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critic|all

III International Conference
on Architectural Design & Criticism

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01 **Presentation**

This third edition of Criticjall Conference is the continuation of the objective set by the Architectural Design Department of Madrid School of Architecture to strongly support research giving also the necessary diffusion impulse to it. The Conference has gradually become a place of knowledge production and, especially, a place for international meeting from which to convene relevant voices around the proposed topic at each edition.

We would like to thank all participants for their work and trust, as well as the members of the Scientific Committee whose effort and commitment to their tasks has made it possible for all the pieces to fit together.

Criticjall is a call for all. An appointment that, beyond the scope of each edition, we hope will be able to enhance a more general debate on the role of Criticism in the present context of architecture.

Silvia Colmenares & Luis Rojo
Directors of Criticjall

While Theory is produced, the History of Theory has to be constructed. Such an ambitious scope has been achieved by many different means but, among those, Anthology stands out as an effective instrument to present and connect apparently autonomous discourses in a way that actually describes a time-lapse situation. It performs a diagnosis.

The act of collecting –flowers, poems or architectural theory pieces¹– is not innocent. Being the written equivalent of the museum, Anthologies curate knowledge, providing meaning for a collection of fragments. Not only Anthology is a genre that, as Sylvia Lavin once pointed, creates a genealogy for the present², but also this kind of selected inventory of the past always claims a certain agenda for the future.

Paradoxically, the advent of what has been called 'the end of theory' in the late 90's ran parallel to the publication of the two most significant anthologies that can be identified until now. The edited volume by Joan Ockman³ was born as seminar material and covers the period from 1943 to 1968. The one compiled by Michael Hays⁴ starts precisely at that point and, despite the openness implied in its title, concludes around 1993. Both anthologies largely differ in scope and purpose: while Ockman interest lays in the unveiling of modernism continuities under the more general concept of 'culture', Hays collection is a clear call to the critical function of 'theory' as a mode of resistance to, and mediation with, the sociopolitical context in which it is produced.

Certainly there are some other architectural text compilations that could be cited here, but only to load the scale towards the American commanded construction of the History of Theory, and in any case, none of them go hardly beyond the turn of the millennium. This would be the case of Kate Nesbit's volume advocating for a 'new' agenda or the one edited by Neil Leach⁵ providing source texts from outside the discipline. The same could be stated of the two-volume collection curated by Francis Mallgrave⁶ that unfolds in a holistic manner from Vitruvius to the first years of the 21st Century. The only exception to these western-anglo-saxon oriented compilations is The SAGE Handbook of Architectural Theory⁷, which addresses many contemporary debates from a wide variety of geographical and cultural points of view, resulting in a complex structure that nevertheless cannot be called an anthology, strictly speaking.

Amid this panorama, we put forward the following question: Is Anthology an obsolete instrument for current times or does it contain some kind of purpose? In front of the globalized flow of information, whether generated or consumed in endless forms of exchange and heterogeneous media, which parameters should we apply to handle relevance, content or completeness?

The construction of the next index of Theory will have to deal with the very idea of its usefulness, either as a classifying

device, an editing instrument or the enhancement of an agenda. The impossibility of covering the whole spectrum of strands urges to confess partiality before taking the first step, loosing therefore the aspirations of encyclopaedic completeness that anthologies usually claim. It would be an impossible collection: never finished and, for this very reason, carrying out a critical stance towards the genre as an academic chimera.

Therefore, if we were to compile such an alternative Unthology, which criteria should be implemented to make the choices of relevant texts? Should we dive into the endless ocean of officially indexed papers that grows exponentially in a monthly base? Are editorial statements still capable of identifying the new directions in architectural thought? How to deal with amateur writers in relation to institutionalized research conduits? What would be the rate of practicing architects authors vs other scholarship profiles?

The 3rd edition of the Critic|all Conference welcomes contributions that critically address these and other questions related to the proposed topic. We expect to receive two types of materials:

Research Articles

Well constructed essays that engage with the problematization of the concept of Anthology, whether confronting two opposite discourses, analyzing the structure of previous compilations or discussing the procedures of architectural ideas dissemination. We expect interpretive work that draws new relations between things.

Con-texts

Short introductory essays that provide a context for a text dated between 1993 and the present and that is credited to be a significant spot in the recent history of architectural theory. In addition to the necessary review of what has already been said about the text, the paper should develop original arguments and clearly state the reasons why it should be included in a hypothetical Unthology. We do not expect mere laudatory comments, but new insights on already published material.

Notes: 1. The etymological origin of the word 'anthology' comes from ἄνθος (ánthos, "flower, blossom") + λόγος (lógos, "account"). / 2. Lavin, Sylvia. "Theory into History, or The Will to Anthology", *Journal of the Society of Architectural Historians*. Vol.58, No.3, Architectural History 1999/2000 (Sep. 1999), pp. 494-499 / 3. Ockman, Joan. *Architecture culture 1943-1968: a documentary anthology*. New York, NY: Rizzoli, 1993. / 4. Hays, K. Michael. *Architecture Theory, Since 1968*. Cambridge, Mass: The MIT Press, 1998. / 5. Nesbitt, Kate. *Theorizing a new agenda for architecture: an anthology of architectural theory 1965-1995*. New York: Princeton Architectural Press, 1996. / 6. Mallgrave, Harry Francis. *Architectural Theory*. Vol. 1, *An anthology from Vitruvius to 1870*. Malden: Blackwell, 2006. Mallgrave, Harry Francis, and Christina Contandriopoulos. *Architectural Theory*. Volume 2. *An anthology from 1871-2005*. Malden: Blackwell, 2008. / 7. Crysler, C. Greig, Stephen Cairns, and Hilde Heynen. *The SAGE Handbook of Architectural Theory*. London: SAGE, 2008.

03

Conference Program

THURSDAY 26-04-2018

	10:00 - 10:30	Accreditations & Welcome Pack
Silvia Colmenares + Luis Rojo Directors Criticall	10:30 - 11:00	Welcome and Presentation
	11:00 - 13:30	con-texts [this section will take place in Spanish]
Lina Toro <i>Universidad Politécnica de Madrid, ETSAM. DPA</i>	11:00	"Teóricos francotiradores. La posibilidad de un pensamiento dibujado como práctica específicamente arquitectónica"
Raúl Castellanos <i>Universitat Politècnica de València, Departamento de Proyectos Arquitectónicos, Escuela Técnica Superior de Arquitectura, Valencia</i>	11:08	"Poché. Historia y vigencia de una idea"
Jorge Borondo <i>Universidad Politécnica de Cataluña, Departamento de Proyectos Arquitectónicos, Escuela Técnica Superior de Arquitectura, Barcelona</i>	11:16	"Ways of seeing"
Álvaro Moreno <i>Universidad Politécnica de Madrid, ETSAM. DPA</i>	11:24	"Notas sobre una arquitectura líquida"
Rodrigo Rubio <i>Universidad Politécnica de Madrid, ETSAM. DPA</i>	11:32	"Aftermath"
Martino Peña <i>Universidad Politécnica de Cartagena, Arquitectura y Tecnología de la Edificación, ETSAE, Cartagena</i>	11:40	"Artefactos energéticos: la energía como parámetro proyectual"
Elena Martínez Millana <i>Universidad Politécnica de Madrid, ETSAM. DPA</i>	1:48	"Paradoxes of Domesticity and Modernity"
Esteban Salcedo <i>Universidad Politécnica de Madrid, ETSAM. DPA</i>	11:56	"Play to the gallery"
Damián Pouganou <i>Universidad Politécnica de Madrid, ETSAM. DPA</i>	12:04	"Rincones de la función"
Luz Carruthers <i>Universidad Politécnica de Madrid, ETSAM. DPA</i>	12:12	"Con P de Pragmatismo"
Luis Moreda <i>Universidad Politécnica de Madrid, ETSAM. DPA</i>	12:20	"Martha Stewart. A contemporary icon"
Antonio Cantero <i>Universidad Politécnica de Madrid, ETSAM. DPA</i>	12:28	"Proyectos encubiertos. Entrevistas entre arquitectos"
Luis Navarro <i>Universidad Politécnica de Madrid, ETSAM. DPA</i>	12:36	"Estímulos y reacciones, deseos y afectos, fibras e hilos intencionales"
	12:44	Discussion

THURSDAY 26 · 04 · 2018

	Lunch Time
14:30 - 16:00	panel #1 [anthology problematized]
Alessandro Canevari <i>Università degli Studi di Genova, dAD, Genova, Italy</i>	14:30 "Anthology is ontology. The power of selection and the 'worldmaking'"
Marcos Pantaleón <i>Universidad Politécnica de Madrid, Departamento de Proyectos Arquitectónicos, Escuela Técnica Superior de Arquitectura, Madrid</i>	14:45 "Anthology as collection: Althusser vs. Benjamin"
Giacomo Pala <i>Institute of Architectural Theory (Architekturtheorie), Innsbruck, Austria</i>	15:00 "Theorem. A case for an Anthology today"
Jorge Minguet Medina + Carlos Tapia Martín <i>Grupo de Investigación OUT_Arquías. Departamento de Historia, Teoría y Composición Arquitectónicas ETS Arquitectura, Universidad de Sevilla, Spain</i>	15:15 "Historicizing the desire to historicize"
	15:30 Discussion
Moderators: Ignacio Borrego <i>Full Professor at the Technische Universität Berlin</i> Sergio Martín Blas <i>Associate Teacher of the Architectural Design Department at the ETSAM (UPM)</i>	
16:00	Coffee break
16:30 - 17:45	panel #2 [the spanish perspective]
María Antón Barco + Verónica Meléndez <i>ESNE, Madrid, Spain</i>	16:30 "Reassessing Spanish Modernity Discourses through Mass Media"
Aída González Llavona <i>Universidad de Castilla La-Mancha, Escuela de Arquitectura de Toledo, Departamento de Proyectos Arquitectónicos, Área de Historia y Composición, Toledo, Spain</i>	16:45 "Architectural theory anthologies from a Spanish perspective"
Amparo Bernal + Iñaki Bergera <i>Polytechnic University of Burgos, Graphic Expression Department, Spain / University of Zaragoza, Architecture Department, School of Engineering and Architecture, Spain</i>	17:00 "Writings on Photography and Modern Architecture in Spain. A critical reading of a Contemporary Anthology"
	17:15 Discussion
Moderators: Carmen Espegel <i>Tenured Professor of the Architectural Design Department at the ETSAM (UPM)</i> Jesús Ulargui <i>Tenured Professor of the Architectural Design Department at the ETSAM (UPM)</i>	

FRIDAY 27-04-2018

10:00 - 11:30	panel #3 [anthology today]
Leandro Medrano + Luiz Recamán + Mariana Wilderom + Raphael Grazziano <i>University of São Paulo, Faculty of Architecture and Urbanism, History of Architecture and Project Aesthetics Department, São Paulo, Brazil</i>	10:00 "Space and the otherness. An anthology"
Belén Butragueño + Javier Raposo + Mariasun Salgado <i>UPM, Department of Architectural Graphic Ideation, School of Architecture (ETSAM), Madrid, Spain</i>	10:15 "Practical theorization in the digital era"
Mattias Kärholm + Paulina Prieto + Rodrigo Delso <i>Lund University, Architecture and the Built Environment, Lund, Sweden, and Escuela Técnica Superior de Arquitectura de Madrid, UPM, Spain</i>	10:30 "Catching glimpses. The fragment-anthology as a strategy for architectural research"
Guido Cimadomo + Vishal Shahdadpuri Aswani + Rubén García Rubio <i>Universidad de Málaga, Departamento Arte y Arquitectura. ETS Arquitectura, Málaga, Spain and Al Ghurair University, College of Design, Dubai, Emirates Arab United</i>	10:45 "Towards a (new) Historiography of Architecture for a Digital Age"
	11:00 Discussion
Moderators: Juan Elvira <i>Assistant Professor of the Architectural Design Department at the ETSAM (UPM), Professor at IE University</i> Lluís J. Liñan <i>Professor at the Master in Advanced Architectural Projects at the ETSAM (UPM)</i>	
11:30	Coffee Break
12:30-14:00	Key-note speaker
Hilde Heynen <i>Full Professor Architectural Theory. University of Leuven. KU Leuven, Belgium</i>	"Configuring a discipline. Anthologies in architectural theory"
	Closing cocktail

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05 Papers

Historicizing the desire to historicize

Minguet, Jorge¹; Tapia, Carlos²

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Abstract

The desire to historicize called upon by Lavin was not fulfilled. Quite the opposite, the convergence of anthologies that she analyzed can almost be read today as the swan song of a genre. The best known anthology on the next period (Sykes) is a strange device filled in with its own emptying as its strongest guiding thread was the debate about the extinction (“once and for all”, as Kipnis pointed out with unusual rage) of t theory.

The historical facts of such anthology cluster, i.e. the end of global capitalism, the generalized computerization, the triumph of the French Theory (Cusset), or the Deleuzian turn of the theory (Spencer), will help us to describe how the anthology’s desire to historicize ended up in its object’s death.

In 20 years, the economic cycle has turned around. The competitive, assertive, publicity-oriented apologetics which, after replacing criticism, drove the most unscrupulous period of postwar architecture, was followed, the theory left behind, by a sheer simulation of criticism as a sort of historical combinatorics, which is an outcome of the closure of Capital, at least as much as its opponent

And when a new cycle was seemingly starting, a call to anthology, a new desire to historicize. Needed, almost urgent to assimilate both the exultant positivity and the disabled negativity of the recent periods, how can un-thology (inescapably negative, fractional and critical as shown by the deconstruction of the term) re-establish the lost bonds between the irrational, autonomous, symmetric exuberance (Greenspan) of practice without a discourse and a discourse without practice? How to sail on that abundance of emptiness? But, above all, how can un-thology know that its new desire to historicize, periodized on a point parallel to the previous one, offers any chance of escaping an equally parallel destiny? Maybe un-thology’s true desire (this is why it bounces back against itself, mutates into its opposite) is to be able to run away from its own dangerous historization.

Key words: Forced Anthologies, Dominion Languages, Recombinant History, Architectural Critical Theory.

The desire to historicize called upon by Lavin in her article in 1999, as the basis for our call in Criticall 3, was not fulfilled. Quite the opposite, the convergence of anthologies that she analyzed can almost be read today as the swan song of a genre which, coming from a long-lasting tradition, would end up virtually barren¹.

Her publication that year appeared in a hiatus, in a turn of events in the history of architecture, and not only due to the millennium changeover, a mere mathematical coincidence. Its situation in the timeline is equidistant to, and balances, two far more relevant points in the development of our immediate past. On the one hand, the triumph of globalization, represented both by the fall of Berlin wall (1989) and by the public emergence of the Internet (1993); and on the other hand, the beginning of the recent economic downturn, with the fall of Lehman Brothers (2008). That time setting, next to the turn of the millennium, will also see the definitive and triumphant transformation of the old theories into innovative, very profitable architectural practices helping, when not leading, the most open advance of neoliberal capitalism.

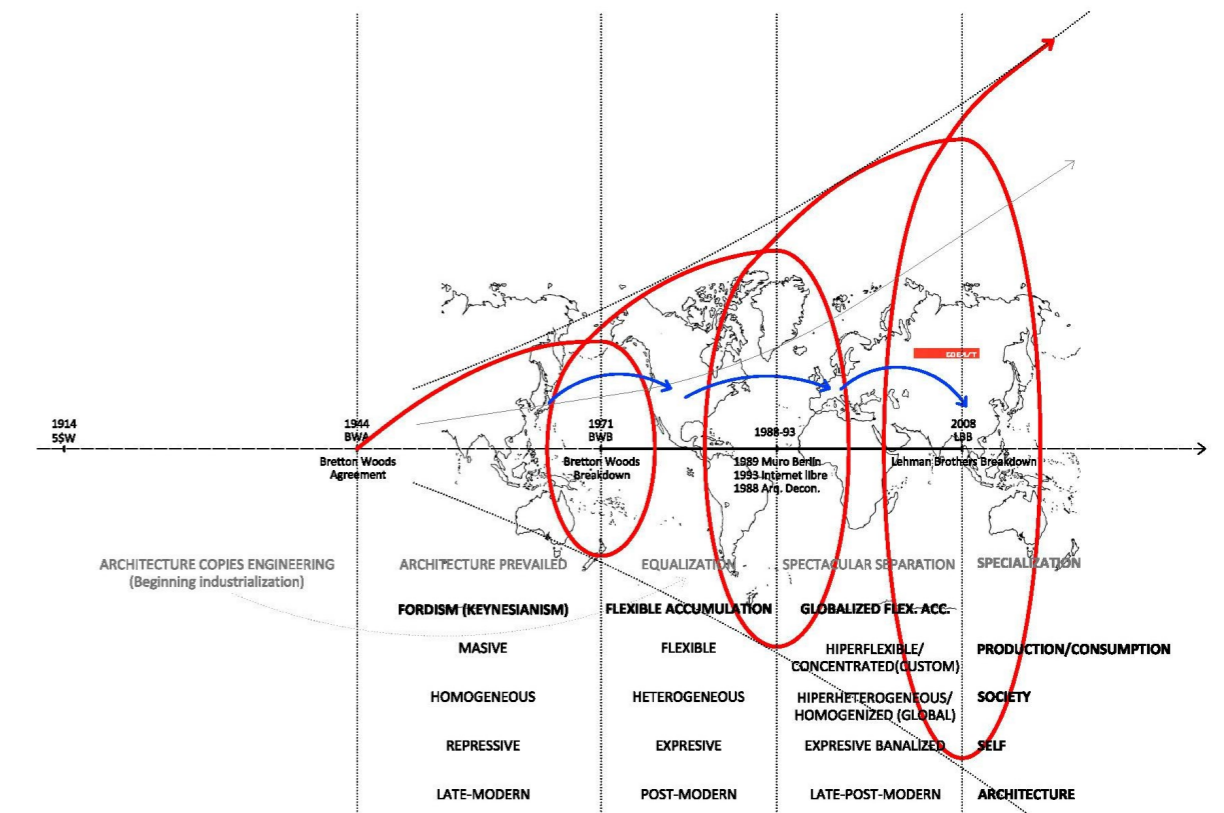


Fig 1.

The dates managed by Lavin and the anthologies analyzed are, in this respect, symptomatic and relevant. It was not at all arbitrary, this is clear, that Ockman and Hays’s anthologies (sequentially issued by the same publisher) passed on the baton in the symbolic year of 1968. As Lavin herself stressed, “Ockman, Hays, and Tschumi (in his preface to Ockman’s volume) all similarly explain that there was no theory, properly speaking, in architecture before 1968” (Lavin 1999, 497). Even though this conclusion might be questionable, we cannot deny the relevant presence of theory after those years’ claims.

Similarly, it is commonly accepted today that those critical theories of 1968 were pivotal for the construction of neoliberalism in the 80s². Its opposition turned in favor of the system it was against, its criticism added to the system’s improvement, eventually reverted in a movement which, after being rehearsed a thousand times, then reached its maximum level of sophistication. From then on, once the *recupération* is perfected, the rehearsals for the still more subtle *precorporation*³ would start.

Cusset's story in *French Theory* (2005) is, in all detail, one of those, maybe the most interesting, initial processes of *precorporation*, of previous reversion or, as we prefer to call them, of obliteration⁴.

Cusset narrated the process and motives by means of which the extremely prolific *French Theory* of the 70s and early 80s would find its best setting along this decade in an American university, where it would flourish better than elsewhere, though politically inactivated.

The American university, private and elitist, submitted already at that time to quality extreme criteria⁵, which are so usual today, was a highly autonomous environment and always in increasing decoupling from the reality of its social setting. The most radical debates could take place in it, and they were actually encouraged, confident that its inflammatory confrontations would never extend beyond its closed doors. Its well-known independence favored, in fact, the most abstract spheres of academic discussion; its orientation towards innovation and its strong competitiveness fomented merely formal transgression, a host of *épateurs* of a particularly isolated, elitist bourgeoisie⁶.

Besides, French thinkers, squarely immersed in the expansion of neoliberalism all over Europe, would find themselves under a government led by the socialist Mitterrand, whose policies faced them with what Cusset described as *double bind*: they would not be able to align with those policies as these are *de facto* closer to neoliberalism than to socialism; but they would not collate them as it would imply tacit support to the opposition, openly neoliberal. They would react by shifting their themes to less conflict areas either in topics or times⁷.

The increasing relevance of the media, replacing the thinker with the commentator or talk-show guest, prioritizing the speed and show of the former's slogan to the latter's ideational depth, completes the scene described by Cusset (2012). When they were, in such a bleak milieu, warmly and repeatedly invited to participate in the most prestigious American universities, it was not unlikely that these masters should accept without realizing the imminent risk of *co-optation* they were assuming⁸.

With or without its creators' active cooperation, the French theory had its greatest impact when it moved to the American university. Its inclusion, as it had already happened with the reception of the European thought running away from fascism, would occur through a double filtration: that introduced by the origin's adverse conditions, and that intentionally introduced by the importer's interests. The outcome was the appropriation of the thought as it was operational for some pre-established goals, that is, a *precorporation* which obliterated the terms of the original thought.

It would be this *French Theory* that, still more misinterpreted and manipulated by an architectonic discipline which did not strive to understand it but only as a justification tool, would bring about the overwrought theoretical environment from which Lavin wrote. The plethora of anthologies that she analyzed was, as she analyzes very well, just the attempt to assimilate, by means of the museum or therapy, all that overload of information, or overwrought information.

Dates are important again. While in 1987 Charles Jencks finalized postmodernism, which had successfully reversed the denial theories of the late 60s and the early 70s, immediately in 1988, Philip Johnson would have already established the alignment of the new superstars of architecture through, as usual since 1932, an exhibition at the MoMA, which would change, once again, the architectural scene to his liking.

Lavin was aware that, despite being published nothing less than one decade later, Hays's anthology *Architecture Theory since 1968* (1998) virtually finalizes its theoretical debate revolving around the reception of *Deconstructivist Architects*, Johnson and Wigley's aforementioned exhibition⁹. And it does it by means of the early ascertainment by Mary McLeod (1989)¹⁰ of its condition of *precorporated* element, as reversed – previously – by serving capitalist commercialization as was postmodernism which it was attempting to replace.

Johnson's real intentions with this exhibition would be clarified by Eisenman, a close collaborator for years and a participant in the exhibit as a permanent chosen one in his "lists", only much ahead, after the "Godfather's"¹¹ death, so long his shadow was. According to him, Johnson's political agenda with Deconstructivist Architects hid a double intention: "*First, Johnson's tendency towards aesthetics in the context of both exhibitions¹² not only denies the ideology, but it becomes ideological itself. Second, his attempts to remove political implications from modern architecture and, at the same time, change the nature of deconstruction and Russian constructivism in support of the aesthetics free of its cultural contexts were political gestures*" (Eisenman 2009, 277).

Moreover, Eisenman's intentions to appropriate and misunderstand Derrida's theories had already been described by him in his devastating letter to the former in October 1989 ([1989] 1990). What is more, that fact did not even prevent him from publishing a co-written book, in the absence that the Frenchman praised in his written document (Eisenman and Derrida 1997).

In this context, the anthology proposed by Leach (1997) gained a meaning which Lavin, very critical with him, did not appreciate in the right way. Against the obvious *superficiality* –sic– of the architectural formal discourse, Leach chose to concentrate his anthology on the original texts (philosophy, sociology, cross-sections and humanistic) which had inspired and fed architectural ideation, avoiding any distorting disciplinary filter. It is with good reason that his proposal, which accepted an "inverted millenarianism" (instead of putting forward utopias for the future, it reflected on the past), a term coined by Jameson, was intentionally called *Rethinking Architecture*¹³. The return to the sources proposed, in a context of clear obliteration, deserved recognition which Lavin strives to deny. The desire to historicize is more genuine in Leach than in his more disciplinary anthologist colleagues.

But let us retake our timeline. The fact that McLeod and Derrida eliminated the legitimacy of the Deconstructivist Architects' discourse almost at the same time as it was presented did not restrict its media and disciplinary impact at all, which is valid still today. Furthermore, this repercussion would also depend on new French influences which were still to come up.

It would be the *deleuzian turn*, as Spencer named it (2014, 2016), that, perfectly assembled with computational technological advances, would give architecture the necessary impetus to turn into a conventional millenarianism by beginning the adventure, looking just toward the future and forgetting history, of relying on the dollar in one of the most prolific, histrionic and unclear periods of its history. *A Thousand Plateaus* (Deleuze and Guattari [1980] 1988) was published in English in 1987, and *The Pli* (Deleuze [1988] 1989) appeared in French in 1988, the year of the MoMA exhibition, being translated into English in 1992. Just in 1993, the year of the Internet public opening, and the moment of CAD first powerful developments, *Folding in Architecture*, the influential issue no. 63 of *Architectural Design*, came to light. Edited by Greg Lynn, the issue featured the transcription of chapter 1 of *The Fold*, along with some influential articles of his, of omnipresent Eisenman's and Jeffrey Kipnis's, whose ambitious title *Towards a New Architecture*, inherited Le Corbusier's pomposity transferring it to the end of the millennium, and bestowing utmost importance to the "new architecture" that they proposed.

From our point of view, it is significant that the articles published in this issue appeared in two of the most relevant anthologies released around a decade after Lavin's article. *Constructing a New Agenda. Architectural Theory 1993-2009* (Sykes 2010), the natural continuation of Nesbitt's Princeton anthology (1996) –covering up to 1995, but without taking note of these themes– would start with *Architectural Curvilinearity: The Folded, The Pliant and The Supple*, Lynn's article (1993), as if amending the slip of the previous edition and providing the theme with a foundational position in the temporal scope. *Architectural Theory*, much more ambitious in terms of time as it covered the whole history of architecture, and in spite of its obvious extension, presented excerpts of Deleuze's work and Lynn, Eisenman and Kipnis's articles (Mallgrave and Contandriopoulos 2008, 541–46), giving this AD issue a great relevance as an anthology.

At that time, this *Deleuzian turn* attracted a host of avant-garde architects around it including Lynn himself, Reiser + Umemoto, Zaha Hadid and Schumacher, and FOA, among others. On the basis of straightforward interpretations of "The Fold" (Deleuze [1988] 1989) and chapter "1440: The Smooth and the Striated" in "A Thousand Plateaus" (Deleuze and Guattari [1980] 1988, 483–510), they gave priority to the continuum, the *smooth* or *soft*, connecting it to complex typologies in architecture, over the striated, understood as the Cartesian and regulated. Thus, these complex shapes would be a symbol, both of the complexity of that reality and the liberation brought about by the smooth against the striated in Deleuze and Guattari. The combination of these ideas with the better results because of implementing new technologies generated a state of great excitement in architecture, in a tendency that seemed to combine theory and practice successfully.

However, as Spencer could notice much later on, "*The Deleuzian turn in architecture also marked the initial stages of its still ongoing mission to disengage itself entirely from the perceived dead end of theory's critical negations, and to forge a new alliance with the corporate and managerial agendas of neoliberalism*" (Spencer 2014, 80).

Deleuze, complex and conceptual indeed, had not only been perceived in a, let's say, shallow or formalist way, in his interpretation of the fold and the smooth. Others of his ideas were interpreted with

more ill-willed consequences. A confirmed anti-dialectical, Deleuze opposed to a system which ended up in the synthesis of opposite sides, that is, one that integrated criticism against the system with the system itself, renewing it. In contrast, he proposed the *difference*: the positive affirmation of the diverse understood as ontological continuity –now properly– smooth, as opposed the striated space, of confronting opposites of dialectics.

This complex position was read in architectonic terms as the simple need for any criticism, any negative aspect to disappear, in support of vague terms such as “productivity” (Zaera and Van Toorn 2003), “coolness or performativity” (Somol and Whiting 2002), “intelligence” (Speaks 2006; [2002] 2010), etc.

Misreading Deleuze in favor of capitalism, which he was against, was widespread, thanks to these interpretations. His analysis of the forms of capitalism was so precise that, actually, an unprejudiced, positivist, proactive reading of Deleuze could be situated on the grounding of the creation of the most modern forms of capitalism, as explained by Žižek in an exciting chapter in which he turned into the figure of “a yuppie reading Deleuze” (Žižek 2006).

When the anthologies in question were published, two events happened in apparently opposed areas, which would set the subsequent trend in architecture, leaving out anthologism in a dead end, until, at least, the next economic slump, a decade later.

On the one hand, a North American artistic individualism movement, misunderstood as deconstruction, and still worse related to the Deleuzian trends in architecture, would have unlimited triumph. In 1997, Guggenheim had just been built and would immediately achieve success, which any city, even of poor international relevance, would long to imitate in the future. The renowned Guggenheim effect would trigger the craze for architecture as spectacle, which would govern the unthinking next decade. There was no time left for theories, or thought, let alone for anthologies, while architects were relentlessly building all over the world. As a matter of fact, all the previous theories would be subsumed under a generic taste for the weird and spectacular, which would embrace deconstructivists, deleuzians and mere individualists in an indistinct mass, badly categorized still today.

On the other hand, following the aforementioned dialectics deformed since Deleuze, the post-criticism agenda, according to Vidler (Vidler 2011, 69), would be opened in the conferences organized by Robert Somol¹⁴ and Johnson’s circle in honor of the latter in 1996, which would lead afterwards to the interesting *Autonomy and Ideology* (Somol 1997).

After the turn of the millennium, theoretical publications would be riddled with criticism against criticism, pretended ends of the theory and countless affirmations of vague terminologies like the aforementioned ones.

Therefore, Lavin’s article was written right on this turn and caused, in an odd pun, the museumization or therapy submission of the anthology phenomenon, which it analyzed with terminal inverted millenarianism. Its cataloguing closed the phenomenon just before leaving it. Its potential continuity, its desire to historicize remained, as we pointed out, barren, disrupted by the haste of the new agendas, especially the neoliberal one.

Sykes’s subsequent anthology (2010), written more than one decade later, in the shadow of the crisis, would become a strange device as the debate about criticism was its guiding theme, with plenty of essays about the topic on both sides. An anthology which revolved around its own appropriateness as a theoretical compendium of a period. As the transcript of these – theoretical, what else? – essays is the appropriateness of theory, what this anthology consequently collated was the questioning of its own sense.

In it, we would find Lavin again, in 2006¹⁵, recognizing that “*Architecture has no contemporary theory of practice. There are theories of architecture but only shoptalk about buildings*” ([2007] 2010, 452), to finally align with the most commercial shoptalk of the triumphant acritical architecture: “*Generic yet different, mass produced yet found, perfectly unjustifiable yet able to capture popular affection in entirely unprecedented ways, novelty items are poor enough models for contemporary architecture*”, advocating for such *sui generis* objects as the pet-rocks of the 70s¹⁶, as models for architecture to imitate, the desire to historicize, or even consider any theory, completely forgotten.

In that text, only a few years after the outbreak of the crisis, Lavin spoke, by contrast, about how architecture had demonized itself in the 70s, committing “ritual suicide” to save its integrity after the

failures of decadent modernity. He mentioned how Superstudio spread that they could only save architecture *by killing it*, and several other examples of masochism and the guilt complex of the period.

Today that guilt complex is back. We do not mean that we have returned to a similar situation as at that time, but, being in that position, we have brought those same arguments back to life, not always fully aware of it. The way in which the discipline managed its situation during the crisis, biased toward demonizing itself so hysterically as it had been enthroned before is, within the enclosed space of Capital, full of obliterated recoveries or *precorporations* of those renegade theories, transformed into nothing more than new consumption trends.

Stemming from a period when all critical apparatus was systematically and intensively destroyed, the *recuperation* has become the only remaining option –obviously acritical– to face a systemic crisis. Without a theory, without a critical apparatus, thoughts, theories and modes of action from that period –or any other– are recovered without thinking about the results delivered its day.

The recovered trends, countercultural in the past, fulfill their role of creating profitable tendencies, which come one after another and overlap with the relish of the market which clearly feeds them. After counterculture turned into a most profitable business¹⁷, the more radical the criticism against the original trend, the greater the success of its recovery. Besides, the profitability of these trends comes into being in two ways: first, they offer consumption material to a young sector –and with little historical perspective–, traditionally considered one of the most powerful consumption sectors; second, they contribute to the precarization of production, one of the main achievements of the present crisis, yielding profit from products originated in non-professional conditions, at times near poverty.

However, that was not always the case. At times, they are the object of fetishization and its consumption guarantees systems, authorships and financial revenues to the systems itself in an established loop, as can be seen in Fig. 1. Having developed godfather Johnson’s way, the figure of Jencks, who made an anthology of himself, still remains to be clarified, from his doctoral dissertation in 1973 to his book in 2011. Some bibliography is very critical with Jencks’s texts and his production, but there is no doubt that his contributions and other authors’ contributions derived from Jencks’s are still essential to understand our positioning on the urgency of revising the sense of anthologies in order to *make* a contemporary architecture.

In fact, by analyzing the possibilities offered by the story one tells with the advantage of being a predictor of past events, the possibility that gives a highest potential of revelation is the one that achieves to maintain the level of its over-and-over mentioned supports as if one were the first to tell that story or because it was included in an epoch-making anthology. It should be pointed out that it is not a question of discrediting some texts which are still a reference, but of restraining, calming down, the degree of relativism inherent in the anthologies in architecture that have been mentioned here.

Protagoras of Abdera, who was, as we know today, a professional wary rhetorician and the father of relativisms so dear¹⁸ to the postmodernism theorized by Jencks, said that “man was the measure of all things”. The saying was to be applied for each interpreter, so the world moved from being one’s to being one for each. A quick mental multiplication does not change the result of uniqueness, but it makes the result of factors exponential, according to that argument. The sentence “*Homo omnium rerum mensura est*” is usually shortened into *Homo Mensura* and we have admired him ad infinitum on the impossibility of the Vitruvian¹⁹ squaring of the circle drawn by Leonardo. It can be affirmed that, after 2500 years of philosophy and 5000 years of architecture, the sum of all the processes which suppress each other for the sake of the uniqueness of multiplicity and the multiplicity of uniqueness required mapping (and an anthology is a way of mapping) in order to pinpoint and legitimate categorical and temporal processes.

To Jencks, the categories of *logical, idealistic, inhibited, intuitive, and activist*, with *marginalia* to be added, that of the disinhibitions of those who were identified for their disconnection from 80% of their surroundings, were a turning point in mapping the dispersion of modernity not just in architecture. Since then, as Serres said in his “Atlas” when he stated that one does not make maps (or anthologies) any more to go somewhere, but to recognize oneself somewhere, it seems to have been understood that those who guide with justified selections achieve to reassemble the modern shedding in its final phase. In other words, if we chose a mental image to draw this context, it would that of an amalgam of trends which both blend and show themselves as indissoluble veins moving like non-ergodic fluids.

The control of the opposing trends at the outcome of a project like the modern one required category overlapping in Jencks’s first mapping. And so, predictor Charles Jencks published *Modern Movements in Architecture* (1973, reworking his doctoral dissertation) using the six previous categorizations to be

found in the structuralist family tree shown on his page 28. One decade after its original publication, it was edited in Spanish, in 1983, in the “Biblioteca Básica” collection, set up by Fernández Galiano about works which were especially far-reaching in their original languages, mainly English, but had not been translated into Spanish. This way of collating not by single volume could also deserve a thorough analysis to perceive the chronic nature of re-editions or translations –*recuperation*–, international legitimization remorselessly housed in publishers.

The idea of the figure of flow streams in their opposed dynamic behavior, which cannot be reduced to mathematical descriptions (ergodic systems) would be one of the corrections that Jencks would make to himself (Architecture of the Jumping Universe) in his mapping evolution. His new diagram, including categorization ranks above those already described in his previous works (until the 60s), would be useful to define even more the continuation of the graphed material until the first decade of the new millennium (see Fig. 2).

However, to us, the image has a closer correlation, which is the figure of a delta. That image was proposed by Sloterdijk in “Modernity’s Enfants Terribles” (2015:247).

The quotation is necessary in spite of the vocabulary, as obscure as that which he denounced: “With the self-satisfying prognosis of the rhizomatic «society» in the anarchic-fortune-telling parapsychiatry of post-structuralism, the antigenealogic basic tendency of Modern Age –as the sum of all subversions, refusals, usurpations, ambitions and hybridizations –has come to its outlet. The conformism of being-different has temporarily reached its final figure in it”. Like an unprecedented delta, the German author stated, everything flows as everything as comes to a standstill. We should here recall what we expressed above about the Deleuzian turn.

The attempts made at that time to understand dispersion made the anthological tool, the compendium, the orderly, necessary. If we consider our time, with Sloterdijk’s diagnosis, all possibility of reintegration only seems fictitious, so going on with these types of action to make history are not favorable to us. They were necessary although they look like a subterfuge today.

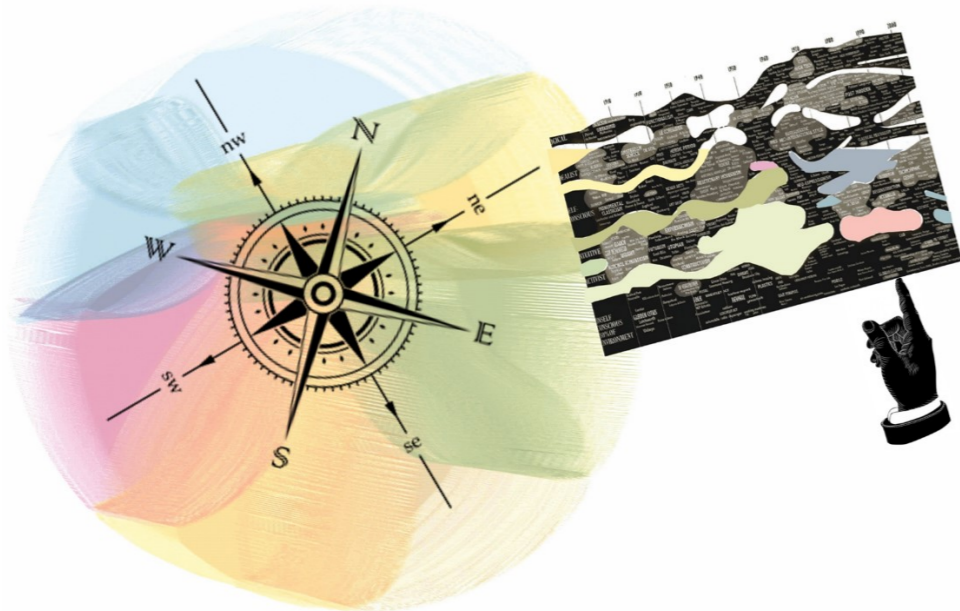


Fig. 2.

The expression “cock and bull history” stands for bizarre, incredible history, something which is not true, but is particularly used as an excuse. That is why we called on Protagoras, because all we know about him is what was written about his greatness reflected on many others, and Jencks came up from there, as his mapping based on the Delphi Method became true after what others made from it, especially Alejandro Zaera.

Zaera was a careful reader of Foucault in his first mapping titled “Un mundo lleno de agujeros” (1998), and he also paid attention to Jencks both in that Atlas and the next one, his “Ya bien entrado el siglo XXI” (2016). His latest perfected modeling, Jencks published “The story of post-modernism: five decades of the ironic, iconic and critical in architecture” and he wrote there (p. 43): “*I will be referring to this evolutionary diagram throughout this book, and it reveals another important reality. There are many more architects and mini-movements within the streams of Post-Modernism than I could*

possibly discuss, over 500. And to get a real feeling for the period 1960 to 2010 in architecture, the diagram would have to be more than doubled in size to include the Late-Modern, the Modern and traditional strands. This is to say history has a complex and contradictory shape, but a shape nonetheless, and to understand its meanings one must decode the several oppositions”.

In spite of Sloterdijk, Jencks still believed in the anthology as an instrument; and so did Zaera, even though he saw himself as star system and closer to his score of architects chosen in the 90s than to the 500 that he chose in 2016. Koolhaas also makes anthologies of himself (see Fig. 3) as a parallel instrument to his building works. But to us, from this, in principle, devastating context of uncommon delta, the idea of anthology turns naturally into that of “*un-thology*”, how to build the anthology of a period whose theoretical efforts were mostly driven towards the destruction of the theory and its substitution for the mere competitive apologetics, or, in other words, advertising? Far from getting overwhelmed by the multiplicity of discourses, the machinery kept going, and we believe that the anthological effort would be overflowed by its emptiness.



Fig. 3.

On the other hand, if the form and function of the anthology are no longer valid, but it is obviously necessary for the academy that teaches architecture in an uncertain, polymorphic world of parallel realities and unclear edges; if there are great authors who make them and critics legitimate them, would it be necessary to find a substitute way?, how can the parallax knowledge-power be avoided? or rather, not to fall into the innocence²⁰ of that Foucaultian polarity, how to avoid the conditioning of those entities sharing the power, whether academic, editorial, marketing or all in one, so that knowledge will not become Midas gold?

We have not got clear answers yet. One bet would be the condition to revise the sense of the past, an arduous, controversial question. That is, more collective effort would be made to promote contemporaneity symptoms than to revisit recent past times. Here, history would not be so friendly as Ernesto Nathan Rogers liked to tell. It would involve a rearrangement which seems to be full of ideology about Modernity but in accordance with the separation distances and with the recomposition of the fluid strands in its end. However, such an attitude is undoubtedly Modern and even in its refinement, it would end up by citing itself, given the interest shown by the present when reconciling past and present in one.

Another bet would be to generate an archeology of the anthologized periods, David versus Goliath, *alla maniera de* Cusset, falling into the contradiction of forcing the emergence of a myriad of alternative values to insert into the so-called *cultural studies*, such as *queer*, *cybergenre* and others, small ones turned into giants, rather than give renewed credit to the classics²¹. The search would be aimed at demonstrating the emptiness of the uniqueness of multiplicity, by means of a mechanism which prevents the reintegration of what we could call “free radicals” both metaphorically and literally. The problem of that decision takes the form of reduction to the absurd: no otherness keeps unaltered when it is the object of a monograph to sell globally. Therefore, every attempt feeds the uniqueness of global comprehensions although they temporally and exceptionally allow an item under the heading “other histories”²²

Another way could be to provide the profession with an argumentative framework which sets in shapes and spaces what cannot be dealt with otherwise. In this respect, it is important to point out the second Critical²³ conference where the concept of autonomy was approached. As Solà-Morales said, speaking about autonomy in architecture does not involve it not being in connection with having presence in other scopes of reality, but, because indeed there are critical instruments for theoretical production, they can be the emergence point for new contemporary architectural practices. Giving it a place in history would, in this way, give priority to a highly complex architectural action distributed more widely in the social sphere, which faces the elitism of architectural modernity which is not swept along by low populist tendencies, nor those exhibiting erudition, nor those merely epigonal.

Thus, it is not about a *type* to dismiss and substitute, but an inclusive *mode* which, using what is impossible to exclude, such as the anthological type, understands and relocates its importance, relativized beforehand. A delta sent back to the meaning of being a complex, but harmonious, ecosystem should not be politically searched so that the anthology would not be a question of power. The current times' opportunity lies on their impossibility to reintegrate the differences, and getting to find how to sail on those waters should give guiding instruments which have not been used or known so far.

Notes

- ¹ This rule, as we will see below, was eventually confirmed, as expected, by its exception (Sykes 2010).
- ² This topic, a widely debated classic in many fields, has been approached before this in architecture (see Minguet Medina 2014; Minguet 2014), so we will not discuss the question here, as it would be inappropriate and digressive.
- ³ Some authors like Frank ([1997] 2011) suggest the possibility that the confrontations that took place at the end of the 60s could have been foreshadowed by the Madison Avenue publicists, as a way to renew a market that was getting stalled.
- ⁴ Regarding obliteration, underlying in the arguments of this text, it was developed more deeply in "Obliteración en la arquitectura del tardocapitalismo" (Minguet Medina 2017, unpublished Ph.D. Thesis).
- ⁵ We consider it excessive to write the word between inverted commas, but it should be understood that when we speak about quality in the university, we are referring to the self-supervision business criterion that has been superimposed over today's universities following the American model, and not simply to the generic concept of quality, which is frequently so far from this.
- ⁶ Characteristics that are still today preserved in the renowned, highly reputed campuses, which are progressively inherited and implemented in the universities of our environment.
- ⁷ So, according to Cusset, the Deleuze of "Anti-Oedipus" and "A Thousand Plateaus", the two volumes dedicated to "Capitalism and Schizophrenia", would go on to study "Image-movement", "Image-time" or, as could be found ahead, with "The Fold: Leibniz and the Baroque", among others. The Foucault of "Discipline and punish" and of *the theories of bio-politics*, would focus on the study of truth in Ancient Greece, although, we would beg to disagree with Cusset, hardly losing his contemporary interest even dealing with such remote times.
- ⁸ There were several reactions, from commitment (and frequently subsequent disappointment) to mistrust and rejection.
- ⁹ But it is significant, as we will see below, that she did it precisely in 1993, and she did it with an article by Robert Somol.
- ¹⁰ Catherine Ingraham had also dissected the exhibition in very critical terms in its opening year (Ingraham 1988).
- ¹¹ Despite it being shocking, and as it can be clarified just by surfing the Internet, "the Godfather of American Architecture" is a recurring nickname for Philip Johnson, which he proudly accepted. There is even a documentary titled "Philip Johnson, the Godfather of American Architecture" (Maguire 1993), as cited by his most interesting and independent biographer (Schulze [1994] 1996).
- ¹² Eisenman refers to "International Style" (1932) and "Deconstructivist Architects" (1989), two exhibitions which are alpha and omega of Johnson's influence through MoMA. Mentioning both together makes sense inasmuch ignoring constructivism in the former and forcefully including it in the later show the curator's clear interest in its explicit political inactivation.
- ¹³ See book introduction (Leach 1997, xii-xx)
- ¹⁴ We should remember this was the author chosen by Hays to close his anthology, in spite of not dealing with themes after deconstructivism, who would be co-author a bit later of the already-cited seminal *Notes around the Doppler Effect and Other Moods of Modernism* (Somol and Whiting 2002). This would be included ever since in every anthology about postcriticism, starting with Sykes's.
- ¹⁵ The text belongs to a lecture delivered in 2006, originally published in 2007 and finally compiled in the 2010 anthology.
- ¹⁶ Pet-rocks were, as their name implies, decorated stones sold as mascots, which incomprehensibly achieved great success in America in the early seventies. The real product, more than the stone itself, was its packaging and the instructions manual full of jokes about the characteristics and advantages of a stone as a mascot. Its success is the exaltation of the object's complete lack of sense and the consumer's response to strictly commercial values through design.
- ¹⁷ The bibliography on countercultural commercialization is extensive, so as a simple trait, we will mention Thomas Frank's works (Frank [1997] 2011; Frank and Weiland 1997) or, in a more informative tone, Heath and Potter's (2005).
- ¹⁸ Dear in the sense that it also had a high cost in terms of architectonic production in the period 1960-1986 and very consistent remnants still today which add confusion to a blurry moment as we will see below depicted in the image of a delta.
- ¹⁹ As another way of overlapping the rules established in anthologies, we would cite the evolution of Leonardo and his Vitruvian Man to the irreverent Cesare Cesariano in 1521, since it became the New York Institute for Architecture and Urban Studies' logo clad with the grid of Manhattan, with anthological approvals in S. Kwinter's "Architectures of Times" or in the film produced by Diana Agrest in 2013 titled "The Making of Avant-Garde: The Institute for Architecture and Urban Studies 1967-1984" (<https://www.makingofanavantgarde.com/>).
- ²⁰ Joseph Rouse, in *Knowledge and Power: Toward a Political Philosophy of Science* in 1987, established a connection between power and knowledge in scientific relationships. This question, traditionally studied in Foucault (although A. Giddens did it too, and belongs to the seminal writings by Francis Bacon and Thomas Hobbes), was updated by the father of critical cartography John Brian Harley in his book "The New Nature of Maps" in 2006. On page 116, Harley rejected the universality of Foucault's statements in the relationship knowledge-power in our time, in cartographic terms. Every anthology maps both what it includes and what it excludes. According to Harley, those muted authors or lines of thinking provide a discourse built up on its reverse as powerful as those visible.
- ²¹ Without asking to equivocally *historicize* ourselves, these terms are more thoroughly studied by us in other places. In this case, we refer to the essay by Tapia, Carlos, *Derivas críticas de la ciudad postmoderna: sueño colectivo y contraespacio. In: Astrágalo. Cultura de la Arquitectura y la Ciudad. Segunda Etapa*. 2016. No. 21. Pg. 129-154.
- ²² Remarkable is the case of what is observed as a boom in the mass media and is called "Speculative Histories". To take one example reflecting the contemporary sense of philosophic materialism and its transfer towards project action, the latest publications of Zero Books deserve a visit, as they fertilize a specificity area with the OOO theory (Oriented-Object Ontology) in which its main advocate, G. Harman, strenuously tries to establish connections with the most consolidated (but not less problematic, as Manuel de Landa has written) Bruno Latour's ANT theory (Actor Network Theory).
- ²³ Again, we can extend the arguments by citing ourselves: Minguet Medina, Jorge, Tapia Martín, Carlos, *The contempt for the statute of architecture: Transgression funds the rule*. Conference paper. Criticall II International Conference on Architectural Design and Criticism. Madrid, Spain. 2016

Image Captions

Fig. 1. The recurrence of the system of exponential economic crises from the 70s to the present moment marks out the remembrance-obliteration cycles which make necessary the anthropological revision and the dominance of certain geopolitical, academic and merely chrematistic trends as opposed to others.

Fig. 2. Delta fed by the waters of temporalities in dissolution. Setup and management of our authorship. It is essential to see the compass-image created by Alejandro Zaera for his "Ya bien entrado el siglo XXI", in *El Croquis Review* 187, 2016.

Fig. 3. OMA / AMO production of Architectural Publications. Interview with Beatriz Colomina.

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Biography

Carlos Tapia Martín, PhD. architect and Professor (Titular: tenured full time civil servant) at Department of History, Theory and Architectural Composition in the Higher Technical School of Architecture in Seville, Spain. Invited professor at Instituto de Arquitectura e Urbanismo, Universidade de São Paulo. Extraordinary doctorate Prize in 2006. He is an investigator of the Network of Sociospatial Studies RESE and of the Institute of Architecture and Building Science (IUACC) at University of Seville. In addition, he is a researcher of the group OUT_Arquiás, investigation in the limits of the architecture. He investigates the 'symptoms of contemporaneity', and in this moment, he develops two related investigations: 'Critique and Epistemology of Future City's Dream' and 'Space and Negativity'.

Jorge Minguet Medina, PhD architect with european mention and qualification summa cum laude, with a thesis called «Obliteration in the late-capitalism Architecture», a research about ideological manipulation (obliteration) regarding the influence of capitalism's social developments in architectural production and interpretation. Msc. in Sustainable Cities and Architecture by the University of Seville (2012), obtaining the highest qualification with honors in the master research thesis. Author of the book "Architecture after Bretton Woods (2017) edited by the University of Seville and the Regional Ministry of Development and Housing of Andalusia, as well as of several articles published in international specialized reviews. Jorge possesses also an intense professional experience as architect. He is a researcher of the group OUT_Arquiás, investigation in the limits of the architecture, researching about the 'symptoms of contemporaneity', and especially in this moment, extending his PhD research.