The Evolution of Architectural Styles: From Modernism to Postmodernism

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Article Information	Abstract
	The rise of modern architecture led to a big change in Western and global architectural history. Instead of sticking to old ways, architects focused on new ideas and progress. They wanted to use science in their designs, which created a style of architecture that was used all over the world and based on logic and efficient materials. This kind of architecture is known for being useful and simple, without a lot of decorations. It changed over time, from making cities more friendly to people to connecting with local cultures. Later, postmodern architecture came about as a reaction to the limits of modernism. It wanted to make designs with more meaning, cultural identity, and history. Postmodern architecture is creative and diverse, not the same all the time. It cares about people and how they communicate. It looks different too, with curved lines and decorations. Modern and postmodern architectures are both special and unique. They show different styles and ideas because of when and why they were made.

1. Introduction

Architecture, regarded as a form of artistic creation, establishes the truths or elevated principles. It visually presents concepts that hold significance for people, as they provide structure to the world (Arnheim, 1977). Architecture, seen as a real form of art, shows the traditions and progress of different societies and countries. So, exploring their architecture is somewhat important to understand human behavior and thoughts from earlier and now. The importance, benefits, and usefulness of architecture are without a doubt. But the start of modern architecture caused a big change in this area, which then led to changes in other arts and how people think (Lu, 2010; Schwartz, 1992).

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With this new way of designing buildings, it's now harder to put different styles of architecture into categories and make them all look the same. This discussion wants to point out the special things about modern and postmodern architecture. By looking at each style, we can see what's the same and what's different. There are a few questions that come up. First, did modern and postmodern architecture suddenly start or did they slowly develop over time? Also, did they really match what people wanted during their times? We're also wondering if modern architecture is useful and where it came from. Is postmodern architecture a way to react against what modern architecture believes? Can postmodern architecture fix the problems that modern architecture had? To answer these questions, we need to look at these two architectural styles. After that, we'll explain where each style came from and what makes them different or the same.

The term "postmodern" was first used in the art world around 1976 and generally refers to a movement that has emerged in response to modernism (Tasente, 2020). Modern architecture, which dominated the 20th century and originated from developments in Florence, Italy, about 400 years prior, differs from earlier times in its emphasis on rational and human-centered beliefs (Manteghi Fasaei, 2019). This way of designing buildings started in the late 1800s. People came up with ideas about how to design buildings based on modern thinking. Cities like Chicago in the United States and Paris, Berlin, and Vienna in Europe were important in spreading this style. In the 1960s, post-modern architecture became well-known. It went against the ideas of modern architecture, which focused a lot on technology (Derrible, 2018). A person named Robert Venturi was important in this. He criticized the basic ideas of modern architecture. He didn't like how everything was about technology. He said architecture should focus on people more. Venturi had a different idea than Mies Vander Rohe, who said "less is more." Venturi said, "less is boring." According to him, architecture is more than just technique and technology. It's a lot of different important things. He didn't like the international style of architecture. Instead, he thought buildings should fit into their surroundings. This means they should consider the culture, history, and other things around them when they're designed (Venturi, 1965).

2. Modern architecture

The emergence of modern architecture marked a significant shift in the history of Western and global architecture. This change was characterized by a departure from traditional influences and a shift towards prioritizing the future and progress in architectural inspiration. Architects and theorists of this era aimed to align architecture with scientific and technological advancements while adapting to the evolving world (Lu, 2010). Modern architecture, which gained prominence after World War I and further spread during Europe's post-World War II reconstruction, became a worldwide style. It aimed to reform architectural and design processes by embracing a cohesive global architectural approach. This innovative architecture followed rational standards and utilized efficient materials like concrete, steel, and glass (Alvansazyazdi et al., 2023; Mohammed Ali et al., 2024; Nazeryan and Feizbahr, 2022).

The essence of modern architecture lies in its novelty and universality, rooted in concepts tailored for an emerging industrial society. This approach involves transforming and combining architectural elements to suit a society undergoing trials, using spaces with comparable physical attributes and favoring simplified forms to achieve pure architectural expressions (Hitchcock, 2023). Functionalism is a fundamental principle in evaluating modern architecture, emphasizing practicality and efficiency. Some even contend that modernism serves the interests of capitalist authority, resulting in architecture shaped by logical responses to needs and resource constraints (Spohrer *et al.*, 2022). Initially, the motto of modern architecture was "less is more," striving for simplicity and depth of meaning in design, as expressed by Mies van der Rohe. A similar sentiment was captured by Hussain and Juan (2023), who emphasized that true artistic significance emerges from simplicity rather than being the ultimate goal. However, this pursuit of simplicity went beyond mere limitation.

Modern architecture is categorized into three periods: early, sublime, and late. The early phase is further divided into three styles: Chicago, art movement, and Futurism Transcendent Modern Architecture-the pinnacle of modern architectural achievement spanning the interwar period, primarily the 1920s and 1930s in Europe.

The alterations that transpired in the realm of architecture during the final thirty years of the preceding century led to a significant destabilization of the foundational underpinnings of modern architecture, the primary prevailing and all-encompassing style throughout a

substantial portion of the 20th century. The origins of these advancements can be traced back to profound shifts in intellectual and societal paradigms, as well as the changing outlooks towards oneself and the surrounding environment in Western societies. However, settlements grounded in universal rationalism and the engineering of work environments epitomize the pinnacle of modernism in the architectural domain (Malpas and Wake, 2006). The principle of modern functionalism posits that architecture is best accomplished through scientific analysis of plans to identify and assess the requirements of clients. Notably, modernism has maintained a contentious relationship with practical implementation and the natural world, both of which embody organic structures. Within the modernist movement, Le Corbusier stands out as one of the few who sought a human-centric and modular proportional framework (Nesbitt, 2006).

Michael Graves contends that by rejecting the anthropomorphic elements or human-centered qualities prevalent in earlier architectural styles, the modern movement eschewed poetic forms in favor of non-symbolic and abstract geometries. By deliberately confining its focus to the problems it needs to solve, modern architecture offers solutions that are sleek yet vexing and monotonous. Consequently, modern architecture does not align with the complexity and contradictions inherent in the modern sciences of poetry or art, both of which have embraced the entirety of intricacies (Nesbitt, 2006). Modern architecture chose to adopt a machine analogy in lieu of an organic analogy. Although machines frequently draw inspiration from natural systems, the utilization of formal patterns hinders architecture from directly referencing the natural world.

3. Postmodern Architecture

According to Charles Jenks, the concept of postmodernism has a curious history that requires some elucidation. This movement has evolved over the past two decades and is now progressively coalescing and moving toward a new approach. Critics studying the history of postmodern architecture contend that the trends and forms observed over the course of a decade in the works of a group of American architects, particularly, Edward Durrell Stone, Mino Roya Masaki, and Philip Johnson, eventually solidified into the foundational principles of postmodern architecture. This evolution, in essence, reflected a reasoned response to the tenets of modern architecture (Azi, 2017; Lee, 2012).

A postmodern edifice is one that simultaneously challenges modern architecture on two fronts: one for architects and a select group of enthusiasts who engage with specific architectural concepts, and another for the general public and local inhabitants who prioritize aspects such as comfort, tradition, and way of life. This duality renders postmodern architecture somewhat hybrid. It can be likened to the appearance of a classical Greek temple. The overarching trends that shape postmodern architecture all share a common thread—namely, the pursuit of meaning. The spatial configuration in postmodernism can be analogized to a Chinese garden. To escape intellectualism, the layout of the Chinese garden momentarily departs from conventional notions of time-space and socio-logical principles, both of which underlie architectural and behavioral norms. Postmodern architects present space as fragmented and intricate by incorporating partitions.

Proponents of the postmodern school advocate for meaningful environments and repudiate the notion that functionality alone reduces architecture to the level of converting practical social and economic conditions into form. Drawing on Nietzsche's critique of modernity from the late 19th century, which was further developed by thinkers like Freud, Heidegger, Derrida, and Lyotard, the conclusion is drawn that just as philosophy embodies the spirit of an era, architecture mirrors the body of time. As the spirit of an era evolves, so does its architectural embodiment. Many contemporary architects and theorists have embraced Heidegger's perspective, which underscores the significance of the relationship with nature in enhancing human experiences (Thompson, 2004) .

Robert Stern, Robert Venturi, and Charles Moore are credited with founding postmodern historicism, which shifted emphasis from independent and modern formalism to a quest for meaning. Stern identifies three main focal points of these postmodern architects, all connected to generating meaning: façade, city, and the concept of "cultural memory." These three domains, labeled attention, decorativeism, contextualism, and gestureism by Stern, highlight history's crucial role in crafting meaning within postmodern architecture (Ryan, 2012).

Postmodern architecture directs its attention to the critiques of established macros and styles, embracing regional identity and returning to practical traditions. In alignment with Jenks' concept of "double encoding," which caters to both specific and general aspects while accommodating the designer and consumer's nature, postmodern architecture, by assimilating

styles from different eras and drawing from existing buildings, generates diverse and eclectic designs. As Jenks notes, postmodern architecture delves into the past as much as it propels forward. However, these retrospections are distinct from the past due to the modern world's influence. Another significant author in the realm of postmodern architecture, Kenneth Frampton, advocates a form of "critical regionalism." Postmodern adoption of earlier styles doesn't imply a regression to the premodern era. Instead, postmodernism incorporates premodern elements in a way that acknowledges the styles from which the contemporary approach derives, confidently integrating them into its designs. Contrary to altering the identity of social environment inhabitants to fit predetermined rational plans, postmodern architecture endeavors to infuse a human dimension into the social setting while simultaneously maximizing the utilization of materials and modern developments in construction techniques (Malpas and Wake, 2006).

4. Aspects of Modern Architecture:

Modern architecture places a significant emphasis on efficiency and practicality, utilizing styles and methods previously unexplored to a great extent. It seeks to advance in alignment with contemporary times, utilizing all available resources to achieve this objective. This utilization might either limit human involvement in its creation or lead to technology's dominance over humanity. This aim is best realized through cost-effective and highly efficient means, often resorting to technology and scientific calculations. Simultaneously, modern architecture exhibits a comprehensive nature. Since buildings are constructed industrially, they become expansive and all-encompassing, not tied to any specific individual or style. This architectural approach caters to fulfilling needs and employs a simple form, rejecting ornamentation, displays, metaphors, historical references, and humor. In this architecture, the meaning becomes concealed, implying that it no longer conveys explicit messages, answers questions, or responds to particular perspectives. Christine Harris, a philosopher and Yale University lecturer, critiques the "objectivity" aspect of modernity, pointing out its inappropriate consequences. The first is the transformation of the material environment into exploitable resources without foresight, and the second is that architecture aligns with a technological culture focused on "machines for life" rather than human beings (Nesbitt, 2006).

According to Zuri, modern architecture features include: 1) Design based on open plans, 2) Establishing a strong link between interior and exterior spaces, with flexibility in creating interior walls, 3) Incorporating positive spatial experiences from history into modern architecture, 4) Integration of new technology, especially glass instead of solid walls. Additionally, Le Corbusier introduces five more principles as central to modern architecture, encompassing elevation, roof gardens, open windows, and cantilever roofs.

5. Attributes of Postmodern Architecture:

In the realm of postmodern architecture, efforts are made to rectify the perceived flaws of modern architecture, aiming to create spaces distinct and improved compared to the modern era. Generally, postmodernism does not reject modernism outright but seeks to find a rationale for modernity in the 20th century.

One of the self-identified features of postmodernism is the exploration of an unconventional metaphysical perspective. Postmodernists contend that while the traditional essences of metaphysics and religious principles are fading, a broader principle remains: spiritual practice endures. Similar to surrealist painters, their spiritual realm finds expression in architectural forms through implicit or explicit metaphors. Postmodernism isn't a revolutionary movement; rather, it's a progressive and eclectic one. Elements that were once discarded and refuted in modern architectural expression are reclaimed by the hands of postmodern architects. A majority of postmodernists uphold pluralism as a pivotal concept for postmodernism, contrasting with the unifying tendencies of modernism.

6. Characteristics of Postmodern Architecture:

Postmodern architectural forms possess distinctive features, including:

1. Cultural, social, historical, and economic attributes aligned with building users.
2. Urban characteristics encompassing streets, alleys, and shops.
3. Climatic considerations, accounting for factors like humidity, cold, and heat.
4. Residents' daily lives, needs, habits, mental backgrounds, and interactions with biological aspects.

As per Charles Jenks, architects should not design in isolation (as often seen in modern architecture) but collaborate with colleagues and consultants. Building patterns should not solely exist in the architect's mind; instead, they should resonate with future inhabitants, fostering familiarity and communication. Postmodern architecture is also termed "pop" or "popular architecture" due to its use of vibrant colors and engaging decorations. Unlike modern architecture, it isn't confined to abstract meanings and concepts that only a specific class can comprehend. Postmodern structures adhere to dual rules and concepts—one for the intellectual elite and another for the general populace. Another hallmark of postmodern architecture is the revival of the human figure and other recognizable forms, marking a departure from the dominance of abstraction initiated by cubism, constructivism, and suprematism. Within postmodern architecture, employing historical styles or recognizable elements from specific styles serves a similar purpose. According to Jenks, key characteristics of postmodern architecture include:

1. Pluralistic architecture with eclectic tendencies, celebrating difference and embracing diverse styles and languages.
2. Eclecticism leads to a kind of pleasing disharmony, employing contrasting materials and paradoxes. This aesthetic displeasure carries a sense of humor and wit.
3. Urbanism characterized by a blend of rituals, imitations, and satire, promoting interactions among neighboring buildings.
4. Human-centric designs or forms reminiscent of humans.
5. Connections between past and present.
6. Focused on meaning and content.
7. Embraces double coding by amalgamating styles, expressing both "this" and "that" simultaneously.
8. Multi-faceted and non-exclusive, carrying resonant and symbolic attributes.
9. Reinterprets tradition, avoiding mere replication of the past.
10. Tendency to return to central values.

Postmodern architecture reacts against what Austrian contemporary painter Friedensreich Hundertwasser termed as the "tyranny of straight lines." It emphasizes curved lines, unpredictability, decoration, imitation, and non-functional aesthetics. Transparent and

mirrored surfaces, as well as winding elements, are pivotal in postmodern architecture (Jencks, 1979, 1997, 2012; Pippal, 2001; Toosi, 2023; Toosi and Ahmadi, 2023).

7. Similarities and Differences between Modern and Postmodern Architecture:

Although modern and postmodern architecture have limited similarities, some parallels exist, as postmodern architecture has absorbed certain aspects of modern architecture. Both styles prioritize technology adoption, employing the latest tools for construction efficiency. Both also emphasize progress, although it's less explicit in postmodernism. Both share a history of technology and industry utilization for shaping building identities, but postmodernism does not seek the purity and simplicity pursued by modern architecture (Best and Kellner, 1997). Both also show attention to needs; modern architecture centers on functionalism, whereas postmodernism embraces societal and individual needs. The postmodern ethos aligns with the concept that architecture shouldn't be the work of an individual, but a collaborative endeavor involving many. It also values customer preferences, reflecting a focus on human needs and desires—a trait observed in the postmodern era. Another similarity is the emphasis on management and planning, traits that distinguish modernity from tradition, observed in both periods. In terms of similarity, postmodern architecture can be seen as "standing on the shoulders of modernity," absorbing modern architecture's lessons and evolving to meet contemporary needs.

The distinctions between these two architectural styles appear more pronounced than their commonalities. In the original sense, modern architecture signifies a departure from history and the past, while in post-modern architecture, meticulous attention to the traditions and history of various cultures and civilizations stands as a primary facet of this architectural approach. Put simply, scholars Best and Kellner posit that "modern architecture disregards history, whereas post-modern architecture delves into it due to its abundant stylistic and symbolic resources" (Best and Kellner, 1997). Modern architecture emerged with the goal of globalization (termed as the international style), while post-modern architecture emphasizes contextualism and respect for each nation's heritage and traditions. Modern architecture embraces a form of unity centered on disregarding history and promoting globalization. Conversely, post-modern architecture is characterized by pluralism owing to its focus on tradition and contextualism. Jenks asserts that "post-modernism involves the selective

integration of each tradition within its prior context; it both continues modernism and transcends it" (Jencks, 2017).

Modern architecture demonstrates a militant rapport with nature and organic forms, contrary to post-modern architecture's inclination toward nature appreciation and inspiration. Modern architecture diverged from previous styles by abandoning allegorical and figurative appearances in favor of non-allegorical and abstract geometries. In contrast, post-modern architecture values human aspects prominently. While modern architecture often employs single and devoid-of-meaning shapes, post-modern architecture prioritizes diverse and meaningful forms to enhance appeal. Modern architecture, due to its focus on space and functionalism, engenders a detachment between intellect and sentiment, a contrast to post-modern architecture.

In its pursuit of progress, modern architecture dismantled old and traditional urban neighborhoods to erect new urban landmarks, triggering both strong opposition and support. Post-modern architecture places importance on decoration and catering to diverse preferences, in contrast to modern architecture which justified simplicity and slogans. Post-modern architecture introduces an unusual metaphysical dimension, a concept less emphasized in modern architecture. Functionalism and mathematical logic prevail in modern architecture. According to Jenks, the governing ideology of modernist architecture can be termed pragmatic advancement, emphasizing achieving more with fewer resources (Jencks, 2017).

Post-modern architecture, in addition to functionalism, embraces cultural deliberation, thus showcasing pluralism. As a result, the ethos of post-modern structures aligns more with democracy, while modern architecture's essence is more compatible with authoritarianism. Lastly, post-modern architecture holds an artistic perspective on performance, a contrast to the utilitarian focus of modern architecture.

In conclusion, analyzing modern and post-modern architecture and their respective traits reveals their evolution through architectural history, shaped by social, economic, environmental, and particularly philosophical factors. Modern architecture grappled with the challenge of war during its history, hindering its alignment with philosophical schools and the spirit of modernity. Conversely, post-modern architecture emerged acknowledging the

limitations of the modern style and benefiting from substantial intellectual support. Modern architecture prioritized security, offering a sanctuary from homelessness and insecurity, whereas post-modern architecture valued human emotions and rejected the calculated pursuit of profit, diverging from the modern approach. Post-modern architecture, influenced by various sentiments, evolved into a diverse and expansive style. Consequently, the "disagreement about the meaning of the post-modern world is itself post-modern," and consensus on its definition remains elusive, exemplifying the essence of post-modernism. Lyotard posits that post-modernism is undoubtedly a part of the modern, in a sense preceding it. In this perspective, a work can be modern only after it has first embraced post-modernism (Jencks, 2017).

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