

# 繪城市宣言

## Drawing City Manifestos

文 / Leslie Lok

美國康乃爾大學客座老師  
Visiting Critic, Cornell University

As a verbal declaration of ideology, manifestos present a common format to exercise theoretical thoughts and concepts. The discipline of architecture has eagerly embraced manifestos to steer the courses of various paradigms. Among the countless collections, important work like Adolf Loos' Ornament and Crime, Theo van Doesburg's Towards a Plastic Architecture, Le Corbusier's Guiding Principles of Town Planning, and CIAM's La Sarraz Declaration aim to conjure and establish various precepts of modern architecture and urbanism. Subsequent shift in ideologies impelled a great multitude of provocative manifestos by individuals and collectives such as Ludwig Hiberseimer, the Situationists, or Robert Venturi which provided disparate avenues for architectural theory and speculative cities. Ultimately, the manifesto is a playground for exploring radical architecture and urbanism.

Due to the nature of architecture as a design discipline, manifestos essentially operate as the exchange between theory and design. With imagery as the primary mode of design expression, architecture manifestos rely on the entrenched relationship between narrative and imagery. In the case of Situationists, Constant produced a decade long project, New Babylon, a manifesto formulated from a prolific body of drawings and writings which exemplified the Situationist's principle of unitary urbanism<sup>[1]</sup>. The work assumes a nomadic society whose urban dynamics are driven by individual participation as a collective, forming a social project that is antithetical to the modernist's top-down approach towards urbanism. A series of collage mappings at a range of urban scales are carefully calibrated to illustrate how interconnected sectors form networks of cities which span across the globe. Perspective drawings of modular architecture which

expresses open and coherent structures that facilitate movement and travel are used to emphasize the precept of nomadism. In the case of Constant, the imagery was instrumental in giving visual and radical power to the narrative. The drawings also naturally performed as an active process of design, feeding visual biases to the theoretical framework and forming reciprocity between narrative and imagery.

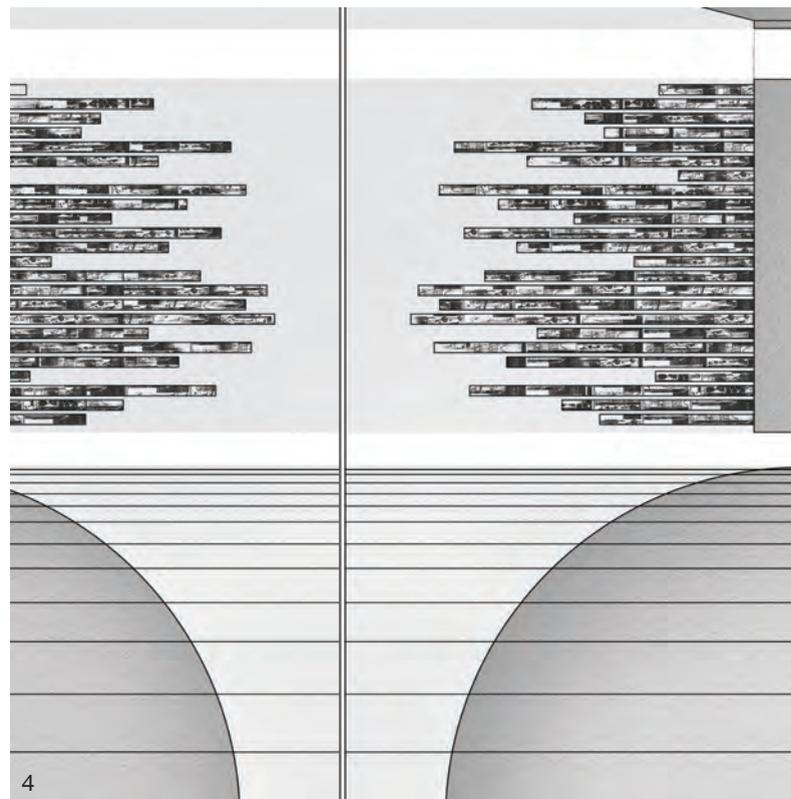
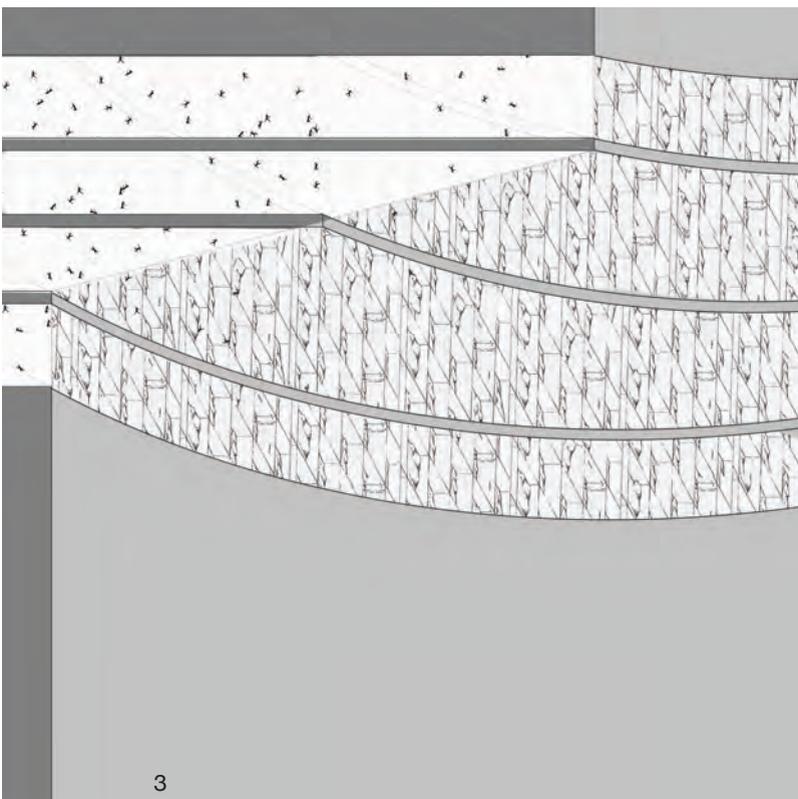
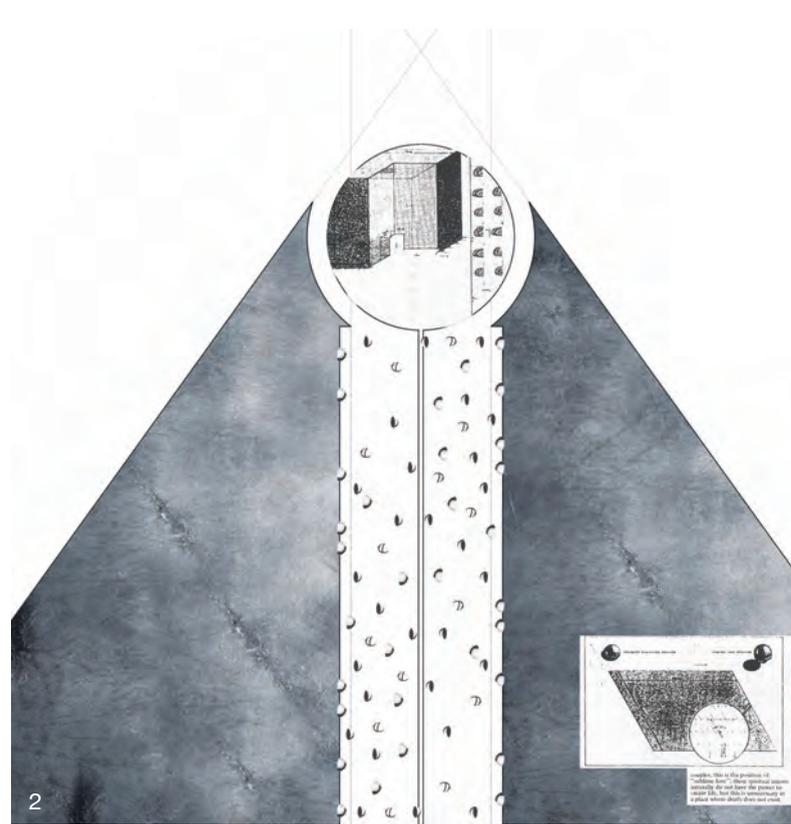
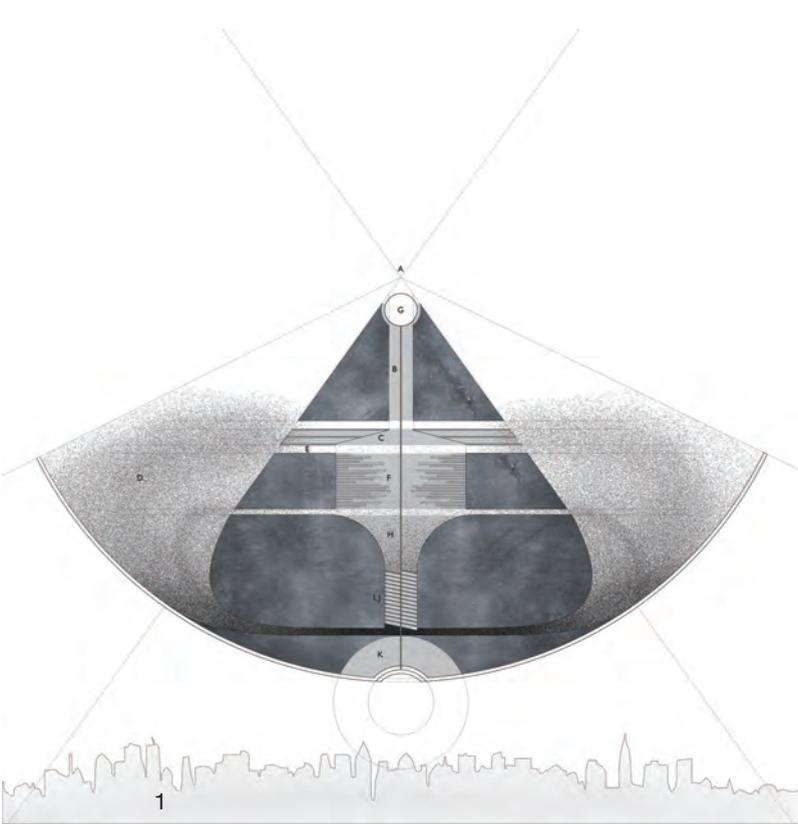
The seminar class 'Drawing City Manifestos' [2] at Cornell University further probes the exchange of theory and design, specifically investigating the relationships between manifestos and urbanism. Cities have continuously been an obsessive subject of architectural investigation and have generated an extensive collection of manifestos [3]. With architecture and urbanism as modes of inquiry, city manifestos reflect architectural visions in relation to a broad spectrum of shifting sociocultural contexts and technological progresses. Within the manifesto, these manifolds of agendas often operate in a binary format of text and a visual counterpart. Both radical visions and nuances of architectural urbanism are expressed through deliberate and biased visual representation. The design research project utilizes the theoretical underpinnings of city manifestos to invent intentional and biased drawings and to provide a visual study of manifestos and their imagery.

The course is envisioned as a semester long research project organized in three parts: theoretical and visual analysis, parametric tool development, and inventing generative drawings. The seminar uses manifestos as precedents and starting points for design provocations to elicit alternate resonances between urban behavior and imagery. Focusing on representation, drawing of cities, and abstraction of cities in relation to the manifestos, digital tools provide additional means to experiment with drawing methodologies. The following city manifestos are adopted for inspiration and provocation: *The City in the City: Berlin: A Green Archipelago* by O. M. Ungers, *Delirious New York* by Rem Koolhaas, *Made in Tokyo* by Atelier Bow-Wow, *The Parametric City* by Patrick Schumacher, *The Naked City* by Guy Debord and Asger Jorn, *New Babylon* by Constant, *Walking City* by Archigram, *Twelve Cautionary Tales for Christmas* by Superstudio, *Learning from Las Vegas* by Robert Venturi and Denise Scott Brown, *Collage City* by Colin Rowe and Fred Koetter, *FARMAX* and *The Vertical Village* by MVRDV, and *The Liberal Monument* by Alexander D'Hooghe. Manifestos are analyzed through their corresponding theoretical framework and imagery. This introduces the basis for students to invent cities that are critically positioned in relations to the precedent manifestos, as well as for generating derivative manifestos and establishing individual visual leanings. The

focus of the experiments is to develop an in-depth understanding of city manifestos by developing corresponding narratives and strategic visual representations.

In the second phase, the possibility for efficiency and automation of digital and generative tools is applied as part of the drawing process. It aims to build a systemic understanding and control of formal behavior in computation design through a rigorous iterative testing and drawing process. The exploration of digital representation techniques will extract principles of the precedent manifesto as rule sets or precepts to generate a series of abstracted plans, axons, and perspectives. The third phase, inventing generative drawings, intends to develop individual formal bias and integrate research findings (manifesto narratives) into the design process (drawings), and furthermore to experiment with representational repertoires by coupling automated digital and manual methods. The body of iterative work and techniques will contribute to the development of the final project – a derivative city manifesto of short text and invented imagery. The final projects will manifest in the form of an exhibition and structure into a manifesto book.

The series of images accompany this essay are part of the first analytical drawings exercise produced in the Drawing City Manifestos seminar class. The theoretical and visual analysis begins with scrutinizing the precedents through their narrative, themes, and visual material in the form of "Paranoid Critical" research to extrapolate principle precepts from the manifesto. The process lends itself to discover latent correlations or speculations about alternate realities of the manifestos through the fabrication of evidence. It facilitates the analysis and development of critical trajectories to guide individual theoretical and visual leanings. As Rem Koolhaas described in his retrospective manifesto of Manhattan, *Delirious New York*, "Paranoid-Critical activity is the fabrication of evidence for unprovable speculations and the subsequent grafting of this evidence on the world, so that a "false" fact takes its unlawful place among the "real" facts. These false facts relate to the real world as spies to a given society: the more conventional and unnoted their existence, the better they can devote themselves to that society's destruction" <sup>[4]</sup>. Koolhaas fabricated his own fiction with fragments of reality for the city manifesto. The Paranoid Critical Method enabled the "conceptual recycling" <sup>[5]</sup> of known reality and fantastically reconstructed a fabricated world for his theory of Manhattanism. As a counterpart to the text, Madelon Vriesendorp's paintings inspired by her own research of Manhattan, is also a narration of subconscious fantasy in the form of imagery. The paintings form a critical part of



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1. A machine that produces the inhabitants of the perfect city. Invisibly massive from the metropolis below, it exists as an amalgamation of Superstudio's twelve cities described in Twelve Cautionary Tales for Christmas. This is where the city's inhabitants are molded and selected from inception to maturity.
2. The third city (G) and fifth city (B) are featured in this frame. The former is the birthplace and first educational bay for the new children of the city. The latter is occupied by the organizers of the structure –its best products–which is perpetually refilled with individuals such that all can eventually take their place in the metropolis below.
3. The first city (C) is visible here in all its perpetual splendiddness; perpetually spinning, dreaming, and ejecting unfit individuals.
4. Here one can see the 11th city (F) as a suspended mass of constructions made by its inhabitants. At this stage in their formation process, individuals are given their first taste of creative freedom. They are allowed –and encouraged– to decorate their tall houses however they like. Nonetheless, their central desire is always to have the tallest house.

the manifesto in producing artificial proofs for its theory. The narrative and imagery work in parallel to reinforce the theoretical conjectures. The seminar's theoretical and visual analyses seek to effectuate the paranoia and the critical characters of manifestos. Using the PCM process of dissecting and then assembling the pieces together in a critical way to establish the thesis, precepts, indeterminate speculations, fabricated evidences and facts, students produced an initial sequence of interpretive drawings of their precedent manifestos in parallel to designing an emergent narrative of imagery. The content of the images is designed and curated to invent a fictional reality construed upon the original theoretical ideas and prescriptions.

## Bio

Leslie Lok is a principal at HANNAH and a Visiting Critic at Cornell University. She received a Master of Architecture from Massachusetts Institute of Technology. Her research explores the formation of hybrid architectural typology and urban morphology in cities. Leslie teaches design studios and seminar courses with a focus on digital and computation tools at both undergraduate and graduate levels. Prior to Cornell, she was a lecturer at McGill University. Leslie's architectural practice is based in the U.S. and Germany. HANNAH's research focuses on advancing 3D printing and other precast manufacturing techniques addressing subjects of urbanization and mass customized housing design. As a design principal, she has extensive design experience on a wide range of projects internationally. Leslie has served as the design architect from concept to construction phase for the award winning CESM Indoor Soccer Center in Montreal, and concept to design development on various cultural projects with Saucier + Perrotte Architectes. Her work with S+P was exhibited at the Canadian Center of Architecture, received a P/A Award Citation and was included in various publications such as *Frame Magazine*, *Wettbewerb aktuell*, and *Mark Magazine*. 

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- 1.Sadler, Simon. *The Situationist City*. Cambridge Mass.: MIT Press, 1998.
- 2.*Drawing City Manifesto* is a visual representation seminar taught by Leslie Lok at Cornell University in the Fall semester 2015.
- 3.Various manifestos on cities from the 20th and 21st century include *Learning from Las Vegas* (Venturi & Brown), *Los Angeles: the Architecture of Four Ecologies* (Reyner Banham), *New Babylon* (Constant), *Metropolisarchitecture and Selected Essays* (Ludwig Hilberseimer), *The Liberal Monument* (Alexander D'Hooghe), *Made in Tokyo* (Kaijima, Kuroda, Tsukamoto), *Delirious New York* (Rem Koolhaas), *The Continuous Monument* (Superstudio), *Guiding principles of town planning* (Le Corbusier), *The Image of the City* (Kevin Lynch), *FARMAX* (MVRDV), *The Architecture of the City* (Aldo Rossi), *Collage City* (Colin Rowe), *Parametric City* (Patrick Schumacher), *The Naked City* (Debord, Jorn), *The City in the City Berlin: A Green Archipelago* (Ungers, Koolhaas), *The Ten Principles of Space Town Planning* (Yona Friedman), *The Space City* (Eckhard Schulze-Fielitz).
- 4.Koolhaas, Rem. *Delirious New York: a Retroactive Manifesto for Manhattan*. New ed. New York, N.Y.: Monacelli Press, 1994. P241
- 5.Ibid