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Tutorial Time:

Reader/Text Title: (A) Six Points for an
Architecture of Resistance

Synopsis No: 4

Author: Kenneth Frampton

In Towards a Critical Regionalism: Six Points for an Architecture of Resistance, Kenneth Frampton stated that the urban form of modern buildings has been universally conditioned by the huge role of optimized technology, creating limitations in modern building designs. Frampton believes that architectural practice has been divided into two: first of all, the profits of technological predication upon production and on the other hand, the provision of a compensatory façade to cover the realities of modern buildings. Personally, I agree that universal civilization of modern buildings nowadays has outplayed the locally inflected culture in terms of forms and designs. Take for example, the city fabric in most of the cities has been overlaid by freestanding high-rise due to the increasing land value within city and also the huge role of technological improvements, in this case prefabrications of building structures.

I agree with the idea that modern buildings do not features their own identity due to the facilitation of modern technologies, and being avant-garde is also another main reasons contributing to the issues stated by Frampton. In my point of view, the fast pace of modernization within city has brought architecture to a whole new level, in which building designs have been competing to produce much more fanciful and exaggerate forms to attracts modern society where artistic and aesthetic of products is the only thing being taken care of. In the end of the day, architecture forms and functions itself has lost sense towards the culture, the social and the contextual issues.

On the other hand, Frampton stated that the fundamental steps to raise Critical Regionalism is to deconstruct the impact of world culture. On the other hand, the mediation of universal technique should raise awareness on the limits of industrial and post-industrial technology. My point of view is that no doubt industrialized building forms has no true identity among themselves, but isn't that an identity to modernist building as well? To me I think the issue would be like, how do we produce new identity to architecture forms after the industrialist and post industrialism technology. In regards of this, I agree on the point stated by Frampton, that is to deconstruct the impact of world culture.

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