PM bridges the gap between HIGH and POPULAR art

→ hybrid novels that address and subvert fragmentation through the discourses of history, sociology, theology, etc.

2. Modelling the postmodern: parody and politics

→ deals with architecture

→ all PM works are overtly historical and unavoidably political because they are formally parodic
→ PARODY is the formal analogue to the dialogue of past and present that silently but unavoidably goes on at a social level in architecture
→ PARODIC postmodern BUILDINGS parallel the contemporary challenges on the level of theory

→ by PARODY, LH does NOT mean ridiculing imitation, but rather a redefinition of parody as repetition with critical distance that allows ironic signalling of difference at the very heart of similarity
→ cannibalization of all the styles of the past
→ while PM naïvely refused all the past styles, PM uses and abuses them, which is seen in architecture as well
→ sometimes this combination in PM architecture is seen as kitsch

→ PARODY has perhaps come to be a privileged mode of PM self-reflexivity because its paradoxical incorporation of the past into its very structures often points to these ideological contexts somewhat more obviously, more didactically, than other forms. Parody seems to offer a perspective on the present and the past which allows an artist to speak TO a discourse from WITHIN it.”
→ PM architecture is ideal for investigation of the relation of ideology and power to all of our present discursive structures

3. Limiting the PM: the paradoxical aftermath of modernism

→ PM’s relationship with contemporary mass culture is not just one of implication, it is also of critique
→ PM is ex-centric, off-centered. It questions centralized, totalized, hierarchized, closed systems
→ it acknowledges the human urge to make ORDER, while pointing out the orders we create are just human constructs (not natural)
→ PM’s move towards contradiction and anti-totalization

→ “parodic self-reflexiveness”
→ PM is interested in interpretative strategies and in the situating of verbal utterances in social action
→ what historiographic metafiction explicitly does is to cast doubt on the very possibility of any firm “guarantee of meaning”, however situated in discourse
→ problematic nature of narrative

4. Decentering the PM: the ex-centric

→ PM puts into question all the concepts associated with liberal humanism: autonomy, transcendence, certainty, unity, hierarchy
→ the notion of center is questioned, and with it the notion of oneness, origin
→ the center starts to give way, the totalizing universalization begins to self-deconstruct
→ the traditional narrative forms (with their typical closures of death, marriage, etc.) dissolve
→ CONTRADICTION:
→ in order to alter the form (center), you have to rely on it
→ “the decentering of our categories of thought always relies on the centers it contests for its very definition”
→ PM offers alternatives to traditional concepts, but continually appeals to those very concepts