# A Not So Well-Reasoned **Bibliography**

Anthony Vidler, _Architecture Between Spectacle and Use_, Yale University Press (New Haven, CT), 2008
'As Sigfried Giedion realized, the demand for "monumentality" did not go away with the massification of society; indeed it is intensified as a desire for that very spectacle apparently eschewed by rationalist modernists [...] [W]hile rejecting the "pseudomonumentality" of nighteenth-century eclecticism, [Giedion nevertheless] called for a new attention to be given by architects to the representation of the "social, ceremonial, and community life" desired by the people "who want these buildings to be more than functional fulfilment. They seek the expression of their aspirations in a monumentality, for joy and excitement." [...] Paradoxically, of course, it was also against the implied vulgarization of architecture as advertising or historicist repetition that architects like Gehry originally forged their aesthetic of assemblage, a process that eventually resulted in the production of another kind of monumental spectacle in Bilbao. Thus we are presented with the dilemma of monument conceived against the perceived pseudomonuments of postmodernism and with a conviction that an aesthetic might be developed organically out of formal experiment and material innovation.' (p xi)
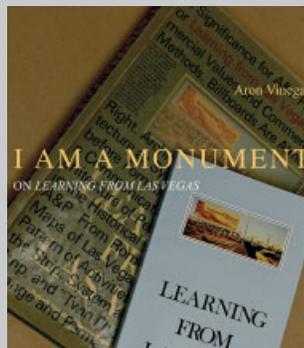
Aron Vinegar, _I AM A MONUMENT: On Learning from Las Vegas_, MIT Press (Cambridge, MA), 2008
'Venturi and Scott Brown's "recommendation for a monument" is a Decorated Shed with a blinking sign on top that reads, "I AM A MONUMENT." At first glance, this image seems to be an exemplary expression of _Learning from Las Vegas_'s brand of postmodern irony, its fundamental concern with architecture as representation or spectacle, its initiation of a text based approach to architecture, and its seamless equation of signs, signification and meaning. It has certainly been taken in these ways. I try to demonstrate that the "I am a Monument" proposal puts into question all of these characterizations. It is more about evidencing the force of imaging; showing the _work_ of representation; suggesting ways that text, matter, and image touch on each other without claiming that any one subtends or veils the other; and opening up the possibility of meaning beyond signification, with an emphasis on the phatic rather than the semantic. In this way, it fosters the conditions for encounter and community. Simply put, the "I am a Monument" proposal explores how one might "make sense" in architecture that links its aesthetic and material possibilities with its social and political dimensions.' (pp 8–9)
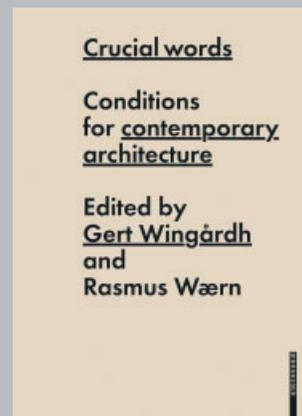
Gert Wingårdh and Rasmus Wærn (eds), _Crucial Words: Conditions for Contemporary Architecture_, Birkhäuser (Basel), 2008
'Architecture requires constant explanation. Vagueness causes problems, both in the creation of architecture and the understanding of it. ... In his work, the architect uses more words than pictures. Although many of the words have a decisive bearing on the genesis of architecture, their meaning is often unclear. There is nothing to be gained from such vagueness. To understand the preconditions of architecture – our own as well as other people's – the key concepts must be brought out for scrutiny.' (p 3)
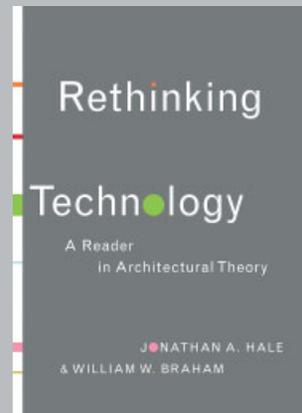
William W Braham and Jonathan A Hale (eds), _Rethinking Technology: A Reader in Architectural Theory_, Routledge (Abingdon), 2007
'... sometime during the 1980s the technological society which began in the fourteenth century came to an end. Now I recognize that dating epochs involves interpretation and perhaps some fuzziness in assigning beginnings and endings; but, nevertheless, it appears to me that the age of tools has now given way to the age of systems, exemplified in the conception of the earth as an ecosystem, and the human being as an immune system.' (p XII)
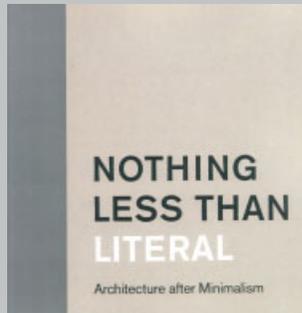
Mark Linder, *Nothing Less Than Literal: Architecture After Minimalism*, MIT Press (London), 2007
'What if Le Va's artwork is neither expressive nor an enactment of a desire to escape the gallery, but rather a plea for artists to engage architecture? If this is the case, then accepting the relationship between art and architecture does not mean, as Radcliff implies, that literalism condemns artists to bang their heads against the wall. Rather, Le Va demonstrates the necessity of architecture, and the absurdity and paradox in the promise that it would feel so good if they'd stop.' (p 230)
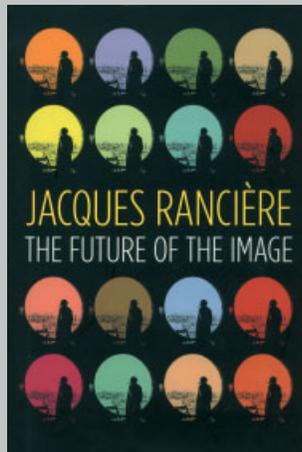
**Jacques Rancière, *The Future of the Image*, Verso (London), 2007**
'Under what conditions can it be said that certain events cannot be represented? Under what conditions can an unrepresentable phenomenon […] be given a conceptual shape? […] The issue then becomes how, and under what conditions, it is possible to construct such a concept, which proposes to cover all spheres of experience univocally.' (p 109)
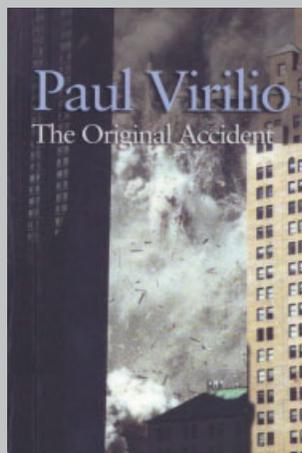
Paul Virilio, *The Original Accident*, Polity Press (Cambridge), 2007
'Indeed, since cinema is time exposing itself as the sequence scrolls past, with television, it is clearly the pace of its "cross-border" ubiquity that shatters the history that is in the making of our eyes. […] And so, General History has been hit by a new type of accident in its perception as visibly present – a cinematic and shortly "digital" perception that changes its direction, its customary rhythm, […] the pace of the long time-span, promoting instead the ultra short time-span of this televisual instantaneity that is revolutionizing our vision of the world.' (p 25)
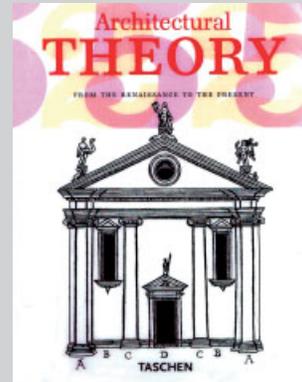
Bernd Evers and Christoph Thoenes, *Architectural Theory*, Taschen (London), 2006
'[In] the "Generic City" […] Koolhaas summarizes his observations about urbanism in the age of globalization and global urbanization. A central question posed in this work is that of which form of urbanism and urban identity to choose in the light of factors like worldwide analogous phenomena in late capitalist land use, architectural corporate identity by global players, global tourism as well as the loss of historical identity. Koolhaas […] rejects dogmatic affirmations concerning historical urban structures, saying that they are too restrictive and ultimately ahistorical. The city without characteristics is, by contrast, the result of liberation by historical patterns of identity; it is without limitations but at the same time available and open.' (p 559)
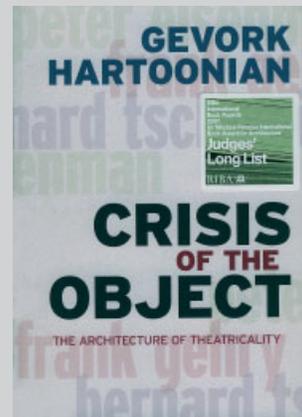
Gevork Hartoonian, *Crisis of the Object*, Routledge (London), 2006
'The accommodation of architecture to the nihilism of technology has opened a new chapter in the book of the crisis of architecture written since the Renaissance. However, the current rush to absorb technology into every facet of culture does not allow for the ideology of postmodernism, which has to sell architecture its architectural vision as an indicator of progress. The question to ask is whether the present esteem for technology has learned its lessons from the modernists' understanding of the *Zeitgeist*. It is equally important to ask whether modernists' theorization, aiming at uniform response to the spirit of the time, did not eliminate the possibility of linguistic difference. Paradoxically, present architectural praxis is over-determined by the very infusion of the *Zeitgeist* with linguistic multiplicity. Any attempt to answer these questions necessitates, in the first place, an investigation into the historicity of the crisis of the object.' (p 6)
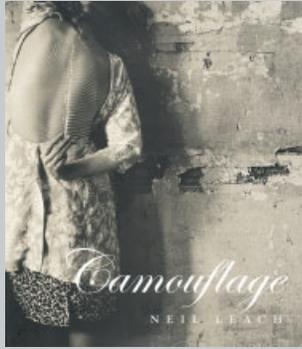
Neil Leach, *Camouflage*, MIT Press (London), 2006

'Camouflage can be taken as a term to encapsulate various visual strategies that have been developed in recent years in response to an image driven culture. These strategies have evolved as a knowing manipulation of the use of images, whose early antecedents include the work of the photographer Cindy Sherman, but whose more recent articulations can be found through popular culture, and especially the realm of design […] Far from being a distraction from the actual business of leaving, the domain of camouflage now delineates the horizon of much of contemporary existence.' (p 241)

Sunil Manghani, Arthur Piper and Jon Simons, *Images: A Reader*, Sage (London), 2006

'Considering ambiguous figures […], Wittgenstein remarks that it is one thing to say "I see this …" and another to say "I see this as …"; and he adds: "seeing it as …" is "having *this* image". The link between "seeing as" and imagining appears more clearly when we go to the imperative mood where, for example, one may say, "Imagine this", "Now see the figure as this." Will this be regarded as a question of interpretation? No, says Wittgenstein, because to interpret is to form a hypothesis which one can verify. There is no hypothesis here, nor any verification […] The "seeing as", therefore, is half thought and half experience. And this is not the same sort of mixture that the iconicity of meaning presents.' (p 176)
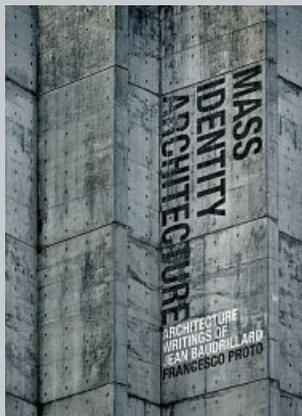
Francesco Proto, *Mass, Identity, Architecture: Architectural Writings of Jean Baudrillard*, John Wiley & Sons Ltd (Chichester), 2006

'Is there nothing more to architecture than its reality – its references, procedures, functions, techniques? Or does it exceed all these things and ultimately involve something quite different, which might be its own end or something which would allow it to pass beyond its own reality, beyond its truth, in a kind of radicality, a sort of challenge to space (and not simply management of space), challenge to this society (and not simply a respect for constraint and a mirroring of its institutions), challenge to architecture creation itself, and challenge to creative architects or the illusion of their mastery?' (p 159)
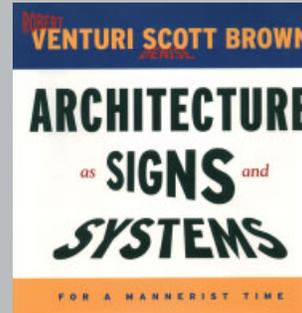
Robert Venturi and Denise Scott Brown, *Architecture as Signs and Systems*, Harvard University Press (London), 2004

'Here is Architecture as Sign, rather than architecture as Space. Here is architecture for an Information Age, rather than architecture for an Industrial Age. Here is architecture engaging: Explicit Communication, rather than Artistic Expression … Electronic Technology, rather than Electrical Games; Digital Splendour, rather than Gloomy Glow … Evolutionary Pragmatism, rather than Revolutionary Ideology.' (p 12)

Yves Michaud, *L'Art à l'état gazeux. Essai sur le triomphe de l'esthetique*, Editions Stock (Paris), 2003

'[N]ous ne sommes plus face à des mai istallès dans l'experience esthétique comme dans les vapeurs d'un hamman – pas concetrés sur des objects ni assujettis à un programme […] On pourra regrettir que le temps n'ait plus assez de forme, lus assez de style, plus assez de project, plus assez de *Gestalt*, aurait dit Hegel, pour se saisir de manière solide et sculptèe dans des œuvres d'art plus pérennes que l'airain. De quoi se plaindrait-on pourtant quand on voit que cette situation fluide et gazeuse est seulement la contropartie du trionphe de l'esthetique? De quoi pourrait-on se plaindre quand le monde est devenu tout entier si beau? Il n'y a plus d'œuvres mais la bautè est illimitée et notre bonheur en elle s'illimite telle une fumée …' (pp 118–204)