DECONSTRUCTIVISM APPROACH TOWARDS THE FUTURE OF MALAYSIA ARCHITECTURE DESIGNS

*Alice Sabrina Ismail[1] & Mohd Hanif Masridin[2]
*Corresponding author
*[1] Department of Architecture, Faculty of Built Environment and Surveying, Universiti Technology Malaysia,
[2]Post Graduate, Department of Architecture, Faculty of Built Environment and Surveying, Universiti Teknologi Malaysia,

*b-alice@utm.my
hanifmars@gmail.com

ABSTRACT

As a multi-racial, multi-ethnic, multi-religious and multi-cultural country, there is a need for an architectural approach to translating the style of appearance and design that can highlight the diverse identity in the Malaysian context. Deconstructivism, a global approach to architecture, is hypothesized as an alternative solution to this problem. Inspired by the ideology and philosophy of 'Deconstruction' by Jacques Derrida, Deconstructivism emphasizes the interpretation of diverse design connotations through different layers of reality. This paper aims to find a suitable design recommendation through the architectural approach of Deconstructivism in Malaysia by taking a deeper look at the thinking behind the architectural approach of Deconstructivism and the design elements within it. In line with the idea behind Derrida's 'Deconstruction' philosophy, this paper utilizes the interpretivism paradigm as the primary methodology in interpreting the design and style of case study constructions. Through the method of 'building description', an analysis will be performed on two selected case studies based upon the eight Deconstructivism criteria that had been determined. These determinants are - deconstructing traditional Architecture Discourse; Non-Centrality of Construction; Paradox; Free-Floating Signifier; Trace and Presentness; Iterability and difference; Superimposition of Layers; and Deconstructing Binary Opposition. The

PENERBIT PRESS
UNIVERSITI TEKNOLOGI MARA

findings obtained from the observational analysis of the form making and spatial organization of the case study will be supported by the data gained from interviews and literature studies. The study's findings are analyzed using hermeneutic as research methodology, whereas 'coding' and layering for data analysis techniques identify the extent to which the Deconstructivism of the architectural approach is adapted to the selected case study in Malaysia. This is vital to produce design recommendations for future designers to apply the deconstructivism style in the Malaysian architectural landscape for a different sense of an approach to create incredibly forward-thinking projects in exchange for leading Malaysian architecture to an innovative future.

Keywords: *Deconstructivism philosophy, Interpretive paradigm, Hermeneutics, Layering coding, Public buildings, Malaysian architecture*

INTRODUCTION

Architecture is the earliest field of human art, where its evolution and development often reflect the influence of a diverse societal life (Shastri, 2017). Based on this notion, architecture can communicate and convey messages similar to comprehending language, like linguistic philosophy. According to scholars, by simply understanding the construction and style of a building, one will value the culture and structure of society. In this regard, Deconstructivism, a movement of postmodern architecture that appeared in the 1980s, began to take a confrontational stance on the architectural landscape as it added richness by instilling the philosophic complexities of semiology within the built environment (Hoteit, 2015).

The philosophy used in the formation of Deconstructivism architecture is based on a linguistic philosophy introduced by Jacques Derrida (Alhefnawi, 2017). Basically, 'Deconstruction' is a branch of criticism of literature and writing where it emphasizes the need for interpretation in linguistics which carries different meanings based on the circumstances and individuals who translate it (Curl 2006; Ajda G. & Kaan G., 2008). Nevertheless, the adaptation of Deconstructivism was further applied in

a different horizon relating to the exploration in the architectural field to interpret the unique style of building appearance that is complex and contradictory or out of the norm, which attempts to move away from the supposedly constricting 'rules' of modernism or postmodernism.

Unlike the West, the establishment of the Deconstructivism movement in the Malaysian architectural landscape only flourished in the late 20th century. The Deconstructivism influence was with little significance due to the general feeling amongst local Malaysian architects that views its approach as conflicting and contradictory, portraying ambiguous situations that arise in the interaction of many different activities and functions, unlike the scientific and rational approach centred on the functionalist tradition of Modern and postmodern architecture (Curl, 2006). Based on preliminary studies, local designers also express a lack of knowledge and awareness (Rasdi; Mursib, 2004; Surat et al., 2007; Ismail, 2009). The crisis was further aggravated by the existing climate of the local architectural industry and the social and political ideology that influenced nation-building, which indirectly affected the built environment's image (Ismail, 2008).This is also due to the lack of acceptance among local designers for different architectural tastes, which disparage Deconstructivism in the Malaysian context. Therefore, an alternative approach to inclusive and not exclusive to a single dominant culture represents the building of identity in Malaysia should be present. Deconstructivism may be viewed as one approach as Derrida & Eiserman (1997) believe that deconstructivist architecture holds a high ground over this matter. This is because it acts as a locus to mediate the variables between the social and political input towards a progressive outlook on how architecture can be creatively and meaningfully interpreted to provide the nation with a new and exciting functional architecture and an element that can be taken pride of by all the cultures of the citizenry.

Henceforth, the first objective of this paper is to identify in-depth the ideology behind the Deconstructivist architectural approach, while the second is to analyze a case study on deconstructivist buildings in the Malaysian context. In addition, the third objective of the study is to evaluate to what extent is the adaptation of the Deconstructivism in Malaysia and analyze the suitable application in the local context. The findings will contribute to the built environment and the country's architectural image and identity in design recommendations for future designers.

The literature review is divided into two sections for the study's benefit. The first section discusses the definitions, theories and evolution phases related to Deconstructivism. This section highlights the elements and principles that influence the Deconstructivism architectural design. This section is essential as it outlines the determinants used to analyze the selected building as case studies, including proposals to analyze the selected buildings' findings. This is important to determine the selected case studies' variables in the methodology section's conceptual model framework for data analysis. The second part outlines to what extent the Deconstructivism movement influences the Malaysian built environment and the acceptance of local designers towards the Deconstructivism approach in shaping the country's national identity. All these sections will be discussed in turn.

LITERATURE REVIEW

Context of Deconstructivism in Architecture

Scholars define the philosophy of 'Deconstruction' built by Derrida as a method of critical analysis applied mainly to literary works. Derrida introduced the philosophy of 'Deconstruction' by publishing three books, namely 'Of Grammatology', 'Writing and Difference', and 'Speech and Phenomenon', (Ajda G. & Kaan G., 2008). His method looks at a language's ability to interpret the reality that the author wants to convey more accurately. In this sense, no single translation method could be considered perfect and capable of interpreting absolutely to ensure the transparency of the essence of the interpretation is well delivered. The method of perceiving and interpreting the text can be understood in many perceptions based on the author's ideology and influenced by the thoughts and background of those who translate it.

Since architecture by itself is a self-contained sign system, with its grammar and syntax, most scholars in the field of architecture have attempted to understand architecture, as they believe that architecture can also be read as 'text'. Architecture can be understood by analogy to language; as a 'code' capable of communicating the patron's intentions to the building user. The physical manifestations of architectural 'form' and 'space' can be

read through a recognized code to be interpreted by the user. In this sense, Deconstructivism can be understood as a methodology that architects can adopt to help translate the building function into a non-verbal coding system that makes communication with the user possible.

Deconstructivism in the realm of architecture began to take shape as an alternative approach to modernist and post-modernist architects in 1983 through a 'Parc de la Villette' recreational park design competition in Paris that witnessed a fusion of energy between Peter Eiserman, an architect with Jacques Derrida, a French philosopher (Hoteit, 2015). Deconstructionism is an architectural approach based on the linguistic philosophy of 'Deconstruction', which Derrida first developed over the previous two decades, namely in the late 1960s. This Deconstructivist architectural approach culminated when Mark Wigley and Johnson Philip, curators of the Museum of Modern Arts (MoMA), New York, agreed to organize a 'Deconstructivist' Architecture Exhibition in 1988. Through this exhibition, many architects are seen beginning to adapt the architectural approach of Deconstructivism to their portfolio. Architects such as Zaha Hadid, Coop Himmelblau, Frank Gehry, Daniel Libeskind, and Rem Koolhas joined Eiserman and Tschumi in displaying their design results during the exhibition (Johnson & Wigley, 1988). It is generally accepted that the term "Deconstructivism" began to be used after the exhibition to replace the previous term "Deconstructivist Architecture". Deconstructivism has also been influenced by minimalism and cubism. In this regard, Deconstructivism's architectural approach is a style that appears to distort, twist, bend and destroy the conventional function of the building and its form-making for different aspects of reformation, reinterpretation and representation in architecture, begins to be accepted by the general public. Deconstructivism not only opens up a new dimension in understanding the meaning of built- form to expose the supposed contradictions and internal oppositions upon which it is founded, but it also shows that building design can reach beyond its average reach to become irreducibly complex and unstable, that able to be dismantled or disrupting the notion of pure form. This leads to revolutionary design thoughts and ideological critiques towards buildings with unique aesthetics, new forms and prospective architecture in one's context. Scholars like Hoteit (2015) outlined eight significant concepts that influence Deconstructivism architectural approaches. These aspects are the Deconstruction of traditionalism for multifocal perspective; non-

centrality of point of reference; paradox viewpoint; free-floating signifier; contextual traces and presentness; iterability and difference; superimposition of layers; and the Deconstructing Binary Opposition. These eight aspects will be elaborate in turn in the following –

Table 1. Determinants for Deconstructivism

Determinants for Deconstructivism – (ambiguous, complex and contradictory architecture)	Design Characteristics
Deconstruction of traditionalism for multifocal perspective (Chetail, 2017)	•Break ancient principles by introducing new and unique architectural conventions. •Imitating the past is irrelevant. •Style should be preceded by the function of the current existing space it surrounds. An example is the Heydar Aliyev Centre by Zaha Hadid.
Non-centrality of point of reference (Chetail, 2017)	•Dynamic with new forms and shapes, maintaining the functionality of the ideal buildings through controlled chaos, challenging the traditional norm's stereotyping towards a revolutionized future of architectural design. •It should have no visible point or axis of reference to acknowledge for fusion state, which concedes for several different elements of thought to be assembled in producing a new composition. An example is the Guggenheim Museum Bilbao by Frank Gehry
The paradox viewpoint embodies all three conditions of context: the past, present, and future (Hoteit 2017).	•Intrigues the natural relationship between the mind, consciousness, and the physical world by looking into two contradictory elements: perception and conception. •Architectural Form and space are generated from the existing social habits and norms. •The role of understanding paradox moves beyond the conceptuality of perception, which the materiality of the subject can only acknowledge. Alternatively, in other words, seeking unfamiliarity within the familiar. It does not disregard the context of the building, but instead, it makes some aspects of the building thematic. An example is the Gehry House by Frank Gehry.
Free-floating signifier (Murer, Fuchsberger, & Tscheligi, 2015).	•This should lead to the approach that an existing architectural element can be applied for different purposes. •Upholds to the interpretation of architectural elements that are not tied to a single understanding but can be interpreted through various approaches and thoughts. An example is the House II by Peter Eisenmen •It becomes an element of attraction for the architects of Deconstructivism to produce a deliberately confusing atmosphere for simulation to produce a memorable experience for the user.

Trace and presentness (Alecci & De Stefano, 2019).	•The concept of the trace is connected to the present current 'situation' because its presence involves a trace of its absence or constant change. Here Deconstructivism sees this concept as a foundation and an essential factor in building design as not a single element can exist or disappear altogether •The intended trace is constitutive of temporality prior to the conditional historicity, •Should give absolute authority to a particular moment, leading to an interpretation based on what the designer requires and will not change literally. An example is the Holocaust Memorial by Peter Eisenmen.
Iterability and difference (Hoteit 2017)	•Meanings are distinguished from the original or similar to a previous interpretation. •Emphasizes repetitiveness in meanings, even though referring to the dualities of elements like function and aesthetics. These recurring elements may carry similarities in transmitting meanings, although they may be differentiated through distinctive representations based on the context of the environment. •Portray several structural constructions with similar appearance and styles but different meanings based on individuals' functions due to their location •It does not have a fixed function, as the building program can change based on users' needs. An example is the Parque de la Villette by Bernard Tschumi.
Deconstructing Binary Opposition (Miller, Wilson, Crane, & Li, 2015).	•Architecture is viewed and perceived as an element of dualistic oppositions that can be interchangeable and deconstructed in terms of the built form and the building function or program •The building function can complement or contradict and constantly change from the initial design intention depending upon the context and situation in demand but without affecting the general identity of the overall built form design scheme. An example is the Central Building at Leuphana University by Daniel Libeskind.

Source: Author

Based on the above eight dominant principles, Deconstructivism's influence reached the essence of a building, and its geometry is utterly different from the postmodernism and modernism styles (Akshaya, 2018). Postmodernism, on the contrary, was only concerned with adornment whilst modernism advocates ordered rationality, the purity of form, lucidity, the truth of materials, simplicity and minimalism. Nevertheless, applying Deconstructivism can represent a future design that rejects the past and present to challenge the human sense of architecture (Ibrahim, 2018).

To further understand the application of Deconstructivism, the Malaysian architectural context will be explored in depth. This is vital to introduce Deconstructivism as a new perspective to Malaysia's public building designs to create innovative architecture considering how it will

impact Malaysia's architectural landscape in the future.

Evolution of Deconstructivism in Malaysian Architectural Landscape

The evolution of Malaysian architecture has undergone rapid development since the vernacular era, with a diverse range of architectural styles influenced by external and internal factors. Over time since the vernacular period, Malaysian architecture reflects the mixed approach of traditional and modern taste influenced by political, economic and religious symbolism (Rasdi & Mursib, 2004). Based on the study conducted by Mursib (2008); Ismail (2009); Mursib & Rasdi (2016); Siraj (2018), during the first phase of the post-independence era, the national aspirations were expressed in the modern architectural style prevalent around the world and adapted to the regional climate using local building materials. The second decade of post-independence saw a significant increase in building development due to this continuous economic growth. The third phase of the post-independence saw a different stance on the Malaysian scene. The late 1980s until the early year of 2000 presents an extensive development of high technology and heavy industries and the construction of mega-scale projects such as housing estates and commercial and trade precincts with various design styles and appearances. Despite that, Mastor et al. (2010) insist that most Malaysian architects, patrons, and a large portion of the community lack producing a new and fresh idea in conveying the image of architectural development in the late 20th century. Nevertheless, in the mid-year 2000, the Deconstructivism architectural movement began to influence the local Malaysian architectural scene due to the broad exposure among some local designers who were enthusiastic about experimenting with new design traits and approaches that tried to shy away from utilitarianism and functionalism (Mursib & Rasdi, 2016). These local architects seek to break down the old values to create something new that strives for inbuilt comprehensiveness of form, fragmentation, anatomy and reconstruction, different from the vision of modernity that deals with the purity of form and the frankness of the architectural block and its visual regularity.

However, the experimentation with Deconstructivism in the Malaysian building scene was still few as many local designers prefer

the typical design traits experimenting with the use of platonic forms. As a result, most of the public buildings in Malaysia lack unpredictability and straightforwardness, which primarily focuses so much on structural functionality and flawlessness (Mohiddin; Ismail; Abdullah, 2012). From this, it is clear that the deconstructivist architectural movement in the Malaysian scene still lacks proper documentation and exposure, as not many published architects and academicians have produced writings on the subject. A quick survey of the existing published sources reveals a gap in the literature on Deconstructivism and its significance as an alternative architectural approach in Malaysia. This study aims to fill the existing gap in the architectural discourse in which deconstructivist architecture was not yet conducted in favour of the Malaysian context. In addressing this gap and achieving the study's objective, this research focuses on two case studies of identified deconstructivist buildings built during the mid-year of 2000. The first is the Starhill Gallery by the firm Spark Architect. While the second case study is The Windows House, designed by the firm form Zero. These buildings are analyzed from their architectural aspect in order to show how the eight indicator elements of Deconstructivism influence their design and how these hyper-reality designs, which are a complete contrast to the current buildings, provide significant impacts on their architecture in terms of design aesthetics and diversity, which helps the buildings adapt to the diverse state of Malaysia. The following section will elucidate this matter in-depth to understand how the analysis of these two buildings is conducted and what type of research strategies will be employed.
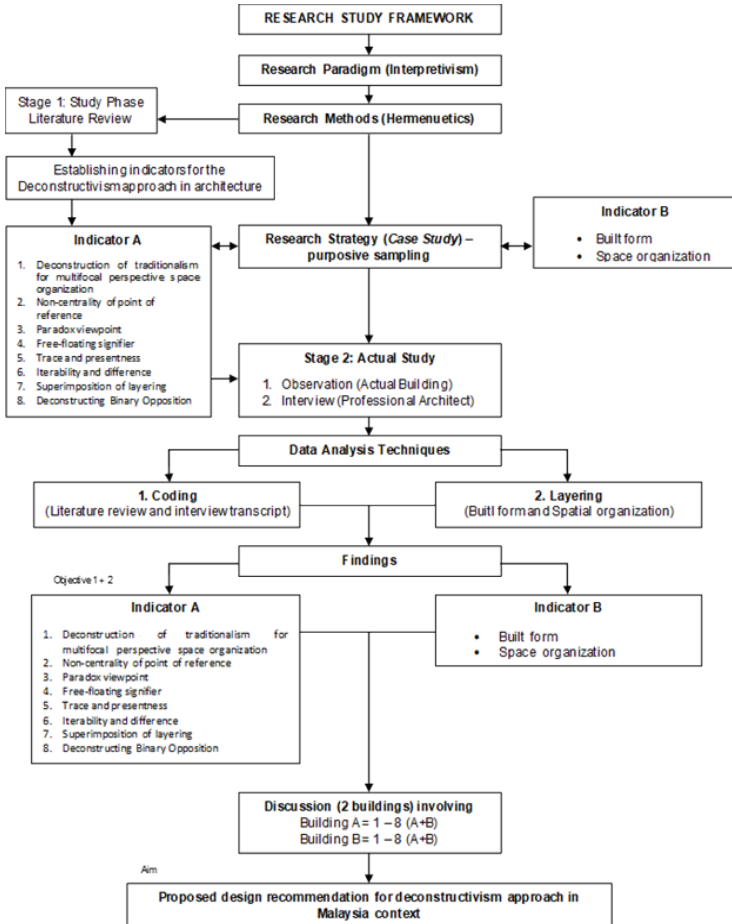
METHODOLOGY

This study utilizes case studies as the research strategy using qualitative approaches. The justification for the selection is based on the purposive sampling technique to arrive at valuable research outcomes. This is essential as purposive sampling allows the gathering of qualitative findings, which leads to better insights and more precise research results. There are three criteria for justification selection of the case study. First, the two selected case studies have been categorized as buildings with Deconstructivism elements based on the eight determinants identified from the literature study. Second, the selected building is locally located and built by an architectural firm in Malaysia, constructed during the flourished period of

Deconstructivism in Malaysia. Third, the selected case studies are based on established Malaysian firms that widely promote the architectural approach of Deconstructivism and have experience designing buildings based on this architectural style.

This research adopts an interpretive paradigm to frame the overall study. The research focuses on reading and interpreting the meaningful nature and concepts embodied in the built environment through the creation process of the deconstructivism approach, which is bound to a specific context and setting. For the data collection method from the chosen case studies- direct observation, interview and literature review are used to obtain data based on the eight indicators - Deconstruction of traditionalism for multifocal perspective; non-centrality of point of reference; paradox viewpoint; free-floating signifier; contextual traces and presentness; iterability and difference; superimposition of layers; and the Deconstructing Binary Opposition. This is important to answer the three study objectives in outlining the appropriate design recommendations for developing a deconstructivist approach for public building that responds to the Malaysian context. The analysis of the study findings is conducted on the two chosen methods (refer to Figure 1). First, to analyze the data from direct observation, methods such as the layering techniques are used to comprehend and read the built form as reliable ways to analyze the built form internally and externally towards the deconstructivism approach. Second, the coding method is used to examine data from the literature review and interview. This study used open-ended interviews where the key respondents were asked about facts such as: who are the actual people involved in the building project and the extent of their engagement with the building project to unveil the concept of Deconstructivism applied in the building design. Therefore, interviews were conducted for this study by gathering opinions from experts from related fields of professional groups such as architects. However, the name of the architects remains anonymous due to their request. All findings are tabulated for discussion, and the collected data then is used to propose the best possible design recommendation for designers to achieve the study's objective.

Figure 1. Methodology Framework

RESEARCH STUDY FRAMEWORK

Research Paradigm (Interpretivism)

Stage 1: Study Phase
Literature Review

Research Methods (Hermenuetics)

Establishing indicators for the
Deconstructivism approach in architecture

Indicator A
1. Deconstruction of traditionalism for multifocal perspective space organization
2. Non-centrality of point of reference
3. Paradox viewpoint
4. Free-floating signifier
5. Trace and presentness
6. Iterability and difference
7. Superimposition of layering
8. Deconstructing Binary Opposition

Research Strategy (*Case Study*) –
purposive sampling

Indicator B
• Built form
• Space organization

Stage 2: Actual Study
1. Observation (Actual Building)
2. Interview (Professional Architect)

Data Analysis Techniques

1. Coding
(Literature review and interview transcript)

2. Layering
(Built form and Spatial organization)

Findings

Objective 1 + 2

Indicator A
1. Deconstruction of traditionalism for multifocal perspective space organization
2. Non-centrality of point of reference
3. Paradox viewpoint
4. Free-floating signifier
5. Trace and presentness
6. Iterability and difference
7. Superimposition of layering
8. Deconstructing Binary Opposition

Indicator B
• Built form
• Space organization

Discussion (2 buildings) involving
Building A = 1 – 8 (A+B)
Building B = 1 – 8 (A+B)

Aim

Proposed design recommendation for deconstructivism approach in
Malaysia context

Source: Author

FINDINGS

This section discusses the findings gathered from direct observation and interviews of two case studies: CS 1 – Starhill Gallery and CS 2 – Window House. This case study aims to find suitable design strategies for Malaysia's deconstructivist architectural approach. The study on these case studies is conducted referring to the eight main determinants (refer to Table 1).

CS 1 - Starhill Gallery

Located in the heart of Kuala Lumpur, the Starhill Gallery is the focus of the public with its unusual building design. Completed in 2011, it is a shopping complex that houses a line of luxury enterprises and exclusive restaurants—designed by Stephen Pimbley of Spark Architect, where the firm is located at One Mont Kiara in Kuala Lumpur.

Figure 2. Starhill Gallery, Kuala Lumpur

Source: Pimbley S. (2013)

CS 2 - The Windows House

This residence was designed by Formzero Architect and located right on the edge of the forest reserve in Kuala Lumpur. This building is unique in design as it expresses the manipulation of tectonic approaches through the exploration of solid and void (Finney, 2018).

Figure 3. The Windows House, Kuala Lumpur

Source: Finney A. (2018)

Table 2. Findings of Deconstructivism Architectural Approaches in the Selected Case Studies from Observation and Interview

Design Elements of Deconstructivism	CS1 - Starhill Gallery	CS2 - The Windows House
Deconstruction of traditionalism for multifocal perspective (Chetail, 2017)	•The appearance style approach is highlighted through the use of variable and random masses. •Produces constructions that seem to split and repeat. **Figure 4. Starhill Gallery's Seemingly Fragmented Design, in Contrast to Traditional Architectural Approaches** Source: Pimbley S. (2013) •The plane design of the facade surface that uses varying angles creates the illusion of an unstable but still standing construction.	•It uses a layered building design that seems to have a shell covering the entire construction of the main structure intended to serve as an 'umbrella' to block direct sunlight and provide a high degree of privacy to the occupants. •A telescopic appearance style design is used to create the illusion of proportions appropriate for humans while using the plane of the shell facade at different angles. **Figure 5: The Shelled Design of this Dwelling Creates the Illusion of a Large Mass Building** Source: Finney A. (2018)

183

Non-centrality of point of reference (Chetail, 2017)		•Examination of the floor plan shows that this building design does not have a single reference point used by the architect but highlights the concept of decentralized construction by remodelling and arranging the interior space based on the suitability of the function. **Figure 6. A Floor Plan that Looks Random but is Based on a Unique Design System**. Source: Finney A. (2018)
Paradox viewpoint that embodies all three conditions of context: the past, present, and future (Hoteit 2017)	•Play with a solid and transparent approach to the facade's design using different building materials, namely concrete and glass. •It creates the illusion that different depth layers exist through supporting structural materials of concrete and glass.	•Applying the solid & void concept approach that distinguishes between walls and openings in a building produces a unique architectural composition. **Figure 7. The Architect Played out the Concept of Solids and Openings on the Facade of a Building** Source: Finney A. (2018)

Free-floating signifier (Murer, Fuchsberger, & Tscheligi, 2015)		•Exterior walls do not serve as a mere space divider, but they have other functions such as blocking direct sunlight and creating a more private indoor atmosphere. •Wall building materials from hollow concrete also serve as temperature control agents.
Trace and presentness (Alecci & De Stefano, 2019)	•Design processing is taken in opposition to the existing building design. •Create travel trails and experiences that can attract pedestrians to explore and admire the construction of this gallery.	•Consider the concept of impact in the design process by emphasizing tropical architecture to ensure occupants' comfort. •Surrounding elements on site are identified and integrated into a more comprehensive design.
Superimposition of layerings (Martins & Rodrigues, 2019)	•Several different layers are used as the reference basis for the gallery construction design process. •Integrate pedestrian elements into the building design to create an open atmosphere to welcome pedestrians and create an uninterrupted flow of pedestrians with existing elements such as roads. •Take into account the history between existing buildings and the construction of new structures connected directly and indirectly. It creates an atmosphere that is either complementary to each other or opposite and isolated. **Figure 8. The Composition and Arrangement of the Space, Taking into Account Several Layers of Existing Elements on the Site.** Source: Pimbley S. (2013)	•Several site layers of existing architectural elements are used as initial inputs in the design process. •The site's location close to the forest reserve in the heart of Kuala Lumpur is fully utilized by projecting a large opening to maximize the integration of environmental elements in the design. •The site's location on the existing residential buildings in the surrounding area is identified to prevent encroachment on the occupants' privacy. •The use of shell building materials from hollow concrete catalyzes the occupants' privacy and considers the climatic and weather elements of the site, thus serving as a temperature control agent and providing comfort to the occupants.

Deconstructing Binary Opposition (Miller, Wilson, Crane, & Li, 2015)	•The design of the facade and walls of the gallery can be seen where it is built using the concept of solid & transparent. Typically, the walls are built using only one building material, and then the openings will be placed to create a connection between the inner and outer space. However, these built walls integrate two different materials for this gallery: concrete and glass. This creates a layer of depth in the building. **Figure 9. Use of Glass and Concrete Building Materials in Gallery Design Composition.** Source: Pimbley S. (2013).	•Application of the concept of solids and openings (solid & void) on the shell and the main building of a dwelling arranged based on the function of the space on the other side. This ensures that the residence maintains a connection with the outside world. Furthermore, these openings allow the scattering of indirect sunlight to illuminate the interior space. **Figure 10. Openings and Solid elements that still Provide Privacy to Occupants.** Source: Finney A. (2018)

Table 3. Findings on Deconstructivism Architectural Approaches in the Selected Case Studies from Direct Observation and Interview

Design Elements of Deconstructivism	CS1 - Starhill Gallery	CS2 - The Windows House
Deconstruction of traditionalism for multifocal perspective	√	√
Non-centrality of point of reference	X	√
Paradox viewpoint that embodies all three conditions of context: the past, present, and future	√	√
Free-floating signifier	X	√
Trace and presentness	√	√
Iterability and difference	X	X
Superimposition of layering	√	√
Deconstructing Binary Opposition	√	√

Source: Author

Both case studies clearly show the absorption of the Deconstructivism architectural approach by integrating certain Deconstructivism architectural

elements in producing distinctive style compositions, albeit representing two different building typologies. While both cases were designed with the intention of Deconstructivism in the architect's mind, the analysis above clearly shows a different integration level of the deconstructivist approach. However, this does not reflect that either is a better building than the other, as the philosophy behind the deconstructivist architectural approach is open for interpretation. Additionally, both subjects are considered excellent architecture in their respective typologies and functions. However, based on the parameters that have been set up within this study, The Windows House indicated the more profound representation of the deconstructivist elements that may be referred to as an exemplar of the Deconstructivism architectural style.

DISCUSSION

Deconstructivism has not been a widely used design technique in Malaysia because most of Malaysia's buildings follow standard designs. Many of these radical deconstructive designs are left as conceptual and proposal stage sketches yet to be explored. Only a few buildings in Malaysia could be identified as Deconstructivism; hence, these kinds of enthralling designs need to be experienced more for providing varieties of outlooks to the local built environment landscape despite having mundane features. This is important as Malaysia is becoming a modern 21st-century state with revolutionized new ideas and cutting-edge technology exposure. Deconstructivism may be the following way forward in Malaysian architecture. It will open doors and explore new forms and volumes by composing unique designs to unleash infinite design possibilities by breaking the rules of typical architecture through the defiance of geometric forms (refer to Table 3).

Table 3. Propose Design Recommendation of Deconstructivism Architectural Approaches in Malaysia

Design Elements of Deconstructivism	Design Recommendation
Deconstruction of traditionalism for multifocal perspective	•The form-making of the building should transcend the traditional form of architecture. •Any attachment to variables such as culture, religion, and politics should be deconstructed and reconstructed as a new image highlighting the form with the new concept of identity (Caputo, 1997).

Non-centrality of point of reference	•The building forms and space composition should be equally important in function and purpose. No part is more significant than others (Hoteit, 2015; Chetail, 2017).
Paradox viewpoint that embodies all three conditions of context: the past, present, and future	•The built form may have an opposite architectural element within the same composition to create a paradoxical experience for the building user (Hartz, 2012). However, the building design should play with the paradoxes of solid & void/opening as a way for interior space to connect with the exterior.
Free-floating signifier	•All architectural elements showcased should not be bounded only to their traditional function in which these elements should be multi-functional. For example, a column may be an aesthetic element and a supporting feature (Ansari 2013).
Trace and presentness	•All architectural design features should refer to the past or contemporary context (Shastri, 2017). In addition, the representation of future sightings should also be apparent in the design representation.
Iterability and difference	•The building's structural form should not attest to the existing or specific programme and functions they are supposed to fulfil even though they differ considerably in design outlook (Hoteit, 2015).
Superimposition of layering	•Before building development, a depth understanding of the site context should be conducted (Hoteit, 2015). •The conceptual or design development process must respect the existing context.
Deconstructing Binary Opposition	•Architecture built form should carry dual meaning (Shastri, 2017). •For example, the openings in built form should allow natural lighting or cross ventilation for the interior and function as aesthetic and decorative aspects at the exterior and interior façade.

Source: Author

Conversely, Deconstructivism allows architects to produce buildings with a perfect aesthetic sense through its excellent manipulation of the building design structure into unpredictable shapes or forms (Hays, 1998; Ibrahim 2018). The ideal style of Deconstructivism can make Malaysian architecture more flexible through the fragmentation of developed building designs to explore new asymmetric designs with its core functionality maintained throughout the whole spatial design (Southi, 2020). It may have a discouraging impact as the essential character of Deconstructivism is based on manipulation and fragmentation of a built form surface or skin structure, which sometimes may lead to a misconception of the style if it is misunderstood. Hence, much documentation and research are needed to open

up and build up a proper understanding of how Deconstructivism is applied in architecture design. It will be easier to control the architectural design towards a balance and innovative functional design for future reference.

CONCLUSION

The Malaysian architecture context may have a different outlook due to the influence and applications of Deconstructivism. In this sense, the best way to advance with Deconstructivism to the future would be to accept global modernization and create futuristic buildings while accommodating the needs of the local aspects. In other words, allowing opportunities for Deconstructivism to be explored among local designers will provide more room for creating buildings with unpredictable, unusual and unique aesthetics but has to be balanced with both innovative and functional design through controlled chaos. Like many other philosophies and ideologies, the application of Deconstructivism in Malaysia's local context needs to be studied thoroughly to ensure the correct approach compatible with the current circumstances and age. From this, it is recommended that the insights on Deconstructivism be well researched by many more scholars and designers so that a more complex and detailed understanding of the deconstructivist architectural approach and a more refined guideline or framework may be developed in the future. Therefore, the best practice for Malaysian architecture to reach the prospective era would be to apply Deconstructivism in combination with the current building designs. Today, the deconstructivist approach is more synonym for a specific development typology to be more appreciated and familiarised. Hence, it requires a broader application to a much bigger audience. In this relation, the related bodies and those in the field of architecture should consider and find ways to incorporate the idea of Deconstructivism into the current Malaysian building designs to revolutionize and innovate the future of Malaysian architecture.

ACKNOWLEDGEMENT

FUNDING

AUTHOR CONTRIBUTIONS

All authors contributed to the design of the research, the questionnaire, and the write-up. The on-line survey, data cleaning and tabulation was undertaken by researcher. All authors have read and approved the final manuscript.

CONFLICT OF INTEREST

The authors declare no conflict of interest.

REFERENCES

Ajda, G; Kaan, G. (2008). A brief Description of Jacques Derrida's Deconstruction and Hermeneutics. *e-Journal of New World Sciences Academy Social Sciences, 3*(2), C0050, pp. 219-225.

Akshaya D. (2018). *Deconstructivism In Indian Contemporary Architecture,* National Institute of Fashion Technology, Mumbai, pp. 7-20.

Alecci, V.; De Stefano, M. (2019). Building Irregularity Issues and Architectural Design in Seismic Areas. *Frattura Ed Integrità Strutturale, 13*(47), pp. 161-168.

Alhefnawi M. A. M. (2017). Sustainability in Deconstructivism: A Flexibility Approach. *Arab J Sci Eng 43*, 5091–5099.

Archdaily (2018). *The Windows House / Formzero*, retrieved from archdaily. com/889989/the-window-house-formzero.

Baharudin N. A.; Ismail A. S. (2014). Communal Mosque: Design Functionality Towards The Development Of Sustainability For Community. *Procedia - Social and Behavioral Sciences* 153, pp.106-120.

Caputo J. D. (1997). *Deconstruction in a Nutshell, A Conversation with Jacques Derrida.* Fordham University Press.

Chetail, V. (2017). The architecture of International Migration Law: A Deconstructivist Design of Complexity and Contradiction. *American Journal of International Law,* 111, PP. 18-23.

Curl, J. S. (2006). *A Dictionary of Architecture and Landscape Architecture* (2ND EDITION). Oxford University Press.

Edytia, M. H. A.; Shaputra, Z.; Mirza (2019). Architectural Design Keywords of Inception Space, *Malaysian Journal of Sustainable Environment (MySE), 6* (2). pp. 61-75.

Finney A. (2018). *The Windows House By Formzero. Retrieved from ignant.* com/2018/03/14/the-window-house-by-formzero.

Gough N. (2008) *Deconstruction,* The SAGE Encyclopedia of Qualitative Research Methods.

Guba E.G. and Lincoln Y.S. (1998) "Competing Paradigms in Qualitative Research. *Major Paradigm And Perspectiv*e, PP. 105-117.

Hartz, I. (2012). *Peter Eisenman Speaks On Deconstruction And Architecture At The Deutsches Haus.* Retrieved from: https://nyulocal. com/peter-eisenman-speaks-on-deconstruction-and-architecture-at-the-deutsches-haus-264a557fdbdb.

Hoteit A. (2015) Deconstructivism: Translation From Philosophy to Architecture, *Canadian Social Science 11*(7), Pp. 117-129.

Hoteit, A. (2015). Deconstructivism: Translation from philosophy to architecture. *Canadian Social Science, 11*(7), PP. 117-129.

Hu, Zhuanglin (2018). Fragmentation from the Semiotic Perspective, Peking University, *China, 4*(4).Language and Semiotic Studies.

Ibrahim, A. O. (2018). *Deconstructivism: Style, Follies And Founders*.

Ismail, A. S.; RASDI, M. T. M. (2009). Frank Llyod Wright's Ideology Towards The Formation Of National Architectural Identity In Malaysia,

Jurnal Alam Bina, Jilid 15, PP. 35-52.

Ismail, A. S. (2018). Representation of National Identity in Malaysian State Mosque Built Form as a Socio-cultural Product. *International Journal of Built Environment and Sustainability, 5*(1).

Johnson P.; Wigley M. (1989) *Deconstructivist Architecture, Museum of Modern Art*, New York Graphic Society Books, Little Brown and Co.

K. A. Kosman, N. L. N. Ibrahim (2007). Identiti Seni Bina Malaysia: Masalah dan Penyelesaiannya. SARI: *Jurnal Alam dan Tamadun Melayu, 25*, pp. 270-290.

Kitamura, M., Yasufuku, K., & Abe, H. (2018). The Study of "Deconstructivism" in the Field of Architecture. *International Conference on Geometry and Graphics. Advances in Intelligent Systems and Computing,* vol 809. Springer, PP1984-1993.

Martins, A. M. T., & Rodrigues, T. (2019). Deconstruction: Between Icon and Architectural Landmark, Two Spanish Examples. IOP Conference Series: *Materials Science and Engineering*. IOP Publishing Ltd.

McLeod, M. (1989) *Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism.* The MIT Press, pp. 22-59.

Miller, L., Wilson, R. G., Crane, S., & Li, S. (2015). *Deconstructivist Architecture at the Museum of Modern Art: A Reevaluation.* Master Thesis, University of Virginia.

Moey, S. M.; Ismail, N. H.; Surat, M. (2020) Penerapan Identiti Senibina Ke Atas Bangunan Tinggi : Kajian Kes Urban Hive Dan Lotte World Tower, Seoul, Korea Selatan. *Journal Rekabentuk dan Binaan, 13*(1),Penerbit UKM, pp. 116-126.

Mohiddin H. H. B.; Ismail A. S.; Abdullah A. Z. M. (2012). A Study Classification and Influences on Administration Building in Malaysia (15th – 21st century)*. Seminar of International Convention: Bridging Between Old & New 2012,* KALAM, UTM.

Murer, M., Fuchsberger, V., & Tscheligi, M. (2015). Deconstructivist Interaction Design: Interrogating Expression And Form. The

Proceedings OF The Fifth Decennial Aarhus Conference ON Critical Alternatives.

Nicholas, R. (2000). *Deconstruction* - A User's Guide. PALGRAVE.

Pimbley S. (2013). *Starhill Gallery*, retrieved from archdaily.com/341299/ starhill-gallery-spark-architects.

Rasdi, M. T. M.; Mursib, G. (2004). *Sahutan Regionalisme dalam Identiti Senibina di Malaysia:* Adaptasi Awal Tradisi Modenisme 1950-1980.

Shastri H. (2017). Deconstructivism: It's Paramountcy in Architecteure. *International Journal of Engineering Science and Computing7*(4),

Stouhi, D. (2020), *What is Deconstructivism?,* Archdaily. Retrieved from https://www.archdaily.com/899645/what-is-deconstructivism.

Surat, M.; Manan, R. A.; Rasdi, M. T. M. (2007). *Krisis Profesion Senibina: Profesionalisme,* Etika & Halatuju, Serendah, Saahifah Global Resources.

Yin, R. K. (2011). *Applications of Case Study Research* (3rd Edition). SAGE Publishing.

Zakaria, A. Z.; Hussain, N. H. M.; Ahmad, S. (2021), The Malay Cultural Landscape of Kutai Houses, *Malaysian Journal of Sustainable Environment, Special Edition, 8*(1), pp. 37-56.