

- 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
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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-center. It questions centralized, totalized, hierarchized, closed systems
 - → it acknowledges the human need for an 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