

DESIGN AND ARCHITECTURE IN THE AGE OF POSTMODERNISM

Bondar Ihor

INTRODUCTION

Postmodernism as a certain age, instruction of creativity, intellectual play, means of interpretation and rather complicated reality of culture is generalized and transformed into a self-sufficient aesthetic form in architecture. Today, architecture is one of the leading, relevant and together intellectually intense regions of creative thinking, where a huge experiment of both prognostic and design artistic immersion into the space of the future is taking place. Architecture is increasingly drawn to design creativity, and in today's "non-linear" architecture, buildings are being transformed into modern design objects. It is important to determine the very technology of transforming the architecture's art into the design. It is necessary to reconstruct the design technologies of creativity in the context of postmodern architecture's poetics of architecture.

Deconstruction, which was cited as the principle of postmodern aesthetics in general, was an unwavering toolkit and the project mechanism of creativity at once becomes a marginal way of thinking and a regulator of creativity. It can be said that the design objects of architecture as a cultural and historical reality is a sufficiently avant-garde art region, which is ahead of all other artistic practices. Architecture as the most established and jointly universal practice has more responsibility than literature, music, painting before the future.

If music and literature have become a mess, a madness where simulacra, according to J. Baudrillard, destroy reality per se, then in architecture, simulation is always problematic. Now, all the views of postmodern theorists are focused on architecture, because it is here that the theoretical and practical symbiosis of artistic practices that turn into a show, into a certain system of dialogue and all other semiological and linguistic games of architectural language is carried out. The language of architecture becomes a self-sufficient mechanism of cultural creation.

1. Understanding the Architecture of Postmodernism as a Cultural-historical Reality

The relevance of understanding the architecture of postmodernism as a cultural and historical reality is determined by the fact that this reality has already taken place, occurred as a certain series of artefacts, a series of events of creativity, an evolution that has development, rise, fall, new rise and new fall. And it has again a new take-off, which is waiting for its fall when it can already be argued that the day of postmodernism will lose the prefix “post”. Post-postmodernism, as it’s defined by N. Mankovska¹, or “post culture”, according to V. Bychkov², is a kind of metalogisms or metaphors, trails of aesthetic or art criticism, which help to enter the space of post-decoding, post-realism, post-mythologization as deconstruction and modern symbolism. Finally, deconstruction mimics – changes from classical dismantling and assembly of elements, transforms into a continuous uninterrupted flow of artefacts, into a “fold”, by J. Deleuze³, which becomes the leading imperative or mythological image of the late architectural creativity of Peter Eisenman, Zaha Hadid, and others.

One can see how during one life, one rather small temporal configuration of cultural creation, from the 60s to the present day, an extremely dramatic series of events took place, which constitutes the history of the postmodern movement itself, the history of postmodern architecture. However, such paradigmatic features of postmodernism as uncertainty, fragmentation, unrepresentability, irony, carnivalization, deconstructivism, immanence are cross-cutting. The external phenomenological reality of architectural creativity changes, because the very state of certain destruction, uncertainty, anxiety and disquiet remain identical. All these realities suggest that architectural design objects, as cultural and historical realities, produce and demonstrate self-sufficient

¹ Bychkov V. V., Mankovskaia N. B. (2018) Sovremennyyi vzgliad na estetiku simbolizma [A modern look at the aesthetics of symbolism]. *Vestnik slavianskikh kultur*, vol. 50, pp. 246–265.

² Bychkov V. V. (2003). Predelnye metamorfozy kultury – itog XX veka [Limit metamorphoses of cultures – the result of the XX century]. *Leksikon Nonklassiki. Khudozhestvenno-esteticheskaya kultura XX veka* [Lexicon of Nonclassics. Artistic and aesthetic culture of the XX century]. Moscow: Rossiiskaia politicheskaiia enciklopediia, pp. 255–281.

³ Deleuze G. (1997) *Skladka. Leybnits i barokko* [Fold. Leibniz and Baroque]. Moscow: Logos.

disharmony as chaos, as total eclecticism, which transforms disharmony into a new cosmos, the image – a world of postmodernism.

All this requires meticulous analysis and differential definition in various aspects. Such as allusions (cultural and historical borrowing of architectural realities), citation and inversion. The irony and double coding or self-denial of creativity is that component of postmodernism that becomes total for the architecture and culture of the twentieth century, of all styles: modern, avant-garde and postmodern. This is ornamentation as a play of style presentations and the profound reality of culture, where ornamentation is not just a decoration, but modulation and a certain demonstration of temporality as a living organism, the existence of artistic organisms. Temporality in architecture is always equal to eternity because sometimes architectural structures are transformed into means of denying eternity and demonstrating the variability of being. The dynamics in architecture is approaching the dynamics of living objects. These are the latest versions of the nonlinear architecture of postmodernism. All these aspects are peculiar aesthetic phenomena and peculiar components of a series of evolutionary architectural creativity of postmodernism.

The term “postmodernism” is believed to have originated a long time ago, in 1930, in a sense that was not yet related to its current understanding. Only in 1949, it received a nomination that was close to the present one. For the first time, it was determined by Joseph Gadnath, who published an article about the postmodern house in the book “Architecture and the Spirit of Man” in 1949. After all, this work is purely protopostmodern. Ch. Jenks’s book “The Language of Post-Modern Architecture”, has already legalized the notion of “postmodernism” as a fundamental concept that outlines the realities of “post”⁴.

In 1979, the article of French philosopher Jean Francois Lyotara “The situation of Postmodern” was published, the concept began to be legitimate as a philosophical myth and philosophical construct, which in fact said that the boundaries of the postmodern Aesthetics’ space had already been defined⁵.

⁴ Jencks Ch. (1985) *Iazyk arkhitektury postmodernizma* [The language of postmodern architecture]. Moskow: Mir.

⁵ Lyotard J. F. (1995) *Situatciia postmoderna* [Postmodern situation], *Filosofskaya i sotsiologicheskaya mysl*, no. 5–6, pp. 15–38.

The concept of “postmodernism” correlates with the term “postmodern” in the broad sense, as Jürgen Habermas defined it⁶. This is the stage of culture that emerges as a post-classical era. Classic with its dogma of spirit, the mind is replaced by a non-classical image of the universe, where all the dogmas are dropped from the pedestal. Instead of the mind, it is the madness that becomes the constructive axis of postmodernism. After all, non-classical reality quickly turns into post-classical, where the mind and madness are combined, there is a certain middle stage. It is no longer possible to determine the boundaries of reason and madness. Of course, philosophical games look for their linguistic equivalent, and this equivalent is found in the spheres of culture: in linguistics, architecture, painting, and other cultural practices.

It can be argued that the “modern-postmodern” dichotomy and the more sophisticated “modern-avant-garde-postmodern” construction reflect the types of reflection – binary and ternary if these systems are defined, by Yuri Lotman. Binary systems are denied by ternary systems. If binary systems resolve the contradictions by explosion, disasters, then ternary eliminates catastrophes to the periphery.

One of the first synthetic attempts to make sense of postmodernism as a symbiosis of cultural creation belongs to the American researcher I. Hassan, who already tried to characterize postmodern realities as poetics or the integrity of the semiologically defined in 1986. “Such characteristics of Art Nouveau, according to I. Hassan, are uncertainty, fragmentation, decanization, lack of independence: unrepresentability, irony, hybridization, carnivalization, participation (performance), constructivism, immanence”⁷.

The number of researchers trying to describe the culture of postmodernism in mythological and metaphorical features is expanding. They find fundamental for postmodernism metaphors that are quickly adapted to architectural reflection. These are metaphors of rhizomes, plateaus, folds. These are the constructs that play out and become favourite moves of already architectural thought in Peter Eisenman and others.

⁶ Habermas J. (2000) *Strukturni peretvorennia u sferi vidkrytosti. Doslidzhennia katehorii hromadianske suspilstvo* [Structural transformations in the field of openness. Research on the category of civil society]. Lviv: Litopys.

⁷ Starodubtseva L. (1998) *Arkhitektura postmodernizmu* [Architecture of postmodernism]. Kyiv: Spalakh.

After all, deconstruction as a topological program becomes cross-cutting. It is transformed from elementalism, primary poetic instrumentation and changes into a more complex substance code. The ambiguity of life, being in two dimensions or "double coding", according to Charles Jenks, creates a world where an architect, a specialist and a man from the street live in one object, knowing and not knowing that it is one world and one culture, one century. Ambiguity is a profound substance of the anthroposphere, living anonymously, outside the subject and object of architectural discourse. Postmodern reflection as total eclecticism has its visual architectural agencies. This phase characterizes the early period of postmodern eclecticism. Thus, the work of Charles Moore, built in New Orleans, USA, is an extremely eclectic work that resembles a certain theatrical scenery in its theatrical buoyancy. This work is a kind of visionism, suggestion, moreover, a mystery. The architect creates an extravaganza of architectural forms that exist as signs, commas, dots in the text, which is a continuous aquifer of quotations from the architectural world constructor "LEGO". No wonder Jenks considers this work a landmark and even places it on the cover of his book⁸. This work is a sign of the initial stage of postmodernism. This is visionism, visual agencies, collages, the endless waterfall of quotes. But this is also the primary stage, which can be defined as the primary simplicity, behind which there is a stage of advanced complexity and second simplification, according to Mykola Leontiev.

The second stage is in turn defined as the denial of eclecticism, or the totalization of eclecticism, which already finds more complex images than visual stringing of forms. Architectural design objects are understood differently: as allusion, collage, pastiche, bricolage, irony, palimpsest etc. All these realities are architects and artists endlessly discussing and endlessly writing. All significant find new architectural and artistic images, art forms. It can be assumed that Robert Venturi has already identified two mythologists: the "duck" and the "beautifully decorated shed." Duck is a plastic form in architecture that is, in fact, the imitation of modernism, and a beautifully decorated shed is an allusion, a game of archetypes, symbols, a projection on the architectural form of deep protoforms, which at the subconscious level are revealed in the space of designing postmodern architecture. R. Venturi writes, "In

⁸ Jencks Ch. (1985) *Język architektury postmodernizmu* [The language of postmodern architecture]. Moskow: Mir.

architecture, I like complexity and contradiction; I do not like the arbitrariness or persistence of poorly written architecture or the complexity of delicately refined painting or expressionism”⁹.

Difficulties are the very school, which creates the images of the already developed stage of postmodernism. The ugly and mundane architecture or the decorated shed is already a manifesto that is proclaimed as a dichotomy of sign and form or signified and defined. It can be argued that the problem noted by Venturi very quickly becomes a representative mask of postmodern architecture because of the complexity of hiding the simplicity, the proto-symbol, which is clearly defined by Venturi. The work like Brant-Johnson-House in Verley, the USA, is one of those interesting formal innovations where the building combines the metaphors of the Jewish synagogue and the simple image of the house, combined with Scandinavian architecture. It is even important that one of the first works – his mother’s villa – is also a kind of manifestation of everyday life and ugly, which in postmodern architecture is a kind of populism’s mask, according to K. Frampton, who brings man closer to nature and the grey mass of subjects of postmodern discourse. Charles Jenks identifies already in his book “The Language of the Architecture of Postmodernism” those components of postmodern architecture that become fundamental principles and principles of postmodern architectural poetics: “In my opinion, there are no compelling examples of radical eclecticism, except for the famous structures of Antonio Gaudi; only weak hints as to what this maybe is in designers such as Bruno Reichlin in Switzerland or Thomas Gordon Smith in California.” However, in general, some aspects of it have now been clarified. Unlike the “new movement”, radical eclecticism resorts to a full range of communicative means of metaphorical and symbolic, spatial and formal. Like traditional eclecticism, it chooses the proper style or subsystem where appropriate, but mixes these elements in one structure. Thus, semantic overtones of each style are used in their closest functional equivalents”¹⁰.

The period of stagnation, which begins after trying to find a new image of simplicity, returns to a rather real problem that is experienced in the last post-classical period of the postmodern period of architects’

⁹ Starodubtseva L. (1998) *Arkhitektura postmodernizmu* [Architecture of postmodernism]. Kyiv: Spalakh.

¹⁰ Starodubtseva L. (1998) *Arkhitektura postmodernizmu* [Architecture of postmodernism]. Kyiv: Spalakh.

creativity, which is connected with the so-called search for nonlinearity, a departure from all attributes of postmodernism. If we consider that the deconstruction of the blossoming complexity period was manneristic, the essence of the modernism's colour, then the post-classical period is a radical departure from modernism. But this radicalization, no matter how radical it may seem, is again a mask, an element of play, irony, because it will not be possible to escape from modernism, it is doomed to be "post". And so it is important that any search for a new simplicity or a new simple image is connected with the radical destruction of culture, and this radical destruction arises from the mythology of the elimination of culture and appealing to nature. Moreover, the appeal to the micro-world, the cells, the atomic depths of the creative laboratories of nature, which create life on their own.

That is, the microcosm, which becomes an analogue of the macrocosm at the level of architectural world-building strategy, is defined as immersion in the mystery of the microcosm itself that generates the macrocosm. There seems to be nothing new here, but postmodernism has never sought anything new. Subsequently, the search for analogues in culture, in the environment is replaced by the search for analogues in nature. It is that meta cultural or natural paradigm that is associated with the meta-ecological problems of today, with the total image of the irrelevance of the world, which becomes the image of the undisclosed expansion of the human being that destroys nature around him.

Of course, architects approach these realities more consciously than other subjects of artistic and cultural practices, and architecture reflects on these issues more vigorously and tries to react and create images that are objects which carry the image of human protection. The image of the building as a home becomes a "green architecture", an ecological architecture of the future. Unlike the architecture of modernism, all the sympathies of postmodern architecture belong to the past. The future, futurism, is the formative antisense from which the postmodern architect moves. With the advent of J. Deleuze's works, a rather peculiar metaphoric situation arises. In the design space of the rhizome architecture is a well-known image that becomes a creative image of the designer¹¹.

¹¹ Deleuze G., Gvattari F. (2010) *Tysiachi plato. Kapitalizm i shizofreniia* [Thousands of plateaus. Capitalism and schizophrenia]. Yekaterinburg: U-Faktoriya; Moscow: Astrel.

There is a certain system that has the ability to develop itself. Instability of Deleuze corresponds to the concept of instability in physics. The notion of a plateau or place that creatively generates the relevance of the relationship between the singular, single components of the rhizome is a metaphor that makes it possible to speak about a thousand plateaus about the unlimited possibilities of creative creation created on the border of nature and culture. That is, the boundary of the natural-cultural continuum becomes an extremely interesting means of interpretation. And this is where computer technologies that help visualize biotechnology technologies are being immersed. Peeking into the microcosm is deployed as a certain microcosm that transforms almost unchanged into project practice.

Changes occur through interpretations. The works that arise in this context must be quite different. It is the work of biologist-scientists, who study the state of the modern vision of space as a creative potential, it is purely philosophical and architectural work. Researchers look at examples in biology and try to design them in the context of culture and art. Researchers talk of “intensity” as a sign of architectural form, of design stresses, which are determined by analogy with living systems. This is not a new idea, but it has a new tectonic understanding and new technology of its development. There is a problem of a new monadology, elementality, singularity, where separation is together with the universe.

An architectural image and an architectural object, falling into these complex interpretive theories, definitely require a completely different vision. In the architecture of postmodernism, most of the realities identified at the end of the twentieth century are those of the technocentric paradigm, where computer technologies come into almost direct contact with the creativity of nature and make it possible to formulate the credo of architects. Bionism and vitalism are experiencing a new birth. It is also important to note that the reflection of practising architects is one of the extremely important components of the design process. Thus, K. Kurokawa talks about architectural symbiosis, about metabolism, he not only denies philosophical or any other slogans, but tries to build his own concept. The same can be seen in ideas of Robert Venturi, F. Johnson, S. Quinn and others.

It is important that a certain principle of the essayistically polar and polysemantic worlds is formed. Design is beginning to be seen as a certain ontology conflict. Beginning with the early juxtaposition of the group of five, led by Peter Eisenman, to the boundless eclecticism of the visual sample, there is a reflexive multi-structured mottled fabric of the

design space. If the group of five began with outright linearity, geometry as the periphery of modernism (it was a sharp work with modernist objects), then it adapted the principles of the nonlinear text. We can assume that the period of complexity and the heyday of postmodern architecture quickly ends and instead comes the simplicity, which is a marker of the boundary of culture and nature, meta-ecological issues, the unity of man and the universe.

It is suddenly discovered again that the universe is nonlinear, and the nonlinearity itself, the infinity of spatial artefacts of culture and nature, suddenly returns to the architecture. Kise Kurokawa writes in the work of "Value Prediction": "It is not difficult to see that postmodern architecture will evolve as architectures of small and heterogeneous cultures, the architecture of deconstruction, architecture that puts itself out of the centre. In this sense, it often looks like the architecture of a mixture, a tendency to hybridize, but it is a fundamental rejection of eclecticism, where historical architectural styles are simply mixed. Because there is no single ideal architecture and one perfect image, the architecture expresses not a single value system. It is a conglomerate of many different systems, or an image inherent in many different elements"¹².

2. Architecture Design-objects of the Postmodernism Era

Postmodern sensuality from turns into a rhizome, where the plateau of forms creates its unexpected topology, which must be either catastrophic, or dramatic, or stochastic, unpredictable. All the aesthetic predicates and signs of this movement do not yet have any established nominations, but they already claim that the period of disorder, chaos has already passed. A new cosmos is created on the basis of total sensing of natural creative dimensions. These natural creative dimensions, as a meta-ecological horizon, speak of the location of a man in the Universe, on the Earth planet, of entirely new spatial realities of the architecture. Architectural reflection becomes a symbiosis of philosophical, cultural, linguistic and artistic, architectural thought, where the practising architect becomes a philosopher of space, time. With M. Heidegger begins the march into the reflexive mythodrama and the mythogenic

¹² Starodubtseva L. (1998) *Arkhitektura postmodernizmu* [Architecture of postmodernism]. Kyiv: Spalakh.

situation of transformations of realities of text substructures, from which the body of architecture is formed.

Architecture design objects are no longer architecture. Allusion arises on the border of culture and nature. This is another dimension of allusions. The tower in the Czech Republic is anthropomorphic in size, speaks of the object as installing shapes that resemble a negative type of architecture, is an analogy of immersion in a rock. The rocks as such are not present, but they have grown as certain layers of earth that are placed on top of each other.

There is an interesting paraphrase or parody. It is a kind of installation made in Japan by Aldo Rossi with Maurice Adumi, Palazzo Hotel, Fukuoka, in 1987 –1989. I. Dobritsin writes that the Rossi Hotel almost repeats the painting “The Riddle of Time” by Giorgio de Chirico, 1924. Tubular colonnades were created in Rossi, a high-tech metal taste was added, a surrealist spirit of construction was strengthened, realistically interpreted in the context of classical architecture archetypes¹³. Interestingly, that such an allusion, which is spread not in a distant time, but the near is a certain deconstruction. That is the appeal to modernism, and together with its surreal colouration, which carries a deeper code, which again returns to the fundamental origins of archaic culture. The metal colonnade, which is laid in the middle of the structure, returns to the verticalism of the Menhirs, to the colonnade as a metric row in Ancient Greece, in general, to verticalism as a principle of intense metric and civilization as such. Of course, the image of civilization as the image of the vertical here is complicated, coloured and allusionistically transformed, because it is the image of the vertical, that is, the image of the vertical standing of man in the world.

We can say that the design objects of architecture here have a victory, imitate the principle of obelisk, menhir, complicate it, pluralize, fit a column into a shallow niche, interrupt it with horizontal. Horizontal stratification argues with the vertical metric because we still read flashes of vertices that permeate all horizontals as the horizons of the Earth, namely the upward elevation is nominative. Symbolism and irrationalism, mysticism, intuitionism as the deep foundation of this allusion show an extremely metaphorical and together capacious image.

¹³ Dobritsyina I. (2004) *Ot postmodernizma – k nelineinoi arkhitekture* [From postmodernism to nonlinear architecture]. Moskow: Progress-Traditsiya.

A peculiar conceptual allusion is the work of Peter Eisenman's "House 11", the conceptual project of 1978 – 1980. Ch. Jenks notes that the building shows a series of signs, fragments in the form of the Latin letter "L", symbolizing instability and incompleteness, a kind of march into the letter world or the literal-structural reality of culture. It is worth mentioning that it is the Jewish culture, as one of the most archaic, that has a deep connection with the letter-writing that is valuable.

Thus, it can be argued that allusion, as the game reality of form-formation in postmodern architecture, is the dimension that makes it possible to interpret creativity in different landscapes of architecture – in anthropogenic, geocentric, semiological, linguistic – and to correlate all these features with metamorphosis. can be called intuitive illumination or insight of integrity on the basis of comparison of hints. Finding, combining, and defining quotations, contexts, forms as realities of a particular hypertext or metatext arises in time and space "here and now". If we get rid of this dimension "here and now", then it will not be postmodern. The allusion is the unity of the present, the future and the past. The past and the future are manifested by spatial and temporal artefacts, which are defined as metonymy and metaphor. In fact, this rhetorical mechanics becomes a language of architectural harmony, but it unfolds consistently in each master's work in different ways.

An extremely active mechanism of postmodern poetics is irony. Unlike allusion, the principle of hinting at the reflection, dialogue, polylogue, the irony is a more archaic principle, which is associated with the dichotomy, the doubling of the subject of discourse, with the fact that the language or speech of discourse (in this case, the discourse of architecture) is doubled. The subject or semi-subject of the discourse determines another, and the other is immediately disavowed. Disavowing, that is, eliminating another, is called "irony". If you find any analogues, then, in the postmodern context, we can define the ancient irony, the irony of the classics, that is, German classical philosophy, the irony of romanticism. The principle of irony is the doubling of reality, as well as the interpretation of that reality.

The irony in antiquity was a purely external principle of defining a different voice that existed in dialogue rights, but this dialogue was a monologue. That is, dialogue existed as a form, and behind it, there was a radiological, that is, a monological form of expression or definition of meaning, which was masked under the mask of dialogue. All the dialogues with Socrates, all the irony that is hidden in the sentiments of Socratic philosophy, says that this is an irony of a purely orange type.

That is, the meaning is unchanged, equal to cosmology, the cosmic device of determining the truth. Fate remains that unshakable core, but irony exists as an opportunity to see another as a response to another, the constitution of a certain meaning.

The irony of classical German philosophy is that the transcendental subject is a certain spectre, a certain allusion, as we have already defined it by the linguistic features of postmodernism. It exists as an aggregate of consciousness, or as a certain surreal construct of universal consciousness, which is accessible only within the individual subject of the action, that is, the substantiation of consciousness, which was defined as a transcendental subject. There is a certain ironic description, that is, an ironic description or an ironic distancing from “I am individual” to “I am universal”.

What is the irony here? It is that the universal transcendental entity is a ghost, constituted as an absolute, but it is only an agreement or witness to some universal agreement between all existing entities. Of course, this irony is not explicit, implicitly defined, exists as a complete transcendence, a transition beyond the limits of “I of everyone” to “I am universal”, which exists and does not exist. This alternation of existence and non-existence can be defined as irony.

The next stage, defined by O. F. Losev as romantic, is due to the fact that the irony deliberately takes on the construction of reality¹⁴. Just as Schelling constructs the universe of his philosophy of art, so irony constructs the universe. He refers to him from the position of the subordinate “I”, who only reads or read out himself in the arms of the transcendental subject, but becomes himself the epicentre of creation, which sees the whole world in reduced tones. That is, the romantic irony is arbitrariness, sniggering, diminishing reality. It is the reality of consciousness as a universe of romantic being, understood as my personal world.

When an artist, an architect begins to analyze what is being formed, he doubles the world “here and now”, devalues reality in such a way that he tries to define some values, and in the manner of irony to rise above all the contradictions of the world, he fails. The irony of antiquity was purely superfluous, signifying dialogue within a monologue. The irony of classical German philosophy was a totalitarian mechanism for

¹⁴ Losev A. F. (1997) *Problema simvola i realisticheskoe iskusstvo* [Symbol Problem and Realistic Art]. Moskow: Iskusstvo.

projecting the general into the single. The irony of romanticism, on the contrary, is the projection of the individual into the universal. After all, the irony of postmodernism is eclecticism, the unity of all possible types of irony – from hidden dialogue, monologic reality to the definition of the absolute through the single, the test of the absolute for authenticity and authenticity, and, conversely, the projection of the single special for the universe.

All these points of view can be used in turn in the postmodern discourse of architecture, or coexist in the same work. This is the complexity of irony because irony is not a simple mechanism of arbitrariness and play. The game also exists here. But if in a game a person exists in two worlds – here and there, then irony can exist in one world: either in the world here or in the world there, and it can exist together in two worlds. This complexity, the drama of irony as a principle of cultural formation, the formation of the fact that this opportunity to be different is in postmodernism. Postmodern philosophy, in particular, has quite complex implications and complex self-definitions, so double coding has been imparted from literary texts to postmodern architecture.

The postmodernist type of thinking suggests that code or language as a way of conveying information is distinctive, and how it is reproduced suggests not only that it is banal and elitist information, but that there is a doubling of problems of values.

Who is the ironist in postmodernity? The problem is the process of irony or ironic worldview itself. When the world is understood as a juxtaposition of two aspects of “here and there” where the game can act and not act, the subject may be absent, and the irony is not because someone wants it, but because the object itself is ironic by their definition, by the mechanism embedded in it of the identity of “I” and “you”, which on the basis of allusion send to completely different worlds. That is, we see that irony is a polyphonic mechanism for the identity of “I” and “you”.

The irony in one way or another imitates binaries and continues the same dichotomy code that is characteristic of archaic systems. It can be argued that irony does not become a dialectic because dialectics has all the prerequisites for resolving contradictions. The ironist problematizes the contradictions and eliminates them through an active will or by eliminating one of the objects of ironic disposition: the absolute or the subject. We see either a wholly absolute or wholly subjective world, one way or another the result of a self-fulfilling mechanism of irony.

Conceptually, the mechanism of allusion and the mechanism of irony in postmodern aesthetics are very similar. The allusion mechanism begins with a hint and a simple appeal to a multifaceted and multiple reality. The subject substantiates intuition as an upstream principle of shaping. The mechanism of irony begins with a doubling, the dichotomy plunges into the subject and evokes that deep monologism that tends to dialectic as a unity of contradictions. This mechanism is objectified and brought out, transformed into the space of all possible worlds. The ironist looks like an anonymous figure, as the missing subject, only the irony remains as a game, echoes, reflection of the worlds.

If we refer to a rather simple and clear scheme of Yu. M. Lotman, who said that all binary systems were connected with catastrophes, with a simple solution of contradictions. The dialectic here is also complete catastrophism as a solution of contradictions by an explosion, then the solution of contradictions in ternary systems is the elimination of contradictions to the periphery when the contradiction is eliminated and a mediator appears instead. The third interim term appears – the “I” mask or the “you” mask.

It seems that postmodern irony is a complete set of all possibilities – catastrophic and, conversely, quiet, catastrophic, ways of resolving contradictions. Postmodern irony, dominated by the eclecticism of thinking, the eclecticism of vision and the eclecticism of interpretation, is the doubling, tripling, pluralisation of a subject when he or she occupies more than one position or meta position, but is on the verge of all positions or holds all positions together. To make all of the above seem more transparent and clearer, it makes sense to turn to examples, to illustrate the mechanism of irony in the context of dual coding in works and in the reflexive systems of postmodernism.

The irony is a certain drama, a certain danger, a denial that says that postmodernism is a denial of modernism, a denial of the classics. But the objection is on very different grounds. These grounds may belong to both the entity and the object. That is, it belongs to either the culture or the figure, that is, the subject of that culture. All these problems are extremely acute in determining the type of irony and the type of irony that works or does not work or is completely eliminated from the field of cultural creation. The death of the author, according to R. Barthes, is not

just a metaphor, but also an ironic disposition, which says that the author is not and cannot be¹⁵.

If we consider the evolution of postmodern thinking in architecture, we can identify three phases that have already been discussed: the early period of primal simplicity associated with eclecticism, the intense combination of cultural facts, the period of flowering complexity, determined by the leading metaphors (beautifully decorated shed, ducks, etc.) and the last period where we see the emergence of non-linear architecture. The irony, oddly enough, looks quite difficult at all three stages of the evolution of postmodern architecture. Assuming that genetically primary is a period of monologism, and dialogue is merely an ironic colouration of this monologue in ancient Greece, then we can assume that the very principle of evolution of irony or types of ironic thinking, which can be defined as latent monologism, latent totalitarianism of consciousness or subjectivity the artist, the reflective subject of the classics, the ironic universe of romantics, where the world is reduced here and the disposition of the reduced (here) and the sublime (there) arises.

It can be said that the ironic configuration in the postmodern has an inverted appearance. This can be explained as follows. The last phase of postmodernism, that is, biopopulations and nonlinear text, is the creative analogue of the monism of ancient Greek irony, where any other is superfluous.

The meta subject of the classics is characterized by a period of blossoming complexity, a period of archetype formation, such a combination of sign, symbol and form, where irony itself looks like the harmony of eliminating the single, its generalization.

The romantic type of irony dominated by the subject characterizes the early stage of postmodern irony, which is associated with total eclecticism, extensive metric, metonymy. The irony is the same destruction that occurs as a blend of any fragments of culture. We can see interesting metamorphoses: the irony of postmodernism is inverted, it exists as a system genesis of types of ironic worldview. This is extremely interesting and extremely important: inversion and together transgression, the combination of all types of irony in the postmodern is

¹⁵ Bart R. (1994) *Izbrannyye raboty: semiotika, poetika* [Selected works: semiotics, poetics]. Moscow: Progress.

a universal mechanism of vision, interpretation of creation, which is quite difficult to unambiguously describe.

The irony of postmodernism gains its features, in a rather universal world that is a symbiosis of culture, a subjective and objective combination of possible and impossible worlds. Creativity worlds, real worlds, and phenomenal worlds that give creativity to an ironic or creative subject. One might ask why in the postmodern this inversion occurs, why is the higher stage marked by monism and the first immersed in pluralism and eclecticism? It seems that every system that develops in the context of culture somehow completes its path of existence with a certain integrity, with a sufficiently simple and clear construction. That Rubicon, which is defined in the post-modern by biopopulations, appeal to nature, immersion in the microcosm, is the horizon of harmony, which is the monism of the natural sample, the key to the universality and generality of nature's creativity.

This stage should not be absolutized, there will be something else behind it, a new round of development, new nominations. But these are not our problems. Our problem now is to try to reconstruct the sequence of postmodern development in its three stages as a period of eclecticism, blossoming complexity, secondary simplification in measuring the types of ironic worldview. This is an interesting problem of double coding, where the code of ways of seeing, interpreting as speech is a way of communicating, conveying imagery, thought and feeling.

That is, we can say that in the early stages of postmodernism, which is connected with total eclecticism, is dominated by the romantic type of irony, it reduces contradictions, unites all artefacts of culture. It is very important to point out this type of irony as the starting point for postmodernism, and, moreover, postmodern romanticism, which almost no one has defined, is just ironic.

The samplings of the first romantic irony of postmodern architecture include not only cultural symbiosis, such as the square of Italy but also neoplastic symbiosis. Thus, we can also say about the Sydney Opera House in Australia, 1957-1973. It is an early eclecticism or ironic romanticism, which arises precisely on the horizon of the rise of postmodernism as a kind of thinking and a kind of sensuality. One of the interesting epicentres, the explosion of such romantic irony in architecture, was the construction of the Velasquez Tower in Milan, Italy, 1958, built by a group of architects: L. Beljoiso, J. Banffy, E. Peresuti, and E. Rogers. "This building is a kind of scary caricature of skyscrapers. It fuels the interest in history, has a resemblance to the

Viequio Palace. It is possible that the decor itself and the ornamental and decorative fatigue caused a sense of return to the roots ”– this is what Lydia Starodubtseva defines this phenomenon¹⁶.

It could be considered a blast of the most romantic type when the roots were the fundamental reality that was immediately denied. It is interesting that during this time a type of romantic irony was formed at the turn of the 50s, 60s, 70s. This is not a style, but a way of seeing. In 1962, Louis Kahn created one of the interesting structures that is difficult to define in the context of pop art, but it has a certain geometric schema, which can not be called ironic. The monumental character of the images, which is associated with the pyramids and together carries certain allusions to the simple and clear geometry of the protoforms, characterizes the Parliament building in Dhaka.

This image seems to be a kind of modernist throwback in the context of the romantic irony of postmodernism. A kind of romantic and ironic gesture was the so-called “Venturi Rauch”, a home for the elderly at the “Guild House” in Philadelphia, the USA, 1960-1963. Robert Venturi at the Guild-Gauss made a kind of experiment where he connected the everyday and the beyond. People are hidden behind the facades of a fairly ordinary house. The antenna symbolizes the otherworldly, is the epicentre of the ironic explosion. People are tied to the antenna as ghosts, they just have to watch TV.

So the irony plus grotesque, everyday life, brutalism and fatigue of life characterize this peculiar grotesque image, which is the image of total eclecticism that combines everyday life, the ordinary residential structure of a multi-storey configuration, carries a mockery of old age beyond which it is impossible to mock. This house is a kind of manifesto that carried out an ironic demarcation between the old age and youth of postmodernism. The youth is past, and the old age has not yet begun, for the ironic romanticism continues.

Finally, another stage arises that is linked to the blossoming complexity of postmodernism, which can be termed symbolic symbiosis. It is an irony of the implicit, hidden, irony of archetypes, which exists as a denial of reality on the basis of global ideas, concepts, global images. Thus, the architect T. G. Smith, the Takana Villa in Livermore, California, USA, 1979-1980, is the bearer of such archetypes. The

¹⁶ Starodubtseva L. (1998) *Arkhitektura postmodernizmu* [Architecture of postmodernism]. Kyiv: Spalakh.

viscous pillar at the bottom, the arcade, the pillars raised above, all show the irony of the archetypal schematic type. Colonnade coexists with metal garage doors. It is an irony, but an irony hidden, which is masked, manifested by the syntagmatic of archetypal large forms.

An interesting image of the classical or middle period of postmodernism, where there is an irony that can be linked to the dominant common over the single, is the “Theater of the World”, Venice, Italy 1979-1980, by architect A. Rossi. The building is associated with the Renaissance, carries a childish infantile. This unusual image fits into the space of mega-structures of classical culture, is quite a jewellery and thin game of volumes and spaces of the environment. It can be said that postmodernism gains self-definition in the context of other cultures, and allusion is no longer a matter of the subject of creativity but belongs to some general context, which neither the subject of discourse, nor the subject of creativity, nor the culture as such possesses.

A certain provocation was the Michael Graves utility house in Portland, which caused a scandalous controversy. It seemed that this project would never be built, but it was built. The overhead facade, painted cube, speaks of the idea of a beautifully decorated shed. It is important that this Mickey Mouse postmodern classicism, as it was labelled by critics, was a kind of wonderful shed for cheap swings. It is believed that this hypertrophied construction, which from the outset was a manifestation of the game hypertrophied classic structure, carried a certain provocation, and this provocation combines the postmodern with its classic features. That is, it reaches its prime as a symbolic stage. The concept defeats all phenomenal values. These phenomenal values are romantic and postromantic at the same time, carry the universal classic impulse or format of victory of the common over the singular, and show the developed phase of irony as casting over the universe, over the classics, the primacy of decor over the truth.

CONCLUSIONS

Summarizing the above, it should be noted that one of the first synthetic attempts to make sense of postmodernism as a symbiosis of cultural creation belongs to the American researcher I. Hassan, who tried already to characterize postmodern realities as poetics or the integrity of semiological characteristics in 1986. Nowadays, the postmodern theorists' attention is focused on architecture, because it is here that the theoretical and practical symbiosis of artistic practices, which in

architecture turn into a show, into a certain system of dialogue and all other semiological and linguistic games of architectural language, takes place. Thus, the language of architecture becomes a self-sufficient mechanism of cultural creation. The number of researchers who attempt to describe the culture of postmodernism in mythological and together metaphorical features is also expanding. They find fundamental for postmodernism metaphors that are quickly adapted to architectural reflection. These are metaphors of rhizomes, plateaus, folds.

The atmosphere of postmodernism has introduced a new type of relationship between the architect and the theorist of architecture – a reaction to the architectural type associated with the modernist tradition and what is called the international style has arisen. One of the major contradictions in the architecture of postmodernism was the combination of both a globally pessimistic vision of the cultural situation and an understanding of the need to continue being, despite the inability to solve global problems.

Considering the evolution of postmodern thinking in architecture, three phases are identified: an early period of primal simplicity associated with eclecticism, an intense combination of cultural facts, a period of blossoming complexity, determined by leading metaphors (beautifully decorated sheds, ducks, etc.), and finally the last period where we see the emergence of non-linear architecture. Moreover, we can say that in the early stages of postmodernism, which is connected with total eclecticism, the romantic type of ironist dominates, it reduces contradictions, unites all artefacts of culture. It is very important to point out this type of irony as a source for postmodernism and, moreover, for postmodern romanticism, which almost no one has defined, is namely ironic.

SUMMARY

Postmodernism does not deny the past, but merely ironically rethinks it, referring to decorative and brightness, kitschy and chic, individuality and imagery, quoting historical styles. The purpose of the article is to investigate the crisis perception of the situation in the architecture and design of the postmodern period, which exists in the mode of multicultural polylogue. The scientific novelty is determined by the fact that the article attempts to determine the foundations of crisis thinking of the architecture theory, which gives an opportunity to better understand the specifics of the ideology that shaped the style of postmodernism in architecture and design. The problems of the study are determined by the

attempt to reconstruct the sequence of postmodern development in its three stages as a period of eclecticism, blossoming complexity, secondary simplification in the measurement of ironic worldview's types. Some examples of postmodern architecture have been considered and features of their style have been identified. Conclusions. Considering the evolution of postmodern thinking in architecture, we have identified three phases: an early period of primal simplicity associated with eclecticism, an intense connection of cultural facts, a period of blossoming complexity determined by leading metaphors, and the last period where we see the emergence of nonlinear architecture. Moreover, we can argue that in the early stages of postmodernism, which is associated with total eclecticism, the romantic type of irony dominates, it reduces contradictions, unites all artefacts of culture.

REFERENCES

1. Bart R. (1994) *Izbrannyye raboty: semiotika, poetika* [Selected works: semiotics, poetics]. Moskow: Progress. (in Russian)

2. Bychkov V. V. (2003) *Predelnye metamorfozy kultury – itog XX veka* [Limit metamorphoses of cultures – the result of the XX century]. *Leksikon Nonklassiki. Khudozhestvenno-esteticheskaya kultura XX veka* [Lexicon of Nonclassics. Artistic and aesthetic culture of the XX century]. Moskow: Rossiiskaia politicheskaia entciklopediia, pp. 255–281.

3. Bychkov V. V., Mankovskaia N. B. (2018) *Sovremennyi vzgliad na estetiku simvolizma* [A modern look at the aesthetics of symbolism]. *Vestnik slavianskikh kultur*, vol. 50, pp. 246–265.

4. Deleuze G. (1997) *Skladka. Leybnits i barokko* [Fold. Leibniz and Baroque]. Moskow: Logos. (in Russian)

5. Deleuze G., Gvattari F. (2010) *Tysiachi plato. Kapitalizm i shizofreniia* [Thousands of plateaus. Capitalism and schizophrenia]. Yekaterinburg: U-Faktoriya; Moskow: Astrel. (in Russian)

6. Dobritsyina I. (2004) *Ot postmodernizma – k nelineinoy arkhitekture* [From postmodernism to nonlinear architecture]. Moskow: Progress-Traditsiya. (in Russian)

7. Habermas J. (2000) *Strukturni peretvorennia u sferi vidkrytosti. Doslidzhennia katehorii hromadianske suspilstvo* [Structural transformations in the field of openness. Research on the category of civil society]. Lviv: Litopys. (in Ukrainian)

8. Jencks Ch. (1985) *Iazyk arkhitektury postmodernizma* [The language of postmodern architecture]. Moskow: Mir. (in Russian)

9. Losev A. F. (1997) *Problema simvola i realisticheskoe iskusstvo* [Symbol Problem and Realistic Art]. Moskow: Iskusstvo. (in Russian)
10. Lyotard J. F. (1995) Situatciia postmoderna [Postmodern situation], *Filosofskaya i sotsiologicheskaya mysl*, no. 5–6, pp. 15–38.
11. Starodubtseva L. (1998) *Arkhitektura postmodernizmu* [Architecture of postmodernism]. Kyiv: Spalakh. (in Ukrainian)

Information about the author:

Bondar Ihor,

orcid.org/0000-0001-8972-0941

Associated Professor,

Honour Worker of Culture of Ukraine

Kyiv National University of Culture and Arts

36, Ye. Konovaltsia Str., Kyiv, 01133, Ukraine