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Architecture and disjunction

In Bernard Tschumi's re-reading of architecture and Disjunction, written between 1975 and 1991, published in 1996 and touted as a horizon-opening text for architecture students, what initially struck me was the vey openness of the political motivation behind Tschumi's writing and investigation. Coming out of France '68, Tschumi opens his discourse by trying to find the political operativity of architecture, acting as one of those closing figures characteristic of the late avant-garde. His thinking begins by rejecting the neoliberal concept that architecture is merely a representative tool, and from this point on he wants to break down this ideology and try to find tools through which architecture can act as a catalyst for change. Its purpose in this is to find a way that architecture can be used in the creation of society rather than representing the hegemonic ideals of love. He comes to the conclusion that the architectural space is politically neutral on its own (the area before it was used), and thenceforth outlines two main strategies: The first says exemplary actions and uses the guerrilla building as an example:Architecture built for itself, which reveals that the capitalist space organization destroys the entire collective space and denies the value of the form to express the importance of a rhetorical action that acts not only as the realm of an object. , but also revelations through the building of the realities and contradictions of society (p.11). He curiously considers this strategy to depend heavily on the understanding of urban structures, not architecture in particular. It also proposed polarizing conflicts, destroying the most reactionist norms and values of our society (p. 10). A contemporary example of this will clearly be the camps of the 201X revolutions. The second strategy, which he calls counter-design, is more architectural as long as the architect uses his means of expression (plans, perspectives, collages, etc.) to denounce the poor effects of planning practices imposed by conservative city boards and governments. Using Critchley's architect figure as an aesthetic subconscious, the architect used architectural settings to artiorate pure criticism and highlight the im of understanding space in his experience. Examples of this range, from Archizoom's No-Stop City to Tschumi's own graphic narratives in the Manhattan Transcripts and many of the winners, are to the latest iterator of the Think-Space program (1, 2, 3). Tschumi immediately explains the design against it with a critique of the potential for recovery, or cooptation by capitalist hegemony that follows him trying to fight back. I would like to agree with the adability of this criticism, I claim The problem is not that hegemony brings the activity together, the activity never occurs: it is postponed by actively rejecting such planning processes (p11). Rejected by who? How? Where? When do you think it's going to be? Although the book was written a generation or two ago, architectural discourse can act as a meditation on the contemporary state a tour-de-power. What makes this book so important to this process is its very clarity in explaining where Tschumi speaks, what I want to call for the sake of a postmodernist postmodernist. Now, there are many definitions of postmodernity; it can be said that the pluity of definitions is actually the definition. But to give this criticism a degree of opera, historically I want to bring it together. The first abstraction of modernism was the movement, which announced a complete acceptance of the perfection of the modern situation par. Abstraction is what Tschumi clearly describes in numerous ways. It is the process that divides the subject and makes the connection between the pointer and the sign. What will now define it as a postmodern position is the ultimate and integrating area of this division; to think that the modern orthodoxy of abstraction can bring the supremacy of space and time. [O]ne may think that skin shedding is a symptom of our contemporary situation (p233) through which Tschumi should take advantage of such dismantling, celebrate the culture of differences, celebrate disintegration by accelerating and intensifying the loss of the center, center of history (p237) - No other rules and regulations (p224). The postmodern approach is to accept the dialectic form itself as real, and Tschumi's architecture is a game and synthesis between these binary, regardless, concept and experience, program & form; etc. (a form of synthesis with the fact that injunction takes place within a framework). Using structural linguistics and psychoanalytic philosophy, there is no cause-and-effect relationship between the world and the intended concept between symptom and preceding (p221). That's my criticism, quite simply, that's not entirely the case. Although there is no guarantee, there is a cause-and-effect relationship, there is a relationship between sign and sign; causes an effect and a sign is marked. The lack of rules and regulations itself is a form of rules and regulations. It's a meaningless meaning. Tschumi, he undoubtedly as a great theorist, very beautifully appears in his body, working as an experiment developed in the essays of this book. In fact, it takes these facts correctly and tests them. But his starting point is one of the most obvious and concise developments in complexity Faust connisnia. The book begins by developing a theory for two forms of ethical-political architecture, as mentioned above, but continues to come to the conclusion that it is not architecture. Tschumi predices his entire theory on thepostmodern internalization of architectural discipline and discourse, claiming that he does not work in space, but within the discipline of architecture (p210). Tschumi writes: The quest for autonomy inevitably turned towards architecture itself, because no other context could easily meet it (p35-36). But seriously, how can architecture be no other context than itself? Although Tschumi initially raised concerns about it, he accepts the infamous definition of Architecture that Hegel gave in addition - everything that was not necessary. Tschumi boldly confronts the radical situation and nihilism inherent in architecture itself, but refuses to expand this basic defining characteristic for anything other than architecture. It considers the exact emergence of the heteronomic conditions of architecture to be real when using the emergency of architecture to find its own prax. As a result, as this text is worthy of a much deeper discussion that can take place here over time, I just want to suggest an experiment. What if, instead of assuming Faust's isolationion, we should try to question his necessity, his truth? What if we take back the belief that things are not interconnected, and instead of giving up on the complexity of the situation, we look deeper to uncover and grasp the extremely unity but real relationships that exist. Controversial, just and in response to these facts we can have the effect of any ethicalo-political action, not to mention architecture. How can we fight the unfaithful representation of reality by approaching reality in the same way? What if we used architecture as a cause and why? Don't we really have certain things we want to influence? What if we give architecture back the representation function, but be more conscious and careful about who and what it represents? Avant-garde theorist and architect Bernard Tschumi is also known for his writing and practice. Bringing together Tschumi's essays from 1975 to 1990, Architecture and Disjunction brings together many important topics that have dealt with architectural discourse over the past two decades - from deconstructive theory. (展开全部) Avant-garde theorist and architect Bernard Tschumi is also known for his writing and practice. Bringing together Tschumi's essays from 1975 to 1990, Architecture and Disjunction is a clear and provocative analysis of many important issues that have dealt with architectural discourse over the past two years. -- from deconstructive theory to recent concerns about event and program concepts. Experiments try to realign discipline with a new world culture characterized by both discontister and heterogeneity, developing different themes in contemporary theory regarding the true structure of architecture. There are a number of eye-opening articles that show wide interest when they first appear in magazines and magazines, as well as newer and more up-to-date texts. Tschumi's rhetoric has always been considered radical and disturbing. Both oppose modernist ideology and postmodern nostalgia because they impose restrictive criteria on legitimate cultural conditions. He argues by focusing on our emergency cultural situation, distinguished by a new postendustrial out-of-home, reflected in the special assembly of buildings with multipurpose programs. The state of New York and the chaos of Tokyo are therefore perceived as legitimate urban forms. Close Drawer Mouseover for Online Attention Data Avant-garde orist and architect Bernard Tschumi is also known for his writing and practice. 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He argues by focusing on our emergency cultural situation, distinguished by a new postendustrial out-of-home, reflected in the special assembly of buildings with multipurpose programs. The state of New York and the chaos of Tokyo are therefore perceived as legitimate urban forms. Output Print ISBN: 9780262200943 278 p. | 6 x April 9, 1994 \$ 35.00 X ISBN: 9780262700603 278 p. | 6 x On February 9, 1996, Bernard Tschumi Bernard Tschumi was Director of Architects, New York and Paris. From 1988 to 2003, he was dean of the Columbia Institute of Architecture. 2003.

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