THE GENRE OF ARCHITECTURAL MANIFESTO IN THE SOCIETY OF THE SPECTACLE

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**I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.**

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**ABSTRACT**


**THE GENRE OF ARCHITECTURAL MANIFESTO IN THE SOCIETY OF THE SPECTACLE**

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This study embarks upon analyzing the relationship between the society of the spectacle and the genre of architectural manifesto and construes the transformation of the genre with the change occurred within the society of the spectacle. In order to understand this very relationship, the society of the spectacle has been considered as the *raison d'etre* of the genre due to the argument that the genre is a result of these culminations perpetuated to have been occurred within the spectacular society.

In other words, the aim of this study is to analyze how the discipline of architecture generated itself within the realm of a sort of advanced capitalism by means of its discursive apparatuses released primarily as architectural manifestoes. Architectural manifestoes, in this sense, are regarded as relevant tools to analyze this occasion because they act an integral part of architecture's discursive framework throughout the history.

This study hints at the intimation that the genre of manifesto and its internal logic is strongly affiliated with an external logic in which the modernist premises of domination and power is strong. This interrelation is of importance to analyze the corpus of the genre and to understand whether it still operates today within this same circle of interrelation. Debordian critique of the advanced capitalistic society played an important role in the identification of the genre as a modern discursive form as well as an instrument of persuasion.


Keywords: Architectural Manifesto, Society of the Spectacle, Modern Discursive Forms, Architectural Criticism

# ÖZ

## GÖSTERİ TOPLUMUNDA MİMARLIK MANİFESTOLARI

Turan, Oktay
Doktora, Mimarlık Bölümü
Tez Yöneticisi: Prof. Dr. Ali Cengizkan

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Bu çalışma gösteri toplumu ile mimarlık manifestoları arasındaki ilişkiyi analiz edip gösteri toplumunun değişimiyle mimarlık manifestolarının nasıl bir değişime uğradığını anlamaya çalışmaktadır. Mevcut ilişkiyi anlama bağlamında gösteri toplumu olgusu mimarlık manifestolarının varoluş sebebi olarak ele alınmıştır.

Başka bir deyişle, bu çalışmada amaçlanan mimarlık disiplinin geliştirdiği söylemsel araçlarla kendini ileri kapitalist toplum modelinde nasıl varettiğini deşifre etmektir. Bu bağlamda mimarlık manifestoları mimarlığın söylemsel çerçevesinin önemli bir öğesi olmaları dolayısıyla bu ilişkiyi anlamak için uygun bir eleman olarak kabul edilmektedir.

Bu çalışma, mimarlık manifestolarının iç mantığının modernist ototriter bir anlayışın hakim olduğu bir dış mantığa bağlı olduğunu ima etmektedir. Bu karşılıklı ilişkiyi saptamak; bu ilişkinin bugün hala aynı olup olmadığını deşifre etmek ve türün kökenini anlamak açısından önemlidir. Bu bağlamda Debord'un ileri kapitalist toplumlara yönelttiği eleşti türün hem bir söylemsel araç hem de bir ikna aracı olarak tanımlanması açısından önemli bir rol üstlenmektedir.

Anahtar Kelimeler: Mimarlık Manifestosu, Gösteri Toplumu, Modern Söylemsel Formlar, Mimarlık Eleştirisi

Dedicated to the memory of my mother *Esma Turan* (1945-2012)

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And some final words. My dearest mother Esma Turan passed away in the final stages of this study. She was a unique person who immensely encouraged me not only in the realization of this experience but in my entire life. I would like to dedicate this dissertation to her.

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**CHAPTER 1**

**INTRODUCTION**

## 1.1.  Background and Significance of the Study

The genre of architectural manifesto is one of the modern discursive forms operating in architecture. Since the first acclaimed architectural manifesto of the modern era Contrasts1, the genre has evolved around the ideas of revolutionary or occasionally revivalist polemical premises in architecture. The initial idea was to make a loud and simple-minded call through architecture for the suppression of the past in order to designate a visionary future or in certain cases revival of an ancient style in order to bring back an ideal past.

As a reminiscence of an era in which politics and architecture were inseparable, architectural manifesto deployed a concurrent situation. The unique position of architectural manifesto has made it a regular way of coming up with radical ideas of change through the medium of architecture. Thanks to its ambiguous nature in terms of both its utilization and its perception, the manifesto in architecture has been regarded as a tool relevant for an analysis of the speculative strategies architecture sought for.

Regardless of their trend, architectural manifestoes have a collective importance because they have set a projection of how architecture is entangled with social subjects. The question of the genre, in that respect, has been rather associated with social aspects or programs than principles of design, aesthetics or proportion as in the preceding treatises on architecture. In this sense, an architectural manifesto is quite different from a treatise in which it is rather emphasized to decree upon how architecture should be done according to certain principles.

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[1] Rosemary Hill argues that *Contrasts* by A.W.N. Pugin is the first architectural manifesto. Metaphorically speaking, the first architectural manifesto could possibly be a previous text rather than Pugin's *Contrasts*. This brings the question what makes *Contrasts* the first architectural manifesto. Hill argues;

[*Contrasts*] was the first architectural manifesto. Prior to that, there had been treatises on building going back to Vitruvius, texts that set out rules for proportion, aesthetics and construction. *Contrasts*, as its many critics were quick to point out, had little to say on these subjects. What Pugin offered his readers instead was an entire social programme, one which redefined architecture as a moral force, imbued with political and religious meaning. Published on the eve of the Victorian age, Pugin's polemic was an early rehearsal of a theme that was to echo through the 19th century and return to haunt the 21st: the problems of the modern city.

Rosemary Hill, "Pugin, God's Architect | Books | The Guardian", n.d., http://www.guardian.co.uk/books/2012/feb/24/pugin-gothic-architect (accessed November 15, 2012).

See also Augustus Welby Northmore Pugin, *Contrasts: Or, A Parallel Between the Noble Edifices of the Fourteenth and Fifteenth Centuries and Similar Buildings of the Present Day. Shewing the Present Decay of Taste. Accompanied by Appropriate Text* (Author and published, 1836)., Rosemary Hill, *God's Architect: Pugin and the Building of Romantic Britain* (New Haven & London: Yale University Press, 2009).

Unlike the treatises, which have set rules, concerning the aesthetic or constructional aspects of a building, architectural manifesto has not systematically explored such specific points but rather persevered to set up a polemical cry in order to have a point on the social and moral change. To this end, rather than speaking preferably within terminology of architecture, architectural manifestoes have tended to use a more common language in order not to be limited with the constraints of a specific discipline in this context.

The argument that "everything that architects wrote in the last 150 years could be called a manifesto in one way or another"[2] should be considered as a critical standpoint concerning the understanding of what an architectural manifesto is as it was only possible after the 1848 Communist Manifesto that the genre of manifesto has been flourished as an autonomous act. As the Communist manifesto was the founding document of Communism or in other words, there was no Communism before the Communist Manifesto, the architectural manifestoes of the early 20th century had also played a similar role. In addition, the argument that "after communist manifesto, you cannot call your piece of writing a manifesto unless you really intended to be a manifesto of this kind"[3] can also be applied to the genre of the architectural manifesto in terms of the 1919 Manifesto of the Futurist Architecture.[4] As Beatriz Colomina asserts, "F.T. Marinetti was not Marinetti before the Futurist manifesto of 1909 and in addition, Futurism did not exist before the Manifesto."[5] The preferential logic of a manifesto, in that sense, is to create out of nothing[6] before being descriptive or prescriptive.

The emergence of the genre of the architectural manifesto has been synchronous with a massive change in social, economic and technological extent, which was striving for a comprehensive domination.[7] The period in question was characterized by a notion that politics and architecture have much in common and therefore can be regarded as quite inseparable in a sense that architecture may compromise to submit its very potential to validate its projections. This integration of politics and architecture during the early 20th century has made a great impact on the architectural manifesto itself as the genre was living

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[2] Anthony Vidler, "What Happened to Architectural Manifesto? Symposium Paper," in *"What Happened to Architectural Manifesto?" Symposium*, ed. Craig Buckley (New York: GSAPP, 2011).

[3] Ibid.

[4] Although not praised by Nikolaus Pevsner in his book "Pioneers of the Modern Movement" so as to not to give "an indication of the full flavor of Futurism", the Manifesto of the Futurist Architecture was actually having the flavor of Futurism. As Whiteley asserts, "Banham was right to disagree with those who distanced Sant'Elia from Futurism. Sant'Elia's contribution technically, may not be Futurist because the text on which the 'Manifesto' is based predates his involvement with the movement and the word 'Futurist' is, therefore, absent; but its "tone, turn of phrase and intention" make it undeniably Futurist in spirit. Quoted in Nigel Whiteley, *Reyner Banham: Historian of the Immediate Future* (MIT Press, Cambridge, Mass., 2003), 52.

[5] Quoted in Beatriz Colomina, "What happened to Architectural Manifesto?," in *Symposium on "What Happened to Architectural Manifesto?,"* ed. Craig Buckley (New York: GSAPP, 2011).

[6] Although, the point of "to create out of nothing" can literally be appeared concurrently, it is clear that there is both the personal part concerning the architect himself/herself and the social part concerning the approval of the idea.

[7] The domination of western rational capitalism should be outlined here as a repellent factor for this domination. As Hvattum and Hermansen assert, "The development of modern western rationalism and its consequences, the most important of which modern western rational capitalism, is the key to Weber's theory of modernization and modernity outlined in the first two decades of the twentieth century." Quoted in M. Hvattum, *Tracing Modernity: Manifestations of the modern in architecture and the city* (London: Routledge, 2004), 11.

its heydays during that period also known as the "Golden Age of Manifesto". Given the fact that this domination has been achieved with various factors, the genre of architectural manifesto has been an important instrument of that domination. In that respect, architectural manifesto can be utilized to understand the very relation architectural modernity has established with the era of advanced capitalism as the genre of architectural manifesto is regarded as not only reflective but also formative. Given the fact that the manifesto is a "liminal genre as the modernist form *par excellence*, poised as it is between action and theory, politics and aesthetics, and the new and the old"[8] and "[I]t – more so than the work of art or literature that follows – seeks to integrate art with life"[9]; the same argument can be expressed for the manifestoes in general.

Substantially emanating from the impact and trigger of this greater change in question, the genre has initially pretended to be overtly prescriptive in a sense that it purported to define what future should be according to certain principles and arguments. This idea of revolutionary rationale has captured the essence of architectural manifesto as an effective way of creating a polemic about the conditions of architecture that have stand out as problematic from the perspective of the architects although it was not the only tool operating in architecture in order to persuade the masses.[10]

The architectural manifesto as a genre have gathered in itself a foremost idealistic and mostly dogmatic vision in the golden age of manifesto in order to show a rejection of classical canon and modernist architects "published dogmatic manifestoes that could seldom be considered theoretical".[11] They have relied on a highly authoritative rhetoric in order to show the full emancipation from the dogmas which they refer to as negative such as history or eclecticism.

Architectural manifestoes somehow have indicated how actors in architecture struggled with the reverberations of this newly emerging social and economic change in society. Although they initially aspired to a rather utopian change by architecture, architectural manifestoes were actually primarily a way of survival for architects in the newly emerging scheme. This quasi-functional and quasi-experimental nature of manifestoes actually have made them to draw attention in an era in which it has been frequently purported that architecture can and – in fact should - play a vital role. This in fact forcedly established legitimacy might have not necessarily come to be understood that the genre still functions as it did in the era of the golden age of manifesto. However, the legitimacy may also refer to the notion that a deprivation may sound very traumatic in terms of the legacy of architecture. Besides, the urge to write/perform an architectural manifesto is also still a determinant of its legacy. Whatever its repercussions are, the manifesto form seems to be regarded as a viable strategy. Besides, the occasion defined as the golden age of manifesto has been strictly and vehemently different from the contemporary occasion in a sense that there is paradigm shift

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[8] Laura A. Winkiel, *Modernism, race and manifestos* (Cambridge, Massachusetts and London, England: Cambridge University Press, 2008), 2.

[9] Ibid.

[10] The propagandist face of architecture is said to be preeminently design-related to the extent that architectural manifesto is offered as a niché against this massive design-related turmoil.

[11] Enn Ots and Michael Alfano, *Decoding Theoryspeak: An Illustrated Guide to Architectural Theory* (London: Taylor & Francis, 2010).

in the understanding of a manifesto.

The role of the manifesto in early architectural modernism has been quite different in a sense that they were not actually a piece of writing but a framework in which the ideology of a system was transmitted to the audience. In that sense, manifestoes were totally embedded within certain ideologies. It is possible to deduce here that it is up to this relation of ideologically-oriented era with the manifestoes that led to this breakthrough of manifestations. In that respect, in present era which got rid of the ideologies, the role of the manifesto is vehemently different. It does not disappear entirely but changes in terms of both function and form. So the transformation occurred within the genre of architectural manifesto can also be spelled as a way to understand the very change occurred with modernity in architecture.

The conditional constraints in which architectural manifestoes have been written were somehow initially determined by newly ripening advanced capitalist system. French Marxist thinker Guy Debord (1931-1994) analyzed this period in question in his *magnum opus* "The Society of the Spectacle"[12] as an era in which "[A]ll that once was directly lived has become mere representation."[13] According to Debord, this external logic actually transformed radically throughout early 20th century to early 21st century as being rather imperfect at the beginning but then proliferated.[14] The core characteristics of this logic - which can be uttered briefly as "the autocratic reign of the market economy which had acceded to an irresponsible sovereignty, and the totality of new techniques of government which accompanied this reign, seem to endure in a perpetuated way rather like an inevitable evolution"[15] – may sound both as a compulsive and a debauching factor for architecture. Although respectively, the advanced capitalist society in question have been analyzed by various thinkers for its manifold features, it was the theory of *The Society of the Spectacle* which realized that such consumer culture began in 1927 – respectively close to the emergence of the golden age of manifesto. Apart from being an advanced analysis of how this society emerged as a spectacular one, it also insists that such a culture is also producing its counter as a commodity product. Such opponents have their uniqueness that they served this system of commodity in a very effective way.

Debord's analysis of the advanced capitalist era spanning nearly two decades[16] captures the evolution of the era in question reflecting its exemplification of the integration of the "concentrated" and "diffused" society of the spectacle. In that sense, the notion which Debord analyzed as the society of the spectacle somehow establishes a concurrent relationship with architectural manifestoes. In that perspective, architectural manifestoes can be regarded as plain tools to make a stance against the constraints of advanced capitalism. It

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[12] Guy Debord, *The society of the spectacle* (New York: Zone Books, 1994).

[13] Ibid., 12.

[14] Still today, arguments emanating from the core of this theory are still found to be in circulation. However, there is a strong reasoning put in order to rethink the excursions emanating within this era and to define it as a different version of or as something quite different from the society of the spectacle.

[15] Guy Debord, *Comments on the Society of the Spectacle* (London: Verso, 1998), 2.

[16] Debord analyzed the spectacular society first in 1968 with his *Society of the Spectacle* and two decades later in 1988, he wrote *Comments on the Society of the Spectacle*.

would not be possible to say literally that architectural manifestoes emerged in synchronous with the emergence of the society of the spectacle. However, the architectural manifesto stabilized and established a meaningful corpus with the contemporaneous emergence of the society of the spectacle. What that brought to the understanding of the manifesto is the vitality for an architect to take sides. It can be argued that the impact of architectural manifesto sustained of constraints on the architects. Therefore, they chose to manifest themselves in a dialectical fashion. To sum up, architectural manifestoes are instruments of this coalesce between architecture and the society of the spectacle and the architectural manifesto is comprehensible if and only if it is defined as a phenomenon of the society of the spectacle. In that sense, it can be argued that the genre cannot fully disappear but likely entered into a new phase as the society of the spectacle did.

The manifesto form still has a persistence but in a quite different mood of dissemination. The dissemination of not only architectural manifestoes but just about everything has become more feasible than ever in this very existence of digital age. However, there is an ambiguity pertaining to whether architectural manifestoes draw the same attention as in the Golden Days of Manifesto. Once the architectural manifesto was at its heydays, the question of why it flourished in a popular fashion accompanied with the manifestoes from other disciplines could not be a viable question to ask. The spontaneity of such emergence made the architectural manifestoes a regular tool of architecture. In fact, architectural manifestoes were basically quite different from the routines of the architectural profession when they first gradually emerged. They have been regarded that they are not directly the extension of the architectural activity unlike the literary manifestoes. Actually, confusion may have also arisen in the understanding of the architectural manifestoes as immature theoretical sketches rather than mere actions. However, recently, it seems quite important to notify the status of architectural manifesto because in reality such a question may trigger to ask other questions regarding the very problem enduring in architectural modernity. Actually, such a correspondence concerning the understanding of modernity in architecture via an analysis of architectural manifesto can bring meaningful results due to the fact that manifestoes were clear indicators of what was happening during that era.

Recently, there are some symptoms that architectural manifesto itself has turned into an industry and beyond that lost its essence in a sense it no more gives an urge to "call-for-an-action"[17] but rather a slight reverberation of what once was a radical upheaval.[18] This articulation of manifestoes surely brings the notion that manifestoes can be thought to have been firmly transformed into entities that are more ambiguous.

Charles Jencks's insistence on the idea that "[O]ur century has turned the architectural manifesto into a predictable event"[19] can be seen in relation with the idea that there emerges

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[17] Mark Wigley, "What Happened to Architectural Manifesto?," in *Symposium on What Happened to Architectural Manifesto?*, ed. Craig Buckley (New York: GSAPP, 2011).
[18] A recent compilation of manifestos by world-famous designers and architects in IconEye magazine or the 2008 Manifesto Marathon in Serpentine Gallery , in that respect, call into being an ambiguous atmosphere in which there can be found this recuperative strategy to a certain level.
[19] There is a possible truth in Jencks's saying that the 20th century – which forms the basis of Conrad's book – turned the architectural manifesto into a predictable event. Charles Jencks and K. Kropf, *Theories and manifestoes of contemporary architecture* (Academy Editions, 1997), 6.

a manifesto industry characterized by appropriation and eventually what makes the genre of architectural manifesto a sort of advertisement. Jencks's main emphasis in saying that the architectural manifesto became a predictable event can be that the notion of architectural manifesto is no longer a palpable way of counter-action to stand as a bold strategy but on the contrary a routine that cannot be regarded as a viable tool to show the autonomy of architecture in question.

A recent broad-based discussion[20] on the subject puts forward the question "What happened to Architectural Manifesto?" as an effort not to concretize the connotations of architectural manifesto in current era but mainly to generate a field of discussion allowing for a broader understanding of the genre in a critical manner.

The discussion is positioned as apropos in case that "it is a particularly interesting moment to be thinking about manifestoes." The logic behind such an appropriation is not only viable in terms of the idea that manifestoes – and architectural manifestoes in particular – become highly popular again or the very opposite that they are totally dismissed. Although the discussion on the articulation of the architectural manifesto within architecture is characterized by versatile ideas on the subject, the one common idea underlying the discussions is that the architectural manifestoes somehow have a weird situation in recent day discussions because of the radical changes in the aspects of the social framework. The reason for this may be that "the pervading positions were that the manifesto was dead or its status diluted, primarily through the argument that it is no longer necessary in a profession driven not by the "lone genius", but instead by an agglomeration of anti-heroic gestures."[21] However, the realization of the architect as a "lone genius" still reverberates in a quite different sense due to the fact that they transformed into starchitects with a more corporate intelligence. Nonetheless, it is indicated that manifestoes are still delivered in spite of this weird situation.


### 1.2. Definition of the Problem and Aim of the Study


The architectural manifesto is still produced in an era, which is vehemently different from the golden age of manifesto. The golden age of manifesto was characterized by diversified emanation of manifestoes proclaiming their ideas and visions in an uncompromising way. However, in recent day, it is rather problematic to define the criteria of how an architectural manifesto should be due to the premise that the form and function of an architectural manifesto and how it is perceived by the masses is highly dependent upon the characteristics of the society in which the manifesto is generated. Then the question rises how the genre of architectural manifesto is affected from the society and vice versa, how the architectural

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[20] The symposium "What happened to the architectural manifesto?" took place on 11.18.11 at GSAPP, Columbia University with following contributors: Craig Buckley, Beatriz Colomina, Peter Eisenman, Carlos Labarta, Jeffrey Schnapp, Felicity Scott, Bernard Tschumi, Anthony Vidler, Enrique Walker and Mark Wigley.
[21] Michael Holt and Marissa Looby, "What happened to the architectural manifesto? - Op-Ed - Domus", n.d., http://www.domusweb.it/en/op-ed/what-happened-to-the-architectural-manifesto/ (accessed January 8, 2012).

manifesto operates and transforms the society, which is functioning with a different agenda.

The focus of this study consists of the consideration of the genre of architectural manifesto and its interrelation with the concept of the *society of spectacle* and hints at the intimation that the genre of manifesto and its internal logic is strongly affiliated with an external logic in which the modernist premises of domination and power is strong. This interrelation is of importance to analyze the corpus of the genre and to understand whether it still operates today within this same circle of interrelation. In other words, the aim of this study is to analyze how the discipline of architecture generated itself within the realm of a sort of advanced capitalism by means of its discursive apparatuses released primarily as architectural manifestoes. Architectural manifestoes, in this sense, are regarded as relevant tools to analyze this occasion because they act an integral part of architecture's discursive framework throughout the history. Besides, the definition of an architectural manifesto can definitely be so flexible that it may not only be regarded as a literary agenda. In this regard, a determinate definition of an architectural manifesto should be under persistent analysis as a way to proclaim the very unstable and ambiguous characteristic of the subject.

Introduction of the subject within this perspective does implicitly imply that any action against or in favor of this realm can already be regarded as an architectural manifesto in one way or another and this can surely be an addendum to Vidler's argument.[22] Such an argument, therefore, predicts not only the power of literary outcome but also every action promoted as a challenge considering the realm of advanced capitalist era. However, in this study, only the output put forth explicitly as architectural manifestoes are handled in order to ascertain a more palpable field of discussion. As far as the architectural manifestoes are mentioned, it is admissible to think it beyond the stereotype textual output. Such a preference is also related with the assumption that it is not only the monopoly of the creative mind to decree upon an architectural manifesto but also the judgment of the masses or certain individuals who act as receivers. It is more to probable to give equal credit to agents regarding the identification of an architectural manifesto.

The architectural manifesto do function as a tool to manipulate an occasion peculiar to architecture as well as an antithetical tool to subdue for or against the efficacy of external factors that affect architecture significantly. The general overlapping idea that there is a crisis in architectural manifesto as well as in architecture is characterized by the assumption that the inactivity of architectural manifestoes entails such a condition.[23] The relation between them encapsulates the core identification of architectural modernity and its fissures. This mutual relationship between the society of the spectacle and the architectural manifesto is

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[22] Vidler: "Because I thought -…- that almost everything that architects wrote in the last 150 years could be called a manifesto in one way or another. I thought I would declare the autonomy, the singularity and individuality of the genre for the purposes of argument this afternoon." Vidler, "What Happened to Architectural Manifesto? Symposium Paper."

[23] One end of this extreme can be exemplified by manifestos that decree upon the idea that there should be a meta-manifesto in architecture. Peter Eisenman's *Against Spectacle* is one example of such a critical output. The manifesto can be regarded as an elegy to the genre as it purports to reclaim a state of utopia that can hardly be achieved by means of architecture. See Peter Eisenman, "Manifesto #20 Peter Eisenman | Architect," *ICON MAGAZINE ONLINE*, 2007, http://www.iconeye.com/news/manifestos/manifesto-20-peter-eisenman-|-architect (accessed June 15, 2012).

regarded in this study as the basis of forming a framework to understand the ramification of the genre. The change in the perception of architectural manifesto corresponds to a rather general problem in which architectural manifesto bears more ambiguity than ever. Together with the introduction of the retroactive manifestoes in late 1970s[24], the resurrection of a manifesto formulation characterized as a craft, which "find themselves at a point of ideological impasse."[25] Although never extinct as a genre, architectural manifestoes still function in recent turmoil as a rather ambiguous apparatus. In order to comprehend the recent situation of the genre of architectural manifesto and its relation with recent history, the dialectical relationship between the genre and the social framework which effectuates it should be understood in a critical manner.

Once a powerful tool to expose the utmost radical ideas; architectural manifestoes are nowadays regarded rather as an inoperative item or just an area of nostalgic interest. Besides, they may even be regarded to abandon their claims of "history, norm, and collective forms of identity"[26] for the sake of first becoming "a forum for describing an inclusive digital and/or green architectural practice"[27] and then a more spectacular apparatus relevant for the condition of the twenty first century which "seems to no longer be concerned with the critical social/cultural agendas proposed in the late-twentieth-century manifestoes."[28] This apparent identification seems to capture a rather deductive understanding of how architectural manifestoes ended up with a different formulation. It can be argued that the change in the comprehension of the manifestoes can be related to a certain meta-claim in recent manifestoes that distinguish themselves as a recuperative entity. This does not mean that they lack of something which early manifestoes exclaim but rather a different version of manifestoes emerged stating that there is beyond the claims of history, norm or collective norms of identity. This formulation concludes that architectural manifestoes turned into such an articulation after the genre's transformation to retroactive statements. The critical shift in architectural manifestoes with the emergence of the retroactive manifestoes demonstrates how the genre resuscitated itself within the transformative power of the spectacular society into the integrated tone.

Throughout this work, the term "Society of the Spectacle" will be mainly used to refer to the general discussion introduced by Guy Debord in his work *Society of the Spectacle* in order to define the advanced capitalist society. In that respect, the term "Society of the Spectacle" should be understood not only in terms of the specific treatises introduced within the work *The Society of the Spectacle* but in terms of the manifold discussion withheld during and afterwards.[29]

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[24] The retroactive manifesto was introduced by Koolhaas with his *Delirious New York: A Retroactive manifesto for Manhattan* in 1978 as an antidote of proactive manifestos in order to break away their rather programmatic tenure.

[25] Holt and Looby, "What happened to the architectural manifesto? - Op-Ed - Domus."

[26] Craig Buckley, "Introduction," *"What Happened to Architectural Manifesto?" Symposium*, 2011, http://www.youtube.com/watch?v=ESG6Tr60OaA (accessed November 9, 2012).

[27] Ots and Alfano, *Decoding Theoryspeak: An Illustrated Guide to Architectural Theory*, 143.

[28] Ibid.

[29] Kellner and Best analyzed the close correlation between Debord's integrated society of the spectacle and Baudrillard's simulation theory and argued that "simulation and spectacle are interconnected in the current forms of society and culture" although they "acknowledge the insights and the importance of this Baudrillardian analysis." In those terms; although Baudrillard clearly

In *Comments on the Society of the Spectacle*[30], Debord introduces certain new aspects of advanced capitalism, which he defines mainly as *'integrated society of the spectacle'*.[31] What makes the theory of Debord relevant for such a discussion mainly derives from the idea that he not only updates the Marxian theory of commodity culture but also emphasizes in more realistic and visual terms which can be regarded as more related with architecture. Besides, Debord's analysis of the 'integrated society of the spectacle' has a coherent update on how the *society of the spectacle* is handled with the recent developments and variations. The theory of 'integrated society of the spectacle' introduces quite new concepts to comprehend how the *society of spectacle* cultivated after 1990s; particularly with the diminishing of the old power systems. Therefore, 'integrated society of the spectacle' as a tool to analyze this shift of spectacular society is regarded as a relevant tool to analyze the genre of architectural manifesto.

The genre of architectural manifesto is truly symbolized as a reminiscent of the grand ideologies and as "[T]he age of the manifesto is over"[32] and "[T]he grand ideologies are dead"[33], it is rather logical to re-think what an architectural manifesto today in terms of the intimation that "'what happened to architectural manifesto?' implicitly means 'what happened to modernity in architecture?'"[34] As pointed out recently, it is principally the "modern architecture" defined as *manifesto-based* apart from classical architecture as philosophy-based, architectural post-modernism as theory-based and the current era in architecture as intelligence based.[35] Although the genre of the architectural manifesto can occur in every period, it is with modern architecture that this genre of manifesto is strongly affiliated. The golden age of manifesto starting with the early 20th century manifestoes[36] is nowadays considered as a reminiscent of a sort of domination characterized by a "somewhat naïve, modernist declarations of ideology"[37]. Following the modernist era, the theory-based post-modernism came in which the idea of a grand narrative was outraged in terms of its

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dismissed any likelihood of spectacle within current social framework, to consider the spectacle theory needs a redefinition and in Kellner and Best, this corresponds to "the interactive spectacle."

For a detailed discussion; Steven Best and Douglas Kellner, "Debord and the postmodern turn: New stages of the spectacle," *Illuminations: The Critical Theory Website* 17 (2007).

[30] Debord, *Comments on the Society of the Spectacle*.

[31] To give a quick sense of how integrated spectacular society differs from the previous society of the spectacle one can quote:

> I have opted for the theme of 'rationality and power' as my last point for much the same reason that chose to end my book *Studies in Tectonic Culture* (1995) with a quotation from Guy Debord's *Commentary on the Society of Spectacle* of 1988, particularly for his contention that the spectacle (the media) has allowed power to assume that it no longer has to take responsibility for its decisions, just as it encouraged science to enter into the service of 'spectacular domination.

Kenneth Frampton, "Seven points for the millennium: an untimely manifesto," *The Journal of Architecture* 5, no. 1 (January 2000): 21–33.

[32] Justin McGuirk, "ICON MAGAZINE ONLINE | Icon of the Month: The Manifesto | icon 050 | August 2007," *IconEye*, 2007, http://www.iconeye.com/read-previous-issues/icon-050-|-august-2007/icon-of-the-month-the-manifesto-|-icon-050-|-august-2007 (accessed April 3, 2012).

[33] Ibid.

[34] Wigley, "What Happened to Architectural Manifesto?".

[35] The intelligence somehow reverberates the security intelligence as well as the information. Quoted in Ots and Alfano, *Decoding Theoryspeak: An Illustrated Guide to Architectural Theory*.

[36] Futurism, Adolf Loos, De Stijl, Bauhaus or Le Corbusier.

[37] Ibid.

ideological expressions. As J. Derrida asserts, "[I]f modernism distinguishes itself by striving for absolute domination, then postmodernism might be the realization or the experience of its end, the end of the plan of domination."[38] Such a plain definition seems somehow ambiguous in terms of architectural manifesto although they presumably called for an urgent shift towards a new understanding that gives value to local rather than international premises. In that sense, post-modernism can be labeled as the promise of the end of the plan of domination. However, the production of architectural manifesto did not abate in the post-modern era exemplified with Norberg Schulz's "Intentions in Architecture"[39], Venturi's "Complexity and Contradiction in Architecture" and others. Although they assembled a new projection of architectural theory, they somehow changed the way architecture should look to but not necessarily the rhetorical format of their predecessors regardless of their ultimate criticism towards them. Not so much is coherent in that sense actually because the rhetoric embedded within early architectural manifestoes shows exactly the mentality of that era. Although, as Jencks points out that "[I]n our time, we might reflect with irony, as opposed to Christian and Modernist time, that a collection of manifestoes and theories must show difference"[40]; this does not necessarily mean that the use of the logic of manifestoes changed. In that sense, the idea can be that the strategy of change in order not to change may have taken place. Somehow, the pluralism may have other possible roots rather than just a plain opposition of modernism. Therefore, the lesson learned from the failures of modernism should be divulged in a sense. Starting from the period in which it is no longer the incursion of a manifesto-based rhetoric but an intelligence-based one; the role and the characteristics of the genre of architectural manifesto seems to be still ubiquitous yet obscured due to the fact that the integration of the diversified factors of the change in society and understanding of the culture make it vehement to rethink the meaning and impact of the architectural manifesto. Yet, the genre of architectural manifesto is quoted as a reminiscent of the era in which the genre played the essential but generic role of provocation of the arrival of a new understanding of the life and technology. However, the present society's habit of understanding the relation between architecture and its social manifestations should be redefined and re-formulated in order to understand how the changing ideals of the era in question effects and vice versa is effected by the idea of a genre by which the architect summons the masses to a very personal yet truly provocative interference.

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[38]Jacques Derrida, "Architecture where the desire may live," in *Rethinking Architecture. A Reader to Cultural Theory*, 1997, 304.

[39] Christian Norberg-Schulz, *Intentions in Architecture* (MIT Press, 1968).

[40] Jencks and Kropf, *Theories and manifestoes of contemporary architecture*, 12.

# CHAPTER 2


# THE GENRE OF ARCHITECTURAL MANIFESTO: A MODERN DISCURSIVE FORM


## 2.1    The Genre of Manifesto


The genre of manifesto is one of the modern discursive forms alongside with anthologies, experimental literature, protest novels, and essays. The genre is also one of the tools utilized within the emergence of the political modernity with its power of proliferation and its unique position between theory and practice.

The etymology of the term shows that the word comes from "*manus*" (hand) and "*festus*" (danger) in Latin meaning "apparent, palpable" and later from Italian "*manifestare*" meaning "to show, to display, to reveal, to disclose, to express, to evince." Generally speaking, manifesto is defined as "a public declaration or proclamation, written or spoken; especially a printed declaration, explanation, or justification of policy issued by a head of state, government, or political party or candidate, or any other individual or body of individuals of public relevance, as a school or movement in the Arts"[41] and in extended use as "a book or other work by a private individual supporting a cause, propounding a theory or argument, or promoting a certain lifestyle."[42] (Figure 1)



**Figure 1: Graph showing the figure of instances of the phrase "Manifesto" in books published between 1800-2008**[43]

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[41]    Oxford English Dictionary, "manifesto (n.)," *Oxford English Dictionary*, n.d., http://www.oed.com/view/Entry/113499?result=1&amp (accessed November 6, 2012).

[42] Ibid.

[43]    Jean-Baptiste Michel et al., "Quantitative analysis of culture using millions of digitized books.," *Science (New York, N.Y.)* 331, no. 6014 (January 14, 2011): 176–82.

According to the classification by Claude Abastado in his preface of a special issue of the post-1945 review *Littérature* on the manifesto[44], the term "manifesto" may apply to five different categories ranging from the classical type of inscriptive-based manifestoes to spectacular acts. They are;

> 1. The term applies, strictly speaking, to texts, often brief, published either booklet or in a newspaper or magazine, on behalf of a political movement, philosophical, literary, artistic: the Communist Manifesto, The Symbolist Manifesto, The Futurist Manifesto, etc.
> 2. By extension, any text called "manifest" that is violently and establishes position, between a sender and his hearers.
> 3. By comparison - and anachronistic - called "manifestoes"; all programmatic and polemical texts, whatever their forms.
> 4. Public reception sometimes referred to as manifesto that, originally, did not imply that intention.
> 5. Finally, some spectacular acts, often violent, referred to themselves as manifest by individuals or groups who want, in this way, "a voice".[45]

The first category of manifesto is literally "*the manifesto*" considering its very exact form and context. As understood from the definition, such a manifesto has a specific set of rules such as title, form, place of publication and rhetorical content. The title of such texts generally bears the term *manifesto* explicitly so as not to leave any question mark on how the text should be regarded in essence. In such a case, the text becomes self-reflective of itself as to directly aspire to the attributes of the genre. The ambiguity concerning the respective definition of how a manifesto should occur vanishes at this point since the title brings forward such a self-acting recognition. It does not make sense to discuss the relevancy of a text bearing the title manifesto. However it should be borne in mind that after the enouncement of the 1848 Communist Manifesto, it became a sort of prototype playing a decisive role in figuring out which texts should be labeled as manifestoes henceforward. Besides, it has to be 'as brief as possible' in order to deliver the impact of the cause as a matter of life and bring the notion of utmost directness considered to be a requisite of such integrity. Such 'haiku-style less-is-mores' typically defines a form in which it somehow gives the impression that nothing is redundant but full of integrity and rectitude. Given the fact that this feature is mostly peculiar to the early modernist and avant-garde manifestoes there can be found some sort of attempt to adapt to the content of the manifestoes themselves. For instance, manifestoes decreeing a sort of minimal formalism in terms of getting rid of ornamentation should also have minimalistic, haiku-like forms. The 'place of publication' is also quite important for this category of manifestoes as sometimes the place of publication gives the text its own power. The popularity and the power of the mass media subserve 'the dissemination of manifesto'. In return, mass media also demand such polemical text in order to appropriate the subversive and therefore spectacular nature of these texts.  Manifesto of Futurist Architecture was initially a "*Messagio*" as part of an exhibition catalogue of *Nuovo Tendenze* group and it would probably not be a manifesto unless Marinetti expanded and re-published it in Le Figaro. In Marinetti's case, it becomes evident

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[44] Claude Abastado, "Introduction à l'analyse des manifestes," *Littérature* 39, no. 3 (1980): 3–11.

[45] Ibid. *English Translation by the author*

that the success of the manifesto lies in this very editorial touch.[46] With an inspiration from an early attempt of August Marcade[47], Marinetti succeeded to publish Sant'Elia's text on the front-page of *Le Figaro*. The role of the editor as a mediator between popular mass media and the creative artist is important as being one aspect of the dissemination of the art manifestoes because the artist does not usually undertake of being an editor at the same time. On the contrary, the art manifestoes do need a way of help in their dissemination and in that respect it is highly probable that they can be appropriated by the editor so as to convert it into a viable and admissible form in his/her own terms. This transition becomes more vital in terms of the mass-production of the manifesto because without this touch of the editor, the manifesto is regarded as a plain article full of extreme and radical indications but not as a manifesto. The impact of the editor can be secondary as in the case of The Communist Manifesto. As Vidler mentions concerning the fate of Communist Manifesto in English language;

> It is of course an irony for the history of the communist manifesto. Both of these phrases ["*the specter of communism*" *and* "*All that is solid melts into air*"] come from the literary traditions of the second translator of the manifesto into English, Mr. Moore. The German, however, with much less effect literal translation of these phrases; the phrase 'the specter of communism' should be translated "a frightful hobgoblins stalked through Europe" and "All that is solid melts into air" literally in the German "Everything futile and fixed evaporates."[48]

Although the polishing effects do not necessarily dictate against the very essence of the manifesto, it does vehemently affect the 'theatricality of the manifesto'. The discipline in which the manifesto is produced is also important in terms of the coherency this classic definition of the manifesto. In terms of these 'the manifestoes', the manifesto form seems quite sensitive to variation and it is possible to conclude that there is a close horizontal relationship between the manifestoes of these diverse disciplines. Apart from the all-in-one attempt of Futurism which includes every possible field from politics to art and from literature to architecture, "the manifestoes" occurred within diverse disciplines have common points. Actually, solely political manifestoes intrinsically led the way to other manifestoes.

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[46] Actually, it was beyond editorial touch as Marinetti and Cinti added a significant part to beginning of Sant'Elia's text including the famous maxim "[S]ince the eighteenth century there has been no more architecture."

As Terry Kirk brings to attention;
> On 11 July 1914, less than three weeks after the Nuove Tendenze exhibition, Sant'Elia's name appeared on the first Futurist manifesto of architecture. Six of his Città nuova drawings were reproduced and relabeled La Città futurista.The text of his earlier Messaggio was also reprinted but with significant changes. Carrà related that Sant'Elia was roundly amused by some of Marinetti's edits, especially the sections on a "deciduous," elliptical,and oblique architecture, and the battery of rhetorical gimmicks common to current radical political speech. Arata, not the most impartial observer,was piqued by Sant'Elia's disloyal slight of his group and dismissed the manifesto as a ridiculous and overly abstract proposal.

Terry Kirk, The Architecture of Modern Italy, Volume 2 (New York: Princeton Architectural Press, 2005), 53.

[47] As a former editor of Le Figaro, August Marcade published an article of Jean Moreas with the title "a literary manifesto" and the article became the first literary manifesto, the *Symbolist Manifesto*. It is obvious that Jean Moreas did not write a manifesto but instead August Marcade turned his text into a manifesto. Then, as Buckley insists, "the avant-garde quickly learned Marcade's lesson and adapted the manifesto as a preferred tool for forming movements."

Buckley, "Introduction."

[48] Vidler, "What Happened to Architectural Manifesto? Symposium Paper."

Given the fact that it is not odd for any "non-political manifesto" to be overtly political, they do share much in terms of their form, function and rhetorical features.

The second category of manifesto in Abastado's formula refers to again text-based attempts but this time does not necessarily bear the title of manifesto because maybe the author may consciously avoid to use such a phrase or more likely the text can be invented later and labeled as a manifesto according to certain criteria. In this category, there are needed implicit criteria to decide whether a text is a manifesto or not as the text does not denote any reference with its title. Criteria of being set a position between a sender and his/her hearers can also be regarded as a "declaration, statement, and address" instead of manifesto. In this sense, the manifestoes of this group should be seen as texts converted to manifestoes within certain context and historical appropriation. For instance, Charles Jencks' anthology of "Theories and Manifestoes of Contemporary Architecture" can be said to consist of manifestoes of this category. Apart from Lebbeus Woods 1993 *Manifesto,* none of the chosen articles and excerpts bears the title of manifesto. Jencks used his initiative to label them manifesto by "highly selective editing which creates statements and manifesto-like brevity by extracting and recombining passages cut from articles, catalogues and books"[49] although he does not draw a clear line between a manifesto and a theory in an ambiguous fashion. Another example of such anthological compiling of manifestoes is Mary Ann Caws's "Manifesto: A century of Isms."[50] Although it is more hybrid than Jencks' anthology in terms of the selected texts, still there is subjective consideration of selection. What brings Oscar Wilde's "Preface to *The Picture of Dorian Gray*" together with Jean Moreas's "*Symbolist Manifesto*"[51] indicates that the editor should somehow bring together a compilation of texts according to highly subjective selection. It is obvious that there is a certain level of ambiguity in such a selection. However, it is also obvious that certain latent manifestoes may need such a selection otherwise it would not be possible to regard them as such. Still this category shows the vast richness of the manifesto form in terms of its interpretation. Interpretation of a text as a manifesto also brings the understanding of manifesto in a contextual manner regarding the premise that a text can be labeled as a manifesto if the time and context allow it to be so. In that respect, Wilde's *Preface* can be read as a manifesto or rather as a plain preface on its own.

The third category of manifestoes applies to an anachronistically delivered form of a manifesto. Although the term manifesto was first used in mid-17th century, these texts may precede this period but nonetheless can be referred as a manifesto. This anachronistic characterization may naturally be applied to dozens of texts that are polemical or programmatic in a sense that these texts can be appropriated as having a manifesto quality. This notion actually may help to restore the perpetuity of these texts, as they are currently perceived as a manifesto rather than a bunch of polemical and programmatic texts. This category brings also the question of relative appropriation as it depends of how manifesto is perceived within a certain period. For instance; although *Magna Carta* cannot be literally counted in as a manifesto, it can be regarded as a manifesto of that category as it fulfills every requirement of being an authentic manifesto in particular. The important point of such

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[49] Buckley, "Introduction."

[50] M.A. Caws, *Manifesto: A Century of isms* (Lincoln: University of Nebraska Press, 2001).

[51] A revert question can also be meaningful as why no text from Wittgenstein's *Culture and Value* ever mentioned as a manifesto.

a category lies actually in the fact that there is needed to be a proper atmosphere in the era in which this anachronistically categorization is made. In this context, *Magna Carta* cannot be regarded as a manifesto within this category due to a change in perception of what a manifesto is. Such anachronistically created categorizations may also cover up certain aspects of these texts as they are now fully appropriated to be regarded as a manifesto and consequently some specificity may be ignored in that context.

The fourth category probably forges the most ambiguous category in terms of understanding the very logic of a manifesto as it is the power of the masses that transforms such texts into a rigid manifesto. The opposite can be quite meaningful as a specific manifesto can be transformed into a non-manifesto with the intention of the majority. As a matter of fact, the entire manifestoes have some sort of relation with such an intention because manifestoes are tended to persuade their audience. Such contextual argumentations show that the comprehension of manifestoes may eventually change according to the premises of the era, however there is a possibility of appropriation of these texts in question, because once they are turned into a manifesto, they no longer have the excuse of being a generic text on a generic topic. Given the fact that manifestoes can be appropriated by this way of comprehension, it would be reasonable to detect the very criteria a manifesto should handle. In many cases, it is not the self-intention but on the contrary a bunch of formal characters to comply with. Marinetti, in his reply to G. Severini within the context of latter's attempt of writing a manifesto implies the very aspects of the art of manifesto as such:

> I have read with great attention your manuscript, which contains very interesting things. But I must tell you that it has nothing of the *manifesto* in it.
>
> First of all, the title absolutely won't do because it is too generic, too derivative of the titles of other manifestoes. In the second place, you must take out the part in which you restate the *merde* and *rose* of Apollinaire, this being, in absolute contrast to our type of manifesto, a way of praising a single artist by repeating his own eulogies and insults. Moreover … you must not repeat what I have already said, in *Futurism* and elsewhere, about the futurist sensibility. The rest of the material is very good and very important, but to publish it as is would be to publish an article that is excellent but not a manifesto. I therefore advise you to take it back and reword it, removing all that I have already mentioned, and intensifying and tightening it, recasting the whole new part in the form of *Manifesto (in forma di Manifesto)* and not in that of the review-article about futurist painting …
>
> I think I shall persuade you by all that I know about the *art of making manifestoes (dall' arte di far manifesti),* which I possess, and by my desire to place in *full* light, not in *half* light, your own remarkable genius as a futurist.[52]

The final category by Abastado actually expands the spectrum of manifesto to an extent that every violent debating action put forth regardless of its background can have the potential of being a manifesto. The contemporary situation introduces such spectacular act and the dissemination of such acts as a manifesto is common. However, as in the previous category, there can be a possibility of appropriation of these acts because in case of putting forward a speculation such acts can be definite in a sense that they do not arose speculation but on the

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[52] M Perloff, "' Violence and Precision': The Manifesto as Art Form," *Chicago Review* (1984): 65.

contrary put an end to it. Therefore, such acts may actually eradicate the potential of conversation which is the core aspect of a typical manifesto.

Considering this quite extensive range, manifesto form is open to interpretation. This range of manifesto also makes it harder to systematize the notion of a manifesto regardless of its contextual and historical connexion. It is not exclusively stated whether this classification brings the notion of a hierarchical order based on rather the effectiveness of a manifesto. An analysis of Abastado's classification may state that such an argument is quite possible in case of present day transformations. However, it is highly arguable that the text-based manifesto itself became internal to the discipline in which it was formed and in that sense it became somehow impenetrable to other disciplines. In this context, the act-based manifestoes can be regarded as more global than the text-based manifestoes due to the fact that they seem more spontaneous than the rest. Considering the fact that nowadays it is more probable to comprehend the form as an act rather than as a text, the effectualness of an act bears more response than writing. The current uprisings formulated in "Occupy Wall street" or the upheavals as "Arab Spring" are all actions rather than writings.[53] It may at least be argued that they better benefited from the instruments of the current time and in a sense, they capture the essence of formulating a spectacular endeavor in order to make an impact. According to Debordian critique of spectacle, the notion of spectacular endeavor is a contradictive achievement in terms of the genre of manifesto because manifesto unavoidably ends up creating other spectacular visions while actually trying to speak or act against them. Regardless of the discipline in which the manifesto is produced, this contradiction seems to endure as a coherent circumstance.

The manifesto is purportedly regarded as mainly an act (call-for-action) which does not have to be directly related to the results of its impact but rather a call to deliver such rhetorical messages. Therefore, the manifesto cannot be derogated with any failure or inconclusiveness of such kind because the impact of the manifesto is somehow limited with the carrying out of call-for-action itself but not necessarily its likely consequences.[54]

The idea that manifesto is affiliated with the modernity not only as a tool to disseminate the very ideas modernity sought to erect but also as an agency of mirror showing the multi-faceted sides of modernity. In that respect, consideration of the manifesto as "ubiquitous, yet

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[53] The principles of Occupy Wall Street (or even the upheavals in Tahrir Square) as a manifesto may implictly lie in the fact that they concoct a certain level of spectacular aura. However, explictly, they may function as a manifesto because, as Hardt and Negri indicates, "[D]emonstrations under the banner of Occupy Wall Street resonate with so many people not only because they give voice to a widespread sense of economic injustice but also, and perhaps more important, because they express political grievances and aspirations." M Hardt and A Negri, "The Fight for 'Real Democracy' at the Heart of Occupy Wall Street," *Foreign Affairs* (2011).

[54] This rather narcissistic notion of manifesto is compared to duck-decorated shed dichotomy by Mary Ann Caws. She asserts;

> Generally the manifesto stands alone, does not need to lean on anything else, demands no other text than itself. Its rules are self-contained, included in its own body. If we use Robert Venturi's celebrated distinction, the manifesto is on the side of the duck and not of the decorated shed. What is meant to sell duck, he says, wants to look like duck. But what shelters as shed can be ornamented: decoration is appendage. Manifesto is duck. What it wants to sell is itself.

Caws, *Manifesto: A Century of isms*, xxv.

undertheorized"; "formative, not merely reflective"; "ambiguously poised between the aesthetic and the political, between the work of art and propaganda, between theory and practice" and "uniquely represents and produces the fantasies, hopes, aspirations, and shortcomings of modernity" [55] seems all showing a common recognition of the genre as a highly ambiguous form. Yet, it still sounds as a popular discursive form although there is a clear change in the receptibility and form of the manifesto and the ambiguity of manifesto form still endure as some examples of the genre may easily be confused with a theoretical text indeed. However, there is still an ambitious effort of denying such "false manifestoes" in order to redeem the authenticity of a "true manifesto".

The definition of the genre is still regarded to sustain its credibility. However, one of the common arguments regarding the study of the genre is that manifesto should not be handled separately but on the contrary as a tool to understand the very framework of modernity itself. In a sense, it may exist everywhere at once with different aspects and forms. [56] The criteria of being ubiquitous in terms of the genre of manifesto depend upon the nature of a mainstream manifesto as the notion of ubiquity declares that the genre still functions in a traditional manner. Considering this criteria of being popular, one argument can be to state that; "[F]rom Blackwell Publishing's Manifestoes series to the Zapatistas' six declarations from the Lacandon jungle, the manifesto continues to generate cultural and political controversy."[57] In this respect, the issue of controversy seems sufficient for a manifesto to stand as a popular field.

The term manifesto is defined as "a public declaration by a sovereign prince or state, or by an individual or body of individuals whose proceedings are of public importance, making known past actions and explaining the motives for actions announced as forthcomings."[58] This general definition of a manifesto precedes a social relationship between the actor who manifests and the receiver masses. This defines a compulsory communication with the masses, which can be seen at one point as a group of individuals considered as a target for suasion, persuasion or for manipulation at another point. As Mary Anne Caws points out, "the manifesto was from the beginning, and has remained, a deliberate manipulation of the public view".[59] The public view is exposed to change and the manifesto as an apparatus of manipulation or as "a document of an ideology"[60] is utilized to "convince and convert."[61] In that respect, the overall idea of a manifesto may sound a quasi-militant and quasi-rhetorical genre.

The prescription offered within the manifestoes is regarded as autonomous action as the writing/performing of a manifesto is itself an action although it is mainly "call-for-action."

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[55] Janet Lyon, *Manifestoes: Provocations of the Modern* (New York: Cornell University Press, 1999), 1; Winkiel, *Modernism, race and manifestos*, 2; Luca Somigli, *Legitimizing the Artist: Manifesto Writing and European Modernism, 1885-1915* (Toronto: University of Toronto Press, 2004), 4; Martin Puchner, *Poetry of the Revolution: Marx, Manifestos, and the Avant-gardes* (Princeton, New Jersey and Oxfordshire: Princeton University Press, 2006), 7.

[56] Lyon, *Manifestoes: Provocations of the Modern*.

[57] Winkiel, *Modernism, race and manifestos*, 1.

[58] Caws, *Manifesto: A Century of isms*, xix.

[59] Ibid.

[60] Ibid.

[61] Ibid.

Although they may change due to the specific genres, the features of a manifesto are mainly characterized by their notion of peculiarity, loudness and narcissism. [62]

Concerning the peculiarity of a manifesto, the overall idea may be one that "always opposed to something"[63] at any rate and determined not only to "be striking"[64] but also to "stand up straight"[65]. Speaking the loudness of a manifesto, the idea may be derived from the manifestoes of the High Modernism illustrated in the Futurist manifestoes by Marinetti and Sant' Elia or the anti-ornament manifesto of Adolph Loos (Figure 2, Figure 3) and even recently in the "Europe Manifesto" or "Bigness Manifesto" by Rem Koolhaas. The crazed sound and irony are deliberate in these manifestoes and a level of exaggeration should be expected. Concerning the narcissism implied by manifestoes, Caws assets that "[T]he manifest proclamation itself marks a moment whose trace it leaves as a post-event commemoration. Often the event is exactly its own announcement and nothing more, in this Modernist/Postmodernist genre. What it announces itself. At its height, it is the deictic genre par excellence: LOOK! It says. NOW! HERE!"[66]

Principally, the incantation that manifestoes rest upon bears the same enchantment or the complications from the outset and although 'the modesty of the incantation' deliberately lessens to a certain degree of a theoretical text, it is still the trademark of a manifesto.



**Figure 2: "The Founding and Manifesto of Futurism," front page, Le Figaro, 20 February 1909. Source: Lawrence S. Rainey, Christine Poggi, and Laura Wittman, Futurism: An Anthology (Yale University Press, 2009)., 331.**

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[62] Ibid.
[63] Ibid.
[64] Ibid.
[65] Ibid.
[66] Ibid., xx.

**Figure 3: Poster advertising Loos's 1913 lecture 'Ornament and crime. Source: Historisches Museum, Vienna. Reprinted in** Janet Stewart, *Fashioning Vienna: Adolf Loos's Cultural Criticism* (Psychology Press, 2000), 23.

The genre of manifestoes is not generally regarded as mere writings or texts but they are themselves mainly actions apart from the actions they bring forward. Writing a manifesto is truly an act and does not necessarily relate to its intention. As Janet Lyon defines; "[F]rom its appearance in England during the pamphlet wars of the seventeenth century through its reappearances in Europe and the Americas during subsequent moments of profound historical crisis, the manifesto marks the point of impact where the idea of radical egalitarianism runs up against the entrenchment of an *ancien régime*"[67]. Therefore, the idea and the success of a manifesto are emancipated from the idea of fulfilling its promises. The Communist Manifesto[68] is groundbreaking in that sense as it sets the threshold of being a manifesto. (Figure 4)

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[67] Lyon, *Manifestoes: Provocations of the Modern*.

[68] The manifesto was written by Karl Marx and Friedrich Engels in 1848 and originally titled as "Manifesto of the Communist Party".

**Figure 4: Cover of the Communist Manifesto's initial publication in February 1848 in London.**

In Ali Artun's analysis of avant-garde art manifestoes according to their rhetoric, thematic and poetic patterns, manifestoes are commonly regarded to demonstrate some common features.[69] These are Utopia/Revolution, Violence, Suicide, Nihilism, Passion/Eroticism, Public opposition. As mentioned by Artun, not all the manifestoes may represent such versatility but the general mood of a manifesto would necessarily remind one of these characteristics.[70] It is worth to mention that it is possible to seek a hierarchical order of these characteristics according to their popularity of usage in previous manifestoes. Utopia/Revolution and Public Opposition is regarded to be a more acceptable characteristic than Violence or Suicide. While, some of these characteristics are directly related with the internal logic of a manifesto such as Passion/Eroticism, some of the others as Utopia/Revolution are somehow referring to the relation of the manifesto with the ongoing agenda. As manifestoes are simultaneously an action and mainly a call-to-action[71], they do not directly cause a revolution but inspire and therefore they are first regarded as an action (or call-to-action) on their own regardless of being succeeded to evoke revolutionary/utopian causes. Manifestoes are regarded to provoke action but it is possible to note that they are not strictly bounded with their goal of action, as they are themselves action. In other words, "if

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[69] Ali Artun, *Sanat Manifestoları: Avangard Sanat ve Direniş*, ed. Ali Artun (İstanbul: İletişim, 2010), 27–45.

[70] Ibid., 28.

[71] In addition, as Wigley asserts, manifesto is not a form of writing, it is an action. (Mentioned in Wigley, "What Happened to Architectural Manifesto?".)

the manifesto and the action are directly related with another, you do not need manifesto or the action."[72]

Defined as the "poetry of the revolution" by Karl Marx, the genre of manifesto "was the genre through which modern culture articulated its revolutionary ambitions and desires"[73]. Such a point of view would probably sustain its logic that the genre is characterized as being "peculiar and angry, quirky and downright crazed"[74] and "always opposed to something, particular or general."[75] Such an attempt of defining the genre is an explicit notion of the age of Enlightenment, and respectively Modernism, as this understanding of the genre as a prescriptive (or retroactive) tool also suggests that manifesto plays an important role in consistency of the spirit of the Age of Enlightenment. As Janet Lyon puts it;

> Without the idea of the manifesto, the dialectic of the enlightenment stands still, but the very fact that it refers to the historical continuity of bodies in struggle rather than simply ideas in contention – turns the axis of modernity to expose the abiding ideological flaws in its democratic conceit.[76]

The idea of revolutionary ambitions and projection was reverberated through manifestoes in a prescriptive manner in a sense that manifestoes were used to articulate how the future should be formed and why. It is quite important that the idea of the manifesto is quite essential in terms of the idea of the enlightenment because manifesto demands challenge with the ancient, with the old one or with the dogma. In order to achieve something relatively new, the logic of the manifesto ensures the framework to sustain the development of the logic of enlightenment. At first or until 1968, this dialectic creates its own anti-thesis and these ideas were reflected as manifestoes (or anti-manifestoes).

The arguments concluding that a manifesto has always "a madness about it"[77] proclaims a certain unilateral understanding of the genre of manifesto and such an attitude would probably rule out any alternative tones of the genre and declare that "the Italian showman Filippo Tomasso Marinetti wins the all-time Oscar for producing and presenting the ur-manifesto, that of Futurism in 1909."[78] It can be argued that the early upheavals rooted in the society of the spectacle concurred up with the idea of the genre of manifesto. In that sense, what Justin McGuirk points out - "It all started with FT Marinetti's Futurist Manifesto of 1909, which proclaimed that art needed to reflect the speed and power of the machine age – everything had to be new, new, new." – is purportedly important because such a eulogy for the artist being a (re)-producer or interpreter of the machine age was truly reflected thanks to this manifesto.[79] As the Futurist manifesto epitomizes the golden age of manifesto in a truly

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[72] Ibid.

[73] As Puchner asserts "Marx's term "poetry" resonates with the original Greek meaning of poesis as an act of making". Puchner, *Poetry of the Revolution: Marx, Manifestos, and the Avant-gardes*.

[74] Caws, *Manifesto: A Century of isms*.

[75] Ibid.

[76] Lyon, *Manifestoes: Provocations of the Modern*.

[77] Caws, *Manifesto: A Century of isms*, xix.

[78] Ibid.

[79] From a different perspective, the Futurist manifesto embarked upon a new political sense in Italy in favor of a regeneration of the degenerate entities. In addition, as C. Poggi insists,

literal manner, its impact can be understood in various ways. However, it is worth mentioning that the Futurist manifesto as a prescriptive manifesto questioned the very dilemma of how art should act in order to continue its existence in a rapidly changing industrialized world. It is quite deductive that the artist not only wants to be a mere object of this process of modernization, but also a subject of it. In that sense, the modern day manifesto for the artists was an instrument to "give them the power to change the world that is changing them, to make their way through the maelstrom and make it their own visions and values that have come to be loosely grouped together under the name of 'modernism'."[80]

It is also worth mentioning what Marinetti's Futurist manifesto started in 1909. Apart from being a document of a conscientious believer in modernization, it also started a new era of finding a way to present the new ideas with the tools of the mass communication. Futurist Manifesto was published in *Le Figaro* on 20 February 1909 as a proclamation of the first avant-garde movement of the 20th century. The role of the manifesto is to precede every effort of Futurism in a sense that manifesto itself is the primary act of Futurism.[81] In regards of both its rhetorical and formal features, it really started something in a sense that it brought about the very idea of involvement with the modernized world.

> We shall sing the great crowds excited by work, by pleasure, and
> by unrest. We shall sing the multicolored polyphonic tides of
> revolution in the modern capitals. We shall sing the vibrant nightly
> fervor of arsenals and shipyards blazing with violent electric
> moons, voracious railway stations devouring smoke-plumed
> serpents, factories hung on clouds by the crooked lines of their
> smoke, bridges that stride the rivers like great gymnasts, flashing in
> the sun with a glitter of knives, adventurous steamers that sniff the
> horizon, deep-chested locomotives whose wheels paw the tracks
> like the hooves of enormous steel horses bridled by tubing, and
> the sleek flight of planes whose propellers chatter in the wind like
> banners and seem to cheer like an enthusiastic crowd. It is from
> Italy that we launch through the world this violently upsetting,

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"When the poet F. T. Marinetti founded Futurism early in 1909 by publishing an inflammatory manifesto in several Italian and foreign newspapers, most notoriously on the front page of the Parisian daily Le Figaro, he envisioned not just the creation of an avant-garde literary movement but also the cultural and political regeneration of Italy." Christine Poggi, *Inventing Futurism: The Art and Politics of Artificial Optimism* (Princeton University Press, 2009), 1.

[80] Perry Anderson, "Modernity and revolution," ed. C Nelson and L Grossberg, *New Left Review* 144, no. 96 (1984): 97.

[81] As noted;

"In general, the manifestos preceded the reform of artistic practice. Thus, although the''Manifesto of the Futurist Painters'' appeared in February 1910, only in late 1911 did the painters settle on a way to depict motion dynamically in painting, as their manifesto required. Similarly, the ''Technical Manifesto of Futurist Literature'' (1912) appeared well before efforts (such as Marinetti's ''Zang Tumb Tuuum'' in 1914) to deploy its declared preference for ''words-infreedom.''In music,Marinetti recruited the composer Francesco Balilla Pratella in 1910 and Pratella promptly wrote a manifesto, but his participation in futurism was erratic, and the task of creating a ''futurist art of noises'' ultimately fell to the painter Russolo. The exception was the manifesto on cinema, which Marinetti published a month after the first futurist film, Vita futurista, (1916; Futurist life), by Arnaldo Ginna.

Quoted in John M. Merriman and Jay Winter, *Europe Since 1914: Encyclopedia of the Age War and Reconstruction* (Gale / Cengage Learning, 2006).

incendiary manifesto of ours. With it, today, we establish Futurism.[82]

The very notion of a manifesto like Futurism uses such classical usages of "We" in order to establish the separation between the reader and the author. In that sense, the personal element is an important element of a manifesto. As Jencks puts it, "[T]he most effective manifestoes, such as Le Corbusier's *Towards a New Architecture* (1923) constantly address the reader as 'you' and reiterates the joint 'we' until an implied pact is built up between author and convert."[83] The ideological standpoint is apparent in this reiterated usage of 'we' as in the end it forces to imply an inevitable persuasion of the reader. The persuasion of the reader to the authenticity of the ideals uttered within the manifesto seems to be the utmost important objective in these sorts of manifestoes. These manifestoes can be called proactive-like manifestoes due to the fact that they prescript how the future should look like by analyzing the current era by their own terms. The features mentioned is not necessarily viable for the retroactive manifestoes emerging during the post-1970s period in which there was arguably a revivalist agenda.


## 2.2    The Genre of Architectural Manifesto


Defined as "poetry written by someone on the run"[84] and having "a hysterical, telegraphic quality for today as if the sender did not want to pay for extra syllables"[85], the genre of architectural manifesto is said to be traced back even to the pre-historic myths of Ten Commandments.[86] The echo of these mythical manifestoes may still reverberate in a sense that "architects play God when they make arbitrary decisions and adopt one theory rather than another"[87]. However, the genre of architectural manifesto is regarded to make sense in the modern age in which it was rather obligatory to re-write or co-opt history in order to make the modern identification a possibility. In that regard, the architectural manifesto is some sort of apparatus to tackle with not only the internal issues but also the external issues of architecture. As the generic form of a manifesto still sounds as a popular discursive form, the same can be necessarily true for the genre of architectural manifesto when the "Icon Eye's 50 Manifestoes" or "2008 Manifesto Marathon in Serpentine Gallery" were taken into consideration. (Figure 5)

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[82] From Futurist Manifesto of 1909. Also quoted in Terry Kirk, *The Architecture of Modern Italy, Volume 2* (New York: Princeton Architectural Press, 2005), 51.

[83] Jencks and Kropf, *Theories and manifestoes of contemporary architecture*, 7.

[84] Ibid., 11. Also quoted in Ots and Alfano, *Decoding Theoryspeak: An Illustrated Guide to Architectural Theory*, 143.

[85] Jencks and Kropf, *Theories and manifestoes of contemporary architecture*, 11.

[86] Ibid., 6.

[87] Ibid.
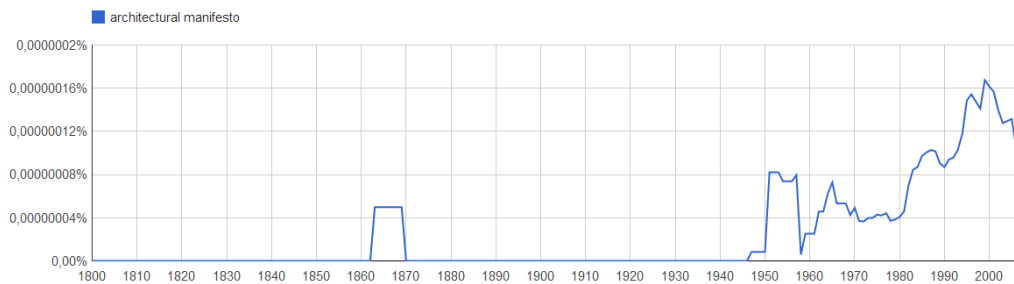
**Figure 5: Graph showing the figure of instances of the phrase "architectural manifesto" in books published between 1800-2008[88]**

The Volume 50 of the *IconEye* Magazine in 2007 was a compilation of manifestoes from famous designers and architects.[89] As a preface to the compilation, Justin McGuirk wrote:

> In the early 21st century, there are as many potential manifestoes as there are people – the internet has seen to that. The web is a hotbed of pamphleteering, whingeing, enthusing and, above all, sharing. In the age of the corporate mission statement, when global conglomerates want you to buy in to their "vision" and use their products, the open-source, creative commons advocates are fighting to keep cyberspace a place where users can express their own vision. However, the internet scribes who most embody the radical spirit of the early manifestoers are the hackers – brimming with pointless rage and as yet unrecognized creative genius.[90]

This statement concludes that in the early 21st century, although there is probably more way for someone to manifest himself due to changing nature of communicative apparatus, it became more tedious to be heard. Still, the ubiquity of the manifesto accelerates in a different way. Besides, the introduction of the 2008 Manifesto Marathon in Serpentine Gallery in e-flux magazine follows:

Manifesto Marathon, the third in the Serpentine Gallery's acclaimed series of Marathon events, takes place on the 18 and 19 October in the closing weekend of the Serpentine Gallery Pavilion 2008, designed by Frank Gehry. Conceived by Hans Ulrich Obrist, Serpentine Gallery Co-director of Exhibitions and Programmes and Director of International Projects, Manifesto Marathon comes at a time when artists are working less in formal groups and defined artistic movements. The Marathon showcases different generations of artists alongside practitioners from the worlds of literature, design, science, philosophy, music and film who are experimenting with the historical notion of the manifesto. The Manifesto Marathon draws on the Serpentine Gallery's close proximity with Speakers' Corner in London's Hyde Park, which has been used as a platform by Karl Marx, Vladimir Lenin,

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[88] Michel et al., "Quantitative analysis of culture using millions of digitized books."

[89] Some of the manifestoers are; Rem Koolhaas, Peter Eisenman, Urban Think Tank, Steven Holl, Thom Mayne, Foreign Office Architects, OSA, UN Studio, Vito Acconci, Zaha Hadid and Greg Lynn.

[90] McGuirk, "ICON MAGAZINE ONLINE | Icon of the Month: The Manifesto | icon 050 | August 2007."

George Orwell and William Morris, among many others. [91]

The definition of an architectural manifesto may bring some ambiguity. Although, there can definitely be a fact that the definition of an architectural manifesto changes according to the context and the time and period in which it was produced, the ambiguity in question seems to exceed such a specific argument. The ambiguity in the definition of architectural manifesto can literally mean a sort of ambiguity observed within the framework of same *zeitgeist*. For instance; while at some point the architectural manifesto can be strictly thought to be something quite different from theory, at another there can be no clear line between a theory and an architectural manifesto. The ambiguity lies in the very argument that what makes a piece of writing/performance an architectural manifesto. This is surely different from the possible ambiguity which architectural manifestoes may project in contradiction with their generic definition of being clear and precise.

In general, the architectural manifesto brings up a very familiar, ubiquitous yet under-defined field since the heydays of modern architecture. Although the act of producing manifestoes still endures in an age defined as "intelligence based"[92], the recent architectural manifestoes are regarded as relatively quiet distinctive from the ones emerged from "manifesto –based"[93] modern architecture. Although there may be found some formal typical continuities in case of a comparison between manifestoes from each period, it should be asked whether the motivation and the logic behind them stay the same, as it is possible to ask if the function of architectural manifesto can still endure in an "intelligence-based" era.

Although the notion of architectural manifesto can be necessarily found in every period of history, there is a strong tendency that the golden age of manifesto was also contemporaneous with the emergence of Modern Architecture. A recent description of "classical architecture as philosophy based, modern architecture as manifesto based, architectural post-modernism as theory based, and the current era in architecture as intelligence based"[94] may also give a notion of how modern architecture is perceived as a period in which architectural manifesto flourished to a maximum.

The genre of architectural manifesto can be said to differ from the general idea of a manifesto in a sense that a building itself can be regarded as a manifesto. However, in architectural manifesto, there is still the notion of call-to-action function of a manifesto. The

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[91] Participants in the Manifesto Marathon include: Marina Abramovic, Athanasios Argianas, Pier Vittorio Aureli, Christian Boltanski, Nicolas Bourriaud, Andrea Branzi, Paul Chan, Peter Cook, Minerva Cuevas, Ekaterina Degot, Jimmie Durham, Brian Eno, Henry Flynt, Yona Friedman, Gilbert & George, John Giorno, Fritz Haeg, K8 Hardy, Susan Hefuna, Eric Hobsbawm, Karl Holmqvist, Stewart Home, Charles Jencks, Terence Koh, Silvia Kolbowski, Hilary Koob-Sassen, Rem Koolhaas, Zak Kyes, Nick Laessing, John Latham, Jean-Jacques Lebel, Manifesto Club, Tom McCarthy, Jonas Mekas, Nathaniel Mellors, Gustav Metzger, Ingo Niermann, Yoko Ono, Claude Parent, Adam Pendleton, Falke Pisano, PLATFORM, Yvonne Rainer, Raqs Media Collective, Lee Scrivner, Tino Sehgal, Taryn Simon, SpRoUt, Barbara Steveni, Elaine Sturtevant, Mark Titchner, Jalal Toufic, Agnès Varda, Ben Vautier, Mark Wallinger, Mark Aerial Waller and Giles Round, Richard Wentworth, Vivienne Westwood, Stephen Willats. "Serpentine Gallery Manifesto Marathon," *E-flux*, 2008, http://www.e-flux.com/announcements/manifesto-marathon/ (accessed March 25, 2012).
[92] Ots and Alfano, *Decoding Theoryspeak: An Illustrated Guide to Architectural Theory*.
[93] Ibid.
[94] Ibid.

relation between a manifesto and the production of design is ambiguous in a sense that manifesto may not refer or reveal directly the production itself.

One reason of why the genre of architectural manifesto flourished during early 20<sup>th</sup> century is arguably the homogenous atmosphere in which "politics and architecture were inseparable."[95] In addition, the 1917 Marxist revolution augmented the convenience of the era for the emergence of architectural manifestoes. The heydays of architectural manifesto were also the heydays for the ideological inspiration through architecture. What this dialectical relationship reminds of is that architectural manifestoes were somehow an indicator of the architect as a social agent who was trying to cope with the beleaguering effects of modernization. How these effects endured and coincide with the reactive notion of manifestoes is crucial in terms of understanding the role of architectural manifesto in the persistence of the society which produced manifestoes.

Charles Jencks, in his book "Theories and Manifestoes of Contemporary Architecture"[96] made an important argument on how twentieth century had affected architectural manifesto. In his analysis, "our century has turned the architectural manifesto into a predictable event."[97] Such an analysis can be handled in various terms due to the fact that it touches on the issues going beyond architecture itself. As a matter of fact, other professionals, as Jencks puts it, utilizes the power of manifesto for various reasons. However, it is hard to find any other discipline which produce manifestoes competing with the early avant-garde art manifestoes. In other words, the architectural manifestoes seem to be a follow-through of these early manifestoes. Actually, they were often simultaneous acts or in case of Futurism, there emerged "a futurist version of nearly every art form (including poetry, literature, music, painting, sculpture, architecture, theater, photography, and dance)."[98]

Principally, when the interrelation between the genre of architectural manifesto and the society of the spectacle is taken into consideration, the transformation that Jencks referred becomes itself predictable. As a *raison d'etre* of the genre, the society of the spectacle maintains this so-called radical shift from rather an experimental act to a predictable event.

### 2.2.1    The Characteristics of the Genre

Architectural manifesto can be regarded as a genre of architectural expression related with architectural theory and criticism; and in this sense architectural manifesto can be directly or indirectly related with theory and criticism however it has its own unique way of expressional features and in that sense it can quite different from both in terms of its form and function. Actually, the manifesto can be embedded within theory or criticism but this may not be always the case. As a possible recent interpretation of manifestoes considering

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[95] Ibid.

[96] Jencks and Kropf, *Theories and manifestoes of contemporary architecture*.

[97] Ibid., 6.

[98] Merriman and Winter, *Europe Since 1914: Encyclopedia of the Age War and Reconstruction*, 1155.

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Modern architects published dogmatic manifestoes that could seldom be considered theoretical. Often they were recipes for the making of an architecture that interjected political and social agendas into value positions about the honesty of the materiality of the result. Today most of these manifestoes seem naïve, and even silly.[99]

According to Charles Jencks's analysis, a typical architectural manifesto implies four different tenets. The first three are related with the mythical aspects of a manifesto: "[T]he volcano (the explosion of emotion), the tablet (the laws and theories) and the personal voice."[100] The last one is the good/bad comparison as a way of legitimization.

The idea of being proactive works uninterruptible for the golden age of architectural manifestoes. As Colomina argues, architectural manifestoes were important factor of self-identification of modern architects.[101] Marinetti was not Marinetti before the Futurist manifesto of 1909 and in addition, Futurism did not exist before the Futurist Manifesto. Following the principle, even Mies van der Rohe did not exist before his early five projects were introduced as manifestoes. The list may include Adolf Loos before *Ornament and Crime* (Figure 3), Le Corbusier before *Le Esprit Nouveau* (Figure 6), Surrealists before Surrealist manifesto of 1924 by Breton (Figure 7), Archigram before *Archigram* magazine (Figure 8), Robert Venturi before his *Gentle Manifesto* (Figure 9), Koolhaas before *Delirious New York: A Retroactive Manifesto for Manhattan*. Some manifestoes mentioned here can be seen as a point of no return in a sense that they radically changed the way the architect plays his role. Le Corbusier's *Towards a new architecture: guiding principles* (1920) played such a role for instance.



**Figure 6: Covers of the first three volumes of *L'Esprit Nouveau***

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[99] Ots and Alfano, *Decoding Theoryspeak: An Illustrated Guide to Architectural Theory*.
[100] Jencks and Kropf, *Theories and manifestoes of contemporary architecture*, 7.
[101] Colomina, "What happened to Architectural Manifesto?".
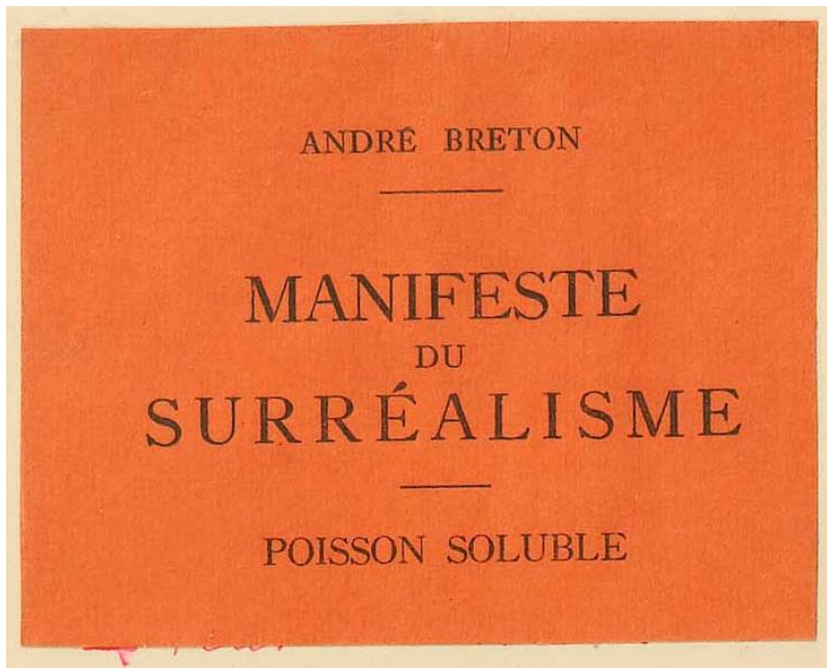
**Figure 7:Cover of the only known autograph manuscript of the Manifeste du surrealism**
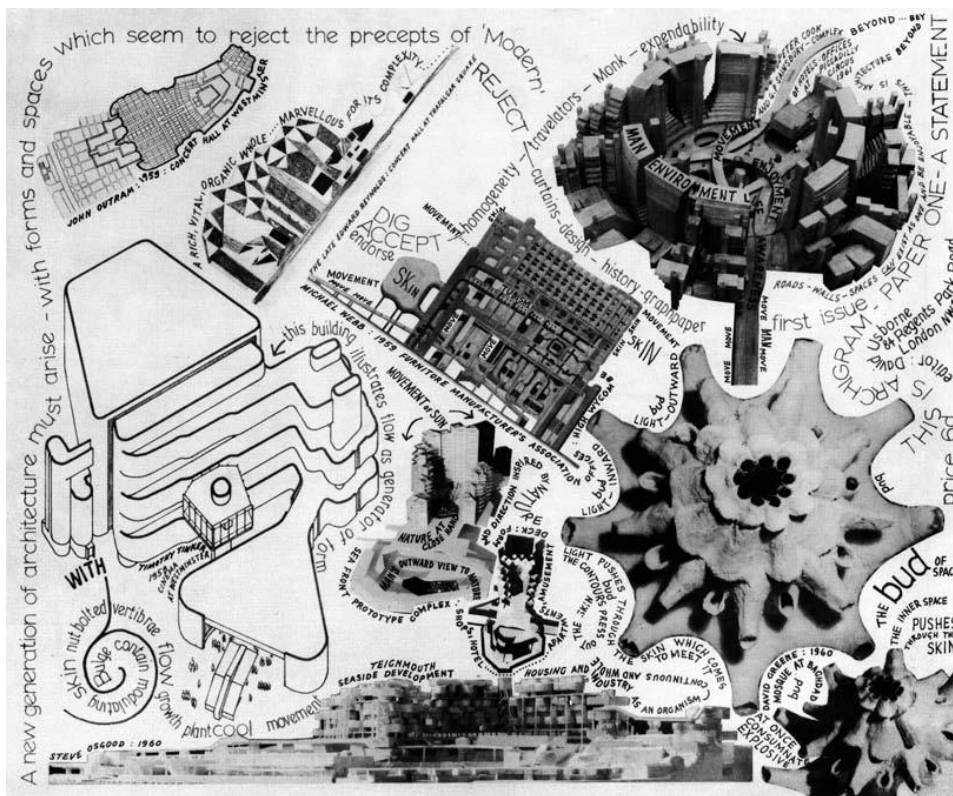


**Figure 8: Archigram no. 1, 1961**

**Source: Archigram Archives. Reprinted in** Simon Sadler, *Archigram: Architecture Without Architecture* (Cambridge, Massachusets: MIT Press, 2005).
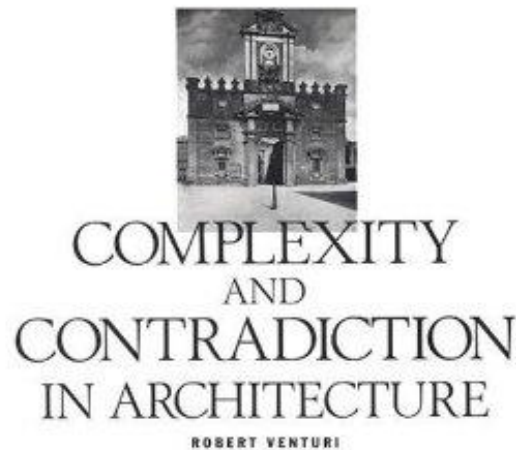
**Figure 9: Cover of *Complexity and Contradiction in Architecture* in which *Gentle Manifesto* was published.**

The fact that the genre of architectural manifesto is ubiquitous may not directly refer that the genre is theorized enough and such a lack of theorization is subject to a broader understanding of how the genre of architectural manifesto was articulated within the framework of modernism. The stereotype definitions attached to architectural manifestoes are likely to dissolve and the idea of the genre becomes ambiguous although still being ubiquitous in every term.

It can be argued that these features can intrinsically be applied to proactive manifestoes but not necessarily to retroactive manifestoes such as the *Delirious New York: A Retroactive Manifesto for Manhattan*[102] by Rem Koolhaas or the *Gentle Manifesto*[103] by Robert Venturi. It can be posited that both *Delirious New York: A Retroactive Manifesto for Manhattan* and *Gentle Manifesto* "celebrated rampant capitalism's spontaneous products and accepted contemporaneity."[104] There is a deep gap between a proactive and a retroactive manifesto. Such a gap can also be found within the discussion of the notion of "new and avant-garde".[105] Actually, both proactive and retroactive attitudes seem to ignore the contemporary at first. While proactive attitude sought for an ideal future, retroactive one turns his face to historical entities.

If an alternative understanding of these attitudes should be tried for architectural manifestoes

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[102] Koolhaas, *Delirious New York: a retroactive manifesto for Manhattan*.

[103] Robert Venturi, *Complexity and Contradiction in Architecture*, *New York* (The Museum of Modern Art, 1977).

[104] McGuirk, "ICON MAGAZINE ONLINE | Icon of the Month: The Manifesto | icon 050 | August 2007."

[105] For a detailed discussion of the relationship between 'avant-garde' and 'new', See Bülent Tanju, "Avangart Hemen Şimdi," *Arredamento Mimarlık*, no. 2 (2003): 57–58.

since early 20<sup>th</sup> century, it is worth mentioning that the term "proactive" should solely stand for the early avant-garde art manifestoes of 20<sup>th</sup> century and not necessarily for their contemporary architectural manifestoes such as the ones by Mies, Le Corbusier or Gropius. Because that they mainly and primarily tended to re-produce this already complex relationship within industrialized world into the context of architecture. For this reason, both some of the early 20<sup>th</sup> century architectural manifestoes and the retroactive manifestoes of the postmodern era share much in common, because they both "celebrated rampant capitalism's spontaneous products"[106] or in other terms referred mainly to already established canons of the society in question.

## 2.2.2 The Legacy of the Genre

From a general or a shallow point of view, it may be argued that the genre of architectural manifesto did not lose its cause but its playground. Actually, this may be true for the genre of manifesto in written word format, however as the general formal identification of the genre of architectural manifesto is written word, this may be the case for the whole genre. However, the media of the manifesto may have shifted in a sense that there may be evidences of call-for-actions that may not look like manifesto and vice versa.

Another statement on this issue is that apart from green ecological staff, "ideological manifesto becomes rare"[107] and this result "in contemporary 'critical' and 'green' discourse, architectural theory is becoming clarified and redefined as 'intelligencing'"[108]. These affirmations may not necessarily refer that manifesto lost its power or impact but instead it transformed into something different. As Laura Winkiel suggests, the manifesto itself can still be regarded to "generate cultural and political controversy"[109] and this may also be acceptable for the genre of architectural manifesto. The cause of such a transformation can be searched within the present day aura of media and its impact on society. However, It should be noted that from the beginning, manifesto as a genre was strictly related with the mass communication and its apparatuses so this may refer that nothing has changed much radically in that respect.

In case of analyzing the change in the perception of the architectural manifestoes, anthologies can be a stimulating guide.[110] Conrad's seminal anthology "Programs and

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[106] McGuirk, "ICON MAGAZINE ONLINE | Icon of the Month: The Manifesto | icon 050 | August 2007."

[107] Quoted in Bernard Tschumi, "What happened to Architectural Manifesto?," in *Symposium on "What Happened to Architectural Manifesto?,"* ed. Craig Buckley (New York: GSAPP, 2011).

The fade of ideology in terms of architectural manifesto possibly reminds the necessity to think this problem in a broader perspective as Wigler asserts "the question 'what happened to architectural manifesto?' means 'what happened to modernity in architecture?'" (Quoted in Wigley, "What Happened to Architectural Manifesto?".)

[108] Ots and Alfano, *Decoding Theoryspeak: An Illustrated Guide to Architectural Theory*.

[109] Winkiel, *Modernism, race and manifestos*, 1.

[110] In chronological order; Conrads, *Programs and Manifestoes on 20th-century Architecture*., Joan Ockman, *Architecture culture, 1943-1968: a documentary anthology* (Columbia University Graduate School of Architecture, Planning, and Preservation, 1993)., Jencks and Kropf, *Theories and manifestoes of contemporary architecture*., Kate Nesbitt, *Theorizing a new agenda for architecture: An anthology of architectural theory 1965-1995* (Princeton Architectural Press, 1996)., K.M. Hays, *Architecture theory since 1968* (Cambridge, Massachusets: MIT Press, 2000)., Bernard

Manifestoes on the 20th century Architecture"[111] in 1964 was followed by Charles Jencks's "Theories and Manifestoes of Contemporary Architecture" in 1997.

Starting from the seminal anthology by Ulrich Conrads, the architectural manifestoes were gathered in anthologies that may vary in scope and content but with a similar intention, i.e. to understand an era with its different polemical poles. In this sense, architectural manifesto is delivered as an authenticated signature of these poles. Conrad's book published in 1964 gathers around programs and manifestoes starting from the early 20th century attempts to 1963 "We demand" manifesto. Except few, all the ingredients of the book fall into the category of a manifesto, declaration or a program as the title of the book suggest. In addition, although it was an early attempt of bringing together the manifestoes in such an anthology, Conrad's definition of a manifesto is explicit with his choices. It is also explicit that it is not only content but also the form of a manifesto that matters. For instance, the opening credits with the "Worksong" by Frank Lloyd Wright may suggest that manifesto itself conceals its power in its naivety, simplicity or its haiku-like style.

Conrads' preference of choosing a manifesto depends on two criteria. Firstly, it is "limited to the texts dating from this century [20th century]"[112]. Secondly, "only those texts were chosen which on the one hand represent the starting point or a definite stage of a particular development in architecture and on the other exercised a determining influence on architecture within the area of Central Europe."[113]

The main reason for Conrads to decide what makes a piece of architectural writing a true manifesto is being an epoch making, utopian – and in this sense projecting a proactive theme by nature. The idea is that manifesto should be polemical in a sense that it should transform the ongoing situation. In a way, the future should have nothing in common with the archaic past. Actually, the first principle is also a natural consequence of the second principle in a way that it was a habit of 20th century architectural thinking that demands a proactive, non-eclectic vision.[114] Therefore, the logic of a manifesto pretends to set a fresh understanding of the past and its negation and a proactive understanding about the shaping of the future. This is not to say that it ignores the past. For Conrads, another important factor for a piece of architectural writing to be a manifesto is its being a starting point or a milestone.

The content of the Charles Jencks's book is quite the opposite of Conrad's, as Jencks asserts that "[I]n our time, we might reflect with irony, as opposed to the Christian and Modernist time, that a collection of manifestoes and theories must show difference: i.e., show the pluralism and dialectic between manifestoes which each one denies. This is why a purified, modernist collection, such as that of U. Conrads mentioned at the outset, is no longer possible".[115] At some point, Jencks should be right in insisting such a difference between his

Tschumi et al., *The state of architecture at the beginning of the 21st century* (Monacelli Press, 2003)., A. Krista Sykes, *Constructing a New Agenda: Architectural Theory 1993-2009* (Princeton Architectural Press, 2010).

[111] Conrads, *Programs and Manifestoes on 20th-century Architecture*.
[112] Ibid., 11.
[113] Ibid.
[114]
[115] Jencks and Kropf, *Theories and manifestoes of contemporary architecture*, 12.

collection and Conrads' because Conrads' collection mainly consists of proactive manifestoes.[116] However, the scale of the manifestoes in Conrad's anthology may not be considered strictly as a purified modernist collection as it also includes Hundertwasser's *Mould Manifesto* or Situationist manifestoes that are openly against so many principles offered by the early dogmatic manifestoes of the early 20th century. The core issue may be that there is not a singular correspondence between early rationalist-functionalist manifestoes and the post-WWII manifestoes influenced partly by the surrealist upheavals of the 1900s.

What one may expect from a manifesto, according to Conrads, can be a factor of being a "definite stage of a particular development in architecture"[117], it may implicitly be understood as a hegemonic type of articulation in architecture. This is probably what Charles Jencks is against in terms of understanding classic manifesto age as a period full of dogmatic apprehensions. The interesting point is that Jencks' rendering of a collection of a manifesto does not literally include any piece of writing that has the title "manifesto" except the 1993 "New Modernist"[118] Manifesto of Lebbeus Woods which reverberates the Situationist manifestoes of 1950s and 1960s. As Jencks points out while he refers to his collection of manifestoes starting with James Stirling's 'From *Garches to Jaoul: Le Corbusier as Domestic Architect in 1927 and in 1953*' (1955); "Theory is a kind of congealed manifesto, its violence subtracted to become acceptable in the groves of academe. Ours is an age of theories responding to a changing world to the global economy, ecological crises and cultural confusions."[119] Having reminded these periods as theory-based, it mainly consists of a rather hybrid upheaval as due to the dramatic change within the era after the early attempts of modernist manifestations. There are somehow revivals of these early periods however; the constantly changing world brings more layers to the understanding of a manifesto in architecture. One more argument about the changing function of a manifesto is the fact that after theory became congealed manifesto, it no more transcends the reader and the aura and no more brings a radical change. As Beatriz Colomina points out, a manifesto was at first a medium, which gave its creator a fresh start.[120] One typical aspect of such a consideration is that there was no Le Corbusier before his manifestoes in *L'Esprit Nouveau*. As M. A. Caws insists; "The Swiss Le Corbusier (Charles Edouard Jeanneret) and the Frenchman Amédée Ozenfant, writing of the degeneration of Cubism into fantasy, declared a return to a simplified, abstracted, functional art which would have the clarity and the precision of the machinery. From 1920 to 1925, they published the journal *L'Esprit Nouveau*, with which the proponents of De Stijl (Theo van Doesburg) and the Constructivism (Naum Gabo) were associated. Its first preface and that of revised addition, and its manifesto "Create!" make an optimistic return to the sources of human art as we see them in cave paintings, relating creative energy to cultures as yet unspoiled."[121] It was truly an attack to Cubists, Surrealists and Dada with their own authentic weapon. The manifesto derived from the early art opponents of the 20th century is used against them with a rational and functional themes in mind.

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[116] Hundertwasser's "Mould manifesto" or Situationist manifesto should be stated as exception as it would not be easy to consider them being similar with early 20th century manifestos of Mies, Le Corbusier or Gropius. However, they may be regarded as both proactive in terms of their stance for a new kind of understanding in architecture.

[117] Conrads, *Programs and Manifestoes on 20th-century Architecture*, 11.

[118] Jencks and Kropf, *Theories and manifestoes of contemporary architecture*.

[119] Ibid., 8.

[120] Quoted in Colomina, "What happened to Architectural Manifesto?".

[121] Caws, *Manifesto: A Century of isms*, 436.

## CHAPTER 3

## THE NOTION OF "ARCHITECTURAL MANIFESTO" IN THE SOCIETY OF THE SPECTACLE

### 3.1    The Society of the Spectacle

The Society of the Spectacle is the core argument of the Situationist rhetoric developed by the French philosopher and critical theorist Guy Debord in his magnum opus "Society of the Spectacle." The work was published in 1967 on the eve of '68 uprisings in France and throughout Europe. Although it is strongly asserted that this theoretical work of Debord was a true catalyst for the uprisings, it should deliberately be noted that it was not a work written solely for this purpose. However, it still plays the role of being the main critical text of Situationist International (SI); a group of artists and thinkers whose main goal is to provoke the ongoing standards of the culture and create meaningful situations full of personal histories and acknowledgements. The main argument is to offer alternatives to the capitalist lifestyle. In Debord's terms; "[O]n every occasion, by every hyper-political[122] means, we must publicize desirable alternatives to the spectacle of the capitalist way of life, so as to destroy the bourgeois idea of happiness."

The society of the spectacle defined by Guy Debord functions as a general framework for understanding the capitalist development and its impact on the society. As noted;

> The term 'spectacle' in Debord's seminal work is meant to connote social control through a mediated relation between people and lived reality. It has now become an umbrella for a broad range of representations and theories that address issues such as hegemony, alienation, commodification, urban competition and hypermedia."[123]

SI was the amalgamation of two independent movements both established during 1950s. The Lettrist International and Imaginist Bauhaus came together in 1957 in order to establish SI as a group of artists and thinkers trying to manifest their own critical stand to the culture industry and its deprecating consequences.[124] They were a group of individuals highly

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[122] So as to design an alternative to the bourgeois society, hyper-political instruments seem legitimate to the actions of SI. In the final chapter of the 'Report on the Construction of the Situations' titled 'Our Immediate Tasks' Debord insisted that, "[W]e must advance the keywords of the urbanism, of experimental behavior, of hyperpolitical propaganda, and the construction of the environments. The passions have been interpreted enough: the point now is to discover others." Quoted in McDonough, *Guy Debord and the situationist international: texts and documents*, 50.

[123] Duanfang Lu, "Unthinking Spectacle," *Architectural Theory Review* 13, no. 2 (August 2008): 125.

[124] For a detailed analysis; See Simon Sadler, "The poverty of modernism," in *The Situationist City* (Cambridge, Massachusets: MIT Press, 1998), 4–14.

influenced from Dadaist and Surrealist movements although they later quite disagreed with each of them. At first, the SI was mainly critical of the artistic milieu, which the capitalist society produces but then they mostly widened their critical theory to embrace nearly the every aspect of the capitalist culture industry including its mode of production, cultural aspects, official history etc... When compared with Adorno's 'Culture Industry', the rhetoric that 'Society of the Spectacle' decrees seems more impatient and quite naïve. It may also quite seem more rationalist because the critical view that 'Society of the Spectacle' manifests tries to combine theoretical aspects with the practice.

The reason of their admiration towards Dadaism is the fact that "Dadaism wished to be the refusal of all the values of bourgeois society, whose bankruptcy had just become so glaringly evident."[125] In that respect, the main manifestation the SI offered is: "First of all, we think the world must be changed."[126] However, according to the principles of SI, the stated values of bourgeois society in degeneration should be at first revealed and in this respect its bankruptcy can be clear to all aspects of the society. Such an attempt was manifested with certain provocative act such as derivé, psycho-geography, *détournement* etc.

Concerning the notion of Situationists as the last avant-garde formation, one of the important points is the fact that Situationism is quite different from Dadaism or Surrealism in terms of its intellectual features. Such a difference is due to the total rejection of the standpoint of Dadaism and Surrealism by the Situationists. Regarding the main concern for Situationists as totally changing the ongoing order of things and afterwards creating meaningful situations, the role of art may be regarded as mostly crucial in that respect. Although Debord declares that Dadaism and Surrealism are the last two artistic movements indicating the end of the Modern Art, he added that they were in fully sync with radical revolutionary movements and in this respect, they were semi-conscious. However, Debord's main argument against these movements was their lack of integral approach to the topic and their one-dimensional dealing with the issue of art and its context. In Debord's terminology, such an argument refers to this: "Dadaism sought to abolish art without realizing it; surrealism sought to realize art without abolishing it." The idea that "abolishing art is a way of realizing it" is one of the main ideas of Situationism and for his reason it may be regarded that Situationism should not be tamed as being avant-garde. Although Debord's viewpoint may refer to a utopia, in general sense it carries the notion that Dadaism and Surrealism did not act in order in a fashion to transcend art. Therefore, it is not surprising that both of these movements could not endure for a long period. According to Debord, surrealism's resistance against the rationalistic sense of the bourgeoisie was decisive for post-surrealistic movements because it constituted poles having the potential of weakening the basic values of the society of the spectacle. In a sense, it refers to one of the fundamental aspects of Situationist arguments: *détournement* because the manifestation of the subconscious and its esteem as an impetus lead to the questioning of the values of the society. However, it should not be ignored that, as Debord argues, society of the spectacle may have the power to

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[125]Quoted in McDonough, *Guy Debord and the situationist international: texts and documents*, ix.

[126] Guy Debord, "Report on the Construction of Situations and on the Terms of Organization and Action of the International Situationist Tendency," in *Guy Debord and the Situationist International Texts and Documents*, ed. Tom McDonough (Cambridge, Massachusets: MIT Press, 2004), 29.

transform surrealism as it has the overall power to turn the society into mediocre spectators. In this respect, the commentary by Freud on surrealism may indicate the inevitably contradictory nature of surrealism. The basic argument of Freud was that although surrealists seem to care about unconscious, every act of them was taken with a full conscious manner. This artificial sub consciousness may be regarded as contributing to the idea of the society of the spectacle. Although surrealist artworks are very expressive, they are the expression of the conscious. In this respect, what surrealists declared as a new method was in the end another accustomed way of producing artwork. Therefore, in this sense, the criticism Dadaism declared seems more radical than surrealism in a sense that it adopted a method of rejecting everything. However, if this somehow exaggerated negative-stand may lead to a sort of 'ism', the means of dada movement become an end as it may turn into a repetitive process. Another argument against surrealism may be found concerning its role as "new" in such societies based on history. Actually, Surrealism and Dadaism are both autonomous art movements but this autonomy refutes the idea to define the social integrity in a consistent way. Probably, it is less questionable for Dadaism as it is mainly autonomous due to its rejection of the current values of the society but such an autonomy eventually led to annihilation. In this respect, the criticism by Dadaism or surrealism - apart from Situationists – turns out to be a factor active for the enduring of the current system. Such a criticism is rather collaborative than being critical.

The ideas behind the early avant-garde movements such as Dadaism and Surrealism were really an important factor for the SI manifestations because they all disgust with the common values of the society "in which we find ourselves confined".[127] The SI idea that "such change is possible by means of pertinent actions"[128] is quite an important point in a sense that they quite want to reveal that the society can be meaningfully changed because of certain appropriate actions. This radical point of SI should be recalled perpetually as it encores the very idea of a revolution through appropriate actions developed in everyday life.

The whole idea of change in SI manifestations is reactionary to the fact that "[O]ur era is characterized by the lagging of revolutionary political action behind the development of modern possibilities of production which call for a superior organization of the world."

According to Debord's analysis, the society whose modernization has reached the stage of the integrated spectacle is characterized by the combined effect of five principal features: incessant technological renewal; integration of state and economy; generalized secrecy, unanswerable lies; an eternal present.

Transformation of the society of the spectacle can be traced with the theoretical framework of the theory of "society of the spectacle" introduced by Guy Debord in which he declares that the spectacular society evolved with the amalgamation of its early features of being concentrated and being diffuse. In order to shed a light on how this considerable transformation has taken place and manipulated his theory, Debord asserts that;

> On a theoretical level I only need add a single detail to my earlier formulations,

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[127] Ibid.
[128] Ibid.

albeit one which has far-reaching consequences. In 1967, I distinguished two rival and successive forms of spectacular power, the concentrated and the diffuse. Both of them floated above real society, as its goal and its lie. The former, favoring the ideology condensed around a dictatorial personality, had accomplished the totalitarian counter-revolution, fascist as well as Stalinist. The latter, driving wage-earners to apply their freedom of choice to the vast range of new commodities now on offer, had represented the Americanization of the world, a process which in some respects frightened but also successfully seduced those countries where it had been possible to maintain traditional forms of bourgeois democracy. Since then a third form has been established, through the rational combination of these two, and on the basis of a general victory of the form which had showed itself stronger: the diffuse. This is the *integrated spectacle*, which has since tended to impose itself globally"[129]

The main aspect of 'integrated society of the spectacle' that differs from the previous ones is the notion that the spectacle is spread out to everywhere and borders become more and more blurry. As pointed out;

The most significant change he [Debord] observes is the integration of two previously distinct modes of spectacular society, the totalitarian and the consumerist. This integration occurred most swiftly in France and Italy, where powerful Stalinist parties hastened its evolution. Governing qualities of the integrated spectacle included the absence or occultation of leadership and the colonization of all remaining areas of social life. Integration of state and economy, now unified, had not only accelerated technological renewal but also imposed a culture of generalized secrecy and particularly removed the possibility of democratic dialogue, even of public opinion. The eradication of history noted in the earlier book had been redoubled by the fragmentation and speed of fashion and news, and by the eternal present that their instantaneous circulation established.[130]

Integrated spectacular society can be regarded to be active once the power behind the society of the spectacle has the potential of transforming any critical argument into a Meta of its own. It may get harder to make a critic of the critique when any claim generated by a critical viewpoint is excluded from its context and received in another format; because critique becomes something cumulative and no longer offers any arguments on the subject in question. The way to offer such an argument is mainly due to its relation with other arguments and how it is received by the society of spectacle rather than its actual content. It should be scrutinized that if the scale of the criticism is acceptable within the limits of the society; then it is consistent with the system rather than being critical of it.

The idea of revolution in an 'integrated society of the spectacle' is much more cumbersome than the previous periods of spectacular societies because it turns out to be that the idea of revolution – both social or spiritual – is artfully recuperated in that kind of society. The recuperation takes place both in terms of the discourse embedded within a revolutionary rhetoric and its application. Therefore, it may not still be possible to conclude that the objective of such a revolution - i.e. the dissolution of Western Classical culture - is still a "phenomenon that can be understood only against the background of a social evolution

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[129] Debord, *Comments on the Society of the Spectacle*, 8.
[130] Sean Cubitt, "Guy Debord," in *Encyclopedia of Social Theory*, ed. George Ritzer (SAGE Publications, 2005), 188.

which can end in the total collapse of a principle of society thousands of years old and its replacement by a system whose laws are based on the immediate demands of human vitality."[131] As a basic treatise, human vitality can be regarded no more as a naïve understanding of a utopia but on the contrary as an instrument of vitalizing the persistence of 'integrated society of the spectacle'. Because, in terms of the collusions of the society of the spectacle indicated by Debord, 'integrated society of the spectacle' functions as a mechanism to transform this notion of human vitality as an impetus of the system.

Contrary to the general ethical/non-ethical concern, it is obvious in a spectacular society that emphasis on ethics is quite strong in terms of its importance on social integrity. However, there may be an option that such an emphasis is actually the ethics of the non-ethical. Certain inevitable cases should also be highlighted. It is obvious that society of the spectacle cannot be motivated with ethical concerns only. However, it is not very consistent with its projections to manifest a very non-ethical discourse. In this regard, the notion of critical approach as making arguments liable to the society of spectacle is much more important than the ethical notion of critical approach. Regarding it as rather normal can also be regarded as the success of the society of the spectacle. Debord's emphasis on the evolutionary aspect of the society of the spectacle sounds quite crucial in terms architectural criticism as the notion of what does architectural criticism criticize comes highly into question. As it is questionable to be able to create a personal history, the scope of the critique becomes synthetic. The notion that the individual declaring such a critique – architectural critique – may think that he/she has a mission to achieve can be regarded as an indirect result of this lack of personal history in a spectacular society.

It seems obvious that if the media in which architectural criticism is produced excludes the mainstream arguments, there can be no potential of recognition of such a critique. Whenever the critique starts to generate *meta*, the potential does not arise from the way the critics puts them but on the contrary, the way the society accept and manipulate them.

The main concern for architectural criticism can be emphasized on ethical issues even in a spectacular society. Such an approach may have unintentional roots as well as intentional ones. Intentionality obviously does not refer to the naivety of the criticism against the society of the spectacle. In this respect, there is no actual difference between being intentional or unintentional. The naivety of architectural criticism in a society of the spectacle may endure from ambiguous situation. Emphasis on ethics may be regarded both as an inevitable result and as a pragmatic tool in architectural criticism as well as any other sort of criticism. The emphasis on ethics within the case in which it is a tool may refer to a total utopia. For instance, Constant's arguments suggesting the ethical revolution as a pre-requisite transform architectural criticism into a tool as they manifest opposition against ethical degradation within architecture. Because his critical standpoint suggests that, an atmosphere appropriate for such architecture would be needed as a pre-requisite.

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[131] Constant Niewenhuys, "Manifesto," in *Theories and Documents of Contemporary Art: a Sourcebook of Artists' Writings*, ed. Kristine Stiles and Peter Howard Selz (Berkeley and Los Angeles, California: University of California Press, 1996), 204.

## 3.2    The Situationist principles

The Situationist principles are mainly based on radical discomforting breaks and identifications such as *détournement*[132], *derivé*[133] (or drift), *psycho-geography*[134] or *homo ludens*[135]. However, it is worth to mention, "[A] striking feature of international Situationism was its pronounced theoretical content."[136]

Situationism predicts successive chains of actions leading to a radical and subversive change in society within the modern culture. From a pamphlet in 1957, Debord uses a denotative language to specify the crucial steps to take in order to perform such a radical change. He remarks: "First, we believe that the world must be changed. We desire the most liberatory possible change of the society and the life in which we find ourselves confined. We know that such change is possible by means of pertinent actions."[137]

It can roughly be said that these appropriate actions function in a two-stage perspective; preliminarily these actions are mainly for provocation in order to manifest that on-going situation is a false one and secondly Situationism tries to construct situations in which a life is created in which people find themselves free.[138]

The importance and the impact of architecture was always unambiguous, however the way the Situationists define architecture is against both the traditional approach in which architecture function merely as an instrument of power or the anarchic attitude in which architecture functions within technological innovation or as Debord declares:

> Our prospects for action on the environment lead, in their latest development, to the idea of a unitary urbanism. Unitary urbanism first becomes clear in the use of the whole of arts and techniques as means cooperating in an integral composition of the environment. This whole must be considered infinitely more extensive than the old influence of architecture on the traditional arts, or the cur- rent occasional application to anarchic urbanism of specialized techniques or of scientific

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[132]        Short for "détournement of preexisting aesthetic elements." The integration of present or past artistic productions into a superior construction of a milieu. In this sense there can be no Situationist painting or music, but only a Situationist use of those means. In a more elementary sense, détournement within the old cultural spheres is a method of propaganda, a method which reveals the wearing out and loss of importance of those spheres. [from 'Definitions,' Internationale Situationniste #1 (June 1958)]

[133] A mode of experimental behavior linked to the conditions of urban society: a technique of rapid passage through varied ambiances. The term also designates a specific uninterrupted period of dériving. From "Definitions," *Internationale Situationniste #1* (June 1958), Reprinted in Ken Knabb, *Situationist International Anthology* (Bureau of Public Secrets, 1981), 45.

[134] The study of the specific effects of the geographical environment (whether consciously organized or not) on the emotions and behavior of individuals. From "Definitions," in *Internationale Situationniste* #1 (June 1958), Reprinted in Ibid.

[135] As a subject of the constructed situation defined as "A moment of life concretely and deliberately constructed by the collective organization of a unitary ambiance and a game of events." From "Definitions," in *Internationale Situationniste* #1 (June 1958), Reprinted in Ibid.

[136] Hilde Heynen, *Architecture and Modernity: A Critique* (Mit Press, 1999), 150.

[137]Debord, "Report on the Construction of Situations and on the Terms of Organization and Action of the International Situationist Tendency."

[138] Ibid.

investigations such as ecology. Unitary urbanism must control, for ex- ample, the acoustic environment as well as the distribution of different varieties of drink or food. It must take up the creation of new forms and the détournement of known forms of architecture and urbanism—as well as the détournement of the old poetry and cinema. Integral art, about which so much has been said, can only materialize at the level of urbanism. But it can no longer correspond with any traditional definitions of the aesthetic. In each of its experimental cities, unitary urbanism will work through a certain number of force fields, which we can tem- porarily designate by the standard expression district. Each district will be able to lead to a precise harmony, broken off from neighboring harmonies; or rather will be able to play on a maximum breaking up of internal harmony. [139]

Speaking within the domain of architecture is crucial in terms of an explicit reference by Adorno of such autonomy as a direct requisite of political resistance in art. [140] The role of the architect is predominantly no more a restricted agent designing objects for the inhabitants to live according to the fashion they designed but on the contrary, an agent "designing the three-dimensional paper on which people will draw their lives."[141] The analogy between the paper, which is the main media for representation of the architectural ideas, and the architecture of the Situationist approach seems important in terms of understanding the immense radicalism of SI. Such an approach to architectural design is vehemently different from what modernist approach achieved some thirty years ago in an environment of totalitarian tendencies but also a hope for a Utopian future. The Utopian "paper" architecture of that period may differ from what Constant projected in his quasi-utopian but also non-conformist drawings. The utopian features of Situationist principles can surely be regarded in contradiction with the Marxist principles as Marxist principles are against the utopian approaches. As Nathaniel Coleman argues, "While many Marxists remain uncomfortable with utopia, utopians and dreams, there have been significant attempts by proponents to extend , correct and bring Marxian thinking up to date."[142] Actually, if utopianism may refer to a sort of revolutionary urge, it may be in harmony with Marxian principles. However, this sort of thinking may not need to extend, correct and bring Marxian thinking up to date, as it is a different approach to the notion of utopia still in harmony with Marxian principle. It may be understood as a diverging element of modern architecture considering the critical stance of Manfredo Tafuri concerning the pseudo-radical content in architecture of the 1960s. Tafuri insists on the degradations of capitalist development and its impact on modern architectural practices concluding, "[W]hat is of interests here is the precise identification of those tasks which capitalist development has taken away from architecture."[143] Actually, what proposed

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[139] Ibid., 44.

[140] Actually, as Terry Eagleton asserts, Adorno's vision is usually "caricatured as a defender of art against mass culture" however "Adorno's conception of culture industry saw this split as an irreconcilable antagonism within the commodity fetishism of capitalism. Accordingly, he was critical of both avant-garde art and products of culture industry, while attempting to create a critical space for the social promise of cognitive and aesthetic negativity.

[141] Mark Wigley, "Paper, Scissors, Blur," in *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond*, ed. Catherine de Zegher and Mark Wigley (MIT Press, 2001), 52.

[142] Nathaniel Coleman, *Utopias and architecture*, vol. 2005 (London: Taylor & Francis, 2005), 40.

[143] Manfredo Tafuri, *Architecture and utopia: design and capitalist development* (Cambridge, Massachusets: MIT Press, 1979), ix.

by Tafuri refers to a notion of society in which spectacle plays a crucial role in terms of understanding the degradations performed by the capitalistic development. As Debord insists such a development "excludes the qualitative, this development is still subject, qua development, to the qualitative."[144]

The specialty for Situationist International lies behind the fact that "International Situationism formed one of the moments in the twentieth century where the trajectory of the artistic avant-garde merged with a theoretically informed political activism."[145] Such a merge lead to an apparent separation in later phases due to the conflicting ideas pioneered by Debord and Constant. As McKenzie Wark puts it, while Constant "offered the kinds of landscape that the Situationists experiments might conceivably bring about,"[146] Debord "proposed an architecture for investigating the strategic potential escaping from the existing landscape of overdeveloped or spectacular society."[147] However, it should be mentioned that there were dozens of common points shared by both figure in terms of their strong opposition against the status of the art and the artist in society. They both argued against the separation of the art from the ambiances of the everyday life and instead decreed for an "overthrow the status quo by dissolving the boundaries between art, social praxis, and theoretical reflection."[148] Overthrowing the status quo may mean to lead to the establishment of a new status quo from scratch and in this sense vicious circle can be the image of such a projection. It is also important to differentiate what establishes the status quo. Is it the evolution of the modernization into mechanization or is it the core ideas embedded inside the modernization itself? The decipherment of the Situationist architecture – although such a term was strongly disfavored by the Situationists – may give clues of the urge of such an overthrow. However, such a decipherment may have some risks of giving too much importance on certain oppositions manifested in Situationist architecture and may lead to an obfuscating scenario. For instance, the manifestations of drawings, models and paintings by Constant in his New Babylon project can be regarded as quite different and in some sense subdued when compared with the theoretical underpinnings by Guy Debord. The reason why Constant's vision is subdued compared to Debord's vision is mainly derived from the fact that while Constant not entirely confronts the idea of *homo faber*, Debord strongly decrees for the abolishment of *homo faber* in favour of *homo ludens*. Or at least, Constant seems to be satisfied with the idea of a temporary being of *homo ludens*.[149]

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[144] Debord, *The society of the spectacle*, 27.

[145] Heynen, *Architecture and Modernity: A Critique*, 153.

[146] McKenzie Wark, "The Game of War: Debord as Strategist," *Cabinet*, 2008, http://cabinetmagazine.org/issues/29/wark.php (accessed November 7, 2012).

[147] Ibid.

[148] Heynen, *Architecture and Modernity: A Critique*, 151.

[149] Constant mentions this issue in an interview:

> *Constant*: It is not so difficult, I should think, to make link between Huizinga and Marx. But you are thinking, when you think of Marx, of *das Kapital* and the economic views. But Marx has also written *Die Deutsche Ideologie*, and that is a philosophical work, which remain hidden and lost until 1936. But after 1936 it was rediscovered and became very influential. Huizinga, in his *Homo Ludens*, was speaking about a state of mind, not about a new kind of humanity; of human being, but in a certain sense a state of mind, of certain temporary conditions of human beings. For instance, when you are at a carnival, a feast, a wedding party. Temporarily you become the *homo ludens*, but then the next day you can be the *homo faber* again. He has to earn his pay. Marx, for instance, in the *Deutsche Ideologie*, he expresses this explicitly. He says creativity is a state of mind. A man cannot always be a painter. He is only a painter when he paints. (I don't know the citations by heart at the moment and they would be in German.) That is very important in this Deutsche Ideologie. That is close. I have always

The terms *détournement* and recuperation work as a binary opposition to understand how an artist behavior can be diversified within a consumer culture. They both actually include the notion of misappropriation although they manifest it in a totally opposite manner. *Détournement* is the main protagonist of Situationist counter-action by which separation of daily life is tried to set back in normal. The term is defined as "the integration of present or past artistic productions into a superior construction of a milieu", in a more elementary sense; it should be understood as "a method of propaganda, a method which reveals the wearing out and loss of importance of those spheres". [150] Recuperation, however, is a process in which the avant-garde strategies are annexed to official culture. In that sense, recuperation stands as an action against the authentic *détournement* although it uses the elements and tactics of *détournement*. [151] Consequently, the recuperation strategy works as an alternative to the avant-garde radicalism but without any argument that can be a threat to the system. As Thomas McDonough asserts, "[T]he situationists' logic of recuperation rested on their belief in capitalism's fundamentally static, affirmative quality. It was a strategy of fragmentation, of partial use, whereby the dominant culture strove, as Debord wrote in 1957, 'to divert [*détourner*] the taste for the new, which has in our era become a threat to it, into certain debased forms of novelty, which are entirely harmless and muddled'."[152] In that sense, the question of "What turns the architectural manifesto from a 'call-for-action' to an 'ads-like' recuperative entity?" seems important if that is the case.

*Détournement* is the ultimate strategy of having a radical stand towards every act of misappropriation. Although the act of *détournement* can easily be confused with recuperation, its strategy and its goal is radically different from the act of recuperation. Once the idea of *détournement* is understood in advance, the notion of recuperation can also be grasped as the direct counterpart of *détournement*.

The notion of *détournement* seems more ambiguous in terms of its potential in art criticism. This may be because *détournement* in itself may easily turn into a work of art. However – as it was mentioned in *Internationale Situationniste* #3 in 1959 - , "*détournement*, the reuse of preexisting artistic elements in a new ensemble, has been a constantly present tendency of the contemporary avant-garde, both before and since the formation of the SI". For instance, the idea of Duchamp's version of Mona Lisa is inherently a work of art apart from being a classical act of *détournement* in terms of its visionary output. As it is also a work of art, Leonardo should apply the same procedures to it as the ones for Mona Lisa. However, it is probably not the artistic features that Duchamp achieved but, on the contrary, the very idea of making a propagandistic endurance within the actual ongoing aura of culture industry.

tried to reconcile those two points of view, those visions of Marx in his *Deutsche Ideologie* and Huizinga in his *Homo Ludens*.

Quoted in Benjamin Buchloh, "A Conversation with Constant," in *The Activist Drawing Retracing Situationist Architectures from Constants New Babylon to Beyond*, ed. M. Catherine de Zegher and Mark Wigley (Cambridge, Massachusets: Drawing Center, 2001), 24.

[150] Mentioned in "Definitions," *Internationale Situationniste* #1 , June 1958) Also quoted in K Stiles, *Theories and documents of contemporary art: a sourcebook of artists' writings* (University of California Press, 1996), 703.

[151] For a discussion of recuperation in relation with détournement, see K Kurczynski, "Expression as vandalism: Asger Jorn's 'Modifications'," *RES: Anthropology and Aesthetics* (2008).

[152] McDonough, *Guy Debord and the situationist international: texts and documents*, xiv.

The act of *détournement* actually does not denote the idea that the act should itself turn into a work of art. The artistic endeavor is surely behind the act of *détournement* in a sense that the act should not be perceived as recuperation.

The very first idea of *détournement* is primarily to direct a propagandistic stand no matter its domain is. Propaganda can be regarded as both the means and an end for the act of *détournement.*

> Be modern,
> collectors, museums.
> If you have old paintings,
> do not despair.
> Retain your memories
> but détourn them
> so that they correspond with your era.
> Why reject the old
> if one can modernize it
> with a few strokes of the brush?
> This casts a bit of contemporaneity
> on your old culture.
> Be up to date,
> and distinguished
> at the same time.
> Painting is over.
> You might as well finish it off.
> Détourn.[153]

> A most serious sign of today's ideological decomposition is functionalist architectural theory's basis in the most reactionary notions of society and ethics, i.e., that an excessively retrograde notion of life and its scope is smuggled into the imperfect yet temporarily beneficial contributions of the first Bauhaus or the school of Le Corbusier.[154]

The idea that there can be no Situationist art but only a Situationist critic of art may surely apply to architecture itself. In fact, one of the main opposition of Guy Debord to Constant was this notion of Situationist stance. Once there is a Situationist art or architecture, it surely ceases to have its power to provoke and sustain a critical viewpoint. Because once an '–ism' on architecture is established, it will surely try to adapt a reactionary stand in which it will try to fixate its discourse and consequently try to confront anything critical towards itself. Therefore, *détournement* in architecture should work not only against totalitarian functionalist architecture but also against any attempt to establish a sort of Situationist architecture. In this sense, establishing a sort of Situationist architecture can be regarded as a sort of recuperation because once it is established, it means that hegemony is established with definitely no proper place to minor subjectivities.

The architectural manifesto in the 'integrated society of the spectacle' may probably benefit

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[153] Asger Jorn, "Detourned Painting," in *On the Passage of a Few People through a Rather Brief Moment in Time: The Situationist International, 1957-1972*, ed. Elisabeth Sussman (Cambridge, Massachusets: MIT Press, 1989), 140–142.

[154] Debord, "Report on the Construction of Situations and on the Terms of Organization and Action of the International Situationist Tendency," 38.

from the Situationist principles such as *détournement*. It may be argued that the act of *détournement* surely denounces the noble criteria existing inside this culture. In this sense, in 'integrated society of the spectacle', the unforeseen manifestation of Le Corbusier in saying "If I were in authority, I would forbid advertising"[155] to be unequivocal about something seems to be uninterrupted in the 'integrated society of the spectacle'. Towards a totalitarian manifestation as Futurism seems very doubtful in a sense, ideology does not fit with the intelligent-based agenda. The intelligent-based architecture is somehow in need of manifestoes as a way of recuperation.

The main concern for Situationists is to try to maintain a framework in which it may be possible to perform certain acts appropriate for *homo ludens*. However, one of the early contradictions of such a projection becomes clear when the fact that it is the time of *homo faber*[156] not *homo ludens*. Actually, such contradictions and dissonances become apparent within the general split of theoretical and practical approaches in terms of architecture during the Situationist era.

*Homo Ludens* actually denotes an anti-Marxist tendency in which "the concept of labor and production"[157] is ignored in favor of "the concept of play and game, and the idea of construction and constitution of identity through ludic practices."[158] Such an ignorance predicts the notion that modern individual is said to have *homo faber* features which prevents him/her to act as a *homo ludens*. The idea that Constant proposes is quite interesting in terms of its manifestation of an inevitable synchronicity between *homo faber* and homo *ludens*. What Constant proposes is not entirely *homo ludens* because of the modern day human condition and such a distinction can be regarded highly rational or even functionalist. The difference between the Marxist emphasis on 'labor and production' and Constant's emphasis on the simultaneity of homo faber and homo ludens features cannot be regarded as big enough to conclude that Constant and his visionary New Babylon are purely imaginary. Being purely imaginary seems to be projected by Constant as a possible indicator of an unchanging struggle to act against the functionalist, rationalist but also sovereign ideals of modernism. In this respect, New Babylon concept can be criticized by the notion in mind that its ideals may also have the potential of turning into sovereignty. As far as Constant commentates *homo ludens* as 'a state of mind' instead of as 'a new kind of humanity', the dominance of the *homo faber* seems to prevail. The features of *homo faber* may not be in full opposition with *homo ludens*, at least in terms of its being referred as a state of mind rather than as a new kind of humanity.

New Babylon by Constant projects not a concrete architectural object but rather a provocative image of what is left behind after all the artificial concepts regarding

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[155] See Beatriz Colomina, "L'Esprit Nouveau: Architecture and Publicite," in *Architecture Theory Since 1968*, ed. K.M. Hays (MIT Press, 2000), 624–640; Joan Ockman and Mary McLeod, "Some Comments on Reproduction with Reference to Colomina and Hays," in *Architectureproduction*, ed. Beatriz Colomina and Joan Ockman (New York: Princeton Architectural Press, 1988), 223–231; Beatriz Colomina, "More About Reproduction: In Response to Ockman and McLeod," in *Architectureproduction*, ed. Beatriz Colomina and Joan Ockman (New York: Princeton Architectural Press, 1988), 232–239.

[156] A term used to designate man as a maker of tools.

[157] Buchloh, "A Conversation with Constant," 24.

[158] Ibid.

architecture. The concept behind New Babylon actually does indeed need the paper architecture which constant offers. The impact of paper architecture in case of constant is quite different from other approaches in terms of its use of such a medium as a direct agent rather than as an insufficient way of representing the architectural design. (Figure 10)
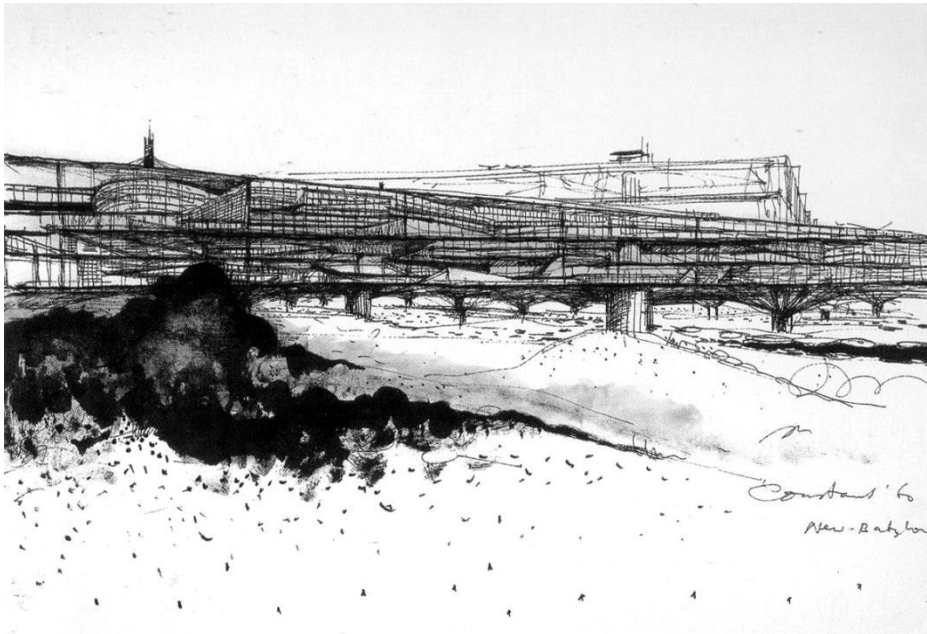


**Figure 10: New Babylon by Constant, 1959-60**

The notion of architecture for Constant - and therefore for the Situationists - is something tacit in everyday life of human beings. Neither the Surrealists nor the Modernist era was actually in harmony with the Situationist perspective. Although Surrealists may be taken into consideration as the pioneer of the Situationist perspective, the obsession of the surrealists with rather the material primitivism embedded with the objects they created. Situationists declared that such a primitivism is only beneficial for the ongoing system but not for the realization of a new order.

The main concern for the Situationists is the overall radical change of the life itself and with this way; Situationist architecture may have a proper meaning. In this sense, Situationist architecture can only be valid in a much-evolved society in which every attitude concerning values regarding art, architecture totally changed. Debord uses the term "a slight alteration of the usual procedures"[159] in order to demonstrate, express or make explicit that "everyday life is right here". According to Situationists, the joy of everyday life is obscured by the restrictions dictated by the society of the spectacle. In Debord's terms, "In societies dominated by modern conditions of production, life is presented as an immense accumulation of *spectacles*. Everything that was directly lived has receded into a

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[159] Guy Debord, "Perspectives for Conscious Alterations in Everyday Life," in *The Everyday Life Reader*, ed. Ben Highmore (London: Routledge, 2002), 238.

representation" and in that sense architecture is inherently accumulated as a source of strategically-driven apparatus. In de Certeau's terms, strategy is "the calculus of force-relationships which becomes possible a subject of will and power (a proprietor, an enterprise, a city, a scientific institution) can be isolated from an 'environment'"[160] and tactics is "a calculus which cannot count on a 'proper' (a spatial or institutional localization), nor thus on a borderline distinguishing the other as a visible totality."[161] In case of studying everyday life as an object externally rather than as the measure of all things may lead to "a completely absurd undertaking"[162] as the observer himself is also embraced with the everyday life itself. However, the study of everyday life is crucial - not futile in any terms in this case - in order to transform it. In case of transforming the routines of everyday life, everyday life can be studied in a critical tone but not as an external object devoid of the researcher or the critique himself/herself. When everyday life is handled as an ordinary subject just like as any other socially related issues, according to Debord, it turns into an external field of study and this is something that should be avoided in order to see the genuine features of everyday life. He asserts while referring to the efforts of reducing the study of everyday life as an ordinary field of academic studies, "The lecture, the exposition of certain intellectual considerations to an audience, being an extremely commonplace form of human relations in a rather large sector of society, itself forms a part of the everyday life that must be criticized." In this sense, the critical range of Debord is so vast and versatile that he criticizes not only the factors contributing to the poverty status of everyday life but also the falsified actions.

## 3.3    The legacy of the theory of "Society of the Spectacle"

The consumer society in question that arouses after the death of Marx can be regarded as living its heydays now in today's conjuncture. The manipulation and distraction attained by turning everything into a spectacle is more intense than the late 1960s as the instruments of media accelerated throughout this period. The rise of the mass media and the communication technology are assumed to contribute to the phenomena of the theory of "Society of the Spectacle". However, as Debord's analysis does not refer any "historical genealogy of the spectacle"[163], there could be a problem of understanding of how spectacle functions today.

In fact, the term 'spectacle' "not only persists but has become a stock phrase in a wide range of critical and not-so-critical discourses."[164] As regarded frequently within the notion of cultural production under capitalism, the theory of the society of spectacle echoes several attempts: Walter Benjamin's 'phantasmagoria', Theodor Adorno's diagnosis of the 'cultural industry'[165], Hans Enzensberger's analysis of the 'consciousness industry'[166]. The idea that

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[160] Michel De Certeau, *The Practice of Everyday Life*, vol. 2011 (Berkeley and Los Angeles, California: University of California Press, 2011), xix.

[161] Ibid.

[162] Debord, "Perspectives for Conscious Alterations in Everyday Life," 238.

[163] Jonathan Crary, "Spectacle, attention, counter-memory," *October* 50 (January 1989): 98.

[164] Ibid., 96.

[165] Theodor Adorno's diagnosis of the 'cultural industry,' in which the commodification of art dominates the logic of cultural production. (Quoted in Lu, "Unthinking Spectacle.")

[166] Hans Enzensberger's analysis of the 'consciousness industry,' in which the human mind is industrially reproduced through mass media and education. (Quoted in Ibid.)

the theory of the spectacle is still relevant in an era in which it is probably quite different from the late 1960s is questionable due to its importance on how the spectacle functions today and how the theory of "the society of the spectacle" may accommodate itself to it.

As Crary deliberately mentions, the periodization of the term 'spectacle' is important in order for the term "have any critical or practical efficacy"[167] referring to the fact that it "will assume quite different meanings depending on how it is situated historically."[168] As one may argue, the term 'spectacle' may have a quite range of meanings depending on its utilization in terms of understanding the era in question. Therefore, today it may mean "more than just a synonym for late capitalism, for the rise of mass media and communication technology"[169] or "more than an updated account of the culture or consciousness industry".[170]

One aspect of this uncertainty arises from the universal tone or the ubiquity of the theory as a would-be *deus ex machina*[171] concluding "[I]n any case, whatever one may think of Debord's strident tone[172], in the present end-of-millennium atmosphere of postmodernity, the message of the *Internationale Situationniste* seems more relevant than ever."[173] The aspects of the postmodernity, which makes the message of SI a relevant one, can, have a wide variety. However it can be asserted that the ubiquitous nature of postmodern atmosphere is consistent with Debord's analysis of the 'integrated society of the spectacle' as a form of a spectacular society which "shows itself to be simultaneously concentrated and diffuse, and ever since the fruitful union of the two has learnt to employ both these qualities on a grander scale".[174] The postmodern atmosphere may lack of the concentrated and diffuse strategies to develop a way to distance itself from the dominion-based modernism. However, according to Debord in general, it became evidently skilled in both the diffuse and the concentration side simultaneously.

Another point, which may make the theory of the "society of the spectacle" sound still relevant today, may be found in its departure from the traditional Marxist perspective focusing on production and therefore class struggle. As Best and Kellner argues, "[Yet] the Situationist revision constituted significant differences from classical Marxism and new motifs and emphases. Whereas traditional Marxism focused on production, the Situationists highlighted the importance of social reproduction and the emergence of a consumer and media society that had developed since the death of Marx. While Marx spotlighted the factory, the Situationists concentrated on the city and concrete social relations, supplementing the Marxian emphasis on class struggle by undertaking Cultural Revolution

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[167] Crary, "Spectacle, attention, counter-memory," 98.

[168] Ibid.

[169] Ibid.

[170] Ibid.

[171] It should be noted that the theory itself is not taken into account with its context referring rather a recuperative understanding of Debord's theory of the spectacle.

[172] Actually, the strident tone offered by Debord can also be regarded as an integral part of his theory as the motto follows "The philosophers have only interpreted the world, in various ways; the point is to change it." From *Thesis on Feurbach* by Karl Marx, Quoted in Karl Marx et al., *Selected writings* (Hackett Publishing, 1994), 101.

[173] Libero Andreotti, "Leaving the Twentieth Century: The Situationist International," *Journal of Architectural Education (1984-)* 49, no. 3 (1996): 196.

[174] Debord, *Comments on the Society of the Spectacle*, 9.

and the transformation of everyday life. And whereas Marxian theory centered on time and history, the Situationists, with Lefebvre, accentuated the production of space and constitution of society."[175]

The fact that the theory itself is somehow recuperated is also critical in this sense as recuperation of the notion of "spectacle" and the theory introduced by Debord contributes to this persistence. Actually, the notion that the theory makes more sense during the recent era when compared with its first emergence in late 1960s does not necessarily denote that the term spectacle and its scope did not change during this period. Still, if such a mutation took place due to changing realms of the society, the term spectacle may mean something quite different from its first emergence and the vicissitudes it shows should be taken into account in the abstract.

The other end of the scale, which refers to a rather non-spectacular time, is also a topic of discussion in terms of the fact that the theory put forward by Debord is no longer adequate to understand and analyze the present society. In this sense, the questions put forward by Crary should be considered as an out-of-the-box thinking regarding the domination of the "society of the spectacle" or just a way of rethinking of the theory according to its new context . Crary asks, "[A]re we still in the midst of a society that is organized as appearance? Or have we entered a non-spectacular global system arranged primarily around the control and flow of information, a system whose management and regulation of attention would demand wholly new forms of resistance and memory?"[176] In his article titled "Eclipse of the Spectacle"[177] seeking to "re-locate the problem of television and its metamorphosis, not merely within the realm of technological change, but in relation to the larger remapping of other zones: cultural, economic, geo-political", Crary mentions Jean Baudrillard "who has relentlessly revitalized an unconditional vision of the irredeemability of contemporary (consumer) culture."[178] This vision of Baudrillard decrees the end of the "society of the spectacle" so as to relate its demise due to the "whole chaotic constellation of the social revolving around that spongy referent, that opaque but equally translucent reality, that nothingness: the masses."[179]

The impact of Situationists International (SI) theses on logic of advanced capitalism seems to linger on in an era in which logic of spectacle is more robust than ever. In that sense; it may be argued that "[I]n any case, whatever one may think of Debord's strident tone, in the present end-of-millennium atmosphere of postmodernity, the message of the *Internationale Situationniste* seems more relevant than ever"[180].

Baudrillard's idea of the masses as "Silent Majorities", which absorbs all the meaning and all the interaction, does not allow any notion of *détournement* because *détournement* requires

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[175] Steven Best and Douglas Kellner, "Debord, cybersituations, and the interactive spectacle," *SubStance* 28, no. 3 (1999): 129–156.
[176] Crary, "Spectacle, attention, counter-memory," 107.
[177] Jonathan Crary, "Eclipse of the Spectacle," in *Art after Modernism: Rethinking Representation*, ed. Brian Wallis (New Museum of Contemporary Art, 1984), 283–294.
[178] Ibid., 285.
[179] Jean Baudrillard, *In the shadow of the silent majorities--or the end of the social, and other essays* (New York: Semiotext(e), 1983), 1.
[180] Andreotti, "Leaving the Twentieth Century: The Situationist International," 196.

certain amount of meaning. Without meaning (and perception), there is nothing to be detourned. These masses not only prefer not to detour anything but also do not allow any subject to make *détournement*.

Once Baudrillard decrees the end of the social by insisting that;

> "The whole chaotic constellation of the social revolves around that spongy referent, that opaque but equally translucent reality, that nothingness: the masses. A statistical crystal ball, the masses are "swirling with currents and flows," in the image of matter and the natural elements. So at least they are represented to us. They can be "mesmerized," the social envelops them, like static electricity; but most of the time, precisely, they form an earth , that is, they absorb all the electricity of the social and political and neutralise it forever. They are neither good conductors of the political, nor good conductors of the social, nor good conductors of meaning in general. Everything flows through them, everything magnetises them, but diffuses throughout them without leaving a trace. And, ultimately, the appeal to the masses has always gone unanswered. They do not radiate; on the contrary, they absorb all radiation from the outlying constellations of State, History, Culture, Meaning. They are inertia, the strength of inertia, the strength of the neutral."[181]

The necessity (or the pre-requisite) of a possible *détournement* insists that there should be a common possible meaning available to all and this notion of meaning can deliberately be used as the core of the *détournement*. For instance, in order to make a *détournement* on 'monumentality', there should be a common understanding (both social and cultural) of monumentality. In order not to understand 'monumentality' in a detourned way, there should be a direct meaning of what monumentality is, what it stands for. The idea of detourning 'monumentality' requires that there is a meaning underlying the notion of monumentality regardless of its historicity. Once this common hegemonic meaning is established, there is a possibility to perform *détournement* in various ways. However, the possibility of silent majorities argued by Baudrillard destroys the possibility of a *détournement* in the possible present age. Still, in terms of architecture, it can be argued that the impact of the notion of silent majorities may sound peculiar and disorienting because it tentatively seems that the masses still can be manipulated by the spatial organizations in everyday life practices.

According to Situationist ideals, these masses – in Baudrillardian sense- inevitably exist due to their strong affiliation with the hegemony of culture industry but with a unique understanding of this dialectic, SI foresee that this idea of power relationship and hegemony sustains an inevitable solution to this hegemonic structure. As the fruit carries its death within its seed, this hegemonic system produces an antidote of itself. The possibility of such an antidote is quite impossible for Baudrillard, as there has left no meaning at all due to the lack of radiation of the ideas from the 'Silent Majorities'. A possible question may follow at this point: Did SI foresee such a dead end or cul-de-sac. It may be argued that 'integrated spectacular society' was an early manifestation of such an understanding due to its assertion of the idea that there is nothing beyond spectacular society (or the society of the spectacle). However, as it is obvious there is a clear difference between 'Silent Majorities' and 'Integrated Spectacular Society'. Baudrillard does not see any possibility of a revolutionary attack on the 'culture industry' (probably due to the lack of possibility of performing a

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[181] Baudrillard, *In the shadow of the silent majorities--or the end of the social, and other essays*, 1.

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*détournement*). On the contrary, SI (or Debord) argues that *détournement* inevitably occurs. Still, 1988 manifestation can be regarded as a loose start of the notion of "Silent Majorities".

Another possible crucial question: How can *détournement* succeed of being a true negation of these masses (silent majorities)? Can the notion of silent majorities be detourned? According to Baudrillard, there cannot be an option of bypassing the masses as *détournement* will be turned towards them and they should reflect in a sense that *détournement* becomes meaningful if the whole idea of a detourned monumentality cannot be given meaning or meaninglessness by the masses. However, according to treatises by Baudrillard, as there is no notion of meaning in the common understanding of a term (monumentality) it seems that there is no need for a *détournement*. However, this does not show that there is no problem in a sense that there is nothing to show the falsity by a *détournement* strategy. The lack of producing any meaning at all makes it impossible to give meaning to the act of *détournement*. Once it establishes its anonymity and triviality, it falls apart inevitably.

## 3.4    The Architectural Manifestations and the establishment of the Society of the Spectacle

Although the notion of the "society as a spectacle" is quite ambiguous in terms of its wide range of interpretations, as Crary notes, Guy Debord himself has very recently given a surprisingly precise date for the beginning of the society of the spectacle."[182] In his "Comments on the Society of the Spectacle" written in 1988, which informs a new stage of the society of the spectacle: the 'integrated society of the spectacle', Debord insists that "[I]t moves quickly for in 1967 it had barely forty years behind it".[183]

Crary's understanding to point out the exact emergence of the society of the spectacle can be related with a more indirect phenomenon; that is *Towards a New Architecture* by Le Corbusier written in 1927, the exact date referred by Debord as the starting year of the society of the spectacle. The other developments or rather progresses mentioned by Crary are rather a direct result of the advanced capitalist development. However, the manifesto by le Corbusier stands alone in a different format because of its role in shifting the role of the architect as re-interpreter. The way Le Corbusier understands of the media and its potential power encourages the Creator/architect to involve himself fully in the era characterized by the commodification and dissemination of architectural object.

The assumption that the society of the spectacle forcibly changed the logic of architecture during that period is regarded to be unanimously true. However, there is strong evidence that the dialectic relationship between discipline of architecture and the society of the spectacle contributed radically to the intensification of the notion of the spectacle. The notion of the golden age of the manifesto can be read as a direct interaction with the reality of the industrial life reflected tangibly in the theory of the spectacular society. Actually, the

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[182] Crary, "Spectacle, attention, counter-memory," 100.
[183] Debord, *Comments on the Society of the Spectacle*, 3.

reflections manifested within architectural manifestoes were vehement once their strong language is rather in strong compliance or in intense opposition with the notion and characteristics of the society of the spectacle. In terms of the golden age of the manifesto starting with 1920s, the predominance of the compliance is said to be felt rather than an intuitive opposition.

The role of this seminal and important manifesto shed light on the interaction between the society of the spectacle and the architect's increasing awareness of the power of the capitalism.

As a shallow interpretation, the *artist-surgeon*s such as Mies van der Rohe, Gropius and Le Corbusier can be classified as being the actors contributed substantially to the notion of the spectacular society as they chose to "identify the *new laws of the equipment,* and solve, by entering to it, its irrationalities and contradictions"[184] rather than to "get close to the new world of industrial production but then withdraw immediately because of the use they make of it"[185] or "feel the difficulties of such courageous and radical realism"[186]. However, the logic of the *artist-surgeon* is not meant to project a pure compliance with the idea of the society of the spectacle. Although it seems contradictory, they might have rather acted as an actor to divulge the idea that what their action of compliance is a possible way of coping with the intricacies of the advanced capitalist society and its alter ego "the society of the spectacle". In this respect, the dialectical relation of the architect/architecture with the society of the spectacle is constructed historically and principally it may not be possible to make quick conjecture that may turn into a sort of syllogism. It may also be argued that the first group Tafuri identified - i.e. "*artist-magician*"- paid a greater contribution to the establishment of the figure of the "*artist-surgeon*" than the undecided ones. The argument, also varied in most occasions, of the "*artist-surgeon*" group is systematized around the idea that such a contradictory or inconsistent achievement put forth by the "*artist-magician*" is a strong indication of a problematic relationship with advanced capitalist development and eventually may contribute to this process rather than being a reaction against it. Such a discussion can also be developed from the point of both the "*artist-magician*" and the "undecided ones" and may be equally meaningful. However, in order to make a clear indication of the notion of (re)interpreter, it should be mentioned that the utopist ideals of the "*artist-surgeon*" makes it hard to proclaim them as crypto-opponent of the spectacular society as the Situationists did not favor "positive engagement and reform organized according to the logic of utopia"[187] in contradistinction to Lefebvre.

The form of a manifesto is one of the key issues in its relation with the transformation of the society of the spectacle. As the form of a manifesto sustains the very key issue of pretending as a "manifesto", the impact of this transformative process in terms of the society of the spectacle is meaningful in a sense that the question of whether the form of the genre still reverberates or not can be comprehended. The form of the genre of the manifesto was strictly in the form of a bunch of programmatic words in the golden age of manifesto, and in a general sense this haiku-like style form is somehow still effective today although there have

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[184] Manfredo Tafuri, *Theories and history of architecture* (Harper & Row, 1980), 32.
[185] Ibid.
[186] Ibid.
[187] Coleman, *Utopias and architecture*, 2005:42.

been varieties throughout this time. For instance, Ludwig Mies van der Rohe's "Working theses" in 1923 has much in common with Random International's 2007 manifesto.

**1923 Ludwig Mies van der Rohe: Working theses[188]**

We reject all aesthetic speculation,
all doctrine,
and all formalism.

Architecture is the will of the age conceived in spatial terms.
Living. Changing. New.
Not yesterday, not tomorrow, only today can be given form.
Only this architecture creates.
Create form out of the nature of the task with the means of our time.
This is our work.

**2007 - Random International Manifesto[189]**

We believe that a better world needs a working prototype.
We believe in the making of Progress and Engagement.
We believe there should be poetry in the mass-produced object.
We believe that the digital is best experienced in tangible, analogue ways.
We believe that raw simplicity communicates complex ideas best.
We believe in making experience real for our clients and their customers.
We believe there is an urgent need for Creative Technology competence.
We make stuff work stuff makes us work.

The haiku-like style is common in a sense that they do not designate a principle of a prose but rather a poetic manifestation. Such similarities surely can be found between the manifestoes of the Golden Age and manifestoes of the 'integrated society of the spectacle'. However, it is worth asking whether the manifestoes are still "recipes for the making of an architecture that interjected political and social agendas into value positions about the honesty of the materiality of the result" or not.

It is quite interesting that the manifesto itself – the conventional form of this genre – was text-driven and architecture itself is primarily image-driven. Actually, there was still a collaboration of the image and the text within the genre of the manifesto. The early utopian projects by Mies van der Rohe and their representation were much like an effort to building a language similar to the early haiku-like manifestoes of the manifesto-era.

The chosen image itself is also not constrained as in the manifesto. This dilemma is worth to be analyzed in the early projects of Mies van der Rohe; "three rather conventional villas in Berlin and created, during the same period, a set of five visionary designs: the entry for the Friedrichstrasse skyscrapers competition (Figure 11), the curvilinear skyscrapers (Figure 12),

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[188] Ludwig Mies van der Rohe, "Working Thesis," in *Programs and Manifestoes on 20th Century Architecture*, ed. U. Conrads (Cambridge, Massachusets: MIT Press, 1975).
[189] Random International, "Manifesto #28 Random International | Designer," *ICON MAGAZINE ONLINE*, 2007, http://www.iconeye.com/news/manifestos/manifesto-28-random-international-|-designer (accessed March 13, 2012).

the concrete office building (Figure 14), and the two country houses in concrete and brick."[190] As mentioned, "[E]xecuted buildings almost always represent a compromise between the architect's vision and the constraints imposed by external forces, such as a client's expectations, local zoning ordinances, building laws, and the availability and cost of materials. An uncommissioned project, however, provides an opportunity for the architect to concentrate on a limited range of design issues and to express in a purer form his ideas, intentions, and abilities."[191] This dilemma also exists within the genre of the manifesto. The projects, which made Mies a pioneer of the modern architecture, were not the ones commissioned by the middle-class clientele but on the contrary the ones projecting a visionary utopian vision.



**Figure 11: Friedrichstrasse Competition entry, Ludwig Mies van der Rohe, Berlin, 1921, photomontage. Source:** Dietrich Neumann, "Three Early Designs by Mies van der Rohe," *Perspecta* 27 (1992): 78.

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[190] Neumann, "Three Early Designs by Mies van der Rohe," 77.
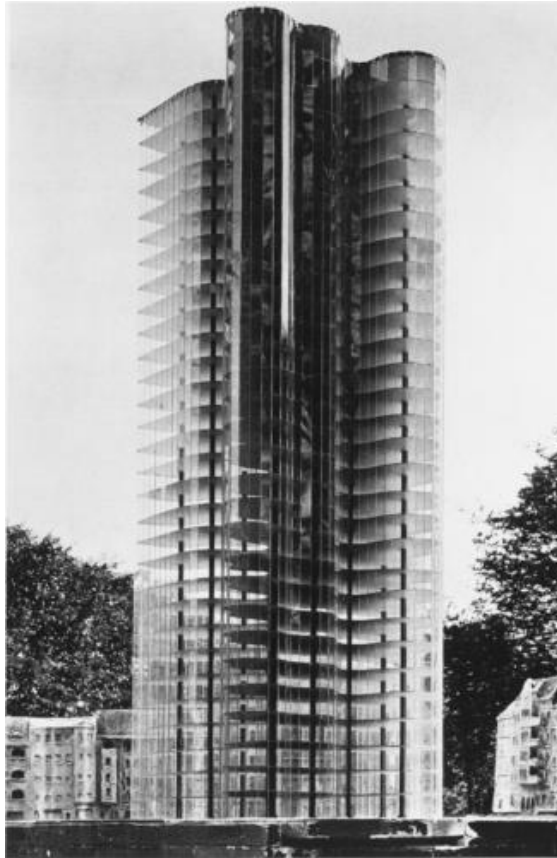[191] Ibid.

**Figure 12: Curvilinear glass skyscraper, Mies van der Rohe, 1922, model Source: Neumann, "Three Early Designs by Mies van der Rohe."**



**Figure 13: Ludwig Mies van der Rohe, plan of the Brick Country House, 1923–4, Source:** Robert Harbison, *Travels in the History of Architecture* (London: Reaktion Books, 2011), 232.

**Figure 14: Mies van der Rohe - Bürohaus: The colloboration of image and the text in (as) a manifesto. [192]**

Firstly, it is worth mentioning that the efforts of Debord to turn his theoretical text into a series of image[193] underline a certain strategy that attaches more importance to image than the text. In order to understand why such a transformation of the media took place, one should understand the "dialectical understanding of mass media"[194] as "only a dialectical understanding of mass media can explain why Debord would be tempted to turn his longest and most demanding theoretical text, *Society of the Spectacle*, into a film. The image throughout the movie is not of original production of Debord but some detourned images and accompanying text. The text is not explanatory of the image but very autonomous in terms of its relation with the image. There is still a doubt that whether the film is directly "a translation into another language of central theoretical concerns such as the analysis of spectacle"[195] or not. (Figure 15)

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[192] The text follows:

> We reject every aesthetic speculation, We reject every doctrine, We reject every formalism; The art of building is the will of our time captured in space. Living. Changing. New. Not yesterday, not tomorrow, only today can be formed. Only this practice of building gives form. Create the form from the nature of the task with the means of our time. This is our task.

Printed in Detlef Mertins and Michael W. Jennings, *G: An Avant-Garde Journal of Art, Architecture, Design, and Film, 1923-1926* (Los Angeles: Getty Publications, 2010), 103.

Ulrich Conrads wrote of this manifesto:

> Mies van der Rohe's theses, written in May 1923, appeared together with his design for an office building of reinforced concrete (1922) in the first number of *G*, of which Mies was one of the founders. Apart from Mies, Graeff, and Richter, other contributors were Gabo, Pevsner, Hausmann – all of whom were living in Berlin at the time – and Doesburg in Paris. This was a surprising concentration and meeting of forces: De Stijl and Russian Constructivism met at a place at which, just half a year earlier, in winter 1922-23 on the occasion of the architectural exhibition in the Berlin Secession, critics had unanimously stated: this is the 'New Architecture'.

Reprinted in Conrads, *Programs and Manifestoes on 20th-century Architecture*, 74.

[193] La Société du Spectacle (Society of the Spectacle) is a black and white 1973 film by the Situationist Guy Debord based on his 1967 book of the same title. It was Debord's first feature-length film. It uses found footage and détournement in a radical criticism of mass marketing and its role in the alienation of modern society.

[194] Puchner, *Poetry of the Revolution: Marx, Manifestos, and the Avant-gardes*.

[195] Thomas Y Levin, "Dismantling the Spectacle: The Cinema of Guy Debord," in *Guy Debord and the Situationist International Texts and Documents*, ed. Tom McDonough (MIT Press: Cambridge, Massachusetts; London, England, 2002), 424.
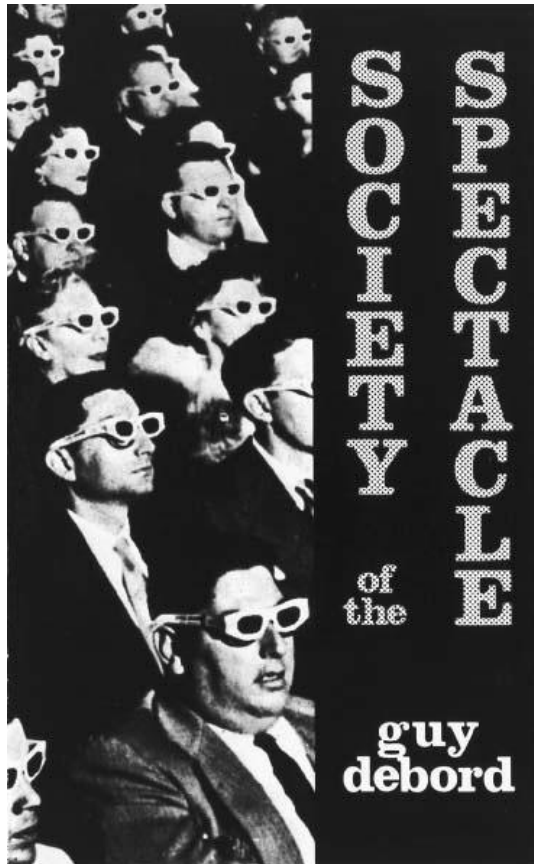
**Figure 15: Cover illustration from Guy Debord's Society of the Spectacle with a photograph of spectators at a 3-D movie by J.R. Eyerman published in *Life* Magazine.[196]**

The image in a manifesto accounts for certain aspects as in the manifesto by Mies van der Rohe. The images of the Office Buildings brings the notion that image has another sort of power concerning the provocative yet finite characteristic of the text. (Figure 16)

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[196] As Levin asserts reminding how the image is recuperated:

"This picture, taken by J. R. Eyerman, has since become a veritable cliché not only for the alienation of late consumer culture but also for the ten years following World War II: it appears, for example, on T-shirts, bags, and buttons as well as on the cover of the brochure that accompanied an exhibition of photographs from Life magazine held at the International Center of Photography (New York) and entitled:"The Second Decade, 1946–1955." Few realize, however, that this depiction of the latest stage in the drive toward cinematic verisimilitude exists in at least two versions:the one, employed for the cover of the Society of the Spectacle (Detroit:Black& Red, 1970, repr. 1977 and 1983), depicts its elegantly attired audience in a virtually trancelike state of absorption, their faces grim, their lips pursed. In the other shot of the same audience,however, the 3-D spectators are laughing, their expressions of hilarity conveying the pleasure of an uproarious, active spectatorship.

Quoted in Levin, "Dismantling the Spectacle: The Cinema of Guy Debord."

## BUILDING

We know no formal problems, only building problems.
Form is not the goal but the result of our work.
There is no form in itself [an sich].
The truly formed thing is conditioned, grown together with the task. Indeed, it is
  the most elemental expression of the solution of that task.
Form as goal is formalism; and we reject that. Nor do we strive for a style.

The will to style is also formalistic.
We have other concerns.
Our task is precisely to liberate building activity from the aesthetic
  speculation of developers and to make it once again the only thing
  it should be, namely,

## BUILDING M. v. d. R.
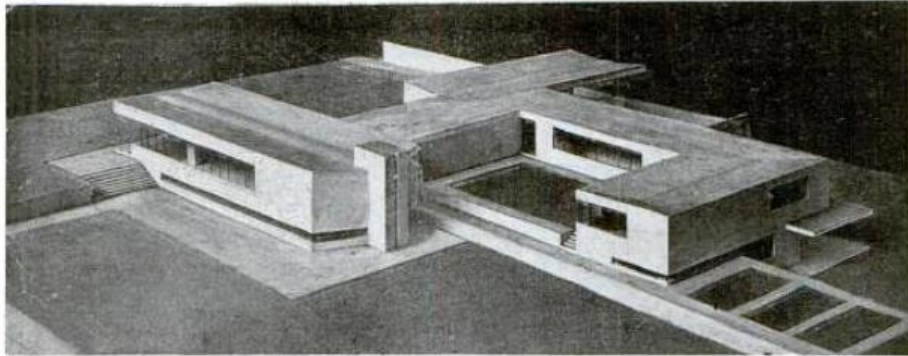
**Figure 16: Mies van der Rohe - Building: The colloboration of image and the text in (as) a manifesto[197]**



**Figure 17: The vignette by Max Pechstein accompanying the Manifesto of the Arbeitsrat für Kunst "Under the Wing of a Great Architecture", 1919, Reprinted in** Ulrich Conrads, *Programs and Manifestoes on 20th-century Architecture* (Cambridge, Massachusets: The MIT Press, 1975), 45.

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[197] The text follows:

> We know no formal problems, but only building problems, Form is not goal but result of our work. There is no form in itself. (an sich) The truly formed thing is conditioned, grown together with the task. Indeed, it is the most elemental expression of the soultion of that task. Form as goal is formalism; and we reject that. Nor we do strive for a style. The will to style is also formalistic. We have other concerns. Our task is precisely to liberate building activity from the aesthetic speculation of developers and to make it once again the only thing it should be namely. *M.v.d.R.*

Printed in Mertins and Jennings, *G: An Avant-Garde Journal of Art, Architecture, Design, and Film, 1923-1926*.

The mass production and culture industry is decisive in this process of the juxtaposition of the image and text. They are decisive due to their impact on "introduction of reproduction into the processes of architecture."198 One of the main aspects of such a transformation is an outcome "detached from every aspect of life"199 and they "merge into a common stream, and the former unity of life is lost forever."200 Such juxtaposition is a reminder of "the rhetoric and techniques of persuasion of modern advertising"201 as a compensation of architect's "relentless desire to integrate his work into the contemporary conditions of production."202 (Figure 17, Figure 18, Figure 19, Figure 20)



**Figure 18: The Grain Silos accompanying the "Three Reminders to Architects" by Le Corbusier in his "Towards a New Architecture"203 Source:** Le Corbusier, *Towards a new architecture* (Dover Publications, 1986), 26.

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198 Colomina, "L'Esprit Nouveau: Architecture and Publicite," 637.

199 Debord, *The society of the spectacle*, 12.

200 Ibid.

201 Colomina, "L'Esprit Nouveau: Architecture and Publicite," 633.

202 Ibid., 635.

203 The heralding text follows: "Mass and surface are the elements by which architecture manifests itself. Mass and surface are determined by the plan. The plan is the generator. So much the worse for those who lack imagination!" Corbusier, *Towards a new architecture*, 26.
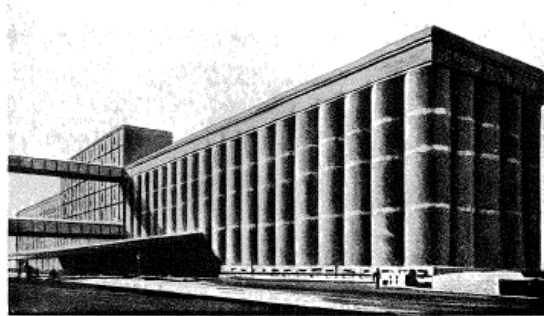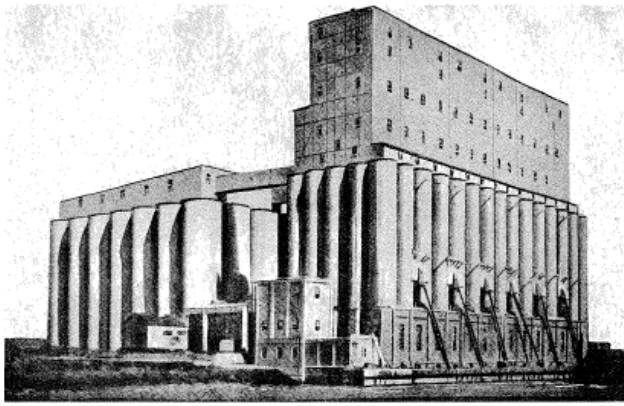
CANADIAN GRAIN STORES AND ELEVATORS

**Figure 19: Canadian Grain Stores and Elevators accompanying the "Three Reminders to Architects" by Le Corbusier in his "Towards a New Architecture". Source:** Ibid., 27.
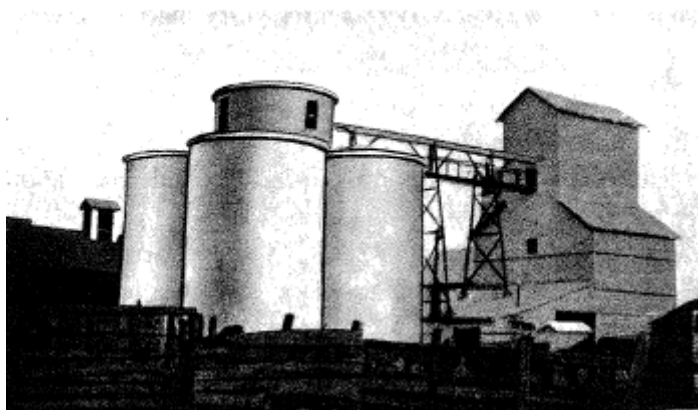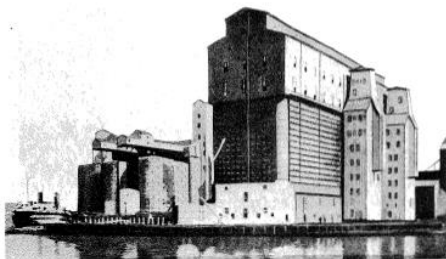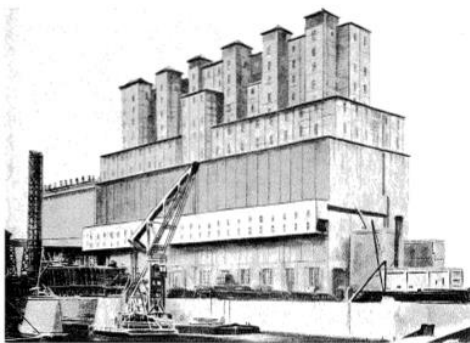


AMERICAN GRAIN STORES AND ELEVATORS

**Figure 20: American Grain Stores and Elevators accompanying the "Three Reminders to Architects" by Le Corbusier in his "Towards a New Architecture" Source:** Ibid., 28.

## 3.5 Architectural Manifestoes and the Architect as a "Re-Producer" vs. the Architect as an "Interpreter"

The emergence of the architect as a (re)-producer during the late 1920s within the system of advanced capitalism and its impact on the architect was a critical step towards the establishment of the society of the spectacle. Le Corbusier's preference is important in terms of the logic of the society of the spectacle. No more an interpreter but a (re)producer of that system, this preference is crucial in case of architectural manifestoes and the impact of these manifestoes on the society of the spectacle. In other words, the manifestoes of the modern and post-modern period are oscillating between the idea of being a (re)producer of the logic of advanced capitalism and being merely an interpreter of it. The argument that Tafuri's acceptance of the architect's role in advanced capitalist society eventually changed should be stressed in order to imply that architects act no more as a mere interpreter. This would probably be an amalgamation the interpreter and the undecided in-betweens. The logic of interpreter-ship is likely to be highly problematic in an 'integrated society of the spectacle' in which there is no way of understanding the alternative of the system. In order to interpret and later on not to be a captive of that interpretation is not in accord with the 'integrated society of the spectacle'. On the contrary, 'integrated society of the spectacle' is not open to any sort of interpretation due to its ubiquitous nature. As Debord insists, the integrated nature embodies a sort rational combination in order to benefit from both.[204] What is relevant for the 'integrated society of the spectacle' seems not relevant for the classification Manfredo Tafuri announced. The notion of interpretation may change its course within 'integrated society of the spectacle'. So to speak, interpretation becomes a pseudo-interpretation. The idea is that it is no longer adequate to interpret these "new nature of artificial things"[205] as an external phenomenon and "still behave with a mentality anchored to the principle of mimesis"[206]. This may lead to an idea that all the efforts of an architect lead to a futile struggle with constrains of the society of the spectacle rather as an unintentional (re)-producer than a pure interpreter or an intentional (re) producer.[207]

The requirement for a manifesto varies time to time and it may not be easy to trace for what

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[204] Although not to be restricted in a historically-situated discourses, Debord's classification of the evolution of the society of the spectacle is strictly related with the historical events. He notes at this point:

This is the integrated spectacle, which has since tended to impose itself globally. Whereas Russia and Germany were largely responsible for the formation of the concentrated spectacle, and the United States for the diffuse form, the integrated spectacle has been pioneered by France and Italy. The emergence of this new form is attributable to a number of shared historical features, namely, the important role of the Stalinist party and unions in political and intellectual life, a weak democratic tradition, the long monopoly of power enjoyed by a single party of government, and the need to eliminate an unexpected upsurge in revolutionary activity. Debord, *Comments on the Society of the Spectacle*, 8.

The argument that post-integrated society of the spectacle is not restricted with geographical or national concerns but on the contrary relies on somehow an amalgamation of all the features that were once utilized by the society of the spectacle.

[205] Tafuri, *Theories and history of architecture*, 32.

[206] Ibid., 32.

[207] As mentioned, It can be assumed that there is a strong resemblance between the unintentional (re) producer and the *artist-magician*. However, it can be an anachronistic assumption as the "unintentional (re)-producer" is exclusive to the post-integrated society of the spectacle while the term *artist-magician* is the reminiscent of the early version of the society of the spectacle.

reason the manifesto is written. Primarily, an architectural manifesto may manifest the architect's belief or his/her own style of making.

Such an in-between position can be considered as a reminiscent of the discussion of "interpreter-(re)-producer" regarding the architect's attitude towards the radical change due to industrial conditions. According to Manfredo Tafuri, there are three kinds of architects or artists due to their relation with the new modern industrial organization of life: *artist-magician*, *artist-surgeon*, and those undecided in-between.[208] Tafuri describes each of them as such:

> a. On one side there are those who tend to perpetuate the figure of the *artist-magician*: those who, apparently, get close to the new world of industrial production but then withdraw immediately because of the use they make of it… But, faced by this *new nature of artificial 'things',* used as basic material for their artistic work, they still behave with a mentality anchored to the principle of *mimesis.*
> b. On the opposite side are Gropius, Le Corbusier and Mies van der Rohe. They identify the *new laws of the equipment,* and solve, by entering to it, its irrationalities and contradictions.
> c. In between are the undecided, those who feel the difficulties of such courageous and radical realism.[209]

In Tafuri's terms; Italian Futurism, partly Dada, Russian Constructivism were a member of this group of *artist-magician*s and the last group of in-betweens[210] may consist of Bonatz[211],

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[208] For the discussion of surgeon-magician metaphor in Benjaminian sense:
> This state of affairs, which contrasts so sharply with that which obtains in the theater, can be compared even more instructively to the situation in painting. Here we have to pose the question: How does the camera operator compare with the painter? In answer to this, it will be helpful to consider the concept of the operator as it is familiar to us from surgery. The surgeon represents one pole in an order; at the other stands the magician. The attitude of the magician, who heals a sick person by a laying-on of hands, differs from that of the surgeon, who makes an intervention in the patient. The magician maintains the natural distance between himself and the person treated; more precisely, he reduces it only slightly by laying on his hands, but increases it greatly by his authority. The surgeon proceeds in the reverse manner: he greatly diminishes the distance from the patient by penetrating the patient's body and increases it only slightly by the caution with which his hand moves among the organs. In short: Unlike the magician, (traces of whom are still found in the general practitioner), the surgeon abstains at the decisive moment from confronting his patient person to person; instead, he penetrates the patient by operating. —Magician is to surgeon as painter is to cinematographer. The painter observes in his work a natural distance from the given [Gegebenen], whereas the cinematographer penetrates deeply into the tissue of reality [Gegebenheit]. The images that each of them carry away differ enormously. The painter's is a total image, whereas that of the cinematographer is fragmentary, its manifold parts being assembled according to a new law.
Reprinted in Walter Benjamin and Michael W. Jennings, "The Work of Art in the Age of Its Technological Reproducibility [First Version]," *Grey Room* 39 (April 30, 2010): 29.
[209] Tafuri, *Theories and history of architecture*, 32.
[210] The common point of this group was a typical apolitical stand while managing their profession.
[211] Paul Bonatz "was a signatory of the Block manifesto, and most of his domestic work was rooted in traditional forms. With Paul Schmitthenner (1884–1972) and Heinz Wetzel (1882–1945), Bonatz built up the Stuttgart School of Architecture as a bastion of traditionalism against the ferocious onslaught of International Modernism, and so it was no accident that the Weissenhofsiedlung was established at Stuttgart as a challenge and almost a declaration of war. The response of Bonatz and his colleagues, in collaboration with the local timber industry, was to build the Kochenhofsiedlung (1933—the name suggested basic realities (Kochen 'cooking') as opposed to the white impracticalities of the rival Siedlung (settlement, colony, or housing-estate) ), drawing on regional vernacular

Tessenow[212] and Fahrenkamp.[213]

Tafuri's argument is quite important in terms of understanding the difference between the avant-garde of the 1920s and the early modernist movement of the same period. They were both characterized by their utilization of the genre of manifesto as a form of bringing themselves into reality. However, there was a big difference between them in terms of their understanding of the manifesto. Actually, the avant-garde manifestoes are proactive in a sense that they did not tend to capture the essence of anything around in order to establish their overall ideological stance. However, the modernist manifesto starting with examples by Le Corbusier, Gropius, Mies bring a rather rationalist[214] stance inspired by the aesthetic and functionality of the principles of the engineering of the era and demanded architecture fully engaged with this rationale.

The main criterion of being an authentic (re)-producer is characterized as being in a position that forces every action of the architect being filtered with the patterns of the society of the spectacle. It may sound as a shallow definition for at least two reasons. Firstly, due to the ubiquitous nature of the society of the spectacle, such a filtration is not unequivocal. Secondly, as there is a dialectical relationship between architecture and the society of the spectacle, there can be no such a one-sided filtration. However, this impact of the society of the spectacle still sounds as the most comprehensive criteria because of its ubiquitous power. As this ubiquity resonates more powerfully, it can still be argued that this filtration mechanism still functions.

This can be the classic definition of architect as the (re)-producer. The avant-garde principles which was mainly against the Americanization[215] of their principles ceased to exist as the

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architecture, traditional timber construction, and craftsmanship, as a riposte to the alien imagery favoured by Mies van der Rohe and his associates." James Stevens Curl, "Bonatz, Paul Michael Nikolaus," *A Dictionary of Architecture and Landscape Architecture* (Oxford University Press, 2006).

[212] Tessenow's architectural outlook was specifically attacked (significantly even the assault on his mentor failed to deflect Speer from membership). His professor's taste for regionalism and simplicity was, whether deliberately or out of ignorance, confused with the modernism of the rest of the Ring, the group of architects, which included such leading figures as Gropius, Mies van der Rohe. Poelzig and Tessenow himself. Speer tells the story of how a student of his and Tessenow's sturdily wrote to Hitler in defense of the professor generating a reply from the party formally confirming Nazi respect for his work. After the Nazis came to power, however, Tessenow fell out of favor and was banned from teaching. Speer notes that once he had acquired some influence in Nazi circles, he was able to have his old chief reinstated until the war was over. After 1945, stock reached new heights, helping him to rise to rector of the Technical University in a few years. According to Speer, the professor was anything but a hard taskmaster, giving no lectures but only showing up for a few hours a week to set and mark essays. He left it to his young assistant to teach the students the basics of architecture. Quoted in Dan Van der Vat and Albert Speer, *The good Nazi: the life and lies of Albert Speer* (Houghton Mifflin Harcourt, 1997), 42.

[213] While Emil Fahrenkamp (1885-1966) accepted commission from the Nazi Regime, he declared himself as apolitical.

[214] Rationalism in terms of being retroactive.

[215] As Slater points out;

Mid- to late twentieth- century social theory assumed an intensified Americanization of the world, in which American media and commodities imposed both specific consumption patterns as well as a "culture-ideology of consumerism" that placed commodity choice at the center of social life everywhere."

struggle between expressionist and the functionalist has been won by Functionalists, therefore the Bauhaus. Bauhaus was mainly standing at this irony of being a (re)-producer of the industrialized society. They both tend to establish a new role for architecture as the summit of all artistic activity. However, considering the versatile character of the Bauhaus School (one should keep in mind that the notion expressed here is mainly referred to the European Bauhaus) it can be quite tricky to decide whether Bauhaus was a re-producer or just a professional interpreter. In his pioneering manifesto, what Gropius sought for was something quite distinctive, probably a similarity can be found with the avant-garde tendencies of the late 1960s in their search for a new character of the artistic object and the artist. For them, art can no longer be restrained with the four walls of the museum and the artistic creation cannot be fulfilled within a hygienic periphery. The theory itself is very much like an avant-garde probability; however, its application was perhaps quite different from what has been told in their manifestoes. At this point, Bauhaus (actually all the functionalist tendencies) departs from the Expressionists as they behave quite differently at this stage of flirtation with the tools of the advanced capitalism. Bauhaus was not hesitating to implement the core ideas of the advanced capitalism (standardization for instance) while Expressionist demands against these constraints. This separation is actually observable in their early manifestoes in terms of both their rhetorical preference and their ideological rising. While expressionists was truly not promoting any sort of rationalist behavior in their handling of the so-called the blessings of the advanced industrial society - and even parodied it with their expressionistic style - Bauhaus-like manifestations were merely characterized as being cautious in their handling of the issues related with advanced capitalism and its benefits and encumbrances.

The *artist-surgeon* acts as a re-producer of that industrial condition as a member of the second group, and eventually contributes to the very conditions of this new phenomenon in a negative or a positive way. As Manfredo Tafuri asserts, Le Corbusier "did not accept the new industrial conditions as an external reality, did not relate to them as an "interpreter" but rather aspired to enter into them as a producer."[216] In addition, Le Corbusier seems to perfectly suit to the definition of how a modern architect should be according to Sigfried Giedion. He mentions on this occasion:

The architect of today has to open his eyes more widely than the architect of the Renaissance. He has to fulfill both the human and artistic demands of a much wider circle, extending from the private home to agglomerations of people, while making use of new materials, taking advantage of standardization, and considering even such matters as the general control of traffic. Just as important as the solution of structural problems is the creation of breathing spaces. The human habitat needs more and more breathing spaces for the private life of its inhabitants since the business areas outside the home are becoming more and more congested.[217]

Giedion's emphasis can surely be understood a direct eulogy towards being a (re) producer

Quoted in Don Slater, "Consumer Culture," in *Encyclopedia of Social Theory*, ed. George Ritzer (London: SAGE Publications, 2005), 142.

[216] Quoted in Colomina, "L'Esprit Nouveau: Architecture and Publicite," 633.

[217] Sigfried Giedion, *Space, Time and Architecture: The Growth of a New Tradition* (Cambridge, Massachusets: Harvard University Press, 1967), 585.

as he came up with a solution that architect should be as much ubiquitous as possible. This ubiquity is a direct result of the ubiquity of the advanced capitalist production and somehow the architect should perform with a different agenda.

The avant-garde ceased to exist in architecture because of architecture's preference of being a supporter of the society of the spectacle. Actually, modern architecture and the golden age of manifesto were seen mainly as a proactive stance due to its denial of history and all its reminiscences. However, it is possible to be retroactive without being sought for historicity. The retroactive principle lies in his search for an already established system as in the case of Le Corbusier; i.e. the engineering and its pioneering of the amalgamation of form and function. Without being attached to another system, architecture seems to behave not in the fashion of advanced capitalism.

**CHAPTER 4**

**A CRITICAL READING OF THE TRANSITION OF THE GENRE OF
ARCHITECTURAL MANIFESTO IN THE CONTEXT OF THE SOCIETY OF THE
SPECTACLE**

Considering the theory of the spectacle; it is worth mentioning that the characteristics of the society of the spectacle dramatically transformed to a degree that it is arguably more difficult to comprehend its mechanism than ever, although Debord argues that there is "needed no change – not as long, at any rate, as the general conditions of the long historical period that it was the first to describe accurately were still intact."[218]

The level of argument sustaining the discussion between the genre of architectural manifesto and the spectacle derives from this transformation, as it is possible to argue that both coalesce in time frequently. As mentioned, while it was rather more bluntly that the society of the spectacle exposes itself during the concentrated and the diffuse period, the integrated period does not verify to such a conclusion. In that sense, the relation between architecture and the society of the spectacle is more definitive in the case of the diffuse and the concentrated because of the divided nature of the societies in question. This divided nature and their synchronous existence create a sort of environment in which each of them may be regarded as an alternative of the other. However, once they had "given way to a combined form – to an "integrated spectacle"[219], it can be no more possible to devise the limits which characterize the society. This transformation, or fusion in Debord's sense, has typical domains of diagnosis, i.e. economic and political planes and in this sense; no one seems to be immune to this integrated spectacular society.

The chain reaction triggering the transformation of the ideals of Enlightenment into a dystopia can also be seen in terms of the change in the genre of architectural manifesto. There can be found some evidences of a transformation already taken place through the golden age of manifesto to a retroactive manifesto and eventually anti-manifesto.[220]

According to Giedion, the master of Le Corbusier in understanding the demands of his time and "the real starting point of Le Corbusier's career"[221] was manifested in his first truly but

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[218] Debord's analysis does not denote that the core principal -i.e. "In societies dominated by modern conditions of production, life is presented as an immense accumulation of spectacles. Everything that was directly lived has receded into a representation." – of the theory of the society of the spectacle changed. However, it may be argued that, in integrated spectacular society the "official language of universal separation" becomes more cryptic. Debord, *The society of the spectacle*, 7.

[219] Debord, *The society of the spectacle*, 8.

[220] One should also remind Peter Eisenman as one exemplar. His "Against Spectacle" manifesto reverberates the delirium that architecture experiences towards the spectacle. Eisenman, "Manifesto #20 Peter Eisenman | Architect."

[221] Giedion, *Space, Time and Architecture: The Growth of a New Tradition*, 522.

ubiquitous manifesto/drawing, The Domino prototype house of 1914-1915. (Figure 21) In case of the Domino House as a manifesto, it is rather ironic that it can only be regarded as a manifesto in terms of an architectural object and in that respect; it is retroactive in its argument sought "for an architecture that needed no manifesto, no ideology or set of avant-garde ideas in order to be implemented."[222]
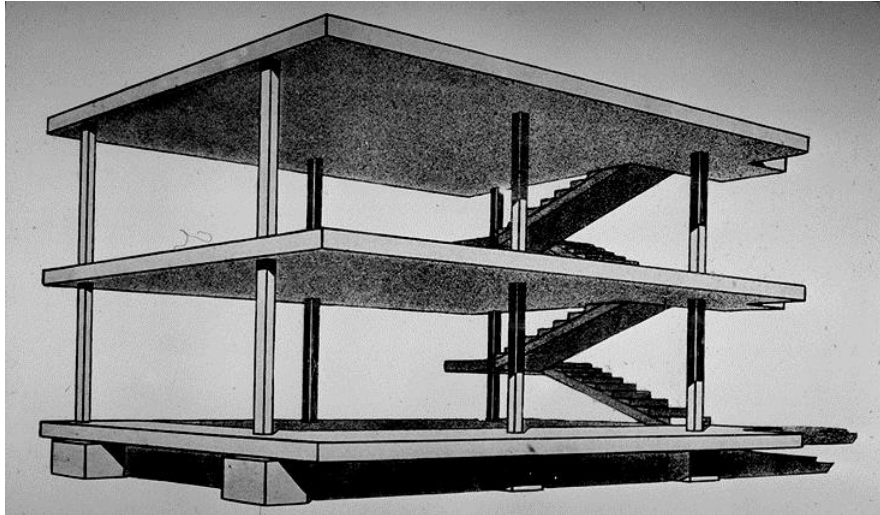


**Figure 21: Domino House drawing by Le Corbusier (1915)**

Le Corbusier somehow turned a work of engineering into an object of commodification. Actually, the real art of the manifesto in the golden age of the manifesto is seen here. It acts as a tool of commodification. The image itself is so powerful in terms of being an entity in itself. In that sense, it shows how an architectural object may exist as an image. It does not exist as merely an architectural object but as merely as an object of commodification that may exist primarily in print. The Domino house - actually a prototype of a series of designs Le Corbusier managed onwards - lies in the heart of ubiquitous design in a sense that it may be utilized in everywhere without any need of accommodation. Moreover, its powerful image captures the essence of the requirements of an advertisement. It is worth mentioning that there is this dilemma of being a (re)- producer of that spectacular culture in the name of social changes. Le Corbusier's understanding and utilization of these instruments cannot be merely regarded as a way of creating "spectacles" and in that sense, it may sound rather meaningless to see Le Corbusier as the pioneer of a series of architects looking for a spectacular architecture full of entities relevant for a consumer culture. It may be hard to distinguish how the range of being a (re)-producer of that spectacular culture and apart from the classification of Tafuri - who asserts that there are three groups of architect: *artist-magician, artist-surgeon, undecided* - there should be another criteria that is far-reaching from including just the actors who contributes to the idea of industrial consumerist progress.

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[222] Michael Speaks, "Two Stories for the Avant-garde," in *Archilab: Radical Experiments in Global Architecture* (London: Thames & Hudson, 2001), 20–22.

The criteria can be the definitive separation of *détournement* and recuperation introduced by the Situationist theorist Guy Debord. *Artist-Détournement* corresponds to individuals that hit the spectacular society with its own gun. *Artist-recuperation* corresponds to the individuals who use politically radical ideas and images as an instrument of commodification and incorporation. Actually, such a classification is quite possible only after the paradigm shift in which these radical ideas were destined to function rather as commodified entities than instruments of avant-garde radicalism. Once this classification is valid, it can be possible to identify the impact of evolution of the society of the spectacle. Because as the society of the spectacle evolves, it turns into a singular aura in which it is hard to identify its overall structure. In that sense, it is definitely not relevant to understand this period of the society of the spectacle with the patterns and instruments by Tafuri. If the structure introduced by Tafuri is implemented to the current semblance of the society of the spectacle, it can be argued that there is only one group left that can contribute to the society of the spectacle: *artist surgeon* and respectively it is this group of *artist-surgeon* that falls into two categories: artist-*détournement* and artist-*recuperation*. The situation Michael Speaks described for the Modern Dutch architecture can actually be applied to a general framework. As Michael Speaks asserts:

> Unlike early 20th century avant-gardes who wanted to clear away what was already there in order to establish a new social order, and unlike the theory avant-gardes of the 1980s which sought to resist what they found already there, many young Dutch offices, I argued, focus very precisely on what is "just there" on the constraints and limitations of a global market which they see not as an evil to be resisted but as a new condition of possibility.[223]

Considering the fact that Le Corbusier's vision of a manifesto was retroactive although they mainly execute a proactive stance in the end. Long before Rem Koolhaas[224], Le Corbusier seems to be aware of the fact that "[T]he fatal weakness of manifestoes is their inherent lack of evidence."[225] Giedion's idea that "Le Corbusier was able to transmute the concrete skeleton developed by the engineer into an architectural means"[226] can also be seen as a reference to the efforts of Le Corbusier manifested as a refusal of the new industrial conditions as an external reality. Although quite different from the context, which Koolhaas dwelled upon, it is worth mentioning that the way Le Corbusier produced his "Towards a New Architecture" was somehow retroactive. Apart from being both inspired by American Fordism in a sense, they both demonstrate a vision inspired by the anonymous demonstrations of buildings. (Figure 22, Figure 23)

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[223] Ibid.

[224] See Koolhaas, *Delirious New York: a retroactive manifesto for Manhattan*.

[225] Ibid., 9.

[226] Giedion, *Space, Time and Architecture: The Growth of a New Tradition*, 521 image caption.

**Figure 22: An Image of Manhattan from the book "Delirious New York: A Retroactive Manifesto for Manhattan: A Retroactive Manifesto for Manhattan" by Koolhaas Source:** Rem Koolhaas, *Delirious New York: a retroactive manifesto for Manhattan* (New York: Monacelli Press, 1994).
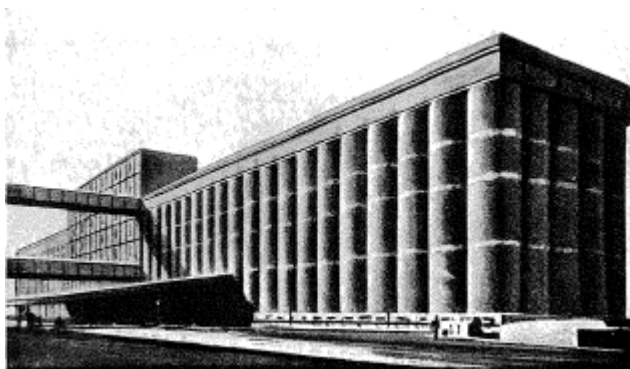


**Figure 23: An Image of Canadian Grain Stores and Elevators in Le Corbusier's "Towards a New Architecture" Source:** Corbusier, *Towards a new architecture*.

It sounds rather contradictory for a manifesto to be retroactive as once a manifesto is retroactive, there is a possibility that it has a lesser chance to invoke such crucial attributes as being revolutionary/utopian and demanding a public opposition *in extenso*. Koolhaas' insistence on the fact that the public is fed up with the manifestoes would probably have a connotation that the public should be fed up about the proactive nature of the manifestoes,

which directs the view to the future without blinking. However, the retroactive manifesto is a sort of manifesto, which refers to something that already exists.

It is important in that respect to point out that, from one perspective Le Corbusier's logic may seem more naïve than the logic projected in the manifestoes of the 21th century, as Le Corbusier's vision could foresee this then image driven world as it was newly emerging, which Le Corbusier caught while he was shaping and grounding his basic logic.

It can be argued that persuasion techniques of modern advertising are explicitly performed in modernist manifestoes because the architecture or the product of architecture may also be considered as something commercialized or commodified. The perception of an architectural manifesto in the early twentieth century modernist culture was having unanimously a typical naïve and heroic status. That is due to the rhetoric produced within the architectural discourse and the manifesto itself had been a crucial instrument for the articulation of this rhetoric. The idea was in a way to persuade the masses – both the client and the architects – that a new kind of architecture is sufficient due to various terms. Although the motive of each manifesto may change, the typical argument of that early era is mainly related with the architect's interaction with the new standards of industry-driven life.

In this sense, the manifesto functions as a modern day advertisement and the author manipulates theoretically everything to persuade the reader or more correctly the masses.

Manifesto is surely prone to the developments of the industrial change and it is subject to its pros and cons, although it manifests that it is against or critical of these sort of manipulations. It is ironic that the author of the manifesto is consciously feeling that every act of manifestation is subject to the systematic subjugation of the mechanisms of the "spectacle" or in Debord's term "the society of the spectacle". The relation between the manifesto and the advertisement is not coincidental. Apart from being a political burst, it should provide a polemical stance against other discourses. It may be very critical to discuss the very essence of manifesto as a *détournement* or as recuperation.

Such a characterization seems to fasten on a typical understanding of the world as a "one bloc"[227] leading to the conjecture that "the world could be declared officially unified."[228] Modern architecture actually declared his intent of the representation of the world as a "one bloc" early in and through the 20th century.[229] Once utopian[230], this idea of the world as one

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[227] Debord, *The society of the spectacle*, 9.

[228] Ibid.

[229] One should remind basic logic behind "International Style" and its aim of piecing together a visual spectrum of architectural forms without considering the ideological differences. As Tom Wolfe insists;

In fact, they [H.R. Hitchcock and P. Johnson] gave no indication that the International Style—and their label caught on immediately—had originated in any social setting, any terra firma, whatsoever. They presented it as an inexorable trend, meteorological in nature, like a change in the weather or a tidal wave. The International Style was nothing less than the first great universal style since the Medieval and Classical revivals, and the first truly modern style since the Renaissance. *Quoted in* Tom Wolfe, *From Bauhaus to Our House*, vol. 2009 (New York: Picador, 2009), 31.

One should also remind the early manifesto of the Mendelssohn/Hoetger collaboration stating a universal understanding of architecture in a universalized world free from the idealized division of America and Russia; "the collective and the individual" or "the earthly and the divine". Quoted in

bloc may be regarded as turned into a deeply anti-utopian/dystopian entity. Regarding the now infamous International Style, it may be probably the problem of a historiography, which "depoliticizes European modernism and strip it of its socialist premises."[231] In that respect; "[I]n many respects, the International Style was little more than a convenient phrase denoting a cubistic mode of architecture which had spread throughout the developed world by the time of the Second World War."[232] Actually, not only this de-politicization occurred in America but also it is worth mentioning that the architects transferred to America had turned into the same de-politicized maneuver.[233]

Actually, it should be reserved that the early manifestations of this universalization cannot be regarded as having the same agenda with the subsequent purely spectacular architecture of post-modernism. One should here remind Ockman's and McLeod's hesitant stance on the possible rendering of Le Corbusier – also a prophet of International Style[234] - as the "precursor of the contemporary culture"[235] by Beatriz Colomina.[236] Actually, Ockman's and McLeod's argument against Colomina's "revisionist approach"[237] can be materialized due to

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Erich Mendelsohn and Bernhard Hoetger, "Synthesis -World Architecture," in *Programs and Manifestoes on 20th Century Architecture*, ed. Ulrich Conrads (Cambridge, Massachusetts and London, England: MIT Press, 1999), 106–108. Another possible thesis was by B. Fuller's manifesto "Universal architecture". See Buckminster Fuller, "Universal architecture," in *Programs and Manifestoes on 20th Century Architecture*, ed. Ulrich Conrads (Cambridge, Massachusetts: MIT Press, 1999), 128–136.

    Also worth mentioning are De Stijl's worshiping of "universal" and Gropius' insistence on "International Architecture". As Hanno-Walter Kruft asserts;

> Like the DeStijl movement in Holland, Gropius stood for an international architecture. In *Internationale Architektur*, the first of the *Bauhausbücher* (1925), technological functionalization and a unified philosophy are given as prerequisites for an international architecture.

    Hanno-Walter Kruft, *A History of Architectural Theory: From Vitruvius to the Present* (New York: Princeton Architectural Press, 1994), 385.

[230] Here, utopia should be seen as something which Marxism sought to avoid although "Marx and Engels acknowledged their inheritance from Saint-Simon, Charles Fourier and Robert Owen." See Coleman, *Utopias and architecture*, 2005:.

[231] Mallgrave emphasizes that it makes no difference whether they "do so consciously or unconsciously."

    Harry Francis Mallgrave, *Modern Architectural Theory: A Historical Survey, 1673-1968*, vol. 0 (New York: Cambridge University Press, 2005), 302.

[232] Kenneth Frampton, *Modern architecture: a critical history* (Oxford University Press, 1981), 248.

[233] It is not maybe possible to find a more accurate exemplar than Gropius and the other Bauhaus staff such as J. Albers in terms of their departure from the core Bauhaus ideals when established in America. Actually such a departure can be regarded as inevitable as the "the Bauhaus style proceeded from certain firm assumptions. First, the new architecture was being created for the workers. The holiest of all goals: perfect worker housing. Second, the new architecture was to reject all things bourgeois." Wolfe, *From Bauhaus to Our House*, 2009:12.

[234] Le Corbusier was one of the architects with Mies van der Rohe who had the most projects in 1932 MOMA exhibition. His Villa Stein, Villa Savoy and Carlos de Beistegui Penthouse were among the exhibited as the exemplar of International Style.

[235] Le Corbusier is accompanied by Hannes Meyer in this assertion. See Ockman and McLeod, "Some Comments on Reproduction with Reference to Colomina and Hays," 223.

[236] Colomina, "More About Reproduction: In Response to Ockman and McLeod."

[237] This argument implies that "Colomina avoids addressing the evolution in Le Corbusier's complex and frequently contradictory concepion of modernity in her narrow focus on advertising during the brief period of what she calls 'Purist culture'." See Ockman and McLeod, "Some Comments on Reproduction with Reference to Colomina and Hays."

the fact that it was rather in a concentrated society of the spectacle that Le Corbusier envisioned such manifestations. It is also worth mentioning that the field of economy was not considered as the primer catalytic in case of Le Corbusier's era, as it was only after the field of economy "come to dominate the spectacular market"[238] that the "one bloc" strategy is genuinely active.

It is clear that the spectacular modernization leading to the dominance of the 'integrated society of the spectacle' was literally felt after the complete disintegration of USSR.[239] 'integrated society of the spectacle' as a theory to understand and analyze rather as the strategy of late capitalism serves to characterize this new mode of the society of the spectacle as an advanced stage, which "has integrated itself into reality to the same extent as it was describing it, and that it was reconstructing it as it was describing it."[240] The difference is immense in that sense for "this reality no longer confronts the integrated spectacle as something alien."[241] It is worth mentioning that such an evolution should be somehow cross-related with the tumultuous nature of the architectural discourse throughout the whole 20th century and early 21st century. In that sense, an analysis of what already guides architectural speculation and manifestation through this era can be useful.

The ideological framework compared with the previous versions of the society of the spectacle consists of an environment in which ideological expressions are rather ambiguous or blurry, in a sense that they cannot literally mean what they actually stand for. Such an in-between position is perfectly consistent with the overall structure of the 'integrated society of the spectacle'. What really the 'integrated society of the spectacle' denounces is this notion of ambiguity, which makes individuals unable to be immune to anything it offers. Still, as Debord points out, the integrated spectacular society does not radically differ from its predecessors in terms of being "above real society, as its goal and its lie."[242]

The oscillation between the concentrated spectacular society characterized by an "ideology condensed around a dictatorial personality"[243] and the diffuse one characterized by

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However, Colomina's argument against this implies the fact that the Le Corbusier's involvement is not like Buadrillard's 'mediazation' or Guy Debord's 'Society of the Spectacle'. See Colomina, "More About Reproduction: In Response to Ockman and McLeod."

[238] Debord, *The society of the spectacle*, 9.

[239] It should be noted here that U.S.S.R. was not actually a genuine opponent of US-style capitalism. As Richard Gilman-Opalsky pointed out;

Using Debord's term, socialism existed as a "spectacle." This is essential for a precise reading of Debord, since many who study his most popular work, *The Society of the Spectacle,* falsely conclude that the spectacle is a function of highly technological capitalist societies alone. But for Debord, the critique of capitalism can be found also within the critique of so-called communist regimes. Like Castoriadis, Debord saw the opposition between the U.S. and the U.S.S.R. as an opposition between free market capitalism (in the U.S) and bureaucratic or state-controlled capitalism (in the U.S.S.R.)

For a detailed discussion, see Richard Gilman-Opalsky, "Why New Socialist Theory Needs Guy Debord: The Practice of Radical Philosphy," ed. Graham Cassano and Richard Alan Dello Buono, *Studies in Critical Social Sciences* (2010): 109–134.

[240] Debord, *Comments on the Society of the Spectacle*, 9.

[241] Ibid.

[242] Ibid., 8.

[243] Ibid.

"Americanization of the world"[244] perfected within this new phenomena of the 'integrated society of the spectacle'. The question of how an architect can speculate in such an era may not be the rightest question in a sense that the dialectic between the architect and the society seems to shift radically away from its predecessors. As Debord initially points out in his *Comments*, the core application strategy of the concentrated and the diffuse have also changed as they now embarked upon an amalgamation of their core principles in a rational manner.

Such a position is structured against the classification offered by Manfredo Tafuri. It is worth mentioning that the positions Tafuri offered respectively become blurry due to the integration of the certain aspects of the concentrated and diffuse society of the spectacle. The impact of this transformation on the attitudes of the artists can be labeled as follows. It is possible to argue that *artist-magician* become extinct in a way that 'integrated society of the spectacle' avoids any understanding or the notion of the possibility of an artist pretending a mimesis. Decidedly, such a pseudo-possibility of mimesis is offered within the system so as not to strengthen any radical alternative. One should remind here the state of Peter Zumthor[245] in the current day phenomenon of architecture.

It is quite possible to detect that something strange is going on concerning a rather reclusive architect such as Peter Zumthor. Whether Zumthor actually declares is truly reflected on the system or not is totally a mystery and creates a sort of ambiguity and this ambiguity serves to the other as well. Others such as Rem Koolhaas, Frank Gehry or Zaha Hadid pretend that they actually try to be an *artist-surgeon* in the sense of Le Corbusier who did not accept the changing situation as an external reality and instead did something else. In order for the 'integrated society of the spectacle' to show itself fully as a real entity that serves every alternative in a democratic sense, Peter Zumthor's position is critical because it serves to identify the integrated spectacular society as demanding and letting a radical exemplar may rise to a fame. However, it should be asked whether an individual like Zumthor truly reflects himself without any limitation of that spectacular notion. In his acceptance speech, his hesitant answer to the question of a journalist when he was announced to win the Pritzker Prize; "[N]ow that you are getting the biggest prize in architecture, will this change your life?"[246] shows rather one aspect of this notion. His answer was "Of course not" at first but later he added, "Maybe, I do not know."[247] Strange as it seems, it sounds more realistic when he declares, "Maybe I do not know." It is rather naïve in the case of the case of the first answer. "Of course not" can literally be read as a manifesto if not written in an acceptance speech and instead written as a statement. However, it may still sound naïve as there is a more radical alternative to that which follows "I would not accept the Pritzker Prize in any case."[248] One example of such a rejection of an important prize was by Jean Paul Sartre. His

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[244] Ibid.

[245] Peter Zumthor (born 1943) is a Swiss architect and winner of the 2009 Pritzker Prize.

[246] Peter Zumthor, "Acceptance Speech: Peter Zumthor | The Pritzker Architecture Prize", 2009, http://www.pritzkerprize.com/2009/ceremony_speech1 (accessed July 6, 2012).

[247] Ibid.

[248] Such an act is surely said to be accompanied by an enormous media spectacle in which this act of rejection can be regarded as meaningful. In case of Sartre, the media spectacle was unintentionally enormous. As Hans van Stralen states;

> On October 15, 1964, the newspaper Le Figaro made mention of the rumour that Jean-Paul
> Sartre would be awarded the Nobel Prize that year…He [Sartre]decided almost immediately

speech on this issue declares that, he "always declined official honors and that a writer should not allow himself to be turned into an institution." In architecture, such a radical act still sounds experimental and literally – speaking on behalf of Modern Architecture – meaningless. Such a dilemma purportedly occurs in every occasion: Architecture is not an art solely and should response to its social duties and duties towards its client. Such a dilemma is legalized through a process in spectacular society. What is not unique to this era of spectacular society is that architecture still tends to negotiate with society of the spectacle. However, the routine through which this integrated entity endows itself seems much more natural than ever and it is in this respect that Zumthor can easily be attached to one end of the spectrum. It will be worth mentioning the other ends of the spectrum. As it is obvious, the spectrum does not consist of a singular line at which one side corresponds to the artist magician and the other side artist surgeon with the in-between undecided ones. In its integrity the vision, Zumthor projects should be understood in a critical way in order to see how architecture is able to manifest itself in the early twentieth century. It is really worth mentioning that the latent form of a manifesto shows itself not in the actual actions but in the things not done or rejected. In this case, as in the case of Sartre's rejection of Nobel Prize in literature, there is a possibility that an architect can surely reject the award in one way or the other. Actually, the industry of literature can be regarded as much more commercialized than architecture itself, such a rejection may be more probable in architecture.

The nature of this rejection is actually not emancipated from the actual social framework although the rejection itself is partially personal. Sartre's utterance, in that respect, manifests itself in both personal and objective terms. They both seem to coalesce in order to make a politically correct rejection. The personal affirmations, which Sartre announced, were mainly for the sake of the avoidance of official recognition and the avoidance of author himself to be turned into an institution. The objective affirmations, on the other hand, were the tension which existed between East and West at that time, an act against any interpretation of the right-wing bloc of the acceptance of the Prize as his subjugation bourgeois system and the enormous sum of money connected with the prize. [249]

In that respect, it is worth to ask whether the personal affirmation, the objective affirmation, or another utterly different affirmation makes the architect obstructed from manifesting a reactionary rejection in terms of his/her potential "institutionalization." It should also be asked whether such an exemption is still probable within the 'integrated society of the spectacle'. The logic of this evolvement into an integrated spectacle-culture - described no longer as a "hodological space" but instead as "entropic space"[250] – is at odds with the notion of exempt from "institutionalization" because it purports to exist everywhere by "tending to

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to write a letter to the committee of Nobel Institute, in which he made clear that he would refuse the prize if it were offered to him. In this way, he hoped to prevent a fuss and public debate. Sartre acted swiftly, waiting only for de Beauvoir to sound out friends as to how they would react to Sartre's accepting the prize. When it appeared that such an action could not count on their approval, he decided to refuse. As it happened, Sartre's letter did not reach the right people and October 22, due to this misunderstanding, he was awarded the Nobel Prize… After Sartre's public refusal, the jury decided not to alter its view, but to cancel the ceremony. Hans Van Stralen, *Choices and Conflict: Essays on Literature and Existentialism* (Peter Lang, 2005), 166.

[249] Stralen, *Choices and Conflict: Essays on Literature and Existentialism*.

[250] Tom McDonough, "No Ghost," *October* 110 (October 2004): 116.

impose itself globally."[251]


### 4.1 Artist-surgeon vs. Artist-Recuperation
1926 - Le Corbusier/Pierre Jeanneret: "Five points towards a new architecture" vs. 2007 - UN Studio: "Philosophy of Architecture"


The transition from *artist-surgeon* to *artist-recuperation* is exemplified in Le Corbusier and Pierre Jeanneret's 1926 manifesto of *Five Points towards a New Architecture* [252] and UN Studio's *Philosophy of Architecture*[253]. The logic of transition is based upon the idea that 'integrated society of the spectacle' dissolves the notion *artist-surgeon* in a sense that it is no more a reality of the era.
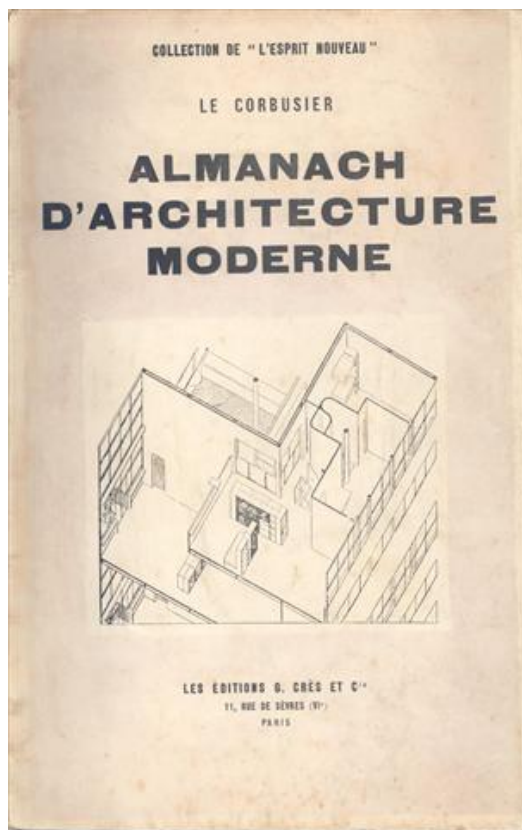


**Figure 24: Cover of Almanach d'architecture modern in which *Five Points towards a new architecture* was published, 1925**

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[251] Debord, *Comments on the Society of the Spectacle*, 8.

[252] Le Corbusier and Pierre Jeanneret, "Five points towards a new architecture (1926)," in *Programs and Manifestoes on 20th Century Architecture*, ed. U. Conrads (Cambridge, Massachusets: MIT Press, 1975), 99–101.

[253] UN Studio, "Manifesto #17 UN Studio | Architect," *ICON MAGAZINE ONLINE*, 2007, http://www.iconeye.com/news/manifestos/manifesto-17-un-studio-|-architect (accessed March 13, 2012).

**MANIFESTO #17**
**UN STUDIO** ARCHITECT
**AMSTERDAM**

**UN Studio philosophy of architecture**
We live in an image-driven culture, and architecture too is subject to an obsession with images. Many clients request landmark or icon buildings. Today, from the moment you begin to practice as an architect you are aware that your work must "communicate", must present and convey the right imagery. Rather than deny this, what is needed is for architects to plan and strategise the images generated by their work, just as they do other aspects of design, to bring them in line with a conscious, overarching ambition, rather than manoeuvre more or less following opportunity and intuition.

Our choice is to do away with the dominance of the planned, heavily published architectural image, sign and message, and replace it with specific forms of intensity designed to generate ideas, illusions, emotions, associations and other mental constructs. Literally, the after image refers to the lingering visual impression that is caused by intense or prolonged stimulation of the visual retina. To us, the after image means something slightly different; we use the notion to include the entire scale of sensations and perceptions caused by intense impressions.

**Figure 25: UN Studio Manifesto, 2007**

*Five points towards a new architecture* by Le Corbusier and Pierre Jeanneret is a groundbreaking declaration, which dramatically designated the subsequent efforts such as long-term influential International Style. Roughly contemporaneous with Le Corbusier's houses in Weissenhof settlement (1927), the declaration was first published in 1926 edition of *Almanach d'architecture modern.*[254] (Figure 24) *Five points towards a new architecture* is truly a programmatic text – or in author's term "theoretical considerations" - devoid of the former prophetic and aphorismatic style Le Corbusier adopted and aimed to "imply an entirely new kind of building, from the dwelling house to palatial edifices."[255] It reveals its declaration of a new epoch should come in a sense that this manifesto plays the role of such a mission. The *Five points towards a new architecture* manifesto does not include any sort prophetic style of persuasion with the exception of the last emphasis of "[T]he age of the architects is coming". This missionary effect is said to be established with these last words. It is worth mentioning that this manifesto does not attack to a specific argument, instead a total rejection of the past devoid of "aesthetic fantasies or a striving for fashionable effects" is introduced. As the author of the manifesto, Le Corbusier is a typical version of *artist-surgeon*.

The ideal position offered by Le Corbusier in this declaration was somehow implemented to

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[254] Le Corbusier, *Almanach d'architecture moderne: documents, théorie, pronostics, histoire, petites histoires, dates, propos standarts, organisation, industrialisation du bâtiment : Paris 1925* (Bottega D'Erasmo, 1926).

The text of this book was originally considered as the 29th issue of *L'Esprit Nouveau.* As Jan de Heer points out, "[T]he book can be seen as the summarizing and explanatory text on Le Corbusier's purist architecture up to that moment. See Jan De Heer, *The Architectonic Colour: Polychromy in the Purist Architecture of Le Corbusier* (010 Publishers, 2009), 73.

[255] Corbusier and Jeanneret, "Five points towards a new architecture (1926)," 99.

the buildings in *Weissenhofsiedlung* and in this respect the manifesto played as a prelude to this whole idea of "[t]he age of the architects is coming" discourse.

The UN Studio's *Philosophy of Architecture* may be a typical example of an "official manifesto". It says many things related with the policy of UN Studio but does not necessarily tell much about the rest. At least, it rather accepts the idea that architecture cannot be much radical and incompatible in a sense that it should somehow collaborate and compromise in order to exist. (Figure 25) The first section of UN Studio's *Philosophy of Architecture* is a typical expression of this attitude:

We live in an image-driven culture, and architecture too is subject to an obsession with images. Many clients request landmark or icon buildings. Today, from the moment you begin to practice as an architect you are aware that your work must "communicate", must present and convey the right imagery. Rather than deny this, what is needed is for architects to plan and strategise the images generated by their work, just as they do other aspects of design, to bring them in line with a conscious, overarching ambition, rather than manoeuvre more or less following opportunity and intuition.[256]

In case of the classification of Charles Jencks of a typical architectural manifesto, *Philosophy of Architecture* manifesto is undeniably a more traditional piece in terms of its narrative strategy with an emphasis on the 'we/you' bilateral showing rather didactic version of a manifesto. Through this rationalist point of view, it is rather possible to conclude that such a manifesto is truly a byproduct of the influences of the integrated society of the spectacular. Once understood as an extensively thrifty manifesto, *Philosophy of Architecture* manifesto shows itself quite viable in the 'integrated society of the spectacle' because - while locally benefiting from this "obsession with images" - it purports to dignify the very approval of the compromise dictated by this spectacular culture. It reminds of the term "manifesto of the corporate" situating architecture as a profession before all else. ("*Today, from the moment you begin to practice as an architect you are aware that your work must "communicate", must present and convey the right imagery.*") Such a remark also reminds the very pejorative turn in the genre of the manifesto, which ratifies the conclusion, that "[I] do not believe we need another manifesto in architecture …. Architecture, it seems has suffered enough from the illusion that manifestoes matter."[257]

In *Philosophy of Architecture* manifesto, the declarative voice is heard more efficacious. This voice pretends to set a margin ("after-image") as an alternative of image bombardment but still does not mention of emancipation from the status of architecture. It is also worth mentioning that the integrated society of spectacle brings a rather compromising tone in as a precursor of architect's systematic rendition as an actor securing the idea of the ideology of progress.

The addressing is truly clear in a sense that the author tends to be converted. In its didactic tone of persuasion, the manifesto reveals rather against risky ventures indicating that "[R]ather than deny this, what is needed is for architects to plan and strategize the images

[256] UN Studio, "Manifesto #17 UN Studio | Architect."
[257] Ots and Alfano, *Decoding Theoryspeak: An Illustrated Guide to Architectural Theory*.

generated by their work."[258] It is directed for architects or future architects in a sense that what an architectural manifesto functions for is revealed as actors already working in architecture. In this sense, they are motivated as convert of the manifesto. Future architects are addressed to distinguish between a rather utopist point of view and a rationalist point of view and *Philosophy of Architecture* manifesto takes side of the rationalist point of view considering the fact that "to do away with the dominance of the planned, heavily published architectural image"[259] is relatively possible and may emerge as a possibility. What is purported as a causable framework by UN Studio is not to deny the act of 'communication' in building principle so as not to prevent architecture being a stimulus for the current era. Back to the idea that this manifesto rather employs an "official manifesto" surely denotes the idea that manifestoes is one aspect of this "institutionalization". Not merely as a critical discursive form but rather as an instrument of creating this spectacular image, the manifesto form itself may be instrumental in order to deliver this image of an "official" or "corporate" architecture. This corporate architecture is bounded with certain types of forms embedded within the reality of spectacular culture. The question of how "to do away with the dominance of the planned, heavily published architectural image, sign and message" is quite crucial in order to understand the *Philosophy of Architecture* manifesto. The resolution is to "replace it with specific forms of intensity designed to generate ideas, illusions, emotions, associations and other mental constructs."[260] Actually, the manifesto does not explicitly reveal whether the spectacular culture already implies a verified version of these "ideas, illusions, emotions, associations and other mental constructs." In terms of the principles of an ideal architectural manifesto, this disagreement with the spectacular culture may refer to the good/bad comparison implying that image should be replaced with after-image. This illusion of "after-image" is worth to be questioned in a sense that it suggests a possibility of dismissal of the image hegemony.

*Philosophy of Architecture* as an example of corporate official manifesto reveals another impact of the 'integrated society of the spectacle' on the genre of the architectural manifesto. The Tradition and History of architectural manifesto are somehow recuperated considering their legitimate form. In this sense, once a manifesto becomes a body of corporate it sustains no more "the explosion of emotion" but on the contrary becomes a "tablet" itself. The logic of recuperation works effortlessly in this way as a counter-manifesto "completely stripped of its subversive power"[261] in the shape of a manifesto. Besides; surely, once a manifesto reveals itself merely as an agenda to find a way out without attacking anyone, the manifesto can be regarded to stand as "recuperation".

The industrial conditions referred transformed into an image-driven world in respect of UN Studio's manifesto. Consequently, the attitude of the architect towards these phenomena also changes. Le Corbusier-like apprehension is somehow accepting these new mediums as a way to accommodate with this new state of mind. In Le Corbusier's own words; "[A]t every moment either directly, or through the medium of newspapers and reviews, we are presented with objects of an arresting novelty. All these objects of modern life create, in the long run, a

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[258] UN Studio, "Manifesto #17 UN Studio | Architect."
[259] Ibid.
[260] Ibid.
[261] M.B. Rasmussen, "Counterrevolution, the Spectacle, and the Situationist Avant-Garde," *Social Justice* 33, no. 2 (104) (2006): 9.

modern state of mind."[262] The UN Studio is more precautious when compared to Le Corbusier in accepting these new phenomena probably due to the changing characteristic of the culture; from a raw industrial situation to a truly image-driven culture. According to the classification introduced by Debord, this truly image-driven culture is a characteristic of the 'integrated society of the spectacle' culminating both the diffuse and the concentration. In Debord's terms;

The integrated spectacle shows itself to be simultaneously concentrated and diffuse, and ever since the fruitful union of the two has learnt to employ both these qualities on a grander scale. Their former mode of application has changed considerably. As regards concentration, the controlling center has now become occult never to be occupied by a known leader, or clear ideology. And on the diffuse side, the spectacle has never before put its mark to such a degree on almost the full range of socially produced behavior and objects. [263]

Debord's terms of understanding the change in such a culture once attracted the individuals – like Le Corbusier – in a positive way but then turned into an image-driven era is truly felt in a time in which it may not be possible to declare a manifestation in case of ignoring such a phenomenon. The real adversary of architecture in recent times – as in the manifesto of UN Studio – is neither an archaic, eclectic vision nor a dogma but the very characteristic of the image-driven consumer culture nurtured by the architecture itself in a way that architecture itself may intentionally produce these images.


**4.2    Apotheosis of the genre of manifesto: Recuperation of the recuperation 1978 – Rem Koolhaas: 'Delirious New York: A Retroactive Manifesto for Manhattan' vs. 2002 – Rem Koolhaas: 'Junkspace'**


The transition of the genre of manifesto from a rather desperate effort to dignify the early examples of the golden age of manifesto to a rather null exemplification of the genre is illustrated by R. Koolhaas's two headstone manifestoes: *Delirious New York: A Retroactive Manifesto for Manhattan* and *Junkspace*[264]. (Figure 26, Figure 27)

*Delirious New York: A Retroactive Manifesto for Manhattan* and *Junkspace* appear to stand on the opposite poles of the genre because the former one was written as a manifesto at a time when the popularity of the genre is out and the latter one was written as an anti-manifesto at a time the genre gained some sort of popularity again in an apotheosizing sense. However, it will be argued that both have a basic notion of recuperation because both manifestoes try to obfuscate the definition of the genre in a sense that they reiterate a certain aura in a recuperative manner. Herewith, *Delirious New York: A Retroactive Manifesto for Manhattan* recuperates the idea of *artist-magician* and *Junkspace* recuperates this

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[262] From *Vers une Architecture*, quoted in Colomina, "L'Esprit Nouveau: Architecture and Publicite," 626.

[263] Debord, *Comments on the Society of the Spectacle*, 9.

[264] Junkspace is an essay by Rem Koolhaas first published in 2001 in Domus, and in the Harvard Shopping Guide and in October Magazine. See Rem Koolhaas, "Junkspace," *October* 100 (April 2002): 175–190.

recuperation strategy of *Delirious New York: A Retroactive Manifesto for Manhattan*. *Junkspace*, in that sense, becomes a text accumulated to the point where it becomes an apotheosis.[265]



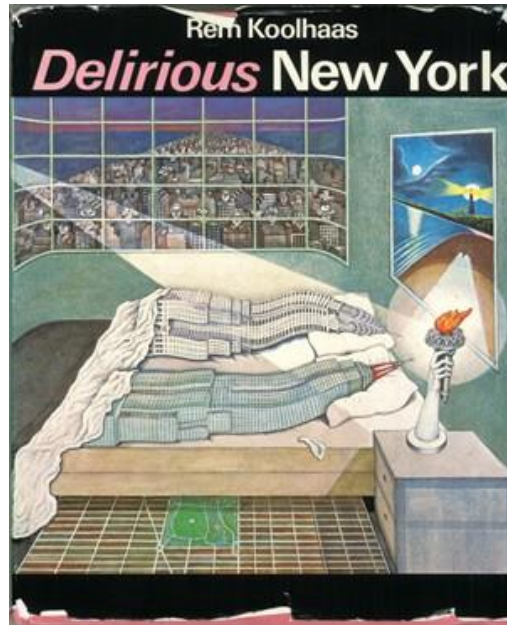**Figure 26: Original cover for Delirious New York: A Retroactive Manifesto for Manhattan**



**Figure 27: Cover for *Junkspace,* 2006 Quodlibet Italian edition**

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[265] Apotheosis:    1. Exaltation to divine rank or stature; deification.
2. Elevation to a preeminent or transcendent position; glorification.
Source: "apotheosis," *The American Heritage Dictionary of the English Language* (Houghton Mifflin Company, 2004).

Although the original publication in 1978 "coincided with an exhibition of OMA's Manhattan projects entitled ''The Sparkling Metropolis'' at the Guggenheim Museum,"[266] it was not until 1994 – one year before the publication of *S, M, L, XL* - that the mainstream breakthrough of *Delirious New York: A Retroactive Manifesto for Manhattan* came, though it was well promoted and reviewed at the time of its first publication.[267]

Peter Blake wrote a review of the book at the time of its publication in 1978 stating that;

> It might be a great idea that if Manhattan were operated by Walt Disney productions – an organization that had built the only successful New Towns in the United States since World War II, Disneyland and Walt Disney World. Now that Ed Koch has taken my advice and decided to turn this city into a vast tourist resort, *Delirious New York: A Retroactive Manifesto for Manhattan* might, conceivably serve as a guidebook to the centerpiece of the city – Manhattan Island, the New Atlantis."[268]

Hubert Damisch also wrote about the book that it is "a work of history containing a theory, a practice, a strategy, and an ethic based upon an unconscious rhetoric."[269]

In the first case, *Delirious New York: A Retroactive Manifesto for Manhattan* is an effort of establishing a manifesto form "in an age disgusted with them."[270] Koolhaas's solution for this problem is to write a manifesto full of evidence because "[T]he fatal weakness of manifestoes is their inherent lack of evidence."[271] The resolution is surely critical of the utopian aspects of the early avant-garde manifestoes written in an exuberant manner and full of "lack of evidences." Koolhaas's idea can be deciphered as to "move beyond the narrow ambitions of the avant-garde."[272] However, these narrow ambitions include form and ideology; and stripping these nuances means Architecture "that needed no manifesto, no ideology or set of advance-garde ideas in order to be implemented."[273] Surely, it should be reminded that these confrontations are put into words as a "retroactive manifesto". What Koolhaas really stands up to seems to be the gradual lack of the late avant-garde to implement its ideas into actual life rather than its lack of experimentation. This reminds of the statement that Koolhaas's vision is a typical permanence in case of being an *artist-surgeon*. However, it is rather a passive one searching for a sort of architecture, which is "just there".

The effort with *Delirious New York: A Retroactive Manifesto for Manhattan* shares common direction with the early proactive manifestoes in methodical sense primarily. Although

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[266] F Hsu, "Delirious New York: A Retroactive Manifesto for Manhattan," *Journal of Architectural Education* (2011): 169.

[267] The book was reviewed by such critics as Reyner Banham, Peter Blake, Richard Ingersoll, Bernard Tschumi. The question of why the effect of this manifesto delayed establishes an important by-discussion as it was after 1990 in which a new phase was imminent in the sense of a spectacular culture.

[268] Peter Blake, "Delirious New York by R. Koolhaas," *New York Magazine* (New York, 1978), 93.

[269] Hubert Damisch, "The Manhattan Transfer," *OMA-Rem Koolhaas: Architecture* (1970). Reprinted in Hsu, "Delirious New York: A Retroactive Manifesto for Manhattan."

[270] Koolhaas, *Delirious New York: a retroactive manifesto for Manhattan*, 9.

[271] Ibid.

[272] Speaks, "Two Stories for the Avant-garde."

[273] Ibid.

*Delirious New York: A Retroactive Manifesto for Manhattan* seems to negate the conventional narrative of the purism of the modern architecture, the main criteria for contriving such a retroactive manifesto turned out to be a deliberate way of cooption. It would also be worth mentioning that Koolhaas' idea of a retroactive manifesto is more appropriate with the demands of the vicissitudes of the contemporary world in a sense that it serves "to trigger the emergence of an experimental practice of architecture that has moved beyond the narrow ambitions of the avant-garde"[274] in order to "focus very precisely on what is "just there" on the constraints and limitations of a global market which they see not as an evil to be resisted but as a new condition of possibility".[275] The dilemma of the manifesto lies in here, as it still should sound as a manifesto without being a manifesto. The globalization in itself demands manifestoes without any ideology that may retain them from being globalized and commodified respectively.

However, in Koolhaas case it is no "simple story of cooption."[276] Hal Foster asks a crucial question here - "Where are we to locate Koolhaas in this Empire?" – which puts forward the tricky situation in which it is hard to locate Koolhaas. The Empire referred is characterized by supranational sovereignty and global capitalism.[277] Koolhaas, in this respect, is an inevitable figure of surfer oscillating between so-called contradictive poles – not only opposed avant-gardes but also between various projects in modernity[278] - in order to "ride the dialectic of modernization in a way that might keep these projects alive for the future."[279] Once realized that these efforts of mediation may not only be considered as such, it should be stated that the act of surfing means the act of cooption despite the fact that "architecture must attend to the *Groszstadt*, if not surf it and it is difficult to imagine a politics today that does not negotiate the market somehow."[280]

In *Delirious New York: A Retroactive Manifesto for Manhattan,* Koolhaas operates with a method called "Paranoid Critical Method"[281] borrowed from Salvador Dali. Koolhaas defines this method as such:

> As the name suggests, Dali's Paranoid-Critical Method is a sequence of two consecutive but discrete operations:
>> 1. The synthetic reproduction of the paranoiac's way of seeing the world
>> In a new light - With Its rich harvest of unsuspected correspondences, analogies and patterns; and
>> 2. The compression of these gaseous speculations to a critical point where they achieve the density of fact: the Critical part of the method consists of the

[274] Ibid.

[275] Ibid.

[276] Hal Foster, "Architecture and Empire," in *Design and Crime: And Other Diatribes* (London: Verso, 2003), 61.

[277] See Michael Hardt and Antonio Negri, *Empire* (New York: Harvard University Press, 2001).

[278] In *Delirious New York,* Koolhaas conjures two extremely opposite figure: Le Corbusier and Salvador Dali; the former a figure of rationalism in architecture and the latter a figure of Surrealism.

[279] Foster, "Architecture and Empire," 60.

[280] Ibid., 61.

[281] For a detailed discussion, see Jamer Hunt, "Paranoid, critical, methodical, Dali, Koolhaas and," in *Paranoia Within Reason: a Casebook on Conspiracy as ...*, ed. George E. Marcus (Chicago and London: University of Chicago Press, 1999), 21–31.

fabrication of objectifying "souvenirs" of the paranoid tourism, of concrete evidence that brings the "discoveries" of those excursions back to the rest of mankind, ideally in forms as obvious and undeniable as snapshots.[282]

Actually, Dali borrowed this critical action from the early Surrealists but modified it in order to rationalize it to a level at which it allows to capture the unconscious of the city in a conscious state. As Hsu states, "[T]he operation of retroaction, derived from the quasi-Freudian, Surrealist paranoid-critical method of Salvador Dali, allowed Koolhaas to frame his theory as the unveiling of the city's unconscious."[283] Whether this process of retroaction operates in this way or not is a crucial question. Koolhaas promulgated his rather naïve understanding stating that "Dali's Paranoid-Critical conquest of Manhattan is a model of economy, especially when, with one final gesture, he turns the whole city into a spectacle, performed for his sole pleasure."[284] However, this search for the unconscious roots refers to retroaction, as Foster states, it "was also anticipatory in the usual manner of the manifesto." Considering the fact that Koolhaas uses the same strategy of Le Corbusier and Gropius offering American primitive for the renewal of modernism, this method of seeing the unconscious in the city and to "reconcile the two – Corb the master architect-urbanist, Dali the 'paranoid-critical' artist analyst"[285] is actually a truly rationalized process at a critical level.[286] Therefore, it does not make any sense to label *Delirious New York: A Retroactive Manifesto for Manhattan* as "retroactive" to indicate its contradistinction with proactive manifestoes.

The recuperation which *Delirious New York: A Retroactive Manifesto for Manhattan* manifests owes much to the idea of *artist-magician/artist-surgeon* dichotomy. Having stated that this attempt of reconciliation of Le Corbusier (*artist-surgeon*) and Salvador Dali (*artist-magician* as a Surrealist[287]), the *Delirious New York* reiterates the logic of being a re-producer by recuperating the notion of *artist-magician*.[288] Due to various reasons, it is

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[282] Koolhaas, *Delirious New York: a retroactive manifesto for Manhattan*, 238.
[283] Hsu, "Delirious New York: A Retroactive Manifesto for Manhattan," 169.
[284] Koolhaas, *Delirious New York: a retroactive manifesto for Manhattan*, 265.
[285] Foster, "Architecture and Empire," 60.
[286] Ibid., 45.
[287] As opposed to the logic of Surrealism, Debord argues;

The error that is at the root of surrealism is the idea of the infinite richness of the unconscious imagination. The cause of surrealism's ideological failure was its belief that the unconscious was the finally discovered ultimate force of life; and the fact that the surrealists revised the history of ideas in accordance with that simplistic perspective and never went any further. We now know that the unconscious imagination is poor, that automatic writing is monotonous, and that the whole ostentatious genre of would-be "strange" and "shocking" surrealistic creations has ceased to be very surprising. The formal fidelity to this style of imagination ultimately leads back to the polar opposite of the modern conditions of imagination: back to traditional occultism. The extent to which surrealism has remained dependent on its hypothesis regarding the unconscious can be seen in the theoretical investigations attempted by the second-generation surrealists: Calas and Mabille relate everything to the two successive aspects of the surrealist practice of the unconscious — the former to psychoanalysis, the latter to cosmic influences. The discovery of the role of the unconscious was indeed a surprise and an innovation; but it was not a law of future surprises and innovations. Freud had also ended up discovering this when he wrote: "Whatever is conscious wears out. What is unconscious remains unalterable. But once it is freed, it too falls to ruin."

Debord, "Report on the Construction of Situations and on the Terms of Organization and Action of the International Situationist Tendency."

[288] At this point, Dali's appropriation of the Surrealism can also be seen as recuperation.

obvious that Koolhaas radically departed from what Dali constituted with "Paranoid Critical Method". The difference is, as Jamer Hunt puts it, "whereas Dali's intention was to radically confuse the real, Koolhaas's is to *produce* the real."[289]

*Junkspace* is a manifesto exemplifying the key sole-authored texts by Koolhaas which "are most distinctive for the breadth of intellectual interest exhibited in the writers and texts that they bring together, which escape all 'disciplinary categories' and extend from sociologists and geographers to post-conceptual artists and philosophers of science."[290] *Junkspace* is somehow a reply to the retroactive manifesto declaring that it is definitely true that the dialectics of art and industry leads to the industrialization of art. He even retraced in a way concluding that "[I]t was a mistake to invent modern architecture for the twentieth century."[291] Its narrative also corroborates the emphasis that retroactive manifesto was somehow a way to continue that tradition of flirtation with the advanced capitalism because avant-garde does not give an appropriate formula for the advanced capitalistic projections. *Junkspace* does not deny the fact that the transformation took place in favor of advanced capitalism. *Junkspace* can be given as an example of critical theories emphasized on this transformation industrialization of art. Koolhaas' idea of an abstract integrity that consumes every sorts of spatial experimentation shares much ground with Debord's integrated society of spectacle. As Petit asserts, *Junkspace* is "deeply anti-utopian"[292] and "illustrates the discrepancy between architectural thinking after the Enlightenment, and the physical output of modernized building."[293] In other words, it somehow declares the fallacy of architectural manifestoes. Apart from being a theory of the post-Enlightenment architecture, *Junkspace* may clearly show how the norm and the form of the architectural manifesto evolved in its full irony. The glittering rhetoric of a possible bankruptcy of Modern Architecture in the end shows the fallacy of all these previous manifestoes in a sense that "[J]unkspace is what remains after modernization has run its course, or, more precisely, what coagulates while modernization is in progress, its fallout."

Typically, *Junkspace* is not a manifesto like the early manifestoes of the 20th century in a sense that it mainly lacks any sort of resemblance with the criteria of a typical manifesto introduced by Jencks.[294] The rhetoric offered by Koolhaas is intuitively experimental in a sense that it lacks the rationale the accustomed manifesto delivers. Koolhaas, in addition does not speak as an architect but on the contrary distanced himself from such architecture insisting that "[A]rchitects could never explain space; Junkspace is our punishment for their mystifications." [295]

On its entirety, the retroactive manifesto was an attempt for the architect to be the *artist-surgeon* again with the help of a reversed strategy and without any ideological projection.

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[289] Hunt, "Paranoid, critical, methodical, Dali, Koolhaas and," 23.
[290] DI Cunningham and J Goodbun, "Propaganda architecture: interview with Rem Koolhaas and Reinier de Graaf," *Radical Philosophy* 154 (2009): 36.
[291] Koolhaas, "Junkspace," 175.
[292] E.J. Petit, "The Other Architectural Manifesto: Caricature," *Thesis, Wissenschaftliche Zeitschrift der Bauhaus-Universität Weimar* 4 (2003): 7.
[293] Ibid.
[294] The volcano (the explosion of emotion), the tablet (the laws and theories), the personal voice and good/bad comparison.
[295] .Quoted in Koolhaas, "Junkspace," 176.

However, the *Junkspace* manifesto -or anti-manifesto in this respect-is the announcement of the dismissal of the architect pretending to be an *artist-surgeon*. The *artist-surgeon* principle is also dead in a sense that it turns out to be an *artist-recuperation* and it is rather the antidote of *artist-surgeon* for the 'integrated society of the spectacle'.

Whilst, the ideas offered in *Junkspace* systematizes how Junkspace sustains its power as an unforeseen phenomena delivered to fulfill the demands of the Big Brother – "the central removal of the critical faculty in the name of comfort and pleasure"[296] - Koolhaas's somehow derisive tone obfuscates the embodiment that Junkspace comprises of schemes "that not long ago he appeared to advocate."[297] In that respect, *Junkspace* as a manifesto transforms into a derivative of an apotheosis, which functions ironically as a base for future projects by Koolhaas,[298] rather than as a counter-manifesto.

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[296] Ibid., 183.

[297] Foster, "Architecture and Empire," 57.

[298] Emanuel J. Petit reads *Junkspace* as "the continuation of the architectural discourse relying on the tone of caricature" and states that;

> Koolhaas's caricature, which he depicts in Junkspace, has infiltrated his architectural projects. Recently, in September 2002, "The Office of Metropolitan Architecture" published a project for Ground Zero in the New York Times, where the tone of Junkspace is translated into a spatial diagram. As if the diagram was meant to illustrate an extreme condition of Junkspace, Koolhaas packed all kinds of architectural fantasies from the past twenty years on top of each other, independent of their ideologies.

Petit, "The Other Architectural Manifesto: Caricature," 11–12.

### 4.3 From "Capital Accumulated to the point where it becomes an image" to "An image accumulated to the point where it becomes capital"

#### 1923 - Ludwig Mies van der Rohe: Working theses vs. 2007 – Zaha Hadid Manifesto

The transition from the typical Debordian definition of spectacle to an "image accumulated to the point where it becomes capital" is exemplified by Mies van der Rohe's *Working Theses* (1923) [299] (Figure 28)and Zaha Hadid's 2007 *Manifesto*[300] (Figure 29). While *Working Theses* utilizes the world of imagery accompanied with text and benefits from the development of the techniques of production - in that respect, *Working Theses* half-heartedly embraced the opportunities offered by media - Z. Hadid's *Manifesto* is a more thoroughly consecration of the production of the architectural manifesto to the power of media. In that sense, Hadid's *Manifesto* is beyond the realms of the early spectacular culture because it sustains the idea that "*anything goes*" is the ultimate motto.

Both Mies' and Hadid's manifestoes utilizes images as a tool to be replaced with the text. Although Hadid's manifesto utilizes a complete image, Mies' manifesto uses text in coalescence with the image. Another important difference between these two manifestoes is the characteristics of the image used. While the image used in Mies' manifesto is a montage[301], Hadid's manifesto utilizes a rendered figure devoid of its realistic features. This emancipation from the realistic features of an image brings the notion that the image is used instead of the text rather than being used in juxtaposition with the text. In that sense, it is worth asking whether Hadid's manifesto sheds any difference from a cover of a magazine or a portfolio.

**Figure 28: Ludwig Mies van der Rohe: Working theses (1923)**

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[299] Rohe, "Working Thesis."

[300] Zaha Hadid, "ICON MAGAZINE ONLINE | Manifesto #18 | Architect," *ICON MAGAZINE ONLINE*, 2007, http://www.iconeye.com/news/manifestos/manifesto-18-zaha-hadid-|-architect (accessed September 1, 2012).

[301] Mies produced his project for an office building for the Grosse Berliner Kunstausstellung (Great Berlin Art Exhibition) in May I923. Only his large perspective drawing and one model photograph have survived. Quoted in Neumann, "Three Early Designs by Mies van der Rohe," 85.

**Figure 29: 2007 –Zaha Hadid Manifesto**

Guy Debord defines the classic spectacle as "capital accumulated to the point where it becomes an image"[302] and with the introduction of the "Bilbao effect", as Hal Foster argues, it seems to be reversed as to conclude that "[W]ith Gehry and other architects the reverse is now true as well."[303] The logic of this reverse action lies in the very formulation that visual culture gives its place to design culture. This transformation ends up with "the use of design to define the cultural value of locations."[304] One other specific aspect in case of architectural manifesto is the excursion in publicity. There was always a potential of publicity for the genre. However, through 'integrated society of the spectacle', the permanence of being public soars. The image itself is competent to be a manifesto just as a brand logo. Actually, this reduction may perform as too simplistic however; the accumulation is strong enough to enable such a simplistic reduction.

*Working Theses* first appeared in the magazine *G* in 1923. Mies van der Rohe was one of the founders of the journal alongside with members of De Stijl and Russian Constructivism.[305]

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[302] Debord, *The society of the spectacle*.

[303] Hal Foster, "Master Builder," in *Design and Crime: And Other Diatribes* (London: Verso, 2003), 41.

[304] G Julier, "From visual culture to design culture," *Design Issues* (2006): 68.

[305] Apart from Mies, Graeff and Richter, other contributors were Gabo, Pevsner, Haussmann – all of whom were living in Berlin at the time – and Doesburg in Paris. As Conrads also noted, "this was a surprising concentration and meeting of forces; De Stijl and Russian Constructivism met at a place which, just half a year earlier, in winter 1922-23 on the occasion of the architectural exhibition

The *Working Theses* manifesto is made up of two parts. First lines consist of a characteristic proactive manifesto starting with a "We Reject" items and concluding with a heroic "This is our work". Second part is titled "Office Building" and this section is accompanied by the image of an office building designed by Mies in 1922. These two divisions of the manifesto are quite different from each other in terms of both form and narrative. The real manifesto seems to be the preliminary part with its prophetic style and the second part functions rather as to show the actuality of the manifesto. As noted, Mies "separated his polemical statement from the description of his project and used entirely different voices for each: aphorism for the first and sober technical prose for the second."[306] However, the image of the Office Building design accompanies the aphoristic part to show a possible relation between the two. The whole idea primarily seems not to introduce the concrete office-building project but instead to make its image an accompaniment of the haiku-style text.[307] The image is purported to function as an evidence of the *weltanschauung* characterized by mass dissemination of images.[308] The image itself is a translation of the words, which is asserted as a manifesto and purportedly functions as a universal apparatus which gives way to a possible and safe translation of the text into a mere representation. Regarding the mentality of the protagonists of the *G Magazine* seeing themselves "ushering in not only a new art but also a great epochal shift in the history of Western culture, one that had worked through the implications of modernization science and technology for cultural practices considered in the broadest sense"[309]  (Figure 30)

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in the Berlin Secession, critics had unanimously stated: this is the 'New Architecture'." Quoted in Conrads, *Programs and Manifestoes on 20th-century Architecture*, 74.

[306] Mertins and Jennings, *G: An Avant-Garde Journal of Art, Architecture, Design, and Film, 1923-1926*, 12.

[307] In that respect, it should not be put merely as a publication of the project as Neumann asserts but on the contrary a a possible way to articulate a manifesto comprised of an amalgamation of text and image. See Neumann, "Three Early Designs by Mies van der Rohe."

[308] Although the dissemination of images is an important criterion for the society of the spectacle, as Debord argues, it is not enough to see it solely in that perspective. As Debord notes, "The spectacle cannot be understood either as a deliberate distortion of the visual world or as a product of the technology of the mass dissemination of images. It is far better viewed as a *weltanschauung* that has been actualized, translated into the material realm - a worldview transformed into an objective force." Debord, *The society of the spectacle*, 12–13.

[309] Detlef Mertins, "Architecture, Worldview and World Image in G," in *G: An Avant-Garde Journal of Art, Architecture, Design, and Film, 1923-1926*, ed. Detlef Mertins and Michael W. Jennings (California: Getty Publications, 2010), 71.

**Figure 30: Full page of the G Magazine in which *Working Theses* was printed.**

In that respect, Hadid's manifesto is a radical attempt within this epochal shift in which spectacle is an image accumulated to the point where it becomes capital.

A shallow understanding of this transformation would surely led to the idea that architectural speculation becomes more autonomous than ever in a sense that it does not require subsidiary elements any more. However, it should be asked whether the images in Hadid's manifesto were used in lieu of text. This notion is quite important as it differs greatly whether the image refers to a discursive framework or a mere spectacle instead. The logic of dissolution starts with the resolution that image becomes an icon on its own and reflects a

true brand of its creator. Considering the relation of the early masters with publicity, it is no longer a subsidiary element in Hadid's manifesto but a central part. (Figure 31)



**Figure 31: The cover of the Manifesto Issue of *IconEye* Magazine**

As Nic Clear points out, "the avant-garde architectural firms of the 1980s are now operating as large international commercial practices, and the Deconstructivists have proved to be more than enthusiastic capitalists. The critical and intellectual ambitions inspired by Jacques Derrida, Gilles Deleuze and Guy Debord have been replaced with the monetarist ideologies of Milton Friedman and Alan Greenspan."[310] In that respect, Hadid's *Manifesto* encapsulates the entire logic of this mutation in itself.

**4.4    The Dissolution of Ideology**
**1960 -"Situationists: International Manifesto" vs. Peter Eisenman: 2008 - "Against Spectacle" Manifesto**

The transition from rather an ideological standpoint uttered in architectural manifestoes to the dissolution of identity is exemplified with *Situationists: International Manifesto*[311] and Peter Eisenman's Against *Spectacle*[312] *Manifesto*. The dissolution of ideology can be considered as a typical issue within the transition in the society of the spectacle. Once understood as a culture absorbing ideological variations in a sense that it leads to a corpse in the logic of ideological statements. Actually, this brings the notion that the dissolution of ideology is beyond the theme of a manifesto in general sense. The architect is "perpetually

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[310] Nic Clear, "A Near Future," *Architectural Design* 79, no. 5 (2009): 6.
[311] Guy Debord, "'Situationists': International Manifesto (1960)," in *Programs and Manifestoes on 20th Century Architecture*, ed. U. Conrads (Cambridge, Massachusets: MIT Press, 1975), 172–174.
[312] Eisenman, "Manifesto #20 Peter Eisenman | Architect."

torn between realism and a kind of speculative fervor"[313] in integrated society of spectacle and it leads to an ideologically saturated individual. (Figure 32, Figure 33)
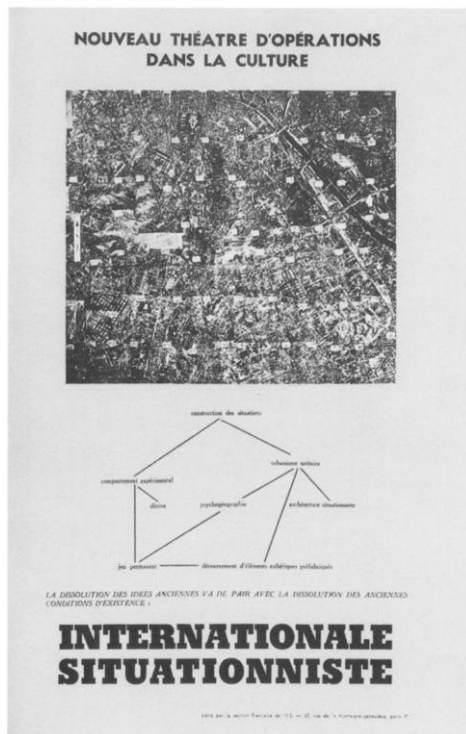


**Figure 32: Cover of** *the Internationale Situationniste #2*. **1958.**

[313] Rem Koolhaas refers to himself in a conversation printed in Matthew Stadler, "Delirious Seattle," *Seattle News* (Seattle, 1999). Also quoted in Mona Mahall and Asli Serbest, *How Architecture Learned to Speculate* (igmade.edition, 2009), 5.

**Figure 33:** *Against Spectacle* **Manifesto**

The 1960 Situationist International (SI) Manifesto was written by a group of individuals led by French Marxist thinker Guy Debord. As one of the many manifestoes by the members of the SI Group, this manifesto reveals the group's strong opposition to all sorts of consumerist and alienated sections of the society. The manifesto indicates an anonymous style of writing suited to its own understanding of a communal way of life. The SI Manifesto was somehow a production of a society in which concentrated and diffuse society of the spectacle were clashing.

The SI Manifesto was published in SI journal "*Internationale Situationniste*" which was published from 1957 to the year 1969. The manifesto was the initiator of the two main theoretical texts of the SI Group; G. Debord's *Society of the Spectacle* and Raoul Vaneigem's *The Revolution of Everyday Life*. The manifesto pioneered the aphoristic style of these works.

As in all manifestoes of the SI group, 1960 manifesto was "full of urgent longings for a changed world."[314] The manifesto is mainly made up of aphorisms concurring up the main idea behind them; i.e. "transform the everyday into a reality desired and created by those

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[314] Sadie Plant, *The most radical gesture* (London: Routledge, 2002), 39.

who live in it."[315] In that respect, the manifesto is truly a reminiscent of the *artist-magician* category introduced by Benjamin and Tafuri due to its being strongly influenced by the Futurist and Dadaist mode of radicalism. The SI manifesto can be regarded to capture the very essence of the manifestoes of Futurist and Dadaist era: a sort of contradictive narrative with the utmost logic of a manifesto. Tzara's emphasis on the intuitive process of how a Dadaist manifesto was written may shed a light on this contradictive voice. Tzara states; "I am writing a manifesto and there's nothing I want, and yet I'm saying certain things, and in principle I am against manifestoes, as I am against principles."[316] This contradictive voice brings the notion of manifesto as a tool of a *détournement*[317] so as to use one of the forms of hegemonic power in order to shoot it with its own weapon. Therefore, it becomes contradictive as the manifesto form belongs to the territory of the opposite. The SI manifesto should be understood in these contextual terms as Situationist International was strongly against to this regime of principles creating an atmosphere of status-quo. This tradition of anti-manifesto manifestoes actually intends to proclaim its similarity with its opposite. Although quite different in its content, SI manifesto both narratively and formally captures the essence of a decisive manifesto. The manifesto has the logic of a tautology in a sense that what is already stated within the manifesto is only legitimate by means of the content of the manifesto. As a preconditioned narrative, the manifesto divulges its logic upon the reader/convert.

We shall see the rapid dissolution of the linear criterion of novelty, since everyone will be, so to speak, a Situationist, we shall see a multidimensional plethora of new kinds of experiments, of 'schools', all radically different, and this no longer in succession but simultaneously.[318]

This emphasis on 'we' makes it obvious that 'we' both refers Situationists and further Situationists which together refer to entire population. It is worth mentioning the formal and narrative similarity of SI manifesto with a totalitarian one in a sense that manifesto form does not help to identify the ideological difference.

Considering the fact that SI manifesto was written in an era that was the mixture of the concentrated and diffuse society of the spectacle, it is rather meaningful to analyze its strong oppositional strategy envisioning that a completely different setup will be possible. Although against the utopist vision as an heir of Marxist principles, SI manifesto brings the notion of an idealistic future full of references to utopian vision.[319] The SI manifesto is meaningful and

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[315] Ibid.

[316] Tzara's 1918 manifesto published in Tristan Tzara, *Seven Dada Manifestos and Lampisteries* (London: John Calder, 1984). Also quoted in Plant, *The most radical gesture*, 46. Plant's argument of Dadaist manifestos as rather being tactics instead of as an end may explain this contradictive voice. Plant states; "Tzara's manifestos were tactics in a struggle against a particular set of values and meanings, and Dada's provocations were not effected for their own sake, but for the sake of something new and better." Quoted in Ibid.

[317] According to Plant, détournement is "easily understood as a form of critical sabotage, parallel, once again, to dada and surrealist collage tactics." However, it bears some unique principles peculiar to Situationists. Quoted in Tom McDonough, "Situationist space," *October* 67 (1994): 196.

[318] Debord, "'Situationists': International Manifesto (1960)."

[319] As Coleman states, "While many Marxists remain uncomfortable with utopia, utopians and dreams, there have been several significant attempts by proponents to extend, correct and bring

functional in this clash of diffuse and concentrated society of the spectacle in which there is the possibility of exemption from the effects of the one or the other. Although, the SI manifesto did not emerge entirely of this exemption, it is rather purposeful to state that the idea of this polarization of the world into two poles makes this manifesto possible. As a manifesto produced in the diffuse society of the spectacle, the SI manifesto strictly adheres to the discursive framework of its era. Although the manifesto theoretically refers to other aspects such as the Church, UNESCO; the idea that it pertains no specific aspect while developing its conceptual frame. It is due to the rejection of all historical and traditional entities, which are reminder of the referred period in question.

*Against Spectacle* is one of the fifty manifestoes published in the compilation volume the *IconEye* magazine. Such a compilation seems unique, as the gathering of the manifestoes is intentional and structured to project a generational voice clustered through the zeitgeist in question. Such a compilation differs in terms of its political stance and its identity. The *IconEye* as an influential international design magazine announced a call for writing a manifesto and ordered from well-known architects to write a manifesto regarding their own areas of interest and attachment. Surely, the compilation may tell something more in terms of its entirety as it helps to designate a complete way of understanding the concurrent attempts in manifestations. However, the singular manifestoes should also be analyzed according to their functional attitudes. As a way to understand the complexity, it may also be argued that a reciprocal relationship is effective as it is not possible to separate singular items in a compilation and try to understand their structure in its entirety. So to speak, every singular item makes an impact on the perception of the manifestoes. The publication and its identity in the publication sphere also make a big impact on the comprehension of the compilation. The *IconEye*'s attempt is questionable in terms of its institutionalization of the manifesto form. The discussion is important to find out how the manifesto form can be legalized again in the 'integrated society of the spectacle' and *IconEye*'s answer is ready for a popular or rather commercialized one in a sense that the fifty manifestoes are gathered as a commercial compilation. It is rather questionable to decide whether the notion of being in a compilation did indeed affect the author or not. It is understandable that it may have a distortive effect on the voice of the author. What is unique in that sense that the legitimacy is ensured by an official magazine and such a guarantee procures to create an aura in which the text offered are "officially declared as manifestoes." Such an argument of institutionalization seems contradictory in terms of the *raison d'etre* of an architectural manifesto however it may not seem contradictory in general sense considering the impact of integrated society of the spectacular on the very notion of the genre. It should be worth asking whether such a compilation is recuperation or not, because the idea is a truly commercialized event and that is a predetermined action. Predetermination – once regarded as a strategy to use a previous form to ensure that the form can be kept without delivering its function – is surely at odds with the prophetic nature of the genre. Besides, the idea of a compilation may also neutralize every instance of manifestoes in a sense that the overall image can be important than the singular items of the genre.

*Against Spectacle* reminds of early avant-garde and modernist manifestoes concerning its

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Marxian thinking up to date." (Coleman, *Utopias and architecture*, 2005:40.) The Situationist is one of these proponents in this sense.

formal aspects. The manifesto begins with a quote from Guy Debord concluding, "[T]he spectacle is the sun that never sets on the empire of modern passivity." In that respect, it divulges rather a similar manifestation pioneered by the Situationist theorists in late 1960s and early 1970s. It is worth mentioning that the similarity of what Debord had in mind in late 1980s to elucidate the evolution of the spectacular culture and what Eisenman finally endured in *Against Spectacle*. At this point, that such a continuity of the form does not necessarily denote the continuity of the content. The discursive content of a manifesto is strictly tied to its epoch and in that sense *Against Spectacle* manifesto is strictly bounded with an intelligence-based epoch characterized by its strong merge of the diffuse and concentrated forms of the spectacle. Once analyzed with the four tenets of a manifesto introduced by Charles Jencks[320], *Against Spectacle* manifesto can hardly be regarded as a typical architectural manifesto in case that the analysis offered within is far beyond the category of explosion of emotions. Nor it offers an apparent good/bad comparison. There is actually no personal voice astounding the reader or a reminder of a prophetic voice like in Le Corbusier's.[321] Besides, one does not really understand whether the author of this manifesto indicates an architect or not. This does not mean to purport that it cannot be written by an architect but rather it is not a typical way of writing that denotes a certain amount of architecturally-formed discourse. Therefore, it is tricky to find out what makes this piece of writing a manifesto. Considering its prophetic qualities, it is prophetic in a sense that it makes meaningful statements about the characteristics of the spectacular culture and its probable capabilities. However, it does not make any prophetic suggestion of how architecture should be like. Instead, a rather more political behavior is in existence while referring to the urge to define a new subjectivity -therefore a new subject. The addressing is also quite equivocal in a sense that it is not very easy to find out which audience this manifesto was written for. It is arguable that it is not directed at this passive subject lying at the core of the problem and whose emancipation from the passivity is indicated as a solution to the crisis of the spectacular. As addressing is a key component of a typical manifesto, it detects both sides of the discussion. As Jencks points out, "the most effective manifestoes, such as Le Corbusier's *Towards a New Architecture* (1923), constantly address the reader as 'you' and reiterate the joint 'we' until an implied pact is built up between the author and convert." The key question lies here at the disintegration of the distinction between the author and the convert. The possibility of being a convert is systematically eliminated with the introduction of the amalgamation of the diffuse and concentrated fashions. In this respect, there seems no reasoning of shouting at a mass growing out of potential converts. It is actually not a denial but a realization of such an impossibility. Because the architect is not the enlightened one as he is equal with the masses. In that sense, it is not the same emphasis put on the term 'our' (or we) as in the manifestoes by Le Corbusier.

> In building and construction, mass-production has already been begun; in face of new economic needs, mass-production units have been created both in mass and detail; and definite results have been achieved both in detail and in mass. If this fact be set against the past, then you have revolution, both in the method employed and

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[320] The volcano (the explosion of emotion), the tablet (the laws and theories) ,the personal voice and good/bad comparison

[321] In this sense, there is no building of an implied pact between the author and the convert (the reader).

on the large scale on which it has been carried out. ... Our minds have consciously or unconsciously apprehended these events and new needs have arisen, consciously or unconsciously. The machinery of society, profoundly out of gear, oscillates between amelioration: of historical importance, and a catastrophe. The primal instinct of every human being is to assure himself of a shelter. The various classes of workers in society today no longer have dwellings adapted to their needs; neither the artisan nor the intellectual. It is a question of building which is at the root of the social unrest of today architecture or revolution.[322]

Le Corbusier, as the enlightened individual, declares this emphatically politic rationale and the reader of this manifesto is truly to be regarded as a potential convert. However; in Eisenman's case, it is not very obvious to decide whether such a separation is really intended or meaningful. On the contrary, there is a strong emphasis on the notion that every individual is an acceptor of this spectacular culture. Eisenman conjures up a somehow unpredictable subjectivity to end up this passivity allowing the continuity of this culture. It is worth asking why such a big problem or a problem passing beyond the core architectural field becomes the key issue of a recent architectural manifesto. Respectively, where does its manifesto-like tenet come from? The manifesto itself is actually an anti-manifesto deducing anything but the outside world of consumption culture. Such a preference by Eisenman actually shows a crucial shift in terms of the attitude of the architect as the Creator of the manifesto. What has changed can be understood in several terms. First, it is radically different from the artist surgeon attitude. There is no utopist way of identification with the ongoing process and instead a Koolhaasian notion which alienates himself as an individual rather than architecture.

Its narrative style is dense rather than intricate and in that sense differs from the theoretical writings of the post-modern era. It is rather a plain-talk announcing the unavoidable spread of the spectacle and the only way to get out of this "vicious cycle" is revealed as "a new subjectivity."[323] Actually, considering the fact that Peter Eisenman was somehow an important actor who is "driven by an attempt to reconnect form and ideology in a formal vocabulary that is recognizably modern"[324], such a manifesto seems an awkward entity in terms of its pure theoretical tone. The journals such as *Oppositions*, *Assemblage,* and *ANY* that are strongly affiliated with the author were rather evidence of that in-between attempt. [325] (Figure 34)

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[322] Corbusier, *Towards a new architecture*, 269.
[323] Eisenman, "Manifesto #20 Peter Eisenman | Architect."
[324] Speaks, "Two Stories for the Avant-garde."
[325] As C. Grei Crysler noted;

> It is difficult to fully understand Assemblage without first discussing what many regard asits predecessor. Oppositions was founded in 1973 by architect and theorist Peter Eisenman as the house journal of the Institute for Architecture and Urban Studies in New York. It ceased publication in 1984, two years before Assemblage was launched.
> Assemblage operated within the same network of East Coast US academic and professional networks as Oppositions. Two of the founding editors of Oppositions, Peter Eisenman and Mario Gandelsonas, were also connected with Assemblage: Gandelsonas, a Professor of Architecture at Princeton University, was a member of the Assemblage Advisory Board until the journal's demise; Peter Eisenman was an "individual sponsor"of the journal in 1989 and 1990. His professorial work is examined in Assemblage 5.

**Figure 34: Covers of the first issues of *Oppositions, Assemblage, ANY Magazine***

However, as the manifesto was written in post-1990 period in which the "avant-garde desire to reconnect form and ideology diminished as form began to melt into blobs and fields of data while ideology loosened-up and became reconfigured as identity branding and lifestyle."[326] In that perspective, the manifesto can be read as an attempt to re-establish the link between form and ideology. However, it is worth mentioning how this disintegration took place in which architectural theory lost its ground in a coercive manner. It may be somehow the short and decisive answer to state that "theory, and the avant-garde project it enabled, has proven inadequate to the vicissitudes of the contemporary world."[327] Although such an explanation is completely comprehensible, it does not tell much about how "Against Spectacle" can be published determinedly in such an era. The legitimacy of such a manifesto lies greatly with the era in which it was produced. It is worth asking whether the natural development of this attempt of reconnection of form and ideology led to its diminishment. Considering a contemporary manifesto by Z. Hadid[328] which comprised entirely of an image rather than a text, Eisenman's purely textual undertaking actually brings the notion of a manifesto formally against any spectacular production. Of course, it is not viable to detect such a comparison by a formal analysis. However, the reality of the power of image should be understood and considered by both architects. Intentionally or unintentionally, the idea of recuperation in this usage of image should be analyzable for both manifestoes. Textual phrases are definitely resulting in more unambiguous notions than the illustrative ones. However, the illustrative ones – as in the authenticity of an advertisement – are regarded to succeed to prove that they are not "inadequate to the vicissitudes of the contemporary world."[329] A purely illustrative manifesto, on the other hand, can be regarded as a pretension of a systematic articulation to the spectacular society which demands no "critical and resistant to an emergent commercial reality driven by the forces of globalization"[330] but on

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Quoted in C. Grei Crysler, *Writing Spaces: Discourses of Architecture, Urbanism and the Built Environment, 1960-2000* (Routledge, 2003), 50–51. The ANY publication began in May 1993 and ceased in October 2000 with number 27.

[326] Speaks, "Two Stories for the Avant-garde."

[327] Ibid.

[328] Hadid, "ICON MAGAZINE ONLINE | Manifesto #18 | Architect."

[329] Speaks, "Two Stories for the Avant-garde."

[330] Ibid.

the contrary rather a commodified thought.

In its entirety, manifesto does not offer an ideal situation approachable by architecture. Instead the "Against Spectacle" manifesto is destined to declare the realities of the current situation characterized by a consumptive culture and concluded that eventually architecture serves this process by partially obeying the rules generated by the "precedent set for architecture by the 'Bilbao effect'."[331] What the "Bilbao effect" profoundly evokes is a critical and inevitable question of whether architecture is "transformed within the market economy into an image that serves marketing more than architecture or society?" or not. [332] In the case of "Bilbao effect", the answer is likely to be an apparent yes. However, it should be noted that it is still questionable of how such an effect is purported to be a positive one in terms of its exquisite character. It is obvious that there are and will be alternative readings of such buildings.[333] Yet, it should be questioned whether the ideal strategy to reveal that the images propagated by these buildings are "the narcissistic death rattle of a discipline lost in the tidal wave of image-dependent media"[334] is a counter-manifesto written in words or not. In other words, Eisenman's manifesto can be regarded as a reminder of that very dilemma of a manifesto written in the 'integrated society of the spectacle'. The dilemma lies in the very existence of the manifesto form which tries to formalize a body of ideas in order to predicate that the notion projected is ideal in terms of defined points. However, such a concretization is likely to be non-functional in a world of media "which stages the appearance of reality as a spectacle."[335] So the radicalism of the manifesto form should be labeled as questionable and ambiguous. Once the ambiguity of the form emphatically seems to strengthen its impact, presently the external ambiguity dictated by the 'integrated society of the spectacle' weakens it. It is rather problematic to insist that manifesto can resist to be commercialized in an 'integrated society of the spectacle'. However, the act of commercialization can be both internal and external. In a general sense, Debord insists that the external factors are more powerful and vehemently unbeatable than ever confessing, "[T]he empty debate on the spectacle -- that is, on the activities of the world's owners -- is thus organized by the spectacle itself."[336]

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[331] Eisenman, "Manifesto #20 Peter Eisenman | Architect."

[332] Anthony Vidler, *Architecture between spectacle and use*, ed. Anthony Vidler (Williamstown, MA.: Sterling and Francine Clark Art Institute, 2008). Also quoted in S. Mckay, "Spectacle: from critical theory to architectural propositions" (2008): 538.

[333] See for instance Charles Jencks, *The Architecture of the Jumping Universe* (London: Academy Editions, 1997).

[334] Eisenman, "Manifesto #20 Peter Eisenman | Architect."

[335] Ibid.

[336] Debord, *Comments on the Society of the Spectacle*, 5.

# CHAPTER 5

# CONCLUSION

## 5.1. Current Crisis of the Genre of the Architectural Manifesto

The tentative and volatile nature of the current era seems to eradicate a possible explanation of an architectural manifesto. The genre, therefore, is said to turn out to be an abstract playfield in harmony with the exaggeration of the spectacular endeavor introduced and triggered by the 'integrated society of the spectacle'. However, the circumstance persistently stimulated by the pseudo-exigencies of the 'integrated society of the spectacle' does not totally abandon the promise of a coherent architectural manifesto. The genre itself oscillates between a detached understanding of architectural manifesto in a formalist manner and a more commercialized understanding of it in a truly commodified way.

It is an important point to define the crisis, with which the genre of the architectural manifesto is struggling. The genre seems to be the predicament of a relatively more different mentality than its early appearance. Still, to realize its adequacies in the current era seems to be important to evaluate its overall scope. The prior question concerning the argument may be whether the genre still predicates any sort of debate within the field of architecture or not. Such a question should assuredly take into consideration the reality that the genre still maintains its overall existence although the objections against it seem to heighten. On deliberate occasions it purported, the crisis within the genre is generated both internally and externally.

Once the idea of the genre is projected in current era, the trajectory it follows may have the potential of becoming blurry. The underlying cause seems to be the fact that architectural manifestoes are ambiguously predicated to a lost cause within which the genre tends to generate itself. The inconsistency embedded within this vicious circle in the genealogy of architectural manifestoes is an inherent expression and it occurs with the disharmony occurred between the genre and the era that disavows it. There is also the case that the definition attributed to the genre does not necessarily rely on a causal or contextual criterion but on the contrary on a rather historical one that can easily redeem itself within the realm of the spectacular society.

In this respect, the emphasis on the notion of a crisis within the genre may also correspond to a phenomenon that reflects itself upon the frequent utterance of an unending crisis reigning in the field of architecture. This surely may result in an ambiguous condition that is on one hand a result of a naïve understanding of the corpus of the genre as a singular and opportunistic vehicle of persuasion. This understanding is determined to associate the root of the crisis in architecture with the lack of a coherent presence of architectural manifestoes.

The crisis within this utterance of a crisis lies in the fact that such an approach tends to be a historicist one as it purports to define the criteria of an architectural manifesto according to the heydays of the genre. In this sense, the mission imposed upon architectural manifestoes seems to be quite symbolic.

On the other hand, the ambiguity may also arise from a more simplificative understanding characterized by the lack of a plain deduction of what the architectural manifestoes stand for. It arguably can stand as a once historically and culturally valid phenomenon but the possibility of assigning a tangible asset may be regarded as out of question as well and, in this sense, the genre does not reverberate anything meaningful in the current era.

The ambiguous outcome of this discussion of the genre can also be manipulated in case of a more general discussion related with the crisis of the profession of architecture. It turns out that the summit of such a discussion on the crisis of architectural manifesto can easily lead to a more general but more intricate discussion such as the general crisis within the profession of architecture. In either case, the crisis is prone to a definitive rise thanks to such an argument. The affirmation does not append a critical status to the genre; however, the effort of installing a connexion is meaningful in terms of its definitive ambiguity.

Two points may actually arise at this stage. Firstly, if the genre of architectural manifesto is itself considered as an autonomous modern discursive form, this autonomy sustains formal and functional continuity. The autonomy in terms of architectural manifesto may be regarded as a recurring theme but strictly speaking it has the impact of turning the genre into an ungrounded domain. Secondly, there is the notion that the genre of architectural manifesto turned out to be a simulacrum or a spectacle. The admission of the genre of architectural manifesto within the realm of the 'integrated society of the spectacle' brings about a possibly new dimension of the genre as a spectacular entity. It may not be purported to be signified as a very new phenomenon but in terms of the identification of the genre, it can be argued that it single-handedly sustains a relevant cause for certain examples of the genre. The stereotyping seen in other forms of modern architecture is also viable for the genre of architectural manifesto. In both cases, a crisis prevails. In the former situation, it is obvious that nostalgic point of view or a historicist stance is present because form surpasses content. For the second case, there is a more obvious sign of a crisis. It is rather a crisis of critical architecture.[337] However, both cases are related with the relation of post-industrial society with architecture. The first crisis refers to the manipulation of the genre of architectural manifesto by advanced capitalistic social structure. The underlying reason for the latter one is quite different. The idea that the genre of architectural manifesto is in itself a constituent part of that structure is admissible for that case and therefore the crisis is external to architecture.

However, it should be asked at this point which situation might bring a more crisis. The former one refers to the reduction of mainstream manifesto to a solely formal act. For the latter one, it is argued that the genre still has a viable function. In this sense, the idea that the architect should define what a manifesto should be beforehand generating a manifesto

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[337] The emphasis here is the criticality of architectural criticism although the discussion may intrinsically refer to architectural design. For a detailed outlook, see Jane Rendell, "Introduction - Critical Architecture: between criticism and design," in *Critical Architecture*, ed. Jane Rendell et al. (London: Routledge, 2007), 1–8.

prevails. While this question may not be that important in 1920s and 1930s, today it corresponds to an important phenomenon.

It is obvious that the transformation of the genre of architectural manifesto is important in terms of understanding the current problems of modern architecture because the genre is the ultimate field in which the struggle between the factions of modern architecture took place. However, it should be stressed that the manifestoes were not only reflective agents but also at the same time formative, exactly in the way that modern architecture tried to put methodologically. In case we consider architectural manifestoes in the widest sense, the formation of the manifesto depends upon the way architect posits himself; like for instance, in the case of Le Corbusier, where it is only after he posited himself as a re- producer that his manifestoes generated a meaningful integrity. The projection that architectural manifestoes are an act before anything else probably originates from this notion.

## 5.2. From Diatribe to Praise

If the genre of architectural manifesto is taken as a symbol of the appropriation in terms of the criticality of architecture, the criteria of a pure critical manifesto is quite questionable because of its once-precise-but-now-ambiguous nature. The appropriation effect the genre reverberates seems to have an external origin as it is not explicitly verbalized for an architectural manifesto to stand solely as a means of appropriation. The precise and direct nature of architectural manifesto is in itself totally disillusioned by the fact that it is understood as a tool of appropriation of the 'integrated society of the spectacle' in its existing state. This appropriation can actually exist in many different forms and formats because neither *artist-surgeon/artist-recuperation* transition nor the ideology/non-ideology transition can be literally regarded as a unified generalization as *artist-recuperation* may predate *artist-surgeon*. However, the main argument should be put here as a conundrum of the impact of the 'integrated society of the spectacle' on architecture that *artist-surgeon* cannot be pretended to have a sort of existence in this phase of the spectacular society. At that point, the preliminary formula of an architectural manifesto predominantly changes with the dynamics of the 'integrated society of the spectacle'. In that respect, the dominance of external factors in the genre exceeds its primer level so to speak. The non-existence of *artist-surgeon* or the ideology here dominates the idea that the very impact of the 'integrated society of the spectacle' on the genre of architectural manifesto is structural and therefore the architectural manifesto is in its most non-autonomous phase. The genre's preliminary stance as an autonomous act was a pseudo-act but in terms of 'integrated society of the spectacle', the genre seems to fully abandon this pseudo-façade and turned into an instrument totally identified with the constraints of the 'integrated society of the spectacle'.

Although there is a partial theoretical possibility of *artist-détournement* in terms of architectural manifesto, the identification of the genre with the integrated spectacular society makes it very hard to detect. In that sense, the very meaning and the disobedience of the manifesto should be enunciated intrinsically in order to bring up a clear picture. However; as identification of *artist-détournement* is intrinsic in terms of architectural manifesto, the idea that a manifesto having the same attributes as in the previous stages of the society of the

spectacle can be constituted is highly debatable. Certainly, this does not connote that an act of *détournement* is out of the question in 'integrated society of the spectacle'. Rather, the act of *détournement* related to the architectural manifesto is questioned here and therefore labeling an architectural manifesto as an outcome of an *artist-détournement* can be debated in order to shed a similar perspective of how the role of a (re)producer of the early stages of the society of the spectacle should entail. The architectural manifesto prevails in such a sophisticated fashion in 'integrated society of the spectacle' although it is almost clear that integrated spectacular society ensures more excessive ways of persuasion in terms of its potential of numerous ways of communication. However; once the idea that *artist-surgeon* is out of question due to the fact that 'integrated society of the spectacle' eradicates the potentiality of an *artist-surgeon* reigns over, the attributes the 'integrated society of the spectacle' secures become trivial. It can be argued that *artist-recuperation* and *artist-détournement* should co-exist in a way that they justify each other in a dialectical fashion. However, in an 'integrated society of the spectacle', the act of *détournement* in an architectural manifesto seems intrinsic and therefore it does not seem directly corresponding to the act of recuperation. In other words, the act of *détournement* and recuperation does not denote contrariety in terms of architectural manifesto in 'integrated society of the spectacle'.

The notion of *artist-surgeon* should also be regarded as being immensely different from the early phases of the society of the spectacle as it denotes a rather pseudo-classification – *artist-détournement* and *artist-recuperation*.

## 5.3. Artist Détournement as Deus Ex Machina

The reality of *artist-détournement* is vehemently utopic and its realization seems utterly out of question in the 'integrated society of the spectacle' because of the latter's immunity to it. However, the possibility of an architectural manifesto in 'integrated society of the spectacle' seems strongly attached to this sort of partiality. The liability of the architectural manifestoes can be regarded as multi-layered enough to think the *raison d'etre* of the genre when the potentials of the current progress is taken into consideration. This multi-layeredness is due to two-way interaction because the genre of architectural manifesto is not a passive topic. On the contrary, it always has the potential to transform the society in which it is produced. Although, against general prejudices, it may not always announce a radical change; there is a certain debate on how the genre of architectural manifesto utilizes the potentials of communication and consequently how this preference may change the structure of the genre of architectural manifesto. From a shallow point, it can apparently be argued that architectural manifestoes will become a more effective instrument by the beneficiaries of the progress in communication platforms. Under current circumstances, there can be found certain proof of such an argument. First, it can be argued that the access of the instruments of communication and manipulation on individual level increases. However, this increase in the quantity of the word may also refer to something problematic and alien. In the first place, the increase in quantity may lead to a situation in which it is more difficult to detect these words or "manifestoes". Although it may seem as an advantage in the first place for the manifestoes, it would not be that beneficiary for the accession of the architectural manifestoes. This argument may also refer to another conclusion that this state of not-

changing will eventually change the way the architectural manifestoes are produced. More clearly, the potentials projected in 'integrated society of the spectacle' – in which the ways of communication are immensely versatile - may have the risk to transform into a limitation. As the increase of the ways of communication means naturally an increase in its consuming, the mediation of the genre of the architectural manifesto may hardly change or even deliberately decreases. The interaction between the society of the spectacle and the genre of architectural manifesto is probably a two-way one. Still, the genre has the potential to transform the society of the spectacle (in negative or positive terms). However, the scale of this two-way interaction changes because it is the 'integrated society of the spectacle' which arbitrariness deliberately changes. In that sense, it is the genre of the architectural manifesto that should adopt itself to the spectacular society. The state of ambiguity is a factor which strengthen the 'integrated society of the spectacle'. Here, the ambiguity refers to the image and the limit of the spectacular society in the minds of the masses. The 'integrated society of the spectacle' naturally gains power in this situation in which its limits is immensely hard to detect. The position that architectural manifestoes should adopt is a restrictive one. This state of restrictive effect in terms of society of the spectacle is always active. However, in this case, the situation is directly related with the ontological dimension of the genre of the architectural manifesto. As throughout this text, the architectural manifesto is regarded as an instrument for the architect (or for the manifestoer) to claim against or for the society of the spectacle, the society of the spectacle becomes the *raison d'etre* of the architectural manifesto indirectly. Although it may be impossible to generalize due to the vast versatility, certain architectural manifestoes have a very direct relationship with the society of the spectacle. Here, the direct relationship refers to the fact that architectural manifestoes may have the same reflexes with the society of the spectacle. This usually happens with the manifestoes, which regards the society of the spectacle as an advantage to itself. It may also be the case for the other non-conformist or neutral manifestoes. It can be argued that this direct relationship cannot disappear with the evolution or transformation of the society of the spectacle. In fact, such a tactic is also favorable in terms of the society of the spectacle. Here, an interesting point arouses that this very direct relationship can be fatal for certain architectural manifestoes. Because the restrictions applied on manifestoes due to this direct relationship may lead to the abolishment of the main cause of the architectural manifestoes. These architectural manifestoes can partially be classified in *artist-recuperation* mode, as the preliminary aim of these manifestoes is to use the features of society of the spectacle as an advantage (but trying to be seen radically against it). Although it seems understandable up to this point, the horizontal and vertical ambiguity in 'integrated society of the spectacle' makes this strategy futile. Therefore, *artist-recuperation* mode cannot only include intentional strategies. However, it is still possible to argue that artist-*détournement* mode is an intentional one because it is not the direct opposite of *artist-recuperation*. In that sense, anti/*artist-recuperation* does not necessarily refer to a mode *of artist-détournement*. Besides, *artist-détournement* has the conscious of the dialectical relationship of its subject with the society of the spectacle and regards this situation as a pre-requisite of its existence. The interaction between the genre of architectural manifestoes and the 'integrated society of the spectacle' is a situation (and an end) dictated by the society of the spectacle. Although this possibility seems as a reference to the very existence of the society of the spectacle in which it is necessary to favor utopias, the mode of artist-*détournement* does not correspond to a utopia within the very condition of the 'integrated society of the spectacle'. Because it does not give a stable and determinist formulas as the utopias give.

**5.4 The Era of Interactive Society of the Spectacle?**


There can be given relevant instances of how the logic of the integrated society is said to be enduring in a quite particular manner. However, it can be questionable whether this endurement is in harmony with the Debordian rhetoric or not. By all means, this is something architectural manifesto should define. In other words, the worth of this pre-acceptance is crucial for the genre. The primary argument  as Best and Kellner argued is that the interactive society of the spectacle no doubt offers a reasonable definitive framework because it comprises a very broad scale that includes two opposite poles of Debordian and Baudrillardian theory. Although it may be assumed that rather a Baudrillardian perspective is shaping the current society of the spectacle, the crucial argument behind this logic lies in the very rejection that Baudrillardian perspective should not exclude the possibility of the society of the spectacle. In that sense, the Debordian perspective is more extensive than the Baudrillardian perspective meaning that it includes the very possibility of an architectural manifesto. Within this framework, interactive society of the spectacle can be regarded as a topic in which the genre of architectural manifesto is possible. Considering the argument that the postmodern era can only offer a point of artist-recuperation, the interactive society of the spectacle can be regarded as open to the manipulations of artist-détournement. Arguably the emphasis of interactivity has a function of decreasing the impact of the logic of the genre. In that sense, the genre is more problematic within the framework of the interactive society of the spectacle due to the fact that the interactivity negatively affects the frontiers of communication. In other words, the current society is prone to function in a unilateral sense. As this corresponds to the problematic of the mass communication in terms of architectural manifesto, the case of artist-détournement is close to extinction. Therefore, the interrelation of the genre with the society of the spectacle is due to a change and this change can be observed as ontological because the logic of interactivity eradicates the logic of the genre. However, it is important to notice the level of the relation of the interactive framework with the society of the spectacle which enables the genre. In the light of  the fact that the strongest aspect of the integrated society of the spectacle is also its weakest, the case of interactivity may avoid such a dilemma.

From a different point of view, the interactive society of the spectacle may refer to a state in which communication through interaction is pushed to its limits. The case can be realized preferably when the fiction of social media is considered. In general sense, it is possible for the architectural manifesto to instrumentalize this situation. It should be regarded as quite crucail to emphasize the logic of this instrumentalization. Although, it may asserted that a rather formal emphasis refers to no change in architectural manifesto, there is a risk for the genre to lose its authenticity within the aura of the interactivity. The uniqueness of architecture by means of time-space may eventually reduce to a halt. Considering the fact that architectural manifestoes are constructed depending upon time and space, the relaity of interaction may change this equation.

The architectural manifestoes become parallel to generic manifestoes by the influence of a mode of communication that is not authentic in Baudrillardian sense because in general sense architectural manifestoes as a genre lose its features that distinguishes itself from other manifestoes. For instance, speculations considering the space lose their uniqueness in

interactive mediums. It may be argued that this may be the case even the argument of distinguishing the interactive spectacle as "genuine interactive spectacle" and "pseudo-interaction" – as Best and Kellner asserted[338] – may set the horizon. According to the definition by Best and Kellner, the situation referred by Debord could eventually be achieved in an interactive spectacle such as a webpage or a personal blog. However, the state of affairs here radically changes as such a manifestation does not necessarily require an authentic physical space. The interactive environment for the architectural manifesto transforms it into a more generic sense. The architectural manifestoes are required to transform the medium in which it is quite different from its authentic background. Although the question of cyber democracy can be mentioned in the meantime, such a reduction is also relevant for the case of cyber democracy. The terms that cyber democracy allows are defined with their high level of interactivity and virtuality. In terms of architectural manifesto, *artist-détournement* and *artist-recuperation* dichotomy seems to endure in a manner of speaking because the notion of the society of the spectacle is still descriptive and encapsulating. However, this sort of encapsulation may eventually mean that the integrated society of the spectacle comes short of certain points and all these points correspond to the field in which architect manifesto cannot be realized. In other words, the domains which are not characterized by the integrated society of the spectacle are regarded to have fallen back into the black hole of interactivity and virtuality. The notion of a possibility of the existence of two versions of the interactive society of the spectacle actually underlies the logic of *détournement* theory. In short; the act of *détournement* manifests that in every sort of structural frameworks or hegemonies there can be a way of counter-act by means of the instruments of that hegemony. It is this sort of characterization that makes the "genuine interactive spectacle"[339] a medium of possibility. However, the crucial question emerges from how valid is the identification of the "pseudo-interaction".[340] As Best and Kellner asserted, such pseudo-interaction is obvious and refers to an artificial communication. In this regard, it may be argued that pseudo-interaction is literally related to the concept of *artist-recuperation*. From another point of view; although the split of "genuine interactive spectacle" and "pseudo-interaction" can be seen as the synchronous existence of the theories by Debord and Baudrillard, the interactive phase can be seen as the follower of the integrated society of the spectacle. Therefore, interactive society of the spectacle corresponds to a society in which the communication and interaction is maximized for the sake of a totally virtual medium.

The question concerning whether architectural manifestoes can be generated in an interactive society of the spectacle or not cannot effectuate an easier answer than the case for the integrated society of the spectacle. Primarily, it can definitely be argued that the change in the mode of production will eventually change the theme of the manifestoes. Although interactive spectacular society with its limitless and inexpressible ways of communication and interactivity may diminish the quality of the genre, the quantity of it seems to flourish.

The multi-dimensional and uncontrollable nature of the social media era - not necessarily referring to a cyber-democracy - may not give much chance to evaluate how certain things vanished since it is quite possible to put back a possible replica of the lost form. The reality

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[338] Best and Kellner, "Debord and the postmodern turn: New stages of the spectacle."
[339] Ibid.
[340] Ibid.

of Second Life-like formations is unique for interactive society of the spectacle. In this sense, if Debordian theory of *détournement* could be applied, the logic of this relation should be reconsidered. Though it seems harder to realize the act of *détournement* in the integrated society of the spectacle, it is quite debatable how the interactive society of the spectacle handles it. However, it may not be possible to think that the logic of *détournement* stays the same since *détournement* requires some sort of authentic reality. Namely, there can be a problematic of what to detour in terms of interactive society of the spectacle. At present, there can be found no items to detour and such a hypothesis makes the notion of recuperation functionless. The genre of architectural manifesto may no doubt be adapted to such an interaction. In this regard, it is more important to define the *raison d'etre* of the genre.

Although the arguments of this study purported to be utilized as an analysis of architectural manifestoes by no means project a positivist stance, they hereby enounced certain points about what can be predicted in terms of the genre. Such a framework may have a potential of being both a theoretical and practical indicator of architectural criticism. The impact of the genre on architecture seems to carry on its considerable position although the entire debate about it is open to endless change. This position is a comprehensive one. The study of the production of the architectural manifestoes in the society of the spectacle is so to speak *a priori* in this study and leads to the argument that no paradigm shift has been taken place with the transformation of the genre from being proactive to retroactive. This identification should not be considered as misleading since it is this radical change within the logic of the genre that the overall relation remains the same. The core method of this study is through the analysis of the genre with respect to the society in which the genre is derived *a priori*. In this sense, the notion and analysis of the society of the spectacle cannot be regarded as a subtitle for the genre.

The society of the spectacle as the main area of interplay of this study functions both as a source of problematic and a framework for opportunity. The argument should be asserted here that if a question of whether the instrumentalization of the genre can still be valid in order to understand this relation or not is asked, such a question would be more appropriate than the one in the golden age of manifesto because the relation between the genre and the society of the spectacle becomes more intricate. Although the transformation of the society of the spectacle into a more encapsulating and restrictive medium can be one cause of it, the consuming of the architectural manifestoes can lead to such a consequence. In this sense, the notion of manifesto is evolving.

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