

---

Sonja Hnilica and Riklef Rambow

# Postmodernism in the Rearview Mirror: Now you see me, now you don't

---

## Editorial

It remains to be seen whether the transition from the strictly reductive architectural vocabulary of 'classical modernism' to a variety of new interpretations of architectural theoretical and aesthetic desires can be characterised as a new 'dialectic' and prove itself in practice. With regard to the contributions to the International Building Exhibition, too, time will separate the wheat from the chaff. (Joseph Paul Kleihues, 1987, translation from German by the authors)<sup>1</sup>

Until recently, the architecture of so-called postmodernism enjoyed a dubious reputation. At the exhibition *Mission: Postmodern. Heinrich Klotz and the Wunderkammer DAM* at the *Deutsches Architektur Museum* in Frankfurt am Main<sup>2</sup> 2014, the postmodern repertoire of forms on display seemed almost exotic. The objects that the museum founder Klotz had collected in his almost manic passion appeared artistic and alien, the image of the *Wunderkammer* therefore seemed very appropriate to many visitors. But more recently, that view has been shifting. The 1980s are undergoing a revival not only in the world of fashion. In the architectural debate, too, there is an increased interest in postmodernism.

Today, there is no longer any need to justify the interest in the architecture of the 1980s too awkwardly, as can be seen, for example, in the current exhibition *Anything goes? Berlin Architecture of the 1980s* at the *Berlinische Galerie*<sup>3</sup> (2021). And this trend is by no means limited to Germany, as exemplified by the exhibitions "The Return of the Past: Postmodernism in British Architecture" at Sir John Soane's Museum in London (2018) and "Architecture Itself and Other Postmodernist Myths" at the CCA Canadian Centre for Architecture in Montreal (Nov. 7, 2018 to April 7, 2019). In spring 2021, a major retrospective opened on "Aldo Rossi. The Architect and the Cities" at the

<sup>1</sup> Quoted from IBA 1991: 8.

<sup>2</sup> 10 May to 19 October 2014. No catalog was published. Instead, issue #216 of the magazine *archplus* served as an associated publication, in which under the title "The Klotz Tapes. The Making-of Postmodernism," Heinrich Klotz's tape dictations from the founding period of the DAM were published for the first time.

<sup>3</sup> 17 March to 16 August 2021. The eponymous catalog (Müller, *Berlinische Galerie* 2021) contains several contributions that strive for a genuine reassessment and a different view of Berlin postmodernism.

MAXXI Museum in Rome. And not only the number of exhibitions, but also the number of conferences and publications on the topic has increased so rapidly in recent years that it is now almost impossible to list them completely.<sup>4</sup>

4 To be mentioned here for example Szacka 2016; Moravánszky, Lange 2017; Gura 2017; Branscome 2018; Patteeuw, Szacka 2018; Kulic 2019; Kromrei 2019; Hopkins 2020; Acker, Mical 2020; Salgo 2021; Schaad et al. 2021; Urban 2021.

## Interpretations of a bygone era

It is probably no coincidence that this rediscovery comes at a time when postmodernism is on the point of becoming historical. The exhibition *La presenza del passato*, which Paolo Portoghesi organized as the first “genuine” architecture biennale in Venice, was already celebrating its 40th anniversary in 2020. The International Building Exhibition (IBA) Berlin 1984/87, where many key buildings were erected and which may be regarded as a milestone for the implementation of postmodern concepts on an urbanistic scale, also can be evaluated for everyday suitability for more than thirty years. Most of the protagonists of postmodernism have passed away since, including, most recently, Robert Venturi and Charles Jencks, whose book *The Language of Postmodern Architecture* (1977) eloquently and figuratively proclaimed the death of modernism and intended to be a kind of founding script of a new movement. Even the buildings which have been realized will soon be half a century old. Given the only slightly older postwar modernist buildings, the complaint has frequently been that they have aged as unflatteringly as they have been insensitively cared for. The differing valuations of these two interacting factors naturally lead to divergent causal attributions and conclusions. This problem arises in a very similar way in the case of postmodern buildings, as we can now observe. Which may come as a surprise insofar as the design means and the aesthetic goals of both epochs can certainly be understood as opposing each other, just think of Charles Jencks’ “dual coding” theory. Many projects look much more attractive on paper than in everyday use.

Refurbishments are on the agenda, and it is getting more and more necessary to think about heritage preservation. Like the buildings of the 50s, 60s and 70s before, the stock of the 80s and 90s is now moving into the focus of monument preservation. After post-war modernism and “brutalism,” postmodern architecture is now the subject of inventory campaigns.<sup>5</sup> In this context, the architectural quality of the buildings that have been handed down must be re-examined. In Berlin, for example, many of the buildings from the 1984/87 IBA in the Western part of the city have already been listed; most recently, the Friedrichstadtpalast and the ensemble around the Gendarmenmarkt, the most prominent testimonies to postmodern architecture from the Eastern part of the city, have been included. Similar efforts can be observed internationally, for example in Great Britain.<sup>6</sup>

5 On the problem of inventorying buildings from the 1980s and 90s in Germany, cf. Hahn, Kieser, Mertens 2016; Knipping 2018; Schmal, Seifert 2019; Müller 2020; Berkemann, Karin et al. 2021.

6 Cf. Franklin 2018.

The task, then, is to write the history of this architectural movement. This is complex insofar as writing—along with drawing—had quite a prominent role in the architectural discourse of postmodernism. Aldo Rossi’s *L’architettura della città* (1966) or *Collage City* by Fred Koetter and Colin Rowe (1978) are still ranking high on student reading lists today. These narratives and theoretical systems, as well as the actual buildings, need to be critically evaluated

and historically classified. How can the phenomenon of “postmodernism” be understood from today’s perspective? What is the relationship between the theoretical writings, the graphic designs, and the built environment?

Numerous problems arise in this context. When did “postmodernism” actually take place? Even a simple periodization turns out to be problematic. Rossi wrote his book years before Jean-François Lyotard published his study *La condition postmoderne* (1979). At that time, hardly anyone was talking about postmodernism—and if one wishes, one can see in Rossi’s book above all a strongly structuralist attitude. Did postmodernism even exist? Some of the protagonists kept their distance from the term throughout their lives. Can you be postmodern if you don’t want to be? This leads to the next question: What was postmodernism’s relationship to modernism? To what understanding of modernism did it refer? Can this question be answered for “postmodernism” in general, or is it not rather necessary to question each work individually? In retrospect, knowledge of further developments makes it possible, at least in some cases, to resolve misclassifications.

Did postmodernism mark an epochal break, as Charles Jencks proclaimed at the time with reference to Lyotard, or is it rather to be interpreted as a critical development “from within”? Denise Scott Brown probably had such an understanding in mind when she emphasized in 2015: “I call Pomo ‘limp’ and think what we do is lasting and part of Modernism’s long-past departure.”<sup>7</sup> Perhaps, time has changed the view. In his 2011 *The Post-Modern Reader*, even Charles Jencks himself claimed to postmodernism to be part of modernism, describing it as a mere “side branch” of the long and meandering modern “mainstream.” He also discussed alternative terms, such as Critical Modernism, Late-Modernism, or Altermodernism.<sup>8</sup>

7 Howarth 2015.

8 Jencks 2011: 8.

It is hardly less difficult to define the end of the postmodern period. Should one still include the deconstructivism of Peter Eisenman? The British high-tech architecture of Norman Foster, Richard Rogers and others? And what about the French architects of the 1990s such as Jean Nouvel, Bernard Tschumi, or Odile Decq? The attitudes of the latter were vastly different from those of a Michael Graves, Aldo Rossi, or Hans Hollein. And yet they too were clearly inspired by postmodern thinkers, the most important and influential of them coming from France themselves. The concept of the postmodern did not originally come from architecture as such, but for a while architecture seemed to represent the paradigmatic demonstration case of postmodern thought (and action). So how should we retrospectively assess the relationship of the built to philosophy, literature and cultural history?

## Postmodern quotes

It is probably no coincidence that at the same time as the writing of history is beginning, a new generation of upcoming architects is currently rediscovering postmodernism for themselves. Oliver Elser spoke of a “neo-postmodernism” in 2017.<sup>9</sup> This interest is certainly not only due to a fascination for the almost

disturbingly opulent surface aesthetics from today's perspective - sometimes heightened to the point of ironically staged excess. Rather, a renewed interest in concepts, representational techniques and strategies of postmodernism is emerging in architectural practice: in quotation, collage, typology, complexity and double coding. The contradictory nature of the "first" postmodernism is also a theme: in addition to the ironic and playful references to typology and history, an anarchic desire to break taboos (as in the hotel in Zaandam by Wilfried van Winden 2010, which appears to consist of stacked houses), more classical approaches are also being revisited (as in the Bremer Landesbank by Caruso St. John Architects, 2016).

Young architectural practices, however, are also appropriating architectural traditions and local construction methods in an unbiased way that was hardly possible for the protagonists of postmodernism at the time. Take, for example, the MB residence near Enschede by Lieke Göritzlehner, completed in 2020, with its thatched roof and exposed brickwork, which updates the tradition of the country house. For the design, the architect took as a model the country houses of the Dutch architect Frits Adolf Eschauzier, whose drawings she had studied in the archives of the *Nieuwe Instituut* in Rotterdam.<sup>10</sup> Let us recall Umberto Eco's famous passage:

<sup>10</sup> Baunetz 2021.

I think of the postmodern attitude as that of a man who loves a very cultivated woman and knows that he cannot say to her 'I love you madly', because he knows that she knows (and that she knows he knows) that these words have already been written by Barbara Cartland. Still, there is a solution. He can say 'As Barbara Cartland would put it, I love you madly'. At this point, having avoided false innocence, having said clearly that it is no longer possible to speak innocently, he will nevertheless have said what he wanted to say to the woman: that he loves her in an age of lost innocence.<sup>11</sup>

<sup>11</sup> Eco 1994: 67–68.

Göritzlehner and her colleagues apparently manage without quotation marks and ironic reframing.

It is also interesting that postmodern urbanism, as a relatively young but nevertheless historical "time layer," is today itself becoming a reference point for contemporary inscriptions, for example in Frankfurt/Main at the Römerberg (with the ensemble of the reconstructed Ostzeile and its rear side, Schirn and Saalgasse) as well as at the Museumsufer or in Berlin-Kreuzberg around the southern Friedrichstadt and Checkpoint Charlie.<sup>12</sup>

<sup>12</sup> On the situation in Frankfurt, see Köhren 2018; Schmal 2018.

## About this issue

For the curators of this issue, the current popularity of the postmodern movement is reflected not least in the response to the call for papers, which exceeded all expectations. In order to do justice to the large number of high-quality submissions, we have turned the originally planned collection into a double issue: the present volume entitled "Identifications of Postmodern. City,

Form, Symbol” thus forms the prelude, and a second, which will be called “Identifications of Postmodern. Representations and Discourses” will follow shortly. The first volume presented here brings together a collection of contributions on two central topics of the postmodern architectural debate: On the one hand, there is the renaissance of the urban, which was supposed to result from a reinterpretation of the relationship between architecture, the city, and history, and which was the subject of intense debate. The critique of the formal vocabulary of the modern avant-garde and the search for alternatives formed another central motif of postmodern debates and will be examined in the second part of this issue. The subsequent second volume will then present studies on representations, media, and stagings, a fundamental topic of postmodernism that reaches far beyond the architectural discourse. In addition, there will be papers on central theoretical writings and theorists as well as on their reception.

### Architecture, City, History

The city is of major significance in the postmodern architectural discourse in several respects. A general dissatisfaction with urban planning was articulated with increasing vehemence during the 1960s, as the shortcomings of the planning ideology of functional separation became more and more obvious, especially the car-oriented city and the large-scale housing estates on the outskirts. While the debates about form (which are the second main topic of this issue) were almost exclusively conducted as a professional discourse among experts, the “*Unwirtlichkeit der Städte*”, as the psychoanalyst Alexander Mitscherlich put it in 1965, was initially addressed by a politically agitated public, and rather hesitantly taken up by the professional world. In *The Death and Life of Great American Cities* (1961), the American journalist Jane Jacobs exposed CIAM’s urban planning models as under-complex and argued literally in the streets for mixed use and revitalized street spaces. Her opposition to modern urbanism had developed during her involvement in a civic movement. At stake was the preservation of Greenwich Village in Manhattan, a historically grown, dense and mixed inner-city residential neighborhood that experts<sup>13</sup> dismissed as a “slum” and which was to be largely demolished as part of a land redevelopment project. There were quite similar movements in Germany as well; think, for example, of the *Frankfurt Häuserkampf* and the squatters in West Berlin. One outcome, that at the same time stimulated the discourse further, was the *European Architectural Heritage Year* in 1975, which under the motto “A Future for Our Past” emphasized the importance of old towns as places to live. In Germany, the International Building Exhibition IBA Berlin 1984-87 became the most prominent platform with international participation for implementing projects aimed at reclaiming urban spaces and structures.<sup>14</sup> Two different strategies were formulated and implemented, introducing concepts into the discourse that are still relevant today, namely “*Behutsame Stadterneuerung*” (Cautious Urban Renewal) as the key concept of the IBA Alt under Hardtt-Waltherr Hämer and “*Kritische Rekon-*

13 The almost mythically charged figure of Robert Moses represents the side of the experts above all. The narrative of the conflict between Jane Jacobs and Robert Moses is certainly one of the most exciting in recent urban planning history and already encompasses many of the themes that would be incorporated gratefully into the narrative of postmodernism a little later; see, for example, Gratz 2010, whose book title “The Battle for Gotham” sums up the dramatic potential of the story quite bluntly.

14 The IBA buildings, which can be considered the very epitome of postmodern urbanism in Germany, have already been extensively researched, cf. Salgo 2021 or the architectural sociological study by Akcan 2018.

*struktion*” (Critical Reconstruction) as the key concept of the IBA Neu under Josef Paul Kleihues. A half-day walk through the Kreuzberg neighborhoods of the two IBA parts inevitably stimulates reflection on the relationship between these two strategies and their influence on contemporary life in the residential areas involved. The inherent paradoxes and ambivalences of the initiated developments become clear if one considers the original motto of the IBA “The inner city as a place to live—save the broken city”.<sup>15</sup>

The contributions to the focus explore these issues using a series of case studies. Erik Wegerhoff addresses the debates on urban street space. He starts with the “*Strada Novissima*” in Portoghesi’s 1980 Biennale exhibition, an event central to postmodern architectural discourse, and then explores the hitherto little-discussed fact that a prototypical street space for flaneurs was created here. He draws parallels to the debates on traffic reduction taking place at that time in Germany, especially the implementation of so-called “*Spielstraßen*” (play streets). Thus, a multi-layered panorama of postmodern debates about architectural traditions on the one hand and pedestrian spaces on the other emerges.

Kirsten Angermann broadens the view across the borders that divided Europe into two political blocs until the 1980s. She analyzes the debates surrounding the paper “Principles for the Socialist Development of Urbanism and Architecture in the German Democratic Republic” developed in the GDR in the early 1980s. In doing so, she can show that, although the key concept of “urbanity” was avoided, a very comparable change in urban planning principles can be observed as in the West, away from large housing estates toward a revitalization of inner cities. Something similar can be said about the case study from Kiev in the 1980s, with which Oleksandr Anisimov and Svitlana Shlipchenko document the postmodern urban planning discourse in Ukraine. The four-block revitalization project in the old city, which was pushed through by local architects against considerable political resistance, reveals great qualities in terms of both urban planning and architecture. Unjustly, it has hardly been noticed in the West so far. Christian Sander focuses on a widely known project of the 1990s in Paris, the Bibliothèque Nationale de France by Dominique Perrault. The fact that Sander relates this emblematic solitaire to the French debates on contextual urbanism may initially come as a surprise, but then it opens up a new perspective on the demarcation between modernism and postmodernism in France.

The projects, actors, and theoretical debates from different parts of Europe discussed here show, on the one hand, how dependent the reception and discourse of postmodernism are on the respective conditions of time and place. But there are also very strong interconnections. Several leitmotifs emerge. Social and political themes play a central role: the struggle for decent housing, social communication and participation in public space. Related to this is the new appreciation of the (urban) architectural heritage. Last but not least, it is about functional, formal and eminently architectural problems, especially the reassessment of traditional urban typologies such as street, house and block.



## Form, Ornament, Identity

The contributions of the second part follow on directly from here, for the themes of form, ornament, and identity are discussed on the most diverse levels of scale. It is precisely the consideration of the city under formal aspects that may well be seen as one of the most provocative innovations of postmodern thought.

In an almost systematic contribution, Tobias Zervosen demonstrates the huge diversity of the concept of form. Starting from the observation that the concept of form has historically been one of the main points of attack for critics of the postmodern, he shows, based on theoretical texts and buildings by various protagonists from Robert Venturi to Charles Moore and James Stirling to Lucien Kroll, that this critique can only be upheld if one operates with an extremely reduced understanding of “form” that ignores the sublime differentiations of its actual use in postmodernism. Eva Sollgruber continues by tracing the emergence and use of the concept of “*Großform*” in the work of Oswald Mathias Ungers. In doing so, the strong influence of the American structuralist architect Shadrach Woods (1923-1973) and thus indirectly of *Team X* on Ungers’ thinking becomes clear. Temporally, this episode lies before the actual postmodernism, and thus Sollgruber’s study may well be considered a very differentiated contribution to the complicated relationship between late modernism, modernist criticism, demarcation, and reformation. Ungers, who for a while became one of the German “faces” of postmodernism through his close relationship with Heinrich Klotz and the commission for the design of the newly founded *Deutsche Architektur Museum* in Frankfurt, should by no means be identified one-dimensionally with this role. And just as well, the concept of the “*Großform*”, which served him for a while to rethink the city and remains retrospectively important for Ungers’ thinking, plays an ambivalent and marginal role at best for realized postmodern urbanism. In his paper, Dorian Bianco traces a line of development that runs somehow parallel to Ungers’ thinking about large-scale form but sets markedly different emphases in terms of content. He traces the conjunctures of the vernacular in architecture, referring primarily to the American discussion of what he calls “late modernism” from the 1960s to the 1980s. He argues that the original meaning of vernacular as local building by non-architects (“builder”), i.e., a kind of evolutionary traditional building method, underwent a massive change of meaning after the “discovery” of the term by academically trained architects and theorists, especially Venturi, Scott Brown, and Izenour. It no longer refers to traditional building by craftsmen, but to a newly constructed tradition of the mall and the strip, i.e., contemporary commercial architecture that is dominated by large construction firms and professional developers. With the contribution of Tigran Harutyunyan, we then gain insight into the reception of postmodern thought in Armenia. The contrast with the contributions by Bianco and Sollgruber once again shows the enormous influence of local political and cultural conditions. According to Harutyunyan, in Armenia postmodern elements are primarily used to contrib-

ute to nation building after the country's breakaway from the Soviet Union. In the architectural history of the young country, reference points to a specifically Armenian tradition are sought and found, but then usually applied to new buildings in a very simplified manner via form, ornamentation and material. Depending on whether it is a matter of public representative buildings or private commercial architecture, there are certain differentiations of this pattern, but the chances that in this way a substantial and sustainable Armenian architecture will emerge that achieves the goal of fostering a positive identity for the young state seem rather low after reading Harutyunyan's essay. At the same time, the exaggerated expectations of the possibilities of architecture as well as the economically based trivialization of the concept of architectural "language," the idle recourse to individual elements of the "classical" architectural canon as well as the concentration on the grandiose on an urban scale all point to those manifestations of postmodernism that have led to its rapid loss of prestige and significance in Western European and American settings as well. Thus the circle closes to the fine differentiations made in Zervosen's contribution as well as to the opening quotation by Josef Paul Kleihues: It is necessary, on the basis of such differentiations and with consideration of the respective contextual conditions, to retrospectively "separate the wheat from the chaff" again and again.

## Authors

Sonja Hnilica (Prof.Dr.-Ing. habil.) is professor for architectural history and urban building culture at the TH Lübeck. She previously taught at the TU Vienna, the TU Dortmund and the University of Heidelberg, among others. Numerous publications on architectural theory, as well as on urban planning and 20th century architecture. In 2018, she published *Der Glaube an das Große in der Architektur der Moderne. Großstrukturen der 1960er und 1970er Jahre* (Zurich, Park Books).

Riklef Rambow (Dipl.-Psych. 1992, University of Bielefeld; Dr. phil. nat. 1999, University of Frankfurt/Main) has been Professor of Architectural Communication at the Karlsruhe Institute of Technology since 2009. Previously, he taught and conducted research at JWGU Frankfurt/Main and WWU Münster, BTU Cottbus and RWTH Aachen. His research deals with the perception, use and communication of architecture and urban space. Riklef Rambow was co-editor of *cloud-cuckoo-land* between 2001 and 2012 and has been again since 2016.

## Literature

*Acker, Wouter Van / Mical, Thomas (eds.) (2020): Architecture and Ugliness. Anti-aesthetics and the Ugly in Postmodern Architecture*, London: Bloomsbury.

*Akcan, Esra (2018): Open Architecture: Migration, Citizenship and the Urban Renewal of Berlin-Kreuzberg by IBA 84/87*, Basel: Birkhäuser.

*Baunetz (2021): „Reetdachtraditionalismus. Einfamilienhaus bei Enschede,“ Baunetz, March 4, [https://www.baunetz.de/meldungen/Meldungen-Einfamilienhaus\\_bei\\_Enschede\\_7503398.html](https://www.baunetz.de/meldungen/Meldungen-Einfamilienhaus_bei_Enschede_7503398.html) (15.9.2021)*



- Berkemann, Karin et al. (2021):* „Best of 90ies. Das Ende der Moderne?“, Baunetzwoche, no. 583: 6–25
- Branscome, Eva (2018):* Hans Hollein and Postmodernism. Art and Architecture in Austria, 1958–1985, Abingdon: Routledge.
- Eco, Umberto (1994):* Reflections on The Name of the Rose, London: Minerva.
- Elser, Oliver (2017):* „Ein neues Narrativ. 3 Thesen zur Aktualität der Postmoderne“, Archplus, no. 229: 62–69.
- Franklin, Geraint (2018):* „Listing Postmodernism,“ Arq: Architectural Research Quarterly, vol. 22, no. 3: 275–80.
- Fürniß, Maren Ursula (2018):* Das Europäische Denkmalschutzjahr 1975 im Kontext der Postmoderne. Debatten in Denkmalpflege und Architektur, PhD-Diss. TU Dresden 2017.
- Gratz, Roberta Brandes (2010):* The Battle for Gotham. New York in the Shadow of Robert Moses and Jane Jacobs, New York: Nation Books.
- Gura, Judith (2017):* Postmodern design complete, London: Thames & Hudson.
- Hahn, Martin / Kieser, Clemens / Mertens, Melanie (2016):* „Projekt Youngtimer. Denkmalwerte der 1980er Jahre. Eine Annäherung,“ Denkmalpflege in Baden-Württemberg, vol. 45, no. 2: 82–89.
- Hopkins, Owen (2020):* Postmodern architecture. Less is a bore, London: Phaidon.
- Howarth, Dan (2015):* “‘There is still a lot to be learned from Postmodernism’ says Denise Scott Brown,” Dezeen, August 18, <https://www.dezeen.com/2015/08/18/denise-scott-brown-interview-still-a-lot-to-be-learned-from-postmodernism-pomo-robert-venturi/> (15.9.2021)
- IBA (ed.) (1991):* Internationale Bauausstellung Berlin 1987. Projektübersicht. Aktualisierte und erweiterte Ausgabe, Berlin: Senatsverwaltung für Bau- und Wohnungswesen, S.T.E.R.N.
- Jencks, Charles (1978):* Die Sprache der postmodernen Architektur. Entstehung und Entwicklung einer alternativen Tradition, Stuttgart: DVA.
- Jencks, Charles (ed.) (2011):* The Postmodern Reader, Chichester: Wiley.
- Klotz, Heinrich (1984):* Revision der Moderne. Postmoderne Architektur 1960–80, Munich: Prestel.
- Knipping, Detlef / Landesamt für Denkmalpflege Niedersachsen (2018):* „Postmoderne und Rekonstruktion. Ein Statement aus der AG Inventarisierung,“ Arbeitshefte zur Denkmalpflege in Niedersachsen Denkmalpflege als kulturelle Praxis. Zwischen Anspruch und Wirklichkeit (= Dokumentation VDL-Jahrestagung 48): 35–41.
- Köhren, Leonie (2019):* Ein neues Gesicht für Frankfurt. Die Bedeutung der Postmoderne für die Wiederentdeckung des Stadtraums und einer identitätsstiftenden städtischen Architektur im ausgehenden 20. Jahrhundert. Heidelberg, <https://doi.org/10.11588/arthistoricum.584> (15.9.2021)
- Kromrei, Claudia (2019):* Postmodern Berlin. Wohnbauten der 80er Jahre, Sulzen: Niggli.
- Kulic, Vladimir (ed.) (2019):* Second World Postmodernisms: Architecture and Society under Late Socialism, London: Bloomsbury.
- Moravánszky, Ákos / Lange, Torsten (eds.) (2017):* Re-framing identities. Architecture’s turn to history, 1970–1990 (= East west central. Re-Building Europe: 1950–1990, vol 3.). Basel: Birkhäuser.

*Müller, Michael (2020): „Postmoderne in der DDR: Sachsen,“ Die Denkmalpflege, vol. 78, no. 2: 184–185.*

*Müller, Ursula / Berlinische Galerie (Hg.) (2021): Anything goes? Berliner Architekturen der 1980er Jahre, Berlin: Kerber.*

*Patteeuw, Véronique / Szacka, Léa-Catherine (Hg.) (2018): Mediated Messages. Periodicals, Exhibitions and the Shaping of Postmodern Architecture, London: Bloomsbury.*

*Portoghesi, Paolo (1982): Ausklang der modernen Architektur. Von der Verödung zur neuen Sensibilität, Zurich/Munich: Birkhäuser.*

*Salgo, Andreas (2021): Neue Blöcke für die Innenstadt. Die IBA '87 in Berlin und der Wiederaufbau der Südlichen Friedrichstadt (= Die Bauwerke und Kunstdenkmäler von Berlin, 42). ed. Landesdenkmalamt Berlin. Berlin: Reimer.*

*Schaad, Gabrielle et al. (Hg.) (2021): Archithese Reader. Critical Positions in Search of Postmodernity, 1971–1976. Zurich: Triest.*

*Schmal, Helga / Seifert, Jörg (2019): „Hanseatische Postmoderne? Inventarisationsprojekt für die 1980er Jahre,“ Die Denkmalpflege, vol. 77, no 1: 82–83.*

*Schmal, Peter Cachola (2018): „Die Postmoderne Saalgasse. Sind die Häuser aus dem Jahr 1986 die Blaupause für die neue Altstadt?,“ In: Sturm, Philipp / Schmal, Peter Cachola (eds.): Die immer Neue Altstadt. Bauen zwischen Dom und Römer seit 1900, Berlin: Jovis, 118–123.*

*Schnell, Angelika (2019): Aldo Rossis Konstruktion des Wirklichen. Eine Architekturtheorie mit Widersprüchen (= Bauwelt Fundamente 163). Basel: Birkhäuser.*

*Szacka, Léa-Catherine (2016): Exhibiting the Postmodern. The 1980 Venice Architecture Biennale, Venice: Marsilio.*

*Urban, Florian (2021): Postmodern architecture in socialist Poland. Transformation, Symbolic Form and National Identity, Abingdon: Routledge.*

## Recommended Citation

Sonja Hnilica, Riklef Rambow (eds.)

Postmodernism in the Rearview Mirror: Now you see me, now you don't. Editorial.

In: Wolkenkuckucksheim | Cloud-Cuckoo-Land | Воздушный замок,  
International Journal of Architectural Theory (ISSN 1434-0984), vol. 25, no. 41,  
*Identifications of the Postmodern. City, Form and Identity*, 2021, pp. 5–14.