

Deconstructing “original-copy” in architectural manifestos from 20th century to present

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Abstract

Architecture has been at the center of discussions on “originality” with the abundance and distribution of knowledge. The neologism “original-copy” now arises as a crucial clue in understanding the paradigm shift and as a path in the deconstruction of originality in architecture.

Architectural manifestos, which have dominated architectural thought for almost a century, provide a valuable source of texts for this deconstruction. The neologisms of evolving approaches to design are added to architectural jargon by architectural manifestos: the newly coined word “original-copy” is a recent example.

The purpose of this article is to deconstruct the neologism of original-copy, reveal its essential values to architectural thought, and unravel its layers of meaning. The methodology of the article consists of a discourse analysis that focuses on the words “original” and “copy” and is conducted through the texts of the 20th century architectural manifestos till today in order to stratify the neologism into its semantic layers.

The fact that “original-copy” is both an oxymoron and a neologism in terms of the bond it makes with Derrida’s binary oppositions is a crucial foundation in the fulfillment of this deconstruction.

In the study, it has been noted how the words are modified in a way that leads to the formation of a neologism such as “original-copy,” and the meaning of the “original” and the “copy” today is opened to discussion by recombining the data collected through discourse analysis.

Keywords

Architectural manifesto, Binary opposition, Neologism, Original-copy, Oxymoron.

1. Introduction

"Originality" is the most important concept for all creative practices, especially art and architecture. With the proliferation and dissemination of information, the interdisciplinary fiction of production, which has transformed over time, sometimes specialized and sometimes anonymized, has changed the momentum of the debates on "originality". These debates may include literature, contemporary art, design, music, software, etc. mediated the glorification or vilification of works in many creative practices. Architecture has been at the center of these debates, especially in the pendulum of being original or copy.

Today we have the following questions in front of us: Do the debates on originality of the act of designing in the changing conditions of authenticity, publicity and media still have a significance? Accordingly, the definitions of "original" or "copy" still matter in architecture as they did in the previous century? Is it possible to discuss the situation of "originality" today within the realm of reproducible representations and the era of the spatiotemporal situations/breaks with the same terms of yesterday? Or are we on the verge of a new due diligence, a new conceptualization? As a neologism, the "original-copy" appears today as an important clue in understanding these transformations and as a path in the deconstruction of the originality in architecture.

As material for this deconstruction architectural manifestos which have leaded architectural thought for over a hundred years, provide a fertile source text. The reason why the texts of architectural manifestos were determined as a source in order to identify the semantic layers of the "original" and "copy" in architecture is that manifestos are privileged architectural texts that have the ability to structure "new" ways of thinking by pointing to these ruins that lead to paradigm shifts in architectural theory. The fundamental task of manifestos is that they are productions that try to demolish the logos of transcendent architecture -- desiring to replace it with something new-- and thus separate architecture into layers and reconstruct it in an almost new language and order. Generating a new discourse

about architecture has brought about a loss of meaning or a reconstruction of meaning in the concepts that make up the language of the text. Architecture manifestos, which are themselves original-copies generated through the mainstream media, add to architectural jargon the neologisms of changing approaches to design: the changing meaning of "copy" and the newly coined word "original-copy" present contemporary examples of this.

All thresholds have met with the society through manifestos that are a call for the new and have the quality of to be a "letter for tomorrow". Manifesto texts came to life as conditions defining originality due to this existential structure. Another feature of the Manifesto that makes it a fruitful resource for discussing a neologism like the original-copy is that it is an example of the original-copy due to its oxymoron nature. As a synthesis of the past and the future, manifestos are half-truth, half-fiction literary texts.

The aim of this article is to separate the concept of original-copy into its components, to deconstruct its structure, to make its intrinsic values visible to architectural thought and to unfold its layers of meaning. In order to do that, it takes architectural manifestos as a source for their being texts that deconstruct the tradition of architecture. Although the aim of the study is to separate the oxymoron structure of "original-copy" neologism, which emerged from a binary opposition, into its semantic layers; such an action also includes the deconstruction of the manifesto discourses that gave neologism its meaning and the words "original" and "copy" which the neologism was consisted of.

2. Methodology

The methodology of the article consists of a discourse analysis that focuses on the words "original" and "copy" and is conducted through the texts of the 20th century architectural manifestos till today in order to stratify the neologism "original-copy" into its layers of meaning.

The discourse analyses which will use in the article reveals the deconstructive nature of the original-copy

word, which is made possible by its oxymoron structure. While the original-copy is construed in the study, the assumed meanings of the “original” and the “copy” are also goes into a deconstruction. In the realization of this deconstruction, the fact that the “original-copy” is both an oxymoron and a neologism in terms of the bond it establishes with Derrida’s binary oppositions constitutes an important basis.

Using two opposing or contradictory concepts together to describe a reality or an object is called an “oxymoron” (Kongar, 2020). Original-copy is also a neologism in which two antonyms are used together in the same expression. Thus, original-copy points to a new reality, a need in language as a word born from an oxymoron noun phrase in which the latter can be interpreted to embrace the meaning of the former. With it, it is possible to speak of a copy which is an original.

Neologisms, are new words that are added to the language for a need arising in the language. Neologisms can be born as completely new words that have not been heard before, a word that is already extant can acquire a brand-new meaning or two existing words can be used together to describe a new meaning. In current times being able to produce the “new” or being a “creative” act, the word “copy” has undergone a similar transformation and evolved semantically. As an extension of these changes, “original-copy” is a concept is deemed a “neologism” insofar as it has been born of the combined use of contrasting words “original” and “copy”.

The original-copy was first examined in the context of these linguistic tools (oxymoron, neologism) and its pendent creative aspect, which contains the contrast and the new at the same time, was revealed. Afterwards, the deconstructive structure of architectural manifestos, chosen as a source to deconstruct the meanings of the original-copy, and their active role in developing the vocabulary of architecture is revealed and discussed. In this context, selected discourses from the manifestos in the sources determined were analyzed in order to reveal the semantic changes of the original and the copy from the beginning of the 20th century to the pres-

ent, while the findings were presented in a comparative graphic presentation, some discourses from the research included were opened for discussion in the last section.

The word original-copy is inherently “deconstructive”. “Deconstruction”, the tool Derrida has contributed to philosophy, is a quality inherent in the object or the text. Just as in original-copy as a neologism and an oxymoron. According to Derrida, deconstruction in architecture does not work as a metaphor to be used by simulating the structure of language (Derrida, 2014). That is precisely why the concept of deconstruction is fundamentally related to being an original-copy, due to its attitude that reveals the signs and signification of reality and the inflation of so-called essence. Thus, the logic of “deconstruction” is crucial in analyzing the neologism “original-copy” in architecture, as an oxymoron that emerged from a “binary opposition”.

Within the scope of the article, architectural manifestos from the 20th century to the present were obtained based on three sources representing three time periods. The first of these is Ulrich Conrad’s 1970 compilation “Programs and Manifestoes on 20th-century Architecture”. Continuation to this source, which contains an important accumulation of the modernist period of the manifesto, Charles Jencks and Karl Kropf’s 1994 edition of “Theories and Manifestoes of Contemporary Architecture”, that represents the postmodernism of the architectural manifesto, constitutes a source of compilation representing the fate of the genre between 1955-1994. The third source that refers to the original-copy age of the manifesto are websites such as designmanifestos.org that aim to gather online architectural manifestos into a single platform, and publications such as *Icon Magazine*’s 50th issue consists of 50 manifestos by 50 architects, exemplifies the oxymoron being of the contemporary manifestos as original-copies.

From the twentieth century to the present, comparative expansions have been brought to the meanings of words through the texts of the manifesto, which are thought to lead the transformation of the concepts of original and copy in architecture, and the discourses included in these texts. By recombining

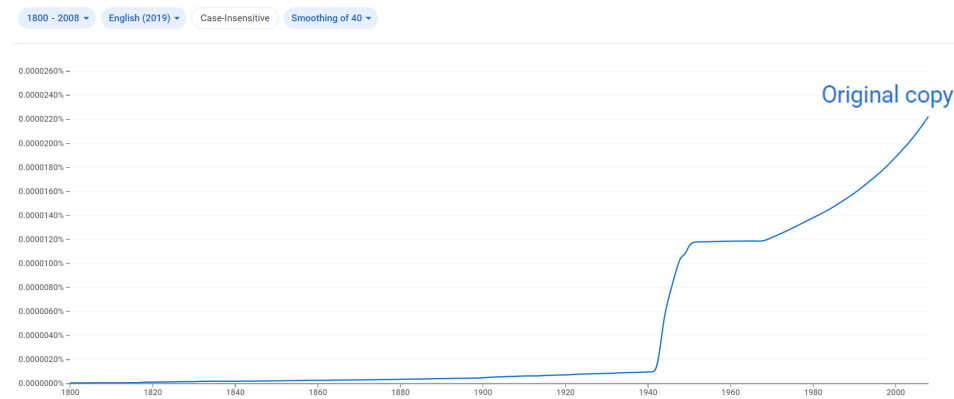


Figure 1. Use of the term "Original-copy" in the English language in the Google Books registered English book archive. (Google Ngram Viewer, 2020).

the data obtained through graphics, it is observed how the words are transformed in a way that leads to the birth of a neologism such as "original-copy", and the meaning of the original and the copy today is opened to discussion.

3. Original-copy as binary opposition: Neologism and oxymoron

According to Emecan "compound words" as a neologism are "new words" that have been derived from a main syntactic category: "The multi-word expression of concepts which, for various reasons, cannot be expressed with a single word and which, over time, merge into a single word. The term compound word describes structures in language that function as a single unit with a meaning different from the combined meaning of its parts" (Emecan, 1998). Emecan's definition gives an idea as to the birth of a compound word like original-copy. Two words, assumed to be contradictory, had begun to be used together and had assumed a new meaning.

Meanwhile, the words "original" and "copy" that make up "original-copy" still have a place in the language. According to Matore a neologism can be "the imbuing with different meaning of a word still in use" (Matore, 1953). That illustrates that the current transformation of the words "original" and "copy" can also be considered as neologisms. While the word copy contains contradictory meanings in contemporary usage, the word "original" has become associated with the concepts of "obsession, waste and exaggeration" (The Why Factory, 2018).

In addition to these definitions origi-

nal-copy also fulfills all of the prerequisites for a linguistic neologism according to Cabre Castellvi's criteria. Cabre Castellvi proposes four important criteria for determining whether a new expression is a "neologism", that is, "a new element" (Cabré Castellví, 1999). The first of these is "diachrony". According to these criteria a unit should be current and recently emerged. The second criteria, "lexicography", dictates that what makes a word a new unit is the word's absence from any dictionaries at present. According to another criteria "systematic inconsistencies" in informational, orthographical, phonological and semantic uses of the word are signs that the word is a new element. Yet another criteria is the word's "psychological" effect. If a word creates the sense of a new unit and is perceived as such when used in a sentence, then the word is a new element (Cabre Castellvi, 1999).

The history of original-copy in the English language does not extend beyond the second half of the 20th century. (Figure 1) Its uses are directly related to cultural, technological, and social changes in the world during and after the post modern period. As a concept made possible through the effects of poststructuralism on language, it exists in a period that can be considered current in language.

Because it is so current, it has not yet been included in dictionaries. In accordance with another criteria, there exist "systematic inconsistencies" in the "morphological", "orthographical" and "phonological" aspects of original-copy. It is used to refer to a wide variety

of meanings in sentences. Different uses sometimes emphasize the degenerate and sometimes the creative effects of “original-copy”. At other times it bears the neutral meaning of being the first copy that gives rise to subsequent iterations. This variety of uses is also reflected in the spelling of original-copy. For instance, in this study we have opted to spell the word separated by a hyphen, as “original-copy”, because we believe it is a neologism, beyond the words “original” and “copy”. Yet original-copy is not always spelled together. Oftentimes it spelled with a space in between, as “original copy”, a noun phrase. In English similar uses can be found such as “original imitation”, “authentic fake” and “identical copy”. Furthermore, there are widespread examples of the word “copy” being used alone to reflect the meaning of “original-copy”. These variable uses and indefinite meanings both increase the meaning of the concept and indicate a “morphological” and “orthographical” inconsistency.

The word original-copy also shows semantic variation in its different uses. While in diverse disciplines original-copy is regarded as a multiplier of meaning, certain references may also qualify an inferior existence. For instance, according to Uz, who exemplifies the concept of “original-copy” through the Istanbul Hukukçular Apartment, original-copy is “inherent in every architectural object, a natural feature of the object that is visible on different levels. In other words, original-copy in architecture is seeing connections and identifying similarities through free association between two objects whose uniqueness and difference can only be discerned through in depth examination (Uz, 2014). Thus, defined by Uz, original-copy in architecture is a thought-provoking and creative element that makes us think about the references, archetype, meaning and value of an architectural product and continues to make references even after it leaves the hands of its manufacturer.

Another example is Linda J. Docherty’s citing of Gilbert Stuart’s Thomas Jefferson and James Madison portraits as an example of original-copy. Although these two famous politicians

and thinkers have numerous portraits by Stuart wherein their posture and face expressions differ, it is known that they only posed for the painter once. In past letters, Stuart characterizes these individual portraits as “originals”, whereas Docherty terms these unique creations, which the painter repainted from each previous portrait instead of from a real setting as “original-copies” (Docherty, 2010).

In contrast to these examples where neologism is interpreted as a creative act, Bianca Bosker, who sees the word as an ethically problematic uses “original-copy” to describe the replica cities that are becoming widespread in China. Bosker faces the fact that on the one hand these settlements produce a replica of what was built in the past, on the other hand they are products that are absolutely new and totally of their age (Bosker, 2014) and characterizes original-copies as forgery, deception and fraud (Bosker, 2013). According to Bosker original-copies are problematic also in cultural and social terms.

In addition to these contradictory approaches, there are situations in which the word original-copy is used in neither creative nor reductive terms. In the fields of law, science, library and museum sciences, or publishing original-copy conveys a neutral meaning. It is used to describe the copyrighted copies of a book or the first copy of a serially produced work. It is simply a first copy that is the basis of subsequent copies. It is an objective attribute. It simply describes without rendering superior or inferior.

A survey of the examples cited will show that as a current concept not yet found in dictionaries, original-copy also fulfills Cabre Castellvi’s criteria for “systematic inconsistency.” This broad semantic scope of the word original-copy can be attributed to the fact that it is comprised of antonyms. This aspect cannot be considered independent of the “psychological” effect the word creates on the hearer. The “psychological” effect of the word, as the last criteria of Cabre Castellvi’s neologism, is related to original-copy’s structure as an oxymoron.

Contrary to common belief, an oxymoron does not indicate lack of meaning. It is simply the combined use of

two contradictory words in language (Lederer, 1990). According to Çağlayan “oxymorons are structures that are generally clustered as phrases, sometimes used as literary art, sometimes to strengthen meaning, and sometimes to surprise the reader/listener and leave them in a dilemma, in the service of criticism or mockery” (Çağlayan, 2019). Ahmet Güngör defines oxymoron as “the hypothetical reflection of the semantic connotation of the contradictory aspects of reality in life based on action, object, event or situation in language” (Güngör, 2014).

Thus the main function of the oxymoron, as a literary art, is to provide, through the use of binary words containing criticism and mockery, a dramatic effect that requires reflection, sometimes to reinforce meaning and sometimes to leave the listener in a dilemma. Using antonyms together reveals a “new” meaning that is different from the previous meanings. As Güngör said, “Oxymoron compatibility draws the limits of meaninglessness in the meaning intended through the interaction of adjective, qualifier and the qualified. In this way, it increases and expands the quality of the object and forces the limits of language and thought in terms of the power of expression. One of the reasons for the birth of the oxymoron is the lack of words in using extraordinary, striking, and effective language and units of expression apart from traditional, standard uses” (Güngör, 2014).

Therefore, separating the oxymoron components from their relationship with each other in their historical development and treating them with independent and stable definitions destroys the productivity of this oxymoron structure from the very beginning. In order to understand the birth and structure of a concept such as original-copy, first of all it is necessary to accept the absence of definitions referring to absolute logos in which words are directly combined as a signified facet of pure intelligibility. As Derrida points out, it is not possible to attain a flawless intelligibility where signs point to a fixed meaning. For this reason, the first thing that needs to be done is to “reveal the systematic and historical unity of words and acts of

thinking that are often naively assumed to be easily separated” (Derrida, 2014: 24). To this extent, in the hope of perceiving the words together with their historicity, it is necessary to deconstruct their historical meanings from the relevant texts. Thus, in order to investigate a phenomenon like “originality”, which constitutes one of the ideal canons of architecture, it is necessary to decipher the semantic development of these words through manifestos, generally viewed as the founding and pioneering texts that represent, oppose and invent the intellectual thresholds of the era and inform the “new” in architecture, and in this way analyze the semantic layers of original-copy.

4. Contextualization on the relationship of architecture and manifestos

Antony Vidler states that when we look at the etymological roots of the word manifesto, we can say it has ties with two contrary meanings. “Manifesto”, which stems from Latin “Manifestus”, has a connection to both the words “manus”(hand) and “infestare”(to attack) which is closely related with Latin “festum”(feast, celebration) (Vidler, 2011). In this sense manifestos are connected to both a devastation and a rejoicing. By nature, a manifesto supposed to contain first a dirge for the dominant view it demolishes and then a celebration announcing its revolution.

According to Wigley there are two significant qualities of a manifesto. The first is that the text of the manifesto is like an arrow, it must sharpen towards, and indicate a view. The second is that in order to put forth an avant garde view, that is, in order to dash forwards, manifestos must take a step back just like a runner: therefore, manifesto texts always contain a “historical” flashback, no matter its length (Wigley, 2011). Thus, to present an “original” idea or take a “new” stance, manifestos must agree on a common recognizance, an architectural memory, and then declare that they intend to change this ground with their own fictions/versions of reality. To recollect Derrida’s words on writing, manifestos are also texts that are at once mnemonic technique and the power of forgetting (Derrida, 2014).

Beatriz Colomina says that “Manifestos are outlines of the future”, to express that paradoxical aspects of manifestos, which contain both the new and the old. In other words, this type of text, with its powerful connections to both past and future, has a close relationship to the words “original” and “copy” since both are vehicles to present a “new” while reckoning with what has already been produced in the past. As Colomina says every manifesto is a rework of previous manifestos and this call for a new is minted from the previous (Colomina, 2014).

In these definitions, manifesto is a genre that can be called a dirge and a celebration, a fiction and a reality, a return of the past and an outline of the future. Despite these aspects, manifesto texts point like an arrow, and attempt to conjure the attention and authority they believe they deserve by sharpening their use of language, and applying the dominance of language with the help of wording.

Since many manifestos are presented to the public through readings and not through publication, their message is related to their communication method and not solely to their content, therefore it can also be claimed that the current transformation of the manifesto is related to the transformation of media tools and publicity (Artun, 2020). A manifesto turns into action, and the action turns into the movement in question. Thus, the authority of manifesto is not only a resemblance of its ideas but also its wording, choice of vocabulary, and the motivation to state, present, and turn these into action that are avant garde and part of its discourse.

As an effect of this manifestos both shape and represent the vocabulary of their publishing age. According to Charles Jencks, manifestos and theories, as practical outcomes of the *Zeitgeist*, become indicators of time and of how ideas develop through time (Jencks, 1997). In the context of this representation relationship, the manifesto, which was born in architecture in the 20th century, has been a genre fundamentally associated with Modernism, with its didactic language and imperative wording. As for the late manifestos that demolished and deconstructed this lan-

guage have been interpreted as a representation of Postmodernism.

As Derrida claimed, “If modernism distinguishes itself by striving for absolute domination then postmodernism might be the realization of the experience of its end, the end of the plan of domination (Derrida, 1997). Postmodernism regarded the loud voice of manifestos, which spoke with a desire for domination, as a reflection of Modernism and pursued its attack on Modernism primarily through language and rhetoric. After the 1960s we see the emergence of “gentle manifestos” and “retroactive manifestos”. So, is it in fact possible for a manifesto ought to be new to be “retroactive”, like that of Rem Koolhaas? Or, can a genre that, in Vidler’s definition, is expected to present its idea like a punch, create a “gentle” discourse just like Venturi stated? (Buckley, 2011). According to M.A. Caws a manifesto that is not new is an oxymoron (Caws, 2001). These oxymoron uses are fundamentally language plays directed towards deconstructing Modernism by tackling with the authority of words.

As an extension of these language plays, Jencks states that one feature of manifesto texts has been the use of neologisms that succeed in conveying their ideas through fewer words. With short expressions, architects have created compound words that turn into neologisms, (Jencks, 1997) These compound words, according to Jencks, are used consciously to almost hypnotize the readers. Neologisms in manifestos, depend on the psychological effect of neologism to impose awareness on the reader and in some cases the power of oxymoron to attract attention and create a dilemma. The neologisms engendered in language by architectural manifestos serve as compressed lexical units loaded with meanings representing a new idea. Biomimicry, cyborg, blobitecture, dublitecture, architectureproduction, copy-paste, etc. are examples of compound neologisms that have assigned new meanings. In addition to these, recent manifestos also bring “original-copy”, which characterizes a new “copy” containing an original existence within architecture, to the discourse of architecture.

Recently, in accordance with changes in media and publicity, the manifesto genre has started undergoing a new change turning into its new oxymoron ways of being. Wigley asserts that a manifesto is fundamentally “a call for change”, essentially, not a form of writing but an act. That is to say, it is not only the text itself but the act of writing and besides that it can also be the act of the text. This act can take place before or after the manifesto (Wigley, 2011). Therefore, even though a hierarchical bond is often assumed between the architecture and the manifesto, this relationship is often indistinct. Also, there is no sequence of origin and subordination where one triggers the other, the developments between manifestos, words and architecture are often anachronistic, or each can trigger the other.

As a result of major shifts in style, authority, action, and relationship with publicity, we are now at a stage where we question whether it is correct to define manifestos with terms of the past. Although the word manifesto has been emptied semantically, the production rate of manifestos has increased and they have come to be produced in groups.

As an extension of this, the genre that was, in Wigley’s words, a “call for action” has now turned into “call for manifestos” (Wigley, 2011). In the last 20 years, manifestos have created their own oxymoron existence within the public nature of the internet. Examples of this include the “Serpentine Gallery Manifesto Marathon” of 2010, and the call for manifestos issued by Icon Magazine in 2007, that featured 50 manifestos by architects for its 50th anniversary. To recall Caws’ emphasis, just as a “manifesto” that is not “new” is an oxymoron, a “manifesto” that is part of a “plurality” also creates the impression of an oxymoron. For manifestos must essentially be “unique” and “exceptional” creations. Instead of making a “call for action”, the manifestos that make up the “multiple manifesto” events mentioned here have become another product devised to attract attention in the “manifesto calls” of various media and institutions that their authors lined up to be a part of.

Today, the hierarchy between architecture and manifestos is anachronistic,

ambiguous and personal. The manifesto does not precede the action. Some manifestos are simply the soul-searchings of an architect and remain that way. At other times, the actions take place first, then are or are not reproduced in countless blogs, tweets, hashtags, stories, etc... Events and movements such as the “Occupy Gezi” is an example to that. Language and presentation of the current manifestos are now driven by platforms based on repeatability. The possibilities offered by these platforms are the ability to keep that action always in touch with other actions took place in the past, and to forget every single discourse in the multitude.

The loss of dominance in today’s manifestos may have caused the language to become even sharper. Slang, curse words, and taunts appear frequently in recent manifestos are perhaps the genre’s sarcastically grouching about its own plight. So, if the manifesto is dying and has evolved into a form completely other than itself, then what does the word manifesto mean anymore? There are existing lexical units that have already taken on the task of describing the state of contemporary architecture, which is laced with these contrasts. “Original-copy” is an important candidate for this which describes the radical mode of production particular of our age.

From this point on we have done a historical reading of architectural manifestos. Thus we attempt to analyze what might be “original-copy” in architectural manifestos and why “original-copy” might be a candidate to call “architectural manifestos”.

5. Deconstruction of original-copy through architectural manifestos

Manifestos that deconstruct the tradition of architecture and replace it with what they deem “new” have been the productions that assumed the founding role in hierarchies of “firstness” and “secondariness” in architecture. Manifestos first set up a historical framework and then announce how they push its boundaries. Establishing the new involves recalling the historical. Then the “new”, produced through subversion of this historical origin, is declared a candidate for acceptance as origin.

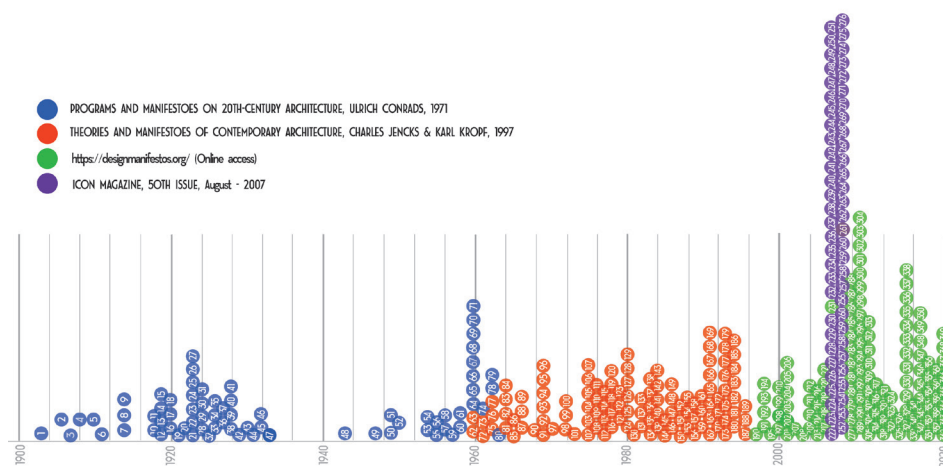


Figure 2. Timeline of architectural manifestos included in the study. How “call for manifesto” events accelaretes the manifesto productions in numbers has been visualized.

Contemporary manifestos, on the other hand, reveal “new” productions that contradict the etymological origins of the manifesto, while destroying and replacing the ideals and principles of Modernism with “copying”.

In the Derridian sense, what these manifestos do is to acknowledge the ‘originality’ of originary difference. As Lucy says, imitation as a principle of art has already been interrupted in natural plenitude, substitution has already begun in itself (Lucy, 2012). While these manifestos reflect the understanding of the authenticity of the new age by going beyond the addition, substitution or so-called secondness, they also deconstruct the archaic concept of “origin” - including the meanings of words such as “copy” and “original”.

Conducting this analysis requires a text scan over a long period. According to Atilla Yücel, it is rather mighty to attempt to gather in one work all of the manifestos that pioneered the architecture of the twentieth century, a period full of dizzying change and contradictions (Yücel, 1991). Therefore a more valid method is to resort to major studies that have attempted this in the field of architecture as primary sources. It is possible to mention of two important sources that compile manifestos published in architecture in the 20th century. The first of these is Ulrich Conrads’ 1964 book “Programme und Manifesto zur Architektur des 20. Jahrhunderts”. This book is a compilation of texts in the form of a manifesto written from the early 1900s to 1963.(Conrads, 1964)

The second is Charles Jencks and Karl Kropf’s 1994 edition of “Theories and Manifestoes of Contemporary Architecture”, which presents a critique of Ulrich Conrads’ handling of the manifesto and represents the Post-Modern era of the manifesto, containing the architectural manifestos published between 1955-1994. These two books are foundational and main sources that contributed to the study in terms of being indicators that allow observation of the wording and vocabulary of the manifesto, as well as the compilation they present about the period they covered. As for manifestos produced since Jencks’ cut off point until the present, there is no single source of compilation, since the unifying platform for manifestos, have become the internet. Online magazines and websites, such as designmanifestos.org, which aim to collect all manifestos that are being written in the field of design and architecture in a single address, or manifesto events such as Icon Magazine’s “50th issue” served as the source for the inventory of the architectural manifestos produced since 1994 for the study (Figure 2).

Within the scope of the study, manifesto texts that touch on the concepts of original and copy from the twentieth century until today were determined and the meanings of these words were analyzed through them. The study also includes the words “origin”, the root of the word “original”, and “originality”, which was derived from it. As for the word “imitation”, it has been included in the scan of texts due to its deep

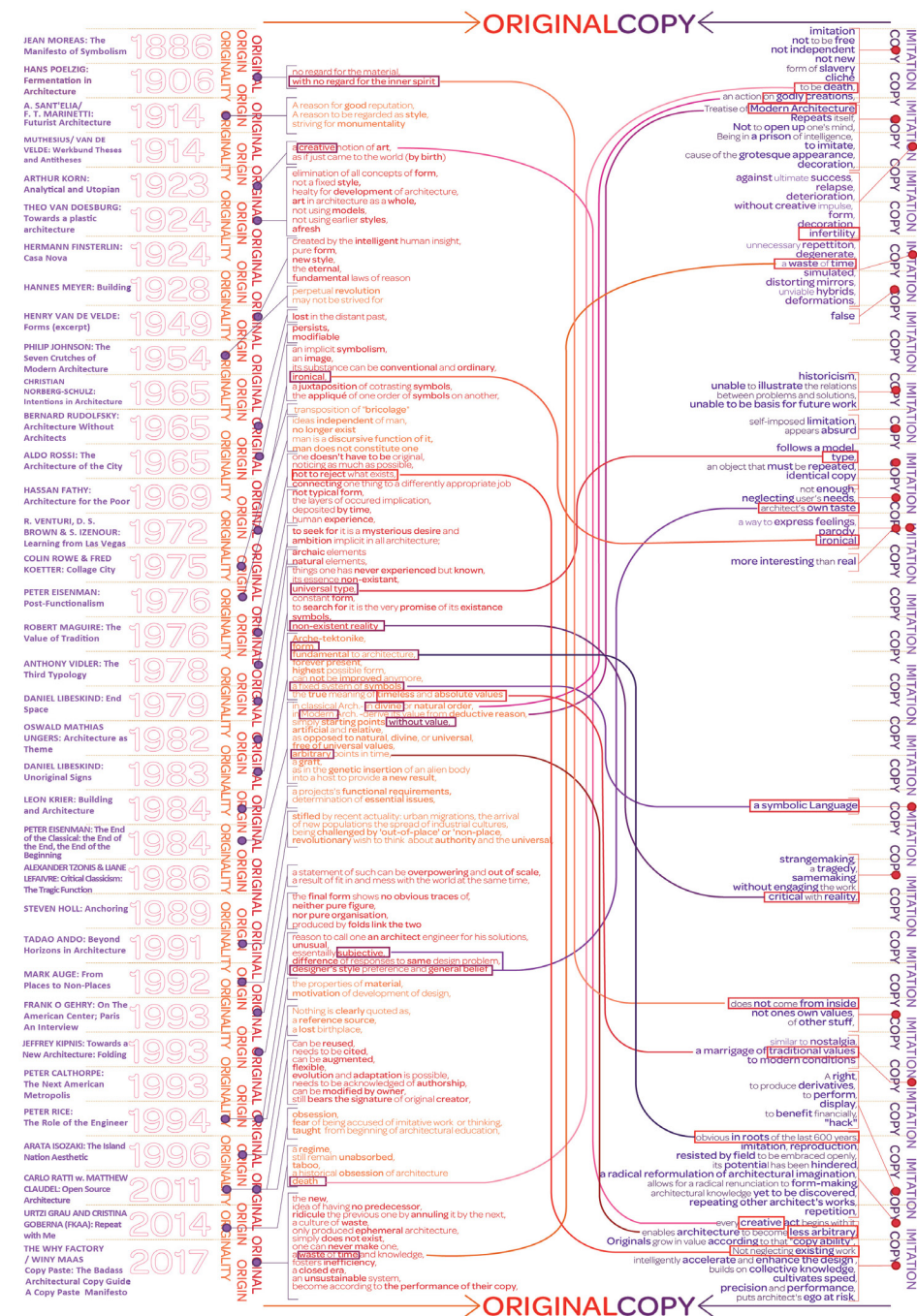


Figure 3. Reversal of definitions of “original” and “copy” in architectural manifestos and semantic area of “originalcopy”.

historical ties to the word “copy”. The meanings of these words in manifesto texts have been through a discourse analysis and their changes over time presented comparatively in a graphical format (Figure 3). In the article, which is an outcome of a PhD study, the architectural manifesto discourses examined throughout the study could be given as a graphic presentation, and explanations of some of these discourses are included in the article in detail.

For example, in the early 1900s, Hans Poelzig, in his manifesto "Fermentation in Architecture", says that architecture produces "from Gothic via the Renaissance... generally with no regard for the inner spirit of the forms, with no regard for the material from which these forms originally sprang" (Poelzig, 1906:14). Here we seize architects lack of correspondance to an existing spirit of originality. Similar to that, In Deutsche Wekbund's manifesto, "Werk-

bund Theses and Antitheses”, which laid the early foundations of Modernism at the beginning of the 20th century, Muthesius and Van de Velde accepted the foundations laid so far as strong foundations and gave the architect his new task “not to imitate”. In this sense “any relapse and deterioration into imitation would today mean the squandering of a valuable possession” (Muthesius & Van de Velde, 2014:28). In the manifestos put forward by the Modernist architectural movement at the beginning of the twentieth century, it is seen that the original signifies an absolute good, while imitation and copying signify an inferior, or bad situation. Such examples can be multiplied. Arthur Korn, one of the active Modernist actors in Berlin in the 1920s, wrote in his 1923 manifesto text “Analytical and Utopian” that the architect’s duty and fundamental issue is to create the architectural work “in a completely original way, as though it had just come into the world” (Korn, 1923:77). Korn defined being “original” as “a creative idea” regarding art. Here the architect’s deific role is made clear. The productions put forth by the genius of the architect subject are tasked with being created in a divine manner by human hands, and a search for superiority, purified from worldly things. Outside of the manifesto, these transcendent connotations regarding the word “original” can be traced back to the 18th century. It seems definitions of the original in architecture have not changed much almost 200 years after Edward Young’s article “Conjectures on an Original Composition” written in 1759. According to Young “An original... rises spontaneously, from the vital root of genius; it grows, it is not made” (Young, 1759). In this approach, the role that Young ascribes the artist as a creator is quite similar to the one that Korn ascribes to the architect who “creates originals”. Korn’s use of the expression “as though it had just come into the world” for “original”, contains within it the sense of “being created without human hands” and of “being born”, much like its meaning in the 18th century. Thus, it is possible to say that whatever semantic change the word “original” has undergone, it has happened in the

last century. For despite Young, Korn, Poelzig, Muthesius and Van de Velde, and the aforementioned transcendental meanings embedded in memory, the 2017 “copy-paste” manifesto by Winy Maas contrastingly came far as to clearly present “original” as a “waste” and this time by depending on a language play “the copy” as “the beginning of every creative act” (The Why Factory, 2017).

This contrast in meanings may thought to be appeared throughout years. However, a search on discourse have shown that “original” and “copy” can be used in contradictory meanings even in contemporaneous manifestos, and that they sometimes show semantic intersections. For example, in the first half of the twentieth century, the subjects of “form” and “type” contained their own contradictions tied to use of “original” and “copy”. While Theo van Doesburg claimed that not to use earlier styles as models and not imitating them was essential for elimination of all concepts of form in the sense of a fixed type in “Towards a plastic Architecture” in 1924 (Doesburg, 1924), Henry van de Velde advocated in “Forms (excerpt)” that reaching “...back to the original tradition created by intelligent human insight...pure forms coincided with those that an avand-garde of pioneers of a ‘new style’ were seeking to bring into being” (Van de Velde, 1949:152). So imitating what is archaic in architecture was appreciable since it conveyed an original meaning, on the other hand, sticking to a static form or retaining a fixed type was questionable in terms of imitating ancient forms.

Other discursive shift “copy” semantically has been through is that it no longer connotes “a form of slavery”, but rather a liberation from slavery, that is, a “radical abandonment of the compulsion to create a form”. Whereas at the beginning of the century, in 1914, in Santelia and Marinetti’s “Futurist Manifesto” “copy” represented a state of imprisonment such as “not opening one’s mind”, exactly one hundred years later, for Urtzi Grau and Cristina Goberna ironically “copy in architecture” is behind the bars as a trapped, hidden gem and “architectural knowledge yet to be discovered” (Grau & Goberna,

2014:199). Beside this implicit criticism on ethics of copy in architecture, in 2014, “copy” for Grau and Goberna deconstructively is “the beginning”(-origin) of every creative movement, while for Muthesius and Van de Velde the “copy” was condemned to be nothing more than an act “without creative impulse” in “Werkbund Theses and Antitheses” in 1914 (Muthesius & Van de Velde, 1914).

As another example out of the study, it has been seen that the copy defined in Maas’s, Goberna and Grau’s or in Ratti and Caludel’s manifesto texts, is a new copy that “intelligently accelerate and enhances design”, “obvious in the 600 years roots of architecture” and that is regarded economically as a “financial benefit” and legally as a “right”. It is an original-copy that contains an originality free of “an obsession”, “a taboo”, or “the fear of falling into repetition.” The deconstruction of the meanings of the words “original” and “copy” in architectural manifestos of the twentieth and twenty-first centuries shows how far the words original and copy are from the precise meanings we believe them to have. One of the rare presumptions that all architects interestingly agree upon has been that “imitation” is bad in architecture (Tanyeli, 2001). The study shows us that the words that we think are unambiguous and easily discernible and the signifiers that we believe to signify opposite meanings are acts of thought based on an unbreakable historical unity.

This reminds us of the view that as Derrida put it, the importance of origin in terms of existence essentially produces ethical and political decisions rather than being a purely philosophical concept. If these signs are variables that cannot be fixed by their political existence, it is also pointless to decide between the purity of an origin and the impurity of an imitation (Derrida, 2014). Just like the text of the manifesto, the act of the manifesto, the act of writing it, and all other actions and manifestos that trigger it. That is, “the origin of the origin is constituted by a breach within ‘itself’” (Lucy, 2012:88). According to Derrida firstness is this lack, or breach in the structure of the sign. And this both precedes firstness

and constitutes the foundation of why we cannot speak of the purity of firstness. As Niall Lucy explains, “firstness, begins in its difference from itself, and not in its difference from secondariness; from the start it already comes second. Différance, and not presence, is originary. So, for Derrida there is no origin except originary difference” (Lucy, 2012:88).

6. Conclusion

The historical deconstruction of the words reveals that the meanings of the words copy and original have almost enhanced large enough to embrace their antonyms in architectural manifestos from the start of the twentieth century until the present. The adjectives and phrases that qualified the word copy at the start of the twentieth century are nowadays associated with the word original. On the other hand, the modern uses that qualify the word copy recall the meanings of the word original at the beginning of the twentieth century. The “copy” mentioned in recent architectural manifestos is a new copy, in contrast to the ones written at the beginning of the twentieth century. It is a “copy” that can produce the “new”, that is fruitful, rife with new solutions and most importantly, able to face the realities of the age. The style and vocabulary of the Manifesto are a cultural representation and result of the media tools of each period. If, with metaphor, oxymoron expressions and imitation, the Post-Modern period prepared the end of the architectural manifesto, which is a manifestation of the despotic language of Modernism, then the digital era, with endless reproductions, anonymous productions and free-floating images where all kinds of signs are “copy-pasted”, has created a contemporary representation of “original-copy” and, as a consequence of the disappearance of any kind of hierarchy between action and manifesto, brought about the end of the manifesto as we know it.

As a result of the study, it has been observed that the texts of the manifesto play an active role in the incorporation of new words into the jargon of architecture or the evolution of existing words into new meanings. In the current period, the contribution of the manifesto

genre, both as a written source and as an example, to the birth of a neologism like original-copy in architecture has been revealed.

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