

## CHARLES JENCKS - CV (short)

Charles Jencks is a renowned cultural theorist, landscape designer, architectural historian, and co-founder of the Maggie's Cancer Care Centres. His best-selling books include *The Language of Post-Modern Architecture*, *Adhocism*, *The Architecture of the Jumping Universe* and *The Architecture of Hope* (on Maggie's Centres). His recent landscape work is summarised in *The Universe in the Landscape*. Scotland is home to several of his most exciting landscapes including *The Garden of Cosmic Speculation* and *Jupiter Arland*, outside Edinburgh. His continuing project *The Crawick Multiverse*, 2015, commissioned by the Duke of Buccleuch, culminates annually in a three day festival of performance art and public debates with the world leading cosmologists and scientists.

## CURRICULUM VITAE - CHARLES ALEXANDER JENCKS

Charles Jencks designs landscapes and sculpture and writes on cosmogenic art. He is known for his books questioning Modern architecture and defining its successors - Late, New and Post-Modern architecture, and is the co-founder of Maggie Cancer Caring Centres. Married to Louisa Lane Fox, the Jencks's spend their time in London and the border area of South West Scotland. See below, a short narrative.

### EDUCATION

Harvard University, BA English Lit., 1961. GSD BA and MA Architecture, 1965. London University, PhD, Architectural History, 1970.

### ACTIVITIES

1968-88 Architectural Association, London; 1974-1992 UCLA, Los Angeles visiting professor; Memberships: AA, London; Royal Society of Arts, London;  
Distinctions: Fulbright scholarship (London University), 1965-67; Melbourne Oration, Australia, 1974; Bosom Lectures, Royal Society of Arts, London, 1980; Opening Lecture in RIBA series 'Modern Architecture vs the Rest', 1983; Selection Committee, Venice Biennale, 1980; Juror for Phoenix City Hall 1985 and Paternoster Square, London 1987; Curator of Exhibition, The Architecture of Democracy, Wight Art Centre, Los Angeles and Berlin 1987.  
Tamblyn Lectures, University of Western Ontario, 1992; Cochran Lecture, Baltimore Foundation for Architecture, 1992; Aga Khan Awards for Architecture, Master Jury 1992-5, Steering Committee, 1995-8; Olympic Keynote Address, Lausanne, 1996; Soane Museum Annual Lecture, 1999; Chairman, Jerusalem Seminar, June 2000; AICA Inaugural Lecture, National Gallery, September 2000; RIBA Annual Discourse, October 2000; Juror for CCTV HQ, Beijing 2002; Fellow, Royal Society of Edinburgh 2002; Juror, V&A Museum, Garden Competition, 2003/2004; Juror, The Royal Fine Art Commission Trust, June 2005.

Has lectured at over forty universities throughout the world including Peking, Shanghai, Paris (École des Beaux-Arts), Tokyo, Milan, Venice, Frankfurt, Quebec, Montreal, Oslo, Warsaw, Barcelona, Lisbon, Zurich, Vienna and Edinburgh; and in US at Harvard, Columbia, Princeton, Yale and various public museums.

### BOOKS

**Meaning in Architecture**, editor with George Baird and contributor, Braziller, NY 1969; Barrie & Jenkins, London 1969. Translated into French, Italian and Spanish.

**Architecture 2000**, Predictions and Methods, Praeger, NY 1971 and Studio Vista, London 1971. Trans. Spanish and Japanese.

**Adhocism** (with Nathan Silver), Doubleday, NY 1972 and Secker and Warburg, London 1972. Part trans. French and Italian.

**Modern Movements in Architecture**, Doubleday, NY 1972 and Penguin Books, London 1973. Translated into French, Japanese, Polish, Yugoslavian and Russian. Second Edition 1985.

**Le Corbusier and the Tragic View of Architecture**, Harvard University Press, Cambridge, Mass. 1974 and Allen Lane, London 1974. 2<sup>nd</sup> Edition 1987. Translated into Japanese, Polish and Hungarian.

**The Language of Post-Modern Architecture**, Rizzoli, NY 1977, revised 1978, Third Ed. 1980, Fourth Ed. 1984, Fifth Ed. 1988, Sixth Ed. 1991, Academy Editions London 1977, 1978, 1980, 1984, 1991. Translated into French, Japanese, German, Spanish, Hungarian, Polish, Russian, Czech and parts into Chinese and Italian.

**The Daydream Houses of Los Angeles**, Rizzoli, NY 1978, Academy, London 1978. Trans French 1980

**Bizarre Architecture**, Rizzoli, NY 1979 and Academy, London 1979. Translated into French and German.

**Free-Style Classicism**, Rizzoli, NY 1980, Architectural Design monograph, London 1982, trans. French.

**Late-Modern Architecture**, Rizzoli, NY 1980, Academy, London 1980. Trans. German and Spanish.

**Signs, Symbols and Architecture**, ed. with Richard Bunt, Geoffrey Broadbent, Wiley, NY London 1980.

**Skyscrapers - Skycities**, Rizzoli, NY 1980, Academy, London 1980.

**Post-Modern Classicism**, Rizzoli, NY 1980, Architectural Design monograph, London 1980, translated into French.

**Architecture Today**, Abrams, NY 1982, Current Architecture, Academy, London 1982 (Book Club). Second Edition, 1988.

**Abstract Representation**, St. Martins Press, NY 1983, Architectural Design monograph, London 1983.

**Kings of Infinite Space**, St. Martins Press, NY; Academy, London 1983.

**Towards A Symbolic Architecture**, Rizzoli, NY; Academy, London 1985, Charles Jencks - Extra Edition of A&U, No. 1, Tokyo 1986.

**The Architecture of Democracy**, AD Monograph, London, 1987.

**What is Post-Modernism?** St Martins Press, NY 1986, Academy, London 1986, Second Edition 1988, Third Edition 1989, Fourth Edition 1996.

**Post-Modernism, The New Classicism in Art and Architecture**, Rizzoli, NY and Academy, London 1987; German edition, 1987, reprinted 1988.

**The Prince, The Architects and New Wave Monarchy**, Academy, London and Rizzoli, NY 1988. **The New Moderns**, Academy London, Rizzoli, NY 1990.

**The Post-Modern Reader**, Editor, Academy/St. Martins, 1992.

**Heteropolis - Los Angeles, The Riots & Hetero-Architecture**, Academy, London & NY, 1993.

**The Architecture of the Jumping Universe**, Academy, London & NY, 1995. Second Edition Wiley, 1997.

**Theories and Manifestos of Contemporary Architecture**, ed. with Karl Kropf, Wiley, London, NY 1997. Second ed. 2005.

**New Science - New Architecture?** *Architectural Design*, special issue # 129, December 1997.

**Ecstatic Architecture**, Academy, Wiley, London, NY 1999.

**Millennium Architecture**, Academy, Wiley, AD, Guest Editor with Maggie Toy 2000.

**Architecture 2000 and Beyond**, (Critique & new predictions for 1971 book), Academy, Wiley, May 2000.

**Le Corbusier and the Continual Revolution in Architecture**, The Monacelli Press, 2000.

**The New Paradigm in Architecture**, the seventh edition of **The Language of Post-Modern Architecture**, Yale University Press, London, New Haven, 2002.

**The Garden of Cosmic Speculation**, Frances Lincoln Limited, London & New York, October 2003.

**Scottish Parliament**, Scala Publishers, London and New York, February, 2005

**The Iconic Building, The Power of Enigma**, Frances Lincoln, London May 2005 New York, Sept 2005.

**Critical Modernism**, John Wiley, London/New York, 2007

**The Architecture of Hope**, edited with Edwin Heathcote, Frances Lincoln Limited, London 2010

**The Universe in the Landscape**, Frances Lincoln Limited, London 2011

**The Story of Post-Modernism**, Wiley, London 2011

**Adhocism: The Case for Improvisation** (expanded and updated version) with Nathan Silver, MIT Press, June 2013

**The Architecture of Hope**, (new edition) Frances Lincoln 2015

Author of many articles in professional journals (Architectural Forum, Architecture Review, Domus, A&U, AD and many popular magazines. Occasional contributor to: London Sunday Times Magazine, Encounter, Times Literary Supplement, The Observer, The Independent, Prometheus etc. Editorial consultant with Architectural Design and an editor with Academy Editions, London.

## TELEVISION

Has appeared on television programmes in the USA and UK, written two feature films for the BBC (on Le Corbusier and on Frank Lloyd Wright and Michael Graves). Programmes he has appeared in include: **Kings of Infinite Space**, 1983; **Symbolic Architecture**, 1985; **Space on Earth**, 1986; **Battle of Paternoster Square**, 1987; **Pride of Place**, 1988; **A Second Chance**, 1989; **Let the People Choose**, 1990; **BBC Late show, New Moderns**, 1990, **La Villette**, 1991, Tokyo, 1991 (1992 **BP Arts Journalism TV Award**), and **Gardens of the Mind**; Television programme and conference organised around **New World View**, Tokyo and Kyoto, May 1991; **Libeskind, Jewish Museum**, Berlin, 1991; **Culture Debate**, 1991; **Frank Gehry and Los Angeles**, 1992; **Philip Johnson, The Godfather** 1994; **Richard Meier, The Frame**, 1995; TV Film: **50 minutes "The Garden of Cosmic Speculation"** 1998; **Daniel Libeskind, The Spiral**, 1999; **Rebuilding the Palace, Frank Lloyd Wright - Tin Gods**, 2002; **Recreating Eden**, Part 2 (Canada), 2004; **VPO Holland, Daniel Libeskind**, Oct 2004; **Opening of Scottish Parliament for BBC Scotland**, 9 Oct 2004; **Melvyn Bragg, The South Bank Show**, March 2005; **John Soane, American TV** (Murray Grigor) (USA), May 2005; **The Garden of Cosmic Speculation**: ZDF/Arte 2008; **Great British Gardens**, ITV 2010; **The Culture Show - Lego**, BBC 2014; **Under the skin of Design**, Ravensbourne Documentary 2014; **Colin Rowe Legacy Project**, 2015; **The Crawick Multiverse**, Borderlife ITV, 2015; **Artsnight 'The Crawick Multiverse'** with **Martha Lane Fox**, BBC Two, 2015; **LandArt, The Garden of Cosmic Speculation with Dr James Fox**, BBC 2016.

## BUILDING, LANDSCAPE, SCULPTURE

Furniture designed and built from 1975-84, **'Architecture in Silver'**, Tea and Coffee Service, Alessi, Italy, 1983, travelling exhibition, 1984; **Symbolic Furniture**, exhibition Aram Designs London 1985, production by Sawaya & Moroni, Milan, since 1986. Some furniture and drawings have been collected by museums in Japan and the Victoria & Albert in London. Some buildings completed: **Garagia Rotunda**, Truro, MA 1976-77; **The Elemental House** (with Buzz Yudell), Los Angeles; **The Thematic House** (with Terry Farrell), London, 1979-84. A survey of this work appeared as a special section in A&U, January, 1986, explaining its symbolic intentions. His recent work includes fractal designs of buildings and furniture as well as extensive landscape designs based on complexity theory, waves and solitons; an exhibition of this work was held by the **Redfern Gallery in London**, May 1995. **Garden of Cosmic Speculation**, 1989-2007, forty major areas. Various sculptures constructed in Scotland and a commission for a **Landform Ueda in Edinburgh** for the Scottish Gallery of Modern Art; **DNA sculptures** for James Watson at Cold Spring Harbour Laboratories, Long Island; **Matt Ridley, Centre for Life**, Newcastle, May 2000; Designs for **Black Hole Landscape, IUCAA**, Pune, India, 2002; **Portello Park**, Milan 2002-13 (Time Garden 2004-7); **DNA Sculpture** for Royal Botanical Garden, Kew, April 2003; **Two Cells - Inverness Maggie Centre**, 2003-5; **Northumberlandia Landform**, 2004; **DNA** Cambridge University, November 2005; **Cells of Life**, Bonnington House 2005 - 2009; **Crawick Landforms**, 2006- ; **Memories of the Future**, Altdoborn,

Landform and reclamation project, Germany; **Wu Chi**, Black Hole Oval Terrace, Beijing Olympic Park, 2008; **Scotloch, The Scottish World**, Kelty, Scotland, 2003, 2010+; **Doublewalk**, Dumfries, 2012; **Holding the Eco-Line**, Suncheon, South Korea, 2013; **“What Creates Life?”**, **RNA meets DNA**, Dublin Botanic Garden, 2013.

## AWARDS

**NARA Gold Medal** for Architecture, 1992;  
**Country Life** Gardener of the Year, 1998;  
**Artist of the Year**, Runner Up, Glenffidich, Scotland on Sunday, 1999;  
**The Gulbenkian Prize** for Ueda Landform, May 2004, winner of 'Museum of the Year' to The Gallery of Modern Art, Edinburgh;  
**Malediction d'Agamemnon**, Chaumont Garden Festival, Water Garden of War, 2004;  
**The Saltire Society Award** for Civil Engineering 2004, Portrack Railway Realignment;  
**The National Rail Awards 2004**, Civil Engineering Achievement of the Year Award, Portrack Railway Realignment.  
**Honorary Degree of Doctor of Science**, University of Edinburgh, June 2005;  
**Honorary Degree of Doctor of Letters**, University of Glasgow, July 2005;  
**Senior Fellow, Royal College of Art**, London, July 2005;  
**Honorary Degree of Doctor of Literature Award**, Goldsmiths University of London, September 2011;  
**The John Brookes Award 2012 for Lifetime Achievement**, Society of Garden Designers, November 2012;  
**Fellow, The Royal College of Physicians of Edinburgh**, 2012  
**Thomas N Armstrong III Award for Landscape design, NYSID**, March 2014  
**British Institute Interior Design (BIID) Honorary Fellow**, June 2014  
**University of Stirling**, Honorary degree, June 2014  
**Soane Foundation Honors, New York City**, October 2015  
**University of Dundee**, Honorary degree, June 2016  
**Beatrix Farrand Society Lifetime Achievement Award, Maine**, August 2016

## MAGGIE'S CENTRES

Charles Jencks, Trustee and Co-founder with Maggie Keswick in 1995 of a series of Cancer Caring Centres; **Edinburgh** 1996 - architect Richard Murphy; **Glasgow** 2002 - architects Page & Park, garden design Charles Jencks; **Dundee** 2003 - architect Frank Gehry and winner of the Royal Fine Art Commission & British Sky Broadcasting 2004 Building of the Year Award; **Inverness** June 2005 - architects Page & Park, garden design Charles Jencks; **Fife** 2006 - architect Zaha Hadid; **London** 2007 - architect Richard Rogers, **Cheltenham** 2010 – architect Sir Richard MacCormac; **Glasgow** (Gartnavel) 2011 – Architect Rem Koolhaas; Landscape Architect Lily Jencks; **Nottingham** 2011, Architect Piers Gough CBE, **South West Wales** 2011 – Architect Kisho Kurokawa, Landscape Architect Kim Wilkie; **Hong Kong** – Architect Frank Gehry; Landscape Architect Lily Jencks, 2013; **Newcastle** – Architect Ted Cullinan, 2013; **Aberdeen** – Architect Snøhetta, 2013; **Merseyside** – Architect Comody Groake, 2014; **Lanarkshire** – Architect Neil Gillespie of Reich & Hall, 2014; **Oxford** – Architect Wilkinson Eyre, 2014; **Manchester** – Architect Frank Gehry, 2016; **Forth Valley** – Architect NORD – Garbers & James  
 See [www.maggiescentres.org](http://www.maggiescentres.org)

## Charles Jencks – A short narrative of related ideas

**Post-Modernism** Charles Jencks has held simultaneous jobs over his seventy-plus years: architectural critic and historian, cultural theorist, designer of cosmic landscapes, co-founder of the Maggie Cancer Care Centres and what he is best known for – becoming the protagonist and definer of Post-Modernism.

Combining opposite roles is itself a goal of the postmodern agenda, and Jencks was one of the first to define it positively as an umbrella movement. This primary definition occurred because architecture, like opera, is a hybrid artform necessarily mixing fast-changing technologies and slow-changing values. It is the perfect subject to confront the problems of modernity, and thus the nascent movement helped lead worldwide shifts in the other arts and sciences. Every field soon adopted a pluralist approach and, in a globalised world, defined its particular version of the new philosophy – under such rubrics as “postmodern dance” and “complexity science.” Not since the modern world view was adopted centuries ago has such a seismic shift occurred, and it continues to fluctuate in fortune along with its parent, modernity.

Born in Baltimore Maryland on June 21<sup>st</sup>, 1939, Charles Alexander Jencks followed his parents – the composer Gardner Platt Jencks and Ruth DeWitt Pearl – to Connecticut and Cape Cod. Summers in this idyllic refuge of dissident artists and intellectuals had a strong influence on his outlook. After getting degrees at Harvard, in English literature and architecture, he moved to the UK in 1965 where he has lived ever since. In 1970 Jencks received a PhD in architectural history, studying under the radical modernist Reyner Banham, from whom he learned much especially how to enjoy disagreements. The fruits of this confrontation turned into his pluralist critique of the reigning dogma, *Modern Movements in Architecture*, published by Penguin books 1973, which became a best-selling textbook for fifteen years. It criticised the suppression of the outlying modernists – the Expressionists, Constructivists, Organicists who did not fit the party line – and showed how Modernists had collaborated with Vichy, Mussolini and Hitler. In short, the book revealed the dark sides of Modernism without either supporting a return to the past or a single style.

This ‘criticism from within’ led directly to Jencks’ *The Language of Post-Modern Architecture*, 1977, and seven later editions continuing into the 21<sup>st</sup> century. The new PM movement was defined as based on pluralism and hybridity, combining opposite codes of architecture that could adequately express the contradictory requirements and tastes of a global society. It was defined variously as ‘the loyal opposition to modernism’, ‘the continuation of Modernism and its transcendence,’ and ‘the double-coding of modernism with other codes’ – or, in 2007, ‘*Critical Modernism*,’ the fifth edition of his *What is Post-Modernism?*

**Complexity science**, first mooted in the 1960s by Jane Jacobs, Rachel Carson and Robert Venturi, became in the 1980s at the Sante Fe Institute, the intellectual foundation of what they predicted as ‘the sciences of the 21<sup>st</sup> century.’ These nonlinear sciences touched all aspects of life, and self-organising systems, a perfect foil to the modernist sciences of simplicity stemming from Descartes, Newton and Darwin. Chaos science, fractals, and present-day cosmology all derive from this new paradigm. It was summarised in Jencks’ *the Architecture of the Jumping Universe*, 1995, the title which expresses the dynamic and emergent world view of a self-organising cosmos. By the late 1990s it had become the orientation of many creative disciplines.

**Jencks’ own designs** experiment with these ideas, as a provocation to a developing Post-Modern tradition. First was his studio in the woods, a cheap mass-produced garage structure of \$5,000 – titled polemically *The Garagia Rotunda*, where he spent part of the summers with his family. The ad hoc use of readymade materials, and a basic garage, meant that the savings could be used on symbolic ornament: such things as the one-inch rotunda, the eleven shades of blue that bring out the Cape Cod landscape and metaphors of the body. His polemical text with Nathan Silver defined *Adhocism – the Case for Improvisation* in 1971 and 2013. Adhocism became one of the several strands of Post-Modernism that waxed and waned, as it has done over the centuries.

**The question of expressing content** in contemporary life was one of the pressing issues of the 1960s: who is the ultimate user of architecture; what values should be crystallised in architecture, above all what is public architecture to represent? These issues were addressed in *Meaning in Architecture*, 1969, co-edited with George Baird, a hypertext of leading architects and theorists commenting on each other’s texts. This was followed by other anthologies on semiotics, the theory of signs. Then Jencks’ *Towards a Symbolic Architecture*, 1985, focussed on today’s agnosticism and neutrality and how they led to a pervasive abstraction and architectural malapropism. His London house, designed with Maggie Keswick and a host of Postmodern architects including Terry Farrell and Michael Graves, was based on explicit and implicit signs and symbols. They referred to cosmic meanings that remain eternal – black holes and whirlpool galaxies – or to local nature, the sun, the moon and changing seasons. And they depicted self-organising patterns that might become the iconology for a Post-Christian architecture, rather than the gratuitous ornament being tacked onto buildings, or the empty neutrality, the default mode of so much Modernism.

**Three years later Jencks switched to landscape design as a site for symbolic exploration**, particularly the hybrid landforms that mix sculpture and epigraphy. The great outdoors became the focus for symbolism when Maggie asked Charles to design in the family home and garden in Scotland. The result in 2003, after many vicissitudes, was *The Garden Of Cosmic Speculation*, a series of twenty areas designed around various metaphors such as the DNA garden, Quark Walk, Fractal terrace and Comet Bridge. A “landscape of waves” was the underlying grammar that pulled the landforms and planting together, the idea that wave-forms were just as significant as particle-forms, the latter which had dominated Modernist physics since Isaac Newton, and architecture since Le Corbusier. Further hybrid landforms and symbolic sculptures were built in Edinburgh, Milan, Long Island, Cambridge, Suncheon South Korea (with Lily Jencks), and other countries, some of which was published in *The Universe in The Landscape*, 2011. Writing and design informed each other.

**After Maggie died in 1995**, Jencks helped co-found and further the Maggie Cancer Caring Centres, twenty of which were built in twenty years. Architects who had become friends were asked in the first instance to design these small havens, close to a mega-NHS-hospital. Complementing the primary with secondary therapies, these Centres grew out of Maggie and Charles’ experience with cancer, the idea of self-help guided by professionals – and changes in lifestyle that could extend life and improve the quality of living with cancer. Above all was the idea that cancer needs the care of a friend, a relation or attentive companion, someone that can help you navigate the difficult route through over-choice and pain. Major architects took up the challenge, and produced strikingly different icons to the same programme, a demonstration of the pluralist paradigm.

**By the year 2000 a conjecture became current among scientists that we inhabit a Multiverse**, an ensemble of universes. This speculation explains a lot, is reinforced by theories such as inflation and some evidence. It presumes that the parameters and laws are set slightly differently, as one universe grows from another, illuminating why ours is so miraculously fine-tuned for life and basic qualities. From 2010, Jencks started work on *The Crawick Multiverse*, a fifty-five acre site in southwest Scotland. This project developed for Richard Buccleuch, along with scientists, artists, Charles’ co-worker Alistair Clark, opened in 2015. It remains a site where every summer new cosmic installations and performances take place. Galaxies and black holes are celebrated by landforms and local red sandstone. The mythic center of the earth is an Omphalos of boulders; several agencies that affect life – such as the *Solar Flare-Earth Shield* – are dramatized. The multiverse carries forward ideas first developed in Jencks’ *Pluriverse* (a chapter in *Adhocism*) where the plurality of the cosmos and the city is the theme.

**Greater complexity, greater meaning?** The story of the universe shows the evolution of ever-greater complexity punctuated by catastrophic setbacks and moments of devolution towards simplicity. This mixed message – benign at the large scale with gratuitous suffering at the small – is oxymoronic. It led Jencks to define the Postmodern Agenda in 1992 as ‘tragic optimism,’ and pursue a zigzag course of public and private work, the co-creation of cancer caring centres and the symbolic landscapes and architectures that have some explicit public meaning. His idea that greater meaning emerges over time assumes that positive evolution also entails greater sensitivity and organisation, more of the qualities that makes life worth living. The PIC (inscribed at the top of the Multiverse) is the principle of increasing complexity at work. The growth of many cultures, and the cultivation of better wine, are typical positives that do not deny their opposite, mass-cult and the proliferation of plonk. But they put the race to the bottom in perspective. Global culture may homogenise the landscape, but materialists cannot deny the continuous evolution over three billion years, that ever-more crystals and beautiful minerals have emerged and continue to do so. The *Metaphysical Landscape*, an exhibition of sculpture at Jupiter Artland 2011, presented the mixed world view. Jencks’ later exhibit at the Merz Gallery, Sanquhar 2016 continued with this Metaphysical Realism, the idea of an art constrained by cosmic reality, but still transcendent of nature and culture. The value of imagination and imagination of values see to that.