Montage and theory of psychoanalysis

Tong Li
Iowa State University
Montage and theory of psychoanalysis

by

Tong Li

A thesis submitted to the graduate faculty
in partial fulfillment of the requirements for the degree of
MASTER OF ARCHITECTURE

Major: Architecture
Major Professor: Robert Segrest

Iowa State University
Ames, Iowa
1997

Copyright © Tong Li, 1997. All rights reserved.
Graduate College
Iowa State University

This is to certify that the Master's thesis of

Tong Li

has met the thesis requirements of Iowa State University

Signatures have been redacted for privacy
TABLE OF CONTENTS

CHAPTER 1. INTRODUCTION.............................................................................................. 1
  1. Montage............................................................................................................... 1
  2. Psychoanalysis.................................................................................................... 2

CHAPTER 2. MONTAGE AND PSYCHOANALYSIS........................................................... 5
  1. Montage technique and Dada.............................................................................. 5
  2. The art of maternal loss .................................................................................... 13

CHAPTER 3. TEXTUAL SYMBOLISM ............................................................................. 18

CHAPTER 4. MATERIAL SYMBOLISM........................................................................ 23

CHAPTER 5. STRUCTURAL SYMBOLISM....................................................................... 28

CHAPTER 6. CONCLUSION................................................................................................. 36

BIBLIOGRAPHY............................................................................................................. 43

ACKNOWLEDGMENTS.................................................................................................... 45
CHAPTER 1 INTRODUCTION

1. Montage

The term “montage” was brought into wide use in European languages by Soviet films; first by Potemkin and later by such films as Mother and The End of St. Petersburg. Before this time, montage was associated with the principle of building and construction in the field of engineering and of photography in the word “photomontage”.

Montage was explicated completely by Sergei Eisenstein (Leon Moussinac, 1970).

There was a period in film art that montage proclaimed “everything”. All the more films must achieve the greatest possible emotional intensity, and not merely exist as logical exposes of facts. Briefly, the radical property of montage is that any two pieces of a film stuck together inevitably combine to create a new concept, a new quality born of that juxtaposition, in fact an inner synchronization. The result of the juxtaposition of two montage pieces is something more like the product than the sum. It is so because the result of juxtaposition is always qualitatively different from each of the components taken separately. What montage really gives us is that each piece of material is not unrelated but a kind of particular representation for the general theme, and it is remarkable for its dynamics because the desired actions and images is not ready-made but arises and comes into virtual being.

The elements in filmmaking mainly include sound, light and image, we shall limit ourselves to examining the meaning under the structure of the ensemble. “The law of structure according to which the length and cadence of the different fragments are intermingled through montage with the movements of actor” (Leon Moussinac, 1970, p99). The structure
shots, landscape, editing, color, and all other spheres is similar to the harmony of orchestration, which coordinates interaction and interchange of the means of expressiveness through individual parts. The expressive whole of a work must be based not on the “neutralization” of elements, but on a wise employment of those expressive means which can, at the given moment, give the fullest scope to that element which, under given conditions, is capable of revealing with utmost clarity the content, meaning, theme and idea.

Montage’s ability of philosophical and emotional interpretation of “things” is used through variety of rhythm and tone. In rhythmic montage, acceleration of formal tension is obtained by shortening the pieces not only in accordance with the fundamental plan, but also violating the plan. This most effective violation is through the introduction of material more intense in an easily distinguished tempo. In tonal montage, Eisenstein sought to penetrate deeper into the inner nature of his images.

In architectural theory, other than film presentation, the logic of French textual symbolism, Mies’s and Loos’s interior surface reading is inherently related to montage. “Besides, from Eisenstein’s study of Freud, he knew that man could transform sexual energy into intellectual curiosity and creative activity. He recognized that to a certain extent he sublimated his physical passions into the passion of his intellect, the imagination” (Marie Seton, 1978, p73). It was essential for his survival to make the fluctuating sublimation a permanent state of consciousness. This is the psychological base of montage.

2. Psychoanalysis

The base of psychoanalysis is pleasure principle, which is a constant pattern of sexual unconsciousness. The mind, according to Freud, is divided into id, ego and superego. The id
contains the basic instinctual drives and be repressed into entirely unconsciousness. The ego is mainly conscious, and strives to keep in touch with reality. The ego grows out of the id during the early years of childhood, as the child comes to experience itself through the opposition of its own desires to the reality of external world; as the domination of the pleasure principle becomes displaced by the rise of the reality principle, the ego takes on the task of representing the external world id. The superego is the moral aspect of mind and conscience is born, at the time of the Oedipus complex. Before the arising of psychoanalysis, human desires, wishes and needs, in contrast to other animals, have already been interpretated linguistically and symbolically that are affixed to the potential actions.

The human unconsciousness has two basic drives: sex and aggression, together with all the other things that are unacceptable to oneself and society. The intricacies of mental processes is individual, therefore peripheral to society. The conflict between individual desires and requirements of culture lies in not a single quantitative statement derived from the conception instinctual cathexes that has been tested experimentally. Freud’s theory of libido sought to substitute libido by a proliferation of psychological needs and existential strivings through artistic work, so that the area of confrontation shifted away from instinctuality itself to the theory of ego. The task of civilization is to control the id. At cultural level arts allow us to express vicariously what is normally forbidden.

All what psychoanalysis contributed to the understanding and creativity of art is to establish the symbolic ego.

In the formulations of the neo-Freudians, the ego is no longer the agent of biological adaptation but becomes the product of cultural adaptation, a process which takes place
between individual and one's social world. "The central concept through which they seek to bridge the gap between psychoanalysis and social science is "character". This term, which Freud had developed to denote different libidinal structures which result from early childhood fixations and sublimations, acquires a distinct meaning: a character-structure represents a relatively stable pattern of behavior through which the individual relates to the world" (Yiannis Gabriel, 1983, p27). Character emerges from the child's dynamic adaptation to the particular cultural milieu in which he/she grows up. The social character results from this dynamic adaptation of human nature therefore to form the structure of society, which tend to stabilise and intensify the new social character and to determine man's activities. Ego is a product of an incapacity to accept reality, it is aware that intellectual activity is ultimately aimed at pleasure.

Culture and its monumental edifice of symbols represent the ego's attempts to recover in phantasy objects whose real loss is intolerable. There may be a reconciliation between materialism and symbolic threads in Freud's thoughts. Because of the renunciation of instinct and the corresponding rise of symbolic substitutes, psychoanalysis is left with the task of interpreting double meanings, decoding symbols, phantasies and dreams.

Dreams allow the expression of unfulfilled wishes. Each dream contains a wish that is re-constructed by the fragments of reality. Within it unconsciousness twists and changes under the symbolic rule. Texts, images and building structures all contribute to the illusion formation hence be the external stimuli of inner dream work.
CHAPTER 2 MONTAGE AND PSYCHOANALYSIS

1. Montage technique and Dada

Codes of montage have gone further than differentiating among parallel montage, continuity montage, flashbacks, and involuted montage. In the 1920s, V. I. Pudovkin and Sergei Eisenstein extended the theory of montage. Pudovkin identified five basic types of montage: contrast, parallelism, symbolism, simultaneity, and leit-motif. He then developed a theory of interaction between shots called linkage. Eisenstein, on the other hand, saw the relationship between the shots as a collision rather than a linkage.

Unlike Soviet montage films that function as a transactional implement and not to demarcate scenes clearly, the scenes of character action and the building blocks of Hollywood dramaturgy are more intricately constructed, and each scene displays distinct phases, specifies spatial positions and the current state of mind. Hence the need to resolve the plot provides poetic justice, omniscience and communicativeness. When syuzhet adheres to chronological order and omits causally unimportant period, the narration becomes highly communicative and unselfconscious. Moreover montage sequences compress a political campaign, thus makes narration omniscient (Omnipresence makes the cognitive schema free from the contingencies of space and time, but discreetly confining itself to codified patterns for the sake of story). Yet the discontinuous editing and stylistic disorientation occasionally convey disorienting story situation. No matter how routine and disoriented classical film viewing has become, it remains an activity.

1. syuzhet: Russian formalist term for the systematic presentation of fabula events in the text we have before us, sometimes translated as plot.
Reading films (Figure 1) intellectually can add a dynamic power. Going from literal meaning to secret meaning, the process of active reading is to make the film say what it leave unsaid, to reveal its constituent lacks. These are neither fault in the work nor deception from the author but structuring absences that demand a teleological reading which is its external shadow. In general parlance, montage is a dialectical process that creates a third meaning out of the original two meanings of adjacent shots, a number of short shots are woven together in order to communicate a great deal of information in a period of time.

Montage suggests a building action working up from raw material. The Hollywood style of editing gradually developed a broad range of rules and regulations over the years. One must always begin with an establishing shot, then narrow down from the generalization; or edit dialogue scenes with a strict rule of thumb, and reversing angles. All grammar was designed to permit seamless transitions from shot to shot and to concentrate attention on the action. By and large, montage is defined according to the action it photographs, moreover pictures are
mastered with regard to the rhythm of succeeding shots.

The rhythmic value of editing is probably best seen in the code of accelerated montage, in which interest in a scene is heightened and brought to a climax through progressively shorter alternations of shots between two subjects. Christian Metz points to accelerated montage as a uniquely cinematic code and a special type of parallel montage.

Montage is used not only to create a continuity between shots in a scene but also to bend the time line of a film. Parallel montage allows the filmmaker to alternate between two stories that may or may not be interrelated, cross-cutting between them. The flashback and the flash-forward permit digressions and forecasts. Involuted montage allows a sequence to be narrated without particular regard for chronology: an action can be repeated, shots can be edited out of order. Each of these extensions of montage codes looks toward the creation of something other than simple chronology in the montage itself, a factor very little emphasized in classic decoupage continuity cutting. Possibly the most common dialectic device is the match cut, which links two disparate scenes by the repetition of an action or a form or the duplication of mise-en-scene factors.

Montage technique, like other film languages, is rooted in the theory of psychoanalysis, which resulted in the psycho-reconstruction of people hence the building system direct their social behavior. For instance, the jump cut can compress tempo by smoothing a series of quick dissolves, in the same way, in architecture concert compressed space. Contemporary style permits far greater latitude. The ungrammatical construction has been absorbed into general montage stylistic and jump cuts are now allowed for rhythmic effect. The League of Nations building (Figure 2) by Hannes Meyer in 1927 is the jump cut in building practice.
The zig-zag corridors construct segmented images that disintegrate subject and psycho-ego. The filmic-like shots register each of a series of intruding objects and hold each within a condition of separateness and footage difference.

Such an atomization of material is governed by a system extraobjective meaning and

![Figure 2 Hannes Meyer, League of Nations project, 1926-1927, axonometric and plan](image)

(Michael Hays, 1992, p163,161).

illumination. Thus montage, like Meyer’s project, is more significant as a procedure than as an object. “By showing reality sequentially and decomposingly one after another and external to another, montage technique destroys the image of the integral psyche, exhausts and overwhelms it by another place, another history, another way of thinking beyond ego”
(Michael Hays, 1992, p170). Meyer’s work reflects a wry, derisive awareness of the humanist subject it defaces and of humanist ideology of the autonomy it renounces. Just as dada photomontage adheres to bourgeois artistic conventions of presenting a unique, tradition of representation is in mental crisis, but the search for meaning is not abandoned, that drove Meyer to an insurrectionary participation in the discipline of architecture as well as in social practice.

Meanwhile, League of Nation building fully expresses the main characteristic of Dada, which is its open-ended receptivity to an exchange of ideas. Besides the structure of building, collage (Figure 3), assemblage, material picture, typographic collage; montage, with the accent on photomontage; mechanical-Dada, metamachines, mechanical mannequins; action drawings and aggressive political satire are all embraced in the movement; and the entire

![Figure 3. Raoul Hausman, Dada Cino, 1920 (Michael Hays, 1992, p169).](image-url)
range of creative expressiveness—literary, musical pictorial gesticulative, dance, oratorical—evocative is to be found in Dadaists’ productions.

European montage, ever since German Expressionists in 1920s, has been constructed rather than edited as a process of synthesis. Whereas *mise-en-scene* is marked by a fusion of complexities in space, montage simply does in time.

Parc de la Villette (Figure 4) is a postmodern architecture whose *modus operandi* is the sequential narration of filmic montage. “Overlaying grids, axes, scales, and contours, Bernard Tschumi punctuates at red *folies* with a series of prisms, cylinders, ramps and stairs,

Figure 4 Bernard Tschumi, Parc de La Villette, 1984 (Bernard Tschumi, 1994, p150).

connecting with waving canopies” (Kenneth Frampton, 1992, p312). Being the park for the 21th century, it symbolizes another victory of English Picturesque and French Cartesian thought of the 17th century.

Besides Soviet film techniques, the humanistic play is a continuous version of the Enlightenment legacy that French played anagrammatical game, the textual montage, to forward the invention of neologism, which relies on the architectural apocalypse of ancient
Greece and Renaissance Italy, and hence guides new subjective behaviors. “The mnemonic scene creates the place for invention. Macaronic anagrams on the crenelated parapet of *folie* generalize a *particular* psyche on topological account” (Gregory Ulmer, 1994, p189). The formal words are represented by spirals, wheels, spokes, lattices, branching trees and rhizomes.

*Manhattan Transcripts* juxtaposes three series that are objects abstracted from maps, plans, and photographs of movements (Figure 5). The diagrams are drawn from sequential movement of choreography, sports, or other events. To move is never to go from one place to the next, but always to execute some figure, to assume a certain body rhythm. “The final meaning of any sequence is dependent on the relation space / event / movement. By extension, the meaning of any architectural situation depends on the relation S E M. The composite sequence S E M breaks the linearity of the elementary sequence, whether S, E, or
Unlike snapshots at key moments in the making of architecture, or a series of frozen frames whether in the procedure or real space, no single fragment must escape attention, and control must be absolute. Each frame along the sequence qualifies, reinforces, or alters the frames that precede and follow it. Each frame is thus both complete and incomplete, is a statement against indeterminacy, whereas indeterminacy is always presented in the sequence.

The whole park is divided into four scenes, with each scene treated as a different location can change the sequence and meaning, thus makes La Villette an airconditioner for the city’s financial circle. “The linkage of squares defines the popcycle, where the quadripoles are symbolically family, entertainment, school, and discipline” (Gregory Ulmer, 1994, p193).

Folies therefore rehearses the social relations. Links in the popcycle are within institutions of education, and each discourse provides a position for chorographic writing, where there is no certainty but the field of tendency.

Chorography is the soul method of events’ coincidence where at one knit would generate the inventive logics. “The squares need to be adapted to the route that moves between particular and general, or the route where abduction moves from thing to rule, deduction moves from rule to case, and induction moves from case to thing (Figure 6)” (Gregory Ulmer, 1994, p195). Hence, the importance of folie is to control the premise, which touches upon the instruments of Freudian and Lacanian psychoanalysis.

Chorography wheels the popcycle in motion and facilitates exchange of social relations in
Figure 6. Gregory Ulmer. The relation of thing, rule and case (Gregory Ulmer, 1994, p238).

one direction, the ultimate institutionalization.

2. The art of maternal loss

Psychoanalysis is above all an art of loss and hypnosis.

In Freudian case there are great enduring works of literature portraying the Oedipus complex, such as Oedipus Rex and Hamlet. In this typological model of history, we find the autobiological nexus between ancient myth and modern theory in the distorted narratives of literature and life. Freud locates Hamlet as the autobiographical mask of Shakespeare in the experience of bereavement, which appears as the theatre of memory that a repressed Oedipal drama is replayed and revived. He figures Shakespeare with ambivalent identification of both father and son so that divides and constitutes the subject by returning Oedipal rage against itself. Freud’s specimen text on mourning and melancholia is a psychoanalytic and metapsychological discourse that traces and manifests the interplay between introjection and projection, articulates and interfolds inside and outside, subject and object, presence and absence, around an experience of loss.

“The shape of grief, the construction of an outside world through the projection of an interior state is not peculiar to the melancholic, but is central to the process of subject-formation” (Julia Reinhard lupton and Kenneth Reinhard, 1993, p20). If projection
defines subject and object around the trauma narrated as the primary loss of the mother, introjection defines loss onto the self. Whereas projection determines the self in narcissistic relation to an image of the mother, introjection, in dividing the subject, configures a relation of three: the object, the ego, and its new critica “special agency.” The critical agency is not a preexisting masculine other, but rather is gendered as a structural process, which slips from maternal to paternal in the theoretical and autobiographical working-through of the Oedipus complex, in symbolic architecture associated with the breast being retroped and becomes meaningful as lack of the phallus.

Walter Benjamin’s metaphor of mother as figure of originary loss indicates that mourning and melancholia are not simply a content of Baroque emblematics, but also the structure of canonical architectural *par excellence*. He doesn’t thematize gender directly, but as Rainer Nagele demonstrated in *Theater, Theory, Speculation*, repetitively stages scenes of intersection between language and sexuality. His account of Baroque emblematics as the passage of classical tragedy into modern theater allows Russian avant-garde architects to transform and deform the psychoanalytic narratives of Oedipal dissolution in the stream of Constructivism.

Freud’s allegorical essay introduces a principle of splitting and disjunction, the relation of difference, the external structure of text and texture. Generically, the “old skins” of old textament, philosophy, and Freud left over by lexical and literary conversion once being the container of classical myths, holds new meanings of wine, new testament, psychoanalysis, and Lacan; construes feminine topology of infolded surfaces, putting new wine in renewed skins.
Architectural theory is assimilated into humanities in two principal ways--by linguistic interpretation and by scientific experiment. Roland Barthes defined his mental experience as *structural man* that the implication specializes the institution of knowledge in the universities and be taught as an *activity*. This *activity* doesn’t stop with psychoanalysis or comparative scholarship but conducts such *activity* in preparation for the design of catachresis. Barthes’s further surrealist relay is structural literature that controls a succession of a certain number of mental operations. To query how to appropriate theory for the design, one might resort to the guiding criticism of Freud, Marx, and Derrida, in which the generative experiment is to compose another text.

Freud is an inventor whose disciplines disseminate into daily life and complete its cycle. Theory, lacking politics or aesthetics, should depend on who is doing the inventing and within what institution. To emulate Breton’s surrealism format, Derridean project reemerges after having once disappeared into the French intellectual scene. The invention, timed on a cultural moment, has to use appropriate institutional experiments and formats that are related to the entire tradition of discourses on design method. The format, though a cliche, is partly narrative and partly argumentive, and should be used as a map:

1. In the opening, the exordium, freedom of childhood is dominated by narrowly defined Freudian logic, which, in general, appeals to dreams as a resource for recovering a place for choral imagination, and it requires the broadest criterion of relevance.

2. Breton reviews Freudian experiments on dreams with his contemporaries, such as cubist poets, and in an argumentative account, turns psychoanalytic theory into
architecture. Within the frame of argumentation, in architectural space, one still needs to be concerned with hypnosis. Instruction for automatic writing is to settle a to events nonetheless involved, is insistent upon a faint visual image of a man place favorable to the mind's concentration and to supply the subject with writing materials. Therefore, the mind attains the most passive and receptive state, and non-depth writing quickly reaches a selfless extent, swerving from a certain line of conduct to the application of oneself. One of Breton's eureka experiments shows that by removing any voice of words comes a phrase that, without any relationship walking and being cut in half by a window perpendicular to the axis of his body.

3. The pilogue declares a performance of non-conformism.

"Plato, with the opening move of Phaedrus, provides an inventory of alternative method to push the undesirable prototype and hyperbolic culmination away. The nature of the body in one, soul in the other implants rhetoric and medicine into our empirical routine" (Gregory Ulmer, 1994, p8). The method becomes an algorithmic invention. In each case, the theorist generates a new theory based on another theory whose argument is literal rather than figurative, in which the new theory is a literal repetition but modifies itself and interacts with other elements. General theoretical foundation is draw from Pythagorean mathematics and a unified abstraction for invention in all areas.

New theory is designed to address where the target needs to be motivated by the institution, and thus the target supplies an inventory of things lacking, or out of target, to a new address where no practices yet exist. Plato's target is education that, with institutionalizing discourses of school, is to transfer learning to application. Invention must
be represented in a particular form, a successive secondary elaboration for psychoanalytic theory, which is a showing as well as a telling. Freudian dreamwork is a critical discourse that can distort latent dreams by means of condensation, displacement, dramatization, and synthesis into images.

_Phaedrus_ is the prototypical method for all subsequent discourses. Such discourse can be generated by choosing a tale. Breton’s tale interits the political spearheading toward communist ideality and military guerilla tactics typical of the French Foreign Legion. Breton’s aesthetics of differentiation is formulated in opposition to realist and naturalist literature. It is worth noting in his eureka anecdote that a single natural body is hacked off by a butcher for its like-named pairs. So-called “new poetics” is a principal method of hypnosis.

Although the immediate domain of its application is architecture, Breton intends to constitute it rather as a practice of daily life, which is politics, where it thereby performs alternative bourgeois ideology into family and entertainment. Antimethod is on one hand an algorithmic exercise at the level of particulars rather than arguments, and on the other hand a juxtaposition of a Gestalt and other razed or defaced images in order.

The body is the ground of action. There is no distinction between the body and the machine, between the mind and artificial memory, between living and dead.
CHAPTER 2 TEXTUAL SYMBOLISM

Eisenstein disconnected fragments which belongs to a single sequence, based on the technique of “intellectual montage,” on a juxtaposition-conflict of intellectual stimuli which accompany each other, awaiting a new recomposition. Russian formalists call such an explosion “semantic distortion”, so that the material elements of the whole composition undergo a change of meaning, due to the violent alteration of the mutual relationship that originally bound them. In particular, semantic distortion has its chief function the recovery of original function of language, purity of communication.

Research of textual symbolism was highlighted during French Enlightenment.

Cultural, intellectual, and social history, in their methods and in their subject matter, have been equally subject to radical revision over the past centuries. Studies of Enlightenment architecture contributes much to architectural composition and social individualism, within it architectural expression has been interpreted as part of a larger social discourse of signs. The monolithic idea of an intellectual Enlightenment has been recast in terms that includes a consideration of literacy, book production and distribution; accompanying the invention of new architectural forms, which has been rethought in terms of urban conflict, sumptuary codes, social symbolism, and techniques of graphic reproduction. This interdisciplinary research brought a distinct self-consciousness about the nature of history itself, a reflection on the status of the questions, evidence, limits of explanation, and narrative forms of the discipline. This has opened the way for a rewriting of the history of historical thought and the contributions of antiquarians, collectors, travelers, and textual scholars have been assessed
with respect to the formation of cultural and artistic history of the Enlightenment period. Two domains were identified where, toward the end of eighteenth century, architectural thought and social change intersected. Architecture, as both philosophers and architects agreed, was more than pure structure; it was also a kind of language, endowed with an ability to signify by means of the classical conventions and the history of their use and reuse. On another level, architecture as a cultural sign explained culture on its own terms, to relate its artifacts to its laws and language, its politics and social order; overrode the traditional demands of religious, moral, and aesthetic judgment.

Idea of institutional reform to society is that, first, describing the architecture of Freemasonic lodges and the rituals of sociability that framed a social perfectibility by a set of symbolic forms, which, for the descendent architects, served as icons for ideal projects; second, delineating the alternative societies and architecture invented by three thinkers, Marquis de Sade, Charles Fourier, and Jacques Lequeu, themselves victims of institutional confinement and exclusion, emphasized the power of the metaphor that linked architecture to society even in the imaginations of those who criticized and transgressed the existing order.

Conceived and realized on the level of the text, however, the apparent content of the critical utopianism of de Sade, Fourier, and Lequeu, with its pornography, social programming, and iconography, was less determining than its linguistic form, which in each case took the methods of reason and enlightenment to their logical and ultimately "mad" conclusions. In the writing of de Sade and Fourier, objects, activities, and functions were listed and classified exhaustively in a program of public building. This exercise was entirely dependent on existing language for its material; the method lay in its transformation by
calculated procedures of cutting, recombining, and neologism. “As Roland Barthes suggested, in the case of de Sade and Fourier the result was a literary enterprise perversely divorced from its avowed social aims; an attempted social mimesis was defeated by the form of the text itself” (Anthony Vidler, 1987, p104). Thus de Sade’s eroticism emerged as boredom, flattened by endless lists and the repetition of words and phrases, while his fantasies dismemberment bore equally on writing as on the body. Fourier’s passionate dreams of social harmony were disguised beneath a fanatical care for the coupling of words and the invention of new ones. In searching for oppositions, these radical hermits often simply achieved reversals.

Fourier’s contribution to the Enlightenment is the designing of his society of harmony. For Fourier, architecture was more than a means of beautifying an existing state. Architectural sensations, such as sight, smell, touch, and hearing, were the very springs of social activity. A building calculated to the desired social order would automatically help bring that order into existence. A man of taste could perfect a general architecture to metamorphose civilization. Thus based on the prototype of the garden city, he felt that it was a necessary stage in the transition from the disaggregated architecture of the present to the unitary architecture of what he called “association” or the final, sociable stage of man’s progress. Some time between 1803 and 1805, Fourier completed his first scheme of such a transformational architecture, which he called a Tourbillon and, later, a Phalanstere that outlines the prototype of utopian socialist communities. The building is suitable to house a hundred people, unequal in fortune. Two architectural elements, the gallery and the Exchange, are central to the incessant activity of commercial and sexual barter. Here not
introjection, from maternal to paternal, from ego to superego. This exchange is not symmetrical. Projection is associated with the narcissistic, dual order of the imaginary; and introjection with the Oedipal triangle of the symbolic. While projection is, in Lacan’s conception, the displacement of an image from the inside to the outside, that is a displacement of anyone given object with respect to the ego; introjection is always a linguistic introjection in that it is always the introjection of a relation. Similarly, projection is aligned with the lost mother in a world differentiated from the self, and introjection with the inclusion of the linguistic father into a split ego. The lost mother is a projection in the cinematic sense, an image of difference. Introjection introduces a principle of splitting, a relation of difference attached to the external structure of language. Thus introjection does not so much take in the father as masculine object but rather institutes gender as a relation of linguistic difference.

In trying to translate textual utopia into architectural schema, de Sade and Fourier not only shared the positive predilections of nineteen-century institution builders, but prefigure them in intention and method to an uncanny degree. Fourier, like de Sade, attempted to achieve an absolute transparency between an activity and a space; he accomplished naturally enough only a transparency between the account of an activity and the assumed properties of a space; which is to say that no real “translation” actually occurred, merely the transformation of both society and architecture into a text. This “fiction of functionalism” paralleled with other fictions that emerged strongly within the profession of architecture during the same period. The fiction of the program, a text based on the assumption that a systematic listing money but pleasure was marketed. Fourier’s method is to transform the evil practices of
play of maternal loss. Exchange is on another sense the exchange between projection and
civilization into their opposites, solely by means of language. He uses the tricks of neologism
and dialectics to redefine the old codes. The magic wand of linguistic play, disguised by an
apparently exhaustive systematization, turns every bad into a good; so did architecture. The
beneficent connotations of the spatial elements of the gallery and the Exchange are all turned
inside out and upside down. Through this textual game, Fourier dreamed that eventually
everything would change to its opposite.

Fourier’s textual game show one practical aspect of Oedipus complex which is around the
of functions and requirements would ensure an appropriate social response, thereby denying
architecture either an autonomous life of forms or a cultural history of signification.

The asymmetry during the exchange hides in chiasmus, which resulted from the shift
from maternal to paternal orientation. Like Hamlet be the object of textual displacement.
CHAPTER 3 MATERIAL SYMBOLISM

Viewing architecture, one has to have philosophical glasses as Gottfried Semper does. Endowing material with philosophical meaning into modern architecture also originated from him. He is the gift from Daedalus. He imports science and industry in fine art and fly architecture into the dialogue of man and cosmos, thus the textbook of Mies Van de Rohe and Glass group. He is a thread that links Modernism with Classicism, and being the rule to this Modernist adherents. Veiled with psychoanalytic sence, he leap the labor of Assyrian bas-reliefs to the inner-mechanism of building materials, which based on his referential research of linguistics, biology and other sciences.

His main work is the spatial aspect of his thesis of dressing construed from Style in the Technical and Tectonic Arts. “More consistently and profoundly did he recognize and exploit architecture’s material limitation: the origin of its formal language in the arts and crafts, textiles, ceramics, carpentry, masonry and metal work, which are the motives that underlie architectural creation” (Gottfried Semper, 1989, p36). The starting point for his investigations are the technical operations of working with flexible, tough materials resistant to tension (textiles), working with soft, plastic materials (ceramics), working with sticklike materials resistant to force along their length (carpentry), and working with solid aggregates resistant to compression (masonry). As a fifth division Semper adds metal technology.

Semper’s research is on the whole system of Oriental polychromy, which closely connected with ancient arts of paneling and dressing, therefore also the art of painting and bas-relieves that arosed from looms and industrious Assyrians. Assyrian sculpture clearly
kept within limits imposed by its origin, even though the new material permitted a new meanings of raising the figures from the background.

Semper's research on masonry work was translated and embodied by the architects, such as Adolf Loos and Mies Van de Rohe, into the modern age. With psycho-representation of the composition of the natural attribute of material, such as mechanism, color and texture, we save the labor and meanwhile continue the function of guiding and reorder social activities. Nevertheless, differentiated from the social activities of ancient time, modern architecture reflects those in the modern age. In fact the mechanism of marble and granite is a vivid dada masterpiece from nature that projects a precise map of social behavior (Figure 7).

"Contemporary photographs reveal the ambivalent and ineffable quality of its spatial and

Figure 7 Mies Van de Rohe. Interior of Barcelona Pavilion. 1929 (Wolf Tegethoff, 1985, p10.17).
material form. From these records we may see that certain displacements in its volume were brought about by illusory surface readings such as that effected by the use of polished green Tinian marble” (Kenneth Frampton, 1992, p164). A comparable play in terms of texture and color was effected by the contrast between the internal core plan of polish onyx and the long travertine wall that flanked the main terrace with its large reflecting pool.

Another descendant is Adolf Loos, whose interior purely reflects Semper’s theological soul of “the four elements of architecture”, which creates the indoor altar. The motif of maternal loss appears again. The female belly on the marble reflects the physical law of nature. “His proliferation of languages should preoccupy the Austrian mind, should compel it toward a linguistic mode of beholding that possessed intellectuals from every conceivable field” (Roberto Schezen, 1996, p14). With the atonality and aectonicity, Loos always
endeavored to temper the initial aura of coziness and stability with an underlying sense of irreality. The authenticity of his interior clad exploits illusionistic space and reflects his hypersensitivity to the differentiation between image and experience. Besides, as his early use of photomontage, he is conscious of photography as a new expressive medium.

Another focus of study on Loo's interior is guiding sexual inclination thus the economic trend and order, which is annotated in Tschumi's park design and Derrida's discourse.

Figure 9 Loos. Interior of Villa Karma. 1906 (Roberto Schezen, 1996, p39).

Likewise, Loos's insistence on the multiplicity of language games, on the fact that there is no single universal language in architecture or anything else, especially the modern division of labor, make his entire oeuvre a polemic veil against normal aesthetic domain and client's own taste and inclination. His Villa Karma in 1906 demonstrate his unique aesthetic
sensibility. The black marble surface in the bathroom illustrates the purist manner veiled with oceanic mystique. The wall of oval entrance is decorated by yellow and red marble, the floor is black and white with eye-like pattern that can call concentration of surface reading.
CHAPTER 5 STRUCTURAL SYMBOLISM

The loss of a loved object becomes a loss in the ego and may result in the condition of melancholia. The atmosphere brought about the birth of modern tragedy and variety theatre. In the age of Nietzsche, the theatre became the means for the recovery of a collective catharsis, for the recovery of a portion of unalienated space, where an immediate effect on the masses is a constant process of intellectualization. The purely individual effect supplants the general one, the differentiated effect supplants the primitivistic one, the intimate and psychological effect supplants the monumental one, the intellectualistic effect supplants the sensitive one. The theatre not offer us the illusion of nature, but that of our superiority over it. It must not try to carry us from one reality to another, but rather to have us enter into the world by means of the symbols of our culture. By replacing a jumble of language and anti-illusory setting, the body, in scenic space, acquires a semantic value, and in itself the metaphor of essentiality which the possibility of infinite transparencies is to be seen. The stage that contains the marriage of body and spirit will have to be silent: it will have to freeze itself in geometries conquered by the “soul” and by its “interior time.” During the acting, the impossible reconciliation between “the soul and the forms” pervades the stage.

And yet a subtle ambiguity pervades the experiments of Soviet scenography and avant-garde theatre in the early 1920s. Like Tatlin’s theatrical staging for Khlebnikov’s Zangezi--chaotic assemblages of deformed and clashing geometric objects. Other theatre making was described by Schwitters in 1919:

Materials for the stage set are all solid, liquid and gaseous bodies, such as white wall,
man, barbed-wire entanglement, blue distance, light cone......Objects will be allowed to move and revolve, and lines will be allowed to broaden into surfaces......Take a dentist’s drill, a meat grinder, a car-track scraper, take buses and pleasure cars, bicycles, tandems and their tires, also war-time ersatz tires and deform them. Take lights and deform them as brutally as you can. Make locomotives crash into one another, curtains and portieres make threads of spider webs dance with window frames and break whimpering glass. Explode steam boilers to make railroad mist. Take petticoats and other kindred articles, shoes and false hair, also ice skates and throw them into place they belong, and always at the right time...... People can even be tied to backdrops, or can even appear actively, even in their everyday position, they can speak on two legs, even in sensible sentences.

The constructivist theatre presents itself, from then on, as a model of a positive relationship between man and machine.

The expressionist, futurist, or dadaist theatre is thus the crucible in which the metropolitan grotesque, the clash between objects in ebullition, is assumed and represented --even if only as a means of provoking the total introjection of the nothingness that runs through its formless structure. In the manifestos and experiments of the early futurist theatre one can find all the premises of the experiments of the European avant-garde theatre. In Marinetti’s Manifesto of the Variety Theatre of 1913, the deconstruction of scenic time and space serves to introduce the “shock technique,” the exchange between the real and artificial based on surprise; in 1915, Marinetti proclaimed the principles of the Futurist Synthetic Theatre, emphasizing the irruption into the performance of the real that vibrates around us, bombarding us with hails of fragments of interconnected events, jammed together, confused,
mixed-up, chaotic. The exaltation of the synthesis of everything that humanity has up to now refined in its nerves to divert itself by laughing at material and moral grief. The body-madness in Marinetti’s manifesto certainly draws on Nietzsche’s “gaiety” and on Bergson’s “laughter”, unconsciously translating Freud’s observations on “jokes” into theatrical techniques. “It is also evident that the task of the theatre is to objectify hidden values that lie beyond everyday behavior and mental habits, and also the instruments of surprise and bewilderment have a baroque theorization from Sabbatini” (Manfredo Tafuri, 1988, p101).

It was Hugo Ball, in the Babaret Voltaire in Zurich, who assumed completely the Nietzschean “universal gaiety” as a means of destroying the form that is in us (Figure 10). Assailed by the wind of global reification, the intellectual discovers that the metropolitan “sickness” has infected him forever and that his sole duty is to have everyone everyone witness his own decomposition. Between the laughter and the outrage of the good people of

Figure 10 Walter Gropius, Totaltheatre, 1927 (Manfredo Tafuri, 1988, p226).
Zurich, Ball is made into a new saint, voluntarily transforming himself into a mannequin, showing, in moments of uncontrolled vitalism, the misery of any form not annihilated in the face of the flow of pure existence. In Ball’s diary: “What we call Dada is foolery, foolery extracted from the emptiness in which all the higher problems are wrapped, a gladiator’s gesture, a game played with shabby remnants, a public execution of false morality.” The joke and the tormented attitude performed to teach the person who is willing to understand to laugh at himself and become the “superior man”. Laugh would not be followed by a compulsion to repeat but give birth to a language of the man-thing, which in other words, the exorcism of chaos can reconstruct the theatre as an institution. The objective is to create out of utopia the foundation of a new construction of life. But theatrical constructivism can only celebrate its own separateness from the real: its pivotal point is the technique of estrangement.

Not by chance do constructivist architects pour into the theatre their yearning for a reconstruction of an urban universe totally planned, yet liberated from that same planning. The theatres in 1922 and 1923 all present the spectator with the bare skeleton of a total world: in it, circus, acrobatics, drama, and music hall tend to come together, while the actor — clown and acrobat, capable of a strict control over the eccentricity of his gestures and his gymnastic tightrope walking— is invited to compete with the peripeteia offered him by the scenic mechanism. The domination of the body, the basis of the gymnastic spiritualism has been transformed into the ruthless precision of biomechanic acrobatics: the bath in the desacralized world of the futurist and dadaist puppet has had its effects.

With the Soviet experiments of the early 1920s, the theatre no longer goes into the city:
that phase had reached its peak in the mass revolutionary festivals. Now it is the city that reenters the theatre, even if it is a city projected into the future and reduced to a skeleton. The biomechanic acrobat, master of matter (body and setting), is the prophet of a society of total work: the game is redirected into the flow of production, subjugated to it and captured. Therefore the problem of the relationship between the representation of the work-game and real work has not disappeared; it has only been accentuated. The technique of provocation is now forced to construct a true communicative structure (Figure 11), a language of the gesture-sign. The pure theatrical sign is the attraction; the formalist, cubist-formalist, or dadaist technique had already introduced the instrument of “montage”. At the school of Meyerhold, young Eisenstein was to explore the extreme limit of this eccentric language--the montage of attractions. He attempted to violate the nervous energy of audience with the extreme fragmentation of stage languages translated into action.

Meyerhold, Mayakovsky, and Eisenstein do not hesitate to give a political significance to

Figure 11 El Lissitzky, stage model for Serge Tretyakov’s *I Want a Child* in the theatre designed for Meyerhold (Manfredo Tafuri, 1988, p267).
their experiments. The new city prophesied by their theatre is formed by a liberated and liberating technology. Regarding the intensification of the new technological messages which reduces the theatre to electromechanical acrobatics, Lissitzky and Moholy-Nagy’s theatrical poetics has been linked to the dynamic of the city. In *Dynamic of a Great City*, Moholy-Nagy’s cinematic eye coldly explores the organizational capacity that the cinematographic apparatus can reveal once put into direct contact with the heterogeneous and manifold material offered by urban reality. In contrast to cinematography, Bauhaus and Bruno Taut’s Miracle of Glass Chain transform the desolate reality of post World War I Germany and its humble protagonists into an architectural dream dominated by “luxuriant vegetables in stone and glass,” crystalline landscapes, and “cities of fire” projected into distant futures free of all anguish.

The theatre of totality, writes Moholy-Nagy, must be, with its diversified interweaving of light, space, surface, form, movement, sound, man--with all the possibilities of variation and combination of these elements in turn--an artistic configuration that is called organism. This type of total theatre no longer has anything in common with Wagner’s *Gesamtkunstwerk*. It relies on the primary means of the various instruments of communication; its intent is to give life to a great dynamic-rhythmic formal event, which gathers together, in a form reduced to the elementary, the most extensive heap of means, ricocheting off one another.

We can also cite a baroque precedent, combines it in a single location theatrical performances, amusement parks, mechanical instruments, scientific marvels, counterfeit objects, spaces of illusion. The baroque theatre, with the total theatre of the twentieth century, has a similar task with respect to the socialization of the new productive universe.
Another direct symbolic representation of “superman” and extremity of electromechanical acrobatics is the theatre of marionette. The domination of the puppet let one to prophesize the disappearance of the last shred of the spirit, of consciousness. The movement that puppet induced is simultaneously precise and casual, transforms the impulses, impart to it into gestures that possess the sublime indifferences characteristic of divinities--that is, of “metaphysical essences.” Their grotesque appearance has pass through the dadaist deformation, biomechanical levitation of Meyerhold, and the eccentric acrobatics of Kozintsev and Trauberg. Schlemmer defined his Figural Cabinet as: Half sideshow, half metaphysical abstraction: a mixture and an oscillation between sense and countersense, framed by means of color, form, nature and art, man and machine, acoustics and mechanics. The organization is everything, and the heterogeneity is the most difficult thing to organize.

As the theatre itself, the biomechanical acrobatics are transferred into the body of the architectural contruction. The technique of montage is ironically absorbed by the building itself: the theatrical machine speaks a language of its own made up of windings, slippages, swervings, and surprises, which give meaning, by laws of opposition and contrast, to objects and spaces.

In the Barcelona Pavilion, Mies van der Rohe constructed a scenic rhythmical geometries of the sets of Appia and Craig. In that space, a place of absence, empty, conscious of the impossibility of resorting “synthesis” once the “negative” of the metropolis has been understood, man, the spectator of a spectacle that is really “total” because it is nonexistent, is obliged to perform a pantomime that reproduces the wandering in the urban labyrinth of sign-beings among signs having no sense, a pantomime that he must attempts daily. In the
absoluteness of silence, the audience of the pavilion can thus be “reintergrated” with that absence. In a place that refuses to present itself as space and that is destined to vanish like a circus tent, Mies gives life to a language composed of empty and isolated signifiers, in which things are portrayed as mute events. The sorcery of the theatre of the avant-garde dies out in the wandering without exits of the spectator of Mies’s pavilion, within the forest of pure dada. The liberating laugh freezes at the perception of a new duty. The utopia no longer resides in the city, nor does its spectacular metaphor, except as a game or a productive structure disguised as the imaginary.
CHAPTER 6 CONCLUSION

The principle of montage had always been linked to the theme of activating the public. For Eisenstein, the ideology of the public has to pass through the filter of a new representationalism.

While recent media hypes up Postmodernist architecture and propels it into the limelight, it also tends to obscure its long and complex history. There isn’t any possibility on paradigm shift but a terminological move on discourse formations and practices, which the genuine purpose is to generate new aesthetic forms by recycling techniques and strategies then reinscribing them into cultural context.

Much of the contemporary inter-arts, mixed-media and performance culture, which once seemed so vital, is now spinning its wheels and speaking in tongues, relishing as it were, the eternal recurrence of Fascism.

The debate of whether or not Derridean deconstructivism cripples the long wave of macro-schemes from Plato’s metaphysics to the mid-19th century Modernism is meaningful in that it conversely enhances the historical umbilical cord hence validly prevents the endless textuality from coming into focus with a solely inferior terminological preoccupation. Now all the so-called Postmodernists, keep in mind Postmodernism’s relational nature, have drawn a map that survey the territories on which the various artistic and architectural practices could find their aesthetic and political place. Nevertheless the central element among all constellations is the setting of mindset about the wildness of Modernism and its avant-gardes.

From the 1960s to the mid-1970s, Postmodernism gained a much wider currency,
encompassing first architecture, then dance, theatre, painting, film, and music. The most palpable example is the American plodding literature emigrated to Europe via France and Germany where the contested terrains allied and were fear of correcting the theoretical line. Therefore a growing neoconservative nostalgia declined the rate of creativity in late capitalist society with retrospectively fascinating with primitive cultures, for the circuit of Western civilization is toward closing. The new Enlightenment demands a universal design to regulate the Modernism chaos with ultimately veering it back to Genetic status quo.

One of the most significant veer-off gestures is Charles Jencks’s non-synchronism, which is the traditional slowing-changing codes and particular ethnic meanings of a neighborhood on one direction and the fast-changing codes of architectural fashion and professionalism on the other. The schizophrenic and arbitrary incoherence resulted in successful dichotomic buildings and keeping away from resonance.

“Another critical reference of Postmodernism par excellence is Learning from Las Vegas, which one is struck by Venturi’s strategies and solutions to pop sensibility of those years” (Huyssen Andreas, 1986, p83). Logic of commercial vernacular revelates to architecture is the dominance of direction and distribution of currency, thence should be the gospel for any form of mass culture. The rhetoric, an authentic outburst of popular phantasy, is the glorification of billboard strip and casino culture. We have to acknowledge the power to explode reified dogmas of Modernism and to reopen a set of questions concerned ornament and metaphor in architecture, figuration and realism in painting, story and representation in literature, body in music and theater. Pop in the broadest sense was the context in which a notion of postmodern first took shape, and from the beginning until today, the most
significant trends within Postmodernism is the challenge of mass culture.

Roughly since the mid-1950s literature and arts witnessed a rebellion of a new generation of artists against dominance of abstract expressionism, serial music and classical literary modernism. The rebellion of artists was soon joined by critics who all vigorously though in very different ways and to a different degree, argued for postmodern. Sontag advocated camp and a new sensibility, Friedler sang the praise of popular literature and genital enlightenment, and Hassan, closer than the other to Modernism, advocated a literature of silence. By that time, Modernism had been safely established as the canon in academy, museums and gallery network. In that canon the New York School of abstract expressionism represented the epitome of that long trajectory of Modernism which had begun in Paris in the 1850s and the 1860s and which had inexorably led to New York, the American victory in culture following on the heels of victory on battlefields of World War II.

By the 1960s artists and critics alike shared sense of a new situation. The assumed Postmodernism rupture with the past was felt as a loss: art and literature’s claims to truth and human value seemed exhausted, the belief in constitutive power of modern imagination was just another delusion. Or it was felt as a breakthrough toward an ultimate liberation of instinct and consciousness into the global village, the new Eden of polymorphous perversity, paradise, as the living theater proclaimed on stage. Thus critics such as Gerald Graff have correctly identified two strains of postmodern culture of the 1960s: the apocalyptic desperate strain and the visionary celebratory strain. The ire of postmodernists was directed against a certain austere image, and such a view ensues with dichotomy of choosing either cultural continuity or discontinuity. In a 1980 piece *The Atlantic*, Barth criticizes his own essay *The
Literature of Exhaustion suggests the effective exhaustion not of language or of literature but of aesthetic value. Postmodernism of the 1960s was the logical culmination which, for cultural critics, is a despairing Modernism practice in the streets. But its undeniably adversary role was superseded by a confrontation in streets and art works, and this confrontation transformed inherited ideological notions of style, form and creativity, artistic autonomy and imagination to which Modernism had by then succumbed. The rebellion was altered terms and contaminated by cultural industry and no longer maintained its programmatic purity. Even worse it was tampered the image to be against domestication of the 1950s as a liberal-conservative consensus and a Cold War anti-Communism weapon in cultural-political arsenal.

Success of Postmodernism sprang from the United States to West Germany and France. The term accrued its emphatic connotations in the United States, when West Germany was busy rediscovering its own moderns which had been burnt and banned during the Third Reich. In the 1960s it produced a major shift in evaluation and interest from Benn, Kafka, the political writers to Brecht, the left expressionists. It was a search for alternative cultural traditions and directed against depoliticized tendency within modernity, which can provide much legitimation for cultural restoration. During the 1950s, myth of the conservative revolution and universal existentialists all block and suppress realities of Fascists past. From the depths of barbarism and rubble of its cities, West Germany was trying to find a cultural identity and turn to international modernism which would make others forget Germany's past as predator and pariah of the modern world. Given this context, since the late 1970s, the very notion of Modernism was narrowly related to recent architectural developments and
new social movements.

In France, even though for different reasons than Germany, in context of intellectual life, the term Postmodernism was not simply around the 1960s.

America, first, with its hegemonic role, with construction of form and meaning, however ambiguous, displaced or undecidable the meaning would be, sketched that Postmodernism of the 1960s is a temporal imagination that displays a powerful sense of future and new frontier, of rupture and discontinuity, of crisis and generational conflict, an imagination reminiscent of earlier continental avantgarde movements such as Dada and surrealism. And yet, the historical constellation in which played itself out from the Bay of Pigs and campus revolts where its vocabulary of aesthetic forms and techniques was not radically new.

Second, the early phase of Postmodernism included an iconoclastic attack on what Peter Burger has tried to captured as institutional art. In his book *Theory of Avantgarde* Burger argued that the major goal of Dada, early surrealism and postrevolutionary Russian avantgarde was to transform bourgeois institution art and its ideology of autonomy rather than changing modes of representation, and to reintegrate art and life with Hegelian-Marxist formula. Therefore art embraced machinery of meaning and became institutionalized in the burgeoning museum, gallery, concert, record and paperback culture of the 1950s. And, during the Kennedy years, Modernism culture even began to function as political representation at the White House. In the form of pop vernacular, psychedelic art, acid rock, alternative and street theater, Postmodernism of the 1960s was groping to recapture the adversary ethos which had nourished Modernism on its earlier stage.
Third, enthusiasm to the new media brought a vigorous pop culture, rock ‘n’ roll, folk music and multiple forms of popular literature. Photography, film, television, video and computer were for the prophets of a technological aesthetic in that period. "McLuhan’s cybernetic and technocratic media eschatology, Hassan’s praise for runaway technology, the boundless dispersal by media, the computer as substitute consciousness, all of these combined with euphoric visions of postindustrial society" (Huyssen Andreas, 1986, p88).

Even if equally compared to the technological optimism of the 1920s, it is striking to see in retrospect how uncritically media technology and cybernetic paradigm were espoused in the 1960s by conservatives, liberals and leftists alike.

Fourth, Leslie Fiedler’s incantation of the prefix post, such as post-white, post-male, post-humanist, post-Puritan, in his essay The new Mutants was effective at the time. It is easy to see how Fiedler’s adjectives aim at what Modernism dogma and Western civilization was all about. Susan Sontag’s camp aesthetics did much the same. Fiedler called to cross the border between Postmodernism and mass culture, as well as his implied political critique of eurocentrism and logocentrism which are the important marker for subsequent developments.

In conclusion, by the 1960s, Postmodernism was both iconoclasm, ontological probation of American avantgardism and endgame of international avantgardism with its cutting edge moving from Paris to Moscow and Berlin then to New York, which the subtext are the same teleology and ideology, even if in the years of Watergate and drawn-out agony of the Vietnam war, of the oil-shock and dire predictions of the Club of Rome, it was indeed difficult to maintain confidence and exuberance of modernization. The situation in the 1970s seems to be characterized by plundering vocabulary and supplementing it with randomly chosen
images and forms from pre-modern cultures, which these can be stored for instant recall in computerized memory banks of our culture.

The age of Hitler, Stalin and the Cold War produced specific accounts of Modernism, which the logic advocated by critics is an aesthetic dead end. A major body of work representing this tendency is the New German Cinema, which are monolithic Kitsch, psychological regression, mind-destroying and experimental meshing.

New criticism plays political non-resonance both in France and in the U.S. where poststructuralists construct a new autonomy based on a purged textuality that makes a lips dubbing not in sync with the movements of body.

Yet the whole relentlessness was undoubtly only a swansong.

Modern was a world-scale drama played out on the European and American stage, with mythic modern man as its vehicle and with modern art as a driving force.

Postmodern, with heroic vision, offers a theory of psychoanalysis which the gesture go beyond language and textual games, beyond epistemology and aesthetics, and responsible for changing life, changing society and changing the world. On this level, Postmodernism cannot be regarded simply as a sequel to Modernism but the latest step in one-way history.
BIBLIOGRAPHY


ACKNOWLEDGMENTS

I very appreciate professor Robert Segrest, Mikesch Muecke and Barbara Miller's help in the process of thesis construction.