

POSTMODERNISM BETWEEN PHILOSOPHY AND ARCHITECTURE

ما بعد الحداثة بين الفلسفة والعمارة

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ABSTRACT

The conceptual vision of postmodern philosophy had an impact on the humanities, political and economic sciences, and architecture. This conceptual vision gained strength after the First and Second World Wars. This paper seeks to support the relationship between philosophy and architecture, and it tries to substantiate that architecture and its various trends are directly related to philosophy and that the development of philosophies and ideas over time is one of the most important factors influencing the formation of architecture. The paper focuses its study on the relationship between postmodern philosophy and architecture as an applied model to identify the features of this relationship and the ability of philosophies to create distinctive expressive and architectural formulations. It also tries to support that architecture is not a monolithic materialistic product but rather the product of several philosophical, intellectual, and cultural factors.

For this paper to reach its objectives, it will conduct an induction and analytical study to review the views of philosophers and theorists who adopted postmodern philosophy and its influence on the emergence of postmodern architecture. In addition to the most famous buildings that expressed this trend and the most famous architects and theorists who adopted this philosophy, they asserted that they could no longer tolerate modern architecture loaded with strict moral values and a rejection of all the abstract ideals that modernism brought. They also emphasized the failure of modernity to satisfy public taste but rather to satisfy a group of elites who only have the capability of translating these ideals into architecture. Through these discussions, the study was able to establish a link between postmodern philosophy as a theoretical context and postmodern architecture as an applied model that greatly expresses the intellectual and philosophical contexts of postmodernism.

KEYWORDS

Postmodernism; Existentialism; Pluralism; Humanities.

المخلص

تركزت الرؤية المفاهيمية لفلسفة ما بعد الحداثة أثرها في العلوم الإنسانية، والعلوم السياسية والاقتصادية، والعمارة. وقد اكتسبت هذه الرؤية المفاهيمية قوتها بعد الحربين العالميتين الأولى والثانية. تسعى هذه الورقة البحثية إلى رصد العلاقة بين الفلسفة والعمارة، كما تحاول إثبات أن العمارة واتجاهاتها المختلفة ترتبط ارتباطاً مباشراً بالفلسفة، وأن تطور الفلسفات والأفكار عبر الزمن من أهم العوامل المؤثرة في تشكيل العمارة. كما تركز الورقة البحثية أيضاً على دراسة العلاقة بين فلسفة ما بعد الحداثة بشكل خاص كسياق نظري والعمارة كنموذج تطبيقي للتعرف على سمات هذه العلاقة وقدرة الفلسفات على خلق صياغات تعبيرية ومعمارية مميزة. تسعى هذه الورقة البحثية كذلك إلى التأكيد على أن العمارة ليست منتجاً مادياً أحادياً، بل هي نتاج عدد من العوامل الفلسفية والفكرية والثقافية ولكي تصل الورقة إلى أهدافها، فإنها ستقوم بإجراء دراسة استقرائية وتحليلية لاستعراض آراء الفلاسفة والمنظرين الذين تبناوا فلسفة ما بعد الحداثة وتأثيرها في ظهور عمارة ما بعد الحداثة. بالإضافة إلى أشهر المباني التي عبرت عن هذا الاتجاه وأشهر المعماريين والمنظرين الذين تبناوا هذه الفلسفة، والذين أكدوا أنهم لم يعودوا قادرين على تحمل العمارة الحديثة المحملة بالقيم الأخلاقية الصارمة ورفض كل المثل المجردة التي جاءت بها الحداثة. ومن خلال هذه المناقشات تمكنت الدراسة من الربط بين فلسفة ما بعد الحداثة كسياق نظري، وعمارة ما بعد الحداثة كنموذج تطبيقي يعبر بشكل كبير عن السياقات الفكرية والفلسفية لما بعد الحداثة.

الكلمات المفتاحية

ما بعد الحداثة؛ الوجودية؛ التعددية؛ الإنسانيات.

1. INTRODUCTION

The great evolution in science at the beginning of the twentieth century accompanied the First World War. This war led to the emergence of a new movement in philosophy, which established several trends in research in the theory of knowledge and language and also revived metaphysics (Mindell, 2009). The conceptual vision of postmodern philosophy has had a great impact on the humanities, political sciences, economics, and architecture. This conceptual vision gained strength after the First and Second World Wars, as it emphasized the rejection of materialistic vision and excessive modernity and stressed the importance of freedom, conscience, and upholding the spiritual and subjective aspects of man. As a result of the war catastrophe that befell the world, doubts in science and technology escalated, material irrationality replaced material rationality, and normativity disappeared to be replaced by complete and comprehensive non-naturalism (Baldwin, 2003).

Initially emerging from a mode of literary criticism, postmodernism developed in the mid-twentieth century as a rejection of modernism. This conceptual vision has acquired complete centralization and self-movement independent of the human well so that it transcends any mental models. Everything falls into the grip of becoming, and the entire world is viewed from the perspective of the margins. Fluidity, deconstruction, and the idea of indefiniteness appear in nature, as does the complete victory of vision that is centered on the human self. Skepticism in science and technology escalated, material irrationality replaced material rationality, and normativity disappeared to be replaced by complete and comprehensive non-normality. Postmodernism is associated with the disciplines of deconstruction and post-structuralism. Various authors have criticized postmodernism as promoting obscurantism, abandoning the Enlightenment, rationalism, and scientific rigor, and adding nothing to analytical or empirical knowledge.

The postmodern vision sparked anthropological studies that focused on values, spirituality, and the unconscious and also returned weight to metaphysics when it approached the process of reviving religion. Its supporters emphasized that modernity brought about a deep sense of metaphysical loss due to the impact of the modern scientific revolution and the revolutions that followed in various fields. The study of man in the twentieth century no longer recognizes that he is a mechanical, material model but rather supports his need for moral and spiritual aspects, which are considered the largest and strongest part of his psychological well-being. Hence, a new architectural trend emerged, different from its predecessors, focusing on the psychological, emotional, and historical needs of man. It also rejects the modernist vision, which established a materialistic architecture that focused only on form, function, and utility. This attributed architecture to mere quantitative and utilitarian concepts, which led to a loss of a sense of identity and belonging. Architecture lost its humanitarian, social, cultural, and spiritual roles (Baumer, 1977).

2. THE FAILURE OF MODERN ARCHITECTURE

Through this feeling, theorists and thinkers revolted against modernist architecture, and a great controversy arose about what architecture should be. One of the most important writings that came to shed light on the failure of modern architecture in performing its human role is what Jane Jacobs explained about the extent of intellectual and planning corruption in the modern city through her book "The Death and Life of American Cities," which is a real attack on the planning and rebuilding of American cities in terms of security, communication, and neighborhood factors through a discussion of pedestrian routes and public and private spaces, as in her attack on American city planning (Jacobs, 1961). In his book "The Inhospitability of the Modern City", Alexander Mitscherlich also criticized German cities that were built after World War II based on the modernist planning vision. He asserted in this book that these cities are unsuitable for natural human activities (Egenter, 1993).

In 1977, in his book 'The Language of Post-Modern Architecture,' Jencks declared the death of modern architecture. For many decades to come, in seven subsequent editions of his book, he kept

refining, mapping, and diagramming his theory of post-modernism. Charles Jencks presented one of the most important events that confirm the inability of the modern view of building and housing to respond to psychological and human requirements through his monitoring of the bombing of the Pruitt-Igoe residential complex in St. Louis in his book "The Language of Postmodern Architecture" in its first chapter entitled "The Death of Modern Architecture." He determined that it occurred at the same time this complex was bombed (July 15, 1972, at 3:32 p.m.), 21 years after it won the 1951 ASCE Design Award. Charles Jencks said that: Oscar Newman also criticized it in his book "Creating Defensible Space", stating that the corridors were too long and there was no control of semi-public and semi-private spaces, which, according to Jencks, led to a high crime rate (Jencks, 1984).

Robert Venturi, in his book "Complexity and Contradiction in Architecture," asserted that architects can no longer tolerate the architecture of modernity loaded with strict and abstract moral values, and he presented a scathing criticism of modernity, which replaced, as he put it, architectural banality as an alternative to complexity. He also asserted that the recognition of the issue of complexity in Architecture does not contradict the desire for simplicity, but the aesthetic simplicity, which is considered satisfying, stems from the state of its depth and effect from the internal complexity (Venturi, 1977). And with his violent attack on modern architecture, he began to give contradictory alternatives to a new type of architecture, which he called "postmodern architecture", which he defined as real architecture. Thus, he rejects all the abstract ideals that modernity brought and stresses the failure of modernity, which was dyed with an objective character, to satisfy a group of the elite that has the capability of translating these ideals into the architectural product. Kate Nesbitt confirmed in her book "Theorizing a New Agenda for Architecture" that Venturi's writings have worked to radically change trends towards postmodern architecture, and it was also aspired to explore historical architecture in America and abroad to search for new formative principles to enrich contemporary architectural designs (Nesbitt, 1996, p,19).

This group of writings came to express the humanitarian rejection of modern architecture in a fundamental way and was a spontaneous expression of the change in the modernist vision of the world and thus a change in the outlook towards architecture, whether through architectural models that have been supported to fail to accommodate society humanely and ethically or through the feeling of deteriorating city planning. Or the failure of the prevailing architectural language and the desire to change this architectural image. Thus, the view of architectural theorists, architects, and practitioners shifted from a vision of material unilateralism to the pluralism and comprehensiveness of post-modernism, placing human, cultural, social, and environmental goals on the same level of importance as functional and formal goals and bringing back to architecture many aspects that were lacking in the modernist period.

3. WHAT IS POSTMODERNISM

Postmodernism is an intellectual stance or style of discourse that is skeptical of modernity and challenges the worldviews associated with Enlightenment rationalism that date back to the seventeenth century. Postmodernism's philosophical core is based on the rejection of cognitive and epistemic (scientific) certainty, or the stability of meaning, and sensitivity to the role of ideology in maintaining political power. Postmodernists are "skeptical of explanations that claim to be valid for all groups, cultures, traditions, or races and instead focus on the relative truths of each person." Postmodernism rejects the possibility of an unmediated reality or objective, rational knowledge, asserting that all interpretations are conditional on the perspective from which they are made. The postmodern view is characterized by self-referentialism, epistemological relativism, moral relativism, pluralism, cynicism, and eclecticism. Postmodern thinkers frequently describe

knowledge claims and value systems as contingent or socially conditioned, describing them as products of political, historical, or cultural discourses.

Postmodernism initially emerged from the style of literary criticism, developed in the mid-twentieth century as a rejection of modernism, and spread after that in many disciplines. Postmodernism is related to the disciplines of deconstruction and post-structuralism. Many authors have criticized postmodernism as promoting obscurantism, abandoning enlightenment, rationality, and scientific rigor, and adding nothing to analytical or empirical knowledge. Accordingly, postmodern thought is broadly characterized by a tendency towards self-referential, epistemological, and moral relativism, pluralism, and cynicism. Postmodernism is often associated with schools of thought such as deconstruction and post-structuralism. Postmodernism is based on critical theory, which takes into account the influences of ideology, society, and history on culture. Postmodernism and critical theory typically criticize universal ideas about objective reality, morality, truth, human nature, reason, language, and social progress.

4. THE EXISTENTIAL AND POSTMODERN INDIVIDUAL

After World War II, existentialism became a well-known and important philosophical and cultural movement, especially through many French writers, such as Jean-Paul Sartre, Albert Camus, and others. At first glance, existentialist and postmodernist theories seem like completely different ideas. Existentialism is a philosophy of individuals, while postmodernism is a theory that focuses more on society and less on individual existence. The research adopts this vision, which claims that the study of man in the twentieth century no longer recognizes that he is a mechanical, material model, but rather supports his need for the moral and spiritual aspects that constitute the largest and strongest part of his formation and psychological well-being. Just as man is a social being, the individual is a product of his society, and the individual derives his perceptions and knowledge from his society. Therefore, the individual cannot be separated from society, and intellectual and philosophical mutations affect the individual and society alike.

This philosophical trend wanted to give man cognitive abilities commensurate with his metaphysical needs and aspirations. Proponents of this trend claimed that physical explanations have limited knowledge of phenomena in the phenomenal world. Therefore, Coleridge assigned to the mind a special power, which Kant called "the faculty of feeling," capable of penetrating walls, penetrating beyond phenomena, and reaching the thing in itself. Or, in Coleridge's language, the acquisition of knowledge of hidden truths or spiritual subjects "is an instrument of insight" (Baumer, 1977). The mind can not only penetrate details but also embody them and bring them to life in original works of genius. The human imagination is capable of inventing and creating new worlds. Ludwig Binswanger, one of the founders of existential psychology, said: "The world of things (Umwelt) should not be biological drives and natural laws to which a person conforms, but rather the consciousness of the self, the mind, and the spirit (Baumer, 1977).

Hence the emergence of this intellectual current called "existential philosophy", which called for human freedom in life, belief, and action and made human freedom higher than all other meanings, and that knowledge or truth is not defined by a specific perception or concept. He also reconsidered and paid attention to human history, heritage, human values, morals, and everything that modernity denied. The philosophers of this movement, such as Martin Heidegger, Sartre, and Gabriel Marcel, asserted that man, in light of materialism and excessive modernity, lost the sense of "existence", and much of his freedom, many spiritual aspects, and self-awareness in favor of physical reality. Existentialists also emphasize that feelings, sensations, and emotions are superior to reason, and therefore they do not try to support the validity of their ideas by following syllogisms that rely on narrow definitions or using logic to determine their meanings. However, they attempt to stir up

personal interests with poetic excitement, which has led to the articulation of most of the beliefs of existentialists in the form of literature. Existentialism also tends to stimulate the emotional and subjective perception of truth through direct and immediate arousal rather than a rational orientation (Porter 2009).

5. POSTMODERN PHILOSOPHY AND ARCHITECTURE

From the aforementioned, the paper concluded that the disaster caused by the First and Second World Wars was one of the most important reasons that led to the rejection of modernity, which was accompanied by development in industry and science, which was the reason for the emergence of modernity. Inventions, especially military ones, were the reason for the devastation of humanity until it became certain that the world had lost its metaphysical and religious aspects in the modern era. This led to the emergence of the postmodern intellectual trend. This trend made man the center of the universe once again after modernity displaced him in favor of matter. It also opened new horizons for modern anthropological studies calling for values, spirituality, and the subconscious mind, and it also restored interest in metaphysics. It also focused on his psychological and emotional needs and aspirations.

Hence, amid this great controversy about humans in anthropological studies, architecture also sought a new language through which to express postmodern concepts. The objectivity witnessed in the previous period distanced architecture from everything human and took into account form, function, and utility. Which returned architecture to mere quantitative and utilitarian concepts, leading to a loss of a sense of identity, belonging, and history. Architecture has also lost its human, social, cultural, and spiritual roles. These dimensions are more influential and profound and cannot be separated from architecture.

This humanistic approach to architecture appeared in the writings of Rapoport, who adopted an anthropological vision for the study of architecture and considered architecture a cultural phenomenon and an expression of social values (Egenter, 1999). Rapoport emphasized that the human and social need for architecture is a very complex phenomenon, so it is difficult to clarify it through a unilateral approach or through a factor that studies it from one side, despite the existence of many attempts, but they are all directed towards the physical environment despite the multiplicity of social, cultural, ritual, and economic factors. He believes that these factors differ from one place to another and also differ in the same place with time, and with their change, the architectural form changes. Behavioral systems, including desires and feelings, have a great influence on the architectural product, which constitutes the physical representation of these behavioral systems. On the other hand, the building itself then affects behavior and the way of life (Rapoport, 1969).

The basic hypothesis that Rapoport presents to us is that the formation of the building is not the result of physical influences only, but rather that its formation comes as a result of the influences of social and cultural factors. It also emphasizes that factors such as climate, building materials, and available technologies affect the final formation process. He also claimed that what gives the form its expression, makes it acceptable to society, shapes its spaces, and represents the interconnectedness and relationships between them is the vision of the group or society, which reflects many social and cultural factors. Such as beliefs, family and clan ties, group structure, social systems, and relationships between individuals. This makes the diversity of architectural solutions reflect much more than biological needs. and climatic conditions (Rapoport, 1969).

As a result of the existential humanist orientations that focused on the human aspects, postmodern architecture emerged as a reaction after proving the inability of the modernist vision to understand the underlying human needs and societal phenomena. Its intellectual and philosophical basis emphasized the importance of the human and historical dimensions. This prompted architects to look

to the past and consider it a source of inspiration. Postmodernism retained within it the principles of modernity preserved its means, and benefited from its technical development, but it allowed pluralism in visions and ideas, so it began to reconsider popular symbols and historical expressions, and compatibility with the urban fabric. Taking into account public taste, formal allusions and metaphors, and multiplicity are elements that modern architecture has ignored.

The term postmodernism first appeared in an article by architect Joseph Handnet in 1945 entitled "The Postmodern House," but nothing was mentioned in the article about the interpretation of this "term." The term began to spread, especially after the writings of Charles Jencks in 1975 on postmodernism, and "after" was intended as an interrogation about what the modernist architects had left, not where the current architects were heading, as the term became known after that. The remarkable fact is that different architects such as Ralph Erskine, Robert Venturi, Lucien Kroll, Leon Krier, and Team Ten, all separated from modernity and set out in different directions that carried many features that expressed postmodern ideas and philosophies.

Jencks also called postmodernism the double code, the purpose of this double code is twofold, it is an architecture based on a professional and popular basis, as well as based on new technology and old patterns. This double code simply means the elite and the public together, the new and the old alike." Jencks asserts that this equilibrium of the double code is an undeniable necessity (Jencks,1986). Postmodern architects learned from modern architects and were committed to using contemporary technology and facing current social reality (Jencks,1986). Thus, architecture becomes a mixture that combines the elite with the man in the street, and this does not mean the removal of the modernist separation between high culture and cheap culture or transforming the high into cheap, but rather it represents a broadening of the language of communication with a wider audience of recipients.

Robert Stern's agreement with Jencks' view of postmodernism can be seen in describing it as a mixture of modernity with directions closer to humanism in his book (The Doubles of Post-Modern) (Stern,1977), where he indicated that "there is a duality that we touch in postmodernism, consisting of two separate tendencies, but they are linked. The first is a tendency to completely separate from Western humanism, which dates back to 400 years ago, and the second is the traditional tendency that calls for a return to Western humanism and recognition of the continuity of its culture, and modernity is part of it. In his book (Answering the Question: What is Post-Modernism?), the writer Lyotard emphasizes that "the artwork in the postmodern stage is undoubtedly part of the discourse, and that the work becomes modern only in one case, which is that it is a postmodern work in Primarily". Here he confirms that postmodernism is the characteristic of this era and that the building cannot be called contemporary now unless it is postmodern (Lyotard,1984).

6. The pluralism of postmodernism

The pluralism of postmodernism has made it an axis of complete difference in its various degrees, which makes Jencks defend this difference and assure that the irony lies in the fact that the artists and architects of modernism are determined to be reactionary and oppressive and that the slander against postmodernists is exactly like the academic appeal directed against Le Corbusier and Walter Gropius In the twenties, history repeats itself (Jencks, 1986). And that these oppositions and refutations did not succeed in turning public opinion away from postmodernism but rather helped turn it into a media event.

This emphasis on pluralism comes from Jencks, who stands with Schultz in an attempt to use vocabulary from previous architecture to restore the architectural language lost by the architecture of modernity and try to establish an architectural language for our current era. Paolo Portoghesi also stands with him, as he believes that it is possible to learn from traditions and link our work with

beautiful, traditional, high-end works. As he asserted in his book (Post-Modern: The Architecture of the Post-Industrial Society) that "due to the use of technology and forms that are not related to place or traditions, they have gone bankrupt, architecture suddenly reappeared when we discovered this bankruptcy; the first architectural forms reappeared as precious tools of separation (Portoghesi, 1984).

The intellectual pluralism of postmodern architecture did not make it a single architectural style, rather, it can be said that it has adopted a set of trends in an attempt to find a way for architecture to deal with people of different cultures and social levels. Postmodern architecture included many of the trends that appeared in the writings of architectural historians and thinkers such as Jencks, Schulz, Venturi, Hollingsworth, Klotz, and Trachtenberg. Which divided into four main trends that carried within them the principles of postmodern thought and expressed its intellectual pluralism, which are Historicism, Straight Revivalism, Neo- and Urbanist Vernacular, Adhocism, and Metaphor (Schulz, 1986). Some theorists have added deconstruction as a fifth trend within post-modernism. The researcher saw that the intellectual basis of deconstructive architecture is different from the intellectual basis of post-modern architecture. Therefore, the researcher saw the necessity of conducting a study of deconstructionist architecture to be able to discuss its concepts and philosophies. In addition to identifying the factors that influenced the formation of architectural products.

6.1 Historicism

The historical trend is one of the attempts to depart from the framework of the modernist material vision to another architecture that restores the connection and dialogue between man and the building, and that is through the use of historical vocabulary that man has composed to create a kind of intimacy between the building and man because it reminds him of his cultural past, and also links him to his heritage and metaphysical constants that formed thought and conscience. Pioneers of post-modern architecture look at human history and the architectural civilization of man throughout time as an inheritance owned by the architects of the entire present era. Therefore, it must not be separated from this legacy, as it carries value and originality that cannot be overlooked or waived in exchange for a few determinants and theories imposed by the architecture of modernity on the style of architecture.

Architecture, like most other arts, has an expressive function. It does not only express the values of society, including physical factors such as climate, land, and available materials, but it also expresses the values, cultures, and beliefs of society that are unseen. Therefore, making use of historical architectural vocabulary in architectural expression was of great importance in enriching the architectural style and confirming its expressive functions. In other words, what is known as nostalgia (Historicism & Nostalgia), as described by Klotz. Jencks mentioned in his book "The New Modern Architecture" that Philip Johnson expressed this and claimed that it is an attempt to use the elements and ideas that we love from the historical heritage of architecture without adhering to a specific style or method. Historical elements also carry many psychological connotations and expressive values, and therefore their use enriches Architectural work (Jencks, 1990,p, 56).

Hence, some architects saw that borrowing historical architectural and expressive vocabulary could somehow lead to restoring the connection between man and building. For example, we see the borrowing from Roman architecture in Charles Moore's Piazza d'Italia, New Orleans, USA, 1979, as it appears clearly in the (AT & T) Philip Johnson 1978-1982 building, the enormous size of the building and the expression of the era in its use Advanced technology in all architectural treatments, whether external or internal, as an expression of the first part of the double blade, which was able to

confirm the historical trend by forming the top of the building, which is very similar to the pieces of furniture in the English Chippendale style, or the top of old wheels or clocks. This is in addition to dividing the skyscraper into a base, hull, and head in the traditional way of designing Roman columns.



Fig 1: Charles Moore, Piazza d'Italia, New Orleans, USA, 1976-1979.

Source: <http://www.Flickr.com/photos/glenhsparky/4265409930/>



Fig 2: Philip Johnson and John Berg, AT&T Building, New York, 1979.

Source: <http://www.juggle.com/philip-johnson>

6.2 Straight Revivalism

Some architects tended to revive the previous traditional styles that belonged to the ancient heritage styles. This trend is considered an extension of previous traditional architecture and does not carry any kind of duplication. It is the revival of a building style that has disappeared, architectural or urban formations that are no longer used, or architectural styles with complete details in the same inherited sizes and proportions.

In this trend, an attempt to restore the ideal qualities of memory, with its traditional and metaphysical constants, despite the dominance of ideological variables over the conceptual vision in the modern era. We also find a return to the classical relationships between Vitruvius and Palladio, such as rhythm, symmetry, proportion, balance, etc. Some architects wanted to adopt a complete language of architecture that used the same classical means, including the same decorations, inscriptions, details, and architectural treatments that belonged in content to the previous styles. We find examples of this in the works of Robert Stern, Quinlan Terry, François Sporry, Hassan Fathi, Abdel Wahed El Wakil, and others (Steele, 2001).



Fig 3: Robert Stern, University of Virginia, 1984.
 Source: http://uvamagazine.org/university_digest/article/hard_hat_zone/



Fig 4: Abdul Wahed Al-Wakil, Al-Miqat Mosque, Jeddah, Saudi Arabia, 1991.
 Source: <http://www.3dmekanlar.com/en/dhul-hulayfah-masjid.html>http://uvamagazine.org/university_digest/article/hard_hat_zone/

6.3 VERNACULAR ARCHITECTURE

Vernacular architecture is a kind of combining the local regional heritage with contemporary, as this trend revives some heritage elements that have psychological and moral connotations for a specific group of people within one regional space. Localism appeared as a reaction to the failure and shortcomings that appeared in some modern architectural theories and ideas, especially their inability to achieve continuity with the past and the loss of the distinctive identity of architectural work in general and of architectural space in particular (Jencks, 1984).

The local trend is not considered a direct revival of a particular historical style or period, or even the regulations and codes set by society, but it is a means of communication and interdependence between architecture and its users in their local environment under cultural and social influences of their own that differ according to races, religions, cultural heritage, and cultural level, not at the level of a single continent, but rather on The level of a single country from one end to the other (Steele, 2001).

Helped in the generalization of this trend is the borrowing of contemporary architecture, plastic, and expressive features from previous models, which can be used and benefit from previous experiences inherited with the use of modern technology as an expression of the spirit of the era. On this basis, the architectural work is based on previous knowledge and experiences, which gives the possibility of having distinctive features, specific to each region, that express its independent personality. The local trend can be divided into two main parts:

6.3.1 THE NEO VERNACULAR

The new local trend depends on adding some heritage local vocabulary that expresses the spirit of the place to contemporary buildings, and sometimes resorts to the use of natural environmental materials in a symbolic way, Its use is often linked to economic aspects, and this means enriching the architectural work with natural materials that have an aesthetic effect linked to regional symbols It receives acceptance and approval from users. It also appears in a housing project (Vining Street Housing - Brixton England) by the architects MacCormac and Jamieson Richard. The expressive features of the project appeared as if they were old buildings with the same distinctive shape as the old English residential buildings in the assembly of spaces and buildings and the use of gable roofs and bricks in the cladding (Jencks, 1984).



Fig 5: Johnson Marshall, Hillingdon Centre, London, 1974-1977

Source: [Johnson Marshall, Hillingdon Centre - Google Search](#)

6.3.2 URBAN VERNACULAR

This trend is not only concerned with formal borrowings from local architecture to give a local character to contemporary buildings but is also concerned with the extent to which the building is appropriate to environmental conditions. Through the use of environmental or regional architectural elements and treatments appropriate to the surrounding natural and social environment, such as using a minimum area of glass openings and increasing the thickness of external walls in hot areas, for example. Or the use of traditional architectural elements to help with ventilation, natural lighting, and heating and reduce the use of technology and energy used to control the internal environment.

In other words, we can say that this trend aims to try to adapt and coexist with the surrounding environment and understand the climatic conditions in different regions. These effects appear in the external architectural formation and internal space. The Echternach project in Luxembourg in 1970 by architect Leon Krier is considered one of the examples that express this trend, as it used traditional arches in a formation derived from eighteenth-century architecture, where the height, scale, and building materials were all in harmony with the urban patterns of ancient European cities.



Fig 6: Leon Krier, Luxembourg Planning Project, 1970.

Source: [Leon Krier, Luxembourg Planning Project, 1970. - Google Search](#)

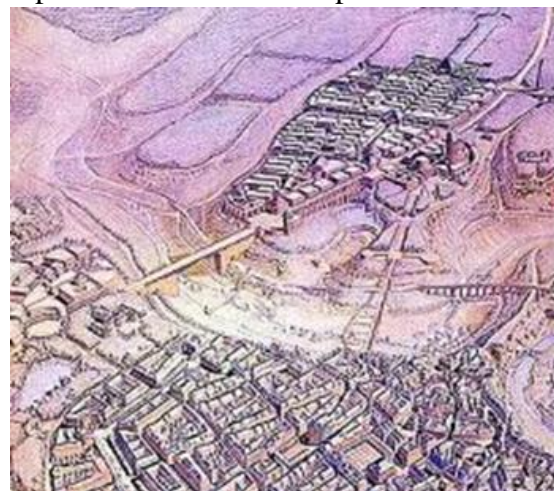


Fig 7: Leon Krier, Luxembourg Planning Project, 1970.

Source: [Leon Krier, Luxembourg Planning Project, 1970. - Google Search](#)

6.4 ADHOCISM AND METAPHOR

This name came from the writings of Charles Jencks, especially in his book *The Language of Post-Modernism Architecture*. He pointed out that this trend often appears during periods of transition from one style to another or from one theory to another. Philosophically, adhocism tends to be open-ended like an additive list and encyclopedia. Thus, it is very close to eclecticism, defined as deriving ideas, tastes, style, etc. Architects' rejection of the prevailing architectural theory at a certain time leads to the emergence of subjective architecture that depends on the architect's creative ability. As happened in the period of transition from the period of style revival to modern architectural thought and the emergence of architects such as Gaudi and Maybach, each of them relied on imagination and personal creativity to produce different and distinctive architecture.

Many works also appeared that were classified under the concept of postmodernism, in which architects relied on these personal abilities for creativity and expression. This trend comes metaphorically beyond the usual limits. Some proportions and details specific to humans may be used in decorative works and the shapes of windows and cornices in a clear and direct expressive manner. An example of this trend is Kazumasa Yamashita's *Face House* in Kyoto, where human features appeared in the design of the front façade (eyes, nose, and mouth full of teeth). This expresses the strange architectural trend adopted by some architects in an attempt to deviate from traditional architecture. Rather, it also indicates the contradiction, which is evident when seeing the front and side facades together, the irony applied to the box-shaped building.



Fig 8: Kazumasa Yamashita, face house, Kyoto, Japan, 1974.
 Source: [Face House in Kyoto, Japan by Kazumasa Yamashita - Architectural Review \(architectural-review.com\)](http://architectural-review.com)



Fig 9: Charles Jencks, Garagia Rotunda, 1977
 Source: http://www.shinkenchiku.net/au_e/index.php?w=extraNumber&x=listshow&page=3

From the above, the paper found that human needs had the greatest impact on architecture in this period in light of intellectual and philosophical pluralism, which called for looking at heritage and history and connecting man to his roots, which were nullified by positivist materialism. The ruling materialistic thought and concepts that dominated the conceptual visions of the universe have neglected man's psychological and emotional needs and his human cultural heritage. The conceptual vision of postmodern philosophy has also had an impact on the humanities, political sciences, economics, and architecture. Through the study, the paper sheds light on the relationship between philosophy and architecture and also emphasizes the role of philosophies and ideas over time in shaping architecture and its multiple trends. The study also particularly revealed the relationship

between postmodern philosophy and the architectural trends that appear to be influenced by it. Through these discussions, the study was able to establish a link between postmodern philosophy as a theoretical context and postmodern architecture as an applied model that largely expresses the intellectual and philosophical contexts of postmodernism.

7. FINDINGS

- The First World War led to the emergence of a new movement in philosophy, especially the philosophy of science, which led to the emergence of several new visions of epistemology, language, and metaphysics, as well as the complete rejection of modernity and its materialistic contexts.
- Philosophy paved a new and different way for the human sciences to relieve of its stumbling blocks and achieve its hoped progress away from drifting behind the natural sciences and the materialistic vision that dominated all aspects of life. Also, the study of man in the twentieth century no longer recognizes that he is a physical, mechanical model, but rather supports his need for the moral and spiritual aspects that are considered the biggest and strongest part of his psychological well-being.
- The writings of architectural theorists who support postmodern philosophy have worked to radically change the attitudes towards modern architecture, as well as looking forward to the inspiration of historical and heritage architecture to search for new formative principles to enrich contemporary architectural designs.
- Postmodern architecture was able to include many trends that appeared in the writings of architectural thinkers and historians, which could be divided into four main directions that carried within them the principles of postmodern thought, and expressed its intellectual pluralism, which are Historicism, Straight Revivalism, Neo & Urbanist Vernacular, Adhocism & Metaphor, also developed a city-based morphology defined as a contextual language, as well as a richer architectural language based on historical metaphors and images.
- This paper was able to emphasize the relationship between philosophy and architecture, that architecture, with its various schools and orientations, is directly related to philosophy, and that the development of philosophies and ideas over time is one of the most important factors influencing their formation and formulation. From the architectural product.
- The study also showed the relationship of postmodern philosophy to architecture as an applied model by observing the features of the relationship between philosophy and architecture and the ability of philosophies to create expressive and architectural formulations that express these philosophies, and that architecture is not a unilateral material product, but rather the product of several philosophical, intellectual and cultural factors.

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