

POSTMODERNISM



25-03-2021



11.00 AM TO 12.00 PM



Ar. Abdul Kareem

Architect, Town Planner,
Landscape Consultant.



CLICK



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CO-ORDINATOR

Guest Lecture Series

Title: POST-MODERNISM

Speaker: Ar. ABDUL
KAREEM, Architect, Town
Planner and Landscape
consultant

Date: 25th March 2021

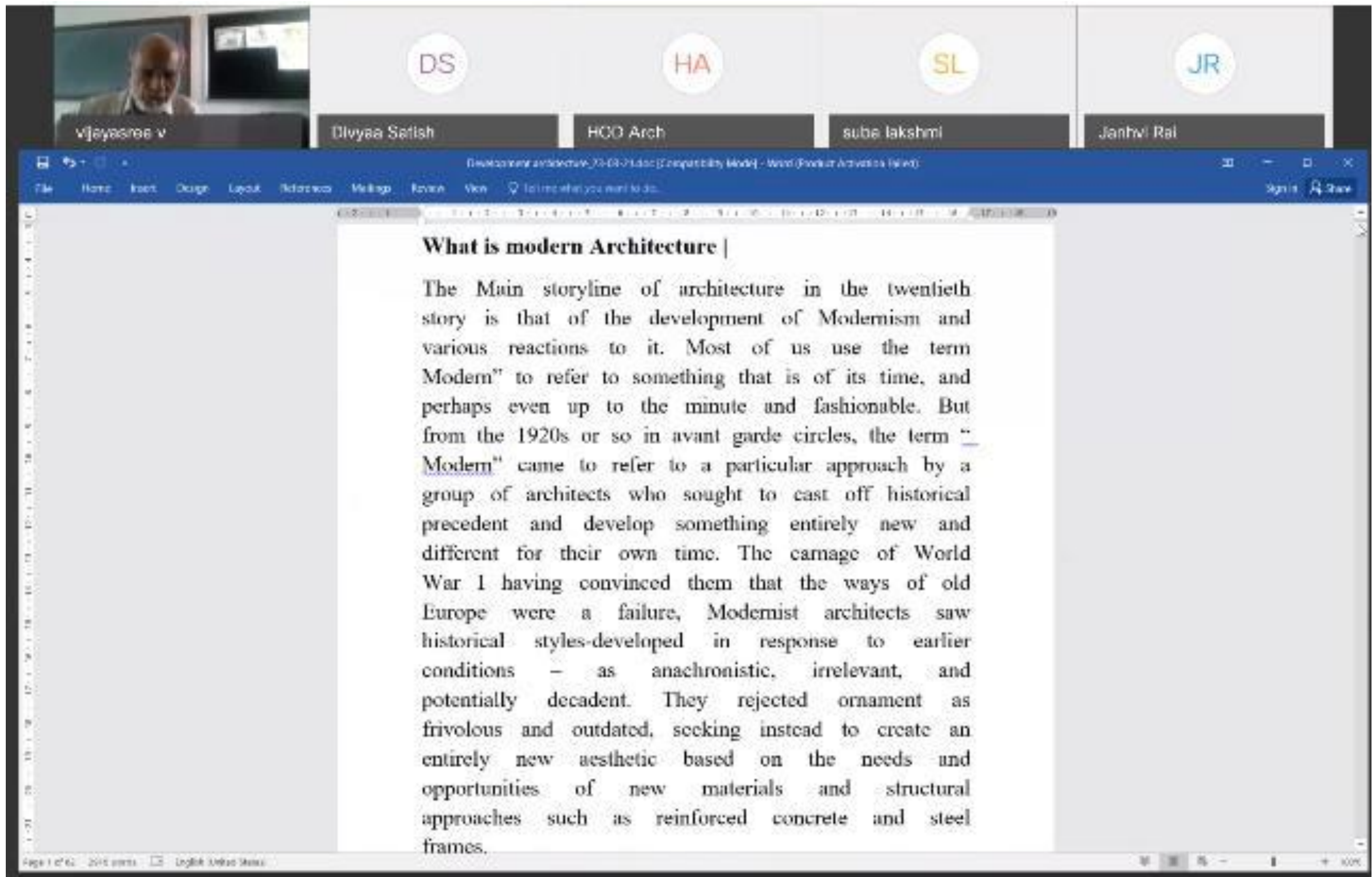
Day: Thursday

Time: 11.00 am to 1.00pm

Target audience: 3rd Year
B.Arch Students

**No. of participants
attended:** 30 - 40

Online Platform: Webex
Cisco

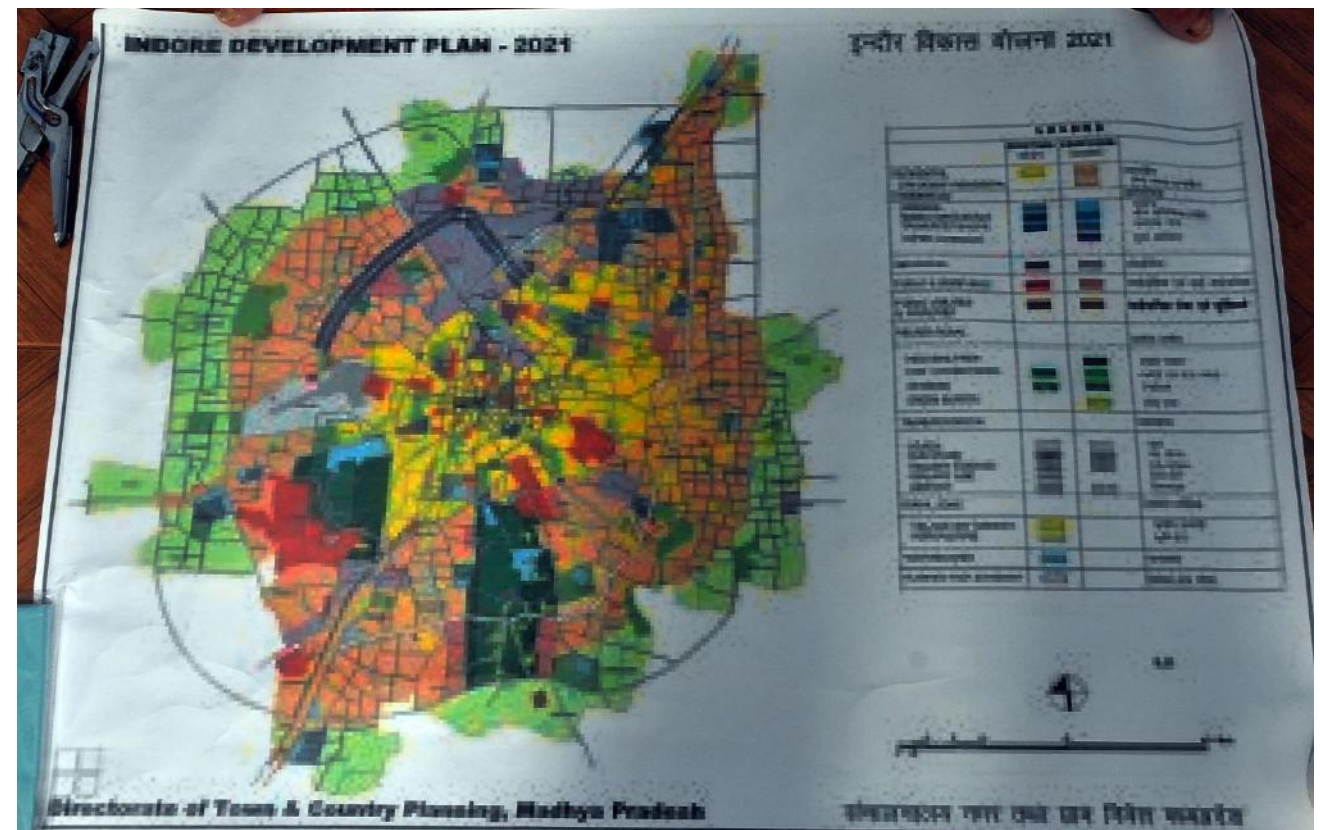
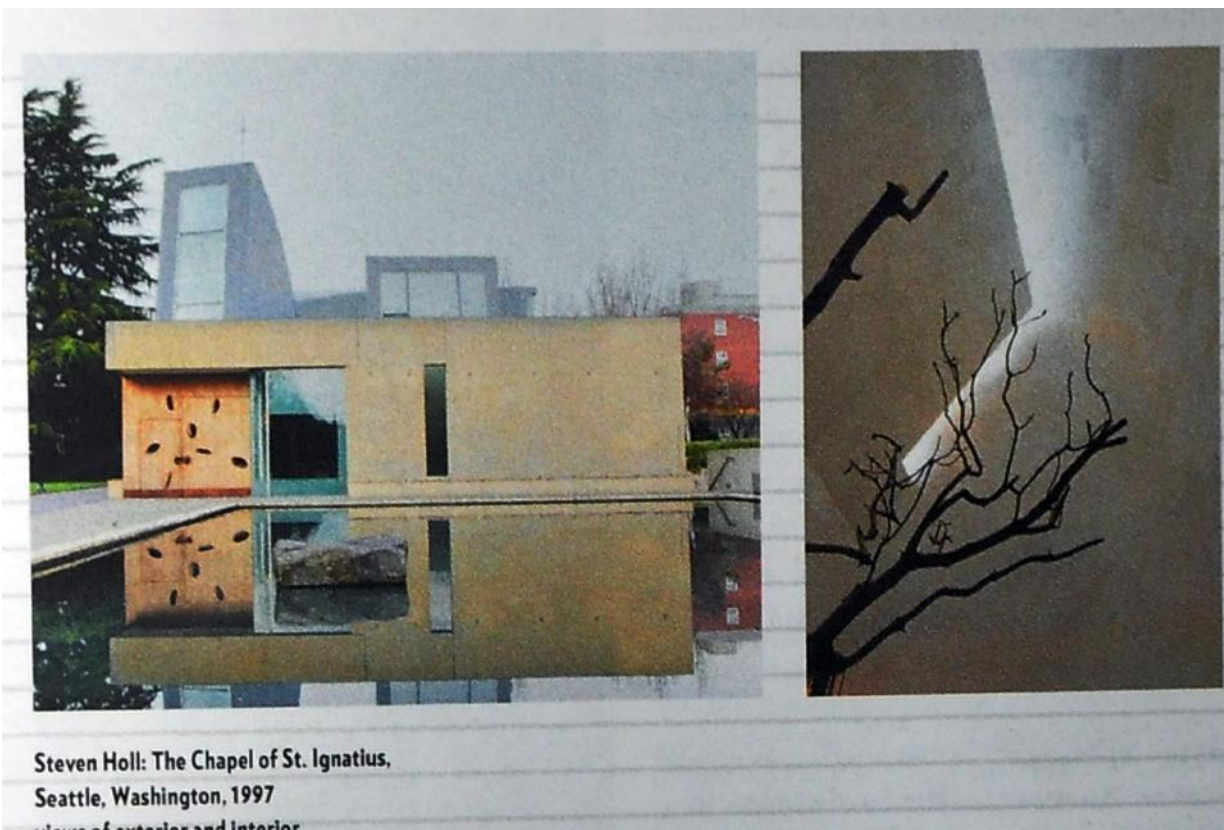


The screenshot shows a Zoom webinar interface. At the top, there are five participant tiles: a video tile for 'vijayasee v' and four name tiles with initials: 'DS' (Divyaa Satish), 'HA' (HCO Arch), 'SL' (sube lakshmi), and 'JR' (Janhvi Rai). Below the tiles is a presentation window displaying a Microsoft Word document titled 'Development in Architecture_23-09-21.docx [Compatibility Mode] - Word (Power Automate) (New)'. The document content is as follows:

What is modern Architecture |

The Main storyline of architecture in the twentieth story is that of the development of Modernism and various reactions to it. Most of us use the term "Modern" to refer to something that is of its time, and perhaps even up to the minute and fashionable. But from the 1920s or so in avant garde circles, the term "Modern" came to refer to a particular approach by a group of architects who sought to cast off historical precedent and develop something entirely new and different for their own time. The carnage of World War 1 having convinced them that the ways of old Europe were a failure, Modernist architects saw historical styles-developed in response to earlier conditions – as anachronistic, irrelevant, and potentially decadent. They rejected ornament as frivolous and outdated, seeking instead to create an entirely new aesthetic based on the needs and opportunities of new materials and structural approaches such as reinforced concrete and steel frames.

At the bottom of the screen, the status bar shows 'Page 1 of 62', '2018 words', and 'English (United States)'.



New Formalism

In contrast to the rough massiveness of Brutalism, some Late Modernists a decade later began adding historical references to their work, in a highly-polished style that has been dubbed New Formalist. These buildings, like International Modernist buildings, are usually light in feeling with many windows, but they include classical or sometimes gothic motifs such as the arcade (rounded or pointed) and cornice. New Formalism appears particularly in small office buildings, banks and civic buildings. It shares International Modernism's restrained elegance, but with a wider variety of forms. New Formalist buildings are often clad in white marble or—more modestly—in white-painted stucco or concrete.



Edward Durell Stone, State University of New York at Albany, NY, 1964

Stone designed an entire university campus in this style that interprets modernism in a classical vocabulary including arcades, vaults and supporting columns.

Corporate Modernism

By the late 1950s there was a demand for corporate buildings that included eye-catching features and forms that were less cerebral and more individual than those of International Modernism. Architects of early corporate modernist buildings sought to develop forms that would be unique and identifiable with a particular image. These buildings tend to be sleek and polished, often with a lot of reflective glass. Although many follow the basic forms of International Modernism, they are not restricted to oblong shapes and right angles, and often feature large glass atria, sometimes several storeys high. The firm perhaps best known for corporate modern buildings is Skidmore, Owings and Merrill (SOM), architects of the Sears Tower (now known as the Willis Tower). Extended into the speculative market, corporate modern buildings continued to dominate the urban skyline until the end of the twentieth century, with nods to various prevalent styles.

In Manitoba, Skidmore, Owings and Merrill were responsible for the Richardson Building in Winnipeg.



Skidmore, Owings and Merrill, Willis (formerly Sears) Tower, Chicago, 1973

An excellent example of corporate modernism, the Willis Tower is made up of nine oblong tubes of varying heights, each one like an individual International Modernist building but together forming an attention-grabbing silhouette. Combined with its one-time status as the tallest building in the world, this provided name-brand identity for the Sears Corporation, which occupied only a relatively small part of the building.

Popular Modernism



The beginnings of Modernism came with a good deal of writing, theorizing and debate about the meaning of Modernist forms and the role architecture could and should play in society. But bit by bit, its forms also entered popular culture and small-scale commercial architecture. For such businesses as coffee shops, diners, motels, bowling alleys and a host of other building types—mostly small commercial or recreational buildings—up-to-date or particularly noticeable architecture can act as an advertisement. In the late 1920s and the 1930s, Art Deco had played this role, and as Modernism entered the mainstream, its forms began to spill over into these commercial building types as well. The 1950s and 60s, particularly, saw the development of a popular type sometimes called “space age” modernism, or named “googie” after a coffee shop of that name in Los Angeles. These buildings used dramatic architecture as a billboard to advertize themselves, and often featured such elements as folded plate or concrete shell barrel vault roofs, amoebic curves and jutting cantilevers, bright colours and striking graphics. Large neon signs were often an added identifying feature, and the signs themselves could be almost architectural in scale.

One of the best examples of Popular Modernism in Manitoba is Perth's Drycleaners on Main Street in Winnipeg.



Quigley and Clark, Kona Bowling Lanes, Costa Mesa, CA, 1959

The eccentric folded-plate roof line, plate glass windows rising the height of the walls, and eye-catching roof fins combine to draw attention.

AA anushav anushav	 vijayasree v	JR Janhvi Rai	SL suba lakshmi	DS Divyaa Satish
SJ Swetha Merry Johnso	S sreya	HB Harshita Balsaraf	AV Arpana V	V vaishnavi
J jerusha	KS KIRTHANA S	 HOD Arch	S sravan	SS Sheba Sunny
VG Vijandan G	T Tejasree.B	SK saranya kumar	RA Raegan Alex	KB Kyathi Bhaveni
N naren	S shlvani	R Rithikka	S Sanjeev	BR Brindha R