

Modernism to Postmodernism: A Transformative Journey in Urban Planning and Architectural Design

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ABSTRACT

Modernism to Postmodernism presents a significant shift in the aspects of urban planning and architectural designing that mirrors the other domains of society and philosophy in general. The modern style of architecture developed at the beginning of the 20th century and was based on the doctrines of functionalism, minimalism, and the lack of any decorative elements due to the belief in society's progression and the rationality of man. Existing studies often focus on isolated aspects or specific regional impacts, neglecting a holistic view of how Modernist principles evolved into Postmodernist approaches. This research focuses on the evolution of modernism to postmodernism in the development of urban planning and architectural design with the help of a questionnaire survey based on quantitative analysis. This research took a sample data size of n=300 to analyze the demographic profile of the survey respondents with the help of quantitative analysis. It finds that as postmodernism promoted the incorporation of social interaction, local context, and human scale in city design, urban planning underwent additional changes. The 12 percent of participants are unsure about changes related to this aspect, which shows that there is still much to learn about how the postmodernist paradigm works in terms of opportunities and threats for enhancing the sustainability of cities. This evolution from Modernism to postmodernism is an excellent depiction of the development of architectural theory and practice in responding to the shift in society and the development of new technologies.

KEYWORDS

Architectural Design, Evolution, Modernism, Postmodernism, Urban Planning.

1. Introduction

As a work of art, architecture establishes the truth or better qualities. Architecture is a visual language that may convey ideas. Because concepts organize the world, they provide human existence meaning. Architecture is a kind of creative art that embodies the civilization and cultural heritage of a country or ethnicity [1], [2]. Therefore, individuals must evaluate their architecture in some way to fully comprehend mankind and its perspectives, both historically and now. There is no denying architecture's value, benefits, and efficiency. However, the overview of contemporary architecture also brought forth new developments in human cognitive processes and other creative forms [3], [4]. This architectural style has somehow presented uniformity and made it impossible to identify distinctive features in other architectural styles [5]. By comparing and contrasting each kind of architecture, this debate aims to demonstrate what characteristics post-modern and contemporary architecture have in common and where they diverge.

In the art world, the word "postmodern" was first used in 1976 and refers to a willingness to create in opposition to modernism's absorption. The Renaissance period, which had its beginnings in the northern Italian city of Florence some 400 years before the introduction of modern architecture, provided the foundation for the style that

became ubiquitous and dominant in twentieth-century modern architecture [6], [7]. In contrast to the ancient world, which emerged from human-centered and intellectual views, the contemporary world gives a distinct understanding of the cosmos [8]. In the late 19th century, modern architecture emerged as an architectural school with a thorough theoretical underpinning and structures designed under contemporary ideas. Chicago, America, Paris, Berlin, and Vienna, Europe were among the cities in Europe where this design was well-known (Ghobadian, 2003). The 1960s saw the rise in popularity of post-modern architecture, which was criticized for its technological focus and logicism concerning modern architecture. Robert Venturi questioned the tenets of contemporary philosophy, rejecting the technology-focused perspective in favor of focusing on human qualities [9], [10]. Less dully, Venturi responded to Mies Vander Rohe's maxim "less is more." In his opinion, architecture encompasses more than just method and technology; there is a complicated problem with the structure that cannot be disregarded. Because every building is created based on its unique circumstances as well as cultural, social, historical, and functional domains, he rejected the international style and instead supported contextualism [8].

Modern art is associated with unfamiliarity, isolation, and a certain formalism. According to [11], In terms of knowledge, modern society has abandoned mythical and traditional aspects in favor of human reason, intellectual logic, objective facts, societal honor, and subjective qualities that have permeated the aesthetics and division between art fields. The characteristics of artistic modernism include independence and self-stability, as well as individuality and togetherness [12], [13]. To create unity amid diversity and chaos, one must develop a connection between discontinuous pieces. Being independent and self-sufficient means being true to one's inner essence and removing any exterior embellishments. Emphasizing the psyche and unconscious tensions is another characteristic of contemporary art (Surrealism) [14], [15]. According to the Frankfurt School, modern art makes a distinction between mass and genuine art. Modern art deviates greatly from regional norms and is straightforward and global (modern architecture as well as International Style). Formalism abandons modern art in the face of societal duty and decisions. Lastly, contemporary art is conceptual rather than realistic; as a result, it is not an indication [11]. Postmodern art is multicultural, self-aware, eclectic, blended, and contextualized, much like modern and unitary art. Fine art and mass art are not differentiated in post-modern art. Thus, intentionally combining them this time results in a humorous and satirical effect. In literature, post-modernism creates comedy and eclecticism by fusing classic, detective, western, and other literary genres with modern architectural designs [16], [17]. Among the methods of postmodernism is the use of "multimedia" in conjunction to produce an artwork [18], [19]. Postmodern art is multicultural, self-aware, eclectic, blended, and contextualized, much like modern and unitary art. Fine art and mass art are not differentiated in post-modern art. Thus, intentionally combining them this time results in a humorous and satirical effect. In literature, post-modernism creates comedy and eclecticism by fusing classic, investigator, western, and other literary genres with modern architectural designs. Among the methods of postmodernism is the use of "multimedia" in conjunction to produce an artwork [20].

Understanding the historical and architectural evolution from modernism to postmodernism as a background to the analysis of scientific work, which is devoted to how people construed buildings as works of Modernist and Postmodernist movements. It provides the framework for exploring relationships between architecture, urban environments, and how the public perceives this architectural aesthetics. In this regard, the research proposes to gain enhanced insight into the perceived appreciation and value of buildings related to both these historical and established architectural movements, as judged, analyzed, and perceived by residents of different and diverse world cities. The rest of the paper structured in section 1 presented an introduction that describes the background of modernism to postmodernism in the context of urban planning and architecture. The literature review is presented in section 3 in the context of American landscapes and avant-garde poetics in the ecology of modernism. The methodology is presented in section 3 to analyze of evolution from modernism to postmodernism in urban planning along with architecture. The result discussion and conclusion are presented in sections 4 and 5 with limitations and future scope.

2. Objective:

The objectives of this research are to discuss the principles, concept of aesthetics, and the socio-cultural significance of modernism as a stream of architecture that was focused on simplicity, functionality, and rationality and its evolution to postmodernism, which can be defined as the architecture of complexity, symbolism, and the questioning of histories in the form of questionnaire survey.

3. Literature Review

Włodarek [21] has the key opening up processes in architecture were examined, as seen from Modernism to the present. The opening up category can be interpreted as an attempt to involve additional participants in the design and architecture process. Four distinct kinds of architectural openness were identified in the report. The first is the gateway to the concepts of development, society, the architect, and the physical and conceptual object. Modernism experiences a type of opening whereby architects use their craft as a tool to construct a new civilization. The participation of inhabitants in the architectural design process is the second kind of openness that the text suggests. This is characteristic of postmodernist architecture, which rectifies modernist design while leaving room for future human participation. The final opening, which is becoming more and more important in modern architecture projects, is openness to nature. The process of opening architecture was shown using the Actor-Network theory, which best reflects current architecture development. The application of this theory demonstrates the connection between architecture and both human and non-human agents.

A comprehensive examination of the Soviet modernist tendencies that were used in the development and establishment of public catering businesses in Rostov-on-Don in the 1960s and 1980s by Sidorenko [22]. The work makes use of historical resources, scientific literature, and journalistic works. In-depth research is done on the surviving structures of restaurants, cafés, and canteens from the Soviet modernist era in Rostov-on-Don. It proposes that the lost structures from the 1960s and 1980s Soviet modernism studies be either entirely or partially recreated by the author. The obtained results validate the cultural and artistic value of the architectural relics from the Soviet modernist era and might be used for their conservation and further study.

Kudryashova *et al.* [23] described how folk architecture influenced contemporary architects' professional practice of designing homes. The research focuses on how social housing was designed throughout the modernist era (1910–1970) utilizing conventional historical practices. The process of emulating traditional (vernacular) architecture is referred to as a translation process as it requires qualified architects to decipher folk history to pinpoint the traits and methods pertinent to the "modern movement." Throughout the modernist era, the challenge of creating housing for the working class was witnessed in several regional locations, including Egypt, Algeria, India, and nations in Europe and America. Traditional architectural traits including practicality, utilitarianism, and archetypal value were discovered via historical research of modernist architecture. There is evidence that modernist architects were influenced by the architecture of traditional Mediterranean communities. Architects in the modernist era reconsidered structural possibilities and introduced traditional design systems, materials, and technologies in addition to technological advancements.

Asif *et al.* [24] analyzed Malaysia's national architectural identity based on the ideas of eminent architect Achmad Moerdijat. Today's architects realize that Malaysia lacks a unique architectural identity, which is the primary issue with Malaysian architecture. A contributing factor to the ongoing misunderstanding about architectural identity within Malaysia's political, economic, and socio-cultural context is the lack of discussion, investigation, and evidence regarding Malaysian architectural identity. Achmad Moerdijat was selected to gain an additional understanding of this matter in light of his time spent as an Annexation Period resident in Malaysia, his architectural practice there, and his views on the subject of Malaysia's national architectural identity. The architect provided his views on national architecture in Malaysia during an exclusive interview conducted as part of the study. The results demonstrated that Malaysia is still trying to define its architectural character. This is a result of the lack of cultural studies by architects in Malaysia.

Botta [25] examined external indicators of social change using Sorokin's theory of cultural dynamics. By analyzing case studies of two master-planned communities that are geographically and culturally quite different from each other: Masdar City in the United Arab Emirates and Sippy Downs in Australia. These two societies are compared to understand the processes of social development in the 20th century. The research confirmed Sorokin's theory that Western culture is now experiencing a late sensory stage of socio-cultural development. Furthermore, it was shown that this late sensory stage had characteristics consistent with the postmodern perspective. Furthermore, the results of the survey of local people confirmed the status of Sippy Downs as a postmodern integrated logical-meaningful culture.

Amiri [20] provided an overview of postmodernism and modernism in architecture, along with their respective traits, points of overlap, and variances. The study used a library-based research technique, using research papers, books, and relevant websites, both local and international. Modern architecture is characterized by efficiency and practicality, while postmodern architecture is defined by its dedication to a particular philosophy. Concerning the

similarities and differences between these two architectural styles, it can be said that although postmodern architecture has incorporated aspects of modern architecture, there is not much similarity between the two. Both architectural philosophies have proven beneficial in certain philosophical situations as well as environmental and social situations. Postmodern architecture appears to be lacking, yet intellectuals have also encouraged its emergence by being generous and magnanimous. War has been a major problem for modern architecture, which has naturally attempted to find a solution to it. The civil era, when the industry was given great importance and everything had to be sacrificed to achieve, was the time when modern architecture first emerged. The postmodern period was created in opposition to giving importance to people and their emotions.

Mankus [26] investigated modernization-related processes that influenced and molded late socialist Lithuanian architecture provided in this study. An analysis is done on postmodernism's manifestation as a counter to mass production, typification, and industrialization. The study goals are to identify and examine the social forces that shaped postmodern architecture's look and social function, as well as to highlight the intersections of architecture's ideologies and aesthetics and the connections between postmodernism and late socialism.

Włodarek [21] identified four types of architectural openness from modernism to the present, focusing on the involvement of additional participants in the design process: openness to development and society, openness to inhabitants' engagement, openness to technology, and openness to nature. It focused on Soviet modernist architecture in restaurants and cafés in the southern Russian city of Rostov-on-Don, stressing the importance of saving, Restoring, and Interpreting these buildings and their decoration [22]. The study by [23] focused on the impact of folk architecture on modernist social building construction and depicted how folk procedures are used in the construction of modern building styles. A comprehensive assessment of Malaysia's difficulty in formulating a national architectural personality is explained by Asif et al., 2020 who cited the effects of colonization by the West and the failure to incorporate research on culture. In his research about the change of culture in Sippy Downs, Australia, and Masdar City, UAE, applied Sorokin's theory of cultural dynamics and found that architecture MANAGER exhibits postmodern features as well as the evolutionary transition to the ideal stage [25]. In the context of analyzing modern architecture in the Arab world, [20] compared and contrasted modernism as well as postmodernism in architecture elaborating on the aspects of differentiation and similarity as well as the advantages of each. Modernization in the architecture of Lithuania towards the end of the period of state socialism was examined by [26] who also observed postmodernism as a consequence of industrialization.

The shift from Modernism to Postmodernism in the context of town planning and architectural history is recognized, still, the complexities of dynamics between the two paradigms in diversifying world regions have not been fully unraveled. Previous studies may only present European or American cases while ignoring how other continents or cultures embraced or rejected such dynamics. Also, the social and political drivers of the change, especially in emerging markets, deserve the analysis.

4. Methodology

4.1. Research Design

In this research, the questionnaire survey has taken 300 respondents from different genders, age groups, levels of education, and annual incomes. These two strategies primary and secondary sources are the main means of obtaining crucial and necessary data for the current study. Various areas use distinct techniques for gathering data based on the requirements of their research work. Figure 1 shows the flow chart of the current methodology.

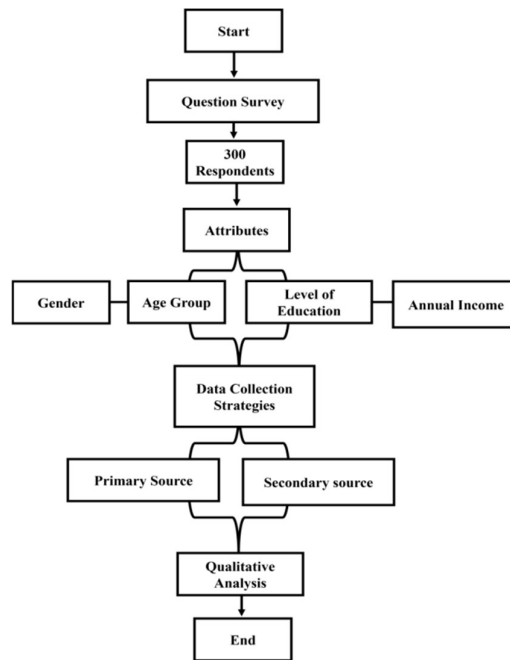


Figure 1: Illustrates the flow chart of the questionnaire survey.

4.1.1. Primary Source:

The primary sources that will be used in this research include various sources from the modernist and postmodernist periods, including architectural blueprints, urban development projects, and government planning documents. Such papers will help to understand the philosophies, objectives, and approaches that were used in urban planning and architectural practices during these times. By analyzing specific city plans, zoning ordinances, or development policies of cities in different countries, it will be possible to show how these movements influenced urban landscapes. Also, interviews with architects, urban planners, and academics interested in modern and postmodern architecture will form part of the research.

4.1.2. Secondary Source:

Secondary data was found through reviews, journals, publications, research papers, magazines, case studies, documentaries, conference proceedings, and some project reports that were already finished. To get the highest quality answers, we sent questionnaires to the respondents. It took us about a month to collect all the responses. Focusing on explaining the shift from modernism to postmodernism in architecture and urban planning.

4.2. Sample Size:

Among the 300 respondents in the research, 52% were men ($n = 157$), and 48% were Female ($n = 143$). The majority of responders were dispersed across several age groups: A total of 20% ($n=60$) of the sample were between the ages of 46 and 55, 18% ($n=54$) were between the ages of 26 and 35, 32% ($n=96$) were between the ages of 36 and 45, and 9% ($n=27$) were 56 years of age and above. Regarding the level of education, 24% of the respondents had completed high school ($n=73$), 31% of the respondents fell into the undergraduate degree category ($n=92$), 18% were postgraduates ($n=56$), and 27% had a doctorate ($n=79$). Concerning the yearly income of families, 23% of participants said that their income was less than ₹2,00,000 ($n = 69$), 26% stated that their income was between ₹3,00,000 and ₹5,00,000 ($n = 79$), 25% stated that their income was between ₹10,00,000 and ₹15,00,000 ($n = 75$), and 26% stated that one of their students had no income ($n = 77$). Table 1 shows the demographic profile of the survey respondents in this study.

Table 1: Represent the sample size ($n=300$) based on age, gender, level of education, and income.

Category	Sub-category	Sample Size	Percent (%)
Gender	Male	157	52
	Female	143	48
Age Group	18-25	63	21
	26-35	54	18
	36-45	96	32
	46-55	60	20
	56 and above	27	9
Education	High School	73	24
	Undergraduate Degree	92	31
	Postgraduate Degree	56	18
	Doctorate	79	27
Annual Income	Less than ₹2,00,000	69	23
	₹3,00,000 - ₹5,00,000	79	26
	₹10,00,000 - ₹15,00,000	75	25
	No income, student	77	26

4.3. Instrument:

The questions posed in the survey can be used to gather knowledge on different stances towards the shift from Modernism to Postmodernism within the development of cities and buildings. Modernism with its metered approach to form and function as well as the utilization of new technologies and materiality endeavored to produce environments that advanced scientific logic and had no place for margins of frill. Therefore, Postmodernism came into being as the reaction to strict, non-individualistic doctrines and as the revival of the stylistic mishmash, History, and Decoration. The questions included in the survey relate to the reasons for referring to Modernist architecture and whether there is a need to replace it with Postmodern architecture, as well as one's opinion of the effect of the two movements on urban areas. It also aims to determine the impact of public opinion regarding the change of Postmodern urban landscapes and if the transition to such environments made cities easier to use and sustainable. The several questions are to understand the evolution from modernism to postmodernism in urban planning and architecture classified as:

- 1) How much do you know about Modernism in architectural and planning ideas?
- 2) In your opinion was the evolution from Modernism to Postmodernism in the planning of cities appropriate?
- 3) What do you consider as the most appealing features of the Modernist architecture?
- 4) In your opinion, what are the major impacts of Postmodernism in the process of urban design?
- 5) How important do you consider the role of public opinion in shaping Postmodern urban spaces?
- 6) In your opinion, did Postmodernism improve or degrade the quality of urban spaces compared to Modernism?
- 7) Which of the following characteristics do you associate more with Postmodernism than with Modernism?
- 8) Do you think that the transition from Modernism to Postmodernism led to more user-friendly urban environments?
- 9) How has the transition from Modernism to Postmodernism affected urban sustainability in your view?
- 10) Which era do you believe had a more significant impact on the evolution of contemporary urban design?

4.4. Data Collection:

The 150 reviewed articles are incorporated to offer academic perspectives on the development of urban planning and architectural design during the specified period. 120 books provide detailed descriptions and history which is crucial to get the context and the main actors of the movement. Specific areas of concern are also presented and 90 case study examples of cities or architectural works are included to demonstrate the actual usage and results. 80 documentaries are used for the rich form multimedia approach towards explaining the design and the culture of the period in question. In addition, 70 conference papers are embraced to do justice to current debate and topical

issues as captured in the academic literature. Last, 50 governmental and institutional reports present the quantitative data and policy insights essential for evaluating the social implications of these architectural tendencies. Table 2 shows the total number of secondary data sources.

Table 2: Represent the total number of secondary data sources.

Sr. No.	Data Source	Number	Justification
1	Reviewed Articles	150	These articles focus on the advancement in architectural architecture and city design as well as provide scholarly perspectives regarding the transition from Modernism to Postmodernism.
2	Books	120	These works offer historical details and systemize laid-out imperative for understanding key personalities of the movement and its historical setting.
3	Case Studies	90	Specific examples of certain towns, or architectural projects-effective and concrete examples of how the change from Modernism to Postmodernism in architecture has real-life applications.
4	Documentaries	80	Visual documentaries provide an overall view and assimilate the whole understanding of the design and the culture of the time.
5	Conference Papers	70	The nature of conference papers is to shed light on the current state of research and future trends by sharing recent discussions and controversies with the academic community.
6	Reports	50	To analyze the social implications of these trends in architecture it is necessary to use factual information and policy opinions from governmental and institutional reports.

In the survey, there are different perceptions of the shift from Modernism to Postmodernism in architectural and urban design. In the knowledge of Modernism, question, 30 people agreed that they had some understanding of the architectural and planning ideas of Modernism, 49 people disagreed with it and 21 people were neutral. Concerning the relevance of transitioning from Modernist city planning to postmodern city planning, 45 of the participants agreed, while 35 disagreed with the view and 20 were neutral. Group Awareness of the feasibility of features of Modernist architecture was agreed by 26 respondents, 49 of which disagreed while 25 remained neutral. Responding to the propositions about the influence of Postmodernism on urban design, 40 participants endorsed it in the agree 45 dismissed it in the negators and 15 were in the neutral category. Opinions of people were deemed crucial when defining Postmodern urban spaces, 43 agreed with it, 39 disagreed, and 18 remained neutral. Regarding whether or not Postmodernism enhanced or diminished the quality of the spaces in cities over Modernism, 55 of the participants filled in that is agreed, while 31 participants chose to say that they disagreed, and 15 were neutral. Essential characteristics of Postmodernism than Modernism were mentioned by 31 of the respondents while 36 disagreed while 33 clients remained neutral. Concerning, the results about the way urban environments became even more user-friendly concerning the transition to postmodernism were positive: 49 agreed and 29 disagreed with the statement, while the remaining 23 were neutral. Regarding the positive effect on the sustainability of cities, 31 people stated that Postmodernism had an agreement, 41 reported that disagree, and 28 were neutral. Last, 63 participants agree more with one era influencing the current design of the city over the other and 23 disagree, 14 are neutral. Table 3 shows the survey question on the evolution of urban planning and architecture from modernism to postmodernism.

Table 3: Represents the survey question on the evolution of urban planning and architecture from modernism to postmodernism.

S.No.	Question	Number of Responses (Agree) %	Number of responses (Dis-agree) %	Number of responses (Neutral) %
1	How much do you know about Modernism in architectural and planning ideas?	30	49	21
2	In your opinion was the evolution from Modernism to Postmodernism in the planning of cities appropriate?	45	35	20
3	What do you consider as the most appealing features of the Modernist architecture?	26	49	25
4	In your opinion, what are the major impacts of Postmodernism in the process of urban design?	40	45	15
5	How important do you consider the role of public opinion in shaping Postmodern urban spaces?	43	39	18
6	In your opinion, did Postmodernism improve or degrade the quality of urban spaces compared to Modernism?	55	31	15
7	Which of the following characteristics do you associate more with Postmodernism than with Modernism?	31	36	33
8	Do you think that the transition from Modernism to Postmodernism led to more user-friendly urban environments?	49	29	23
9	How has the transition from Modernism to Postmodernism affected urban	31	41	28

	sustainability in your view?			
10	Which era do you believe had a more significant impact on the evolution of contemporary urban design?	63	23	14

4.5. Data Analysis:

According to data in Figure 2, most of the participants agreed with the change of Modernity to Post-modernity considering the urban planning. A total of 35% of respondents strongly affirm this transition and this proves Postmodernism to be significantly endorsed due to its relaxed and inclusive nature compared to Modernistic and function-oriented approach. Another 25% agree, which rather supports the overall trend of the respondents who answered that a change was necessary, while 20% of them can be considered as having a neutral attitude overall and there is some confusion or doubt as to the effects of this change. On the other hand, 15% of the populace is against the shift saying perhaps they like the simplicity and consistency of Modernism, and 5% strongly disagree hence depicting negligible resistance towards the change. In conclusion, the data obtained can speak for a majority of support regarding the shift from the Modernist philosophy into the Postmodernist one in terms of urban planning, which can also be associated with the general acceptance of more diverse and pluralistic trends related to the urban design philosophies.

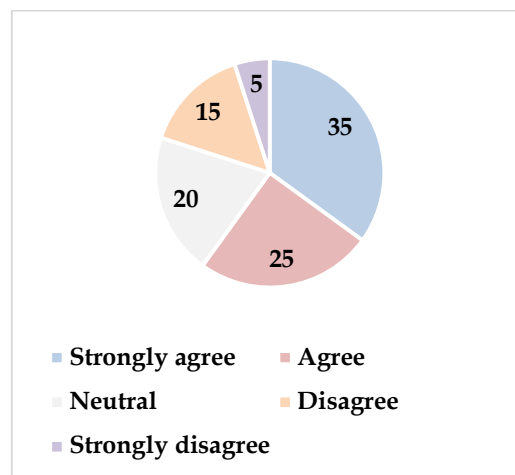


Figure 2: Represent the people who believe that the shift from Modernism to Postmodernism in urban planning was necessary.

The key features that are often debated are usually seen as the defining postmodernist features that are not shared with modernism in Figure 3. Decoration is also pointed out, with 31 percent of respondents associating ornament with postmodernist design, which is opposite to minimalism, and dominant in modernism. Another important feature of such aesthetics is eclecticism, which means the integration of various styles and elements into a single project 33% of respondents positively associate this with postmodernism. This is nearly opposite to what was considered efficient and desirable according to the modernist aesthetics that glorified simplicity and homogeneity. The concept of complexity which is characterized by elaborate and multi-level design is cited by 25% as a post-modern feature different from the forms of modern architecture. Finally, contextualism as the idea that is focused on the implementation of designs about the environment and cultural references is connected to postmodernism by 11%. It may be largely used with a difference, for it is more particular and less generic compared to the ideas of modernism. Altogether, such elements reveal the diverse, complex, and, as a rule, oppositional nature of postmodernism contrasting with knitted and sleek as a rule, monochromatic modernism.

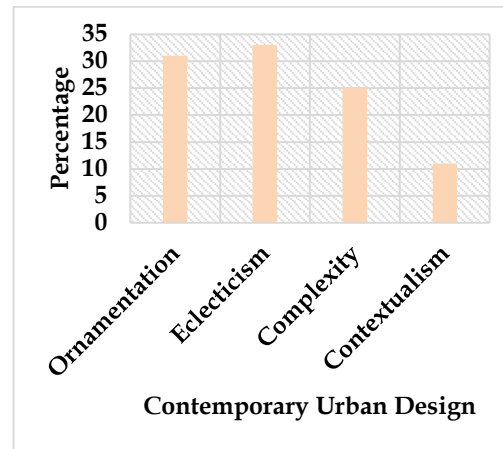


Figure 3: Represent the following characteristics that people associate more with postmodernism than modernism.

Consisting of over 150 articles, these sources offer scholarly views on the development of urban planning and architectural design during this period. There are 120 books, and most of them offer various descriptions and historical background studies, local or general, which are necessary to consider when it comes to the context and major personalities of the movement. There are 90 case studies presented in this book, and these examples reflect the successful implementation of this architectural change and its consequences in specific cities and construction projects. Documentaries are 80 in number and provide an extended, multimedia account of the design and the cultural shifts of the given period. Conference papers include present and future concerns of the academic society including 70 papers. Finally, reporting sources such as the news contain 50 articles that provide informational data and policy recommendations for further studying the social ramifications of these patterns in architectural development. Altogether, all these sources provide a more comprehensive understanding of the shift from Modernism to Postmodernism discussing the theoretical and practical aspects of the phenomenon. The quantitative analysis of secondary sources is shown in Figure 4.

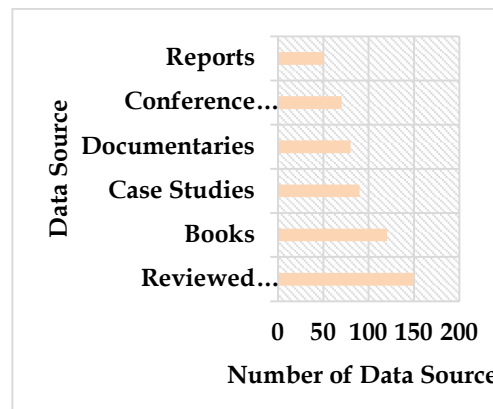


Figure 4: Represent the quantitative analysis of the secondary source.

5. Results and Discussion

When considering urban sustainability, the shift from modernism to postmodernism has been seen in a variety of channels and proposes different views in Figure 5. Recent findings indicate that 25 percent of the population consider this type of shift desirable because Postmodernist approaches offer rich and varied options regarding architectural design and urban development for improving the quality of people's environment and enhancing sustainability. Many of these innovations will focus on a variety of aesthetic concerns and the practice of recycling structures which makes the cities more environmentally friendly. On the other hand, more specifically, 28% of respondents are convinced that the change concerned does not negatively or positively impact the concept of

sustainable urban development. This viewpoint implies that although extensive ideas of Postmodernism were introduced, the enhancement of sustainable advancements could be offset or entirely contained by other factors. Further, 12 percent of participants are unsure about the change regarding this aspect, which suggests that there is still much to learn regarding how the Postmodernist paradigm has played out in terms of opportunities and threats to enhancing the sustainability of cities.

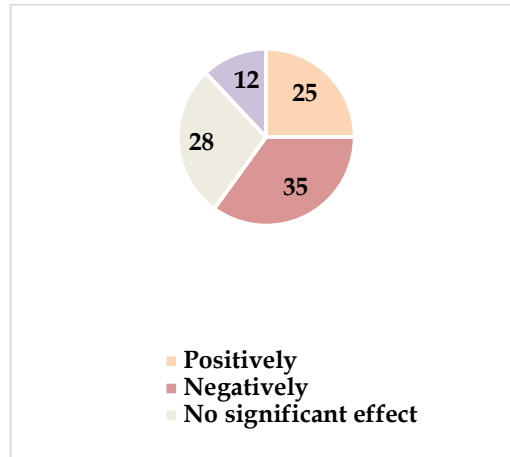


Figure 5: Represent the transition from Modernism to Postmodernism affected urban sustainability in terms of people's views.

Consequently, postmodernism has offered several valuable contributions to the subject of urban design, each impacting the form and function of cities. One of the most significant is the diversity of styles, according to which it condenses 35% of influences. It takes every type of architecture to its bosom while moving away from the homogeneity of modernism and being in ardent love with Eclecticism. Thus, another significant feature can be considered as the historical incorporation of certain elements, which represents 30% of the contribution. Hence, postmodernism 's use of past architectural styles and references helps in forming links and establishing histories. Humor that can be seen in specific details as well as in the overall concept of designs takes up 15% as it gives individuality and creative approaches to what is considered ugliness in the urban environment. Finally, addressing cultural and social contexts as the smallest portion at 20%, assurances that the urban design is rightfully tailored to the required and symbolic frameworks of the communities it seeks to serve in Figure 6. Combined, gives the meaning of a postmodern perspective to the design of cities.

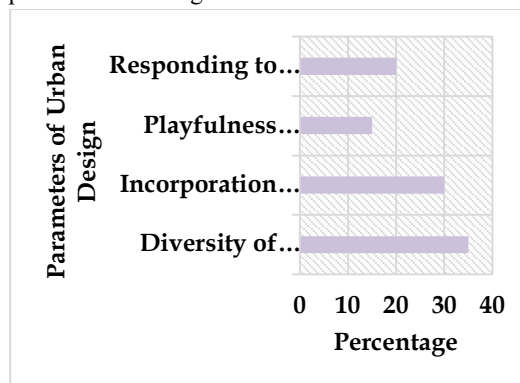


Figure 6: Represent the number of most significant contributions of Postmodernism to urban design.

6. Findings

The previous study by the author Włodarek explores the evolution of architectural openness from Modernism to the present, identifying four types of openness: outcomes of interacting with conceptual ideas of development, working in the paradigm of participatory design, the relationship with nature, and recognition of people and things within ideas of Actor-Network theory. Sidorenko analyses the Soviet modernist architecture in Rostov-on-Don

and calls for further research and protection of the remaining buildings from the period from the 1960s to the 1980s as important examples of architectural legacy. The nature of the architectural practices in a vernacular pre-modern spatial form such as Kudryashova [23] et al. like Chwastyk explore the evidence of a hybrid between pre-modern practices and modern innovation, Regional and climatic influence in designing housing types. Many have tried to understand why Malaysia has consistently failed to produce its architectural identity, for this Asif [24] et al take Achmad Moerdijat's point of view that more cultural studies need to be conducted on the topic. Through analysis of Sorokin's theory of cultural dynamics, Botta establishes that Masdar City and Sippy Downs are cultural twins and that the Western culture they embrace is in the postmodern, late sensory phase of socio-cultural evolution. Modernism and postmodernism are compared by the author, pointing out that the two are comparable, although postmodernism came into being in response to the efficiency of the former. Mankus describes how late socialist Lithuanian architecture has engaged the challenges of modernization and industrialization and how the postmodern look was governed by social factors.

The primary source presents survey results, reflecting individual opinions on the same transition from Modernism to Postmodernism. It contains the percentage agreement, disagreement, and neutrality and the questions elicited include Knowledge of Modernism, suitability of the shift, aesthetic qualities of Modernist architecture, effects of Postmodernism, the role of perception, quality of city spaces, and others. This survey-based approach gives the people's and the expert's views and shows that there is a difference between them and the influence of the architectural movements on urban design. The secondary source summarizes a comprehensive range of secondary data sources used in the research. It comprises review articles 150, 120 books, 90 case studies, 80 documentaries, 70 conference papers, and 50 reports. All the categories are justified by their relevance to the analysis of architectural trends, including academic views, history, practical use, media, modern issues, and social aspects. It is centered on the use of available information to establish a wide and inclusive study of the topic through various media and information sources. Although the primary sources document patterns and qualitative insights into public and professional opinions about the architectural change. The secondary source, however, is more concerned with the variety and depth of data sources.

7. Limitation and Research Gaps

The limitations include issues like overemphasizing the elemental form, design philosophies, and historical backgrounds. It has the weakness of not capturing the details of regional characteristics and how socio-economic factors influence the progression of architecture. Also, the concentration on significant movements can lead to the disregard of less famous architects, or regional trends. It may also negate the presence of the constant give-and-take between technology and aesthetics sides in such periods. Existing studies often focus on individual aspects or specific regional impacts, and neglect the holistic view of development found in postmodernist approaches to modernist theories.

8. Conclusion

There is a transition from modernism to postmodernism, which is characterized by a significant change in the style of society in terms of urban design and architecture. The phenomenon of modernism became prevalent in the early 20th century, where it favored simplicity, functionality, and no connection to previous styles. Minimalism was also adopted, with an emphasis on industrial materials to create functional and polished products that are shaped by functions. This era aimed to establish a global style based on the concepts of enlightenment and modernization, which often promoted ideas of rationality and order and embraced the notion of the city of the future. On the other hand, postmodernism, which emerged in the second half of the twentieth century, was developed as a reaction to what was considered the shortcomings of modernism. It applied cultural eclecticism, irony, and historical allusions, including the adoption of a diversity of architectural styles. According to postmodernists, there was no single truth in architectural works, so they preferred multiple meanings and styles. This shift brought flexibility in design to make it contextual and to incorporate cultural and historical features, a change that was embraced. This evolution from modernism to postmodernism meant a progressive transition from standardization and a belief in the primacy of certain forms to the acceptance and celebration of diversity and circumstances. This evolution presented a cultural construct for the field of architecture and productive urban design that adapted to the evolution of human sensibilities as to the nature of the built form.

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