

**Tishk International University
Engineering Faculty
Architecture Department**



..... ARCH 523/ ARCHITECTURAL PHILOSOPHY.....

**TOPIC: Post- Modern & Metaphors
(3)**

Grade 5- Spring Semester 2023-2024

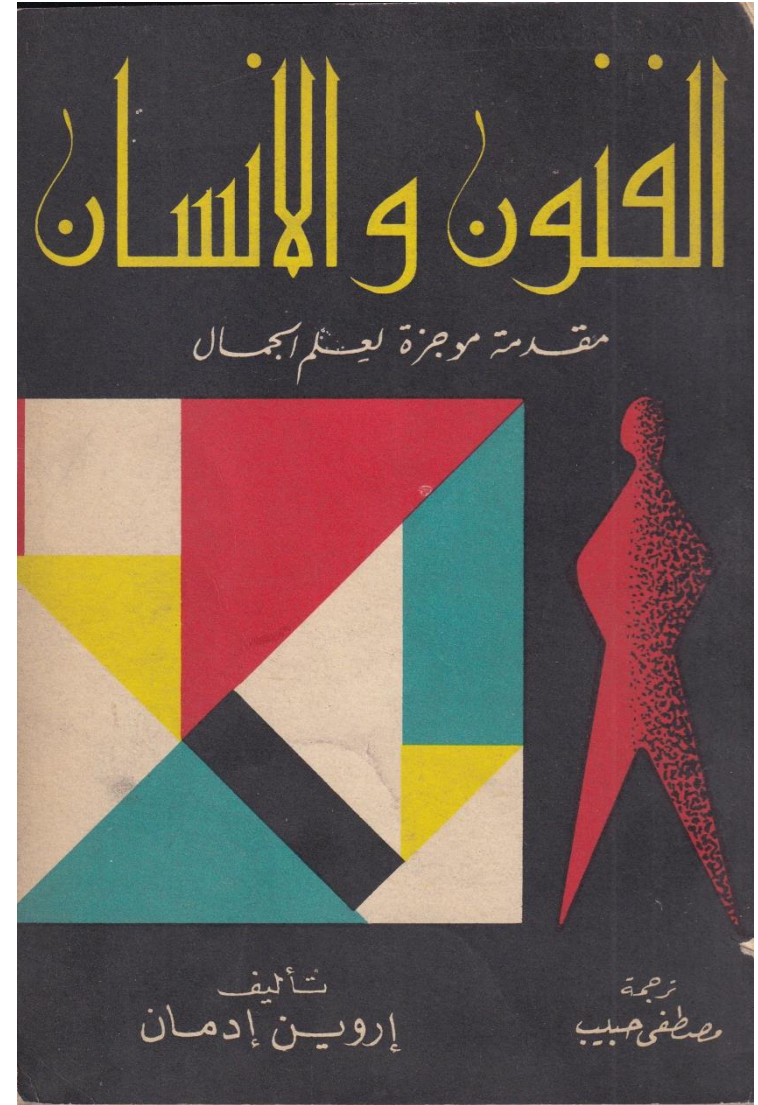
Instructor: Dr. Omar Abdulwahhab

Ph.D. of Architecture

Week 4

Aesthetic & Criticism

- The artist (architect) is interested in the sensual impressions of the essences of things and the apparent pleasures of form and the temptations of emotional cries.
Subjectively
- As for the philosopher, he is preoccupied - or at least he intends to be preoccupied - with unemotional consideration of topics (**objectively**) that are interconnected with each other on a logical basis. He is also interested in general and then abstract ideas.
- The **artist**, on the other hand, is concerned with the face of **beauty**. While The philosopher is also concerned with **dissecting the truth**



Aesthetic & Criticism

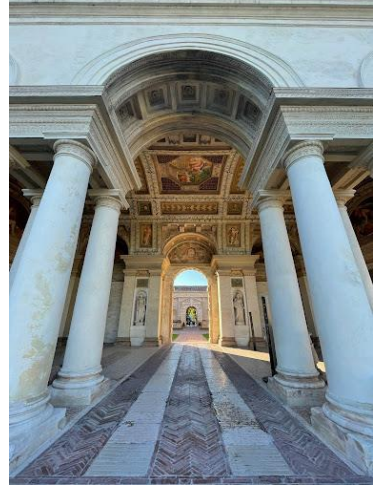
- There is no example that better illustrates the general **principles involved in creativity and aesthetic taste** than the art of **architecture**. all of the elements in the arts may be found.
- Schlegel said “*that architecture is frozen music*”. It takes for itself a spatial reality and an ability to suggest and influence that other arts cannot claim for themselves, or surpass in it.
- the architecture is of a **double ambiguous and subtle, located at the border the difference between beauty and utility**. It is a large part of our environment.
- You may not read poetry, and you may not hear music, but buildings, especially the kind that **serve as a memorial monument**, must be seen by those who are required by profession or habit to pass by them. Someone mentioned that doctors hide their mistakes, while **architects reveal them**. The meaning of this is that a building or **architecture cannot be hidden from the eye by virtue of its nature**

Aesthetic & Criticism

- However, our saying that architectural art is mysterious is not a matter of defining its character as much as it is **consolidating and confirming its beauty**. The statement is that the building must **appeal** to the **imagination** and address it with regard to its suitability **to perform Its function** is to give architectural beauty an additional dimension. A building does not **attract** the imagination merely by its size, shape, and color, but rather **by its conformity with its human and social purpose**. Through **its acquires double beauty through the honest and clear** embodiment of the life that the people live in it or the purposes that it serves.
- it is to be interesting and pleasing **in terms of color and shape**. However, form is what is important in architecture the facade of any building must be seen as a **unit**, provided that this unit is sufficiently **varied** to command **attention**. The **style** of the building must be **clearly visible**. the style must be **pure** and **diverse**, just as a Greek temple is pure and varied with its column bells, and just as a Gothic church is pure and varied

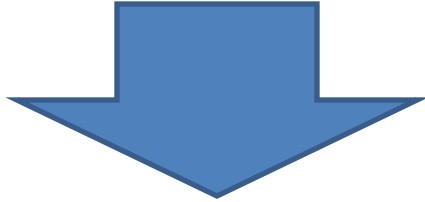
Aesthetic & Criticism

The style, in turn, is governed by the function of the building, and part of the beauty of any building lies in its adaptation to its function and purpose, as well as in the pleasant **harmony** between what is seen and the goal that the building was intended to serve

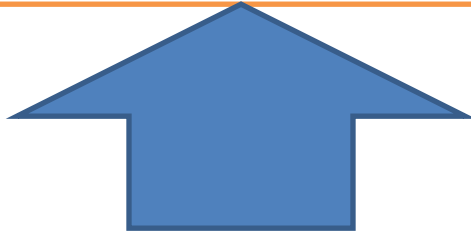


te palace mantua





Whatever the case may be, sound architectural art in the broad sense, which is the one that seeks plastic beauty on the one hand, and honesty in expressing its intention from both the imaginative and constructive aspects, is the best and clearest. Indications of the extent to which civilization has reached



Varieties of criticism

- 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

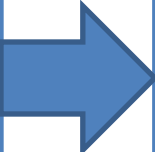
- 11 Moral criticism
- 12 Scientific criticism
- 13 Religious criticism
- 14 Scholarly criticism
- 15 Critical criticism
- 16 Radical and revolutionary criticism
- 17 Conservative criticism
- 18 Liberal criticism
- 19 Speculative criticism
- 20 Foolish criticism
- 21 Professional criticism
- 22 Self-criticism

Varieties of criticism

3- Factual criticism

Logical and factual criticism is generally considered important **to ensure the consistency, authenticity and predictability of behavior of any kind.** Without the presence of the relevant consistency, authenticity and predictability, one cannot make appropriate sense of behavior, which becomes disorienting and creates confusion, and therefore cannot guide behavioral choices effectively.

In a factual (empirical) criticism, an objection is raised about an idea, argument, action or situation on the ground that there is something wrong with the evidence of the known experience relevant to it. Typically,

- 
- Relevant purported facts are labeled false or implausible, i.e., not facts at all.
 - Relevant facts are said not to have been definitely established as true, or the likelihood that they are true, has not been established.

Varieties of criticism

4- Theoretical criticism

Theoretical criticism is concerned with the meaning of ideas, including ideas on which a practice is based. It is concerned with the coherence or meaningfulness of a theory, its correspondence to reality, the validity of its purpose, and the limitations of the viewpoint it offers. Theories can be criticized:

- 1-from the point of view of other theories ("how much sense does it make")
- 2-internally "in their own terms" ("is it consistent")
- 3-in terms of the experiential evidence there is for those theories ("how well does the theory correspond to the facts")
- 4-the usefulness or practical gain of a theory.
the moral implications of the theory for human action and behaviour.



Theoretical criticism often occurs in the context of eclecticism and intellectual opportunism, when people more or less creatively "cobble together" in one interpretation a bunch of ideas and models that draw from a variety of sources.

The emergence Post-modern& Definition

- The intellectual positions of post-modern architecture were formed in light of the intense criticism of modern architecture, where the criticism focused on the **functional and symbolic aspects** and aimed to find more integrated and comprehensive solutions and alternatives.
- A clear trend has emerged at this stage that is concerned with the issue of traditions, crystallizes a unified position on them, raises the slogan (return to traditions) and the necessity of investing in them in generating architectural products.
- This unified position in support of tradition gave rise to other disparate positions, which were in turn reflected in the application formulas.
- The different positions differed in interpreting traditions and determining the ways to deal with them.

The emergence Post-modern & Definition

- They ranged between strict conservative positions and others that were more open and liberal.
- **Conservative positions interpreted** traditions as past models and forms that must be exploited as they are without change and adopted the formulas of copying.
- **As for the liberal positions**, they interpreted them as a set of past ideas and principles that must be developed and modified in order to adapt to the data of the current era and adopted the formulas of imitation.
- **Various trends emerged in postmodern architecture:**
- 1. Historical trend.2. Free classical 3. The new local 4. The stream of metaphorical and metaphysical metaphor.5. The new rationalism.6. Neorealism.

The emergence of the trend of neorealism and neorationalism

- The most prominent intellectual foundations proposed by the two trends:
- 1- Simulating and representing the architecture and traditions of the past to generate new works.
- Interpreting architecture as **a cultural product similar to language.**
- Interpreting architecture as **an independent phenomenon in itself.**
- They set their goals to include creating architecture that **speaks to humans in an articulate, expressive language.**
- Investing in critical **strategies** in dealing with traditions, **such as metaphor, redefinition, and dialectical comparison.**

founder of the neorealism movement, Robert Venturi:

- The most important aspects that emerged in his proposals are:
- His emphasis on the fundamental role of the criticism process in generating and creating architectural works.
- His emphasis on investing in traditions and generating current works from them.
- His explanation of the concept of innovation in architecture.
- An illustration of the characteristics that distinguish good works of architecture.
- Features of the style he proposes to create the architectural work.

home/ Pennsylvania 1960



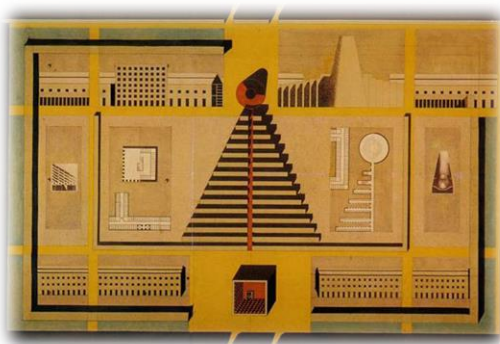
founder of the neorealism movement, Robert Venturi:

- His works were distinguished by their opposition to formalism and within the prevailing urban context.
- His architectural treatments were characterized by manipulating the scale of architectural elements such as windows, doors, columns, and roof shapes.
- From the outside, Venturi's buildings reflect a language that society generally understands.
- He values, above all, people's actions and the impact of material forms on them from a spiritual and symbolic standpoint, through recognizing social phenomena and harnessing them in the design process.



founder of the New Rationalism movement is Aldo Rossi

- The most important aspects that emerged in his proposals are:
- An interpretation of architecture and its traditions.
- Investing in the concept of style in dealing with tradition.
- Investing in the concept of change in building patterns over time.
- Investment style concept.
- Influenced by the principles of the modern classical architecture era.



Saint Cataldo Cemetery





Restoring the relationship between form and meaning. It focuses on enriching meaning **by employing a number of new aesthetic principles and technical systems** by adopting **a binary duality**. It combines the ancient and the modern and the contemporary call for the use of traditional elements as communication tools. The post-modern stage also represented the transition from the industrial age to the information and technology age. It began to contradict universality through models that rely on contradictory dualities and an attempt to return to tradition and heritage and to **combine heritage and modern technology to generate a pluralistic language and adopt the principle of contradiction and complexity in order to conceal the semantic meaning of the form that appeared**. As a reaction to the extremism of modernity, using the principle of **duality** (the phenomenon of both) and this principle was clearly apparent in dealing with dualities, as they are dualistic even in their orientations (rationalists and realists).



The critique of Post Modern Architectural Metaphors

□ **Charles Jencks**, in his book *The Language of Post Modern Architecture* shows various similarities architecture shares with language, reflecting the semiotic rules of architecture and wanting to communicate architecture to a broader public.

□ to differentiate post modern architecture from architectural modernism in terms of metaphors, cultural and architectural history



Charles Jencks

The critique of Post Modern Architectural Metaphors

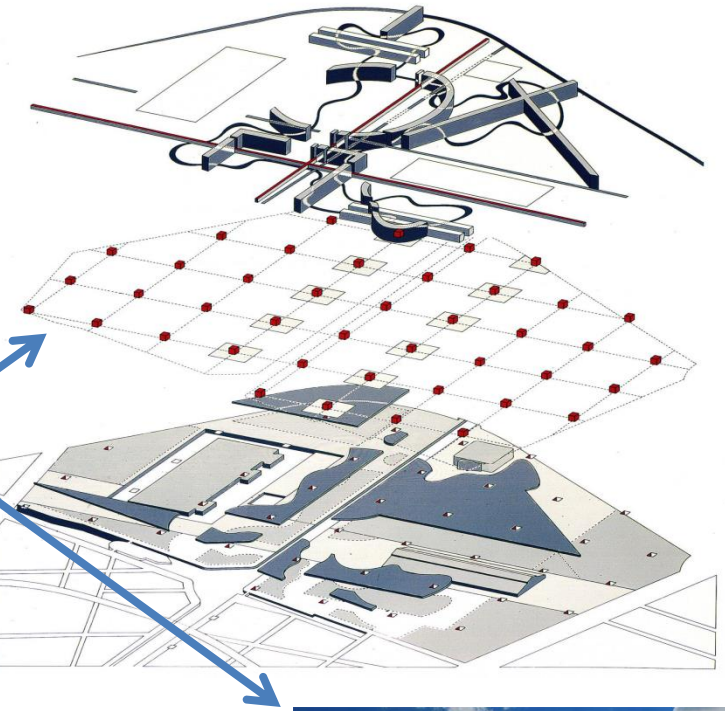
- **To transferring the term post modernism from the study of literature metaphors to architecture metaphors.**
- **The differences between modern and post modern metaphors are often more evident in architecture than in literature. Architecture provides a helpful visual counterpoint for modern and post modern metaphors in literature.**
Architectural post modernism favours pluralism, complexity, double coding, and historical contextualism.

The most important characteristics of postmodern architecture are:

1. Pluralism: multiple and different art streams, multiple goals and strategies, designs with multiple characteristics. Jencks confirms that modularity is an essential characteristic of post-modern architecture.
2. Relativism: It focuses on relativity in looking at things. Relativity in judgment, that is, a relation to something. Contrary to the absolute thinking of modernity.
3. Narrative: It paid attention to the principle of form follows fiction, that is, the building speaks and conveys the story to the recipient.
4. Representation: It is the complete and unauthorized expression resulting from the material used based on geometric, mathematical or visual explanations.
5. Duality: The basic characteristic of this architecture and it was named for two reasons: Part of the building is linked to a specific architectural era, such as modern, and the other part is linked to something else, such as abstraction, complexity, or simplicity (and symbolism). The building addresses people on different levels. It addresses the educated class, represented by architects who understand the changes, and it addresses the public in an understandable language that used codes. The forms go back to the traditions of the precise people who know the exact form and interpret it, and it is understood by them.

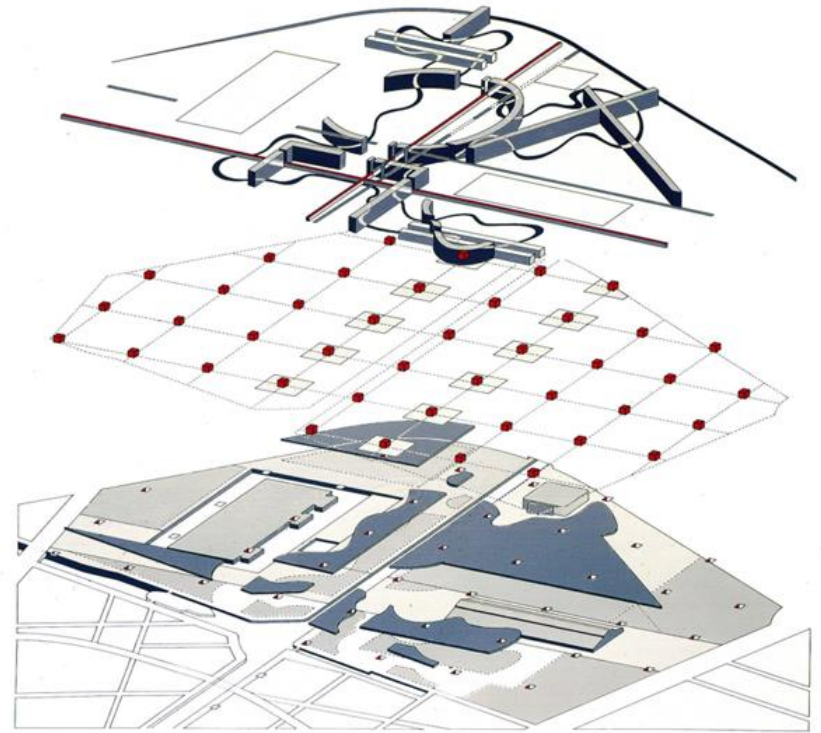
Why Philosophy and critique is so essential to Post modern architecture???

- To answer the questioned of history and language postmodern architects turned deeply to critique throw philosophy.
- Nietzsche says, "There is no truth; only representation.
- Derrida, with Tschumi design the de La Villette Park in Paris, philosopher, and architect.
- In postmodern literature, there is no one history; there is no one meaning
- The significance of this project is how to deal conceptually with a history question and what kind of linguistic design tools used to illustrate the meaning.



Why Philosophy and critique is so essential to Post modern architecture???

- Layers, that show the unearth the ancient wall of Paris to enrich the meaning of the concept.
- The design becomes a story of history and literature.
- It is a critique of history and language. It is a question of philosophy and architecture.
- The critical question is why postmodern architects have a further tendency to use criticism than that of any time in the history of architecture.
- This question is so essential in architectural discourse and architectural theory.



the de La Villette Park in Paris

Thank You