

The Influence of Deconstruction on Modern Architecture

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Abstract: Deconstruction originated from structuralism and was first developed in philosophy, but now, deconstruction has got a broader development in architecture. It can be said that architects today are seeking inspiration in deconstruction. This paper analyzes the far-reaching influence of contemporary deconstruction from the origin of deconstruction architects.

Keywords: Deconstruction; Structuralism; Deconstruction architecture

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1 The source of deconstruction

The term deconstruction originated from Martin Heidegger's famous work "Being and Time", which has the meaning of decomposition, subversion and revealing. In the fields of philosophy, linguistics, literary criticism, etc., it is interpreted as deconstruction philosophy, disintegration criticism, and decomposition theory. Deconstruction theory is a sociological method whose purpose is to provide people with a means to understand the thinking activities of human life. Deconstructionism evolved from structuralism. During the First World War, the Russian avant-garde broke the composition rules of classical architecture and proposed a series of drawings that violated the structural norms of the time. They criticized the form and destroyed traditional architectural concepts. During this period, Russia also experienced a radical socialist revolution. In the 1960s, various modern trends of thought emerged in France. Around the theme of humanism, the French philosophical circles conducted fierce

debates for more than half a century. Very active at this time are the founders of deconstruction and postmodernism and their representatives. A series of debates have crossed the boundaries of schools and thoughts, and have become important aspects of general theoretical debates between philosophy and humanities and social sciences. Architecture is inevitably affected.

From the late 1960s to the 1980s, Derrida, a Philosophy thinker, began with the analysis of language concepts and reflected on Western metaphysics and traditional ways of thinking. This kind of philosophical speculation has aroused heated debate in the West and formed a kind of ideological trend. Derrida's definition of deconstruction is the philosophy of life. In 1967, he published his representative works, "Language And Phenomenon", "Writing Linguistics", "Writing And Difference". In these works, Derrida mercilessly criticized structuralism and created a theoretical basis for deconstruction. At the same time, these three works are also regarded as the symbol of the comprehensive birth of deconstruction. Deconstructionists hold that all metaphysical epistemology is structure, and every deconstruction is manifested as the interruption, division and disintegration of structure. Generally speaking, deconstruction can be interpreted as liberation and liberation. It can also be understood as the emphasis on breaking the traditional rules, so as to reorganize the decomposed structure into a new order. But breaking is not a complete abandonment of traditional architecture, but a kind of decomposition and regeneration. Even Derrida believes that symbols themselves can reflect reality, so deconstruction is a study of individual individuals, which is more important than the study of group structure. But all these are deconstructed under the "structure". In

Heidegger's view, the history of western philosophy is the history of metaphysics. His principle is to define existence as "Anwesenheit". With the help of Heidegger's concept, Derrida calls this "Metaphysics of presence". In the 1960s and 1970s, this kind of philosophical thought brought great shock in the fields of painting and music. However, in some western developed capitalist countries, industrialization is almost completed. With the accumulation of wealth, the rapid development of science and technology, the fear and conquest desire of human beings are expanding rapidly, but they are declining in spirit. Personal centered self feeling becomes an index to measure beauty. This also gave birth to the emergence and spread of deconstruction.

2 Deconstructive architect

Architecture is a non philosophical field which can be clearly identified and separated from the matrix of philosophical deconstruction. Although the deconstruction philosophy has been clearly established in the 1960s, the real Deconstructive Architecture was born in the world 20 years later. Why the theory of deconstruction was first reflected in modern architecture is inseparable from Derrida's enthusiasm for architecture. He has participated in it many times and directly influenced the formulation of some architectural schemes. He thinks: the new architecture and the post-modern architecture should be against the monopoly control of modernism, the authoritative position of modernism, and the binary opposition mode that opposes modernism and traditional architecture. From June 23 to August 30, 1988, Philips Johnson and mark wegley hosted the "anti structuralist architecture" seven person exhibition at the Museum of modern art in New York, displaying 10 works of seven architects. They are Gary, kuha, Hadid, riberkins, Coop Himmelblau, Tschumi and Eisenman. In this activity, architecture was given the title of deconstruction for the first time. The participants watched the video tape sent by Derrida and discussed the issues of architecture, painting and sculpture. In June of the same year, the "Deconstructive Architecture Exhibition" jointly organized by post modernist pioneers Johnson and Wigley was held in the Metropolitan Museum of modern art in New York. Qu MI and Eisenman are the most directly influenced by deconstruction. Tschumi once pointed

out clearly that the definition of architecture can not be form and wall, but can only be the combination of various heterogeneous and incompatible factors. In his Deconstructive Architecture, architectural appearance is no longer an aesthetic whole. He constantly challenges people's aesthetic limit and expands the scope of architecture infinitely "Zero aesthetics" or "anti aesthetics" design. In the sense of design form, it breaks with the stable, static, permanent and non prospective concept of traditional architectural aesthetics. La Villette Park in Paris is his representative work (Figure 1).



Figure 1. La Villette Park in Paris

The idea of Eisenman's architectural deconstruction philosophy is that it perfectly integrates the materiality of architecture with the ideality of philosophy. His architecture, Columbus Conference Center, shows a very distinctive structure (Figure 2). The conference center is composed of several interdependent but formally independent structures. Both the external decoration details and the interior design fully show the strong tearing feeling of careful treatment. From the high altitude, the whole building seems to be 11 buildings crisscross with each other, but the whole building is well arranged.



Figure 2. Columbus Conference Center

Except for the two of them. The most famous should be Gary and Hadid. They all have one thing in common, that is, the origin of design ideas is uncertain. However, both the style of their works and

the public's cognition of them, they are used to belong to the ranks of deconstructive architects.

Frank Gehry is good at drawing on the abstract fragments of artists and the supplement of urban environment. In his works, he seldom involves in sociology and ideology. He usually uses polygonal planes, tilted structures, inverted forms and a variety of material forms, and applies visual effects to patterns. Gehry used broken geometry to break through the traditional way of building. For him, breaking means exploring an ambiguous social order. Guggenheim Museum of art is one of Gehry's representative works(Figure 3). Different from the traditional definition of Museum, Guggenheim Museum is more like an atypical "alien" Art Museum. As a non-profit permanent institution, it not only provides services for social development, but also provides more possibilities for art. The total area of the museum is about 24000 square meters. Chen Li space has 11000 square meters and 19 exhibition halls. The whole structure of the museum was designed by the architect with the help of a computer software for aerodynamics. On the exterior, the Guggenheim Museum of art used glass fiber reinforced plastic and limestone, titanium metal.

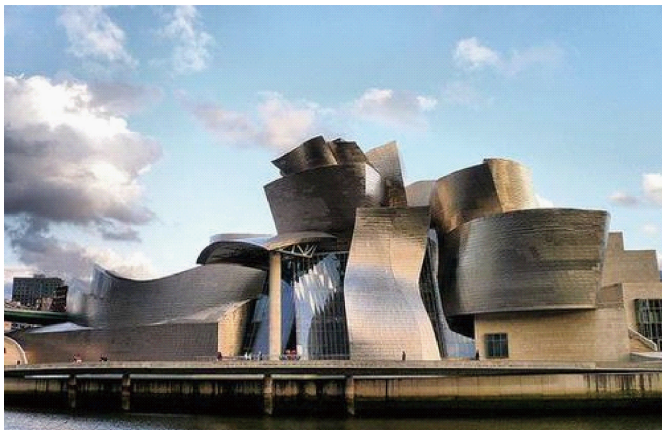


Figure 3. Guggenheim Museum of art

Hadid is one of the most familiar international architects. The galaxy SOHO and Guangzhou Opera House designed by Hadid are like the alien, challenging people's aesthetic concept. The forward-looking thinking aesthetic pursuit gets rid of the technical support of the current architecture. Her extraordinary imagination makes her design an impossible task based on the original concept. As for the source of her architectural ideas, both the academic circles and the architects themselves strongly deny that there is an inevitable connection

between her architecture and the deconstruction idea. However, Hadid admits that there is a deconstruction element in her architecture, and she is deeply influenced by deconstruction. But she also said that her inspiration is not only from Malevich's supremacy and Derrida's deconstruction.



Figure 4. The galaxy SOHO

Generally speaking, the most important characteristics of Deconstructionism are against monism, authority, duality, and non black or white theory. Deconstruction is a more negative and radical way of thinking. In a broad sense, the purpose of architecture is to control the economy, so the new construction mode can adapt to the new economic environment. Deconstruction is to deconstruct the form of complete harmony. Before the emergence of deconstruction, almost all architects wanted to create an eternal beauty for themselves, for the nation and for the times through architecture. But after the emergence of deconstruction, architecture has become almost an improvisation. Many structuralist designers have no complete engineering drawing. Architecture is accompanied by a random assembly, a kind of fragmented and odd accumulation, no order, no harmony, and some are a sense of chaos conflict. But the value of contemporary deconstruction is precisely its spirit of anti traditional form and aesthetics, and the complexity of expressive power, and makes a positive exploration on the richness and development of architectural space form.

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