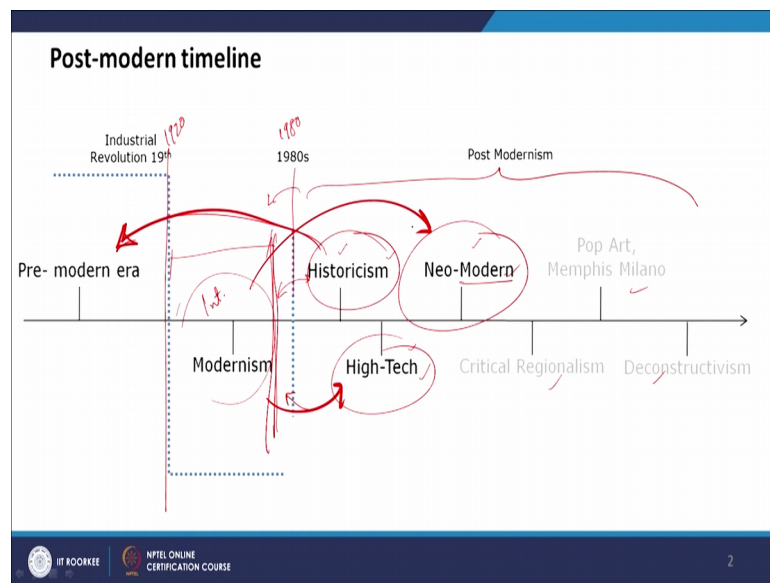


Contemporary Architecture and Design
Prof. Saptarshi Kolay
Department of Architecture & Planning
Indian Institute of Technology, Roorkee

Lecture - 33
Phases of Post Modern Architecture - Neo Modern

Welcome students to the online NPTEL course Contemporary Architecture and Design. In the previous class previous 2 classes we started discussing about the post modernist movement and we discussed about the historicism and high-tech architecture. So if you look at the timeline of post modernist movement so from 1980's onwards mostly the post modernist movement started, but it is not harden for timeline after historicism high-tech started it is not like that.

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So most of them emerged simultaneously and many of the cases we have seen in the historicism as well few of the styles of architecture which few of the examples of architecture which falls under historicism was started before even few of the examples were before 1980's actually.

And because in the modernism phase 3 many of the architectural movement many many like brutalism and metabolism and tensile and shell has some features which was common to post modern as well as modern, because it was gradually shifting towards the modernist to post modernist movement, after the end of world wars. So the modernist

movement was from 1920's and the 1980's they have a particular features, so if you look at the modernist movements specially the internationalist movement the particular style was there and ah, so in the historicism we have seen and all these movements which comes under post modernist movement has their own way of reaction against the modernist architecture style and they are also different from each other.

But these all architecture style which falls under the post modernist era has the own way of criticising modernism and also few of the examples of few of the movement of post few of the post modernist movement have taken inspiration from modernism, but changed it in their own way. So in the historicism what happened we have seen earlier that they have rejected all this modernist approach of a abstraction and non contextuality and non not blending history with the architecture. So they have went back to the pre modern era which is pre industrial evolution they have taken inspiration from renaissance post renaissance and the before renaissance architecture style. ah.

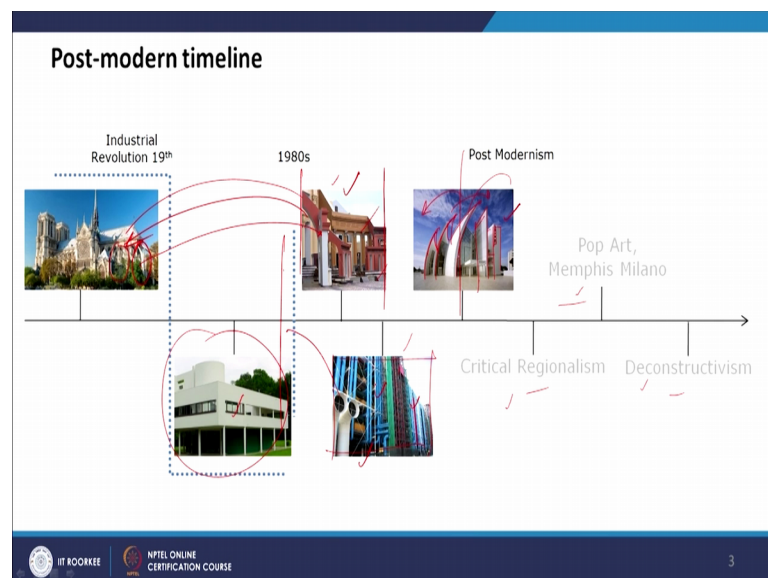
We have seen how the examples from how visual design from Greek and European architecture and Egyptian architecture was taken as well as the gothic architectures, flying buttress was also taken into historicism. Which in modernist movement there was absolutely divide of historic depiction only in the initial phases Chicago school was of thought was there, but mostly when we depict the term modernist the we consider the second phase of modernism which is internationalism and then monolithic and also Bauhaus. So these are the high modern with the main characteristics of modernism was here so function was pre dominance form follows function and less is more these concepts where these these 3 movements where manifestation of these concepts. So historicism oppose that and going to to the pre modern era, but in high tech we have seen that they have taking inspiration from metabolism which is part of this late modern era which has some connection with the post when modernism was going towards the post modernism movement.

ah So high-tech have taken inspiration from metabolist movement where the service services or the servant becomes the ornamentation and we will see how new modern have taken inspiration from modernism. So new modernism as the term says is a is a is a new way of looking at modernism, so there is connection again so historicism crossed the modernism and going to back to the pre modern era. High-tech have taken inspiration and changed modernism, so has the new modern so they a taking inspiration from

modernism, but change it; so we will see how the things which were there in the modernisms like a less is more was change into new modernism, but lot of elements of modernism was there in the new modern phases..

But still this is post modern because of the eclectic eclecticism or taking inspiration from different elements and putting more than one visual stylistic thing into the visual board. So we will see mixture of visual elements into the new modern phase. So if you look at the photographs here this is Villa Savoye or Le Corbusier which is in internationalist movement so in historicism this is historicism by a Robert Venturi is Piazza d'italia.

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We have seen how it has taken inspiration from the flying buttress which we are seeing in this Notre Dame Cathedral in Paris, which is of gothic style and these flying buttress what you are seeing has been translating into the contemporary style. So and there was no connection with the modernism with this buildings, so it went passed to the modernism and taken the history into the context where modernism did not consider history the influence of history into the design..

Material this is the Pompidou centre by Renzo Piano and Richard Rogers they have taken inspiration from 1 phase which is the metabolist movement like Nakagin Capsule tower and Richard medical laboratory. So they have the servant and sort concepts so this servants phases were becoming the ornamentation and, but this is an excision of that and also in the other buildings like Lloyd building we have seen all the services where

expose outside and also their few examples like (Refer Time: 06:40) and normal poster designs. So this new materials were giving idea of futuristic architectures so this new glass, tinted glass and also the LED lights in (Refer Time: 06:55) we have seen how this was a changing the facade treatment, but these all these perspective was form aesthetic perspective ah.

So, this is that is why this aesthetic is having an importance and if you look at the facade treatments is also very its lot of elements are there on the facades. So has the other examples from the high-tech architecture, so this high-tech architecture is not talking about the less is more which was there in the internationalist movement of the high modern era, that is why this becomes phase on the post modernism though this has a connection with the late phase 3 modernism.

So is the in the new modern so in the new modern we will see lot of rectilinearity use of white which is the colour of colour as a pure colour and which we have seen in the modernism white, black and gray was a dominant colour as well as the 3 primary colour which were not there in this examples. So in this 2 post modernist movement where there are they were open to the different colours and mixture of different elements were there, but if you look carefully there was a duality of the design.

So, one part of the design is modern and then it change into the post modern style, so if you look at so lot of straight lines and cuboids are creating one part of the design, but other side you will see lot of curvilinearity is also added and these facades which a protruding out is a creating a visual where form because it is very important and form becomes a protagonist of the architecture. So these duality of the style one side is rectilinear one side is curvilinear is this concept of neo modern, where modern is there from and taken from an aspect of post modernist approach. So there are other post modernist movement which will which we will discuss gradually and they have their own way of looking at modernism and then the reaction against the modernist approach. So if you taken new modern has a style the neo moderns architectural features are as follows.

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Neo Modern

ARCHITECTURAL FEATURES

- New-simplicity
- Reaction against complexity & eclecticism of post-modern architecture (Historicism)
- Reform of modern approach
- Neo-modern denotes the time-frame, when the post-modern (historicism) was waning off.
- Reaction against the predatory result of market-economy and capitalism
- Neo-modernism describes a school of thought driven out of modernism as well as criticizing the modernist approach from post-modern context.

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So, it talks about new simplicity, so what happened generally in this historicism was a first it started in the beginning of the post modernism and there are lot of elements as we have seen in the Michael Graves works and Philip Johnson's one of the work and then (Refer Time: 09:35) work. So there were lot of elements which is following supporting the thought of eclecticism, different materials, different colours are creating one visual palettes. So there was garish design which is there so then after that so its neo modern architects thought that modernist was visual vocabulary was they went back to the modernist visual vocabulary. So these 2 neo modern and neo modern started almost on the same time.

But neo modern was taken further, but historicism ended, it is not ended to completely were the number of buildings which started following with within this particular phase was gradually becoming lesser. So they went back to the new simplicity where they have and for the simplicity they have found other simplicity in the modernism, because before that there was this pre industrial revolution buildings where there where lot of ornamentation because baroque rococo and all these gothic style mannerism was there so simplicity for taking inspiration to create a (Refer Time: 10:53) building they had to a consider the modernist movement. where less is more was a concept specially in the internationalist movement.

So, there was a reaction against the complexity and eclecticism of post modern architecture which was happening on the same time. So there was other post modernist architecture like critical generalissimo and deconstructivism which is different, so that time the post modern architecture which was going parallelly in with the neo modern was historicism.

So this was they talking about eclecticism and complexity was coming from the historicism and they oppose to that. So it was a reform of modern approach, so a modern approach was taken as a the inspiration, but it was not translated as it is so it change into the post from the post modernist angel of thought. So neo modern denotes the time frame when the post modern is historicism was warning off, it was fading away and post modernist historicism was starting in the beginning and then gradually it went to the other post modernist movement which came after the historicism. Reaction against the predatory result of market economy and capitalism which was historicism was about that because if you look at the historicism this attraction value of a design which falls under historicism is is is much more.

For example, if you look at this a Michael Graves design which he is designing in the Walt Disney centre, so they this won tower, dolphin tower. So he is making so won's and dolphins so these are very popularist approach of design and then Walt Disney the target audience where kids and they will look at the statue of swan and dolphins and then so these these are grabbing attract attention of attraction a very quickly and there will lot of colours, so as other examples of Michael Graves design which portland buli[ding]-buildings and other buildings.

So there is lot of different colours and lot of gimmick elements are there which is attracting peoples. So this is a popularist approach of design and and and which is following the market economy and capitalism and is not a simplistic a factionist just for few of function there was lot of elements where added cladding were added which is just for visual and to attract peoples attention.

Now, neo modernism is describing a school of thought, which is driven from modernism the minimalist approach of modernism, but it did not become minimal as modernism, because they were from post modern era and the post moderns social culture contexts was different. So the modern minimal thing was added with the duality and then again

the complexity started coming, so it was it was driven out of modernism as well as it was also criticizing modernism modernist approach because it was a post modernist there were in from a post modernist context.

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Neo Modern

Richard Meier ✓

- ✓ New Harmony Atheneum, Indiana, USA | 1979 ✓

A visitor's centre @ New Harmony. Named after Greek Atheneum, temple of Athena. Representative of Richard Meir's Architectural style.

Design based on Modernity & its critical refinement .

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Now, one of the example of one of the famous designer and architect of neo modern era was Richard Meier. So Richard Meier's most of the work has a similar visual palette and there was a slimily and there was a coherence in his design. So when I will discuss few of this his work and he will see a visual slimily and the pattern visual design pattern and coherence in his design, most of his design has lot of similarity with the modernist approach of design with the that is why this neo modern term comes. So this is a new approach of modernism, so this then new revival of modernism was also happened in many also new revival of a particular designs stage design (Refer Time: 14:51) a happened before as well for example, neo classical, neo palladian and all this was this new way of looking at the particular movement which happened before.

So, one of the example is new harmony athenaeum, which is in Indiana, USA which is in which is was design in 1979 which was in just in the beginning of the modern post modernist movement. So this is a visitor centre at new harmony which is named after Greek athenaeum, temple of Athena and which is in Greece and as a representative of Richard Meier architecture style and many of his architecture style has a her similarity. So it is one of his earliest work and he the later work also has a similar visual palette..

So this design is based on the modernity and the critical refinement, so in his design we will see duality one is a coming directly from the modernist approach and one is the critical refinement of modernity and the approach which is coming from the post modern. So the modernity which is there so this is the building we will describe why this building what is the duality of the modern, of this design and how the modernist and post modernist is blending and amalgamating with each other.

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Neo Modern

Richard Meier

- New Harmony Atheneum, Indiana, USA | 1979

Modernity: ✓

Extensive use of white colour

Use of predominant rectilinear design elements

Material palette- similar to internationalism

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So, this a extensive use of white colour as we have se[en]- discussed white colour is coming from the modernist movement and post modernism is not about just one particular colours, so there will be a mixture of different colour, but the colour is coming from the modernism.

Now use of pre dominant rectilinear design elements that is also coming from the post modernism, so pre dominant rectilinear cuboidal design is a post modern design and the new material is also the post modern design the material palette which is similar to the internationalism this steel and glass and white colour these are the colours which are coming from the internationalist, mostly this modernity when we are talking about the internationalist modern because art deco art art deco is also modernism, but here its coming from the second phase of modernism, which is internationalist movement.

Now, the criticism is the criticism not the criticism of this building, the criticism of modernity is how he is doing it by the duality of the design. Now in this design

throughout this design he was look at lot of duality in the design, so one side he will see a lot of solid element which is added and one side we will see a wide. So this is a previous example there was this charge, jubilee charge where there is one side is a rectilinear, one side is a curvilinear. So here in this side he was solid and there are lot of wide through this wide we will see different spaces so here your I will have 1 solid, I will see a 1 solid plate, but here when you look at this so I will go through pass through this wide and punctuations so lot of different punctuation on different layers were added so here this punctuation is through the nature and here this punctuation is from outside 20 (Refer Time: 18:08).

So, different levels of punctuation is added in this side and also the dynamic line which is if you look at this line is continuation of this, this dynamic broken lines are there which is not modern now modern will be less is more which is just few lines and that creates the modern modernism , but here there are lot of lines and lot of punctuations lot of play of solid and wide and actually in this building we will see lot of elements which is combine, so that is going against to the concept of modernity.

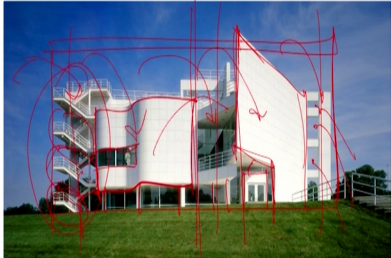
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Neo Modern

Richard Meier

- New Harmony Atheneum, Indiana, USA| 1979

Criticism: Duality of design elements



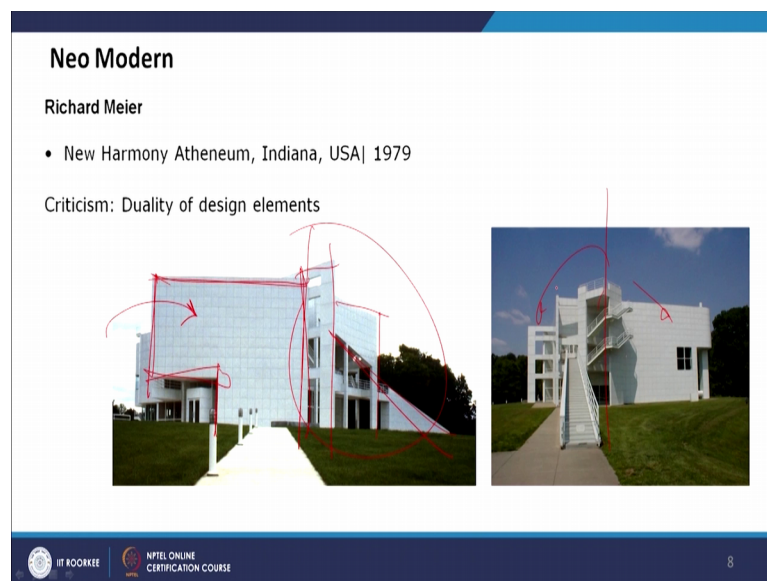
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Now, here in this composition also you will see duality in the design. So if you look at the visual frame of the design if if this is the centre line on this side you will see very rectilinear facade of design and another side which is the becoming in the main visual frame is the very curvilinear way of design.

But here you will see a strip window which is kind of a strip or Ryman window which is coming from modernist movement and lot of pilotis and which is hanging the mass is hanging on top which gives antigravity look, but this angular facade which is breaking which is not in the right angle with the other elements you will see that is not coming from the modernism. Now here if you look at the visual while this building's visual is so important becoming a protagonist here there is a dynamic element which has a more punctuation which is the staircase, which is an open staircase which gives a punctuation is balanced with this element; which is just a visual element this does not have any function and then also the rhythm and rhythm is maintained. So there is a more wide and then as a solid thing and then again this punctuated with the wide and then solid and then wide is balancing it.

So, and that is why this two becomes in the centre and just and inter within this interface there was this solidity is there and also you will see a lot of this duality solid wide and this is also a duality and then rectilinearity, curvilinearity that is also duality. So these elements are added into the in his design also from the other side also you will see this solid and wide is there so very a rectilinear as well as static design. If you look at this part this is very static and then created a dynamic form in the in the dynamic elements in the other side..

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Now also in this side you will see this kind of duality in the in the in his design.

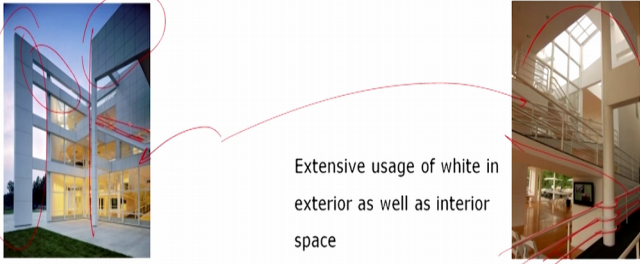
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Neo Modern

Richard Meier

- New Harmony Atheneum, Indiana, USA| 1979

Criticism: Duality of design elements



Extensive usage of white in exterior as well as interior space

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And in the same time in the inside you will see extensive use of white which is there, but within that interior as well there is there is lot of elements lot of different angles are added so the this tramp is creating a different inclination which is not horizontal.

So, this horizontal horizontal vertical (Refer Time: 21:16) in vertical line there is a angular lines are also adding. So here also this you will see this free standing elements with this columns and this facades which is just for aesthetic enhancements. So this are not solving pure function is not coming from a pure functionalist approach. So within that if you look at so this he is design this is a particular style of elements he uses in the interior as well as the exterior of his design. So he have also seen in the previous element where from the exterior this staircase also has this similar kind of railing this has the similarity of the ships white railing which see in the ships bal on the on the on the deck and this is used in the his design in Richard Meier's design excessively and also in the inside you will see lot of elements, but the unifying factor is the colour which is white.

So, everything is painted in this same white colour, which which subdues the complexity of the form. Now in the jubilee church of Rome which is design in the 2003 much later has the duality of the design and which also and but here the again the same white colour is there.


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Neo Modern

Richard Meier

- The Jubilee Church, Rome, Italy | 2003

Duality of design, White as predominant colour



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ah The similarity with the modernism is this elements which is the steel and glass which comes from the modernism is there and the white colour which also comes from the modernism , but if you look at the modernism is talking about this rectilinear elements, but this is a juxtaposition of lot of rectilinear element.

So, it is not a simplistic rectilinear element lot of different cuboids are amalgamating together and there creating this a element which is manifestation, of post modern manifestation of a modernist approach and on the other side you are seeing this curvilinear elements which is balancing this rectilinearity from the other side and the these protrusions are purely for a visual purpose and also here you are seeing this rhythm and rain which is again getting followed in the straight line on the other side.


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Neo Modern

Richard Meier

- Museum of Contemporary Art, Barcelona, Spain | 1987-1995

Duality of design, White as predominant colour



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Now, another example of Richard Meier works is a museum of contemporary art in Barcelona's paint, here also you will see this white railings in a in in in the this areas and also inside this building which is the style of Richard Meier's work and white is the colour which he uses from exterior to interior of this design. Now if you look so this is a glass curtain wall which has a similarity of the internationalist way of design and but one side of this glass curtain wall is a curvilinear form and the other side is the rectilinear form and within the rectilinear form if you look at this punctures and these elements they are purely aesthetic element.

So, these elements are just for aesthetic purpose and the punctures has a a different is not a simplistic rectangular puncture, so it some parts are added on the other side. So it is also things are added from a visual perspective and not following the concept of less is more. And the another architect in this era if neo modernism was John Hejduk he have he designed 3 wall houses out of that the second wall house was made and this is a Made in the Netherland and he was designing this from during the 1970's , but it was built change the design and it was build in 2001.

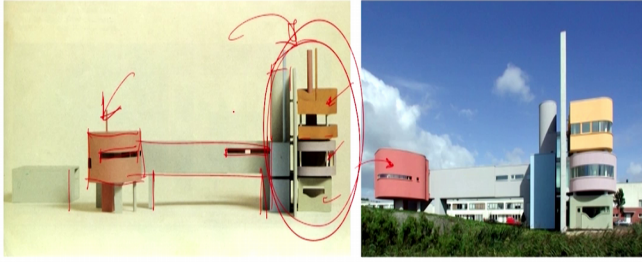
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Neo Modern

John Hejduk

- Wall house 2, Groninjen, Netherland,

Designed: 1970's, built: 2001



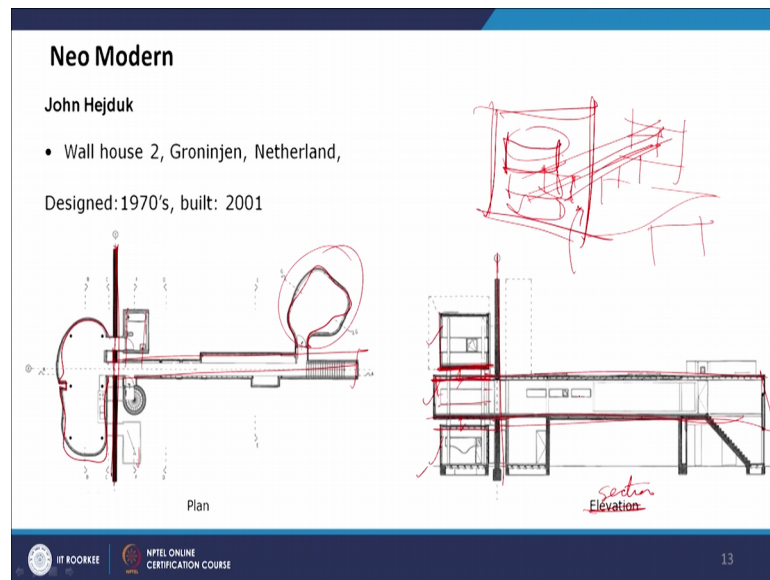
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So in this in his design also there is a they will be you were see the blend of modernism with the post modernism. here in this design if you look at so this elements which gives the rectangle gray block which comes from a internationalist modernism and then ribbon windows and lifting the building on top of the ground which is a following the concept of pilotis and also the gray elements are there, but on the both the sides there totally post modern elements are there, but which is the manifestation of modernism and blended with the post modernism.

But here also you will see a ribbon window, but this a curvilinear a surface and the colour which is orange is not a pure colour where because there is a mixture of red and yellow and also here and this is this is the orangish pink or some some colour which is not a pure colour and then this yellow is also not a pure yellow because the pure yellow which Bauhaus and De Stijl movement use that is pure yellow.

So, there is impurity in this yellow and then purple and sap green was used and here if you look at so there are lot of design elements are going on, so this is not a pure minimalist approach of dealing with modernity, but elements from modernism is coming within the design.

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So, if you look at this design in plan so it has a spine which is a modernism a modernist element this this this is a free standing wall and because of this wall this is called wall house, most of all of his wall house has a wall and then particular element and other wall on the other side or some other and then the main visual elements which is coming as a curvilinear wall on this background all of this history wall house has a similar concept.

But the compositions are different , but in this design if you look at the spine and this wall is from a modernist approach, so this wall is a gray concrete wall without any colour and then this is coming from a cuboidal element which has a strip window which is standing which is alleviated and the ground is not touched, so this is coming from a modernist approach, but on the other side there is very free and liberal way of designing curvilinear wall on the both the side which is opposing the style of modernism..

Now if you look at the section this is the section of the building and this this building you will look at the modernist part is here and this wall which look modern, but it does not follow the modernist approach because this is the non functional this this wall does not have a function is like a visual element of it acts as a background of these 3 rooms and if you look at these 3 rooms also has a strip window, but then the strip windows are curved and blended and these 3 rooms also a coming from a modernist approach which is has a anti gravity look and which will float and the so how he is achieving that this.

If you look at this of second floor's flow is not exactly the first floor's roof there is a gap so because of this gap so has in the in the in the ground floor and first floor there is gap so because of this gap this will gives a anti gravity look and the horizontal band of solid and void which is also there from coming from a modernist approach, but totally in the post modern contexts. So if you look at this so these elements which looks like a which has a ribbon window, but its curved and twisted and then different colours are there which is so taking up modern thing and a making it a post modern element is wash neo modern is and also in this ribbon window its its turn and twisted in the different direction.

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Neo Modern

John Hejduk


- Wall house 2, Groninjen, Netherland,

Designed: 1970's, built: 2001

Free standing 18m long & 14m high wall, exposed
concrete rectangular wall

In contrast: 3 storied curvilinear walls of vibrant
colours (constructed as free facade)

Designed 3 wall houses, 2nd was built.



But this is the wall which which acts as a backdrop of this main visual composition. So this is has a lot of similarity of the modern modernist style which is just a straight wall which is gray and not plastered concrete. So there is a free standing 18 meter by for 40 meter high wall which is almost like a 3 story um um 3 story height wall which is expose concrete and rectilinear wall and then in the contrast there are 3 story curvilinear walls with 5 print colour which is constructed as a fee facade which is floating on top of each other and freely flowing and (Refer Time: 30:02) curvilinear.

So out of these um you can look at the other wall houses and you will see the similarity of the wall houses and how it was blending modernity with the post modernist approach..

The another neo modern architect was Peter Eisenman, but Peter Eisenman's many of the few of the architectures style also falls on the another post modernist movement which is deconstructive style so his deconstructive buildings different which will be discussed in the deconstructive movement, but many of his buildings are within the neo modern style as well..

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Neo Modern

Peter Eisenman

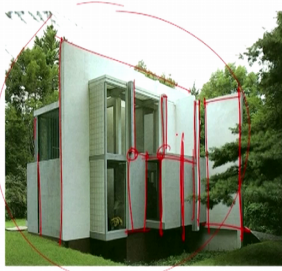
- House 6 (also called Frank Residence), Cornwall, USA | 1975

✓ A series of houses designed by Eisenman "Houses of Cards": Cardboard architecture/ Paper Architecture, arrangement of 2dimensional rectilinear walls

Envelope & structural elements are manifestation of grids and slabs

Architecture is strictly plastic, no relationship with construction, purely ornamental

"post-functionalism" as depicted by Eisenman



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So this is a cardboard house which is in Cornwall in a USA which is design in 1975 which is in the beginning of this post modern era, this is a he have designed a series of houses and these are called houses of cards and this is called cardboard architecture a paper architecture as it looks as a arrangement of different cardboard which is like a two d walls and so this this most of the elements if you look at a does not look 3D it is like arrangement of 2D cardboards and he actually used to design this building as a from a modal like he is to a make the model using the cardboard first and they have and then he have designed it and then he have change into into an building.

So we will see how this what was the how his process this process was the final design was a manifestation of this process, we will see how this happened. And so it came from juxtaposition of different cardboard which is 2D cardboard and then finally, he fitted the function, so from was before and then the function so from was a main protagonist so it went back and forth form and function , but a form was has its importance of a form is

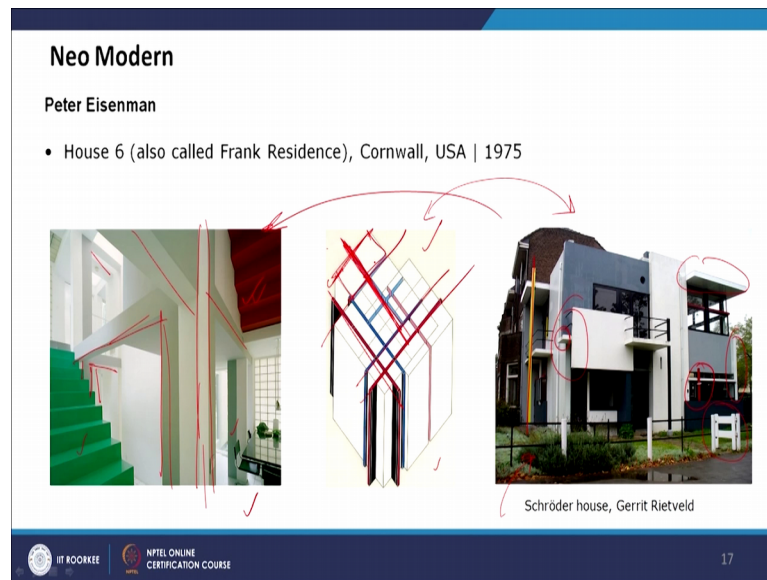
quite high in this design. And all these elements which are added in front of this are cardboards.

So, these are the streets of cardboard which he have designed and then change into the design and then all these elements are is looks like a 2D different cardboard and the punctuation within the cardboard are added into the design element. So that is why this his this this design is called house of cards, so the cardboard architecture or the paper architecture is a envelope and a structure elements are manifestation of the grids and slabs which was these grids and slabs were translation from this cardboard which he have made in in in his model, initial models.

This architecture is strictly plastic no relationship was there in the construction and the pure and and it is purely ornamental, that is why when he is making the cardboard a models and translating in into the construction in this element. So it started from the ornamentation on the aesthetic perspective and then the functions where a coming later and the construction and there was no connection with the construction..

So lot of areas you will see there was a dilemma with the construction and the elements which is coming within the design. So and the construction was not the main protagonist and from it was not the starting point of the design, the starting model of the design is the visual and the juxtaposition of different cardboard cardboard elements. He called it a post functionalism as he depicted it, so the functionalism talks about the function like the Bauhaus and Chicago school was functionalism and this is post functionalism he called it and so function comes later and that is what he is talking about. So here in the post modern area era the function follows form it is not a form follows a functions so form comes first and then function so here in this design this this is how he have designed it.

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So, this is how the conceptual models look- this sketches axonometric looks like but he had made it with the cardboard. So some of the cardboard is coming through the building and this grids are passing through the building, now if you look at this side this is interior of this design many of the elements are not following each other so this column and this beams and many of these elements so there is a gap between this because he have he wanted this shift in the grid lines.

So these are not following of structural grid, so many of the grids are shifting from each other it is not derive from a structural perspective it derive from a aesthetic perspective and the structure and form a function was fitted into the form later and there was a different colours added into the design which have some similarity with the modernist colour within inside inside this interior , but from outside this is this is totally white.

Now, if we look at the Schroder house which is designed by Gerrit Rietveld which was part of the De Stijl movement there was a connection with that. Now in the Schroder house, so white Schroder house was not exactly what was happening in the Bauhaus Bauhaus and De Stijl was parallel, but Bauhaus approach and the De Stijl approach was different as we have discussed, Bauhaus was talking about the form will follow the functions, so function will come first and then the form and no extra elements will be added, but De Stijl was a art movement, so in the De Stijl where Mondrian's paintings and other painters painting was there where it was coming from a visual perspective.

So, lot of elements were added just for visual in the Rietveld house that is why this is De Stijl building not of Bauhaus building and all these elements and in the colours which is protruding out is a visual a element. So you will see lot of similarity with this that is why this is new modern it is not taking exactly the modern, but off shoot of a modern and which has a more visual perspective that they are taking. So there is no the relationship with the this a peter Peter Eisenman buildings with Bauhaus is lesser, but relationship with this two De Stijl is more because De Stijl has a visual perspective, because it is bus coming from a visual art and design. Now inside this building why this is not coming from a construction and the function process.

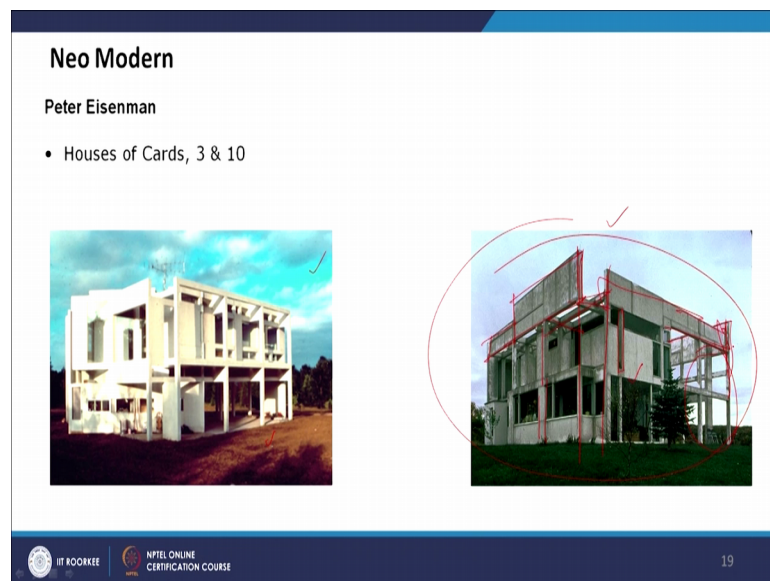
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If you look at the bedroom so this column is not going through so this there is a punctures which is going from the roof and the and the wall as well as in this floor, so if you look at the bedroom so these 2 bed roo[m]- a beds can never be a club together because there is a void within the within the room and there is punctuation between these 2 beds. So this was just a manifestation of cardboard, so there was a punctuation of this card which he wanted this grid to pass through. So that is why he if he if he designing this bedroom so there is this punctuation he wanted to maintain the punctuation for the vi[sual]- for the totally for the visual purpose and not form a coming from the functional aspect..

And also here within this living room this punctuations are giving the sense of a this cardboard which was passing through this building, so as in the similar Schroder house you can see these lines which was coming from a Mondrian's from from a painting which is similar to Mondrian's painting and Schroder house was the 3 translation of De Stijl art and craft and rietvelds share is also there. So, these partition wall is a is is this line which follows this lines of De Stijl painting.

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So, there is a similarity of the approach he have also design many other cardboard houses and few of the cardboard houses were made to this is cardboard house 3 and this is card house 10 and all these houses has a 2D elements is a assembly of 2D elements and so it looks and all these elements are assembly of this kind of cardboards.

So he made everything with the cardboard and then he translated it into the design, so it also has a so if you look at in totality it has a this modernist approach of similar kind of design (Refer Time: 39:00) there is no curvilinearity added in his design no curvilinearity only the rectangular parts there, but then it change into the complexity because he have he added many elements and it was not modern minimalist thing it became a post modern designed and then because of this lot of elements which is coming an then again it is not following the function its totally from the visual aesthetics.

So, this he is thinking about the solid and wide and then the relationship between this different elements and how visually it will look it holistically. So in the next class we

will discuss about few the other movements of post modernism and how they have the reaction they were the reaction against modernism and how they have taken inspiration from modernism.

Thank you.