

DECONSTRUCTION CONCEPT DESIGN OF EXHIBITION CENTER IN DEPOK CITY WITH DISJUNCTION INTERPRETATION

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ABSTRACT

Contemporary urban condition always evoke a series of impressive artistic architectural responses with an understanding that is no longer interested in unity, but also accepts the fragmentation of certain elements. When considering contemporary problem-solving efforts with design-based responses, it will also link design with research to find out solutions. This research focuses on conveying critical reflections on how to interpret the deconstruction concept design of Exhibition Center in Depok City by questioning the new design definition based on research by design. The understanding of the deconstruction concept uses Bernard Tschumi's disjunction theory as a methodological process based on the visualization exploration. Disjunction interpretation helped to define the new Exhibition Center design in Depok City as urban generator. It is hoped that this research would be beneficial in guiding to considering the "built language" of design as an act of research that are open to possibilities based on thought and experience.

Keywords: Research by design; deconstruction concept; disjunction.

INTRODUCTION

Contemporary urban condition invariably give rise to an impressive range of artistic and architectural responses most of which are based on deep experiences of spatial programming. Nowadays, the contemporary architectural understanding of the nature of the city and the response through the design of architectural objects is no longer interested in a single view, but rather accepts the fragmentation and incompleteness of certain elements in urban contemplation and introduces moments in understanding architecture and urban context.

Exhibition Center design, when related to contemporary urban society condition such as Depok City, will refer to the question of what should be the new definition of Exhibition Center architecture and its limitations. Exhibition Center is a multifunctional space that must accommodate three main function, namely: meeting, conference/convention, and exhibition (Lawson, 1981). Based on this statement, it can be concluded that the Exhibition Center is a temporary space and is always designed not for one particular activity. Through the explanation of the Exhibition Center typology, a question arises in the design process about "how to get a form concept that can interpret the nature of the exhibition center space and the changing and unstable of contemporary urban society?"

Based on the structure of the investigation that has been described, it opens an interesting perspective that there is a relation between research and design in

architecture as a problem solving action. When considering contemporary problem-solving efforts to link design to research, as indicated by the fashionable term "*research by design*", there are three categories to describe the relationship between research and architectural design (Schoonderbeek, 2017): consider design as a special form of research, thus considering the act of design itself as an investigative act; to consider design as an object of research, concentrating on design as a methodological process, thereby portraying design as a reasonably controlled procedural act; or to clarify how research has the potential to inform design, thus directly linking spatial investigations to the act of projective design.

This research aims to convey a critical reflection on how the design conceptualization process can be used in program-based and spatial research by building knowledge based on combining design with research (*research by design*). The interesting thing about research by design is that architectural design is not only seen as a pragmatic act but as an act that involves architectural texts as a balance between the practical and theoretical scopes. Although knowledge based on research by design is not a new discussion in architecture, knowledge that can be positioned as a bargaining power among academics and practitioners, it is still rarely studied in the world of architecture (Sutanto, 2020), especially in Indonesia and term *research by design* in architectural practice is still not fully understood (Roggema, 2016) where this term depends on the role of the architect/designer and the design process itself. Therefore, this research attempts to prove an

understanding of critical research based on a combination of theory that refer to the meaning of the concept of deconstruction which is chosen in accepting problem solving that is oriented towards fragmentation of urban change due to community segmentation and Exhibition Center design in Depok City which is used as a case studies based on empirical sources.

Based on the understanding of the deconstructive conceptual paradigm contained in the prescription framework, the intuitive value of deconstruction conceptualization is more subordinate to authority in the visualization process, so architecture will be more of a hypothesis than a synthesis (Dharma, 2004). Therefore, this research is a research based on projection process and hypothesis visualization where the relation between analysis and synthesis is a "disjunctive" relation that is used in the process of decision making and problem solving.

Bernard Tschumi's theory in interpreting deconstruction as *disjunction* is used as a strategy because Tschumi sees that deconstruction is a disjunction that questions the systematic exploration of one of the various themes (Mubarrok, 2016). Tschumi views existing architecture as a "built language" which is no longer able to reflect existing structures and truths, just as words as signs are unable to instantly convey meaning (Mantiri, 2012). In research, the use of *disjunction* theory is not aimed at separating the causes of disconnection between element but rather to prove the possibility of design by breaking boundaries which in this case refers to the design of the Exhibition Center as a temporal space capable of interpreting changes in urban condition (Depok City) due to segmentation society (*culture of disjunction*) without using traditional rules of composition, hierarchy, and order.

This research is expected to have benefits that can be seen from the design scope and research scope. From the design scope, research is expected to be able to guide the planning and design process in responding to the relationship between architectural objects and conditions of contemporary urban society such as research case studies that refer to understanding the deconstruction concept design of Exhibition Center in Depok City. From the research scope, it is hoped that this research would be beneficial in guiding to considering the design act itself as an act of research and allowing design strategies that are open to possibilities based on thought and experience.

DECONSTRUCTION ARCHITECTURE

The architectural deconstruction paradigm states that the essence of meaning/symbol is the main thing and from this approach, the interconnection of human

structures can be explored from the various meanings/symbols that exist in society. The concept of the structure of meaning/symbol itself will be different for different conditions of society (Dharma, 2004). Jacques Derrida, originator of the deconstruction concept, rehabilitating the philosophy of written language by developing deconstruction concept into various experiments that express the characteristics of rhetorical freedom over formal compositional structures. Derridean ideology is seen as a major controversy in the field, it is even known as "the genius of irony" (O'Hara, 1983). From various backgrounds regarding the view of deconstruction, it can be illustrated that the view of deconstruction was born from an atmosphere based on the concept of "anti-philosophy" (Dharma, 2004). Deconstruction architecture can come from the influence of Derrida's philosophy, so it is called "derridean deconstruction" and can also exist as a pragmatic and formal product called "non-derridean deconstruction". (Mantiri dan Markainas, 2011).

Bernard Tschumi, a Derridean deconstruction architect who derives the principal philosophy of deconstruction which is Derrida's thinking and the development of Michael Benedikt based on *Deconstructing The Kimbell* (1991), into architecture as explained based on the table below:

Table 1. Derivation of the Deconstruction Philosophy in Architecture by Bernard Tschumi

Jacques Derrida Deconstruction Philosophy	Bernard Tschumi Architectural Deconstruction
Difference	<i>Disjunction</i> <i>Dissociation</i> <i>Disruption</i> <i>Fragmentation</i> <i>Superimposition</i>
Hierarchy Revearsal	<i>Reciprocity</i> <i>Superposition</i> <i>Juxtaposition</i>
Marginality and Centrality	<i>Follies</i>
Iterability and Meaning	<i>Framing</i> <i>Sequence</i>

(Source: Roihanah, 2015).

Based on the book *Architecture and Disjunction* (1996) by Bernard Tschumi, if you qualify architecture or architectural methods as "disjunctive", the design principles will be as follows:

- Denying the idea of synthesis from modern architecture which results in a hierarchical, homogeneous structure, by offering a *disjunctive* analysis.
- Rejecting the traditional opposition between function and architectural form by replacing it with the principle of *superimposition* or *juxtaposition* which

can be independently and similarly referred to as architectural method analysis.

- Emphasis on space as a method on the principles of *dissociation, superimposition, combination* of architectural-pragmatic, and figurative-abstract where this can be done in dismantling architectural boundaries to produce new architectural definitions.

Tschumi's Disjunction Theory

Tschumi defines the word *disjunction* as "a disjointed act or disjointed condition, separation, disunion" which can be interpreted as a separate condition in which this condition occurs in architectural elements such as: *space, event, and movement* (Tschumi, 1996). Tschumi stated that: "architecture is a combination of space, event, and movement without any hierarchy" (Tschumi, 1996). For Bernard Tschumi, the quality of architecture lies more in the activities that occur within it than in the space itself. Space that is formed based on event is only a framework whose contents always move according to time. Meanwhile, program have a role similar to narrative, although in a different realm: programs can and must be interpreted, rewritten, and deconstructed by architects. Therefore, the relation between space, program and events always creates opportunities to change from time to time (Sutanto, 2020).

Bernard Tschumi rejects modern thinking because it creates 'border' that must be deconstructed. By 'border' here refers to the relation between space and use, type and program, and objects with architectural event and notations such as plan, section and other technical drawing, which according to Tschumi is the 'jail' in architecture (Ardianta, 2009). Tschumi argues that movement is the main element that forms space, just like architecture as an event (Nesbitt, 1996).

When formulated, Tschumi's *disjunction* theory handles various types of *disjunction*: between form and content, or between use, form, and social value. This theory also provides a view regarding Bernard Tschumi's rejection of the traditional opposition between use (function) and architectural form by supporting the superimposition or juxtaposition of two terms which can be independently and similarly subject to identical architectural analysis methods (*dissociation, superimposition, and combination*) (Ebert, 2003). In simple terms, Tschumi's *disjunction* theory aims to unify fragments at the level of formal juxtaposition by allowing element to independently dissociate and highlight the fragmented experiences of modernity and the friction between the fragment.

METHODOLOGY

The method is used to analyze the context through spatial categories (be it cartographic, drawn, textual, digital, or other) related to the forms produced by the act of designing architectural element. In general, the methods used in research based on *J.C Jones's Design Method* (1966) include: analysis, synthesis, and evaluation with a systematic design process which is basically a tool to separate logic and imagination which develop into different stages, but in an effort to connect analysis based on critical research with architectural design using *mapping* technique (*as an index of past and future possibilities*).

The relevance of *mapping* technique for architecture based on "A Theory of "Design by Research"; *Mapping Experimentation in Architecture and Architectural Design*" (2017), Marc Schoonderbeek states that *mapping* is a technique used to explore and investigate the diversity of contemporary spatial conditions which are representations of social construction in a spatial framework while at the same time offering a means to navigate the space they represent. *Mapping* technique can be divided into 3 forms (Schoonderbeek, 2017) which in this research is used as research variables, including:

1. *Instrumentalization, mapping* action based on understanding through the interpretation of a special notation to be transcribed and developed into a formal notation. In this research, this form refers to an understanding based on literature studies regarding the interpretation of Bernard Tschumi's *disjunction* theory in interpreting deconstruction both theoretically and practically in architectural objects to be reduced in mapping formal disjunction interpretations used in research.
2. *Operationalization, mapping* action in an exploratory investigation that allows for the role of experimental research in the architectural design process. In this research, this form refers to the exploration of Bernard Tschumi's *disjunction* theory in interpreting deconstruction which is formally and critically used in the conceptualization of the Exhibition Center design with mapping that expands the initial question openly regarding the design context by including the uncertainty regarding the Exhibition Center as an object study that examined and the design process itself.
3. *Conceptualization, mapping* action in enabling the production of architectural theory with design which is achieved through the development of a certain ordering system. In this research, this form refers to deconstruction concept design of Exhibition Center design in Depok City with the

interpretation of Bernard Tschumi's *disjunction* theory through a reconstructed system of juxtaposition and superimposition heterogeneity.

Analyzing Tschumi's *Disjunction* Theory on Existing Project

Bernard Tschumi's theory regarding *disjunction* is still theoretical and abstract, so that an initial investigation is needed in defining the *disjunction* interpretation as a practical approach in the context of designing architectural objects. Based on this, an investigation is carried out by conducting an analytical study on existing architectural objects. *Parc de la Villette* is the project of Bernard Tschumi where in this research it is used as a precedent study because apart from being a very successful work in expressing the process of articulation of the conceptual paradigm of deconstruction (Dharma, 2004), it is a real illustration of the application of the *disjunction* interpretation that can be founded.

Research on the *Parc de la Villette* was carried out focusing not on the function of objects that refer to the context of the city park area, but on understanding methods and process application of designing architectural practices in the formulation of *disjunction* interpretation to be used in conceptualizing the architectural design. Adam Brown in his essay *Parc de la Villette: The Complexity of Human Experience* (2014) explain that landscape element, which are usually the main focus in designing urban parks in general, are abolished in the *Parc de la Villate* project where the design focuses more on the *folies* form and ordering which are spaces for event to occur. Therefore, it can be said that there is relevance to the *Parc de la Villette* for use as a precedent study of building architecture because it has a relation with form and space as building architectural element.



Fig. 1. *Parc de Villate* (Source: <https://www.dezeen.com/2022/05/05/parc-de-la-villette-deconstructivism-bernard-tschumi/>).

Parc de la Villette is an architectural object that has a goal of a vision of the park in the future, as well as on how *Parc de la Villette* can answer the challenges of the economic and cultural development on Paris. *Parc de la Villette* was, as stated, an opportunity for Bernard Tschumi to test his theory. A key aspect of *Parc de la Villette's* design is proposing a *disjunctive* notion across the entire site where it is its way of showing a complex piece of architecture that contradicts traditional compositional rules such as order and hierarchy.

Based on the design context of the *Parc de la Villette*, it can be understood that *Parc de la Villette* aims to create a new model for urban park in which Bernard Tschumi does his reading of space and focuses on understanding the spatial experience by park visitor. The spatial experience meant by Tschumi can be said to be by considering event, movement, and object as the main concept and performing layer separation, as in the *Manhattan Manuscript* (1994).

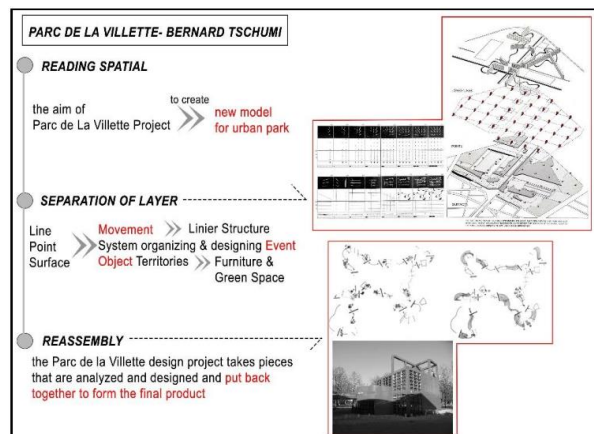


Fig. 2. *Parc de la Villette* Design Process Analysis (Source: Lestari, 2016).

Based on Figure 2, the *Parc de la Villette* design process went through three stages, including: spatial reading which aims to create a new urban park model, separation with a layering system, and reassembly of the fragment back into the final product (*folies* which are distributed throughout the site).

In second stage (separation of layers), it can be said as a *disjunctive* analysis method in making spatial organization in contrast to spatial organization in general where this refers to the principle of *superimposition* of 3 main systems (*line*, *point* and *surface*). The main elements of *Euclidean* geometric are formed as a structured system of '*folies*' of 120 m *grid* system as cultural reference points. *Line* element are defined as movement activities and linear structures that connect several access points in providing a different spatial experience at each meeting point. The *line* and

point element (*folies*), together with their notations, are investigated into the nature of the architecture which form an organizational system that governs the programs at the *Parc de la Villette*. The last individual element is the *surface* which refers to the garden and grass surface and pavement material to provide the best activity expected to occur in different location (Ahlqvist, 2017).

These three systems are applied in formulating a *grid* system design based on activity point (*point grid system*) which is used in addition to distributing program to all site areas, this system is used in conveying the concept of the condition of Paris disjunctively due to the diversity of heterogeneous urban communities (*culture of disjunction*). The *grid* system at *Parc de la Villette* cannot be said to be a deconstructivist approach in designing, but instead is used as a reference in deconstruction reading on the site for transformation (based on the rules of *repetition, distortion, fragmentation, and superimposition*) which affect program orientation in which this is a one of Tschumi's design techniques in managing complexity and bringing back the deconstruction approach.

Through the use of a *grid* system in *Parc de la Villette* design, the meaning of the “*space*” sequence is formed which is explored using film techniques in which Tschumi demonstrates it as a cinematic sequence/promenade using *diagrammatic analysis*. *Diagrammatic analysis* at *Parc de la Villette* refers to how Tschumi uses diagrams as a tool for organizing and designing spatial programs. Research in analyzing the cinematic promenade at *Parc de la Villette* has been carried out using *Samuel's Five Stages of Narrative Path* (Khan, 2015).

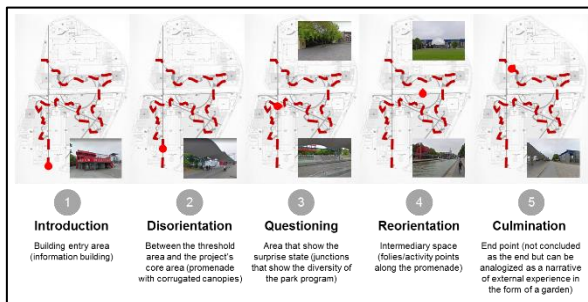


Fig. 3. Parc de la Villette “Space” Sequence

If understood from identification as in Figure 3, *Samuel's Five Stages of Narrative Path* refers to the five stages as a narrative to enact the path taken by the experience of the observer/visitor through a program spatial. The demonstration conducted by Tschumi is intended as an attempt at a deconstruction approach which refers to the idea of stimulating observer/visitor experience in accepting ambiguity by designing each program area in a variety of ways to have different activities and atmosphere.

Defining Disjunction Interpretation on Research

After the analysis of *disjunctive* methods and processes based on theoretical understanding and the study of the *Parc de la Villette* which is the project of Bernard Tschumi has been obtained, the *disjunction* interpretation to be applied in a design context can be defined and explained by carrying out critical trials as a *systematic process* that is examined in understanding the deconstruction concept design of Exhibition Center in Depok City. The research process mentioned can be seen in Figure 4.

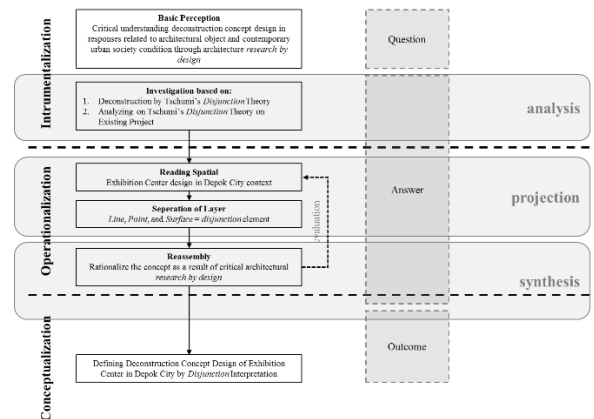


Fig. 4. Research Process

RESULTS and DISCUSSION

Reading Spatial – Exhibition Center in Depok City

Deconstruction concept design of Exhibition Center in Depok City with *disjunction* interpretation aims to prove the possibility of design by breaking boundaries which in this case refers to the new definition of Exhibition Center design as a temporal space capable of interpreting changes in urban conditions (Depok City) and community segmentation (*culture of disjunction*) without resorting to the traditional rules of composition, hierarchy, and order.



Fig. 5. Research Context

The research location is in the Margonda Raya Area with the choice of location other than due to the designation and existence of activities that can support the development of the Exhibition Center in Depok City, referring to the aspects and design criteria for the Exhibition Center including: the site has attractiveness, the accessibility of the site is easy to reach because it passes through Margonda Raya Street, which is an arterial road, has facilities and infrastructure that support MICE events, and site positions that support the appearance of buildings as points of interest. The location of the design site is in the South Segment of the Margonda Raya Area which is one of the segment with a fairly short distance with the starting point of the area segment starting from the Depok City Mayor's Office and the end point of the area segment being on Siliwangi Street. The South Segment is a segment that is about 0.7 km away and is referred to as "Depok City Hall & Office Park" with the type of activity being the central government office of the Mayor of Depok and also designated for office activities and regional trade as the main activity of the area. Based on the research context, it provides an opportunity for designing Exhibition Center object on site that can become the gateway for MICE events in Depok City.

Seperation of Layer – Line, Point, and Surface

Separation with the layering system was carried out in exploring the Exhibition Center program in Depok City using a similar principle to that carried out by Bernard Tschumi in the *Parc de la Villette* design, namely using the *superimposition* principle which refers to the formation of *Euclidean* geometric element known as *line*, *point* and *surface*. to obtain the relation between concept, context, and content (program) based on the deconstruction element (space, movement, and event).

The first element to be analyzed is the *line* element with *mapping* action which is formed as a program formation system that is organized based on the integration of the point system and the approach of using 2 types of line typology (perpendicular and diagonal lines) as a reference for movement flow. The selection of element references does not relate to the existence of objects around the site, such as the *Parc de la Villette* (two city gates of Paris and two subway stations), but instead emphasizes the stimulation of observer/visitor visual experience with the context. The *line* analysis process can be seen in Figure 6.

Based on Figure 6, *line* analysis starts from taking references based on the site context by using a *point grid system*. Processing *point grid system* in the analysis is intended as a form of expression in

questioning the initial reference where processing is carried out by reviewing the possible orientation of the view as a reference based on imagination and human experience. The results of the *point grid system* output based on *line* analysis are used to stimulate the formation of the initial program area fragment as a reference for the location of activity points where activities will be re-explored in *point* analysis.

The second element to be analyzed is the *point* element with *mapping* action using reference structure points which are arranged repetitively in managing the design of an event and representing the activity space. The *point* analysis process can be seen in Figure 7.

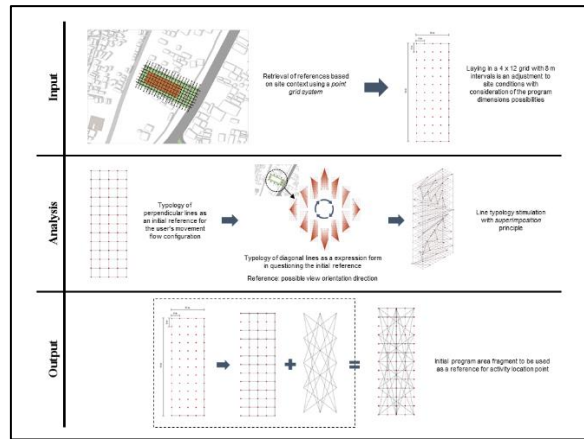


Fig. 6. Line Analysis on Conceptualizing Exhibition Center Design in Depok City

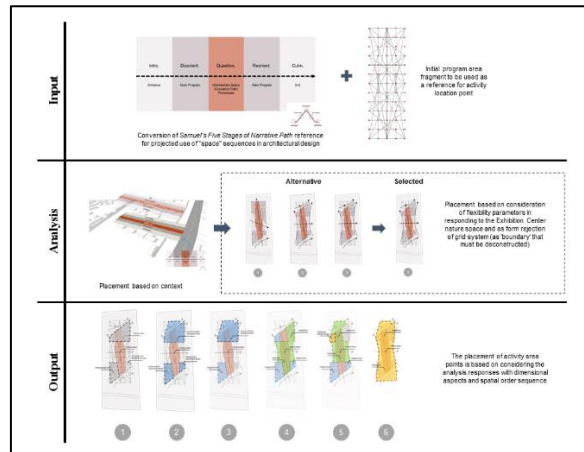


Fig. 7. Point Analysis on Conceptualizing Exhibition Center Design in Depok City

Based on Figure 7, *point* analysis starts from taking references based on the output of *line* element analysis by converting *Samuel's Five Stages of Narrative Path* references for projections of the use of "*space*" sequences in architectural design. The use of "*space*" sequences in architectural design is explored in determining alternative locations for activity area

point. From the exploration, 3 alternatives were formed with the selection of the best alternative based on consideration of flexibility parameters in responding to the nature of the Exhibition Center space and presenting a rejection of the use of the *grid system* where based on the deconstruction approach, the *grid system* used in this research as a reference is considered as a *'border'* that must be deconstructed. The output of the *point analysis* is used as a reference for activity points by considering the analysis response with dimensional aspects and spatial sequence arrangement.

The third element to be analyzed is the *surface* element where unlike the *surface* elements in *Parc de la Villette* which are garden and grass surfaces and pavement materials to provide the best activity that is expected to occur in different locations, the *surface* elements in this research are carried out not only as *mapping* measures in the surface fragment segment which represents the Exhibition Center program area in Depok City, but also as a *mapping* action in forming the facade/envelope of the Exhibition Center program in Depok City. The mentioned *surface* analysis process can be seen in Figure 8.

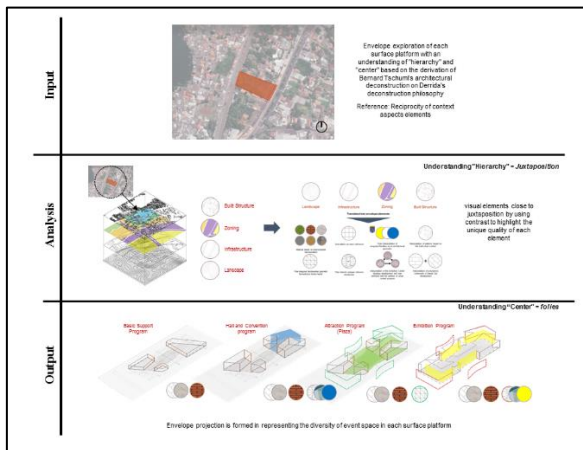


Fig. 8. Surface Analysis on Conceptualizing Exhibition Center Design in Depok City

Based on Figure 8, *surface* analysis starts from taking reference envelope exploration for each surface platform with an understanding of *"hierarchy"* and *"center"* based on Bernard Tschumi's architectural deconstruction derivation of Derrida's philosophical deconstruction.

The understanding of *"hierarchy"* is related to the principle of *"hierarchy reversal"* which is based on the architectural deconstruction of Bernard Tschumi referring to the terms *reciprocity*, *superposition*, and *juxtaposition*. In this research, references to the context of the design environment are used in reviewing the *reciprocity* relation between the building environment

and envelope exploration with *superposition* pre-processing in reviewing elements that can be used as facade/envelope elements of the Exhibition Center. Based on the exploration, an alignment of the aspect elements that influence or relate to each other in the context of the design environment is formed, including: *landscape*, *infrastructure* (basic structure), *zoning* (space mapping), dan *built structure* (substance forming structure). The references obtained are re-analyzed in a juxtapositional manner by juxtaposing visual elements close to each other and using the contrast between them to highlight the unique qualities of each. The analysis found that the four aspects can be translated into alternative envelope elements which have an influence on the application of material, facade pattern, and the use of color as accents that can be highlighted in the envelope composition system.

The output of *surface* analysis is the result of an understanding of *"center"* related to the principle of *"marginality and centrality"* which is based on the architectural deconstruction derivation of Bernard Tschumi referring to the term *folies*. Based on the understanding of the *Parc de la Villette* precedent study, *folies* are a system for managing the design of an event and representing activity space. When understood in the research context, *folies* are interpreted as a representation system for activity space through an envelope where adjustments to analytical applications are determined based on the similarity of definitions between the Exhibition Center program area and environmental context aspects.

Reassembly

The reassembly of the fragments was carried out in the formation of a new basis for defining the Exhibition Center in Depok City. The reassembly process can be seen in Figure 9.

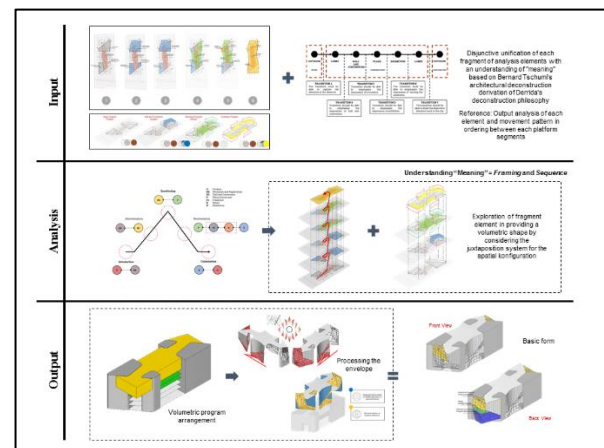


Fig. 9. Reassembly in Forming The Concept Design of Exhibition Center in Depok City

Based on Figure 9, the process refers to the unification of each fragment of the analysis element disjunctively with an understanding of "meaning" based on Bernard Tschumi's architectural deconstruction derivation of Derrida's philosophical deconstruction.

The understanding of "meaning" is related to the principle of "iterability and meaning" which is based on the architectural deconstruction derivation of Bernard Tschumi referring to the terms *framing* and *sequence*. In this research, the terms *framing* and *sequence* are aimed at the installation of fragments of building facade/envelope element which are analyzed based on the output of the analysis of each *Euclidean* geometric element and movement patterns in arranging between platform segment in providing an overview of structure and expression form by considering the alignment system of program composition, activity/event space.

The output result of the reassembly action obtain the basic form concept of Exhibition Center in Depok City.

Exhibition Center in Depok City Conceptualization

Based on research analysis using *disjunction* interpretation in interpreting the deconstruction concept design of Exhibition Center in Depok City, it was found that the "disjunctive" process for each element was measured by context and was strongly influenced by the use of design references so that there was a hypothesis that there was a possibility that if research was carried out again in the case context and using different references it would also produce different output. These results prove the qualification of the architectural design itself as a "disjunctive" investigative action (Schoonderbeek, 2017) with the method of suppressing space in dismantling architectural boundaries to produce new architectural definition (Tschumi, 1996). The intended new architectural definition refers to developing the Exhibition Center program definition as urban generator (*architecture as generator*) by providing new programs such as recreational attraction facilities that are attractive and have environmental sustainability which in the research context is in line with Margonda Raya Area, Depok City development.

Based on the research result, the *disjunction* interpretation in design practice can be defined as a methodological process in simplifying the terminology of deconstruction in architecture which is impossible to trace or it can also be defined as a creative design

process in the embodiment of architecture that does not focus on form, but rather from tracing the relation between space forming element. Through the research result, there are additions in improving the understanding of Bernard Tschumi's theory, especially in the definition of *line*, *point*, and *surface* geometric in architectural building object design scope. The rationalization of *disjunction interpretation* in interpreting the deconstruction concept design of the Exhibition Center in Depok City as a result of research critical architectural design can be seen in Figure 10.

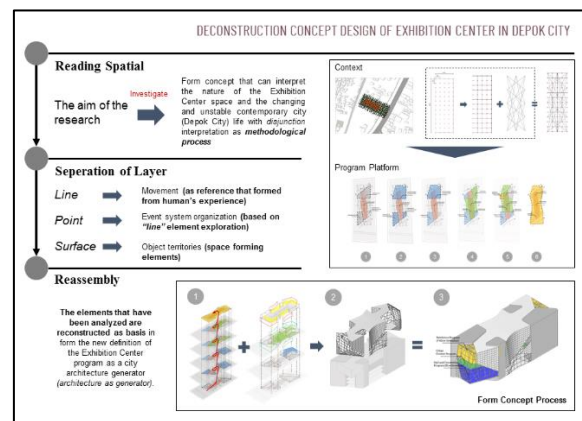


Fig. 10. Deconstruction Concept Design of Exhibition Center in Depok City by *Disjunction* Interpretation

CONCLUSION

Deconstruction concept is applied to design as a process in questioning the possibility of designing an Exhibition Center typology that is not only limited to accommodation for event space. Bernard Tschumi's theory regarding the *disjunction* interpretation carried out in understanding the deconstruction concept design of Exhibition Center in Depok City helps in the definition and understanding of the deconstruction of individual elements as a reciprocal reference strategy in which one element has a relationship with another element and provides the possibility of expanding ways of thinking and optimizing in producing designs.

Based on the SWOT Analysis regarding *disjunction* interpretation in table 2 above, there are limitations where even with *disjunction* interpretation can interpret the deconstruction concept design of Exhibition Center in Depok City by highlighting program elements/spatial configurations, including: space, movement, and event element, information about exploratory variables in the embodiment of forms that can explain the final results of the design still cannot be fulfilled. Therefore, a combination of approaches with other themes for disjunctive analysis and enrichment of references is needed to strengthen the analysis.

Table 2. *Disjunction* Interpretation's SWOT Analysis

Strength	<i>Disjunction</i> interpretation helps in interpreting the deconstruction concept design of Exhibition Center in Depok City by highlighting program elements/spatial configurations (space, movement, and event element).
Weakness	Lack of information on exploratory variables in the embodiment of the final design results (it is also necessary to carry out application tests on the site with consideration of aspects such as topography, climate, and others as well).
Opportunity	<ul style="list-style-type: none"> • Applicability depends on research context • The combination of the alternative name approach and reference enrichment used can strengthen the analysis
Threat	The questionable validity of applying <i>disjunction</i> interpretation as research objects and action depends on the research role and process itself.

This research also recommends continuing studies on architectural objects and using other references to obtain a comprehensive and diverse design form. There are considerations that are very dependent on context, steps, and point of view as a researcher/designer in determining *disjunction* interpretation of architectural objects that are researched and designed.

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