

# White Walls, Designer Dresses

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Mark Wigley

## *White Walls, Designer Dresses*

The Fashioning of Modern Architecture



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### Product Description

In a daring revisionist history of modern architecture, Mark Wigley opens up a new

understanding of the historical avant-garde. He explores the most obvious, but least discussed, feature of modern architecture: white walls. Although the white wall exemplifies the stripping away of the decorative masquerade costumes worn by nineteenth-century buildings, Wigley argues that modern buildings are not naked. The white wall is itself a form of clothing -- the newly athletic body of the building, like that of its occupants, wears a new kind of garment and these garments are meant to match. Not only did almost all modern architects literally design dresses, Wigley points out, their arguments for a modern architecture were taken from the logic of clothing reform. Architecture was understood as a form of dress design.

Wigley follows the trajectory of this key subtext by closely reading the statements and designs of most of the protagonists, demonstrating that it renders modern architecture's relationship with the psychosexual economy of fashion much more ambiguous than the architects' endlessly repeated rejections of fashion would suggest. Indeed, Wigley asserts, the very intensity of these rejections is a symptom of how deeply they are embedded in the world of clothing. By drawing on arguments about the relationship between clothing and architecture first formulated in the middle of the nineteenth century, modern architects in fact presented a sophisticated theory of the surface, modernizing architecture by transforming the status of the surface.

White Walls, Designer Dresses shows how this seemingly incidental clothing logic actually organizes the detailed design of the modern building, dictating a system of polychromy, understood as a multicolored outfit. The familiar image of modern architecture as white turns out to be the effect of a historiographical tradition that has worked hard to suppress the color of the surfaces of the buildings that it describes. Wigley analyzes this suppression in terms of the sexual logic that invariably accompanies discussions of clothing and color, recovering those sensuously colored surfaces and the extraordinary arguments about clothing that were used to defend them.

作者介绍:

Review

"A brilliant and masterful work that forces one to reconsider essential aspects of modernities, obsessions, and representations."

—Mark Jarzombek, M.I.T.

"Mark Wigley's book is a major challenge to the received history of twentieth-century architecture. Its brilliant inquiry into the exceptional role played by "whiteness" in modern design brings to light all the unexamined assumptions and rhetorical operations through which a certain image of the modern has become entrenched in architectural thought. A virtuoso reader of buildings and texts, Wigley shows how much had to be forgotten, finessed, or placed beyond question for the canonical histories of the modern movement to do their work. In the process, he brings the discussion of modern architecture to a new level of conceptual sharpness and historical self-awareness."

—Norman Bryson, Harvard University

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## 标签

建筑

architecture+history

理论

Mark.Wigley

资料书

建筑理论

外文待購

zuberuecksichtigen

## 评论

读了前言和第4章，以及第8章。但凡该书跟色彩讨论、跟表皮覆层讨论有关的部分，都总结得比较到位。

我忽然就想到：rykwert重读森佩尔多是倾情于森佩尔对仪式、文化、建筑得讨论，frampton看重的是森佩尔的希腊时代物质制作的诗学，本书的作者Wigley其实高度“解构主义”，把功夫都花在了森佩尔等人的覆层说身上去了。越讨论，这本书就越像时装符号文化性的讨论。所以，后两章几乎没有兴趣读下去了。但是，是好书。

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讨论fashion与architecture的很扎实的一本书。不会玩很多语言上的文字，读来着实让人喜欢。对下一个兴趣领域非常有启发！

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书评

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