CONSTRUCTIVIST – DECONSTRUCTIVIST – NEO DECONSTRCUTIVIST?
ZAHA'S LEGACY OF ARCHITECTURAL CHANGE

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Except where stated otherwise, this dissertation is based entirely on the author's own work.

ABSTRACT

Zaha's outlandish drive for architectural diversity continues to set precedent for a new motivation in architecture. One which itself came from almost two decades of architectural experimentation leading to revolution. In a similar way to which Deconstructivism sprung as a reaction to Russian Constructivism, catalysed by the philosophy of Jacque Derrida, architects now have a genre on their palette which is slowly refining itself for the benefit of architectural form. Has Zaha, being one of many key players, entered us into the world of Neo-Deconstructivism?

Being able to progress from deconstruction surely opens a new page in post-structuralist architectural theory and design. Not necessarily deconstructing the deconstruction, as some might argue that's the point of deconstruction in the first place. However, it is evident that architectural technology and construction has developed since the birth of Deconstructivism in the 1980s-90s. So, in a world with new ways and means to bend, cut, form, morph, extract, boolean? architecture can further refine itself. This same world also creates an environment where architectural representation can thrive, whether it's through 3D printing, 3D modelling, rendering, animation, drones?

Echoing the words of Mark Wigley, "Deconstruction is, at best, a strange structural condition, an ongoing structural event, a continuous displacement of structure that cannot be evaluated in traditional terms because it is the very frustration of those terms" (Wigley, 1995), what happens when this process becomes catalysed with money and new technology? Possibly a new, more focused approach to deconstruction? Nevertheless, a speculation has been triggered.

Has neo-deconstruction begun?!

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7800 WORDS

0.0 INTRODUCTION

To satisfy this speculation one must examine the evolution of Zaha Hadid's portfolio, and how it forms a chronological learning process through the notion of abstractive interpretation. The genealogy behind Zaha's progression would lead to first look at how she took inspiration from the Russian Constructivists. As it was through the likes of Kazimir Malevich, el Lissitzky and Vladimir Tatlin where her architectural intrigue was first catalysed and matured into what most critics would call deconstructivist.

During the progress of Zaha Hadid's career, it seemed that she herself appeared to be a contradiction to what was, (and still is) a white male dominated industry. Together with the notion of deconstruction, being an Arab woman only induced a series of juxtaposed opinions from which sprouted a new motivation for the course of architecture. The direction of which seems to be ever refining itself into a celebration for formalists to further develop their style. Nonetheless, in a similar manner to the lineage behind deconstructivism, we start with constructivism.

1.0 CONSTRUCTIVISM

"We can only be aware of space if we break away from the earth, if the fulcrum disappears"
Kazimir Malevich (1928)

1.1 CONTEXT

Russian constructivism helped catalyse architectural progression through constant bombardment of philosophical, theoretical and practical juxtapositions. Forgetting not, that origins of constructivism came from a decade of artistic revolution in the early 20th century. One is then able to recognise the significance of deconstructivism's abrupt disentanglement from its avant-garde predecessor. If the spatial and social entities of constructivism were to be removed, the resulting product would be that of subversively propelled art. Enter Kazimir Malevich, who himself has evolved from varied styles per what he deemed to be a necessary comment on politics and society at the time. His work has intrigued and inspired countless formalists to be increasingly innovative with their creations. Thus, creating the perfect condition in which radical new approaches to art and design are conceived, "a 'clean slate' for building up a new formal language from first principles" (Cooke, 1991, p. 11). It will not come as a surprise why Zaha Hadid decided to seize what Malevich and the turbulent Russian Avant-Garde era had to offer. For she herself was becoming increasingly radical in which at times seem to parallel that of her initial influence, Kazimir Malevich.

The pre-conceived idea that Malevich was the sole and key inspiration for most Hadid's work should not be the spearhead for when it comes to critically analysing Zaha's architecture. Because you would first have to assess not what she learned from Kazimir Malevich, but what she learned from the Avant-garde.

To consider constructivism as the foundations for the development of deconstructivism, one would have to highlight what this revolutionary movement had to offer in terms of form, space and theory to upcoming formalists at the time, such as the ones exhibited at the Museum of Modern Arts in 1988, with Zaha Hadid being one of the architects. Taking constructivism back to its basic principles you will be able to unravel components of the genealogy which led to the eventual revolution by various Russian artists and sculptors. This initial fragment can be found in The Realists Manifesto. A poster produced by two Russian sculptors, Naum Gabo and Antoine Pevsner, who rooted the basic principles of constructivism down to 5 key points. Inspiring the works of multiple post-war Russian architects and designers, such as Vladimir Tatlin and El Lissitzky.

"We reject the closed spatial circumference as the plastic expression of the moulding off space…" (Gabo and Pevsner, 1920)

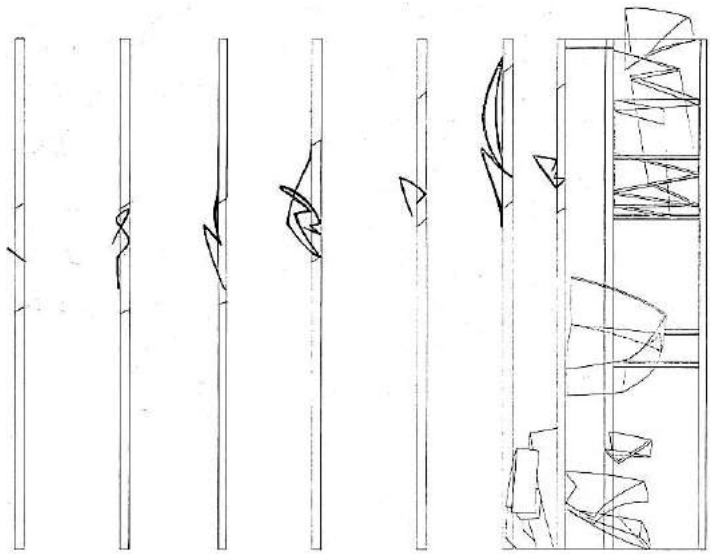
What the Realist Manifesto had to offer to the period was a fresh understanding of the possibilities of form, time and space. Inevitably inducing optic and haptic charms by the catalysed effect of combining various materials with newly found spatial constructions.

1.2 IMPLEMENTATION

Zaha Hadid would constantly fluctuate with varying motivations behind each project, whilst still seemingly progressing in the same direction. An example of which can be seen in one of Zaha's most unknown project (probably first realised design), the Music Video Pavilion. Constructed in 1990 in Groningen, Netherlands, it became one of the first pavilions to be built as part of the What a Wonderful World! Music video´s in Architecture, alongside what one can call the 'usual suspects' of Hadid's friendly architectural competition. Coop Himmelblau, Rem Koolhaas, Bernard Tschumi and Peter Eisenman all had pavilions as part of this event.

1 ZHA music video pavilion study models

"we reject the closed mass as an exclusive element for the building up three-dimensional and architectonic bodies in space. In opposition to it we west the demand that plastic bodies shall be constructed stereometrically" (Gabo and Pevsner, 1920)



2 Abstracted facade diagrams of pavilion

3 Realised design in Groningen, The Netherlands, 1990

Even though the Music Pavilion came after The Peak drawings she did in 1982 which is inherently DE-constructivist, Zaha was still evidently influenced by her constructivist ancestors. Evidence of the manifesto start to appear if you analyse the pavilion as an isolated object, the 'closed three-dimensional mass' start to vanish and is reimagined as series of abstracted geometries, woven together with harsh industrial material such as iron and machine pressed steel.

Inquiries into the materiality of a space or 'void' are immediately questioned and developed in Bernard Tschumi's Questions of Space essay with the very first question asking, "Is space a material thing in which all material things are located?" (Tschumi, 1990). It not only echo's part of the Realist Manifesto's thoughts on the 'closed mass' as a possibility for having material substance, but also highlights the importance of what the Russian Constructivists wanted to achieve, by creating a new base of questions for which formalists can be inspired from, thus supporting Catherine Cooke's point about a 'clean slate' for designers.

"open circulation overlapped the visitors of the pavilion with visual images that were projected from the upper platforms over the glass facade and the floor. The route ended into a small auditorium that provoked the optical illusion of being floating." (Music video pavilion, 2016)

The study models located in the ZHA Gallery in London seem to have a vague resemblance to Malevich's paintings (Eisenman and Tschumi can be seen as well), which a quote earlier mentioned, described how if the 'fulcrum' were to be removed one would be able to break free. The suggestion of floating forms is achieved using transparency through materials, in this case 5mm Acrylic holding up the seemingly levitating colourful geometric MDF panels (left). Crafty modelling techniques like this help to define Zaha as a formalist, as suspending the fragments aim to celebrate the fundamental genetics of what will later float back down to earth, fold and unfold, stretch and compress, cut and swoop its way into recognisable architectural elements such as staircases, balconies and windows. Therefore, essentially acting as a diagram for architectural rationalism and freedom.

1.3 LAYING THE FOUNDATIONS

The foundation on which our work in plastic art - our craft - rested was not homogenous, and every connection between painting, sculpture and architecture had been lost. The result was individualism, i.e. the expression of purely personal habits and tastes; while the artists, in their approach to the material, degraded it to a sort of distortion in relation to one or another field of plastic art. (Tatlin, 1920, p. 23)

To state that there is no significant link between constructivism and Zaha Hadid Architects can occasionally be visually apparent, such as the designs for the new Beijing international airport which is inherently fluid and organic, however there is no denying the questions and curiosities that the era brought to Zaha to which she tried to express through the firm, in a very stylistic manner. The Russian constructivists would have served as a style catalyst encouraging 'individuality' in Zaha's approach to design. The explanation for this is touched on in Fisher Saul's Stanford article on the Philosophy of Architecture, he talks about how formalism appears in varying architectural theories as a way the objects colour, shape and other formal elements act as an essential role in the architectural object. However, for the "non-formal aspects of an architectural object, they are discounted as contributing to its success" (Saul, 2015), Without being credited separately as additional design and thought processes. It became apparent at this point that architecture might be taken hostage by formalists and their wicked hunger for the lack of reason and architectural prosperity. Who was to help evolve this slowly degenerating and oppressive constructivist movement into something which did more than create Catherine's 'clean slate'? Enter 1 main character… plus seven.

2.0 DECONSTRUCTIVISM

2.1 DECONSTRUCTION + DERRIDA

"let us consider architectural thinking, by that I don't mean to conceive architecture as a technique separate from thought and therefore possibly suitable to represent it in space, to constitute almost an embodiment of thinking, but rather to raise the question of architecture as a possibility of thought, which cannot be reduced to the status of a representation of thought." (Leach, 1997, p. 319)

French Philosopher Jacques Derrida has had a substantial impact on architecture, being invited to collaborate with the likes of Peter Eisenman on Chora L (Derrida and Eisenman, 1997), and Bernard Tschumi on Parc de Villete in 1982. Whilst at the same time being considered the godfather of deconstruction, as it was Derrida who first coined the term. Being able to define deconstruction without being sucked into the bottomless abyss of the world of philosophy would be a strenuous task to put it lightly, however Mark Wigley's description of the complex meanings in The Architecture of Deconstruction Derrida's Hunt, appears to be the most intriguing whilst highlighting the ways in which deconstruction attempts to answer some of the open-ended questions and curiosities asked by the Russian Constructivists. Even though deconstruction may bring up more questions than it answers, it creates a new form of dialogue between the architect and the design process.

The attempt at describing deconstruction leaves one in a contradictory mind field of what if's and maybe's, a state which only seemed to inspire a new form of architectural progression. An architectural language informed by a juxtaposed opinion of the existence of structure (both as a process and construction), what is structure? Are you able to break it down? What would you be left with? More structure…? Derrida has entered us into the age of deconstruction, an unseal-able Pandora's box spewing out architectural and philosophical contradictions. Thus, being able to excite and stimulate new thought provoking motives for architecture in a way which would have only been repressed by the old constructivist regime.

However as mentioned by Jonathan Culler On Deconstruction, Theory and Criticism After Structuralism, the resulting effect of architecture deriving the notion of deconstruction from philosophy is "its ability to disturb our thinking about form. This architecture disturbs and subverts by uncovering the instabilities or dilemmas hidden in traditional form, exposing the unfamiliar hidden within the familiar" (Culler, 2007). This new intrigue into the subliminal context of form, was one adopted by the likes of Zaha Hadid, and the first real implementation of such motive can be seen in The Peak, Hong Kong competition.

"Aspects of architecture are already primed to receive Derrida's way of thinking, particularly in so far as design ideas are stimulated by unusual juxtapositions. Studio-based architecture shares with much art and design a propensity to value the sideways look, the interpretation and practice that is off the wall, and for this legacy we thank various movements, not least Dada, Surrealism, Russian Constructivism and Situations." (Coyne, 2011, p. 2)

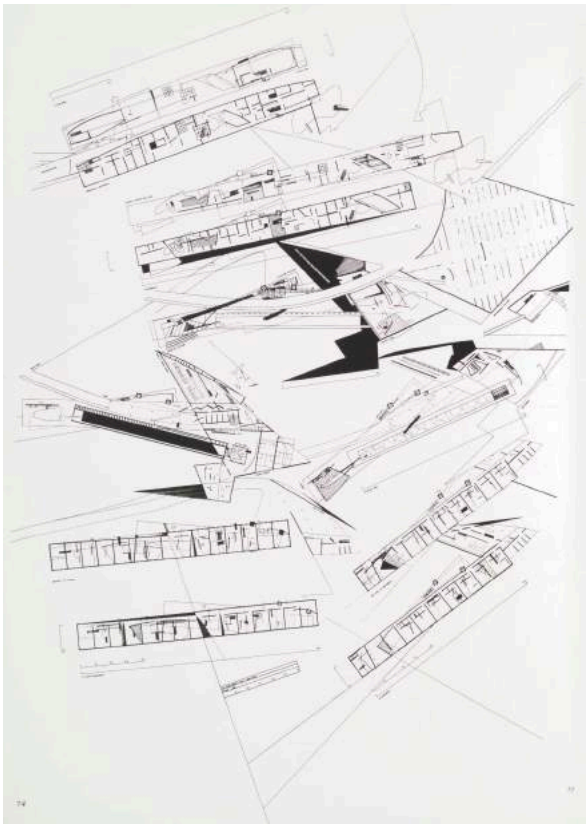
2.2 DECONSTRUCTIVIST ARCHITECTURE, MoMA (1988)

Zaha Hadid, Bernard Tschumi, Peter Eisenman, Rem Koolhaas, Frank Gehry, Coop Himmelblau and Daniel Libeskind. Seven architects choreographed together to highlight a new movement in architecture. One that was not intentional however fell into the realms of Derrida's deconstruction. Stuart Wrede, who was Director of Museum of Modern Art's (MoMA) Architecture and Design Department (from 1988-1992), invited Philip Johnson as guest curator for the exhibition (who also founded the Architecture and Design Department). Philip understood the necessity for evolution in architectural design which he saw happening around him at the time, he saw it as a "quest for a new style of architecture which would, like Gothic or Romanesque in their day, take over the discipline of our art" (Johnson, 1988, p. 7). He understood what architects like Zaha Hadid were trying to do with her Peak drawings for the Hong Kong club house. Which was to both reimagine and dismantle the initial and excessive loyalty to formalism, attempting to learn the truth of what might lie buried in its opposite.

2.2.1 THE PEAK, HONG KONG PEAK INTERNATIONAL COMPETITION 1983

The Peak entry won first prize in the competition, but sadly did not get built as the client lost the site. However, it set Zaha's path to international recognition. It is clear to see how she might have been influenced by the likes of Kazimir Malevich and the Russian constructivists, however just like Vladimir Tatlin realised how 'individualism' would be the catalyst in which constructivism might morph (or deconstruct) into something more elaborate, it is evident that a new mannerism inspired Zaha to progress from constructivism. A mannerism with a strong enough momentum to break down design strategies into something that also considers and implements its contradictory opinions.

Starting to analyse drawings from The Peak one begins to see the use of abstraction represented through the drawing. it arranges multiple floors, seemingly floating fragments on a blank canvas. The spread-out plans explode on a flat plane across the drawings, with the bottom floor of each building segment hints at an origin located below the composite drawings. The very idea that the drawing is a composite shows the implementation of a new thought process occurring, one that encourages the unusual juxtaposition within architectural drawings. What do these juxtapositions mean? Could they just be the embodiment of architectural theory through representation? if so, it is important to highlight the multiple layers of structure which make up dynamics behind Zaha Hadid's designs.



4 Composite drawing of The Peak Plans

5 Constructivist genealogy highlighted as foundation forms for separate floors

6 The Peak, Hong Kong Bay painting

7 Kazimir Malevich, Dissolution of a Plane

Float, layer, rotate, revolve, twist, cut, slice, wedge, duplicate, add, multiply, multiply, subtract, stretch, sweep, bridge, span, shift... as a contrast to what the Russian constructivists thought about context, where it was an invisible entity that can only effect and not be effected by the object of concern, here we see how there is clearly a collaboration between The Peak club house, the topographical nature of its site and the lower Hong Kong Bay town. An abstracted crossover of program, nature and context in a way which creates a visual circulation speculative thought. “When you build a thing you cannot merely build that thing in isolation, but must also repair the world around it, and within it, so that the larger world at that one plane becomes more coherent, and more whole” (Alexander, Ishikawa, and Silverstein, 1978, p. xiii).

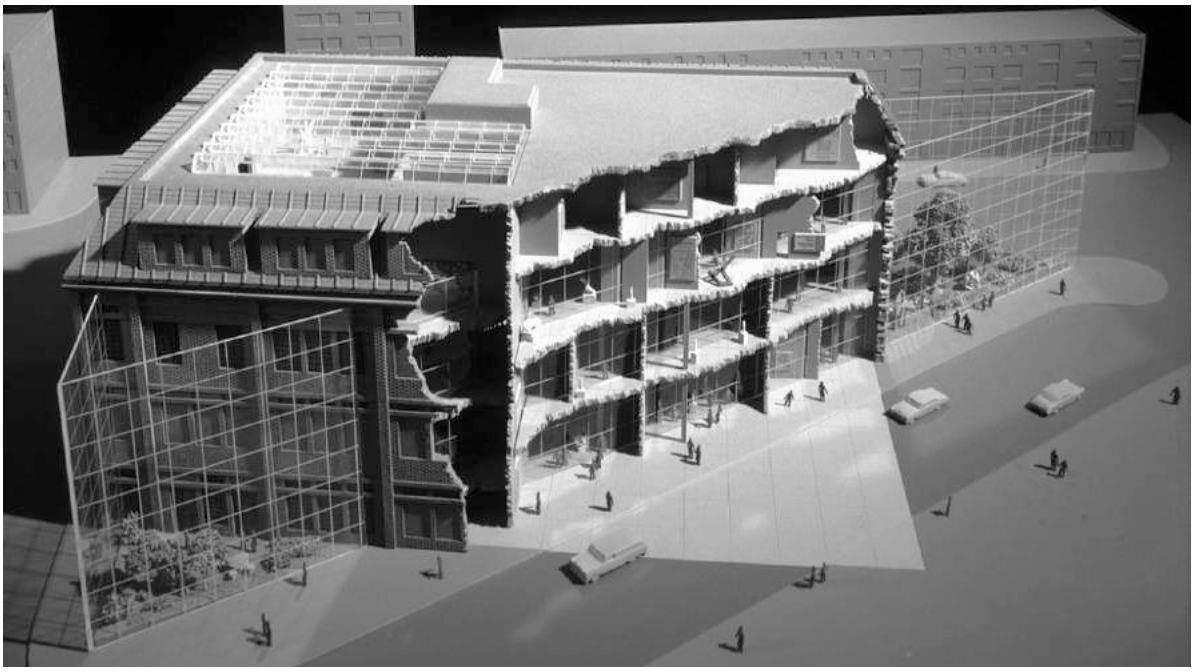
Further deconstruction of the site is also shown in the angle in which the lower Hong Kong city is projected, not only shows some reference to the angle in which some of Malevich’s paintings are drawn, but also highlight exclusivity of the club house at the top of a mountain represented in a very turbulent manner. A similar thought motivated approach to context and its representation can also be seen Bernard Tschumi’s Parc de la Villette project, which was also exhibited in at MOMA. As mentioned by Tschumi in one of his essay’s, “ruptures always occur within the old fabric that is constantly dismantled and dislocated in such a way that its ruptures lead to new concepts or structure” (Tschumi, 1996b, p. 171). Context is now just as important as the design itself.

2.3 EMBRACE DECONSTRUCTION, THEN BURN IT DOWN

“Number one, I never have used the term (in any of my writing) deconstructivist, I've always used the term deconstruction, or deconstructionist, and I’m not sure what that even means even today.” (Eisenman, 2013). It has always been interesting as to why so many architects and designers at the time including the likes on Zaha Hadid, who critics would label them as deconstructivist, when asked if they were in fact deconstructivist, seem to be resistant to the idea of calling their architecture such a name. Yet when the same architects get invited to exhibit their work as a series called “Deconstructivist Architecture”, they embrace the opportunity. Why? Apart from the obvious fact that it helps to publicise their work, but it could also be interpreted that like the Realist Manifesto by Gabo and Pevsner, they too see themselves setting a precedent for a new generation of architecture. However, the difference between this new ‘Deconstructivist Manifesto’ and its Realist counterpart, is the inherent post-structuralistion initiated by Derrida’s deconstruction.

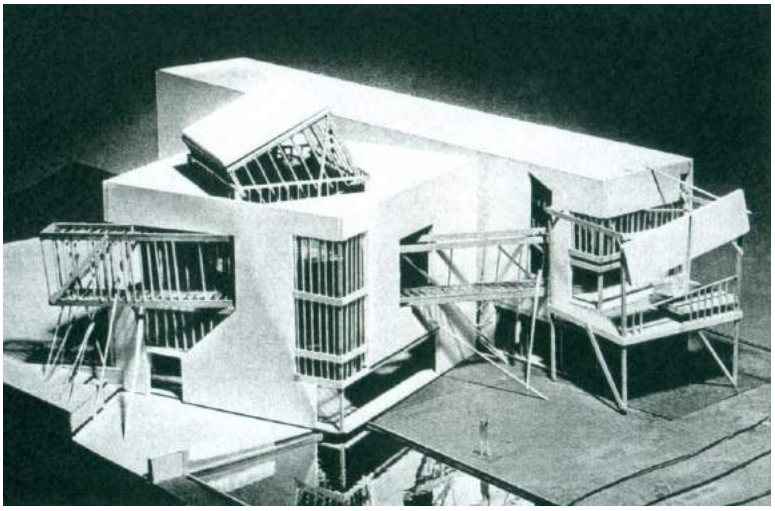
8 Blazing Wing, Coop Himmelblau

All seven architects seem to have been propelled by this era, spurring architects like Wolfe D. Prix from Coop Himmelblau to write a concise and emotive piece on the Blazing Wing, ending with the sentence “Architecture must blaze” (Prix, 1980). This short piece is considered a manifesto for deconstructivism, a summary of both the relief and frustrations that deconstruction has inflicted on architecture. This then encourages simple architectural devices to be updated and manipulated for the benefit of the architect, the axis has now been rotated, the grid shattered, walls tilted and beams crossed.

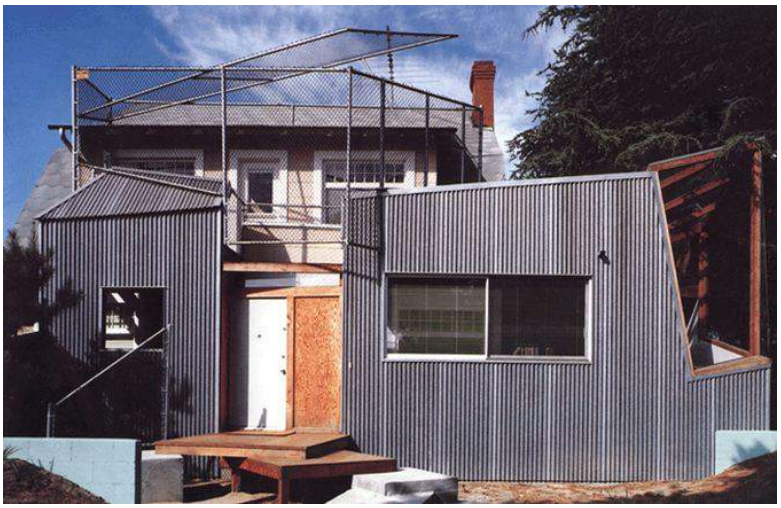


9 James Wines Frankfurt Museum

But what does this now mean and what difference is this to the previous generation of architecture? This is discussed in James Wines' The Slippery Floor, "it is open to question whether, in fact, these distortions are more extreme that those of the past" (Wines, 1989, p. 135). Wines then uses a term which seems to contradicts most critics as well as deconstructivism. He talks about how the MoMA Deconstructivist Architecture exhibition should have been instead called, "neo-constructivist, or architects working in the constructivist tradition". Neo-constructivist. In a way, the phrase acts as a finger to deconstruction. An outright contradiction to a style which thrives of contradictions. Which in fact is a contradiction in itself. Furthermore, to say it was neo-constructivist, would imply that the un-manipulated architectural devices (axis, grids etc.) haven't changed, or at least haven't been developed in such a way for it to require a new categorisation. Which is false. However, the debate Wines has triggered becomes interesting for when one starts to question the direction in which deconstructivism is heading, in the similar way James Wines is implying about constructivism. In addition to this contradiction, analysing Wines' previous designs, primarily the proposal for the Frankfurt Museum (1983), one realises that Wines was in fact a deconstructivist. The proposal had to deal with a large rectangular building on a small triangular site. And evidently deconstruction takes place in the form of an abstracted glass façade which highlights the site boundaries, that and the classic James Wines, broken brick façade seen on many of his Best Products warehouse designs. And to say it was neo-constructivist would not suffice as a description, even if deconstruction itself clearly has a constructivist genealogy. So, it would be fair to say architects have taken the necessary constructivist tools and moved on to develop un-accidental architectural contradictions and collisions. Which is what all the architects showcased at MoMA in 1988 appear to have done.



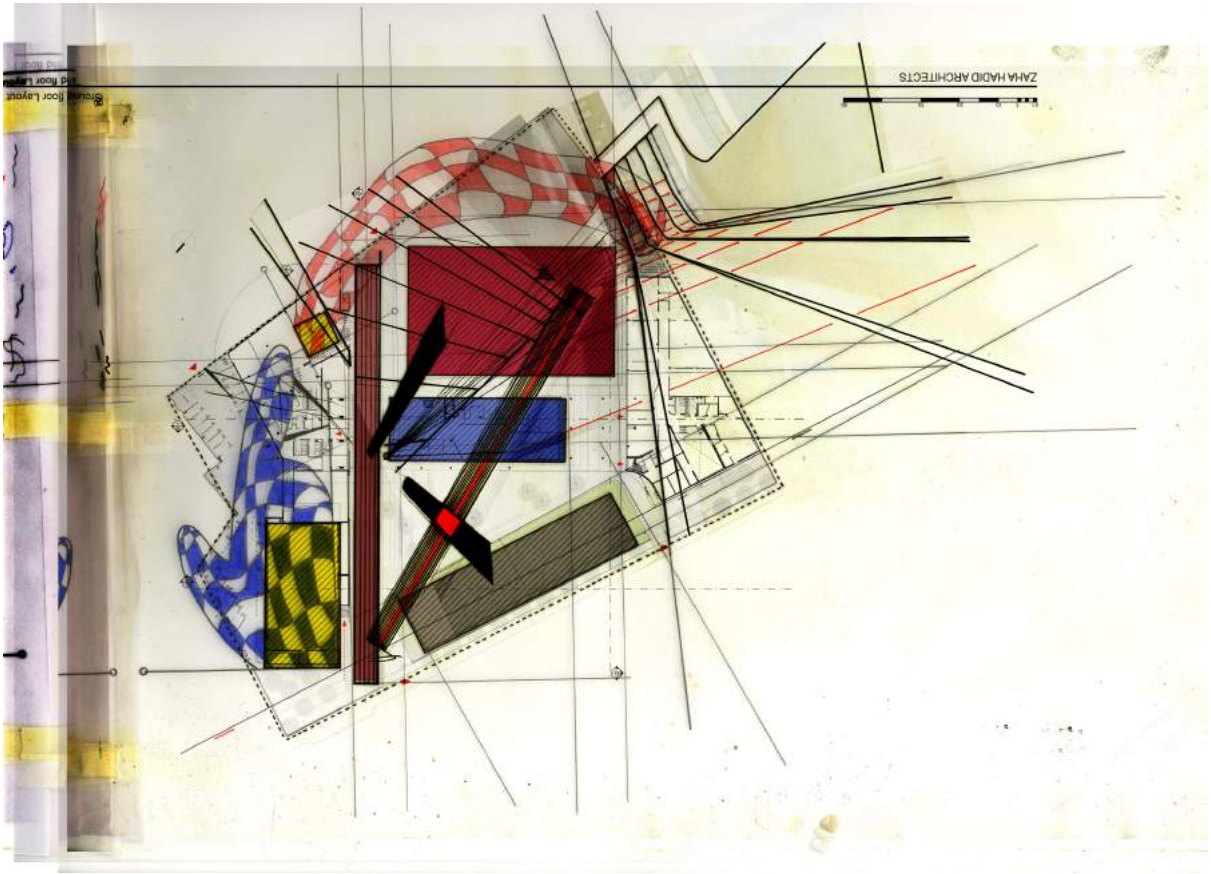
10 Frank Gehry, Familian House



11 Frank Gehry, Gehry House

Frank O. Gehry's appropriately named Gehry House and Familian House in Santa Monica, which were also selected to be in MoMA's exhibition, highlight how the basic principles of Derrida's philosophy infused with Vladimir Tatlin's comments on individualism, would lead one to believe that everyone's deconstruction would be different whilst contained within the same mannerism that the architect would have developed. This is why architects like Gehry and Hadid have such a recognisable style, so much so, that it is possible to categorise what particular phase that designer might have been going through. With Zaha for example, for the 'deconstructivist' side at least. As you start to take an in-depth analysis of her projects, you realise that she went through two motions of deconstructivism. The first of which can be labelled 'classic-deconstructivism' which is a raw unadulterated deconstruction of space, program and form. The second motion will be discussed later in the dissertation as a (possible) evolution of the classic. A good example of classic-deconstructivism was brought to attention on a site visit to Zaha Hadid's secondary school, Evelyn Grace Academy in Brixton.

2.4 EVELYN GRACE ACADEMY, BRIXTON CASE STUDY



12 interpretive deconstructivist analysis of Evelyn Grace highlighting constructivist genealogy

"It (Deconstruction) originally acted almost as a rewriting of the script for architecture, and that script can be manifested on a plan, so it becomes like a new calligraphy of that plan. The implications of which can make a new life and space can be seen in a different way" (Hadid, 1989)

Evelyn grace is Zaha Hadid's first large scale project in the United Kingdom, it is located in a borough of London considered to be less well off. Large scale projects like this aim at 'gentrifying' the area through the means of education. ZHA received a complex brief, "four schools under a single academy umbrella, with the need to express both independence and unity" (RIBA Architecture, 2012). The complexities did not just lie within the brief. The site on which the building will be situated meant that the circulation would have to be more intricate. According to the Department for Education, the average secondary school takes up 8 hectares (Department for Education, 2014), whereas Evelyn Grace Academy had approximately 1.4 hectares. As well as budgetary issues, with Evelyn Grace costing £36 million and a reluctant government (Michael Gove) not wanting to splash out on "vainglorious" projects, saying that it would be better to spend the money on better teachers than better building, ending with the Guardian commenting that it would be "idiotic to conclude that spaces of learning are unimportant. Even if no connection can be proved between design and exam results" (The Guardian, 2010).

It felt like this project was going to be doomed even before the foundations would be poured, however this is precisely what deconstructivism thrives off. Small site? multiple programmes? no money? lots of circulation? Yes, please. The only way in which you could have more contradictions, would be if the building also needed to filter sewage for the local area.

13 Evelyn Grace entrance

First entering the school, you are immediately welcomed by a thick angled concrete wall with Evelyn Grace Academy written, on the plan drawings you see that the angle of which the wall points to is completely parallel to the 100m running track running through the middle of the building, this helps to control the circulation of children entering and leaving the site, as well as acting as a pointing tool to encourage the children to look down the running track, therefore more likely to run into school with a positive attitude to the day. On the other hand, one could say that the use of concrete in such an exposed manner might communicate to the pupils the idea of aggression.

14 Evelyn Grace interior corridor

This confrontational form of architecture makes its way inside as moments around the building. An example of which can be seen in the way the corridors have been split by a solid concrete wall. The clear function of the wall is to act as a divider for students waiting to go into the classroom behind and the flow of students, but the wall appears to be in a state of contradiction.

It stretches along the corridor implying the movement of pupils should be parallel to its position, down the corridor. However due to the abstracted form of the wall, it also appears to be pointing up the corridor. A contradiction that is also supported by the direction and flow of the strip lighting above. This simple wall doesn't just act as a dividing mechanism, but inevitably deconstructs the circulation of students by a series of small conflicting tools, whether it be a simple stretch or a mild case of perspectival illusionism. One would then imagine how similar juxtapositions in Wolfe D. Prix's Architecture Must Blaze, are echoed in the translation from theory to practice. Whether its "angular, brutal… attracting, repelling" (Prix, 1980), up or down the corridor, Zaha Hadid's use of circulatory contradictions further help to define this project as inherently deconstructivist.

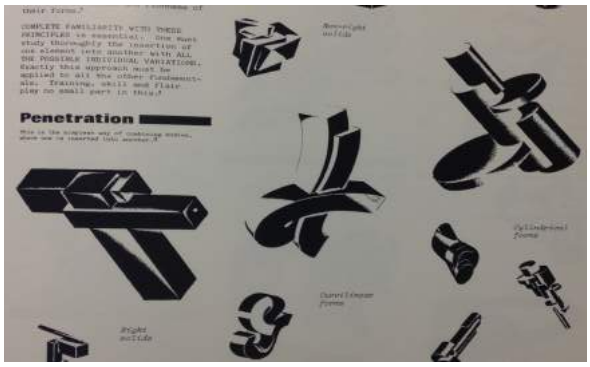
15 General arrangement elevation

The spatial organisation of the four schools when looking at elevational drawings appear to be dictated by the slight separation of four stretched trapezoidal outlines. The skewed forms inevitably create additional programmatic spaces which are adaptable to fit the needs of the four schools at any one time. These spaces are found in the middle of the building which also act as a separation of the Evelyn and Grace sides of the building. These slight separations materialise through the use of cantilevers, over lapses and bridges, all of which are demonstrated in Iakov Chernikhov's *Types of constructive joint*. Where he breaks down various form constructing methods into individual abstractions of how particular defined elements can join to one another. Chernikhov diagrammatically shows "all the various possible unions by which elements can be combined into a structure", and in doing so you start to notice how particular views from around Evelyn grace start to mimic a combination of Chernikhov's constructivist joint methods.

"Each kind of union is in essence simple, but especially when supplemented by dynamics, they can create complex combinations which amaze us with the refinement and richness of their forms" (Chernikhov, 1989)

There were seven main joint systems that was highlighted, penetration, embracing, clamping, integration, mounting, interlacing and coupling. And within each system, there was further breakdowns of different formal juxtapositions. The system which appears to correlate with Zaha's design is penetration, which divides itself into the use of non-right solids, right solids, curvilinear forms and cylindrical forms. It obvious to say the use of right solids, and cylindrical forms are not applied, mainly due to the whole building leaning over to one side, thus eliminating any integration of right angled volumes. Leaving with the non-linear solids and curvilinear forms, the combination of which are seen in the swooping over hangs, as well as the development of the layered programmatic tectonics, which simultaneously express and abstract the inner and outer circulation of the building, through a manner which celebrates the same richness in form highlighted by Chernikhov's diagrams.

16 Evelyn Grace exterior



17 Chernikov's constructivist joints

3.0 NEO DECONSTRUCTIVISM – A SPECULATIVE HYPOTHESIS

3.1 AN EVOLVING FORM

"Ruptures always occur within the old fabric that is constantly dismantled and dislocated in such a way that its ruptures lead to new concepts or structure" (Tschumi, 1996b, p. 171)

Zaha Hadid adopted a slowly evolving architectural style, which itself came from a frustrated revolution of form (first introduced by the Russian Constructivists). This style (deconstructivism) is now becoming enhanced and exaggerated by advancements in technology and construction. To take a brief glance at how form was treated by the constructivists, the terms composition and formal organization become apparent, especially when looking at some of Malevich paintings from 1915-1918, you begin to see how the fragmented forms decontextualize each other due to their spatial planning. Nevertheless, these floating elements (however complete and whole they may look) had the potential to be exploited by a new motivation in architecture and design.

18 Malevich's suprematist composition

19 Zaha Hadid Vitra Painting

20 ZHA Pierres Vives

With deconstructivism, we begin to see what happens when a formalist ideology gets picked apart by a series of inner and outer contextual oppositions (inner relating to itself, whilst outer refers to external contradictions, such as site). In theory, it could mean the resulting outcomes of deconstruction are more honest in terms of its aesthetical communication towards its viewer. Which might seem odd at first, how can an object in a deconstructed state, be simpler and more honest that of its pre-deconstructed version? To look at what Richard Coyne has said on the topic…

“You can't really reduce thought to something deeper, more rational or precise than the notion of the opposition” (Coyne, 2011, p. 3)

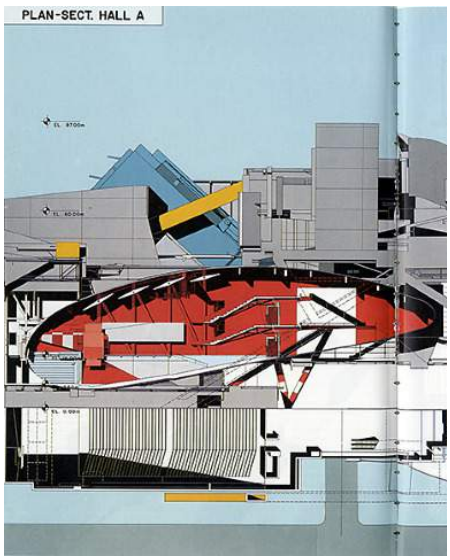
One starts to understand that although the deconstructed counterpart may occasionally be visually complex when compared to its pre-deconstructed form. But as shown in the constructivist paintings, they have a suspense behind each floating shape, thus not only questions any presumptuous simplicity but also displays to the viewer any underlying contextual oppositions, therefore making the deconstruction in a way more relatable to the viewer. To move on from the un-contextualised forms of constructivism, and the abstracted (contextual) contradictions of post-structuralist forms, deconstructivism is slowly morphing itself into a state of (slight) architectural selfishness, thus benefiting the ever-growing palate of potential forms to deconstruct.

“Since the designers’ immediate work is inevitably always concerned with forms, the charge of formalism must be elaborated as follows: The “formalist” works on the form for the form’s sake, without regard to its function, concerned only with formal characteristics and matters of visual appearance” (Schumacher, 2016)

Meanwhile, like all great ideas and motivations, people evolve and so do their tools, whether they be construction, drawings or design tools (methods). This is not to say that deconstructivism therefore has come to an end, in fact it is the opposite. Deconstructivism is coming back, and this time it has all the tools necessary to satisfy the needs of architectural formalists, including the likes of Zaha Hadid.

3.2 NEO DECONSTRUCTIVISM? OR JUST BETTER DECONSTRUCTIVISM…

“Deconstructivist's originated their projects with the Internal discontinuities they uncovered within buildings and sites. These same architects are beginning to employ urban strategies which exploit discontinuities, not by representing them in formal collisions, but by affiliating them with one another through continuous flexible systems” (Lynn, 2004, p. 25)



21 Neil Denari, the artless drawing

22 Thom Mayne, Hypo Alpe-Adria Center

Greg Lynn, founder of FORM architects and known for being a ‘blobitect’, guest edited the best-selling copy of Architectural Design, Folding Architecture. Originally published in 1993, it highlighted the eve of an ongoing digital revolution, thus understanding how architecture might react to such developments. Aspects of Lynn’s discussion was displayed at a recent SCI-Arc exhibition, Close-Up (2016), curated by Hernan Diaz Alonso (SCI-Arc director) and David Ruy. They invited sixteen architects and designers to exhibit models expressing how they have responded to “technological advancements, which resulted in a transformation of how architectural ideas unfold at different degrees of resolution and that tectonics might mean something very different in the 21st century” (SCI-Arc, 2016). The highlighted designs by Greg Lynn FORM, Niel M. Denari Architects and (Thom Mayne) Morphosis become relevant when you start to consider that all three architects are considered to have dipped their toes in deconstruction. Whether it be through writing (Lynn), drawing (Dinari) or building (Mayne). Then to evolve themselves using advanced technology helps to define a new trajectory for deconstructivism, one which can be replicated on any scale, as highlighted in the Close-Up exhibition. And with the accelerated technology comes enhanced composite materials which provide not only the key to unlocking previously unexplored and intriguing forms, but also now encourages the deconstruction of materiality to be considered as much as other contradictions.

In Greg Lynn's RV Prototype, you see the use of moulded carbon fibre and expanding builders foam. Which itself is a contradiction when considering the density of both materials, the foam being light and filled with air pockets and the carbon fibre being a series of closely woven material set with an epoxy resin. With Neil M. Denari's model we are introduced to the use of milled MDF and 3D printing technology, which helps to produce intricate detailing accurately as seen in the telescopic outline subtracted from the blue surface. Mayne's approach implies 'purity' in its white colour, which arguably works. In addition, the use of formed aluminium to fabricate the skeletal structure attached to what appears to be a glass façade simplistically demonstrates what can happen when a deconstructivist detail is superimposed by its evolved counterpart.

23 SCI-Arc Close-Up exhibition models

One question which is still to be answered (or even asked), is why wasn't Zaha Hadid invited to produce a piece for the SCI-Arc exhibition? It's not like Zaha would not have fitted in, in fact she would have been in her element. The forms and techniques used by some of the exhibited models manifests in many of her buildings. And the fact that she had exhibited her Pleated Shell Structures in the SCI-Arc gallery in 2012 would only amaze as to why she would not have been involved. Maybe she was busy? Nevertheless, formal implications amongst the models ratify themselves as a type of architectural experimentation and testing (showing off), which seemingly builds confidence and aids the progression of larger scale projects.

3.3.1 ADVANCEMENTS IN COMPUTING

Gordon E. Moore, co-founder of Intel Corporation famously stated that computers will double in processing power every two years (Moore, 1965), and since running of the first computer program to run on a computer in 1948 (Computer History Museum, 2015), never has this statement been more relevant. Extraordinary revelations have occurred in the tech world to the benefit of countless professions, with architecture certainly being the forerunner among design disciplines to utilise the computer. The benefits of such computing power are just too addictive for design practices, such as Zaha Hadid Architects to just boycott for the sake of traditionalism. Especially when perfecting and taming the power behind the screen only seems to transport the architect into a magical world, where the capability to boolean, extrude, fold, revolve and so on, become effortless. The computer has become the architects drug. Class B at least.

Looking at how one particular software command (fillet edge) has influenced deconstructivist designs, Lynn's previous comment on "continuous flexible systems" becomes evident as you compare two Zaha projects, Evelyn Grace Academy and Pierres Vieves. Essentially, what it does is round off any two or more surfaces at their point of connection to a given (or varied) radius (McNeel, 1997). Before comparing the two one needs to highlight the fact that like Evelyn Grace, Pierre Vieves had to combine multiple programs in one organised building. However, unlike her London project, Zaha was given an initial budget of 42 million euros, which eventually grew to a staggering 125 million euros (Detail, 2012). knowing that Evelyn Grace cost £36 million, one can see what Rem Koolhaas meant, "no money, no detail, just pure concept" (Koolhaas, 1992), and it becomes clear that a similar concept of the deconstructivist spatial separation has been implemented.

24 Evelyn Grace exterior

25 Pierres Vives exterior

However, to say that Pierre Vives was part of a more sophisticated deconstructivist design language therefore implies not only that the computer is the defining factor in this hypothesis, but also using that CAD (computer aided design) in the design process sets it apart from its deconstructivist predecessors. Thus, saying that during the design of Evelyn Grace such techniques were not used (at least in an obvious manner), which is evident.

Returning to the filleting, you can see that unlike Evelyn Grace, the forms of each separated space appear to morph into one another, making the whole building seem "continuous" itself, which again echoes Greg Lynn. Could it be the same aesthetic selfishness of form implied by Patrik Schumacher (a key supporter of formed programs), is simultaneously induced and catalysed by the computer?

"Intricate structures are continuously connected and intertwined through fine grain local linkages such that a totality or whole is operative. Intricate compositions are organic in the sense that each and every part and piece is interacting and communicating simultaneously so that every instance is affected by every other instance." (Lynn, 2004, p. 12)

So apart from cost and computer design, there still something different, something missing… Could it be that Derrida was muscled out by the computer?

3.3.2 ADVANCEMENTS IN CONSTRUCTION

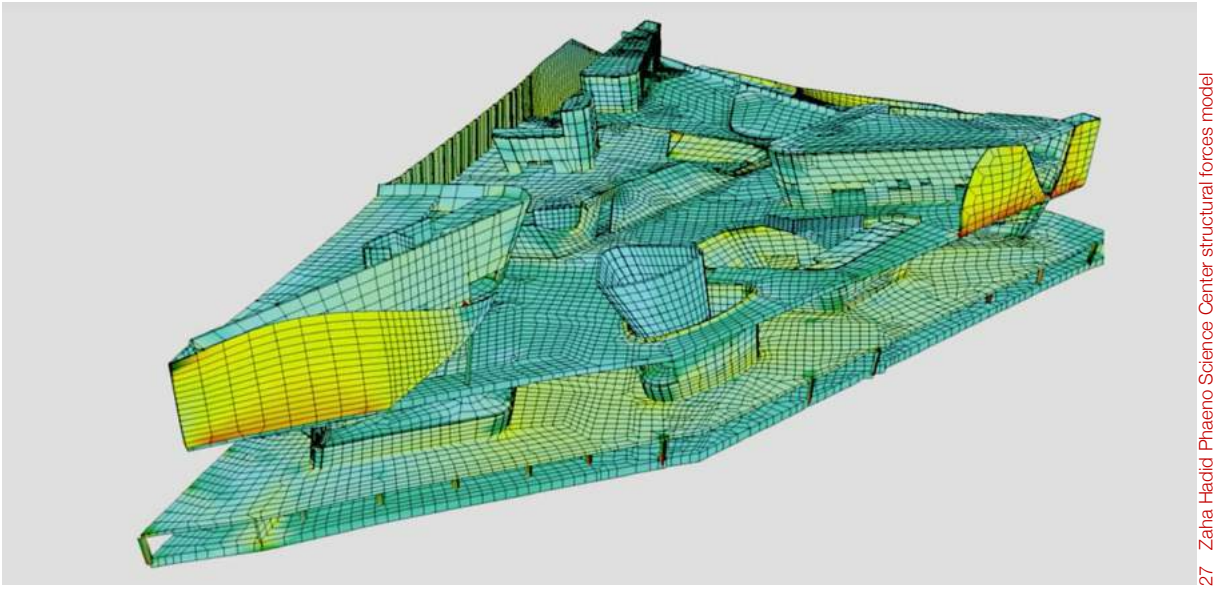
Type in ‘deconstructivist architecture’ into google images and you are immediately bombarded with Frank Gehry, which does not come as a surprise seeing as he founded in 2002 what is now known as Gehry Technologies. It works hand in hand with computing and construction techniques aiming to deliver a project as efficiently as possible with less chance of delays. This is again done through advancement in the computer which enable multidisciplinary communication using a now growing method of Building Information Modelling (BIM).

“Gehry Technologies originally grew out of a desire to develop bespoke 3D design solutions to help deliver Gehry's complicated designs, using and adapting software and techniques from the aerospace and automotive industries” (Winston, 2014)

26 BIM of Louis Vuitton foundation

Manufacturers now can produce complex forms with steel, an example of which can be in the glass canopy of Gehry’s Louis Vuitton Foundation in Paris, as it elaborately shows off its suspended steel structure which was also one of the first built projects to fully adopt BIM as part of its design and construction.

Zaha constantly pushed the limits of construction to a point where the technology had to be pushed specifically to progress with the construction. This was the case in her Phaeno Science Centre design, the design of which sits on giant concrete legs, which made it a difficult project to pull off as it was a large-scale building. Structural engineer Hanif Kara, who worked on the project mentions how “it dealt with very complex geometries, which are there in nature… but up until that point, they have never imagined how to draw them or even how to build them after they’ve been drawn” (Kara, 2014). It is this kind of technology push that was inevitable with many of Zaha Hadid’s challenging projects.



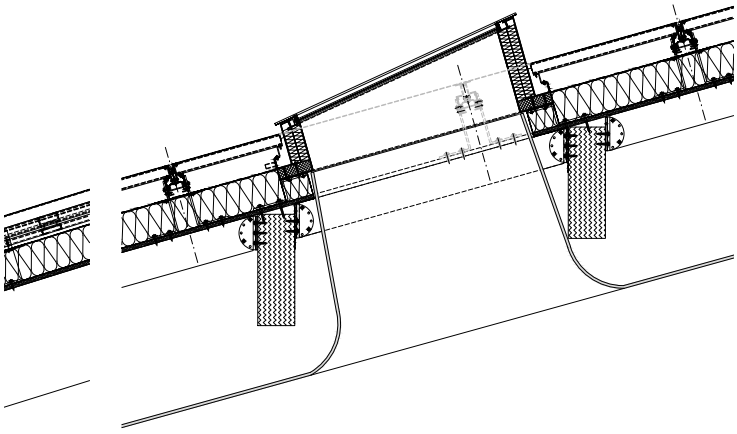
27 Zaha Hadid Phaeno Science Center structural forces model

What deconstruction has done is broken away from the norm of horizontal forces acting against vertical forces, it has become a transition of multi-directional forces acting against gravity. Deconstruction as accelerated and exaggerated architectural cantilevers for the benefit of deconstructive dynamism. And with that comes the side-effect of no longer designing individual solutions for separate acting forces, architects must now deal with an undulating fabric of compressive and refractive forces. Does it mean that by taking a holistic approach deconstruction, there is the opportunity for the building to break free into this new form of deconstruction.

3.4 MIDDLE EAST CENTRE, ST. ANTONY'S COLLEGE (A FLASH CASE STUDY)

28 Middle East Centre, exterior

Upon visiting the Middle East Centre, opened 2015. One is immediately drawn to the contrast in materiality between itself and the surrounding buildings. This becomes one of many visual contradictions that the building has on its immediate context. However, to say that the material qualities are out of touch would serve as a wide-eyed judgement, without a real grasp as to how the frosted glass, stainless steel cladding and concrete structure aid the overall deconstruction of contextual juxtapositions. This can also be seen in how the glass façade mirrors the proportions of the mullion and transoms of the opposing building. By taking the proportions of the building Zaha Hadid was able recreate a contextual element through means of a deconstructivist translation into a reinterpreted reflection.



29 skylight technical detail

30 Skylight realised

When you begin to consider detail, you start to see similar ruptures mentioned by Tschumi, in this case they materialise in the extruded skylights which seem to poke out of the main structure. In addition, by looking at the section of the detail, a striking resemblance to Lynn's SCI-Arc exhibition piece. Therefore, could it be that elements of this new (neo) form of deconstructivism can be found in the detail?

4.0 CONCLUSION

4.1 A NEO DECONSTRUCTIVIST SPECULATION - A DISCUSSION (CANTLEY, 2016)

Bryan Cantley is an internationally recognised architect and professor of Design Theory at CSUF. He himself has gone through an evident evolution in the way he considers the contradictions within his work, as found out in an interview conducted by myself (see appendix). To rile him up a bit, I opened the interview by asking if he was a deconstructivist. Immediately I was hit with what seemed to be a rehearsed defensive strategy, which is what most architects seem to do when you confine them with definitions. His response, “As discussed at the lecture, I do not attempt to classify myself nor the work. There are certain trappings that exist with the ratification of nomenclature”. However, he did go on to imply that he might not be deconstructionist but his drawings might (I would class them as so).

I then went on to get an insight as to what alternative connections exist between architects like Zaha Hadid, Peter Eisenman, Bernard Tschumi, Frank Gehry, Coop Himmelblau, Daniel Libeskind. His reply, “To say ‘technology’ would both serve as an extreme boiled-down term, and would also not suffice to give a meaningful explanation”, has lead me to think that possibly there is an underlying tectonic which bind them together. Derrida? In Bryan’s lecture (Postliminal Fuzz, 2016), he talks about how the ‘glitch’ has become a modern-day contradiction in computing. So, taking this on board I wanted to find out how technology has influenced his outcomes compared with is earlier works. And if he saw a difference worth mentioning. “Yes. The early work was attempting to locate conditions as an intellectual construct. The latter has been attempting to establish a ‘manifesto’ in order to understand their behaviour(s). Obviously, the glitch was not as dominant a figure on the (very) early work… a bit ironic, as I (thought) I was attempting to look at digital technologies as a source of intellectual matter of which the drawings attempted to ‘deconstruct’”.

There was only one way I could have ended the discussion, so I asked if he was a neo-deconstructivist… his response did not come as a surprise... “What do you think? My answer is irrelevant. Is there such a thing as a neoconstructivist? I am simply a NEO… perhaps looking for a post-suffix world…”. At first his answered annoyed me. However, in hindsight, I understood what he meant. I do not necessarily agree with the neo-constructivist statement, which was similarly mentioned by Wines. However, I agree with the fact that in order to come to a sufficient conclusion on this hypothesis I would have to come up with my own individual response (interpretation). To answer my last question to Bryan for him… I made things easier by asking myself…

Was Zaha Hadid a neo-deconstructivist?

4.2 CONCLUSION - ZAHA'S LEGACY OF ARCHITECTURAL CHANGE

"The apparent rational of a text inaugurates the destruction, not the demolition but the de-sedimentation, the de-construction of its own argument" (Derrida, 1976, p. 10)

No… I do not think that she was a 'neo-deconstructivist'. This comes after a considerable amount of post rational assimilation and deconstruction of the research I have conducted, in order to find any contradicting intrigues, systems and possibly even conclusions. To me, I will always remember Zaha Hadid through the notion of change. Whether it be to change the course of architectural representation, reimagine formed programmatic experiences or even to shift opinions of both herself and critics. However, to say that Zaha's style changed would leave me in a hesitant position. Of course, if you to take the word 'style' in a definitive sense and the word 'change' in a literal one, then yes, one might describe Zaha Hadid's style as changed over time. Nonetheless, this would mean I consider Zaha to have a particular style, which I would have to disagree. And to reiterate Vladimir Tatlin's ideas on individualism, as well as rash conclusions my writing might have had at the beginning (us entering neo-deconstruction), I would be left in a state of contradiction. Which, like deconstructivism, out thrives an interpretation from a state of opposed thoughts and ideas.

Could it be that Zaha's recognisability, in fact, comes from her un-definitive style? Could it be that Zaha was so relentlessly versatile in her architectural ability, that she left behind a legacy of evolved contradicting fragments? If so, then her style is one that she does not have (if that's not deconstructive then I don't know what is). Therefore, meaning that just like Zaha's individualism, each of her designs cultivate and exhibit unique intrigues which as a collective, become part of a chronological momentum of evolved forms, that is a result of a constructivist genealogy, as well as project specific contextual, programmatic and visual contradictions. It may be deemed necessary for certain comparisons of Zaha's designs to have the term 'style' thrown at, but once you start to understand that each project is an individual response to architectural parameters, such as circulation and lighting, then it becomes clear that for some projects such as the two case studies (Evelyn Grace Academy and Middle East Centre) whom are both essentially educational facilities, might be understood as 'stylistically' similar.

"It (deconstruction) has no prescribed aim, which is not to say that it is aimless. It moves very precisely, but not to some defined end…" (Wigley, 1995)

'Neo-deconstruction has begun'… To quote myself from the beginning, I learnt that (especially with deconstruction) it's never a definitive set of parameters which determine this ever-growing spectrum of 'deconstructivist' responses. In fact, to attempt to confine 'deconstructivist's' with meanings and definitions behind their individual processes, would directly go against the freedom provoked by Derrida's post-structuralist understanding of 'structure'… in this case the structure would be this conclusion.

To speculate on the future for deconstructivism, the deconstructed research has driven the idea that there is no final separation between deconstructivism and neo-deconstructivism, and that further development of technology and construction will only lead to new points, nodes, 'ruptures' along the spectrum of deconstruction. As opposed to creating a new version of it.

This evolving spectrum doesn't just include the likes of Zaha Hadid. It consists of the varying individual responses to contradictory parameters from all architects which delve into the pit of deconstruction. Thus, to such conclusion, to say that the same deconstructive idea, of no style but evolved responses to contextual juxtapositions can be similarly applied to other deconstructive architects, including Zaha Hadid, Peter Eisenman, Bernard Tschumi and Frank Gehry does not seem out of place. Which must mean that once again the prosperity of architectural forms and motives is to be preserved and continually developed for the benefit of Derrida's deconstruction.

"Deconstruction is not what you think, if what you think is a content, present to mind, 'in the mind's presence-room' (Locke). But that you think might already be deconstruction." (Bennington, 1988)

So, like the continuous spectrum, there is no end nor beginning.
In other words, no conclusion.
Just deconstruction.

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IMAGES

1 Authors picture
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11 http://www.archdaily.com/
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16 Authors image
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28 Authors picture
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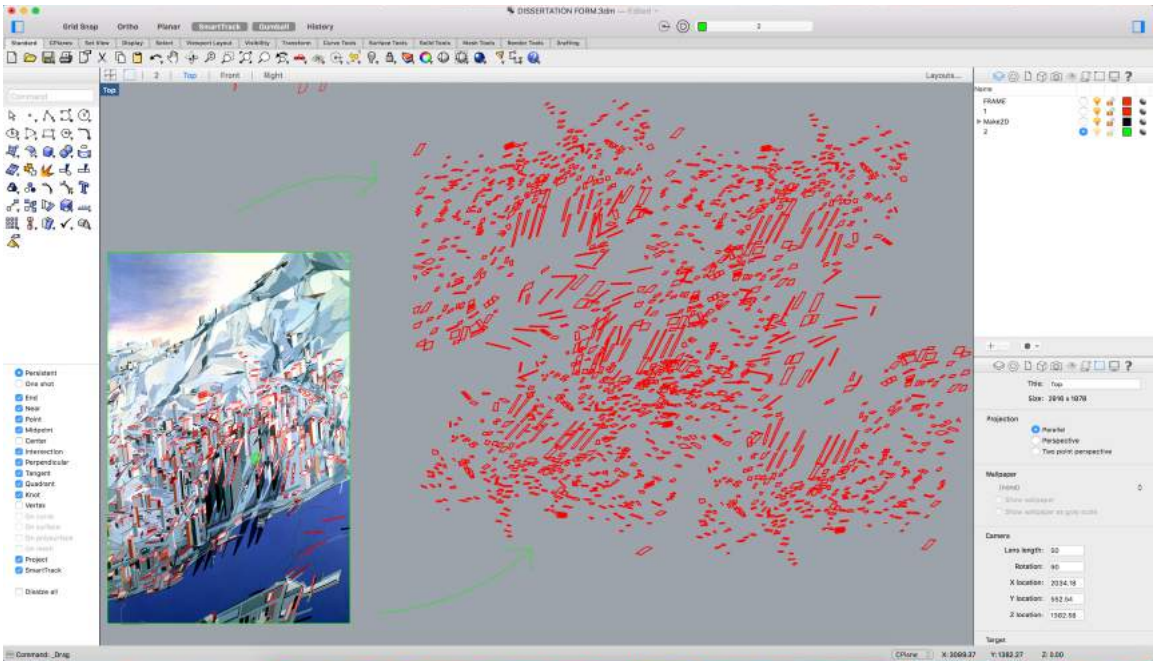
30 Authors Picture

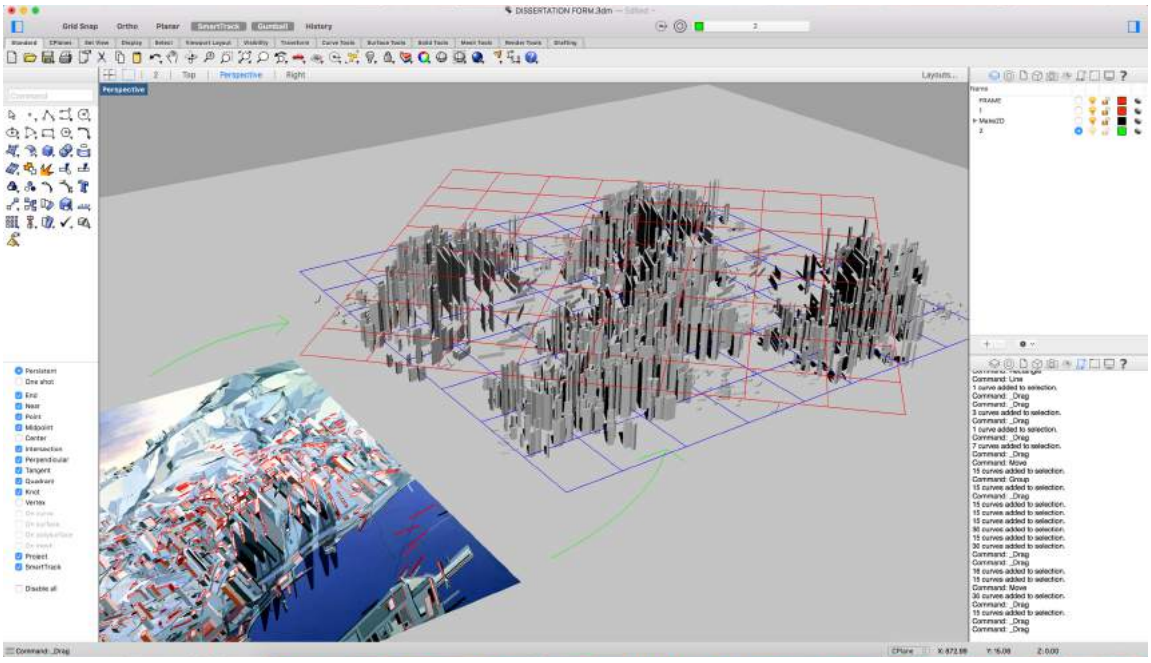
APPENDIX

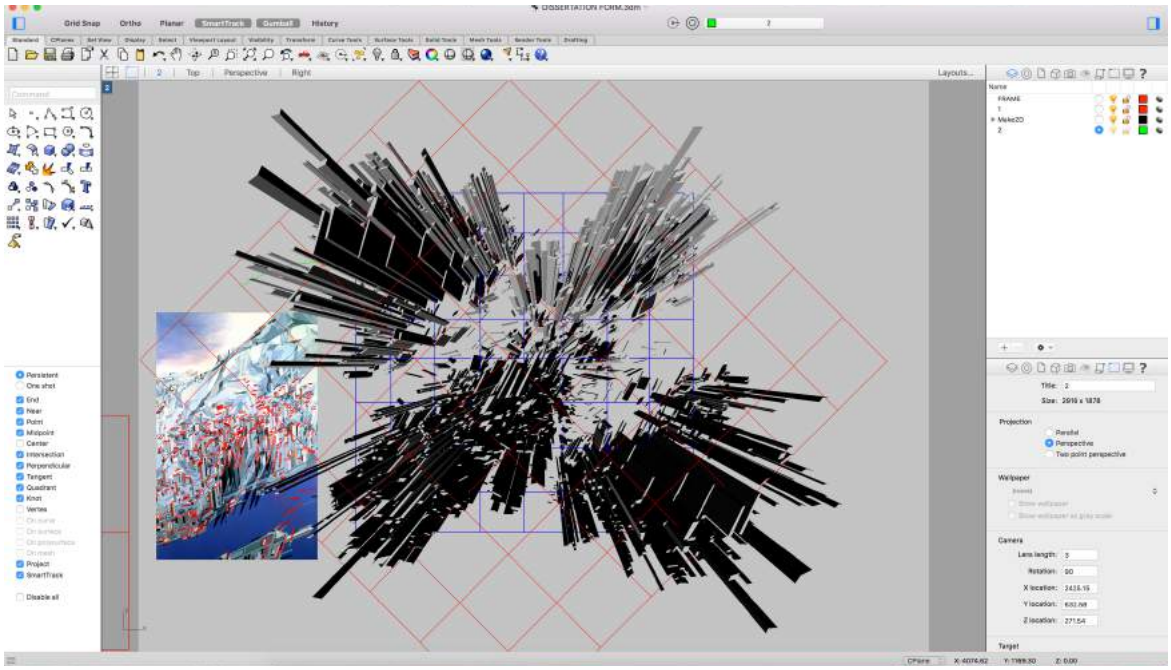
NOTES ON FORM OF DISSERTATION

0.1 MAKING

This dissertation has also been presented in the form of a painting, it is a reinterpreted deconstruction of The Peak painting. The painting was modelled on computer using 3D software (Rhino), from there it went through a process of abstraction and multiplication to get the initial base scattering of the fragmented context. Then a second process consisting of extrusion and rotation of contextual tectonic plates. To further deconstruct the painting other than the abstract fragmented forms, I decided to also deconstruct the perspective of which the fragments are viewed. This is done through extreme deformed perspectives, which Zaha commonly used in her early paintings. I achieved this by manipulating the camera settings on the 3D software which gave me an extreme fish eye lens type perspective. The two deconstructive process' were then superimposed on each other to create further spatial and formal juxtapositions. So in essence, I have attempted to deconstruct what is already considered to be a deconstructive visualisation of a project. Deconstructing a deconstruction.

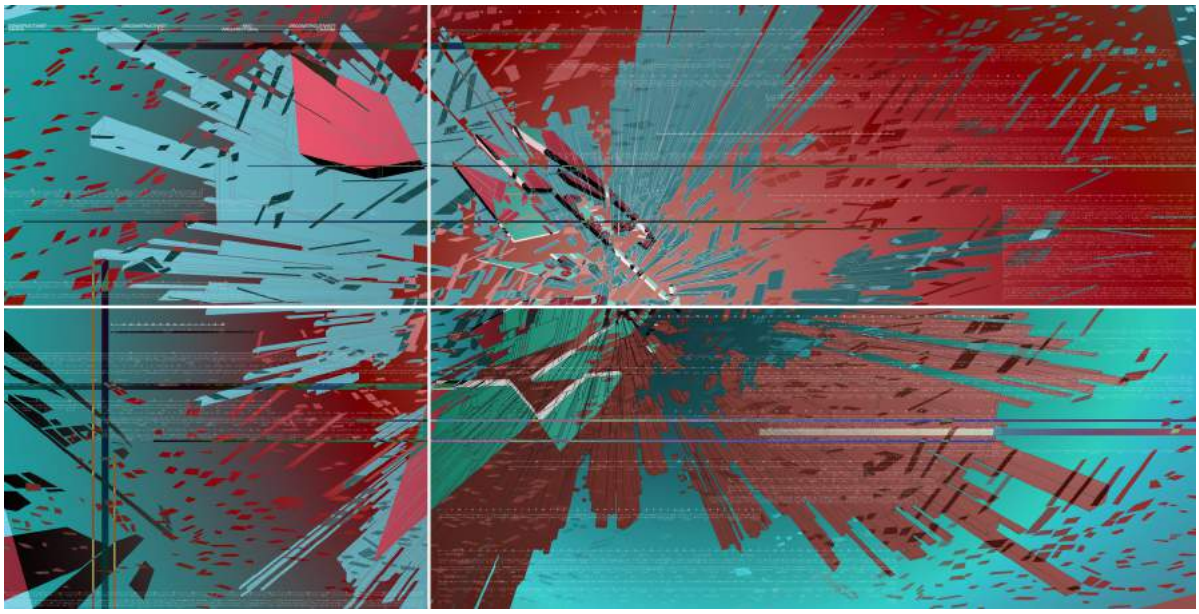






0.2 PAINTING LAYOUT

The dissertation is separated or DECONSTRUCTED (see what I did there?) throughout the painting, the text has been laid which appears to either highlight or contradict the part of the painting it is placed on. An example is seen when the text talks about The Peak competition at MoMA, thus I placed it on a part where it drew the most resemblances to the painting (Found middle right of the TOP RIGHT segment). Another example is seen in the last chapter for 'constructivism' titled 'laying the foundations', where it located appropriately located at the very bottom of the constructivist segment (BOTTOM LEFT) of the painting. (the colour was initial eye dropped from the most contrasting colours and then saturated as a form of abstraction) The painting has been broken down into four segments, the TOP LEFT (title/intro) attempts to contain aspects of the other three segments to introduce and help summarise in a visual manner the evolution of Zaha's abstracted forms. This is also where the title, abstract and introduction will be found. The BOTTOM LEFT (constructivism) has less of the fish eyed perspective explosion to make it more evident of a constructivist genealogy, this is so the floating fragments become more pronounced from against the gradient background. The TOP RIGHT (deconstructivism) has more of the perspectival explosion so thus interacting with more of the floating fragments in the background. The BOTTOM RIGHT (neo-deconstructivism) looks at first as if it is an augmented reflection of the TOP RIGHT. In addition, the colours have been inverted though means of the computer (Photoshop) thus demonstrating the technological impact on deconstruction.



NEO DECONSTRUCTIVIST SPECULATION (INTERVIEW)

A DISCUSSION BRYAN WITH CANTLEY (02/12/2016)

Are you a Deconstructivist?
As discussed at the lecture, I do not attempt to classify myself nor the work. There are certain trappings that exist with the ratification of nomenclature. Having said that, I can see where some of my drawing typologies might be considered deconstructivist, given that they literally and conceptually attempt to DE/RE construct the tools, notations, and 'accepted' dogma of architectural representation[s]. So, perhaps it best to ask my drawings if they are deconstructivist…We may have discussed this, but I honestly prefer to engage the if/how others begin to classify my work. Likely because I am not as schooled on the rigors of given movements/classifications… but also because I glean peripheral information in those discussions from critics and interested parties. Since the work deconstructs standard theories, the classification/dialogues should do the same, therefore [potentially] evading singularity in definition[s].

Do you see the difference between deconstructivism and neo deconstructivism?
I will assume you are referring to the shift that has happened due to the expansion of form generation/fabrication methodologies…. If I were to attempt to answer solely on the paradigms of formal morphologies, ranging from early Himmelblau + Libeskind to late Gehry + Hadid + [sciarc], then yes, the emergence of the tool has shifted the process and polemic - where I tend to see the roots of any 'movement'. It's far too easy to begin to look at the FORM as the carrier of the content, and that can begin to smack of stylistic concerns, which is [usually] a thin conversation. Again, since I am not as interested in classification itself, this question is better left to those who may actually engage in a much more rigorous academic level.

What are the alternative concepts, theories and paradigmatic terms you would use to describe what links architects such as Zaha Hadid, Peter Eisenman, Bernard Tschumi, Frank Gehry, Coop Himmelblau, Daniel Libeskind?
To say 'technology' would both serve as an extreme boiled-down term, and would also not suffice to give a meaningful explanation.

If neo deconstructivism excels on advancements on technology, does it require a new manifesto?
I would assume so. With each significant advance of any condition, one would assume a new declaration…
The bigger question is does the technology/tool change the way of thinking? It obviously alters the methods and the output, but I would be more interested in how concepts of space, program, behaviour, engagement, friction, resolution, politics etc. … radically change with such advancements. Not only the direct connection to architectural form making, but to the paradigms of a society saturated in technological immersion[s]. One could assume this could be conducted independent of parametric tendencies. Paradigm shifting always requires substantial interior investigation. Radical reconstruction if you will. Mutation of the DNA. Or perhaps genetic splicing is a better intellectual model. Thus, the manifesto could be written as an internal critique as well as a map for inclusion and triangulation.

In your Postliminal Fuzz lecture at The Hawksmoor International Lecture Series, you mention interesting key terms to describe a sort of 'non-space' that existed in some of your work... disjunction, dislocation, malfunction, glitch, self-correction, anomaly, residue. Do you see a difference in these events and moments between your early drawings and the work you produce now (focusing on 3D rendering developments shown in the lecture)?
Yes. The early work was attempting to locate these conditions as an intellectual construct. The latter has been attempting to establish a 'manifesto' in order to understand their behaviour[s].
Obviously, the glitch was not as dominant a figure on the [very] early work… a bit ironic, as I [thought] I was attempting to look at digital technologies as a source of intellectual matter of which the drawings attempted to 'deconstruct'.

There were not as many 3D rendering developments as you might think- a lot of that was created either by hand or in Photoshop [a different conversation perhaps]. That said, Those non-space/un-space terms came from years of studying/engaging/at least observing technological shits, dependencies, and infestations. The human condition of 'errors' are not quite as interesting as those 'created' [??] by machine intelligences. Since my work has at least partially been about the error and how it relates to/reflects/influence the human condition… and since media, both social and not, seem to be the penultimate manifestation of technology as an embedded layer of 'navigations'… then I find the subject matter has increased/shifted because of society's implementation of conditions that generate your terminologies.
It's taken me many years to construct the notion of 'nonspace'… at times what seemed a futile chase, as the notion was/is dismissed by many colleagues/critics as a hollow research path. Some called it the proverbial "answering of questions that have not been asked…" … others referred to it as architectural porn [I still find that amusing, if not somewhat poignant]. So, the dislocation [for me] has been occurring at several levels, many of which are not known to new observers.

Have you noticed change in the oppositions, hierarchies and contradictions in your early drawings compared with some of your later works?

See above… I don't think one can evolve one's work without the evolution of both one's toolsets as well as one's immersion in societal alternations [that's a lot of 1's…]. The [very-I don't know how long you want to go back…] early works were still attempting to define an external condition of [given] architectural agencies and descriptors. Things were attempted to be 'defined'. The [much] later works/drawings are attempting to break/blur/'deconstruct' those very issues that the early work attempted to establish, in a sense. You might say that the body of work is attempting to contradict itself, chronologically. Early work was searching for the tools to develop [its] language… later work is attempting to say something using said language... even if the subject matter is its own rebuttal.

There's also the hierarchical and structural [if not symbolic] friction between the drawing work and the hypothetical 'project' work… [Reference the "Dirty Geometries + Mechanical Imperfections" exhibition at SCIarc 2014]. I might venture to say [without much effort in thought], that the two parallels in my work, thought seemingly increasing in their radically different pursuits, have fed each other more deliberately in the last several years. The old 'Inform/Deform' conversation. To put it in pedantic terms, that opposition [maybe conflict] of being seen as "the drawing guy" in some crowds, and the "machine architecture guy" in others… has always both bothered and intrigued me. I cannot say it was a conscious effort to become a binary practice. And I personally reflect on both channels pursuing similar, if not identical ideologies. The manifestation is unique, though I tend to see the two becoming blurred the longer I dwell in both. So as public awareness of the work increases, that conflict becomes larger as well.

What concerns do you see neo deconstructivism having for your work compared with the rest of architectural design?

I'd have to refer to the original couple of questions, and say that I don't have a tremendous amount of concern for pinning the work down within taxonomies. Sorry- I know this is not what you are researching, and I do not mean to be obtuse in my [lack of] answers. I will say that I am genuinely interested in how others might make that comparison/contrast. I also think that my work is 'somewhat' unique in the architectural discipline- there are few of us that dwell on the theoretical as our main source of research, let alone the experimental drawing as the focus of our studio/scholarly activity. I must be honest and say that my interest and exploration of technology as a tool and knowledge of how it is being used/abused in architecture [schools] is not as profound as it should be. So, to attempt to answer your question, I should be more aware of the NEO as a set of conditions that might influence authorship[ing]. I am curious how you might answer this question as well… and I am even more intrigued by the [partial] statement "…your work compared with the rest of architectural design…" The term rest is a curious one, laden with implications and classifications, no?

As a sort of introduction to the next question, regarding our last discussion about style. From your own experience, why do architects always seem so hesitant to confirm any sort of conclusion about their work?

I don't know if they all do… But looking at my [lack of] answers above……. Being educated in the mid 80's/early 90's, the discussion of style was always a taboo subject. It meant committal to the point of being typecast. Consider that during this period there was no social media… only print, which limited the duration and timeliness of delivery of work to others. Corrections, misclassifications, misunderstandings… these could not be rectified [or successfully challenged] within the timeframe of the "current'. So, I think many architects [then] avoided anything that would not allow for manipulation, simply based on lack of instant communication and dissemination. Media has radically changed the way architectural discourse [and everything else] has evolved. If you change the system of distribution, you change the system of induction. Personally, I am much more interested in questions than answers, and conclusions suggest the latter…

There is only one question on which this discussion can end on... Are you a NEO deconstructivist? ... would you like to be one?... who is?

What do you think? My answer is irrelevant.

Is there such a thing as a neoconstructivist?

I am simply a NEO… perhaps looking for a post-suffix world…