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### Original Research Article

## Content Analysis of Oppositions Journal's Approach to after Modernism Architectural Theories (1973-1984)\*

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### Abstract

**Problem statement:** Undoubtedly, the current trend of modernism in the late twentieth century has been criticized by architectural journals. These critiques have moreover shaped postmodern architecture and also have represented the currents of the theory of pro-modernism. Oppositions -as the most well-known architectural journal in the late twentieth century- has included a variety of authors and critics from both perspectives. The question is: "During the activity of Opposition, what approaches does this journal take to the critique of modernism?" With this attitude, an attempt will be made to study the position of Opposition in the formation of after Modernism architectural theories. It can be argued that Oppositions journal with a wide range of authors, ("Peter Eisenman", "Kenneth Frampton", "Rem Koolhaas", "Rafael Moneo", "Aldo Rossi", "Colin Rowe", "Denise Scott Brown", "Manfredo Tafuri", "Bernard Tschumi" and others) each of which later became the pioneer of various types of theory of after Modern architecture, could be a good example for evaluating the current governing architecture theory at that time.

**Research objective:** The purpose of this study can be considered as the study of the ideas of critics who in an influential period, figured out the theories of after Modernism architecture.

**Research method:** The method of research in the writing of the theoretical framework is logical reasoning; and to analyze the findings, the method of qualitative research and content analysis has been used.

**Conclusion:** Opposition have been in a mutual relationship with architectural theories after the modern course and it has had a very critical role in shaping such theories. The attempts for theorizing- and not historiography of- the existing architectural trends with interpretive perspectives confirm the importance of the journal of Oppositions in that period. However, in the middle years of the journal's lifetime, the neo-modernists' impacts and their praise for independent economics, globalization and technology can be grasped in the texts, in either beginning and last years of the publication (due to the influence of postmodernism and the critical regionalism approach) the terms of contextualism, culture and society have shaped the keywords of Oppositions.

**Keywords:** *The Oppositions, Modernism, Neo-Modernism, Postmodernism, Modern Architecture.*

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## Introduction

For the emergence of modernity in the construction industry, a particular date can be mentioned, the date of the emergence of new materials, such as cast iron, steel and glass, that can be identified in the construction of The “Iron Bridge” (1781), “The Crystal Palace” (1851) and the metal structures in high buildings in Chicago after the great fire. However, it is impossible to establish the exact date for the beginning of modernism. Modernism is not a sudden event, but a kind of intellectual trend that can be studied from the Renaissance. At present, we can still refer to these roots as the basics of modern architecture. “Twentieth-century modernism defined itself as rational, functional and technical against the backdrop of an architectural history considered over-decorated and cluttered by tradition” (Klein, 2014, 6). In addition to this modernist aspect, from architecture, in society, one can also observe certain kinds of modernism. “We understand modernism as the confluence of social, economic and political forces that definitively shaped the experience of modern life” (Smith, 2014, 271). To identify the history of the formation of the modern architectural theory, one can refer to the year of

publication of influential books (Fig. 1). A flow of architectural theorizing, which in the seventies of the twentieth century continued to attempt to critique and classify itself in different ways, opens the way for thinking about after Modernism in architecture. On both sides of this current, one can find an approach that is still faithful to the foundations of modernism and the other group that criticizes the path taken in modern architecture with a radical approach to modernism. Manfredo Tafuri, a critic of the Modernist period, in the critique of the relationship between architecture and society, introduced his modernist utopia as a flow that continues its journey. In fact, “Tafuri views the process of modernization as a social development that is characterized by an ever-expanding rationalization and a more and more far-reaching activity of planning. (Heynen, 1999, 129).

It should not be forgotten that this trend in the 1980s looked differently at this promise of utopia by modernism and its relation to society. “Although the Modern Movement might have been the most powerful influence on the development of 20th-century architecture, nothing of the desired utopia was realized. Yet, at this moment of nihilism, it makes sense to

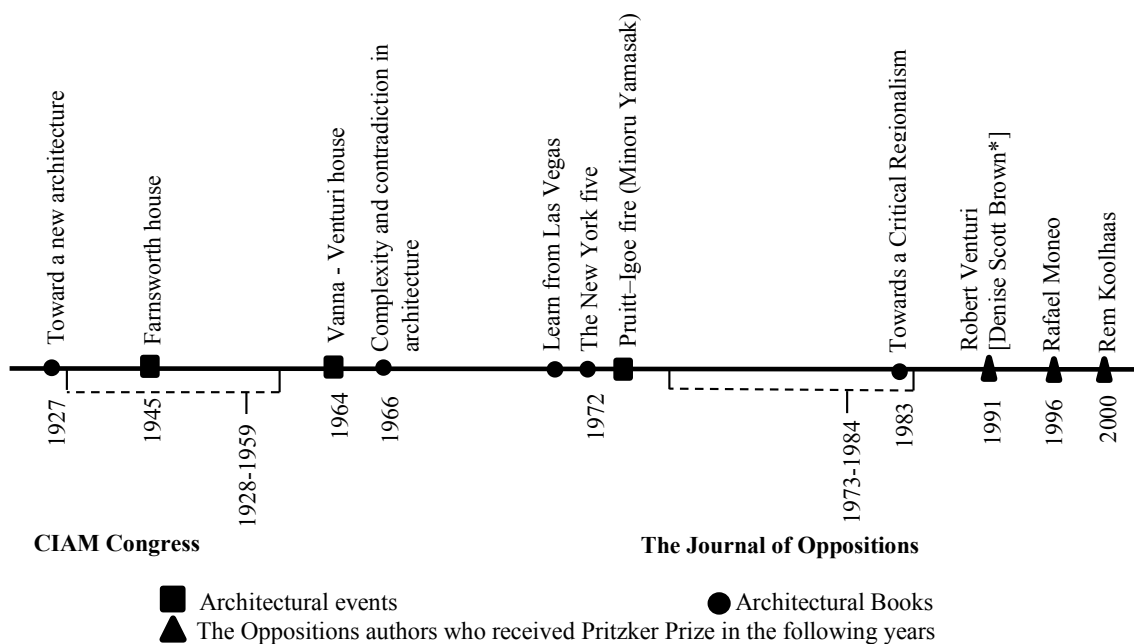


Fig. 1. The history of Oppositions and events affecting modern architecture. Source: authors.

question whether we could learn something from all of this. Do the optimistic ideals and the social, cultural and technological experience of the Modern Movement still have any meaning for our future, or is it all irrelevant to our situation today?" (Henket & Heynen, 2002, 12). The journal of *Oppositions* (1973-1984) at the right time and with writers in line with contemporary thoughts, try to find a path for architectural theories after Modernism. The critical approach represented by *Oppositions* is a complex of critics of modernism on both sides of this intellectual process. For this reason, the search for the different approaches seen in *Opposition* can help us to recognize the various currents after Modernism and the force of each one in directing the theory of architecture.

Regarding the need for such research, it must be said, "The structure of modernism is constantly being integrated with its cultural program and is shaping new modernity" (Eisenstadt, 2010, 3) These structural changes in 1973 to 1984 (the years of the publication of the journal) in line with postmodernism have led to the most fundamental criticisms of modern architecture. This trend after Modernism in architecture forms different and sometimes contradictory currents of the theory.

It seems that understanding the position of after Modernism architectural theories and its critics is necessary to study the history of architectural theory. The subtitle "Validation of the Journal of *Oppositions*" illustrates the position of the journal's authors and their role in shaping after Modern architectural theories.

### Research method and sampling

To advance this research, in the writing of the theoretical framework of the article, the method of logical reasoning has been used; moreover, for analyzing the data collected, coding in the content analysis method has been employed. To replace the various sampling methods -which are used for a wider range of statistical population- here a "counting strategy" has been used for sampling. In this strategy, "all individuals [and sample size] are examined" (Hafeznia, 2012, 143).

For "sampling" in this research, *Oppositions'* articles published in 1973-1984 have been used. The journal collection was reprinted in 1998 in 3 volumes and 700 pages and out of about 28 papers, 17 papers -as seen in the theoretical framework of this paper- have been devoted to architectural theories after Modernism; further, they have also been used as the main source of analysis and compilation of tables of findings section. According to the sample size, an "open coding method" has been used to categorize the content under review. The selection of the keywords (codes) in tables of findings section has been accomplished with this purpose. Then, with the help of the "axial coding method" (date of publication of articles and keywords) research result represents in final figure.

The "Purpose" of this research is to examine criticisms that have shaped architectural theories after Modernism over some time. Moreover, to clarify the purpose, the "questions" below will determine the prospect of this study.

In the journal of *Oppositions*:

1. What approach to architectural critique has the most abundance of articles that have addressed modernism in architecture?
2. What is the theoretical tendency of the articles that criticized modernism during the years 1973 to 1984?
3. Before modern architecture encounters Critical Regionalism in the late seventies -in different years of *Oppositions* publishing- what is the relation between the critique of modernism in architecture and the Critical Regionalism?

### Validation of the journal of *Oppositions*

In the validation of the journal, two points can be noted: First, *Oppositions'* publication date. Between 1973 and 1984, on the one hand, modernism in architecture still has its strong proponents and on the other hand, in these years, we face the most critiques of modernism in architecture history. Second, there are writers with different interests who wrote articles about modernism. In the next years, these people will define different types of architectural theories after Modernism. Since 1969, "Peter Eisenman" in the "New York Five" - along

with “Rem Koolhaas” - has been trying to introduce an updated version of modernism in architecture. Rafael Moneo, with his projects, plays as a moderate critic of modernism. In 1972 “Denise Scott Brown” (with “Robert Venturi” and “Steven Izenour”) published the “Learning from Las Vegas” and created a kind of radicalism against Modernism. “Peter Eisenman”, “Kenneth Frampton”, “Rem Koolhaas”, “Rafael Moneo”, “Aldo Rossi”, “Colin Rowe”, “Denise Scott Brown”, “Manfredo Tafuri”, “Bernard Tschumi” and ... are the authors of the journal that have written about Modernism in architecture in next years (See Fig. 1).

### Theoretical framework

Although the foundations of modernism should be sought in the era of Enlightenment, the advancement of science and critical wisdom, but as mentioned in the introduction, “theories of modernization identified the core characteristics of modern society as the decomposition of older ‘closed’ institutional frameworks and the development of new structural, institutional and cultural features and formations and the growing potential for social mobilization” (Eisenstadt, 2010, 1). In this way, the important thing is how effective these things are in the advent of modernism. “These continually changing structural and institutional dimensions of modernity were interwoven with the cultural program of modernity, giving rise to multiple modernities” (ibid., 3).

The study of the evolution of modernism in the last decade will introduce us to different types of it. After studying the evolution of modernism (outside his traditional boundaries, Europe and the West) “Douglas Mao”<sup>1</sup> mentioned three different branches: First, a perspective look which, with its arguments for the coexistence of all kinds of modernism’s traditions, actually expands the accumulation of modernism. Friedman’s thoughts in economics and the preconditions of globalization, are into this category; Second, the argument that presents the products of native modernism with a transnational interpretation. Both Chinese and Japanese modernists are in this category; Third, the argument that attempts to put modernists

against imperialism (the conflict between political and economic powers). The approach adopted by anti-colonial movements is a new model of transnational society (Mao & Walkowitz, 2008, 738-740). Meanwhile, although the theory of postmodern architecture is a separate path to modernism, it can be interpreted as a radical critique in “architectural theories after Modernism” era (Table 1).

#### • Align with Modernist traditions: Neo-Modernism(s)

At the same time as the critique of modernism in architecture has been shaped, the dichotomy between the advocates of modernism and the emerging postmodernist trend is recognizable. “Having stated this case for a fundamental distinction between Post and Late Modernism ... both traditions start about 1960, both react to the wane of Modernism and some artists and architects either vacillate between or unite the two” (Jencks, 1987, 51). Meanwhile, people who have a critical approach to modernism and of course in a conflict between modernism and radical postmodernism they have tend to modernism, try to take a new look at the allegiance to the traditions of modernism. “Modernists and Late Modernists tend to emphasize technical and economic solutions to problems, whereas Postmodernists tend to emphasize contextual and cultural additions to their inventions” (ibid., 41). Indeed, technocracy, social sciences and economics have become the nature of the neo-modernism against postmodernists. As much as the neo-modernists move away from international

Table 1. Classification of architectural theories after modern architecture. Source: authors.

	Category	Approach(s)
A	Align with Modernist Traditions	- Neo-Modernism - Hyper-Modernism - Late-Modernism - Meta-modernism - and ...
B	Native modernism with a transnational interpretation	- Para modernism - Super modernism
C	Obstinate stand against modernism	- Reactionary Modernism
D	Radical Critique of Modernism	- Postmodernism

style architecture, they open the field to other social science and globalization approaches. “The social sciences are filtered through the lens of the neo-modernist perspective. ... This perspective places great emphasis on worker involvement and workplace democracy than does the human relations approach” (McAuley, 2007, 106-107).

The neo-modernism with any names that we classify: hyper-modernism, late-modernism, meta-modernism, multiple modernities, or ... in the realm of humanities, in the free market, democracy, human rights and other globalization approaches are aligned.

• **Native modernism with a transnational interpretation: Para modernism and Super modernism**

All the approaches that can be identified in the genealogy between the struggle of modernism and radical postmodernism are categorized in two basic propositions: Culture and Globalization. As it was said, the first category - with praising modernism traditions - separated itself from radical postmodernism by following different types of globalization. The second category separates itself from the postmodernism with the definition given by culture and its affiliation with the language of modernism in architecture. On the one hand, these are non-Western and second, generation of modernist and on the other hand, they are moreover native-rich culture.

Although Kenneth Frampton - one of the leaders of postmodern architecture - attacks international style in “Critical Regionalism” and states that the architectural requirement is attention to the native architecture of that region, the second category - like Para-Modernism - tries to look at native culture in a global context. If representatives of the first category can be “Richard Meier” and “Rem Koolhaas”, then representatives of the second category can also be considered “Tadao Ando” and “Wang Shu” in contemporary architecture. In fact, the critique of Para-modernism is about a kind of globalization of culture that divides it into Western and non-Western cultures. “Modernism, as the ideology of modernity, is a tool for the West to re-shape the rest of the world into objects for knowledge, desire

and pleasure. The non-Western world is seen as non-modern or pre-modern and subject to a false traditional. ... And characterizes Modernity and Para-modernity as if they were glasses: when looking through them, they place us differently in relation to each other and help us construe different yet parallel representations of contemporary art” (Meyer, 2012, 9).

Another type of modernists, which can moreover be placed in this second category are Super Modernists, - due to their attention to globalization and neglect of the distinction between Western and non-Western culture. The Super Modernists point to the new functions that emerged in the twentieth century, the functions that have arisen due to the high speed of the transfer of passengers and the companions of travelers who each have their own culture. In a place without culture – including: airports, terminals, etc. Marc Augé calls them “Non-Places”. These functions are reminding us another form of globalization and the fact that culture is not superior to another culture. “In the world of Super Modernity, our cultural landscapes are changing. ... Consequently, non-places cannot be defined as relational, or historical, or concerned with identity” (Žukauskienė, 2016, 110).

• **Obstinate stand against modernism: Reactionary Modernism**

If in Para-Modern and Super Modern architecture, how to deal with native culture would determine their main paradigm, for reactionary modernists, political ideology has become the essence of art and architecture. Do not forget that, this attitude is shaped by the relationship between political and military powers during World War II and afterward. “The Movement (1930-1950) was led by Mussolini, Franco, Hitler and Stalin that accepted the modern nation of the zeitgeist and a progressive technology and mass production” (Jencks, 2007, 9).

In reactionary modernism attitudes, there is a kind of nationalism that tries to overlook subcultures and polyphony to establish an integrated look. This view can be seen from the reactionary modernism ideology. “The reactionary modernist concept of virtue is to avoid cultural multiplicity and to move towards its integration. Although in the absence of a universal species

(recognizing the technological capabilities of modernity) it is not expected to lead to a modern state, but beyond that lack, there is also a fundamental difference between modernism and reactionary modernism. The problem is that the first one respects the development of global values, such as social and economic liberalism and the latter, to nationalism” (Podoshen, 2014, 4-5). Nationalism here refers not to its general meaning but a particular historical period, as Jencks referred to the 30’s to the ‘50s of the twentieth century. In fact, “reactionary modernism occurs in a global context that is full of nationalist feelings and fundamentalist tendencies” (ibid., 3).

In recent years, one can’t think about Orthodox Modernism. Neo-modernism portrays different figures of modernism. In the realm of architecture, the emergence of these modernisms is the result of the interaction of modern architectural theory with the structures of critical wisdom in the contemporary era. “Global structures emerge with different qualities than their parts and interact through feedback. Life, consciousness, society and culture are all emergent qualities that cannot be explained just in terms of their parts” (Jencks, 2007, 62). Table 2 seeks to remind of modernisms that are accepted by critics and tries to cover a wide range of different approaches to

Table 2. Evolution of Modernism. Source: authors.

Modernisms	Definitions	Reference
Neo-Modernism(s)	1. Because the recent revivals of market and democracy have occurred on a world-wide scale and ... universalism has once again become a viable source for social theory. Notions of commonality have reemerged. (Neo-Modernism)	Alexander, 1994, 184
	2. The ‘post’ of postmodern still directed people’s attentions to a past that was assumed to be dead. Hence the success with which it met. Hyper-capitalism, hyper-power, hyper-terrorism, hyper-individualism, hyper-text. (Hyper-Modernism)	Rudrum & Stavris, 2015, 157
	3. Modernists and Late Modernists tend to emphasize technical and economic solutions to problems, whereas Postmodernists tend to emphasize contextual and cultural additions to their inventions. (Late-Modernism)	Jencks, 1987, 41
	4. Meta-modernism is the stage where one gives up to the skepticism ... proposing the pacification and reconciliation between modernity and post-modernism.	Baciu, Bocos & Baciu Urzica, 2015, 35
Para-Modernism	5. Modernism, with a capital M, has long been dead [But] Modernism as a design method, as an approach or ... is absolute. “Para-modernism” refers to modernism in a praiseworthy manner, although in architecture it also pays attention to the parameters of the social and cultural environment.	Endo, 2006
	6. There is a sort of cultural time-lag ... [finally] in my opinion; Japanese architects have been very successful at reworking modernism.	.ibid
	7. Para-modernity seems to be different from modernistic evolutionary logic. [of course] Para-modernity is not meant as an anti-modern path.	Meyer, 2012, 6
Super-Modernism (or Non-places)	8. [In describing Super-modernism Mrank Aega uses Non-place.]	Auge, 1997, 31
	9. The earth has shrunk. We live in an era where scales have changed: cars and fast-moving vehicles move every person or asset in the shortest possible time.	.ibid
	10. The installations needed for the accelerated circulation of passengers and goods (high-speed roads and railways, interchanges, airports)	ibid., 34
	11. In the world of super-modernity, our cultural landscapes are changing. Consequently, non-places cannot be defined as historical or concerned with identity. International hotels, leisure institutions, clubs, supermarkets, railway stations, airports and finally the complex skein of cable and wireless networks. All the non-places create a world surrendered to solitary individuality.	Žukauskienė, 2016, 110
Reactionary Modernism	12. Reactionary Modernism (1930-50): The movement was led by Mussolini, Franco, Hitler and Stalin that accepted the modern nation of the zeitgeist and progressive technology and mass production.	Jencks, 2007, 9
	13. Romantic Germany [in the Nazi time] rejected scientific modernity. ... Such dichotomies suggest that German nationalism and subsequently National Socialism, were primarily motivated by a rejection of modernity.	Jeffrey, 1984, 1
	14. Reactive modernism is an attempt to identify the modern elements of National Socialism without eliminating the radical approaches of Nazism.	Talmon, 1996, 131

modernization. In writing [Table 2](#), attempts have been made to use the primary sources. For this reason, the architectural statements, the text of their followers' speeches, as well as the architectural theory books, which have influential authors, form the basis for the formation of [Table 2](#).

### Findings of the research

Although *Oppositions*' activity dates back to 1973-1984, due to its credibility (see: 2.1.), it is still a good source for studying the history of architectural theory. For this reason, a new collection of *Opposition* articles ([Hays, 1998](#)) was published in 3 volumes (700 pages).

The authors of the journal are not looking for architectural historiography, more than anything, the critical look at contemporary architecture and the attempt to create a critical approach in architecture theory are seen in the journal. In this edition of the journal, only one article refers to the achievements of industrial construction in architecture ([Table 3](#)).

#### • Architectural theories after the Modern in *Oppositions*

Since the beginning of the journal, modern architecture has been criticized. "Architectural theories after Modern architecture" seems to be the most important question the critics seek to answer. In the last one or two decades, theorists and historians in the field of architecture have formed the names given here for the currents of modern architectural theory. The title "Theories of after Modernism" is used to look at all currents of theories after modern architecture. These currents are sometimes aligned and sometimes in opposition to each other.

#### - Neo-modernism(s) in *Oppositions*

According to [Table 4](#), the "Neo-modernists" have a larger and stronger share among the articles published

by *Oppositions*. Neo-modernism(s) is a current of postmodern architectural theory that seeks to critique it; and at the same time, it's thinking of refining it. Representatives of the Neo-modernism in *Oppositions* have the greatest effort to maintain the universal traditions of modernism. This kind of article in the journal is in fields such as globalization, socialism, sociology, economics and the free market.

Neo-modernists try to formulate their theory with the genealogical approach of the founders of the CIAM congress, -the congress founded by orthodox modernisms: "The French text's emphasis on mechanization has disappeared, as well as its emphasis on the cause and effect relationship between mechanization and social transformation, a theme very important to Le Corbusier. [And moreover] the idea of putting architecture back in to the economic and sociological sphere. ... The German text asserts that architectural is an integral part of the economic structure" ([Ciucci, 1998, 562](#)).

Although many years passed from "Mies van der Rohe"'s international style architecture idea and its achievements were also criticized by many architects, the ideology of "universal thought" is still an integral part of the modernism tradition for the Neo-modernists. Over the years, everything that was enunciated as the global identity of the inhabitants of the planet has gradually become part of the nature of the theory of Neo-modernists.

#### - Para-modernism and Super-modernism in *Oppositions*

As much as orthodox modernists faced much criticism in the West, their students in the East -especially Japan- were shaping a new form of modern architecture. [Table 5](#) shows the representatives of this approach in *Oppositions*. Representatives with a rich local culture, who are also interested in the

Table 3. Articles on the subject of "modernity" in *Oppositions*. Source: authors.

Writer	Title and theme of articles	Keywords	Analytical methods
Pawley, (1998)	"Archigram and the retreat from technology" - Studying the rationale background of the Archigram	- Technology - Industrial Structure	Review criteria

Table 4. Articles on the subject of “Neo-Modernism(s)” in Oppositions. Source: authors.

Writers	Title and theme of articles	Keywords	Analytical methods
Rowe, (1998)	“Robert Venturi and the Yale Mathematics Building” - Project introduction - Neither modern nor post-modern - Trying to import history into modern architecture	...	Interpretive critique
Eisenman, (1998)	“Aspects of Modernism: Maison Domino and the Self-Referential Sign” - Corbusian architecture - Architecture for all social classes - Function as a task of Modern architecture	- Socialism - Globalization	Interpretive critique
Ellis, (1998)	“Type and Context in Urbanism: Colin Rowe’s Contextualism” - Analysis of Colin Rowe’s approach to the context in Modern architecture - Collage in Modern urban design	- Society - Context (Social)	Interpretive critique
Scott Brown, (1998)	“On Architectural Formalism and Social Concern: A Discourse for Social Planners and Radical Chie Architects” - To describe the gap that separates sociologists and planners on one side and architects on the other. - Social component in early Modern architectural theory - Freedom from grammatical forms in modern architecture - A collective request from the architectural form (Citizenship rights in the city)	- Socialism - Globalization	Interpretive critique
Foster, (1998)	“Antiquity and Modernity in the La Roche-Jeanneret House of 1923” - Corbusier’s projects in response to the functions and rational relationship of forms in architecture	- Socialism - Society	Interpretive critique
Ciucci, (1998)	“The Invention of the Modern Movement” - The role and speeches of members of the CIAM Congress - Social changes and the emergence of a free market in the postwar period - Modernism in different parts of Europe - In the German version, architecture is an integral part of the economic structure	- Free Market - Economy	Descriptive critique

Table 5. Articles on the subject of “Para-Modernism and Super-Modernism” in Oppositions. Source: authors.

Writers	Title and theme of articles	Keywords	Analytical methods
Moneo, (1998)	“Aldo Rossi: The Idea of Architectural and Modern Century” - Aldo Rossi Architecture and its Background in Regional Culture	- Regional Culture	Descriptive critique
Anderson, (1998)	“Modern Architecture and Industry: Peter Behrens and the AEG Factories” - The history of industry and large scale structure - Industrial buildings as the new era of techniques of construction and civilization	- Modernity - Non-Place	Descriptive critique
Yatsuka, (1998)	“Architecture in the Urban Desert: A Critical Introduction to Japanese Architecture after Modernism” - Introducing the buildings of the 60s and 70s in Japan. These buildings are influenced by modern architecture. - About the architects who were beginning to develop the final stage of the orthodox Modern movement - History of Metabolism’ Architects	- Regional - Culture - Context (Cultural)	Descriptive critique

globalization like modernists. “In the physical and cultural context of the Japanese city of the early 1960s, it was obvious that the critical gesture of the architect had to be based on something more than the simple ‘abandonment’ advocated by the Viennese

master. ... For Shinohara as opposed to Loss ‘a house is a work of art’” (Yatsuka, 1998, 259). In the image that Oppositions shows of them, although they have the loyalty to modernism traditions as the first category, the simultaneous development



of the globalization of native culture is also seen. Representatives of the “Para-modernism” in Oppositions are from Japanese Metabolism.

Another form of architectural theory after Modernism, which shows a similar relationship between global thinking and culture, is the approach named by “Marc Augé” in 1997 as “Super Modernism”. As it seems in the journal, this view, though weak, has been taken into consideration with the buildings of the modern era (like the AEG turbine factory that Oppositions mention) and its global culture. Introduction of large-scale buildings: factories, airports, passenger terminals and exhibition spaces that are abandoned from the load-bearing wall, all point to this point. These buildings have a global identity, due to the presence of steel and glass.

**- Reactionary modernism in Oppositions**

It should not be forgotten that the architectural theories after Modernism in the West develops when modern Europe experienced the Second World War. “Reactionary modernism” promoted a kind of modern architecture that, on the one hand, praised the advancement of modernity and on the other hand, looking at its origins in its historical past. “By a line of development which follows that of technology and the rationalization and functionalization of methods of construction, the connection between classicism and rationalism leads more or less directly to the Modernism itself, this is evident in the work

of architects like Behrens, Perret, and Mies van der Rohe”(Ockman, 1998, 413).

The search for this historical background can also be interpreted to stimulate the sense of nationalism in society. “In fact, in the Nazi context classicism can be said to mediate between the two poles of romantic nationalism and functional rationalism” (ibid., 417). In this way, they are looking for a kind of modernism that wants, the form that we call reactionary modernism.

As seen in Oppositions, the confrontation between the theorists of Reactionary modernism and the Neo-modernist does not end in the definition of architecture and its sociology. In fact, in terms of reactionary modernists, any definition that Neo-Naturalists express for politics and free economics is inferior. “But democracy is far more than a matter of style and cannot hope to exist merely in a dispute between architects or politicians. Democracy today is a utopia and a project to combat the destruction of human society” (Krier, 1998, 410).

According to Table 6, these articles seek to challenge the military powers’ approach to architecture and society, the nostalgic sense that strengthens national nationalism in these countries and the struggle against imperialism.

**- Postmodernism in Oppositions**

The title of “Postmodernism” in the journal is not so common. As in the Journal’s index, for the

Table 6. Articles on the subject of “Reactionary Modernism” in Oppositions. Source: authors.

Writers	Title and theme of articles	Keywords	Analytical methods
Frampton, (1998)	“Industrialization and the Crises in Architecture” - The modernity of the 17th and 18th centuries of Europe - Historiography of modern structures in architecture and the European industry	- Modernity - Nationalism	Descriptive critique
Krier, (1998)	“Forward, Comrades, We Must Go Back” - Nationalism against socialism	- Imperialism	Interpretive critique
Ockman, (1998)	“The Most Interesting Form of Lie” - German Nazi Thoughts on Art and Architecture	- Nationalism - Classicism	
Baird, (1998)	“Architecture and Politics: A Polemical Dispute. A Critical Introduction to Karel Teige’s Mundaneum, 1929 and Le Corbusier’s in Defense of Architecture, 1933” - Analysis of the relationship between architecture and politics - The story of the Bauhaus School in Nazi Germany	- Politics - Nationalism	Interpretive critique
Riegl, (1998)	“The Modern Cult of Monuments: Its Character and Its Origin” - The meaning of monument and their historical development - A Nostalgic look at European classical architecture	- Nostalgia - Classicism	Interpretive critique

“Postmodern” word only 5 out of 700 pages are referenced. But we must not forget that from the very beginning of the journal, the flow that we call “postmodern architecture” has a strong presence in the field of architectural theories after Modernism (Table 7). These radical critics of modern architecture have revealed their existence in contradiction to the “international style architecture” of the Modern era by publishing two books: “Complexity and contradiction in architecture” (1966) and “Learning from Las Vegas” (1976), by “Robert Venturi” and “Denise Scott Brown”. As Cohen (1998, 66) wrote, these writers believed “The Modern movement in architecture presented a pseudo-industrial style of building that was intended to replace the academic eclecticism of the Beaux Art”. This stream refers to the “lack of meaning and symbolism in architecture” and above all to “contextualism in architecture theory” to oppose modern architecture. “As a mode of critique, inclusivism is a point of view associated with the writing and the work of Robert Venturi, Denise Scott Brown, Charles Moore, and Vincent Scully. They argue that contemporary architecture, the legacy of a

heroic age of Modern architecture, is exclusive, that it excludes from consideration most aspects of reality not provided for in its received polemic” (ibid., 66).

### Analysis of the findings

As you can see, in the journal, articles criticizing modernism in architecture can be identified in four different types: “Neo-modernist, Para-modernism, Super-modernism, Reactionary modernism and the Radical Critique of Modernism (Post-Modernism)”. The first three issues were addressed in the theoretical framework of this paper (Fig. 2). What is here referred to as the radical critique of modernism is the beginning of a branch of the architectural theories after Modernism. A branch, which will later become the “postmodern architecture”, will be an influential and integrated approach to the history of architecture.

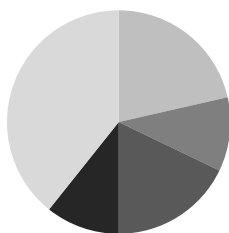
#### • Question one

1. [In Opposition] what approach to architectural critique has the most abundance of articles that have addressed modernism in architecture?

Among the papers have addressed the issue of modernism in architecture -as seen in the tables- various

Table 7. Articles on the subject of “Radical critique of modernism: Postmodernism” in Oppositions. Source: authors.

Writers	Title and theme of articles	Keywords	Analytical methods
Cohen, (1998)	“Physical Context /Cultural Context: Including it All” - Physical Context in Modern architecture, Cultural Context in Post-modern - Attention to collective behavior in architecture	- Eclecticism - Contextualism - Culture	Review criteria
Colquhoun, (1998)	“Sign and Substance: Reflection on Complexity, Las Vegas and Oberlin” - Finding the result of two Venturi’s books in his works - Refuting the Functionalism in modern architecture	- Contextualism - Complexity	Review criteria
Koetter, (1998)	“On Robert Venturi, Denise Scott Brown and Steven Izenour’s Learning from Las Vegas” - Describing the book	- Contextualism	Descriptive critique



Articles	Number	Percentage
Neo-Modernism	6	%21
Para-Modern & Super-Modern	3	%11
Reactionary Modernism	5	%18
The radical critique of modernism	3	%11
<b>Total</b>	<b>17</b>	<b>%61</b>
Other articles	11	%49
<b>Total</b>	<b>28</b>	<b>%100</b>

Fig. 2. Dispersion and categorization of articles in Oppositions. Source: authors.

analytical methods can be found, including review criteria, descriptive critique and interpretive critique. “The foundation of Review criteria is based on a form of architecture, pattern, [or writing] which is in the world around us and is considered our measurement criterion” (Attoe, 2009, 49). In Opposition, this is an avant-garde theory that was previously presented in a statement or architectural project. “Descriptive critique is based on immediate connectivity by seeing the phenomenon [or the work of architecture]” (ibid., 157). In architecture, “An interpretive critique looks for a social-physical phenomenon in a complex context” (Groat & Wang, 2007, 136). In Opposition, interpretive critique is seen as an architectural critique from the humanities viewpoint, or n different types, it evaluates the theories that have been found by architects or avant-garde critics of modernism in other architectural projects. Fig. 3 illustrates the abundance of critique approaches by presenting articles that critique architectural theories after Modern architecture and other articles in the Journal.

As can be seen, quantitatively, there is more interpretive criticism among opposition writers. “Most of the reliance on interpretive critique is the author’s mentality. The critic tries to change the views of others so that they can see the issue like him and provides a new perspective on the subject or introduces a new way to see it. ... In fact, the critic makes the critique a pretext to portray himself as an owner of the work” (Attoe, 2009, 113). What attracts the audience’s attention is the effort made by Oppositions’ authors to build on the theory of architecture, nor the introduction of projects or architectural historiography. An interpretive critique, unlike other types of critique, allows the journal to bring writers and other media with itself and becomes a universal and daily flow of architectural critique.

• **Question two and three**

2. [In Oppositions] what is the theoretical tendency of the articles that criticized modernism during the years 1973 to 1984?

3. Before modern architecture encounters Critical Regionalism in the late seventies - in different years of

Opposition publishing - what is the relation between the critique of modernism in architecture and the Critical Regionalism?

Fig. 2 refers to the categorization of articles and their dispersion in four sections: “Neo-modernist, Para-modernism, Super-modernism, Reactionary modernism and the Radical Critique of Modernism”. Fig. 4 illustrates this category over the years of the journal’s publication. Each black marker represents one of the keywords listed in Tables 3 to 7 and the direction of the critical approach of articles. The markers on the left indicate the date of publication of the article and are coordinated from the bottom with the keyword axes. Each mark represents the publication date of the article and the author’s critical field.

In Fig. 4, we can find three separate ranges that indicate a definite sympathy - or perhaps the prospect that the journal has drawn for itself - among authors. These ranges in the early and the end of the journals’ publication are close to the keywords that include “Contextualism, Culture and Regionalism” and in contrast, in the middle years, they display the keywords like “Globalization, Socialism and Technology”. If in ranges 1 and 2 the representatives of “Postmodernism, Para-modernism, Super-modernism and also Reactionary modernism” are more, but within the range 3 representatives of “Neo-modernist in architecture” are superior.

According to Fig. 1, the reason for the occurrence of these three areas can be shown.

the beginning of Opposition (1973), it should be remembered that: many years have passed since the CIAM congress (1928-1959), Charles Jenks called the explosion of the Pruitt-Igoe housing complex (1972) the death of modern architecture and with the publication of

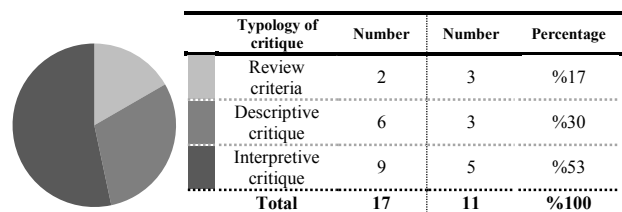


Fig. 3. Frequency of critique in Oppositions' articles. Source: authors.

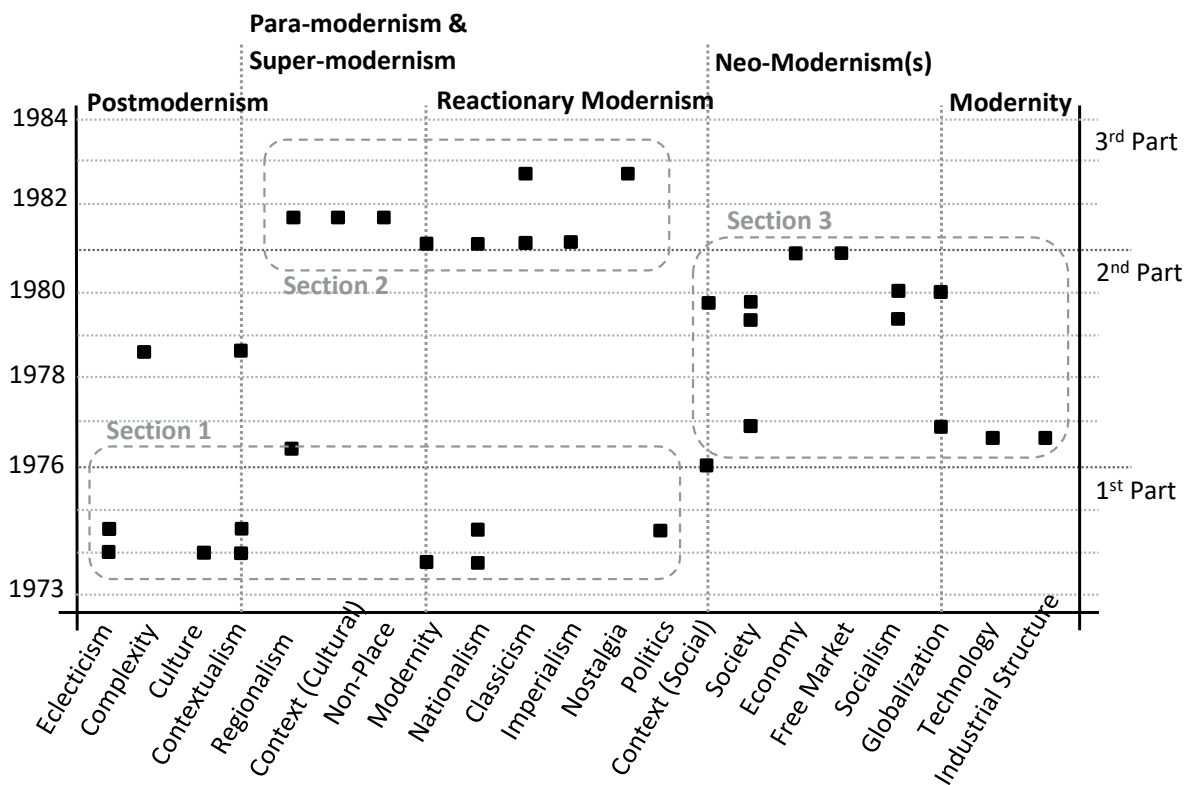


Fig. 4. The theoretical tendency of articles criticizing modernism during the years of publication of *Oppositions*. Source: authors.

Complexity and “Contradiction in Architecture” (1966) and “Learning from Las Vegas” (1972), a radical critique of modern architecture has the greatest impact on shaping the architecture after Modernism. The formation of range 1 in Fig. 4 can be attributed to the impact of such an atmosphere of architectural events in those years, the atmosphere that the role of modernists is not very effective.

In response to question 3, it should be noted, although, in the middle years of *Oppositions*’ publication, there is not much news from the leadership of the radical critics of modernism, in the last years they reappear. As seen in Fig. 4, within range 2, although we do not see anything about postmodernists, the keywords like “nationalism, classicism, regional culture, etc.” still have a larger share than what is seen by the Neo-modernist. This is due to criticisms of modern architecture, which we have known as “critical regionalism” in these years. One of these criticisms is the article entitled “Towards a Critical Regionalism: Six Points for an architecture of resistance” by “Kenneth Frampton” in 1983. These criticisms in the last years are dominant in *Opposition*.

The domination of the Neo-modernists (range 2) is only seen in the middle years of *Oppositions*’ publication. Perhaps this was because of the influence of the “New York Five” (1972) writings on *Opposition* authors. Although not all five major members of this group were active in *Opposition*, the role of “Peter Eisenman” should not be considered ineffective.

• **Conclusion**

As we mentioned in the article, *Oppositions* is in the course of a history of architecture, which seeks to look for the architectural theories after Modern architecture that is the most important activity of architectural theorists. For this reason and due to the credibility of the journal’s authors, one can identify the direction of the architectural theories after Modernism flows from journal articles. The presence of these writers has led to the emergence of a multidisciplinary journal on the one hand and it is possible to identify representatives from different types of flows of architectural theory in *Oppositions* and on the other hand, it has increased the power of the journal to trigger a new flow in the theory of architecture. By looking at the “interpretive critique”

approach of Oppositions' authors in the article, we can consider this attempt more understandable to triggering a new flow.

The role of the Opposition is more evident in the turning points of theoretical currents. For example, we can refer to the publication of an influential book or a group of architects (The New York Five). As we see in Figure 4, the alignment of Oppositions' authors and the framework of the journal illustrate this two-way interaction and attempt to play the role of Opposition in shaping architectural theories after Modern architecture.

## Endnote

1. Douglas Mao is a professor at John Hopkins University. See: <http://english.jhu.edu/directory/douglas-mao>

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