

THEORIES AND MANIFESTOES OF CONTEMPORARY ARCHITECTURE

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The second half of the 20th Century witnessed an outburst of theories and manifestoes that explored the possibilities of architecture: its language, evolution and social relevance.

Robin Evans, *The Projective Cast: Wetmore Classical Weekly On Architecture*, 1 [Book I-V], ed. Heinemann, and New York: Putnam, Loeb Classical Library, , pp. English Ten Books on Architecture, trans. Thomas Noble Howe, add. Rowland and Michael J. David Britt, Los Angeles: Getty Publications, , pp. Harmony Books, , pp. *The German Debate on Architectural Style* [], intro. Wolfgang Herrmann, Los Angeles: Harry Francis Mallgrave, Los Angeles: Hendrik Petrus Berlage, *Thoughts on Style*, " , intro. Iain Boyd Whyte, trans. Getty Center for the History of Art and the Humanities, , pp. Stanford Anderson, Los Angeles: Adolf Loos, *Spoken into the Void: Collected Essays* [], intro. Newman and John H. *Machine-Age Exposition* , New York, , 44 pp. Catalogue of a large-scale international NY exhibition advertised as the first event bringing together "architecture, engineering, industrial arts and modern art. Being the Kahn Lectures for , pref. Baldwin Smith, Princeton UP, , pp; repr. Karel Teige, *The Minimum Dwelling* [], trans. Faber and Faber, ; 2nd ed. Museum of Modern Art, ; new ed. *Views Modernism as a synthesis of three main sources: Christina Lodder*, in *Art in Theory, An Anthology of Changing Ideas*, eds. Charles Harrison and Paul Wood, , pp. Mosei Ginzburg, *Style and Epoch* [], intro. *International Survey of Constructive Art* , eds. *Architecture Since* , New York: Norton, , pp; new ed. Norton, , pp. Architectural Press, Jun ; repr. Architectural Press, Dec ; repr. Shows how towns, villages and the countryside could be improved with good design.

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After the Manifesto Craig Buckley There has been something like a mania for the manifesto in recent years. While only a little while ago one could still hear about the absence of manifestos in architecture, today we seem to be surrounded by them. Manifestos have been the subject of public reading marathons, taken up as themes for biennales, exhibited at galleries, exchanged for drinks, and become the subject of conferences at schools of architecture. The urgency of the genre has returned to prominence at a moment of economic crisis and political protests over inequality, but it also appears wedded ever more intimately to official institutions of culture, which have gravitated toward performative genres in recent years. For some, the manifesto remains an archaism, the product of another century whose current revival artfully masks the fact that it has outlived its use. For others, the manifesto remains protean, a form that not only continues to remake itself but also stands to be reclaimed in our age of rapidly changing media. For still others, it is precisely the outmoded, untimely qualities of the manifesto that make it so interesting at present. What does this confusing situation imply about the ongoing relevance of the manifesto form today? After the Manifesto wrestles with such questions by bringing together a series of reflections on the history of the form in architectural culture. In looking back, rather than forward, After the Manifesto could be seen to betray the very future-oriented nature of the genre, which has vividly projected the outlines of non-existent forms, movements, and figures, and has often succeeded in bringing some version of them into the world. On the one hand, After the Manifesto registers a palpable feeling that however actual and contemporary, the manifesto form represents the legacy of a different historical moment. To think about the manifesto today is to think about where one stands relative to the boldest claims made by architects over the last century. Yet the title of the book can be understood in another sense as well, less as a time that comes after manifestos than as an interest in their aftereffects; the affirmations and rejections, replications and repressions, debates and silences, misunderstandings and recuperations that manifestos set in motion. A manifesto, after all, is a text that calls for a response, even if it is not always the one expected or desired by its authors. Paradoxically, then, while manifestos have often served as vehicles for making absolute claims, they themselves are anything but. The manifesto is a form colored and remade according to its time. To what extent has the genre reformulated itself, adopting different qualities and addressing other purposes today? Can the manifestos of the twenty-first century still be recognized using the terms of the past? While one may feel increasingly swamped by manifestos, it is also true that we remain largely ignorant about the state of the architectural manifesto in recent decades. *Jahrhunderts*, now already fifty years old. *Jahrhunderts* by Ulrich Conrads, originally published in The contributions collected here might be considered an initial set of probes into such territory. The force and persuasion of manifestos appear frequently in the proliferation of injunctions, formulated with modal verbs—“must, can, shall, will. The temperature of such injunctions can be modulated considerably, ranging from the imperative to the subjunctive, from command and demand to a more nuanced play between desired and hypothetical states of affairs, between possibility and doubt. Such injunctions often appear in the guise of theses or numbered points; condensing thought with emphatic precision, they concentrate the effort of the text. If they are often full of points, manifestos are also fond of pointers, those pronouns indicating the place and time of utterance, as well as the objects of concern: As significant as the pointers are the shifters: The modern genre of the manifesto could thus be seen to occupy and take hold of a particular rupture in authority, one associated both with the breakdown of royal control over the reproduction of the printed word and royal entitlement to the form itself. The rise of the modern political and revolutionary manifesto in the nineteenth century reverses these dynamics, such that the manifesto becomes a form for challenging rather than confirming the legitimacy of a particular authority. As Martin Puchner has insightfully argued, revolutionary manifestos like that of

Marx and Engels can be seen as speech acts that lacked the authority to sanction their words as deed, and thus necessarily projected this union into a revolutionary future. If the projective capacities of the manifesto are undoubtedly powerful, to read manifestos only as declarations of polemical confidence and law-like clarity would be to miss their often intimate connection to uncertainty, to overlook those moments in which they point us to sources of doubt and objects of concern. Manifestos, after all, have flourished in times of trouble; in the lead-up to World War I and in its aftermath, amid the rubble after World War II, and again from the early s to the mids, a period marked by the wars of decolonization and Vietnam, the rise of terrorism, and environmental and energy crises. In this sense, the manifesto remains a more ambivalent genre that one might expect. As Puchner reminds us, on the one hand, the writer of the manifesto could never summon the courage to seize the authority that he or she does not yet possess without a type of theatrical confidence. At the same time, such claims are haunted by their own theatricality, afraid that the necessary illusions sustaining a belief in the forward thrust of modernity will turn out to be an empty promise. By the same token, we might ask, what types of authority, existing or yet to be realized, are being appealed to? The contributions compiled here highlight a wide spectrum of such claims, to which can be added a selection of examples drawn from manifestos that have, to greater or lesser extent, marked the course of architectural culture over the last half-century. While by no means exhaustive or exclusive, these brief examples can be grouped into four broad types of recurring claims: For a genre so often associated with the future, manifestos frequently ground their claims in attacks on prevailing ideas about history, provoking by means of condensed, biased, and often extreme forms of historical revision. While few postwar manifestos tempt a similar level of bombast, they too stake their claims upon historical revision. Jorn aimed to destroy what he saw as an academic recuperation of prewar avant-gardes, even as he sought to claim aspects of this legacy for his own purposes. In both cases, to remain true to a revolutionary history meant turning against its contemporary legacy. Still others invoked historical rupture related not to the legacy of the avant-garde, but to technological change. The human being in the capsule and the film which protects his life constitute a new existence. Alongside such polemical claims on history, manifestos have also taken aim at reigning hierarchies, provoking doubt about the ways in which the field separates the central from the marginal, and the consequential from the trivial. In architecture, he argues, not only are such manifestos more rare than we care to believe, since the mids the cultural politics of the field have steadily gravitated away from such manifesto statements and toward forms of discourse more closely associated with the tradition of the treatise. When everything from pills to television broadcasts, and from pyramids to space capsules can be understood as architecture, disciplinary boundaries become nearly impossible to draw. Here a polemical questioning of cultural hierarchy was aligned with a shift in architectural attitude, from a strict concentration on buildings to an experimental appraisal of the architectural implications of diverse types of objects, media, and technological systems. It was also during the second half of the s that Bernard Tschumi reappropriated the manifesto form at the very moment when it seemed to be falling out of favor. As he reminds us here, his series of architectural manifestos exhibited in New York and London were crucial early links in a project he has pursued ever since: In these manifestos Tschumi went beyond the marginal to stake a claim on the repressed and the taboo. Calling attention to perversity, transgression, and excess was a bid to reveal, and thus open to question, the ever-shifting dynamics around the definition of rules in architecture, together with the moral economies subtending such definitions. If manifestos have been a platform for challenging established hierarchies of knowledge, they have also served to support the formation of new identities. The condition of possibility for the formation of such new groups often depends on how compellingly a manifesto constructs the image of an older group or existing situation. Special issue dedicated to May By no means, however, were all affirmations of such shared identities as explicitly oppositional. *Proposals for a New Urbanism* Such an example draws attention to the important role of mechanical reproduction; indeed, the history of the manifesto is inextricable from efforts to create new spaces of operation by means of changing media forms. As Beatriz Colomina reminds us, the manifesto cannot be separated from the little magazines, journals, and newspapers in which they were published, nor from the role such documents

played in creating the very identities of many architects and avant-garde groups. Even a figure like Ludwig Mies van der Rohe, who is often thought of as an architect of few words, completely transforms himself in the early s by forging a link between manifesto texts and manifesto projects, radically redefining the course of his work, and of modern architecture, in ways that continue to be revisited and rewritten. Such an endgame can also be seen as a moment of transition. As communications media in our own day continue to transform our sense of space and time in ways as drastic as those of the s or the s, what changed forms might the manifesto inhabit, and what new experiences might it claim for architectural thinking? The question returns us to the initial impetus for this collection—what does the longer history of the manifesto enable one to think as it undergoes its present resurgence? From the mid-nineteenth century onward, the manifesto emerged as a mode for capturing attention amid the growing flood of documents and information unleashed by mass print culture. If it took its impetus from the urgencies of the day, the manifesto also took its measure from the most immediate, cheap, and ephemeral media available—the pamphlet, the newspaper, the little magazine, the broadsheet, the poster—media that could reduce the amount of time separating the creation of a message from its transmission to a mass public. Its visual cues have been drawn more often from the world of advertising and mass communication than from the book. The book, Alphonse de Lamartine pointed out as early as , was already too slow to keep up with the rapid changes of the nineteenth century; the future of writing lay with the newspaper. And while none are the same, all of these media forms continue to exist, however tenuously, today. Once separate media are undergoing a massive convergence and recombination through online forms of distribution, channeling a vastly expanded stream of changeable information, filtered by interfaces that appear and disappear, mutate and reconfigure at a rate only slightly slower than the things they convey. The modern genre of the manifesto crystallized within this same historical horizon, and it, too, remains with us—its history a set of landmarks on the battleground for attention. This struggle for attention may have a special meaning for architects, whose intellectual work must operate across a remarkably broad spectrum of time, from the extremely fast to the agonizingly slow. In an era that prizes instantaneity, the materialization of buildings remains a time-consuming affair. Architectural thinking is stretched between the actuality of the present—the temporality of drawing and writing, of journals and books, of emails and faxes, of blogs and tweets—and the schedules of builders, the production times of manufacturers, the deliberations of competitions and commissions, the credit lines of clients, and the crises and cycles of the broader economy. Paradoxically, might the most urgent message of past manifestos today be not to move faster, but rather to claim more time in a period when it seems in ever-shorter supply? Not to think quicker, but to think longer and harder? Architectural thought, subject as it is to immediate demands and incessant delays, may be in a unique position to reexamine the dynamics of attention in our present era. If the manifesto has long sought to capture and communicate the urgency of the actual, it is also one of those few forms that can be traced across the longer history of architectural modernity. The number of events in recent years themed as, or devoted to, manifestos is too numerous to inventory. One the earliest events to mark this resurgence was the Manifesto Marathon organized in the Frank Gehry-designed Serpentine Pavilion in . In , the Manifesto project began gathering and exhibiting design manifestos in galleries around the Europe. In , the Architectural Association, London, advertised an event in which each presented manifesto of not more than one minute was rewarded with a free beer. *Programme und Manifeste zur Architektur des* Wiley and Sons, []. As Anthony Vidler points out in this volume, there is only one text in the book that explicitly announces itself as a manifesto. More recently, a number of volumes have engaged the subject. See Janet Lyon, *Manifestos: Provocations of the Modern* Ithaca, NY: Manifesto Writing and European Modernism Toronto: University of Toronto, ; Nicola Lees, ed. *Koenig*, ; and Alex Danchev, ed. *From the Futurists to the Stuckists* London: Martin Puchner, *Poetry of the Revolution: Princeton University Press, Editions Internationale Situationniste*, , trans. Rizzoli International Publications, , — Archigram 1 , reprinted in Peter Cook, ed. *Studio Vista*, , 75— The MIT Press, , *Proposals for a New Urbanism* Tokyo:

3: Theories and Manifestoes of Contemporary Architecture by Charles Jencks

In this classic title, the thinking and ideas that have informed, and continue to inform the architecture and urban design around us today, is presented as a compilation of writings by the most important architects, urbanists, and theorists of the second half of the 20th century.

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