

FAQs

1. What was the condition of post-modernity?

Post modernity(also spelled post-modernity or termed the postmodern condition) is generally used to describe the economic or cultural state or condition of society which is said to exist after modernity.

Some schools of thought hold that modernity ended in the late 20th century.

In the 1980s or early 1990s—and that it was replaced by post modernity.

While others would extend modernity to cover the developments denoted by post modernity, while some believe that modernity ended after World War II.

The idea of the post-modern condition is sometimes characterized as a culture stripped of its capacity to function in any linear or autonomous state as opposed to the progressive mind state of Modernism.

Post modernity is a condition or a state of being associated with changes to institutions and creations.

With social and political results and innovations, globally but especially in the West since the 1950s,

Whereas post modernism is an aesthetic, literary, political or social philosophy, the "cultural and intellectual phenomenon", especially since the 1920s' new movements in the arts.

Post modernity in architecture is said to be heralded by the return of "wit, ornament and reference" to architecture in response to the formalism of the International Style of modernism.

The functional and formalized shapes and spaces of the modernist style are replaced by diverse aesthetics: styles collide, form is adopted for its own sake, and new ways of viewing familiar styles and space abound.

Perhaps most obviously, architects rediscovered the expressive and symbolic value of architectural elements and forms that had evolved through centuries of building which had been abandoned by the modern style.

This contrast was exemplified in the juxtaposition of the "whites" against the "grays," in which the "whites" were seeking to continue (or revive) the modernist tradition of purism and clarity, while the "grays" were embracing a more multifaceted cultural vision, seen in Robert Venturi's statement rejecting the "black or white" world view of modernism in favor of "black and white and sometimes gray.

Though postmodern architecture takes many of its cues from Modern Functionalism and its emphasis on utility, it expands the fundamentals further to add a certain irony and paradox to make buildings interesting as well as usable. Postmodern architecture seeks to combine functionality with aesthetics in a way not done in past architectural movements.

Postmodern architecture seeks to focus on the needs and desires of the present generation in terms of comfort and design.

2. Describe briefly the Aims of postmodern architecture.

AIMS AND CHARACTERISTICS OF POSTMODERNISM

The aims of Postmodernism, including solving the problems of Modernism, communicating meanings with ambiguity, and sensitivity for the building's context, are surprisingly unified for a period of buildings designed by architects who largely never collaborated with each other.

The aims do, however, leave room for various implementations as can be illustrated by the diverse buildings created during the movement.

3. Describe briefly the Characteristics of postmodern architecture. How will you identify a postmodern building?

The characteristics of postmodernism allow its aim to be expressed in diverse ways.

These characteristics include the use of sculptural forms, ornaments, materials which perform trompe l'oeil.

These physical characteristics are combined with conceptual characteristics of meaning.

These characteristics of meaning include pluralism, double coding, flying buttresses and high ceilings, irony and paradox, and contextualism.

The sculptural forms, not necessarily organic, were created with much ardor.

These can be seen in Hans Hollein's Abteiberg Museum (1972–1982).

The building is made up of several building units, all very different. Each building's forms are nothing like the conforming rigid ones of Modernism.

These forms are sculptural and are somewhat playful.

These forms are not reduced to an absolute minimum; they are built and shaped for their own sake.

The building units all fit together in a very organic way, which enhances the effect of the forms.

Postmodernism, with its sensitivity to the building's context, did not exclude the needs of humans from the building. Carlo Scarpa's Brion Cemetery (1970–72) exemplifies this.

The human requirements of a cemetery is that it possesses a solemn nature, yet it must not cause the visitor to become depressed.

Scarpa's cemetery achieves the solemn mood with the dull gray colors of the walls and neatly defined forms, but the bright green grass prevents this from being too overwhelming.

In the decade of the twentieth century 70 there are two major stylistic trends, such as Late modern and Postmodern architecture.

These two styles, but parallel in time and fleeing the "Modern Movement", shall be designed so very different.

The late modern style also known as High-tech, relied on technology and innovation, while the postmodern style introduced historical references.

The main features of postmodern style are: the sharp divide of tall buildings on base, shaft and top, the introduction of classical orders and anthropomorphic configuration.

4. What are the different directions that Postmodernism take?

VARIOUS POSTMODERN DIRECTIONS IN ARCHITECTURE

On the one hand, there is the Aesthetics of Number which was formulated by Aldo van Eyck in 1959.

This concept can be compared to cellular tissue.

The most influential prototype of this direction is the orphanage in Amsterdam by Aldo van Eyck, completed in 1960. The Aesthetics of Number can also be described as Spatial Configurations in Architecture or Mat-Building (Alison Smithson).

On the other hand, there is the Architecture of Lively Variety (Structure and Coincidence) which was formulated for user participation in housing by John Habraken in 1961.

Also, in the 1960s, many well-known utopian projects were based on the principle of Structure and Coincidence.

The most influential prototype of this direction is the Yamanashi Culture Chamber in Kofu by Kenzo Tange, completed in 1967.

The anthropologist, Claude Lévi-Strauss, remarked: "I do not believe that we can still speak of one structuralism. There were a whole lot of movements that claimed to be structuralism. This diversity can also be found in architecture. However, architectural structuralism has an autonomy that does not comply with all the principles of structuralism in human sciences.

In architecture, the different directions have created different images. In this section, two directions are discussed. These occur sometimes in combination.

- Postmodern (or post-modern) architecture evolved from Modernism, yet it rebels against that style.
- Modernism is viewed as excessively minimalist, anonymous, monotonous, and boring. Postmodernism has a sense of humor.

The style often combines two or more very different elements. A Postmodern house may combine traditional with invented forms or use familiar shapes in surprising, unexpected ways.

In other words, postmodern houses often don't have anything in common with one another, other than their lack of commonality.

Postmodern houses may be bizarre, humorous, or shocking, but they are always unique. Sometimes the term Postmodern is loosely used to describe Neo eclectic and Neo traditional homes that combine a variety of historic styles.

However, unless there is a sense of surprise, irony, or originality, Neo-eclectic and Neotraditional homes are not truly postmodern.

Postmodern houses are also sometimes called "Contemporaries," but a true Contemporary Style house does not incorporate traditional or historical architectural details.

High Postmodern aesthetics lacked traction and by the mid-1990s, a new surge of modern architecture once again established international pre-eminence.

As part of this revival, much of the criticism of the modernists was re-evaluated; and a modernistic style once again dominates in institutional and commercial contemporary practice.

Postmodernism as a theory and approach to learning and understanding the diverse and complex world in which we live in today. A world consisting of multiple cultures, religions, schools of thought, and constant change.

Postmodernism encourages higher order thinking skills by asking us to deconstruct the world in which we live and re-examine the parts that make up that world.