aesthetic dimension, which means there is plenty potential for criticism. Often architecture criticism is considered the highest form of aesthetic criticism, because architecture combines art, science and technology to build a pleasing home environment, a "living space" that people must inhabit everyday, more or less permanently.

An aesthetic critic however **does not** simply **say "it's beautiful" or "it's ugly."** Instead, the aim is to explain the meaning of a work of art, why something is beautiful or ugly, or how the meaning of a design should be interpreted, the stronger and weaker sides of a cultural object, etc. For this purpose, aesthetic critics have a toolkit of criteria they can use in their commentary. These criteria include such things as:

Varieties of criticism

1 - Aesthetic criticism principles

- The motive behind creative activity
- Total context within which creative activity occurred
- Techniques or physical forces used to create the aesthetic effect
- Values, sentiments, interests, needs or ideals that a phenomenon communicates
- Relationship of an object of criticism to associated objects, themes, traditions, or genres
- Interaction between observer and observed, and the overall effect
- Function the object of the criticism fulfills

Varieties of criticism

2 - Logical criticism

In a logical criticism, an objection is raised about an idea, argument, action or situation on the ground that it does not make rational sense (there is something wrong with it because it is illogical, it does not follow, or it violates basic conventions of meaning).

- Is being assumed or inferred improperly, without reasonable ground
- Is internally inconsistent or self-contradictory in a way that makes it impossible to maintain all its content at once (because it would affirm and negate the same thing)
- Has implications or effects that are contrary to itself, or negate itself
- Has effects contrary to its own purpose or intent, or contrary to the purpose or intent of someone concerned with it involves a language that superficially makes sense, but defies logic when examined closely

Conceptual Problems and critique

□ In design the whole conceptual argument is related to the dialectical critique between the metaphysic and metaphor.

□ The entire discussion between you and your supervisor in the design section is related to the debate between the metaphysic and metaphor,

□ Between the concept of the project, the metaphysic in your mind, and how you express and manifest, the appearance of your concept, which is a metaphor.



How to develop concept ??

Critiques of modern architecture movement

□ **Form follow function (functionalism); in favor of simplicity; and a rejection of ornament and complexity.**

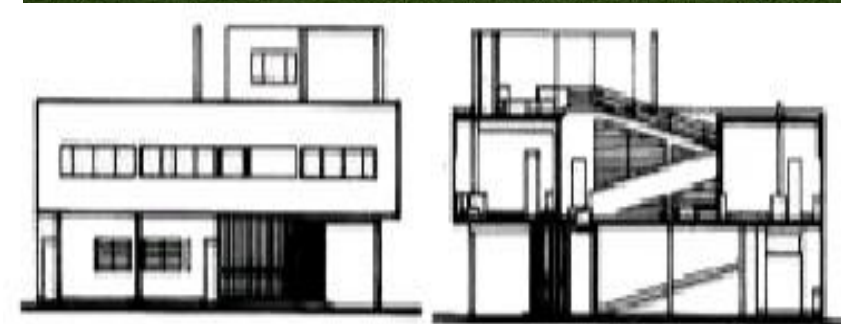
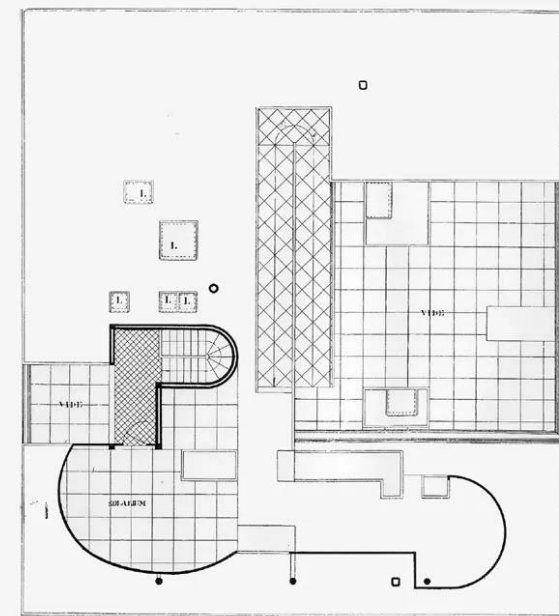
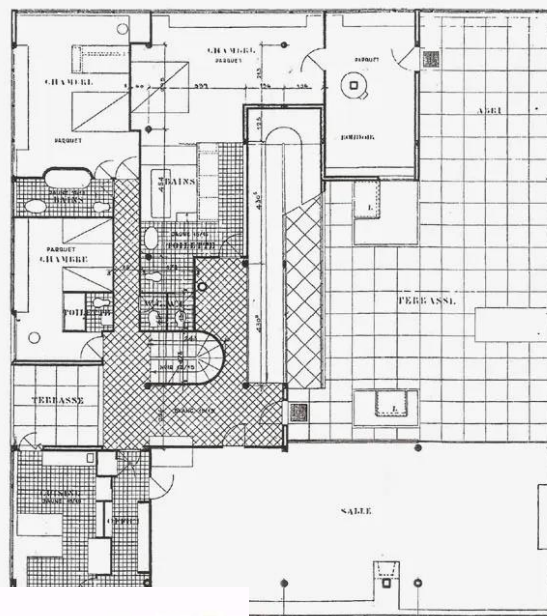
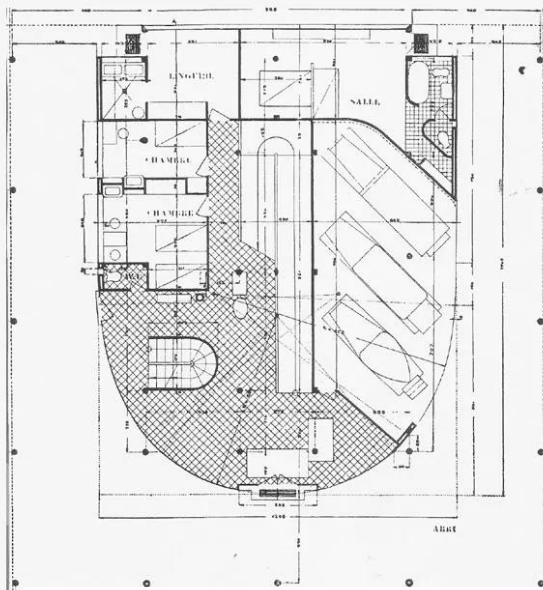
□ **Modern architecture failed to be credible because it did not communicate effectively with its users.**

□ **Modern Architectural problems is an issue of language and history**

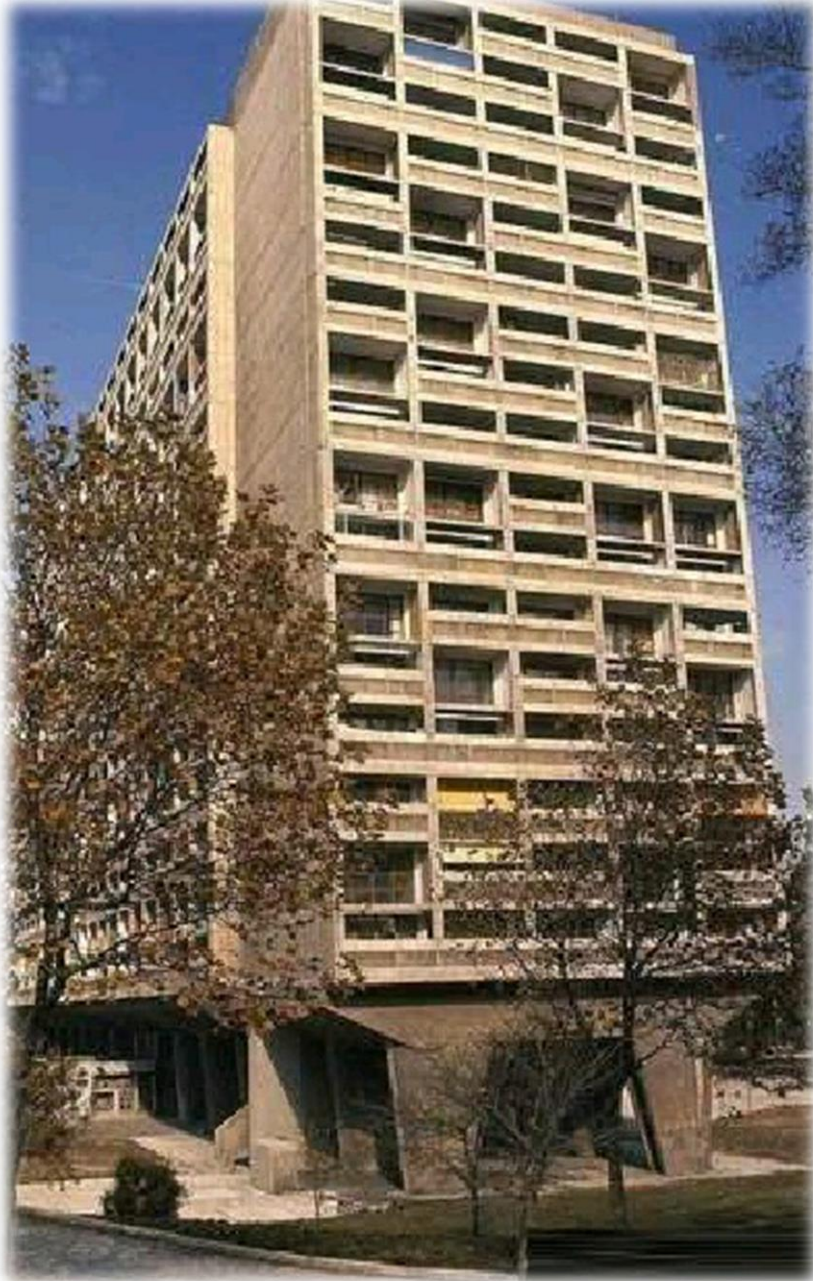
□ **Philosophers see a kind of similarity between Philosophy and Architecture**



Le Corbusier-Villa Savoya



Le Corbusier-Villa Savoya
Three dimensions:
1-physical (concrete)
2-objective (5 principles)
3-Form (Cube)



1-Pillars: The ground floor turns into a square and a place for movement

2- The roof of the balcony: The traditional roof consisting of two roofs does not exist and is transformed into a place that can be accessed using the sun.

3-Free plan: There is no restriction in forming the architectural plan

4- Strip window

5-Free interface



Residential units in Marseille by architect Le Corbusier

Modern Architecture is Died

□ Modernists believe in impressive narratives, worldwide truths that are applicable to everyone.

□ Modernist architects felt that clean, organized buildings would result in clean, organized inhabitants and they felt that intelligently planned space would encourage healthy behavior.

□ Modern architecture lost its communication with people
□ By contrast, post modernists self consciously deconstruct modernists' classified system, in favor of pluralism, duality and complexity.



The imploded of Pruitt-Igoe proje

The Critique Of Modern Architecture

- The glass and steel box has become the single most used form in Modern Architecture, and it signifies throughout the world office building.
- Modern architecture is identical in terms of form.
- it is designed around one out of a few basic values using a limited number of materials and right angles.



The Critique Of Modern Architecture

□ In contrast, post modernist metaphor is

characterized by double coding, the inclusion

of **messages** to be understood by the buildings ' users and inhabitants and a separate set of messages to be understood by other professional architects.

□ Often, post modern double coding is ironic.

□ The metaphor in architecture is a process that the designer performs within the design process to evoke a specific reference.



The Critique Of Modern Architecture

□ For example, AT&T Building in New York City looks both like a traditional glass and steel skyscraper and at the same time like the crest of an old clock.

□ It is double coded. Its facade is left right reversible, includes a lot of 90 angles, its ground level includes pillars, and there s a simple capital in the top horizontal row of windows.



The Critique Of Modern Architecture

□ By reflecting and distorting many of the other modernist buildings in its vicinity, this building does not have a problem blending in.

□ AT&T Building's pink granite covering provides an ironic greeting break from the dull colours of its repetitive neighbours.

□ The building also includes the broken Chippendale pediment, a second capital on top of the modernist one, which not only breaks the modernist flat roof code but also ironically suggests an old clock, certainly the biggest one in the city.



The Critique Of Modern Architecture

□ Big Ben in London for example,, it is unquestionably ironic that a building should take the form of a clock. Its double coding is ironic.



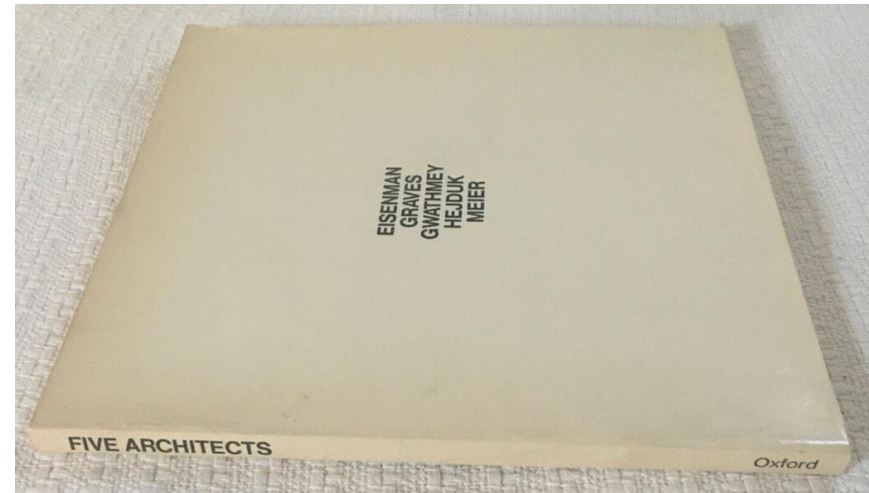
The Critique Of Modern Architecture

International Architects

In 1972, architecture students received a book called **Five Architects**, with the early works of five New York architects, who discovered different ways of progressing from a common starting point: rational architecture.

Le Corbusier's Rationalism In the 1920s, five architects collected the work of a group of American architects (also called the New York Five) consisting of Peter Eisenman, Michael Graves, Charles Gwathmey, and John Hejduk and Richard Meier.

Their work together first appeared at the Museum of Modern Art in New York, in an exhibition organized by Arthur Drexler in 1967. With a combined formal proposal with a new rational aspect, they sought to restore the pure forms of modern architecture, as a more important reference to the work of Le Corbusier during the 1920s and 1930s.



The Critique Of Modern Architecture

International Architects

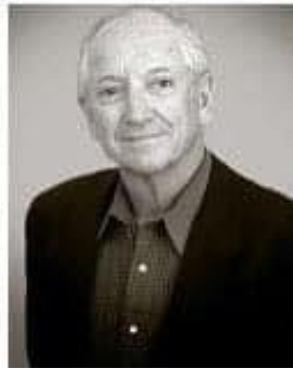
Today only Einsmann and Meyer are still active, both architects belonging to the so-called star system of architecture, or in other words, transformed into multinational project companies, the latter more so than the former.



MEIER



GWATHMEY



GRAVES



EISENMAN



HEJDUK



The Critique Of Modern Architecture

Local Architects

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MIDDLE EAST ARCHITECT

NEWS, DATA, ANALYSIS AND STRATEGIC INSIGHTS FOR ARCHITECTS IN THE GCC



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MEA sits down with Hisham Munir,
the father of Iraqi modernist architecture

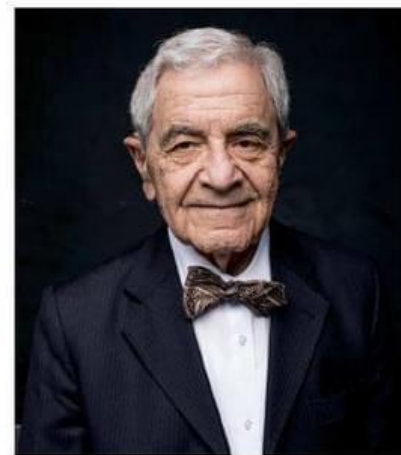
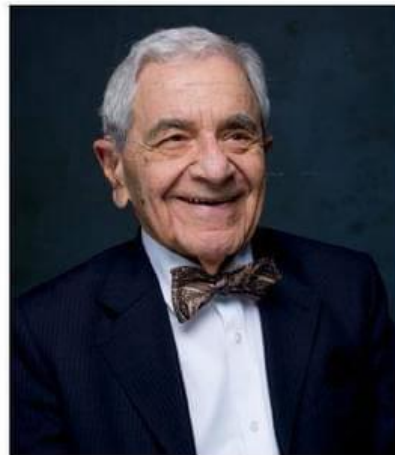
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Hisham Munir

A pioneer of modernism in Iraq, the distinguished academic and architect looks back on a lifetime of landmark projects

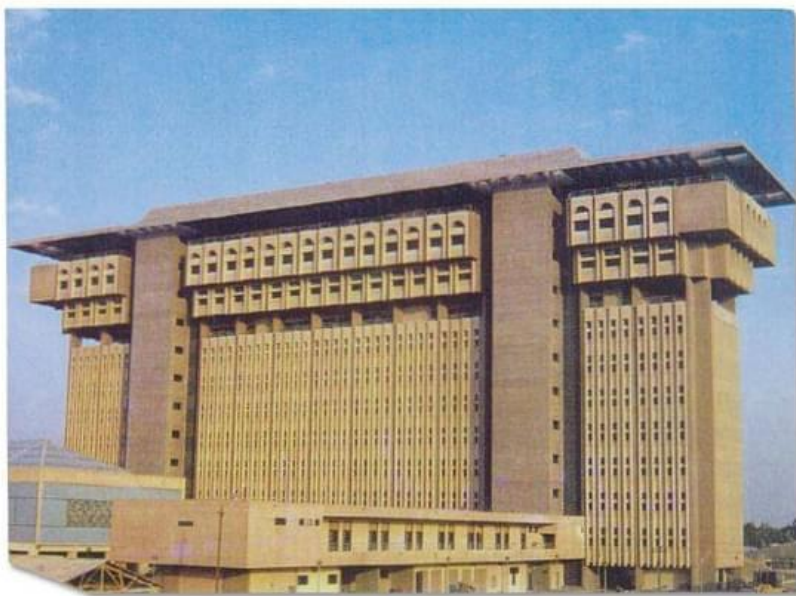
Born to an influential family in February of 1930 in Khudhar Al Yas, Baghdad, Iraqi architect and academic Hisham Munir has long been considered a leader of modernist architecture in Iraq. With more than 100 buildings developed during a 41-year career – cut short by the constantly changing political environment in Iraq that began to culminate in the late 1990s – Munir contributed to the development of his home country through both the built environment and academia.

“One day, when my brother and I were swimming next to our house, we found two bricks and on them, we noticed strange signs, or symbols.

We took the bricks to my father, who told us that they were likely brought from Babylon some time ago, as people used to bring brick from there to finish their houses,” said Munir, as he recalled his first spark of interest in architecture.

“The director of the archaeological museum at that time confirmed the story. But 30 years later, when I was asked to work on a monument, I contacted people in the archaeology department again. I mentioned the bricks, but someone from the department told me that I had the wrong story. He said the real story was that there was an old Babylonian village and they had started to build a bridge, but they couldn’t finish it.”

Inspired by his surroundings to become an



architect, as well as Islamic architecture, in particular its inherent response to and consideration of climate control, Munir often looked to the past for inspiration and to the present for technological solutions.

Graduating from the University of Texas in 1953 and the University of South California in 1956, his early engagement with mid-century American architects and methodology greatly influenced his architectural approach and his future collaborations, both of which reflected the period's advantageous environment for Iraqi architects.

Iraq was going through a period of creative prosperity, despite the frequent changes in leadership. As the country moved from kingdom to regime, renowned international archi-

↑
The Directorate
General of Police
headquarters
building

→
Iraqi Reinsur-
ance Company
complex

↑
Opening pages:
the Baghdad
Chamber of
Commerce, and
Munir today

itects were commissioned for large projects. Le Corbusier built the Baghdad Gymnasium while Frank Lloyd Wright masterplanned a district of Baghdad. And though he rejected the invitation due to his political beliefs, Oscar Niemeyer was asked to be part of a planning board in the 1950s, arranged by King Faisal II. Iraqi architects, too, were returning from their studies abroad and becoming power houses in their own right – this included Munir, as well as his contemporaries like Rifat Chadirji and Qahtan Al-Madfa'i.

After returning to Iraq in 1957, Munir would go on to establish Iraq's first architecture department at the University of Baghdad with fellow Iraqi architects Mohamed Makiya and Abdullah Ihsan Kamel in 1959.

"At the time, I thought Abdullah was the best. The quality and design of his work... He studied in the UK like Makiya, but he continued at Harvard where he studied city planning," said Munir. "When we formed the department, he was already teaching in the civic engineering department about relational architecture. And when I was doing my post-graduate degree, I was invited to be an assistant teacher, so I had some experi-





ence. I was the more academic one, I think, of the three of us."

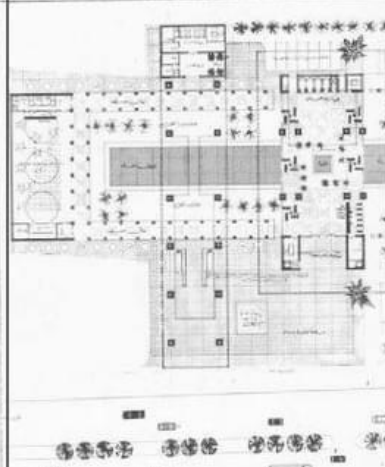
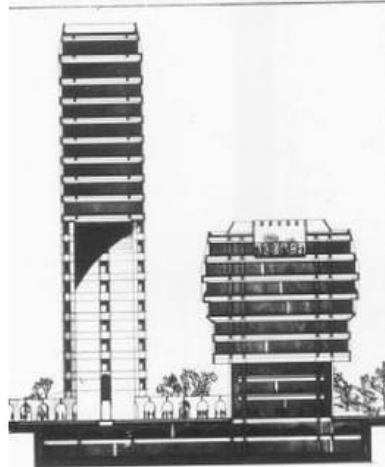
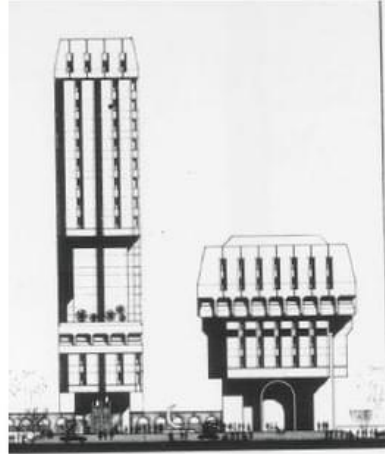
Before he was assigned to develop the architecture department, Munir had established his company in Baghdad in 1957. Called Hisham Munir and Associates, it grew rapidly and won many of the design competitions it entered. Munir's early projects include the Mosul General Hospital, the Iraqi Engineers' Union Headquarters and the Baghdad Chamber of Commerce. His other notable projects are the Agricultural Complex, the Iraqi Reinsurance Company in Baghdad, the Sheraton Hotels in Baghdad and Basra, and the Al-Sabah Complex in Kuwait.

Having collaborated with North American greats including Walter Gropius and his initiative The Architects Collaborative (TAC), Canadian architect Arthur Erickson, and a slew of British, Brazilian and other international firms, Munir often worked as a local associate, contributing to the design and overseeing projects by large, often renowned firms. Such work included the Baghdad Medical City and Complex Development Master Plan with Whiting Rogers, Butler and Burgun, and the Baghdad and Mosul Universities with TAC.

Munir first met Gropius during his studies at the University of Texas, and following his move back to Iraq, the two would soon become frequent collaborators. Perhaps, they were even friends –

↑
An archive photo of Munir on site in Iraq

→
Architectural drawings of the Iraq Reinsurance complex



with Gropius an apparent admirer of Middle Eastern rugs, Munir and his wife once gifted the American architect with a kilim, which Gropius later hung in his bedroom.

"TAC was doing the greatest work at that time," said Munir. "I even sent staff to oversee its projects in Kuwait and Saudi Arabia, because Gropius was always very worried about the quality of work done there. He considered the quality of the local prevailing practice to be almost primitive compared to the new, high technology that was used elsewhere."

Munir's firm was recognised as a leading consultancy office in its own right – his seamless blend of Islamic architecture and modern technology was largely revered. He applied architectural and design solutions that made sense for Iraq and for the time. And inside each of his buildings were one-of-a-kind art pieces, created by Iraqi artists like Dia Azzawi and Ismail Fatah Al Turk.

"I always say that architecture is the tempo of time and place," Munir said. "You cannot separate any proper work from the time that it was made in. New material is not created as an extra, it is created out of need. Each time and period brings with it new thoughts and new approaches."

"This is the unfortunate part of dictators or governments, though – they erase things of the previous era. These buildings are landmarks of time, and they should be kept so people know the history of their cities. I greatly disagreed when they destroyed the Monument to the Unknown Soldier."

By the 1990s, the political environment in Iraq caused great public distress, and there was an exodus of students, artists and academics. TAC was no longer getting work due to the economic sanctions, and Munir found it harder to continue running his office. By 1998, Munir closed his company – a difficult decision no doubt – and he and his family left to Abu Dhabi for a short while before relocating to Arlington, Virginia in the US, where they have been ever since.

A frequent guest lecturer at Columbia, MIT and Harvard, Munir has spent the last few decades writing and speaking. Currently working on his memoir, he hopes to share his stories with a wider public one day. Most recently, too, he was the recipient of Tamayouz Excellence Award's Lifetime Achievement Award.

"The 2017 Lifetime Achievement Award is presented to the architect and academic Hisham Munir in appreciation of his contributions to the development of Iraqi architecture," said Wendy Pullan upon presenting Munir with the award. "[He is] one of the pioneering practitioners and mentors of generations of Iraqi architects who contributed to building their country and to establishing the Department of Architecture at Baghdad University, the first architectural department in Iraq."

Looking back, Munir said he would likely change quite a lot. "There's new technology now," he said. "I would make different forms." Regardless, many of his buildings remain, despite the lack of maintenance over the years. "Even the Reinsurance building," he mentioned. "It was burned, but it's still standing."

Written by Rima Alsammarae
Images courtesy Tamayouz
Excellence Award & Hisham Munir



Firas
Ajeenah
Archive

Conclusion of modernism criticism

- The developments and changes that resulted from the industrial revolution affected the forms used by departing from the previous custom by rejecting and abandoning all traditional styles, taking technology and the machine as a reference or means for it to get rid of those previous forms.
- They were unable to come up with a new architectural language that matches the characteristics and features of the new materials developed
- It can be said that the new technology and techniques have controlled modernist architecture to a great extent to the point that the modernist architect lost his self.
- The aesthetic value was neglected as it did not satisfy needs and they considered its presence unnecessary and that aesthetics comes from the beauty of the machine and the building's fulfillment of the function for which it was designed.
- An architecture characterized by **abstraction & simplicity**, a concept that took on a wide scope in modernist architecture.
- Modernist architecture failed to relate to the context, codes, or symbols that the users of the building understand. That is, in the Modernism movement, the symbols of the building came to be understood by the designer, not the users.

Thank You