

Deconstructivism

1980s-1990s

Peter Eisenman
Coop Himmelblau
Zaha Hadid
Rem Koolhaas
Bernard Tschumi
Daniel Libeskind
Eric Owen Moss
Frank Gehry
Makoto Sei Watanabe
Hodgetts + Fung
MVRDV
Zvi Hecker

Deconstructive

The cosmos is perceived as a self-organizing system that is constantly reorganizing. The elements of our world are not static, but constantly shifting. The deconstructivists attempt to capture the dynamic nature of the universe; its constant ability to surprise us.

Deconstructive

- **Deconstructivism** is a development of Postmodern architecture that began in the late 1980s.
- It is characterized by ideas of fragmentation, an interest in manipulating ideas of a structure's surface or skin, non-rectilinear shapes which serve to distort and dislocate some of the elements of architecture such as structure and envelope.
- A New York exhibition featured works by Frank Gehry, Daniel Libeskind, Rem Koolhaas, Peter Eisenman, Zaha Hadid, Coop Himmelblau, and Bernard Tschumi. Since the exhibition, many of the architects who were associated with Deconstructivism have distanced themselves from the term. Nonetheless, the term has stuck and has now, in fact, come to embrace a general trend within contemporary architecture.

Deconstructive

Important events of the movement:

- 1982 [Parc de la Villette architectural design competition](#) (especially the entry from [Jacques Derrida](#) and [Peter Eisenman](#)^[1] and [Bernard Tschumi](#)'s winning entry)
- **Museum of Modern Art 1988 *Deconstructivist Architecture* exhibition in New York, organized by [Philip Johnson](#) and [Mark Wigley](#)**
- 1989 opening of the [Wexner Center for the Arts](#) in [Columbus](#), Ohio designed by Peter Eisenman.

Deconstructive

- Some practitioners of deconstructivism were also influenced by the formal experimentation and geometric imbalances of Russian [constructivism](#).
- The attempt in deconstructivism throughout is to move architecture away from what its practitioners see as the constricting 'rules' of modernism such as "[form follows function](#)," "[purity of form](#)," and "[truth to materials](#)."

Marcel Duchamp



Nude descending a staircase 2

Photo: from the internet

Painted: 1912

Pablo Picasso



Photo: from the internet

Vladimir Tatlin



Project for a Monument to the Third International
1919

Photo: *Deconstructivist Architecture*, MOMA, 1988.

Vladimir Krinski



Experimental Design for Communal Housing 1920

Photo: *Deconstructivist Architecture*, MOMA, 1988.

Iakov Chernikhov



Constructive Theatrical Set, Leningrad

1931

Photo: *Deconstructivist Architecture*, MOMA, 1988.

Bernard Tschumi



La Villette Park Follies, Paris, France

1985

Photo credit: Sperling

Bernard Tschumi



La Villette Park Follies, Paris, France

Photo credit: Sperling



1985

Bernard Tschumi

'Form follows fiction'



Lerner Student Center, Columbia U. NYC

2002

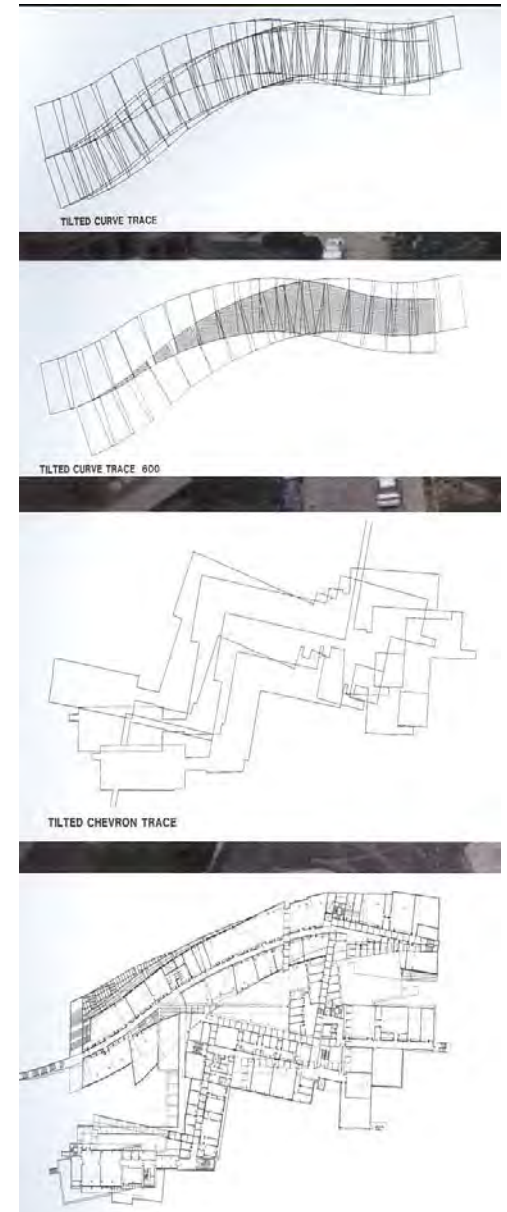
Photo credit: internet

Peter Eisenman



Aronoff Center, University of Cincinnati

Photo: (Jencks)



1989-96

Peter Eisenman

*The house “provides for a continuing and countermanding dialectic.....
Cardboard architecture is not a pejorative term, but a rather precise metaphor to describe my work.”*

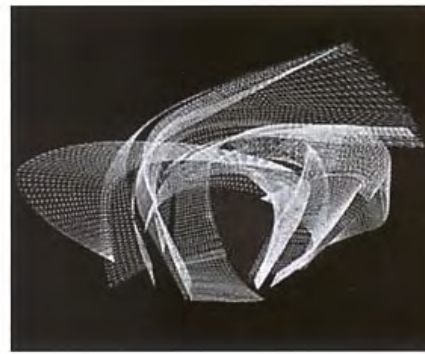
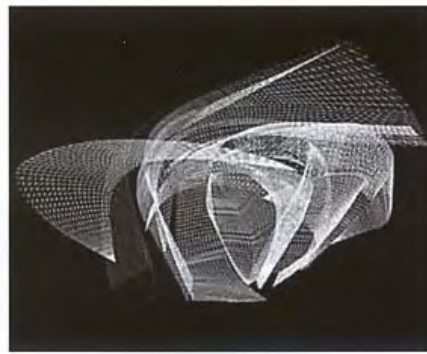
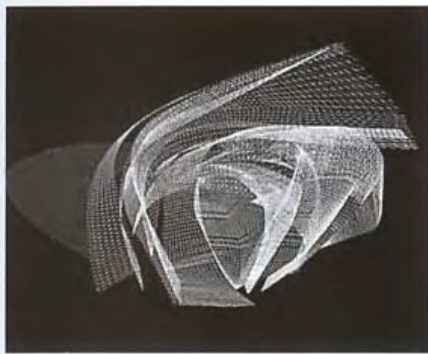


Aronoff Center, University of Cincinnati

1989-96

Photo: (Jencks)

Peter Eisenman

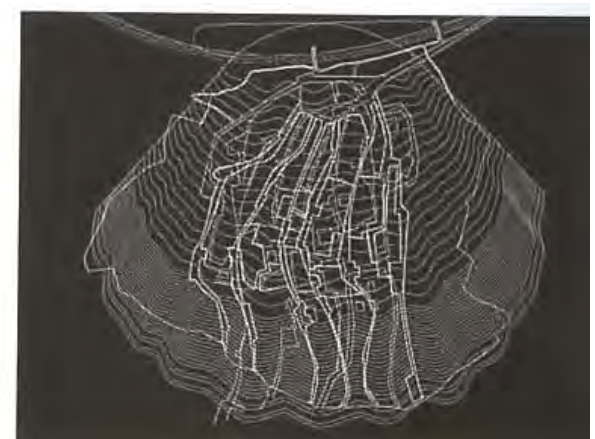
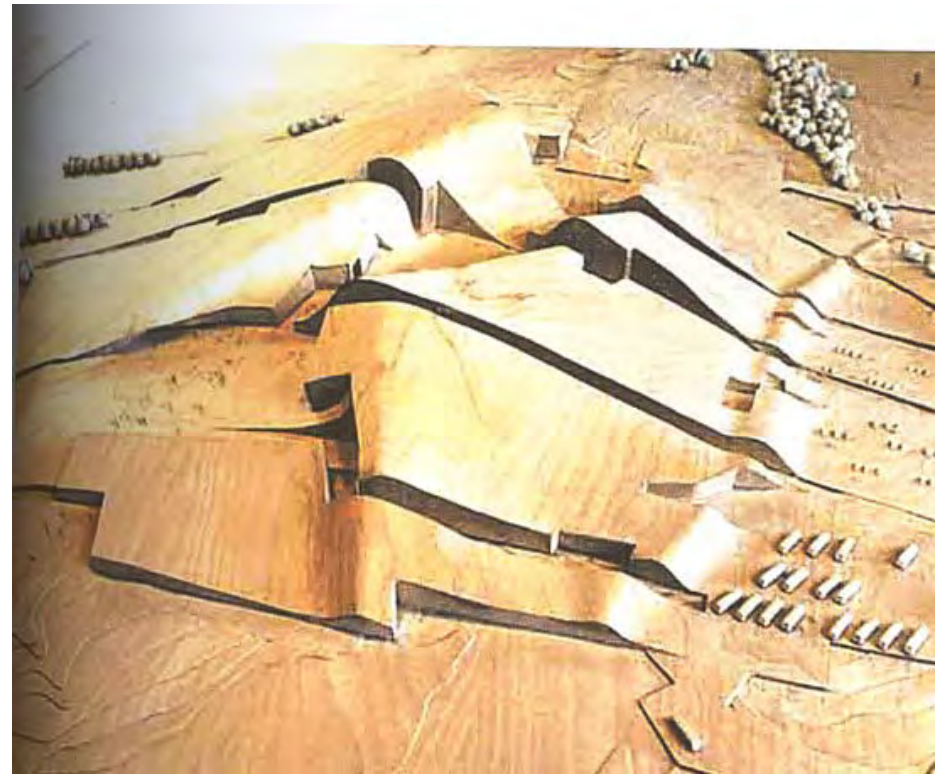


Staten Island Institute for Arts and Sciences

1997

Photo: (Jencks)

Peter Eisenman



City of Culture, Santiago de Compostela, Spain 1999

Photo: (Jencks)

“The disquiet these buildings produce is not merely perceptual: it is not a personal response to the work, nor even a state of mind. What is being disturbed is a set of deeply entrenched cultural assumptions which underlie a certain view of architecture, assumptions about order, harmony, stability and unity.”

Mark Wigley

“We want architecture that has more to offer. Architecture that bleeds, exhausts, that turns and even breaks.....Architecture that glows, that stabs, that tears and rips when stretched. Architecture must be precipitous, fiery, smooth, hard, angular, brutal, round, tender, colorful, obscene, randy, dreamy, en-nearing, distancing, wet, dry and heart-stopping. Dead or alive. If it is cold, then cold as a block of ice. If it is hot, then as hot as a tongue of flame. Architecture must B-U-R-N.”

Coop Himmelblau (Wolf D. Prix and Helmut Swiczinsky)

Coop Himmelblau

(Wolf Prix and Helmut Swiczinski)



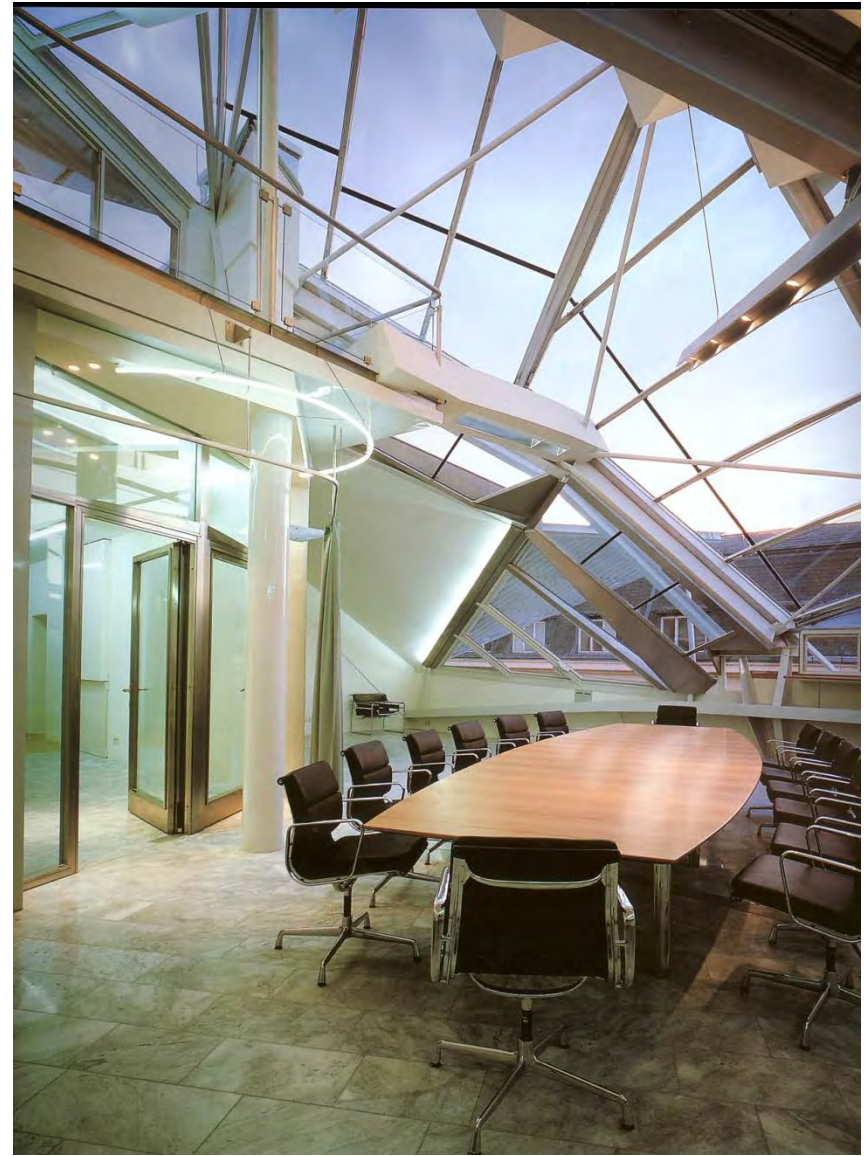
Attic remodeling, Vienna, Austria

1984

Photo credit: (James Steele)

Coop Himmelblau

(Wolf Prix and Helmut Swiczinski)



Attic remodeling, Vienna, Austria

1984

Photo credit: (James Steele)

Coop Himmelblau

(Wolf Prix and Helmut Swiczinski)



“Mutations of form, penetrations, deformations, simultaneities, breakdowns and variabilities have an effect on architecture. The resulting architecture is characterized by the interactions, the fusion and mutation of different entities constituting a new shape.”

Musee Des Confluences, Lyon, France

Photo credit: (architects' web site)

Coop Himmelblau



18

Funder Factory Works 3, Vienna, Austria

1989

Photo credit: (James Steele)

Coop Himmelblau



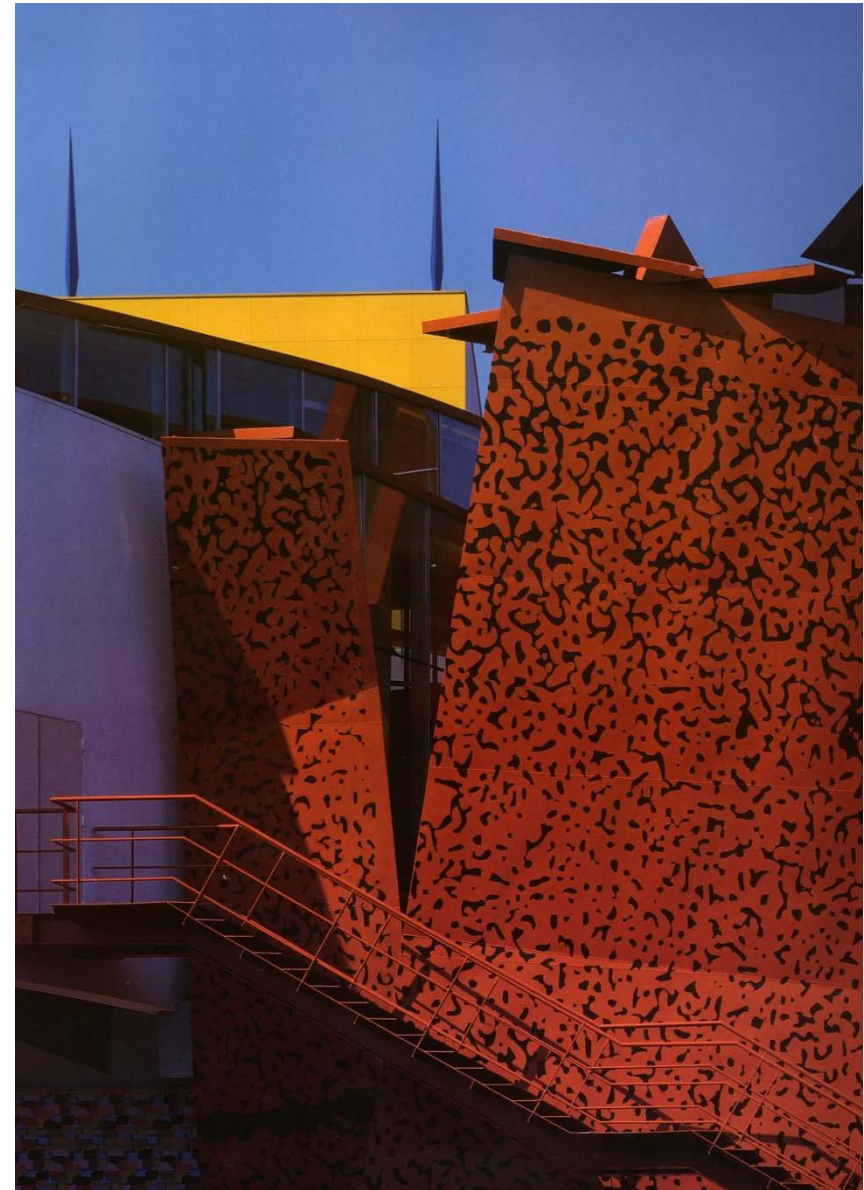
Groninger Museum, the Netherlands

1990-94

Photo credit: Ralph Richter

Coop Himmelblau

“It was in Groningen that we were first able to realize on a large scale our conception of a space which exploded the prison of the functionalistic box into a thousand pieces.”



Groninger Museum, the Netherlands

1990-94

Photo credit: Ralph Richter

Coop Himmelblau



UFA cinema center , Dresden

1998

Photo credit: (Internet)

Coop Himmelblau



UFA cinema center , Dresden

1998

Photo credit: (Internet)

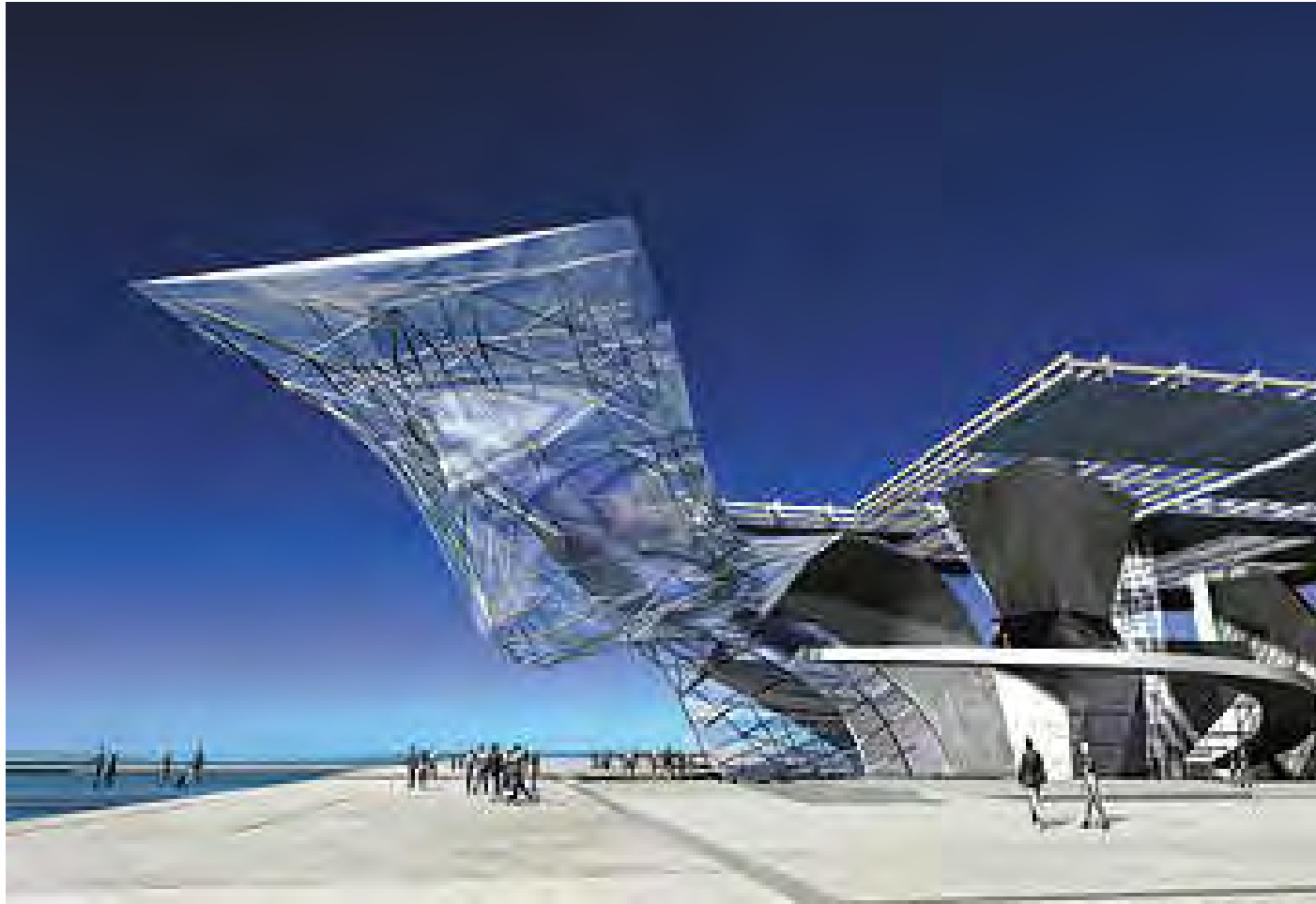
(Wolf Prix and Helmut Swiczinski) Coop Himmelblau



JVC -Centre Commercial et de Loisirs- Guadalajara-
Mexico, 1999

Photo credit: (Internet)

Coop Himmelblau



JVC -Centre Commercial et de Loisirs- Guadalajara-Mexico,
1999

Photo credit: (Internet)

Coop Himmelblau



Gasometer, the Netherlands

Photo credit: AR 11 01



2001

Coop Himmelblau

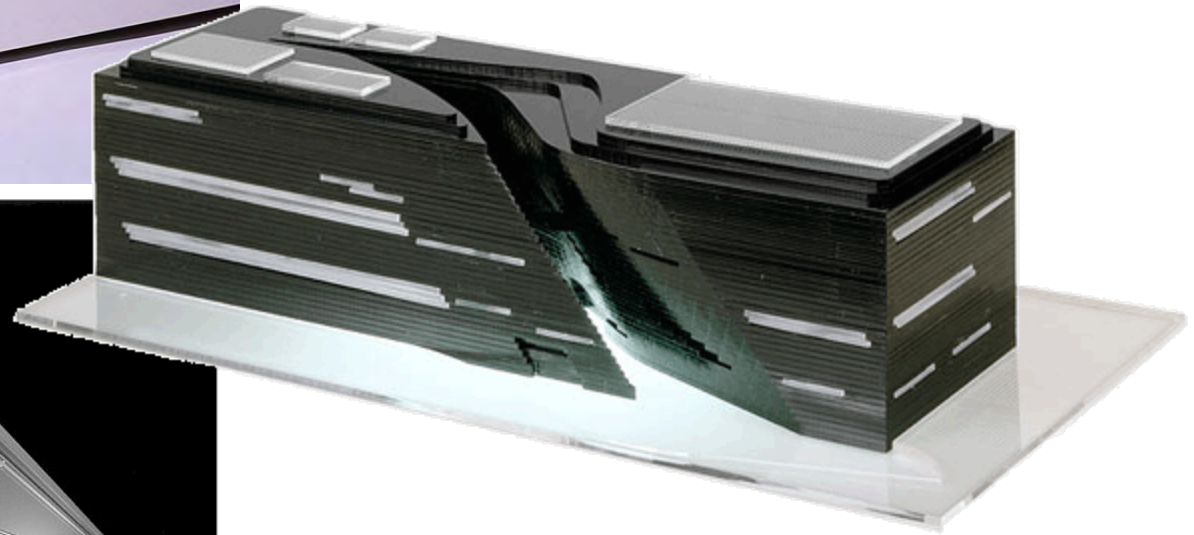
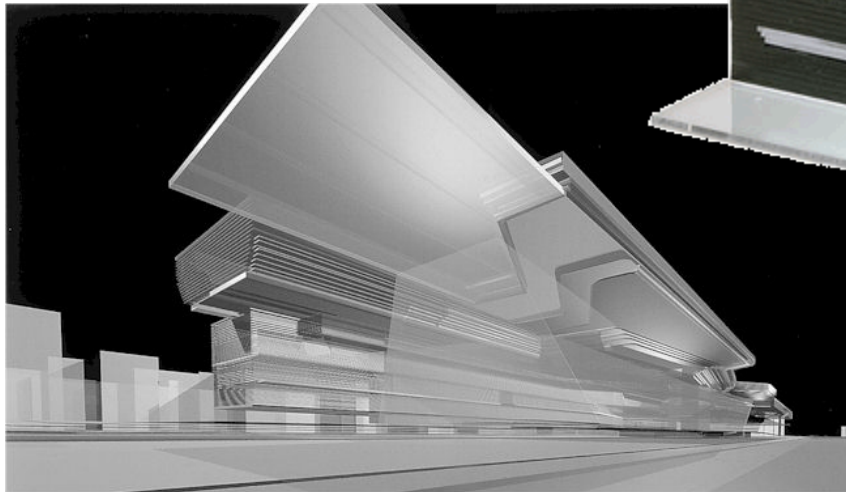
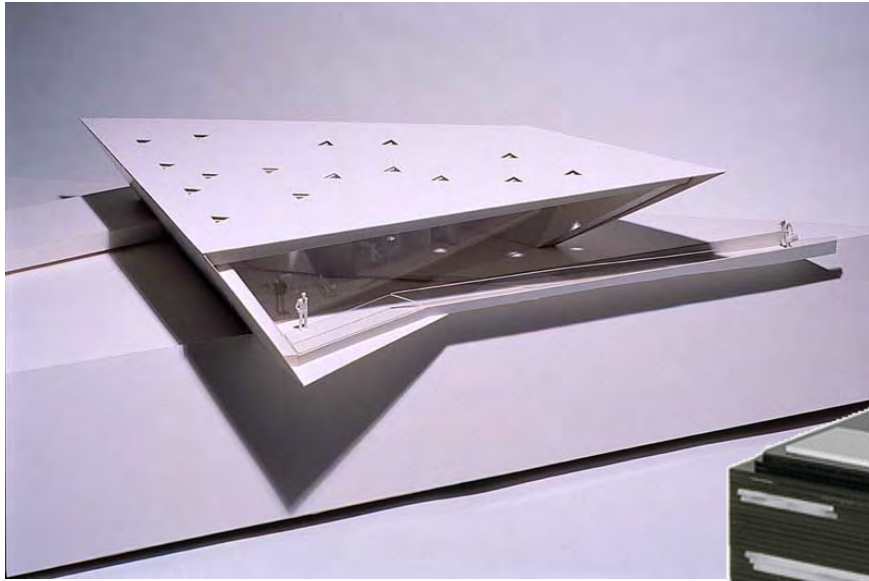


Gasometer, the Netherlands

2001

Photo credit: AR 11 01

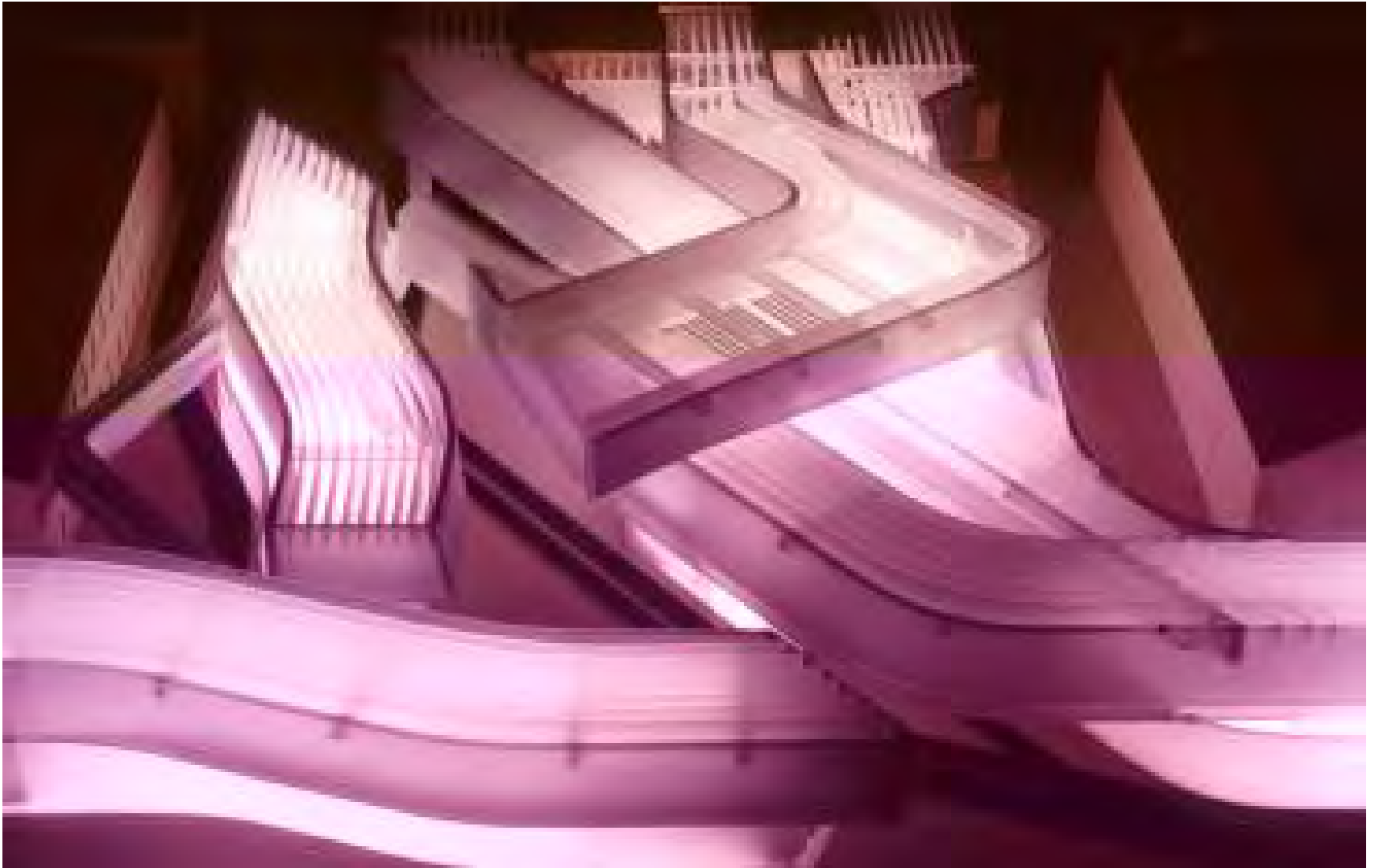
Zaha Hadid



Project sketches

Photo: from the web

Zaha Hadid



CAC Rome (sketch)

Photo: from the web

Zaha Hadid



High Speed Station, Napoli, Italy

Photo: from the web

Zaha Hadid



High Speed Station, Napoli, Italy

Photo: from the web

Zaha Hadid



Vitra Fire Station, Weil am Rhein

Photo: (Jodidio)

1993

Zaha Hadid



Vitra Fire Station, Weil am Rhein

Photo: (Jodidio)

1993

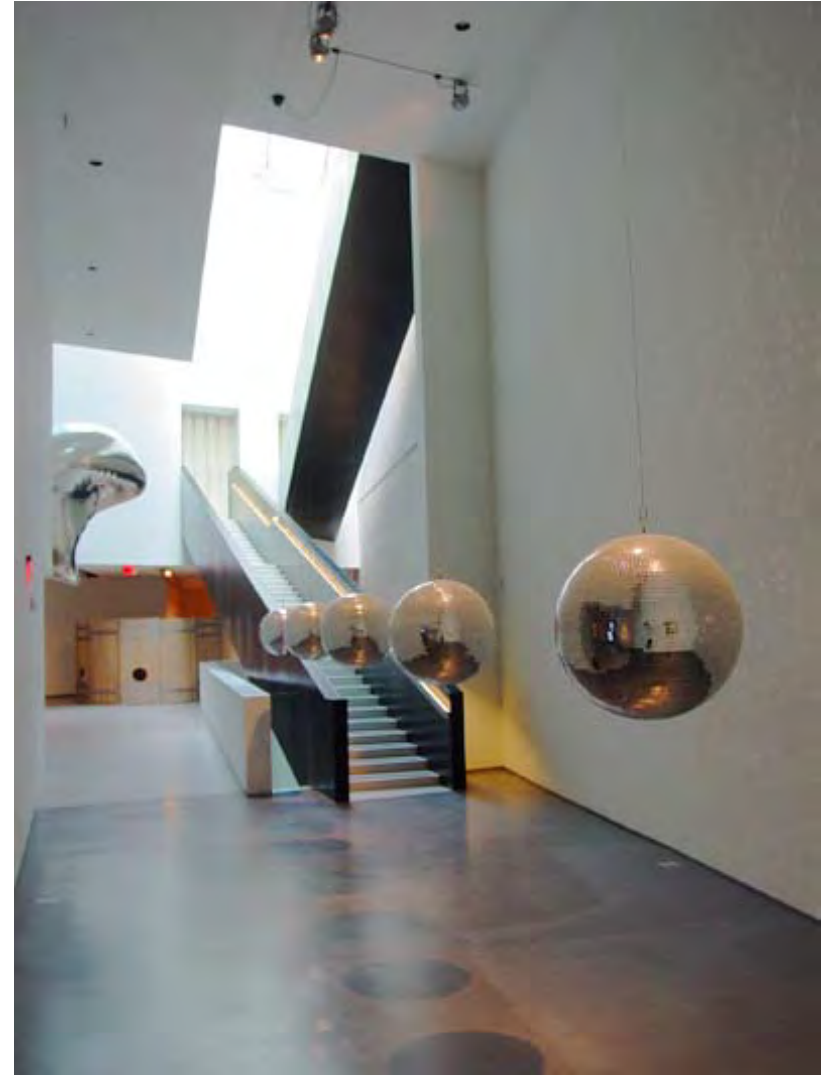
Zaha Hadid



Cincinnati Art Museum

Photo: from the web

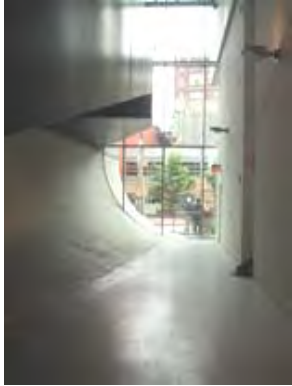
Zaha Hadid



Cincinnati Art Museum

Photo: from the web

Zaha Hadid



Cincinnati Art Museum

Photo: from the web

Zaha Hadid



Ski Lift

Photo: from the web

Rem Koolhaas



Grand Palais, Lille, France

Photo: Ralph Richter



1990-94

Rem Koolhaas



Maison a Bordeaux, France

Photo: internet

1998

Rem Koolhaas



Maison a Bordeaux, France

Photo: internet

1998

Rem Koolhaas



Time Magazine named Rem Koolhaas's Maison à Bordeaux "Best Design of 1998." The house was designed to accommodate a man who was confined to a wheel chair after an automobile accident. Koolhaas describes the building as three houses because it has three separate sections layered on top of one another.

The lowest part, Koolhaas says, is "a series of caverns carved out from the hill for the most intimate life of the family." The middle section is a smaller 3 x 3.5 meter (10 x 10.75 feet) glass room where the wheelchair bound resident has his private living area. The entire room is an elevator platform which rises and lowers to other levels of the house. Bookshelves line one wall of the elevator shaft. The upper level, which Koolhaas calls the "top house," has separate areas for the husband and wife and for their children.

Rem Koolhaas



Grand Palais, Lille, France

Photo: Ralph Richter

1990-94

Rem Koolhaas



Grand Palais, Lille, France

Photo: Ralph Richter

1990-94

Rem Koolhaas



Grand Palais, Lille, France

Photo: Ralph Richter

1990-94

Rem Koolhaas



Biliotheques Jussieu, Paris, France (unbuilt) 1999

Photo: Ralph Richter

Rem Koolhaas



Educatorium , University of Utrecht, Netherlands

1999

Photo: internet

Rem Koolhaas

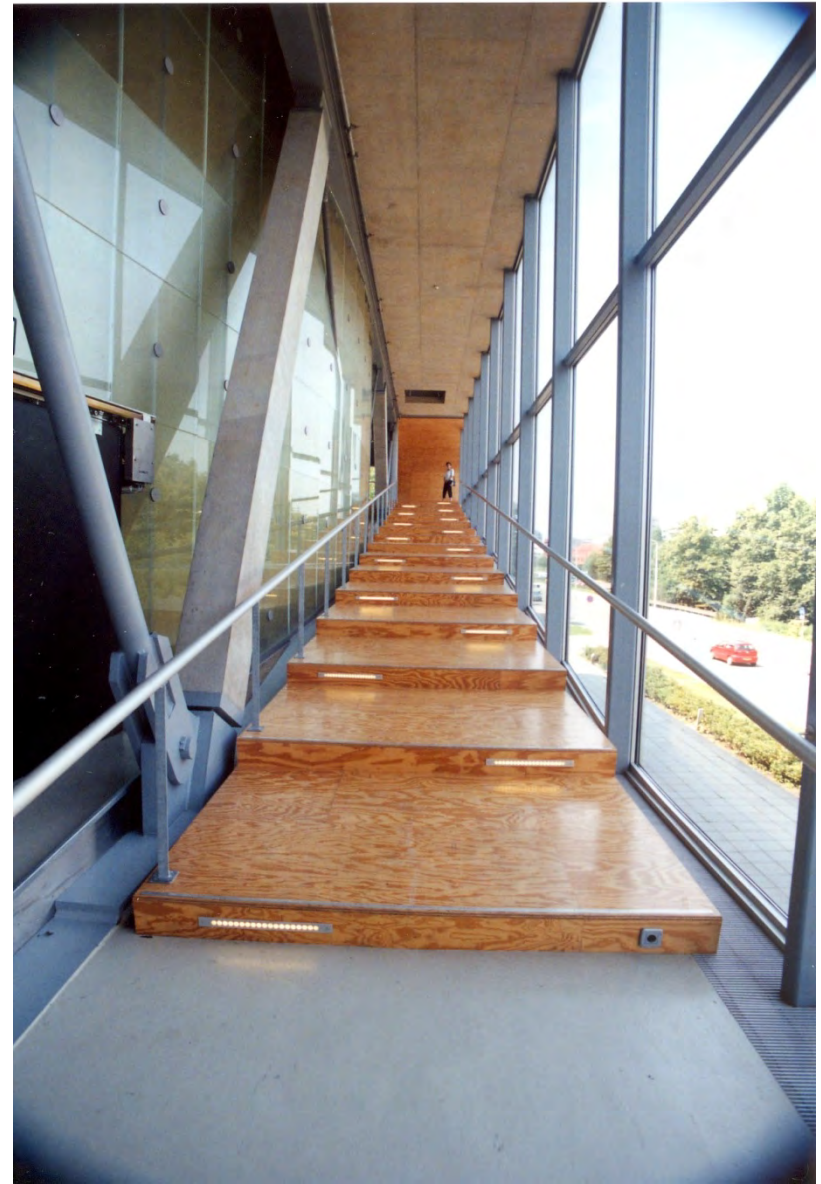


Educatorium , University of Utrecht, Netherlands

1999

Photo: P Sperling

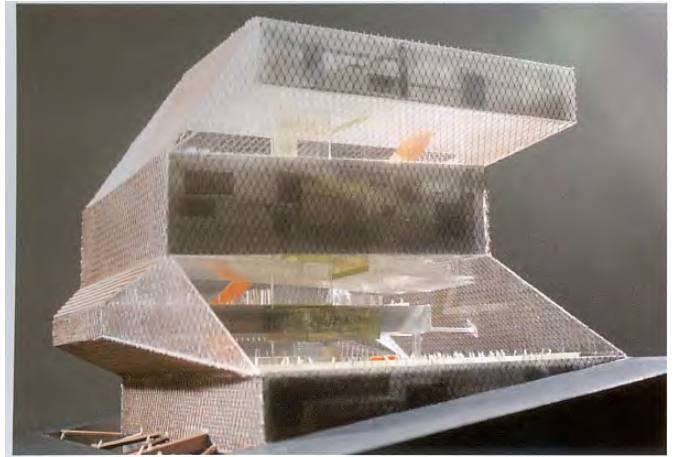
Rem Koolhaas



Educatorium , University of Utrecht, Netherlands 1999

Photo: P Sperling

Rem Koolhaas

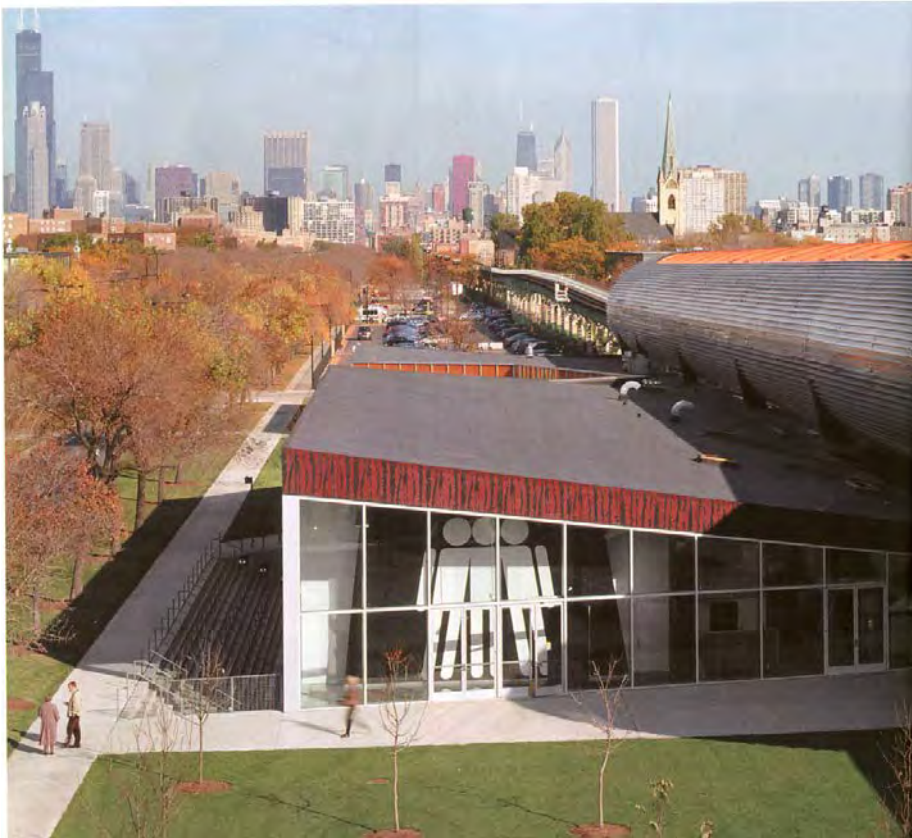


Seattle Public Library, Seattle, Washington

2003

Photo: OMA

Rem Koolhaas



Illinois Institute of Technology Student Center, Chicago, 2003

Photo: Architecture 12/03

MVRDV



Villa VPRO, Hilversum, Netherlands?

1993-97

Photo: Hans Werlemann

MVRDV



Villa VPRO, Hilversum, Netherlands?

1993-97

Photo: Hans Werlemann

MVRDV



WoZoCo , Amsterdam, Netherlands

1994-97

Photo: Hans Werlemann

MVRDV

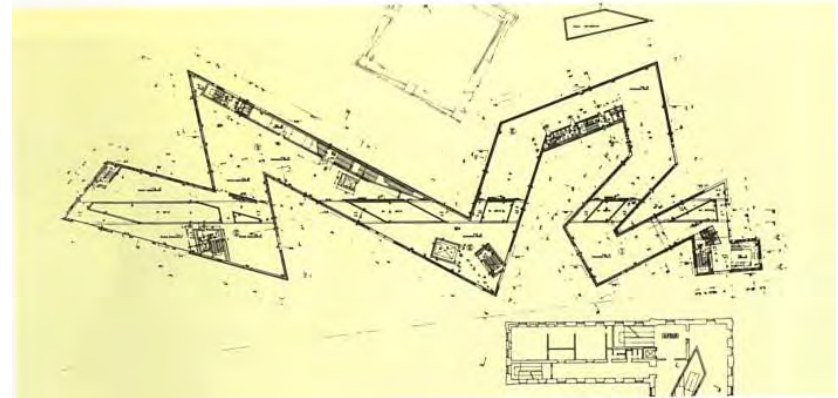


Dutch Pavilion, Hanover, Germany

Expo 2000

Photo: MRVDV

Daniel Libeskind



Jewish Museum, Berlin, Germany

Photo credit: (Konemann)



1989-98

Daniel Libeskind



Jewish Museum, Berlin, Germany

1989-98

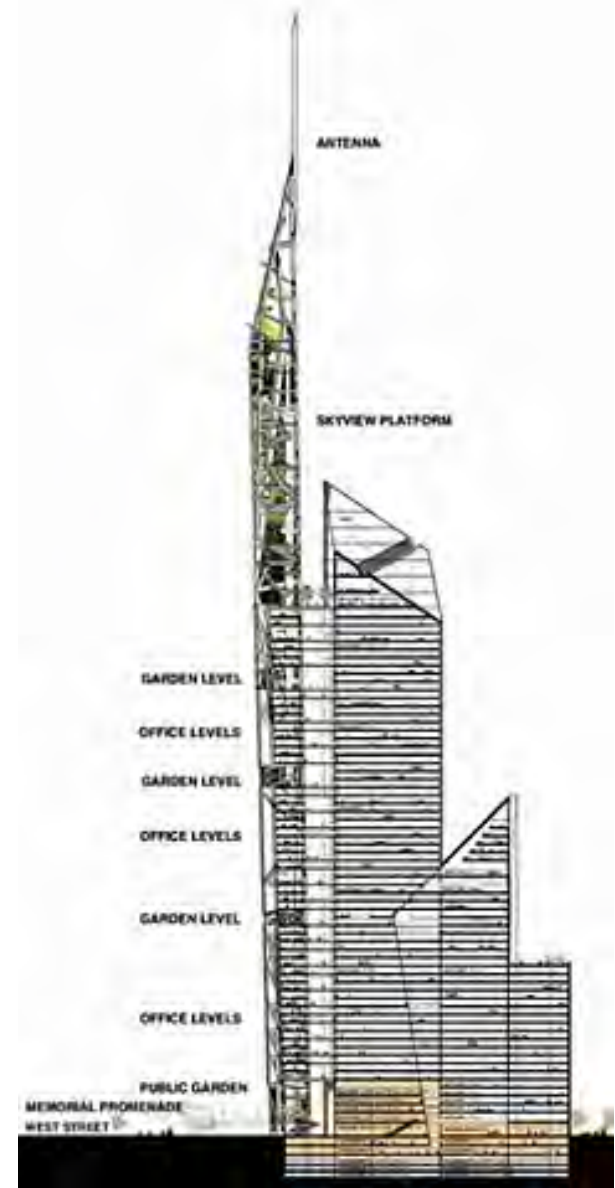
Photo credit: P Sperling

Daniel Libeskind



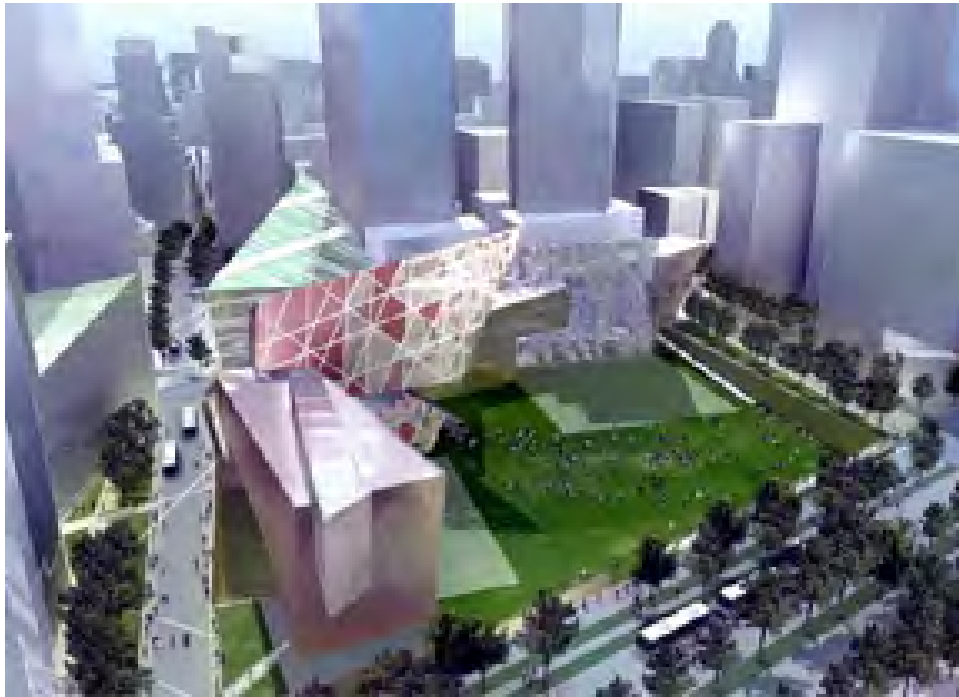
Ground Zero, New York City

Photo credit: internet



2002 -

Daniel Libeskind



Ground Zero, New York City

Photo credit: internet



2002 -

Daniel Libeskind



Extension to Victoria and Albert, London (proposed)

Photo credit: internet

Daniel Libeskind

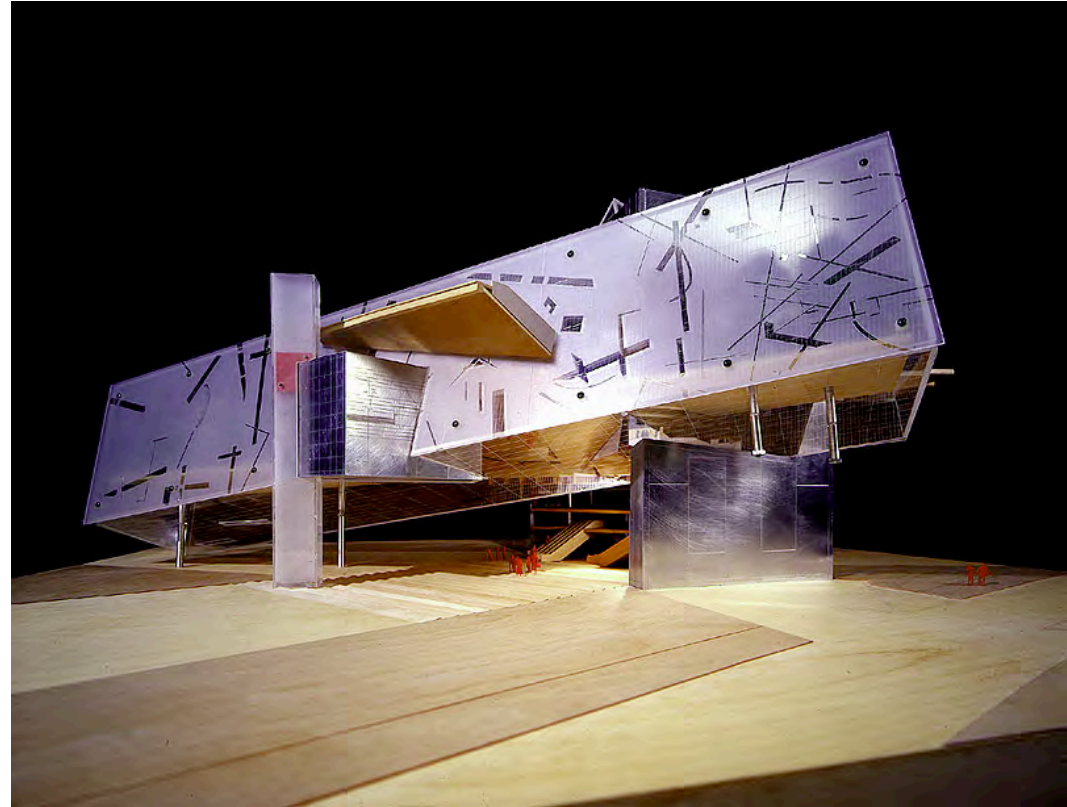
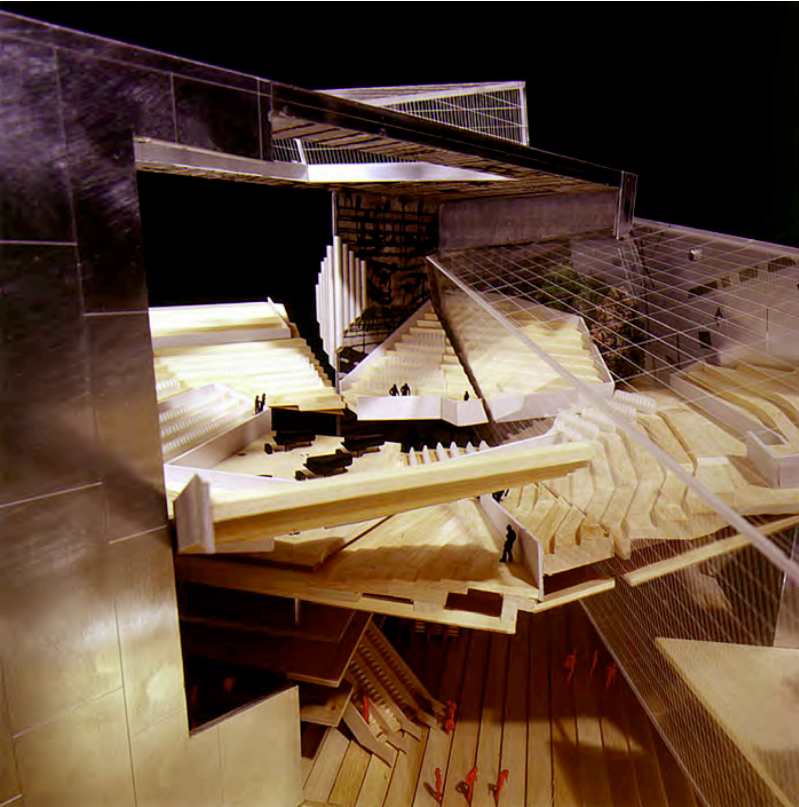


Musicon, Bremen

proposed

Photo credit: internet

Daniel Libeskind

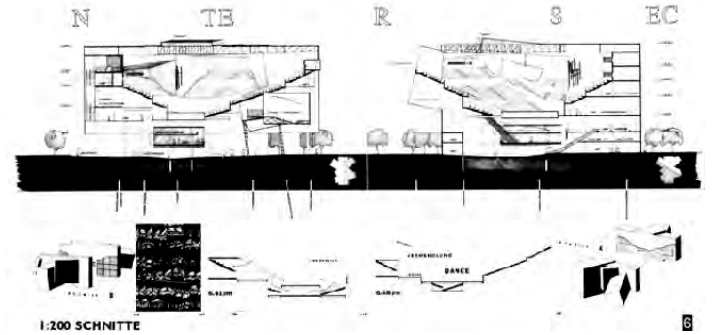
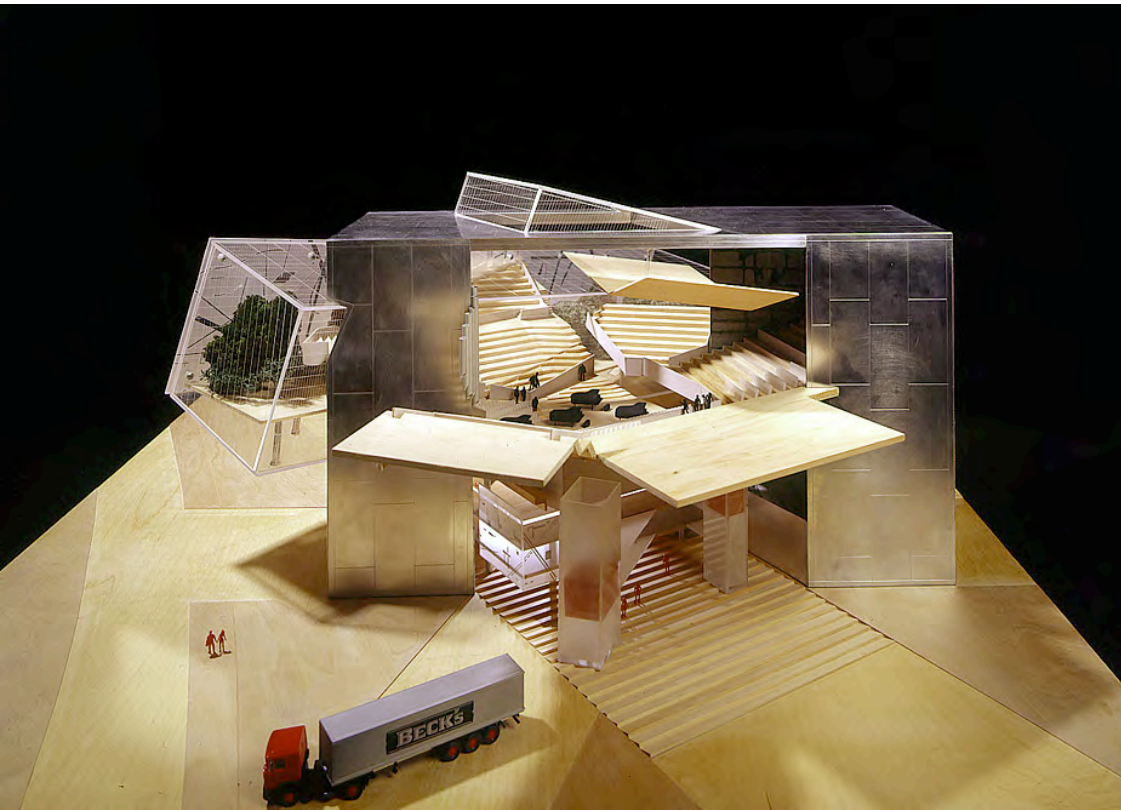


Musicon, Bremen

proposed

Photo credit: internet

Daniel Libeskind



Musicon, Bremen

Photo credit: internet

proposed

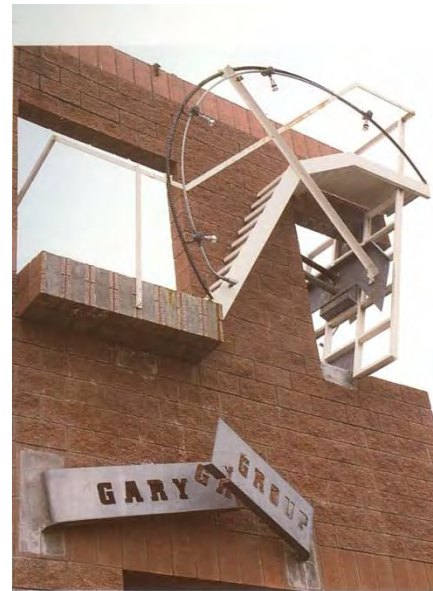
Eric Owen Moss



Gary Group Building, Los Angeles, CA 1987-90

Photo: Tom Bonner

Eric Owen Moss



Pages 30/31
Eric Owen Moss
Gary Group Building,
Paramount Laundry Building
Culver City, California, 1987-90
Part of an ongoing effort to
renovate underused or abandoned
buildings in the Los Angeles area
of Culver City, this group of three
buildings, situated around a
parking lot that may eventually be
the site of another Moss project
(Ince Theater), demonstrate the
inventiveness of a new generation
of California architects.



Gary Group Building, Los Angeles, CA

1987-90

Photo: Tom Bonner

Eric Owen Moss



IRS Records, Culver City, LA, California

1993

Photo credit: (James Steele)

Eric Owen Moss



The Box, Culver City, LA, California

1990-94

Photo credit: (Jodidio)

Eric Owen Moss



The Box, Culver City, LA, California

1990-94

Photo credit: (James Steele) and P Sperling

Eric Owen Moss



Beehive, Culver City, LA, California

about 94

Photo credit: P Sperling

Eric Owen Moss



Umbrella, Culver City, LA, California

about 94

Photo credit: P Sperling

Eric Owen Moss



Samitaur, Los Angeles, CA

Photo: (James Steele)

1989-95

Eric Owen Moss



Samitaur, Los Angeles, CA

Photo: P Sperling

1989-95

Eric Owen Moss



Lawson Western House, Los Angeles, CA 1988-93

Photo: Tom Bonner

Eric Owen Moss



Lawson Western House,

Photo: Tom Bonner

Los Angeles, CA 1988-93

Frank O. Gehry



Gehry House, Santa Monica, CA

Photo: (Steele)

1978

Frank O. Gehry



Gehry House, Santa Monica, CA

1978

Photo:

Frank O. Gehry



Schnabel House, Brentwood, CA

Photo: (Steele)

1980

Frank O. Gehry



Spiller House, Venice, CA

Photo: (Steele)

1980

Frank O. Gehry



Norton House, Venice, CA

Photo: (Steele)



1984

Frank O. Gehry



Chiat/Day Main Street, Venice, CA

1986-91

Photo: Carpentier

Frank Gehry



Vitra Furniture Factory, Weil am Rhein, Germany 1989

Photo: Richard Bryant/Vitra

Frank Gehry



Vitra Furniture Factory, Weil am Rhein, Germany 1989

Photo: Ian McKinnell

Frank Gehry



Vitra Furniture Factory, Weil am Rhein, Germany 1989

Photo: Ian McKinnell

Frank Gehry



Fred and Ginger, Prague, Czech Republic

1992

Photo: (Pearman)

Frank Gehry



Weisman Art Museum, Minneapolis

1993

Photo: Internet

Frank O. Gehry



Gehry chairs

Photo: (internet)

Makoto Sei Watanabe



Aoyama Art School

Photo credit: (Jodidio)

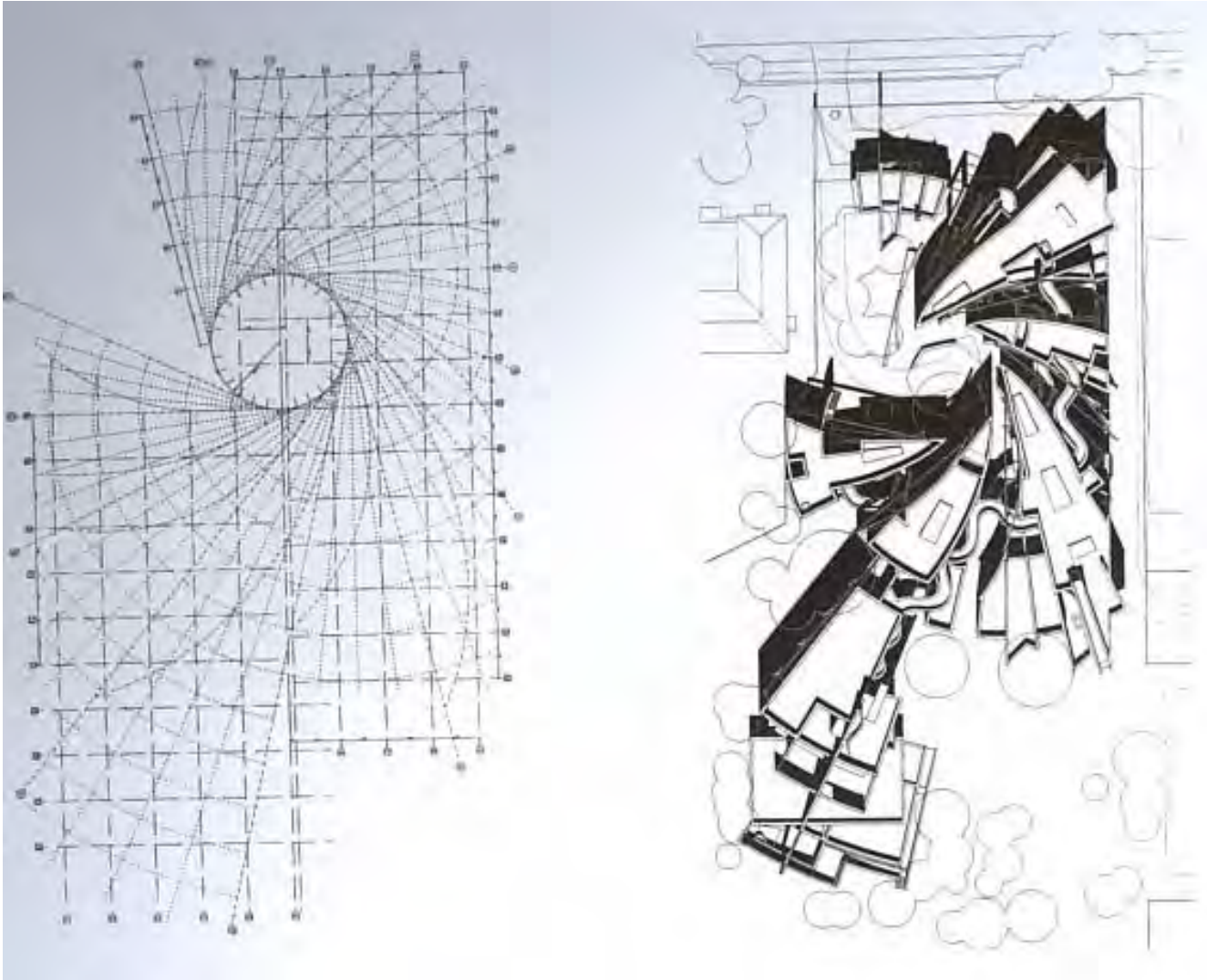
Hodgetts + Fung



UCLA: temporary library

Photo credit: Jodidio

Zvi Hecker



Heinz-Galinski School, Berlin, Germany

1993-95

Photo: (Jencks)

Zvi Hecker



Heinz-Galinski School, Berlin, Germany

1993-95

Photo: (Jencks)

What do these Deconstructivists have in common?

....In maturity, there is one common ground on which they all still unite:the consistent will to interrogate the nature of architecture with each new project, to see design always as an inquiry into the language of architecture itself, programmatically and typologically. In this the so-called Deconstructivists emerge as thoroughly modern and entirely constructive, confirming a century of experimentation and reaffirming a continuity with the Modern movement momentarily disrupted by claims of "postmodernism."

Anthony Vidler (dean of the School of Architecture at Cooper Union)