Deconstruction

In the 1980's a new tendency was born: the deconstruction, which was also called “new modern architecture” in its beginning. It was meant to replace post modern architecture. A very significant difference of this style is that it started rather from an intellectual movement than from a significant building marking it's beginning. The new slogan was “form follows fantasy” analogous to the tradition formula pronounced by Sullivan “form follows function”. In 1988 Philip Johnson organized an exposition called “Deconstructive Architecture” which finally brought these ideas to a larger audience. Those ideas even had a philosophical base developed by Jacques Derrida.

The idea was to develop buildings which show how differently from traditional architectural conventions buildings can be built without loosing their utility and still complying with the fundamental laws of physics. The houses looked as if a bunch of parts had been thrown together and left exactly the way they fell on the floor. These buildings can be seen as a parallel to other modern arts, which also became more and more abstract, questioning whether a certain object is still art or not. Thanks to their significant differences to all other buildings, the deconstructive ones made clear to the observer, that architecture is an art and not just an engineering discipline. This movement was also inspired by the futurists of the early 20th century in Russia who also broke with all architectural conventions of their time. Because the deconstructive houses were huge abstract sculptures you can enter rather than real buildings, the number of realized works is rather small. Due to the high costs and the fact that big companies were not interested in such buildings for their representative skyscrapers and even less for their functional buildings, only small projects for the public sector or private clients were realized.

Zaha Hadid

Zaha Hadid is a contemporary outstanding deconstructivist architect. Born in Baghdad, on October 31, 1950, the Iraqi-British achieved a degree in mathematics from the American University of Beirut before moving to London, to study at the Architectural Association School of Architecture. After graduating, she worked with the Dutch architect Rem Koolhaas, at the Office for Metropolitan Architecture (OMA). She then became partner in 1977 and established her own London-based practice in 1980.
Brutalism

Brutalism is a style of architecture which flourished from the 1950s to the mid 1970s, spawned from the modernist architectural movement. Examples are typically very linear, fortresslike and blockish, often with a predominance of concrete construction. Initially the style came about for government buildings, low-rent housing and shopping centers in order to create functional structures at a low cost, but eventually designers adopted the look for other uses such as college buildings.

Critics of the style find it unappealing due to its “cold” appearance, projecting an atmosphere of totalitarianism, as well as the association of the buildings with urban decay due to materials weathering poorly in certain climates and the surfaces being prone to vandalism by graffiti. Despite this, the style is appreciated by others, with some of the angular features being softened and updated in buildings currently being constructed in Israel and Latin America, and preservation efforts are taking place in the United Kingdom.

Le Corbusier

Charles-Édouard Jeanneret, better known as Le Corbusier (French pronunciation: [lə kɔʁbyze]; October 6, 1887 – August 27, 1965), was an architect, designer, urbanist, and writer, famous for being one of the pioneers of what is now called modern architecture. He was born in Switzerland and became a French citizen in 1930. His career spanned five decades, with his buildings constructed throughout Europe, India and America.

He was a pioneer in studies of modern high design and was dedicated to providing better living conditions for the residents of crowded cities. A few of his buildings are in Brutalist architecture style.
Art Deco

Art Deco (/ˌɑrt ˈdɛkoʊ/), or deco, is an eclectic artistic and design style that began in Paris in the 1920s and flourished internationally throughout the 1930s and into the World War II era. The style influenced all areas of design, including architecture and interior design, industrial design, fashion and jewelry, as well as the visual arts such as painting, graphic arts and film. The term “art deco” was coined in 1966, after an exhibition in Paris, ‘Les Années 25’ sub-titled Art Deco, celebrating the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes (International Exhibition of Modern Decorative and Industrial Arts) that was the culmination of style moderne in Paris. At its best, art deco represented elegance, glamour, functionality and modernity. Art deco’s linear symmetry was a distinct departure from the flowing asymmetrical organic curves of its predecessor style art nouveau; it embraced influences from many different styles of the early twentieth century, including neoclassical, constructivism, cubism, modernism and futurism and drew inspiration from ancient Egyptian and Aztec forms. Although many design movements have political or philosophical beginnings or intentions, art deco was purely decorative.

http://en.wikipedia.org/wiki/Art_Deco

Regionalism

When the term “regionalism” is used for architecture, it typically denotes an architecture that is derived from its local setting. Unlike most universally designed post-World War II architecture (think glass office buildings, shopping centers, and tract homes), an architecture derived from a regionalism concept becomes inherently site specific, responding to the local climate and culture.

But because of our internationally based economy, construction materials can easily be from across an ocean as they could be from down the street, thus making regionalism architecture more of an aesthetic style emulating the local environment rather than an architecture constructed of regional materials.

The seaweed and wool bricks described in this article bring up an interesting point of creating building materials from abundantly available materials, but are these bricks an answer to an area of the world where mud is abundant and seaweed is something served only at the local Japanese restaurant?

It’s very cool that these bricks, constructed of materials not typically used in masonry, perform better than traditional bricks. But is it worth it (or maybe the proper term should be “appropriate”) to use a building material that may perform a little better than what is required, but needs to be shipped a considerable distance?

When it comes to building materials and sustainability (whether real sustainability or perceived) the “new fad” always seems to be presented as the universal piece of achieving green architecture. Universal – there’s that word again.

http://bluearchitecture.wordpress.com/2010/10/07/regionalism-architecture-more-than-just-style/
Layering

Layering, like all architectural structures, reflects a division of the software into units. In this case, the units are layers; each layer represents a virtual machine. A virtual machine is a collection of software that together provides a cohesive set of services that other software can utilize without knowing how those services are implemented.

Symbolic Architecture

Term coined by Charles Jencks in the 1980s to describe architecture with a strong degree of personification or with allusions to cultural ideas, historical references, and other pre-Modernist themes, or in which there were visual jokes, puns, and mnemonic motifs.

To provide some intuition, a first definition of a symbolic architecture is an architectures that utilizes symbol manipulations in a fixed manner to represent its processing. A common alternative to symbolism is to use analog representations and transformations.

Now the term symbolic architectures will be defined in more detail. A natural question to ask is what is a symbol? Allen Newell considered this question in Unified Theories of Cognition. He differentiated between symbols (the phenomena in the abstract) and tokens (their physical instantiations). Tokens "stood for" some larger concept. They could be manipulated locally until the information in the larger concept was needed, when local processing would have to stop and access the distal site where the information was stored. The distal information may itself be symbolically encoded, potentially leading to a graph of distal accesses for information.

Newell defined symbol systems according to their characteristics. Firstly, they may form a universal computational system. They have memory to contain the distal symbol information, symbols to provide a pattern to match or index distal information, operations to manipulate symbols, interpretation to allow symbols to specify operations, and, capacities for there to be: (a) sufficient memory, (b) compositibility (that the operators may make any symbol structure), and (c) interpretability (that symbol structures be able to encode any meaningful arrangement of operations).

Finally, Newell defined symbolic architectures as the fixed structure that realizes a symbol system. That it is fixed implies that the behavior of structures on top of it (i.e. "programs") mainly depends upon the details of the symbols, operations and interpretations at the symbol system level, not upon how the symbol system (and its components) are implemented. How well this ideal hold is a measure of the strength of that level.

The advantages of symbolic architectures are:
1. much of human knowledge is symbolic, so encoding it in a computer is more straight-forward
2. how the architecture reasons may be analogous to how humans do, making it easier for humans to understand (the flip-side of 1)
3. they maybe made computationally complete (e.g. Turing Machines)
The term ‘Biomorphic’ refers to a design style that began in the 20th century. This style is heavily influenced by natural biological patterns and elements such as petals, leaves and shapes that mimic day to day shapes and surfaces of organic elements. The style is still commonly used today in the 21st century, and is becoming more advanced due to the aid of developed computer graphics software and technology.

After researching the term ‘biomorphic’ as well as biomorphic architecture, I gathered some images and information that contribute to my understanding of the term and how it could be applied to my project. The overall picture regarding biomorphism is that it is a man-made alternative to trying to be as organic as possible, or to design an object or building that has been heavily influenced by ‘nature.’ To achieve this, these designs consists of natural patterns that are seen in the environment, organic shapes, a smooth edge to the design, and to imitate natural elements to a building.
Folding

Folding covers a broad range of criteria - origami, general folds in material, folding in buildings, etc. Folding in architecture creates quite a beautiful array of patterning and shape, symmetry through means of bending, manipulating, folding and cutting material. When done with order and attention to detail, the results look very aesthetically dynamic, and gives a sense of three dimensionality, depth and thickness. Using folding on the exterior of the facade of a building could potentially create a really interesting facade for a hotel, and could add to its exterior beauty and intricacy. Some of these pictures I have found from a quick look on the internet, are very good examples of a range of different kinds of folding. From origami like folds in the exterior material of a building to delicate precise folding of softer materials, there are clearly many different ways to approach this idea in architecture. This idea would be a potential option for influencing the exterior design of a hotel or any other building that we may design.
Regionalism

Patterns in ornamentation have been a significant aspect to architecture for a very long time and has influenced many aspects of previous buildings as well as today’s buildings. Ornamentation, especially in the Victorian age used to be one of the major factors to creating grand buildings, and baroque-like interiors. Nowadays however, ornamentation, especially pattern ornamentation inside spaces are much more drawn back and stark. Patterns of ornamentation can be used for the sake of ornamentation or including the ornamentation as a part of the structural members or elements in the building. Patterns of ornamentation in more historical buildings were included on the ceiling- like the top photo, taken from Auckland rail station, collums, pillars, walls, etc. Nowadays, there is hardly any ornamentation, as the ‘contemporary’ look is stark and drawn back.