

Contemporary Architecture and Design
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Lecture – 31
Phases of Post Modern Architecture- Historicism

Welcome students, to the online NPTEL course Contemporary Architecture and Design. In the previous two classes, we discussed about the post modernist movement movements, design, features and how they was opposite in the visual in the in the visually and philosophically in the contrast of modernist movement. So, today, we will discuss about the historicism which is post modernist movement where the historic depiction was very important for this for the architects and designer.

So, this is architecture movement as well as also there in the furniture design we have seen few examples from the previous two classes that the how, where modernist movements totally was divide of the contextual depiction of historic specially, the classic architectures have taken the have not taken the inspiration from classical architecture. But, post modernist architects thought that classical architecture depiction in building is should be there and that is how they are different from the modernist approach.

But, in the modernist approach in the early phase in the first phase we have seen Chicago style there was a depiction of classical architecture which they have taken inspiration from Greek architecture. And they have divided the building in three different segment to make the building look shorter because that was the first time the skyscraper started coming in the Chicago and the different other cities of USA, but that approach of taking classical depiction was a abstraction of classical architecture. But in the post modern this is not abstraction this is a like pastiche and taking inspiration and making changing it like facade ornamentation in different way and this in the previous style which is Chicago style which was also much more minimalist than this.

But, in some cases we have seen with Chicago styles this art nouveau was also there, but this Chicago style was first phase architecture style. And then the if we think about the late modern movement which happened in the middle the in the phase when modernism in the peek which is internationalist movement internationalism and monolithic and other

style did not take any history depiction from the classical and the history which has been done before the modernist movement.

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Historicism

ARCHITECTURAL FEATURES

- Returning back to Classical Architecture. (Where as Modernism rejected all classical and traditional decorative forms)
- Axial symmetry, ✓
- External form, ornamentation and meaning

The slide contains three hand-drawn diagrams in red ink. The first is a simple rectangle with a vertical line through its center. The second is a more complex, irregular shape with a vertical line through its center. The third is a square with a vertical line through its center and a horizontal line below it, with two small rectangles inside the square.

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So, in the historicism we will see in the which the architectural features are returning back to the classical architecture. So, it sometimes it is classical architecture or it can also be gothic in few cases in other which was done before the industrial before the renaissance industrial revolution from renaissance to specially the classical architecture, whereas modernism rejected the classical architecture and traditional decorative forms.

So, and also we have seen in the modernism there are very less example where axial symmetry was there, but in classical architecture when we where we started discussing modernism we have seen that asymmetry is the form of modernism. So, in the Bauhaus form internationalist movement, most of the cases like Farnsworth house and Johnson house where they are all asymmetry. Johnson house is cube were designed asymmetrically there is a cylinder displays and many other cases there asymmetry is there, but in monolithic we have definitely they have some symmetry because they the form was emphasized. So, that is the different case.

But, most of the thing cases in generally if you think about the modernist movement asymmetry was exaggerated. And then there was no strict norm that building have to be symmetrical and whatever the ornamentation on this side should be on this side. In the

historicism more visually and in form ways and volumetrically symmetrical buildings were there.

And, the external form and ornamentation was much has was the protagonist of architecture and the meaning of architecture was there was some meaning the architecture the building or the design started conveying some meaning into it, whereas the decontextualize internationalist movement did not have any meaning it just a pure design and arts for arts sake art's sake is there and. So, the pure geometric and pure form did not convey the meaning it is just a minimalist approach which was there in the modernist movement.


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Historicism

ARCHITECTURAL FEATURES

- ✓Allan Greenberg: an American Architect
- ✓Classicism as architectural vocabulary of post modern era. Contemporary

Classicism



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Now, this started with the Allan Greenberg's design which who is an American architect, whose time prime is around 1980's, when he started designing. But this is not pure historicism, this is classicism as a architectural vocabulary which he wanted to promote in post modern era and so, he blended contemporary and classicism. So, all this his buildings looks like classical buildings many residential buildings he have mansion and residential and other residential buildings he have designed which looks like which is in imbibed from classical architecture.

So, there is a slight difference between classicism and historicism. So, in classicism if you look at so, all classical elements are he tried to replicate all classical element in the contemporary building which is and also bilateral symmetry is there. But, in historicism

we will see depiction which has which mimics. So, in this depiction this does not mimics. So, it is like a it try to replicate what is there in the classical architecture and this looks classical and, but if we show the when we show the historicism so, historicism has a has a approach of mimicking the classical architecture.

So, in the previous example we shown that in the in the World Disney Center how Michael Graves is making this small dwarfs which is in the Doric columns which we have shown in the class in the class which when we started discussing the post modernist approach of architectures. So, we have shown how 7 dwarfs of snow white is shown in the on top of the Doric column. So, this is not just taking pure history historical building in to the translating that in to the your design. So, there is a way of pastiche mimicking the design is there.

So, that is the difference between classicism and historicism. So, historicism will not just take the classical architectures elements and create the designs there will be another sense of humor will be added into the design.

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Historicism

Portland Public Service Building ✓

15 storied municipal office building at Portland Oregon, USA

Opened : 1982

- Architect MICHAEL GRAVES
- Competition entry judged by Philip Johnson: (a rejection of Modernist Principle)

The slide includes a hand-drawn red diagram of a building facade with three vertical columns and a horizontal line across the top, representing the '7 dwarfs' mentioned in the text.

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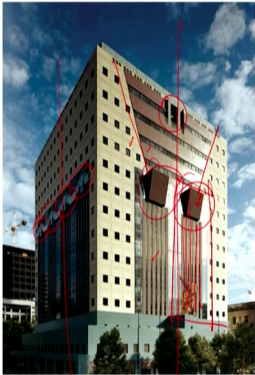
So, one of the building is Portland Public Service Building. So, this the 15 storied municipal office building at Portland Oregon in USA. So, this opened in 1982 which is just the starting time of post modern movement and the architect is Michael Graves again. So, the Michael Graves many of the examples design of Michael Graves fall under the historicism movement of post modern post modern design.

So, post modern design also like modernist movement post modern design also has smaller movements within that. So, historicism is one of the that which talks about the history depiction of building which is opposing the internationalist approach and then again another movement will be international critically generalism which will oppose some other features of modernism. So, there are many different movements within post modernism as well.

And, in historicism Michael Graves has many of his works are falling within the historicism and some of the works which we have already discussed in the previous class when we were showing the difference between the modernist and post modernist movement. So, this was the competition entry judged by Philip Johnson rejection of modernist principles is there in by Philip Johnson. So, Philip Johnson work we have seen which is absolute modernist and high modern era which is the Johnson house where he was designing a pure glass box with cylinder, but we will also see Philip Johnson work how his work translated throughout the transform throughout the movement of contemporary movement.

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Historicism



- 1st notable Post Modern Building
- Square: Modernism: Post Modern decorations wrapped around Modernism,
- Architectural historian Charles Jencks wrote: "The Portland still is the first major monument of Post-Modernism, just as the Bauhaus was of Modernism, because with all its faults it still is the first to show that one can build with art, ornament, and symbolism on a grand scale"

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So, this building which is Portland public service building designed by Michael Graves is the first post modern notable post moderns building in historicisms era because this is in the early stage of 1982. It was the construction work was finished. So, this is again square which looks like modernism, but post modernism, but from outside the cladding

and everything and the decoration was very post modern. In the modernist movement we have seen the cladding was avoided and the pure material was there pure color was there, but if you look at the cladding and different kind of textures and materials are there and lot of different lines and lot of different things are happening just on facade from within the building it is a cuboid. But, on the facade treatment the facade treatment makes the building very post modern in nature.

The post modern decorations are wrapped around the modernism. So, this is in the early stage of modernism where in post modernism where everything in the building did not evolved as a post modern building, but it is a modern building and like gift wrap in a post modern wrapper. So, it is a facade treatment is a is done in every post modern way.

So, if you look at the building. So, the architectural history historian Charles Jencks wrote that the Portland buildings still is the first major monument of post modernism just as the Bauhaus was the was of modernism. So, Bauhaus from Bauhaus movement there was quite change in the modernist movement. So, Bauhaus and internationalism also has a link and then from Bauhaus this all asymmetry minimalism and pure color pure form was started.

So, from this building so, he say he is saying that from this building the concept of post modernism started, because with it is faults it still is the first to show that one can build with art ornament and symbolism on a grand scale. So, there were lot of symbolism. So, here you can see. So, those ribbons are added that is why many historians say that this is the wrapped the modernism into a post modern gift wrapper.

So, here also if we look at this features; So, this features looks like the column. So, this is the column capital which is done in a abstract form and then these are ionic columns fluid which were there in the ionic column and then ionic columns capital is translated into the very modernist and geometric way. So, these two depicts ionic columns and that is taking the load of some element he have designed and also you can see the different kind of color texture and then the some of the ornamentation and also this is bilaterally symmetrical form all the side.

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Historicism



- Front façade inspired from Classical architecture
- Ceramic tiles and glass curtain-wall façade design
- Eclectic, Classical ornamentation in new paradigm



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So, also the front façade inspired from the classical architecture. So, here you can see this looks like a two columns also the Greek gods sculpture is also depicts that this is something which is taking inspiration from Greek-Roman architectural style. So, this Greek ionic columns are translated into the contemporary design language and also if you look as there is a glass curtain wall behind that. So, that is one background and there is another kind of cladding the stone cladding.

So, all these different colors of claddings are there. So, ceramic tiles and glass curtain walls facade design. So, there is not just one particular type of cladding. So, cladding is also post modern approach which is hiding the material pure material and it is not showing the material which is other construction material. So, also there is not just one kind of cladding. So, there is many different kind of cladding which gives the different kinds of colors and texture.

So, that is why this is eclectic and classical ornamentation is done in a new paradigm and on the other side you can see this is not classic this is on top of the column so, there should have been the column capital, but instead of column capital their ribbons. So, that is how this is not the classicism which we have shown in the in the previous work if you look at this Greenberg's works. So, there is no mimicry and a the sense of this there is no humor added to it. So, here in the historicism the humors are added into the design.

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Now, we I was taking about the change of Philip Johnsons work from internationalist movement to the post modern movements. So, internationalist movement was the high modern movement where Philip Johnson was designing a glass house and which is pure glass and the cylinder when he was designing with the taking inspiration from Ludwig Mies Van Der Rohe in Farnsworth house later he designed Seagram building.

So, this is 1949, this is 1958 almost 10 years decade later. Again, with he collaborated with Mies Van Der Rohe and then he have designed the Seagram building which comes in the monolithic form style which is a continuation you can say a continuation of internationalist movement. So, this is also internationalist and actually the monolithic. So, this is glass curtain wall and box so, this is cuboid. So, in monolithic we discuss there based on the form different different stages are there different styles are there which is cylindrical, circular, grape bunch, metastasis and cuboid. So, this is the box of the cuboid style. So, this is the Seagram building he is designed after 10 years.

And, then in 1984 when the post modernism started he is designing At and T building which is also known as Sony Tower in USA, which is he have designed this with the John Burgee in 1984. So, here if you look at so, it is also has look like a Greek trabeated form with pediment and then this is how this is divided and this the color of this building is it is again cladded with the pink stone pink granite stone and all these lines gives the

sensation of this columns which is going up and holding this capital and this Greek styles style is there.

So, this absolutely post modern building and falls under the historicism. So, there is a transaction of his work from the his work is also there in modernist movement and his work is also there in the post modernist movement.

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And, if you look at the buildings interiors there is historic depiction is also there in the interior. There is roman semicircular arch is there and if you look at the flooring and there is lot of different textures there with white and black patterns. And all these chandeliers and illuminations are done in the way it has a clear depiction of history and also this is a bilateral symmetry and this is archivated door and then the columns are there and pure circles lot of different design elements are there.

And, then when we enter so, this is the grand enter with the bilateral symmetrical facade is there which is also depiction of historicism and in the building we can see lot of different ornamentations are clubbed together. So, this is not this is opposing to his what he started with. So, this is the Johnson house and he transfer and with the time he change the design language of his work.

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Historicism

Humana Building




Head quarter of Humana Corporation. Opening year: 1985

Situated at the downtown of Kentucky

Architect: Michael Graves

Locally called Milk-carton building



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Now, this is Humana building again designed by Michael Graves. So, this is head quarter of Humana cooperation. So, the opening year is 1985, so, in the in the early stage of post modernist movement. So, this situated at the downtown of Kentucky USA and the locally called is this is a Milk-Carton building.

So, if you look at the USA Milk-Carton which is something like this and so, this is the milk carton of Europe and USA and this kind of milk cartons are there with paper bags and this building has this kind of shape. So, that is why locally it is called Milk-Carton building. Now, within the building there is lot of historic depiction which we will discuss.

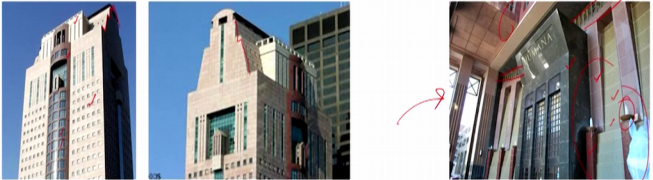
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Historicism

Humana Building

Each side of the building is designed differently up to the stepping pyramid style upper floors.

Pink Granite cladding of exterior façade inspired from eclectic depiction of different historic monuments.



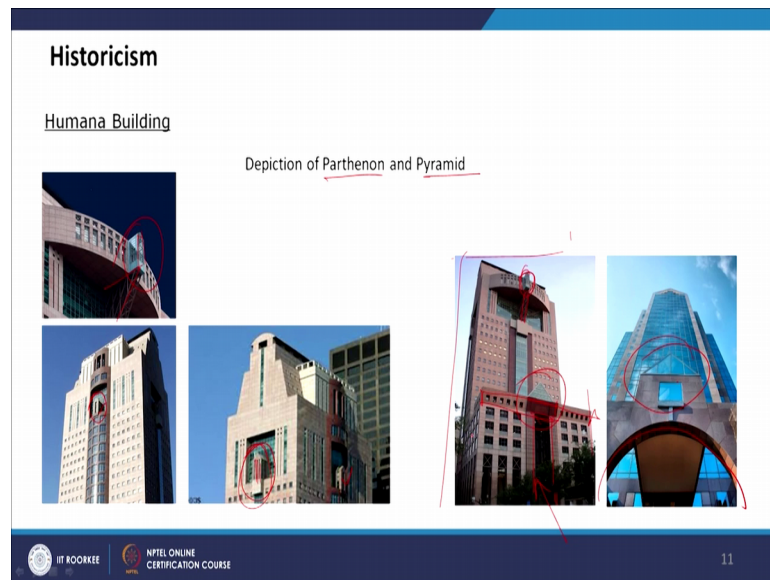
Cladding with varied materials of different colours

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So, each side of the building is designed differently up to the stepping pyramid style upper floors. So, this is the upper floor which gives feeling of ziggurat or the stepped pyramid of Egypt and. So, that is one historic depiction, then pink granite cladder exterior facade inspired from eclectic depiction of different historic monuments. So, if you look at the cladding so, this is this majorly this is pink granite cladded, but there is a different brown granite is also there.

And, then there is a use of glass curtain wall and glass windows and then another different color is there and yellowish cladding is used and within the building also if you look at one particular flyer the entrance flyer of the Humana building so, there is a different colored stone are used. So, there is black there is different three different color in this and then fountains and so, this is lot of design and lot design elements are there in particular in a small space and if you look at, so, many design elements are added into the one particular interior space of this building.

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Now, you can see there is a depiction of Parthenon and Pyramid, both are there in the particular design. So, this is not taking any reference from one particular history style which is Greek style this is also taking inspiration from Egyptian pyramids and everything and then the way they have changed the pyramids and the Parthenon volume this is also quite different and also has way to sense of mimicry into it.

So, the here if you look at the Parthenon is a glass Parthenon and which is made out of steel and glass which is hanging on top of this with steel truss. So, this shows contemporary steel truss is holding a classical architecture on top of it which is like a crown like which is like a jewel on the crown this building on the on the head of this building and this is like a crystal Parthenon and the shape of this Parthenon is highly distorted.

Now, there is another Parthenon depiction which is gladded by different color granite stone and each and every facade is different in treated in a different way. The facade treatment different and the facade designs are different this is another Parthenon which is a on the other side. So, this Parthenon is on this side. So, another Parthenon which is again stone and then which also is elongated and which is hanging, so, this hanging Parthenon's are everywhere in the building also gives the sense of eclectic depiction of Greek architecture.

Now, if you look at the entrance on top of the entrance there is a glass pyramid which is something like loose glass pyramid by I. M. Pei, but this is different definitely different and, but this is again taking the inspiration from the Egyptian architecture. So, this is a glass pyramid and here again this if you look at this semicircular arch which is a roman arch on behind this. So, this pyramid is on the other side. So, this is on the other side.


So, this is the entrance pyramid on top of that there is a slant which again looks like entablature of some historic building and, on the other side which is on the back this kind of another pyramid is there this is the different pyramid which is on the back. So, this is another pyramid and which is on top of roman arch. So, this is a eclectic mixture of historic depiction within the building.

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Historicism

Engineering research centre, University of Cincinnati, west campus

- Michael Graves, 1995
- Serves as entrance point of the campus
- Four main volume, the primary one breaking the symmetry of the building



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The another example of the historicism is Engineering research center, University of Cincinnati, west campus which is again designed by Michael Graves in 1995. So, this serves as entrance point of the campus. So, we will see how through this building the entry of the campus is designed and they are the place making and the axis and transforming the space with the human activity.

And transforming it into a place is also there which we will show how when we show the how it is planned what is the axis into it that, but the historic depiction here is. So, this has a four from outside you can see this is a main four main volume the primary one

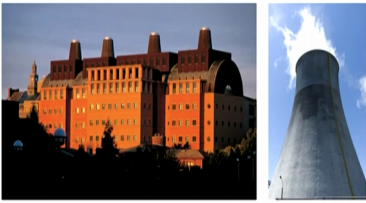
breaking the symmetry of the building. So, this is the through the primary wall there is a axis this is from where we will enter this building; So, there other three which is smaller.

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Historicism

Engineering research centre, University of Cincinnati, west campus

- Michael Graves, 1995
- Serves as entrance point of the campus
- Four main volume, the primary one breaking the symmetry of the building
- Topped with four sculptural smokestacks



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But, here then the this is topped with the four sculptural smokestacks. So, these are just added on top of the building which looks like smoke chimney because this is a engineering research center and he wanted to depict the engineering with the chimney and the manufacturing and all these things he wanted to depict with the chimney. That is why he added four chimneys on top of this building.

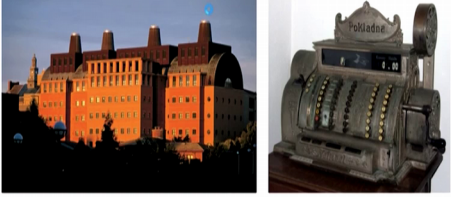
So, these are just a visual aesthetic element and added for aesthetic purpose to this also functions like skylight, but measurably this is added for an aesthetic purpose and for this huge height and this tells a story about this building. This is not contextually it is not just a cuboid it is talking it is telling that this is the engineering center and this has some connection with the engineering through this element which is added on top of this building.

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Historicism

Engineering research centre, University of Cincinnati, west campus

- Michael Graves, 1995
- Serves as entrance point of the campus
- Four main volume, the primary one breaking the symmetry of the building
- Topped with four sculptural smokestacks
- Called Cash Register due to its curved copper roof



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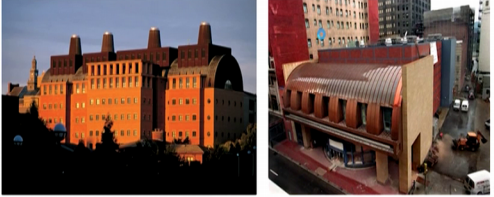
Now, also locally this is called cash register due to the look of the building. So, it looks on top of that there is this metal cladding which looks like a cash register of that era and.

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Historicism

Engineering research centre, University of Cincinnati, west campus

- Michael Graves, 1995
- Serves as entrance point of the campus
- Four main volume, the primary one breaking the symmetry of the building
- Topped with four sculptural smokestacks
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O'Reilly theatre Pittsburgh (M. Graves)

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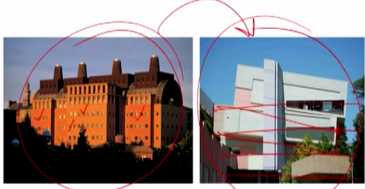
So, his another design which is O'Reilly theatre of Pittsburgh which is again designed by Michael Graves, also has the similar copper curved roof which is also he is using here in the engineering research center of Cincinnati which is also semicircular roof on top of this top of this base.

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Historicism

Engineering research centre, University of Cincinnati, west campus

- Michael Graves, 1995
- Serves as entrance point of the campus
- Four main volume, the primary one breaking the symmetry of the building
- Topped with four sculptural smokestacks
- Called Cash Register due to its curved copper roof
- Traditional building materials helps it to age gradually in comparison to its nearby neighbor, the Aronoff Centre for Design and Arts (Peter Eisenman)



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So, this way of using traditional building material copper cladding and the color he is selecting is in the drastic contrast of another building which is also post modern building designed by Peter Eisenman. So, this building is a constructive building and this building is historic and in the historicism era. So, this building if you look as so, this building does not talk about the floor plate from outside you cannot see the floor plate how the floor plates are going. So, this building looks like a created by Aronoff from within.

So, we will discuss this how the constructive buildings are designed and what is the philosophy of that, but in the historic building what I am trying to say is in the deconstructive era and historic era historicism both are contemporary post modern movement. But historicism gives the more age old look and traditional look and so, it helps to age gradually. So, this is this looks this has more this is aged building and this is more new old building and this has a futuristic approach and this has connecting to the history.


So, in the post modern movement also there is different way of a doing the ornamentation within the same campus Peter Eisenman the way Peter Eisenman designing building. And Michael Graves designing building, they are very different and one is looking in Peter Eisenman case this is a building tries to look futuristic and the other case it takes historic depiction.

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Historicism

Engineering research centre, University of Cincinnati, west campus

- Depiction of Doric columns



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Now, there is depiction of this historic depiction is true the depiction of like Doric columns on top of the buildings. So, there are lot of Doric columns different facades of buildings are added. This is the Doric columns depiction which is changed in a forms. So, in classicism when we look at the Doric columns there their proper Doric columns and the position of the Doric columns are acting as a column and which is holding up pediment in the classicism, but in historicism these are the free standing column on top of this main building. So, this is not acting as a purpose of the column.

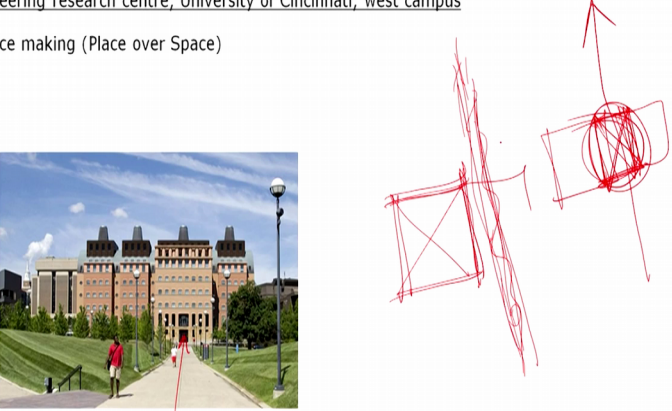
The purpose of the doric column should hold some structure on top of it, but this is not doing it. So, this is just a short and depiction of the Doric column is not clearly really a Doric columns way of depicting. So, there is no column capitalist like series of column which is squeezed and short Doric columns are there.

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Historicism

Engineering research centre, University of Cincinnati, west campus

- Place making (Place over Space)



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Now, this is the place making thing which I was talking about. So, here in the main way there is this building could have been just added like building block and then one road could have been gone like that. So, this in this situation if you think about an architectural also if you have an urban design background and or understanding of urban design you will know that this is not creating a space, because this is a building and this is how from here the peoples are moving. But, if you create a building which is and the passages through, so, there is lot of activity will be happening and this will be a entrance porch where people will meet each other and it will be it will be defined place.

So, this road is not defined. People are moving from the length of this road, but here there is a space created. So, the road which is crossing the building so, there is a identity of the space where on in the road. So, this road does not have any identity. So, there is no difference between that, but here when you create like this so, this has a difference and people will meet there is a shade and this becomes this space then translates into a place where people meet and activity is there. So, space plus human activity is place, that is the urban design concept of place making.

So, that is created here because of this road is going through this and that is why this is the entrance of this campus and in the entrance through the building there is there are lot of activity happens with in the this building. So, in the modernist movement so, we have seen that this peoples activity and peoples participation was a little less in modernist

approach; in post modernist approach place making and participatory design co design and the translating voice of customer into the design was more into the post modern approach.

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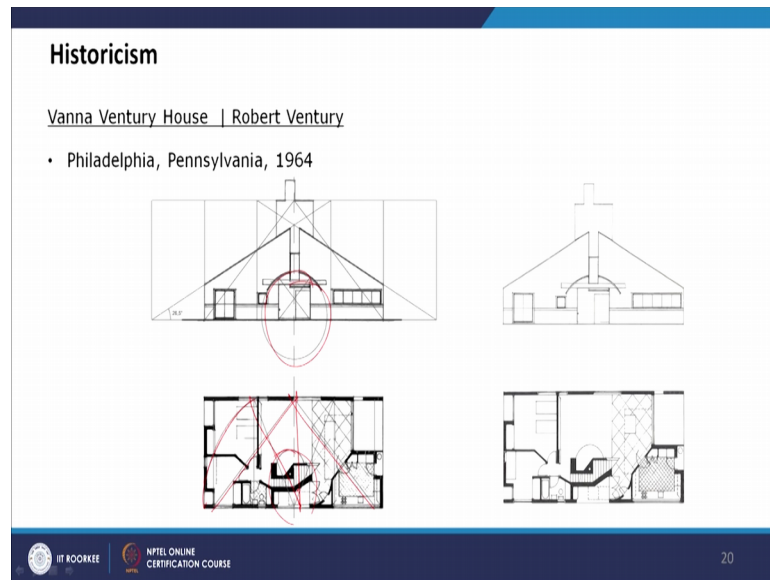


Now, this is the another example by Robert Ventury, Vanna Ventury house who said less is bore. So, this is in Philadelphia, Pennsylvania which is designed in 1964 which is before post modern, but still this is the post modern building. So, this has a bilateral symmetry and lot of different elements are there, but this is designed in 1964 which is before definitely before post modern, but many of the designs so, there is no hard and fast particular line from where the post modernist thought started emerging. So, this is in just almost a decade before post modernism; so, many of the designs started evolving in to into the line of thought of post modernist approach.

So, if you look at the interior space so, this is chimney which and the skylight which the skylight which looks like a chimney from outside and gives the sensation of bilateral symmetry and the central heavy. So, in the classical architecture in we have seen the central part is heavy this is not just a bilateral symmetry is not just one designed features. So, this has to be the classical architectures are generally the central heavy design. So, this is same centre part of the building will be always heavy in the in the classical architecture.

So, if you look at the even in the gothic architecture, Notre-Dame chapel and all so, central part has to be the mass has to come from outside from the periphery and the central mass has to be dominating. So, that is also there and that is also talks about the classical approach of designing the volume.

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And, if you look at so, there is lot of design proposition are going into this design. So, this is golden mean rectangle is used in design and then all these circles and the penetration of circles, triangle is generating the form. So, here form is becoming more important than the is becoming protagonist and so, form follows function which is told in the in the Chicago movement by Sullivan is not followed.

So, the form is really important and the deriving the form to derive the form lot of thought has been given and then also so form and function is going parallelly and many of the architectural movement in architectural style in post modern movement we will see that post modernist some time say that function follows form. So, form is first and then function. So, here we can see the form evolution to real become the protagonist of this design.

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Historicism

Vanna Ventury House | Robert Ventury

- Philadelphia, Pennsylvania, 1964..... **LESS is BORE**- Robert. Ventury



Internationalism "Less is More"- Ludwig Mies Van Der Rohe

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Now, if we see the element of this building so, there are lot of different elements are juxtapose together and creating the building. So, this is the exploded volume of this building exploded in the in horizontally. So, lot of elements are there and to create a building which is not a very big scale building.

So, this is why and Robert Ventury said in 1964 Less Is Bore and that is the starting phase of the post modern approach of design and we are remember that in internationalist movement Ludwig Mies Van Der Rohe says Less Is More. And he has designed the minimalist way of designing building like a Farnsworth house and Seagram building with the Philip Johnson. And then also he have designed Barcelona chair the Barcelona pavilion and with minimalist approach, but Robert Ventury in 1964 started saying that less is bore.

So, more the element the better and it is more it will grab the attention of users. So, there is more attention and attraction value into the into the design. So, when there is a minimalist approach so, attraction and attention value will be less. So, then when there are lot of elements in terms of shape, form texture and color so, attraction and attention value becomes higher. So, this is the example of a less is bore and this is an example of less is more.

And, you can see mostly these building are have the similar volume of space, but in this way this distance is not much, but this has a in very small scale this gives look of a

classical building. So, this is just one storey building with a skylight and on top of this is staircase going on, but in this scale also this gives a essence of a monumental historic design and different design elements are added on the facade. So, this facade is extruded and there is different treatment of the facade which is does not have any functional value just for aesthetic value these are added.

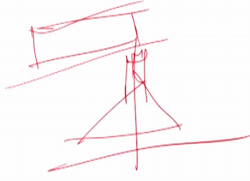
So, these are the elements which will in modernist movement will never do because this is just a pure glass box and the way the structure is there that is shown in a grid pattern which is in equal distance. But here lot of elements are you can see how many what is the element which is going inside the building, but within this when we discuss the internationalist design which is derived from less is more concept. So, this is just a glass box and free flowing spaces are there and only the toilet and kitchen is covered, but here each and every room is has a different element even in the facade there are different elements are there.

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Historicism

Vanna Ventury House | Robert Ventury

- Philadelphia, Pennsylvania, 1964..... **LESS is BORE-** Robert. Ventury
- Architects can no longer afford to be intimidated by the puritanically moral language of orthodox Modern architecture. I like elements which are hybrid rather than "pure," compromising rather than "clear," distorted rather than "straightforward." ... I am for messy vitality over obvious unity. I include the non sequitur and proclaim duality
- ✓ Complex Form
- ✓ Pitched Roof
- ✓ Historic depiction
- ✓ Axial balance, classical proportion
- ✓ Change of scale and proportion
- Ground floor set firmly on land: not elevated on pilotis
- Solidity



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So, he says architects can no longer afford to be intimidated by the puritanical moral language of orthodox modern architecture. So, he says the modern architecture is the orthodox which talks about the less is more concept. So, he says I like elements which are hybrid rather than pure and compromising rather than the clear and distorted rather than straightforward. So, I am for messy vitality over obvious unity. I include the non sequitur and this proclaim by duality of the design.

So, he says that the more complex the form is more complex design elements are that is that has elevated designs and aesthetic value. So, complex city in form which we have seen and then there is pitched roof is there which is again the pitched roof create more dynamic approach. So, we have seen in the less is more concept in internationalist context.

This is flat roof which has more stability in design, then historic depiction is there, axial balance is added which is classic has a classical proportion. In his design volume is added and then in elevation that axial balance is there and the plan also there is axial balance is there the change of scale and proportion is there that is also mimicry of a classical architecture. Because classical architectures proportional scale is very different and it has to be of a monumental scale, it is not should not be any human scale. But this is a one story building and within a one story building he is achieving this historic depiction. That is how he is translating what is there in the history into the contemporary approach which is and transforming the scale and proportion.

So, ground floor set firmly on the land not elevated on pilotis which is pilotises again the style of internationalist movement. But, also this if you look at so, there is no elevated flat form which was there in the classical architecture also. So, there is a pediment and then from there it starts, but he change the way classical architecture is there and shifted the paradigm and relooked the visual principal of classical architecture and the change the visual language.


And, solidity is there definitely it looks very solid and robust which is not like the fragile, light weight style of internationalism so, this looks biometrically heavy though it is just a one storey building.

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Historicism

Piazza d'Italia | Charles William Moor

- New Orleans, 1978



The slide contains two images. The left image is a top-down aerial view of the Piazza d'Italia, showing its circular layout and the surrounding buildings. The right image is a ground-level view of the building's facade, highlighting its eclectic architectural style with various colors and forms.

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Now, there is another example a Piazza d'Italia by Charles William Moor which we were discussing during the class of this modern and post modern difference. So, if we look at the plan. So, this is the Google earth image which looks from top. So, you see a lot of eclectic depiction of Italy's Italian elements. So, this is designed in USA, but in a 1978, which is in the beginning of this post modern era and lot of elements which is there in Italy is translated into the architectural in into the architecture of this place.

Now, if we look at this concept so, this will so, this definitely eclectic because lot of elements are combined together and making a collage. So, how way this is happening? So, from the plan if you can identify if I this is like a Italian peninsula and this is Mediterranean sea. So, you can see. So, this is Italian peninsula is coming which is like Italy's map and this water bodies acting like a Mediterranean and so, he depicting the Italy's geography in the plan.

Now, also there is a distortion in the, but this is translated and many other elements which you see from top are quite modern and geometric and the plaza designed in the semicircular way. So, this is again he is depicting Italian geography with a the elements which is modern and contemporary and if you look at the building so, there is lot of different colors and we will see how this different elements are also eclectic.

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Historicism

Piazza d'Italia | Charles William Moor

- New Orleans, 1978



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And, if you look at the illumination of the building is also takes lot of different color into the building and different neon light which is also this style of lighting is with the neon light is very pop. And you can see this kind of lighting in the advertisements and the hoarding which has a pop design style. So, and this is definitely not talking about one particular color or pure color.

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Historicism

Piazza d'Italia | Charles William Moor

- New Orleans, 1978



Arch of Septimius Severus

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Now, this is arch of Septimius Severus which is which he is using here and here to which Septimius Severus of Italy. And, if you look at the way he is changing the arch., so, this

has the ionic fluid, but this is the color is different he used a different Italian color also these kind of color palette if you look. So, these color palettes are taken from Romans cityscape takes color palettes if you look at the roman buildings colors. So, these kind of shades of skin colors are there the off white and to orange and yellow, this kind of color palette is there in the Rome, so, he is using these kinds of color palette and the darker variation of that.


But, you can also it should look at the change of the material and this ionic columns are taken translated into a different material which is metal, which is contemporary and this is also an abstract form of creating ionic columns. So, this is just a folded plate if you look at carefully this is just a folded plate which is creating the ionic columns curve and then there is a geometric abstraction of the ionic column which is designed in a different material which is not stone which is metal.

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Historicism

Piazza d'Italia | Charles William Moore

- New Orleans, 1978



Pinnacles and flying Buttress
Gothic

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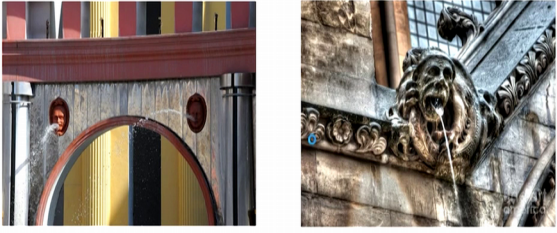
Now, another thing is this flying buttresses of this gothic pinnacle and flying buttress this is which is also there in the Roman styles is there and changed into the in into the contemporary style is also added in the in the in the plaza.

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Historicism

Piazza d'Italia Charles William Moor

- New Orleans, 1978



Water spouts from Charles Moor's face

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Now, also another thing is this gargoyles faces from this face the water spout comes out into in different traditional architecture style, but he have taken this same concept and the water spouts is coming from his own mouth. So, this is the face of Charles Moor's own face. So, it is designed like his faces style and this is the water is coming out from his own face and this is another you can look at the another type of depiction of a column and which is again designed in different material.

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Historicism

Stuttgart Museum, James Starling

- Stuttgart, Germany, 1984



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So, another example of this historicism will be Stuttgart museum by James Starling which is in Stuttgart, Germany and designed in 1984. Here also if you look at, so, there is a there is series of arches are there and this has a depiction of history and the series of arches has a Europe European specially depiction of Italian semicircular arches. But here it have it looks like Egyptian columns and, here there is also this is blended with the contemporary facades which is turned and twisted and blended with the rectilinearity and curvilinearity.

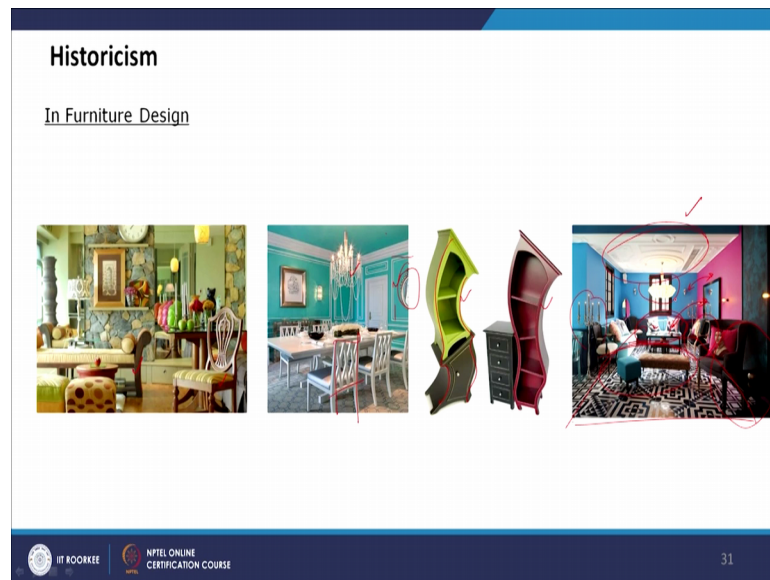
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And, from top if you look at the plan so, this plan looks like something like this plazas and this theaters like Colosseum and Parthenon circularity is added. And on top this is some other different materials are added which is totally contemporary and this glass and steel are also visible with the stone.

So, there is different mixture of colors mixture of textures which creates this building as a mixture of the fusion of history and the contemporary and that is the way of historicism. So, historicism is the fusion where, but classicism is more like replicating the history.

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So, in the furniture design also in the interior designs, these are the few examples of a furniture and interior designs. So, this is post modern design definitely and following the concept of historicism. So, here you can see the way classical chairs are changed into a contemporary modern element. So, here the chandeliers are blended with the very modern chairs, but with the colors and the borders and the mirrors are the depiction of a history.

And, here you can see there is a old classical cabinets are turned and twisted and changed into contemporary post modern style. So, this is also historicism the similar concept of the historicism can be said the similar concept of historicism in the furniture design. So, if you look at this example the chandeliers and this candle stand and many of this furniture's are taking inspiration from history even the faux ceiling work, but the color choice is very pop and the post modern and this kind of a floor flooring pattern is taking inspiration from history, but very contemporary in nature.

Many of the furniture's are also very contemporary with the examples of something similar to Andy Warhol's expression of pop movement, which is this kind of cushions are blended with the furniture features taking inspiration from history, which is going along the thought process of the historicism. We have also seen examples in the previous class the Memphis Milano styles architect Alessandro, Mendini's chairs which is also taking

inspiration as a similarity with the historicism and Philippe Starck chair also is quite similar to historicisms thought process.

Thank you.