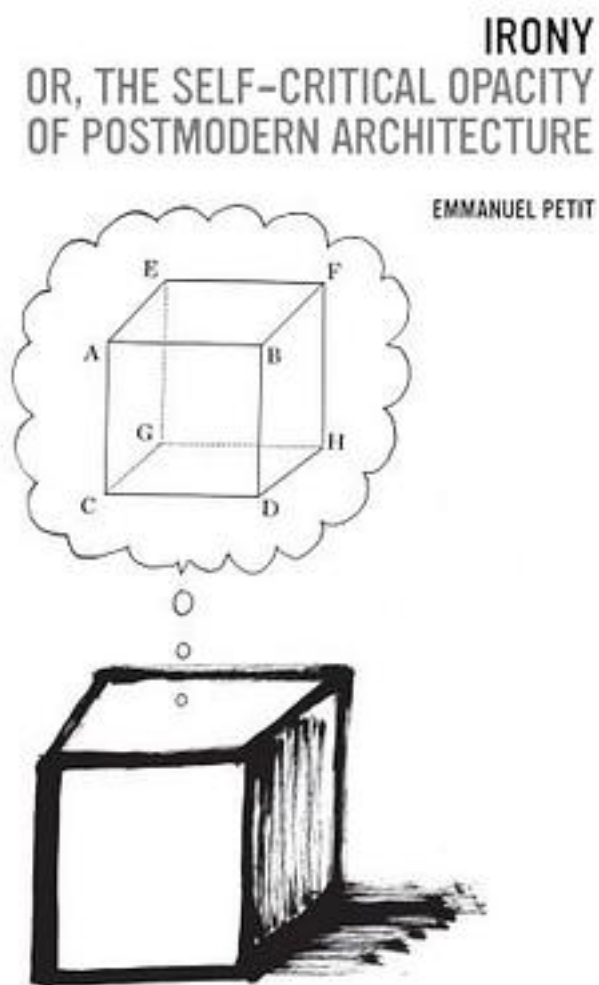


Irony; or, the Self-critical Opacity of Postmodern Architecture



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著者:Petit, Emmanuel

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In this fascinating reassessment of postmodern architecture at the end of the twentieth century, Emmanuel Petit addresses the role of irony and finds a vitality and depth of dialectics largely ignored by historical critiques. A look at five individual architects - Peter Eisenman (b. 1932), Arata Isozaki (b. 1931), Rem Koolhaas (b. 1944), Stanley Tigerman (b. 1930), and Robert Venturi (b. 1925) - reveals the beginning of a phenomenology of irony in architecture. As Petit explains, irony is manifested in the work of these architects as an aesthetic tool, as existential comedy, and as cultural satire. Petit frames his discussion between the destruction of two utopian structures by architect Minoru Yamasaki (1912-1986): the demolition of the Pruitt-Igoe housing complex in St. Louis in 1972 and the collapse of the World Trade Center in 2001. Meticulously researched and drawing widely from philosophy and literary criticism, Petit crafts a compelling case for the role of irony during a period when architects struggled to come to terms with significant contradictions within cultural modernity.

作者介绍:

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标签

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评论

浑身耶鲁臭（中性），从哲学、文学批评等理论中引经据典给后现代背书：其实在各种

文本里索迹irony时，就已经证实了后现代是一种智力游戏。对后现代的辩解证明了其本质上是一种建立在无力感上的美学，放弃行动而自我定位于段子中究竟有多好呢？文丘里的双关修辞，布朗的波普，埃森曼的语法，矶崎新的纯日本式的风格拼贴，唯有库哈斯进入了意识形态批评（可能也是因为介绍的是论述而非作品），也展现出了后现代作为认知工具的最大魅力。但是最终没能否认后现代进入实践的决定性困难，因此改造世界还是得别人来做。最后，拒绝接受威尼斯学派的批评也就罢了，直接把68年占领三年展的学生称为mob（“所到之处片甲不留”）是不是真的有点过了？

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书评

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