



ESJ Humanities

Modern and Contemporary Architecture Between Western and Arab Countries: A Review of Derivative Synonyms

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[Doi:10.19044/esj.2022.v18n16p133](https://doi.org/10.19044/esj.2022.v18n16p133)

Submitted: 17 March 2022
Accepted: 28 May 2022
Published: 31 May 2022

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Cite As:

Sharara H. (2022). *Modern and Contemporary Architecture Between Western and Arab Countries: A Review of Derivative Synonyms*. European Scientific Journal, ESJ, 18 (16), 133. <https://doi.org/10.19044/esj.2022.v18n16p133>

Abstract

The most common approaches to contemporary architecture are described as 'modern', yet the terms 'modern' and 'contemporary' possess different contextual weights, resulting in a difference in terminological synonymy. This research examines the phenomenon that emerged in the late twentieth century, processes its conflicts, and describes several interrelated implications for understanding modernity and contemporariness. This research discusses the confusion between contemporary and modernist architectural representation by analyzing Western and Arab visions. Furthermore, it explores the study with inductive logic that takes an analytical turn to analyze, compare, and explore the real causes of the problem. The research also aims to analyze the impact of modernism, the semantic evolution of 'modernity', and our arrival to the contemporary, considering neoliberalism and globalism. The research concluded that separating the idiomatic language from the architectural language is necessary. Furthermore, it found that contemporary ended as an architectural style and continued as a cultural movement.

Keywords: Derivative Synonymy; Modernism; Contemporary Architecture; Synonymy; Semantic Field; Lexical Field

1. Introduction

The twentieth century mimicked a large laboratory that reformulated a new world order that produced many architectural and artistic schools. Modernism, fore and foremost, granted this century new and modern characteristics and idiomatic concepts driven by an architectural trend that adopted everything new and modern and denied the past's historical depth as will be discussed in this research. As modernity was proactive in adopting multiple philosophies (intellectual, cultural, social, economic, and political), it continued to converse and then interacted with all subsequent schools. When contemporary architecture emerged as an architectural school in the eighties of the twentieth century, it was attributed to modernism because it resembles a derivation and a significance. Despite the end of modernism, since the forties of the twentieth century, the term has remained in effect until now.

2. Research Importance

The importance of the research lies in the fact that it addresses the problem of confusion, the term contemporary, and its architectural implications. As the research analyzes with many readings and approaches on modernity, contemporary, and their architectural and artistic features, they address the origin of this confusion. The importance of the research is that it discusses the opinions of contemporary thinkers and architects who approached the emergence of modernity with critical logic, and they reached scientific results. Its essence lies in the fact that it tries to find a clear vision to determine the differences between modernity and contemporary from theoretical, scientific, and visual approaches that will form a base from which researchers can precisely record the aging of the architecture of the end of the twentieth century.

3. Objectives

The research explores current paths from political, economic, and social events of the first twentieth century. This era established a creative path that violated the extremist architecture of modernity with its imperatives and constants and turned into a more creative and innovative modern architecture. The research aims to determine the ambiguous relationship between modernity and contemporary terms and approaches from the opinions of thinkers and architects who discussed the two periods with different research tools. The research investigates why contemporary has overcome modernity and has folded its page as an ideology and architectural approach? (consider the emergence of postmodernism between both movements). It also seeks to reinterpret the contemporary evolutionary nature of architecture from a modern building to a complex and then an iconographic deconstructivism with technological - commercial dimensions.

4. Problematic and Research Questions

The idiomatic synonym between modernity and contemporary contributed to ambiguous interpretations. What led to the approach of both terms with similar meanings? The problem lies in accurately defining features and classifying both paradigms based on cognitive, intellectual, and technical data. The problem lies in the time difference between the birth of modernity and its development, since modernity ended in Europe in the 1940s and then began in the East in the 1960s, which made the process of cognitive separation complex and interrelated; this is the source of the synonymic and problematic issue. What poses the correct classification of periodization?

Furthermore, did the contemporary come as a continuity of the previous, or is it independent from it? Is modernity contemporary? Where is the flaw in the definition of the term? How can the experiences of architects and the opinions of thinkers constitute a landmark in this field and reliable evidence? How did the misunderstanding of the term confuse the effects of modernity on heritage with the contemporary world? Moreover, how does the linguistic synonymy lead to confusion in defining terms and thus in architectural manifestations?

5. Methodology

This study was based on the descriptive-analytical approach and the comparative approach according to inductive reasoning within Qualitative Research. The study used the qualitative method to collect information needed to analyze, compare, and explore the real causes of the problem. Discussing Thomas Kuhn and van Eyck's theories linking concepts with theoretical frameworks. By understanding the phenomenon and trying to explain it through the semantic field and the lexical field, and by realizing the problem of language synonymy; the study examined the effects of idiomatic synonyms on the architectural language over a century from modernity until the emergence of contemporary and its development in Arab countries and the interaction of Arab thinkers with Western thought from which modernity and contemporarily started. The study set time limits from the mid-twentieth century till the end, and spatial boundaries between Europe and the Arab region as a cross-cultural laboratory, through which the researchers sought to explain the phenomenon of history and its impact on architecture.

6. Literature Review

There are many opinions about the relationship between modernity and contemporariness as many thinkers have put forward different viewpoints on similarities and differences. At the same time, the words *modern* and *contemporary* are often used interchangeably. "Talk of modernity is plagued with paradox" (Reddy, 2017). The term synonym is included in the

interpretation of "*modernity* (mə'dərnəʃi)" "of the present or recent times, or having all the newest methods, equipment, designs, etc." (Bull & Phillips, 2006. 468) and "*contemporary* (kən'temp(ə)r(ə)r(i))", "belonging to the same time as *sb/sth* else, or, of the present time, SYN. Modern" (Bull & Phillips, 2006. 159) and the synonym in the language is a synonym of pronunciation' (Amer, 2008): an identical or similar in meaning.

The French poet Charles Baudelaire was the first to coin the term (Modern) in a study entitled (*Painter of Modern Life*) concerning the painter Constantin Gui. "Jean-François Lyotard, called the father of this movement, explains that (*modernity*), perceived as the epoch of progress, assumed a constant supply of new technical solutions" (Tobolczyk, 2021. 2). In this context "*Moderne* : (France) *adj.* "Celui de l'époque actuelle" (Lagane, 1997. 420) which signifies present day. "*Modernism*: from the Latin *modo*, the critical literature frequently reminds us, "just now, the present, this moment" (Bradshaw and Dettmar, 2006. 1). "*Modernity* comes from the initiation or beginning of something" (Iben Manzour), although "*Contemporary* is a movement of a modern influence" (Khalousi. 26). "*Contemporain* : (France) *adj.* "ils vivaient à la même époque" (Lagane, 1997. 141) which signifies living at the same time. "On the other hand, *contemporary* is "living the present with conscience, behavior, and benefit from all its scientific and intellectual achievements and using it to serve humanity and its progress" (Iskandar, 1971). Some intellectuals have attributed the term (*modern*) to all that is innovative in all eras. In the derivative sense, contemporary is derived from modernity, as stated in many Arabic, English, and French dictionaries. Despite the divergence of the period between both epochs (nearly half a century), we find that the comparison between them has some objectivity, especially since both came after a period of architectural clamor. Modernity was preceded by the end of the nineteenth century with its technical & industrial developments, whereas contemporary is preceded by the sixties and seventies era with its extreme architecture.

It became popular in the late 1990s to distinguish between modern architecture and contemporary architecture as shown in (Table 1), particularly after the blurring of postmodernism and the requirement for a recharged modern movement. Synonymous terms have emerged, preferring one to the other and referring to the concept of continuity rather than the concept of change. In other words, there is no discontinuity between modernism and contemporary because the latter emerged from the uterus of modernity, unlike 'modernism that was broken with what preceded it' (Koudeih, 2014) (Tobolczyk, 2021. 13). This approach led Sean Latham and Gayle Rogers to describe it as (Problem) "Instead modernism insists on a kind of ahistorical, even paradoxical presentism" (Latham and Rogers, 2015. 2). At the same time, Aldo Van Eyck went rhetorically "to create an issue from the new

contemporary architecture” (Haddad & Rifkind, 2016). Inspiration came from celebrities of the modern era, for example, Picasso, Mondrian, and Le Corbusier, who described their works as 'contemporary'. Van Eyck's approach will be discussed in detail to investigate why he criticized modernism and how contemporary originated.

Table 1: shows the similarities and differences in the general aspects between modern and contemporary architecture

An analytical comparison between the characteristics of modern and contemporary architecture	
Contemporary	Modernism
Curved lines	Straight line
Rounded forms	Simple forms
Asymmetric	Asymmetric
Unconventional volumes	Proportional volume
Free-form shapes	Free-form shapes
Open floor plans	Open-floor plans
Larges, abundant windows	Largest and abundant windows
Green roofs, living walls	No Green roofs, living walls
Integration into the surrounding landscape	Integration into the surrounding landscape
High-tech architecture	Using concrete
Integrated smart home technology (Konbr, 2016)	No smart home technology

7. Approaches to Modernity and Contemporary

7.1. Western Approaches

The terms modernism and contemporary approach began early when Elie G. Haddad and David Rifkind discussed the theories of Van Eyck’s book *A Critical History of Contemporary Architecture 1960-2010* regarding contemporary architecture and its paths. "To reject the term modernist architecture, it was necessary to invent a new term and a contemporary architecture concept." Van Eyck expanded his critical writings *Mechanistic Conception of Progress* and suggested looking beyond the positivity of the 1920s and 1930s and arguing that architects and urban planners should have abandoned their Euclidean Grooves. By comparison with knowledge, modernist architecture and urban planning faced failures because architects were out of reality and time, deviating from modern creativity. He even “recommended that architects follow the example of such non-Euclidean artists and scientists as Picasso, Mondrian, Joyce, Le Corbusier, Schoenberg, Bergson, and Einstein. Whose work he described, not as modern but contemporary” (Haddad & Rifkind, 2016. 13). Whereas “Louis Sullivan proposed that contemporary artists needed their own Einstein” (Bradshaw and Dettmar, 2006. 39) because he was a contemporary scientist. Van Eyck gave an example of the antithesis of modernity to the contemporary world: When architects “discover anew” implies discovering something new. Translate this into architecture. You will get new architecture – contemporary architecture”

(Strauven, 2016. 2). Elie Haddad also concluded that "the state of absolute modernism lacked the element of complementarity and continuity (Haddad & Rifkind, 2016. 13).

Returning to Western approaches and using the term coined by Thomas Kuhn in 1959, the semantic shift from modernism to contemporary like "a shifting paradigm" (Bishel. 5). and a shift in thinking that, according to Thomas Kuhn, did not require the absolute rejection of the previous paradigm (modernism); this confirms the state of Continuity with modernity, not disconnection. "In the end, the increase in failures led to crises that increased in architectural culture until the beginning of the year 1950 and grew twice as many as in the year 1956, producing intellectual crises.

According to Thomas Kuhn, competition between those who sought to preserve fundamentalist beliefs and others who wished to highlight shortcomings in the prevailing theory and engage in new, unusual research explains the state of diversity, transit trails, and cultural phenomena pre-contemporary era starting in the 1950s and decades. "Examining the record of past research from the vantage of contemporary historiography, the historian of science may be tempted to exclaim that when paradigms change, the world itself changes with them. Led by a new paradigm, scientists adopt new instruments and look in unfamiliar places. Even more important, during revolutions, scientists see new and different things when looking with familiar instruments in places they have looked before" (Kuhn, 1970. 111).

Nevertheless, the changes to challenge the paradigm may be more related to evolutionism than to revolutionism, as Kuhn articulated in *the structure of scientific revolutions 1962* (Haddad & Rifkind, 2016(. This brings us back to the assertion of the continuity that produced contemporary architecture in advanced logic. (Figure 1).

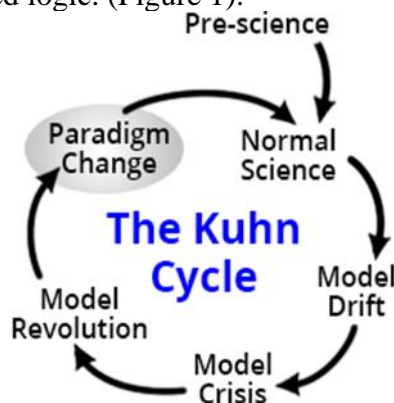


Figure SEQ Figure * ARABIC 1: The cycle of paradigm change according to Kuhn, before science, then deviation, then crisis, then revolution, then paradigm change. (Thwink, 2020)

7.2. Arab Approaches

Afif Bahnassi also approached architectural modernity with critical logic, starting from its interlacement with the human dimension. He considered it to be separated from the language of architecture; this is the historical language that expressed the person for whom architecture was created. Moreover, the modernist architecture remained without language and identity “Quoted by the German philosopher Martin Heidegger (language is the expression of identity; it is the existence)”. Furthermore, we cannot adopt an identityless building that does not harmonize with its historical and social environment. The architecture expressed a national concept, and then it became arbitrary and lost character. Bahnassi’s view meets with Van Eyck’s approach, considering that modernity has failed to return to reality. Bahnassi’s point of view stemmed from an obsession with the Westernization of the Arab identity in the eyes of Arab intellectuals. “It is a problem that has existed since the sixties of the twentieth century.” It is important to consider that Arab thought combined modernism and the contemporary with common criticism approaches through language because Arab modernity initiated in the 1960s of the twentieth century, simultaneously with the launch of the contemporary in the West.

Consequently, Arab intellectuals did not differentiate between them (not ignorant of the terms’ interpretations), but instead, they intersected at a close time. Udo Kultermann indicated this in his book *Contemporary Architecture in the Arab States* “Contemporary architecture in the Arab states has never been investigated in its entirety, its significance, therefore, remains unknown” (Kultermann, 1999. 1), which deepens the research problem.

This brings us back to the conventional synonym that we have enriched. For instance, Ali Thowaini stated: “Modernism or Contemporary is a concept contrary to heritage, and we tend to it toward renewal and change and an invitation to modernization” (Thowaini, 2009, 26). What explains the previous idea must be the research hypothesis that determined the time difference for the emergence of the contemporary between the West and the Arab region. However, Hatem Ibrahim distinguished between them, saying that “contemporary architecture is difficult to identify because it could not be recognized as a clear style in the whole country and the small neighborhood”. He compared the features of modernist and contemporary architecture, which are the first known features, through their simple and clear lines and their emphasis on functionality. Stated, “contemporary architecture becomes an example of internationalism. Internationalism means eliminating the local tradition to global masses, which had no identity or reflected any traditions” (Ibrahim, 2013. 95).

Moreover, in a research paper published by Ibrahim (2013), he explored the effects of contemporary architecture on Qatar and his reference

to the term internationalism, which will be discussed in the second part starting by explaining globalization and monitoring its mechanisms (Technology) and how it produced an Iconic Architecture rather than contemporary. In the same context, Walid al-Sayed considered that the intellectual subordination of the West prompted the development of another kind of architecture in the Arab world during the twentieth century and examined that “this factor is the engine for the emergence of contemporary Arab architecture” (Al-Sayed, 2017). “As time has moved on – as modernism has ceased to be the “just now,” if ever it had been – so to modernism has grown to be many different things” (Bradshaw and Dettmar, 2006. 4), including contemporary.

8. Contemporary Architecture Between Theory and Reality

8.1. Contemporary Concept

Many writers and Architects call the architecture of the present the term contemporary architecture. Many believe that contemporary means the “present or actual – contemporary” (Amara, 1997. 4). Ashley Friedman gave an opinion and classification in an article on the specialized Huncker website that said: “Contemporary architecture, on the other hand, is not an architectural movement. It is an overarching ideology concerned with architecture that reflects the opinions and values of the present and aims to break away from the past” (Friedman, 2019). This implies that contemporary architects have, as their core value, the desire to create architecture that breaks with past principles. Rather than anything worthwhile, contemporary architecture is about innovation.

This means that the adherents of this school have a guiding principle: the desire to create an architecture that contradicts history and is linked to innovation and individuality. This approach is correct. However, like many writers, Friedman fell into generalization when she considered that contemporary architecture is not a movement that reflects a certain historical moment and that “the term includes anything that reflects the present” (Lardinois, 2015). Here lies the ambiguity problem, the term linked to the research is problematic because contemporary interacted with many artistic movements and interfered with them. We have to separate between ‘contemporary’ as a movement that has continued and evolved through sustainability and the neoliberalism economy and between ‘contemporary architecture’ as a school that originated in the 1980s and ended in the 1990s after the banners of ‘globalization’ and ‘branding’. “Regional conditions are exchanged for transnational forms and styles. However, a range of architectural practices have developed another strategy that relies on a new engagement with ordinary local conditions, with the commonplace, and offers an alternative perspective for contemporary architecture” (Haddad & Rifkind, 2016. 189).

8.2. Contemporary Architecture

The term contemporary architecture was first used in the 1980s. Nevertheless, its foundations started in the year 1965, when Robert Venturi published an article critique entitled *The Justifications for Architecture of Pop*, during which he presented a new vision of architecture as opposed to the rigid concepts adopted by modernity. Moreover, he meant *contemporary architecture*. This method continued until the birth of the concept of neoliberalism and globalization and the spread of iconic architecture. Within this framework, Douglas Spencer did not separate between contemporary and neoliberalism. Therefore, he considered that “contemporary architecture is inseparable from the principles of neoliberalism and is the form of our existence or its spatial complement” (Spencer, 2016). Christine Hohenadel has classified Some notable contemporary 21st-century architects include “Frank Gehry, Jean Nouvel, Tadao Ando, Shigeru Ban, Santiago Calatrava, and the late Zaha Hadid, who died at 65 in 2016 but whose oeuvre is still being built by the company she left behind. These contemporary architects are known for show-stoppingly expressive buildings rendered in unconventional, sometimes gravity-defying shapes that alter the landscape in places around the world” (Hohenadel, 2020). “Their emphasis on the aesthetic value of abstract form and stylistic change stopped short in their efforts to address the contemporary architectural debate” (Wagner, 1988. 24).

Patina Lee argued that “The contemporary always seems to be shifting forward, thus writing about the present in a historical context seems tricky” (Lee, 2016). When we examine how architects approach to design at present, we will perceive that they have a variety of visions. Some of them are neo-modern, postmodernism, deconstructivism, or parametricism, as a possible new type of universal language, or something else, that has not been named yet. This explains the dynamics of the contemporary. However, “what is common in all of the above is the technological improvements produced by computer programs related to the construction processes that made everything possible” (Lee, 2016). Lee's viewpoint is more specific to the concept, so whatever comes of this era is considered an ‘echo of our generation.’ Here, we see that contemporary architecture as a style ended in the late nineties of the twentieth century, after which the stage of globalist architecture driven by superior technology begins in the light of Glass Skyscrapers and Iconic Architecture.

8.3. Technology as a tool of Contemporary

The most prominent characteristic of contemporary architecture in the 1980s was the spread of computer technology. “The course Architecture, Urban Mapping and the Digital Technologies deals with contemporary issues concerning the influence of digital technologies in contemporary architectural

and urban design” (Graafland, 2012. 3). “In addition, it depends on the virtualization in the new dimensions of modern, sustainable, and smart planning” (Konbr 2019). Avi Friedman stated, “Contemporary advancements in technology have provided more efficient mechanisms to design, construct, and better communicate with clients” (Friedman, 2021. 3). In their book, *A History of Interior Design*, John Pile and Judith Gara discussed the impact of technology on the development of the contemporary movement. They considered that “The world’s fastest-growing industry has given birth to the universal language of computer-speak, with a new vocabulary, new tools, and ever-proliferating applications” (Pile & Gara. 444). Its effect on design could not be more significant; not only do sophisticated programs enable the design of buildings and interior configurations that would be impossible to render by hand, but their construction is facilitated by translating computer-generated models into accurate three-dimensional ones through fast prototyping. This software was used to construct extremely tall buildings, curved or with unconventional edges, and assess their resistance to computers.

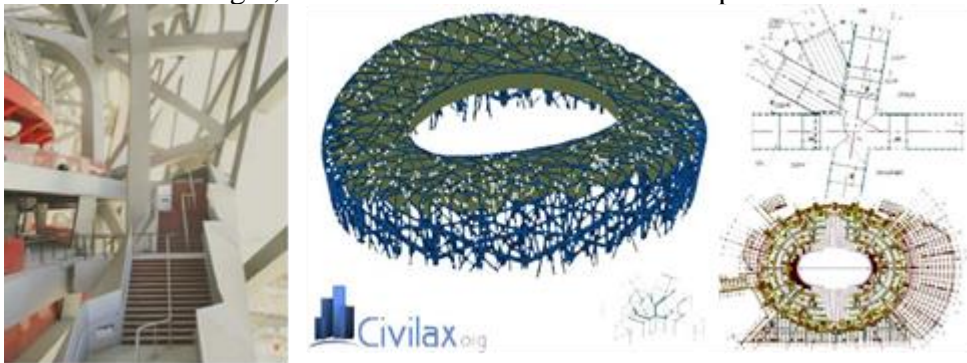


Figure SEQ Figure * ARABIC 2: From the right is a diagram drawn on a computer program showing the intricate shape of the bird Nest stadium, with executive details of the structural ribs (Civilax, 2014).

From the left is a cross-section of the interior space as it appears with its many intersections and a staircase ascending to the upper floors (Pile & Gara, 444).

“Another tool. Building Information Modeling (BIM), provides a virtual-reality walk-through of a project that enables designers and clients to adjust before construction begins” (Pile & Gara. 444). These developments made feasible extremist and nontraditional structures, such as the National Stadium in Beijing (The Bird’s Nest), which was designed by Herzog & de Meuron in 2008, as contemporary construction techniques with very complex designs were used to interconnect metal parts that gave a stunning appearance from the outside. A unique look inside. (Figure 6). Research by Wei *et al.* (2021) analyzed China's reliance on contemporary technologies in buildings in order to increase the efficiency of the material. On the other hand, “Other factors affecting the creation of a style are local and traditional building

materials, contemporary ‘technostatic’ influences (the technology arising from the materials), the need for protection and durability as conditioned by climate, and finally cultural aspirations” (Wagner, 1988.14). And this is what Lu *et al.* (2021) suggested stated that “Today, intelligent urban paradigm and smart cities need to be managed in intelligent techniques to increase comfortable civilization”.

9. Results

Based on the previous, the extent of the controversy surrounding contemporary paths becomes clear. Which went through intellectual, cultural, and social crises, and opinions approached the topic in several ways: Van Eyck perceived it as the envoy of creativity, who lost modernity. In addition, Afif Bahnasi did not separate contemporary and modernism, and he saw that it had split from its humanity. Ali Thowaini equated it with modernism. Hatem Ibrahim and Walid Al-Sayed saw it as a negative identity, and Thomas Kuhn approached it in the paradigm shift. These samples of approaches explain an essential aspect in the concept of contemporary: the dynamism that started from the 1950s and resulted in a new philosophy that overshadowed modernism and beyond, and the identity of places at times, and sometimes interacted with them. The research found that contemporary is driven by six factors: contemporary as a movement, technology as an evolutionary tool, architecture and interior as an artistic style, consumption as a lifestyle, neoliberalism as an economic doctrine, and sustainability as an environmental approach.

10. Discussion

Despite the criticism that affected it, it is impossible to describe contemporary architecture as creative futility. It was a major driver of artistic creativity and architectural innovation that developed important architectural schools such as deconstructivism and iconography. Consequently, we discussed the contemporary movement and analyzed its artistic, architectural, and literary dimensions to arrive at a clear definition that corrects the ambiguities and common mistakes around it and the reasons for their recurrence. Accordingly, we will clarify the confusion that arose across the interpretation of the architectural language between modernity and contemporary by discussing the similarities and differences between their architectural aspects (Table 2).

“The rejection of the academic tradition of formal aesthetics and spatial hierarchies in favor of innovative creativity based on simplicity and abstraction.” (Tobolczyk, 2021. 13). This principle led the modern architecture to Famous slogans: Form follows function, Unity of spatial, A clear design system, Avoidance of symmetry in composition, Free plan,

Purism, and simplicity (Wagner, 1988). Additionally, modern architecture colors “have an earthier hue and feature shades like rust, turquoise, brown and olive greens.” (Bowman, 2020). It was to break open the inner space, clean up its lines, clear it of clutter, and let in light and air. (Spurr, 2012 .58). Furthermore it “finds connect with nature” (Chauhan, 2018), as shown in (Figures 2-4).

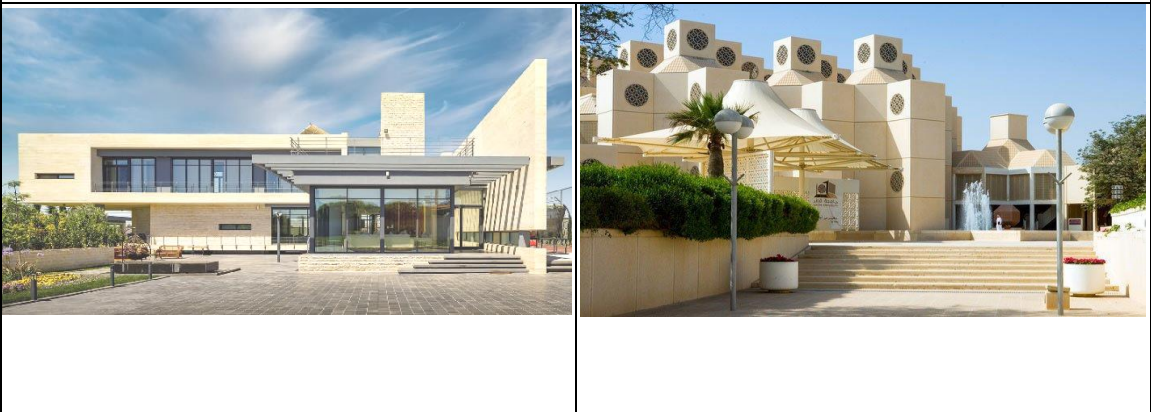
While Contemporary architecture “often sticks to a palate of black, white and grey. If color is added, the color is often a pure, saturated tone like true red, indigo, or orange. (Bowman, 2020). Trendy, large and open floor, innovative and advanced (Chauhan, 2018), advancements in technology (Friedman, 2021), environmental aspects in sustainable landscaping (Maged *et al.* 2022), and shifting forward (Lee, 2006). Elsewhere, contemporary architects “wanted to be original. They looked back to find different reasons to do things a different way, mostly creating personal, unique paths to reference” (Rubio-Landaluce, 2018). David Spurr stated that contemporary architecture bears a relation to history similar to that which modern bears to nature: historical forms are there to be cited and transformed, at worst into consumerized kitsch, at best into something rich and strange (Spurr, 2012 .49), as shown in (Figures 3-5).

This research indicates that there is an association between the perception of both differences and similarities, and between the derivative synonyms. This is the knowledge gap that the research addressed. Also, an important finding has been investigated: One thing that can be derived from the language of modern and contemporary architecture is that each one offer 'modern' appearance, but they are different from one another. Nevertheless, modern architecture indicates a specific time period, and contemporary means the now trend (Chauhan, 2018). Furthermore, we realize that this approach becomes more sophisticated when addressing the problem from a different perspective of the architectural language between the West and the Arab regions. “These trends reflected a state of confusion in a culture that is both dogmatic and undefinable, neither traditional in the authentic sense, nor contemporary in the modern sense; a mutated hybrid.” (Dahabreh 2020.1660). as shown in (Figures 7-8).

Table 2: shows the similarities and differences in the general aspects between modernist and contemporary architecture

An analytical comparison between the language of modern and contemporary architecture	
Modern Architecture	Contemporary Architecture
	
<p>Figure SEQ Figure * ARABIC 3: Lovell Beach House, Modern Architecture. USA California. Architect Rudolph Schindler, (Boca do lobo, 2019)</p>	<p>Figure SEQ Figure * ARABIC 4: Adam Winter's Park House, Contemporary architecture, re-envisioning of Wright's early-20th- century style blends seamlessly with the surrounding older homes. (Gwinn, 2020)</p>
<p>Figures (2) and (3) Portrait similarities in the architectural language in the two facades between the modern (Left) and contemporary (Right).</p>	
	
<p>Figure SEQ Figure * ARABIC 5: Schroder house. Modern Architecture. (Sveiven, 2010)</p>	<p>Figure SEQ Figure * ARABIC 6: The Jubilee Church building design by Richard Meier & Partners Architects (USA). Contemporary Architecture. (McManus, 2021)</p>

Figures (4) and (5) Portrait differences in the architectural language in the two facades between the modern (Left) and contemporary (Right).



Figures (7) and (8) Portrait differences in the architectural language in two Arabic facades, but both are contemporary.

Conclusion

This study addressed the problem of the synonymy of terms in architectural and intellectual movements between modernism and contemporary, and its impact on the understanding of architectural style and the prevalence of contradictory interpretations of the two concepts, overlapping in meaning and significance. Moreover, it concluded that the process of defining the term needs to be interpreted through the semantic field and the cognitive dimension.

Therefore, the disputants against this issue often fall into the synonymy problem, hence the lack of an accurate definition of architectural style. The research summarized that modernism ended in the 1940s because its philosophers/thinkers adhered to its Euclidian grooves and ultimate imperatives, consequently following the outbreak of the Second World War. Thus, radical architectural currents fueled by post-war culture set the stage for a new philosophy based on modern principles in a new, more disengaged, and more dynamic style called ‘contemporary.’ This result came after studying the philosophical and economic dimensions of the contemporary as a movement born from the womb of neoliberalism, which needed a modern and simple style to form an absorption of its mass industrial production to globalize culture, economy, and architecture.

Based on Kuhn's theory of *the evolution of the structure of scientific revolutions*, we believe that the contemporary was an evolutionary rather than a revolutionary state through its reliance on digital technology and applied science. However, the term contemporary architecture ended in the 1990s in light of the rise of globalization (Van Eyck). However, as contemporary (as a

concept) continued and has not changed since it was based on the previous, we recommend:

In the first place, separating the architectural language of the contemporary from the derivation to accurately identify it and distinguish it from modernism. The research showed significant differences between them. In addition, an evolutionary study of architectural models, which will be a suitable platform for correct approaches and not fall into synonymy and similarity, to form a clear vision of the architecture future in the light of sustainability and preservation of the natural and built environments. Moreover, approaching modernism and contemporary with comprehensive visions, not only locally or regionally, to know the foundations of contemporary philosophy and its temporal and spatial perspectives and thus determine what it is, how it is, and its future goals.

These conclusive statements emphasize and confirm the achievement of the research objectives, highlight its importance in clarifying the semantic meaning of terms and their development, and point to addressing the problematic answer to the questions of the study. Moreover, manage them through the added value that included discussion of opinions, analysis of patterns, and cognitive interpretation. Such strategies will form an indispensable platform for future research focused on the Covid 19 pandemic, define its architecture aspects through the semantic field, and know how to address its problems based on rationalization and its correct semantic characterization of it? Based on the separation between the semantic and the architectural language.

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