

# Intertextual Reading of Postmodern Architecture (Based on Historicist postmodern architecture and Deconstruction) \*

Samira Rahimi Atani <sup>a</sup>, Iman Raeisi <sup>b\*\*</sup>, Kave Bazrafkan<sup>c</sup>

<sup>a</sup> Ph.D. Candidate in Architecture, Department of Engineering, Karaj Branch, Islamic Azad University, Karaj, Iran

<sup>b</sup> Ph.D. in Architecture, Department of Architecture and Urbanism, Qazvin Branch, Islamic Azad University, Qazvin, Iran

<sup>c</sup> Ph.D. in Architecture, Department of Art and Architecture, Central Tehran Branch, Islamic Azad University, Tehran, Iran

## Abstract

Postmodernism is one of the polysemic and ambiguous terms that has attracted many researchers in different fields of knowledge, in the late 1960s. This article explains the intertextuality, as a critical means, to drive concepts and components of it. In order to understand the hidden layers of meaning in postmodern pluralist ideology with respect to the Jencks concept of "postmodern", variable thoughts of postmodern architecture have been read into two categories, Historicist and deconstruction as a text. To be able to classify and achieve inner layers of meaning in the postmodern architecture. In order to better understanding of historicist postmodern and deconstruction, we analyze three works from each category trying to select effective examples among architects. Intertextuality is a common term in contemporary literary criticism, meaning that a text is associated with previous and its contemporary texts, therefore, it should be read and defined with the help of other texts. Intertextual reading leads to a better and deeper understanding of the meaning of texts. The idea that we try to find a meaning embedded in a work when reading it, seems to be perfectly reasonable. For a better understanding of an architectural work, it is interpreted. If the effort to find meaning is satisfied with an assumption of independence of work, the result will not be complete. While, if a work read according to previous works, a better understanding of the meaning will be achieved. In the theory of intertextuality, the text considered without independent meaning and does not have clear boundaries and it does not clearly define it formed based on previous texts or its contemporaries. It seems that the application of intertextuality in the field of architecture criticism, actually the study of a work in connection with previous ones, can be resulted to a better study and analysis. The absence of this approach in architecture criticism is obvious.

The authors seek to answer the questions that they are:

1- How could we achieve the Intertextual relationship of Historicist postmodern architecture and Deconstruction?

2- How could we define Historicist postmodern architecture and Deconstruction in two diachronic and synchronic axis?

Results show that historicist postmodernism uses objective signifiers and it moves just in diachronic axis. This group only imitates past and its elements using humor and irony in their works. Due to lack of attention to synchronic axis, some parts of intertextuality missed that are including uncertainty of meaning and multilayered texts which are principles of intertextuality. While Deconstruction moves both in the diachronic and synchronic axis and unlike historicist ones, multi-meaning, multi-value and multi-layer features are seen in their works and they, actually, use both previous and contemporary texts. The method of Data analysis is based on the Causal comparison and rational analysis of authors. This article is a logic-reasoning research using reasoning to explain relationships and understand the components of a subjective system, after gathering information and understanding the theory of intertextuality.

**Keywords:** Intertextuality, Historical postmodernism, Deconstruction, Diachronic and synchronic axis.

\*The present article is derived from Ph.D. thesis entitled " Intertextuality Theory's Role Explanation in Architectural Criticism Method" that is in progress at the Islamic Azad university of Karaj under the guidance of Iman Raeisi and advice of Kaveh Bazrafkan.

\*\*Corresponding Author Email: imanraeisi@gmail.com

## 1. Introduction

For a better understanding of an architectural work, it is described or interpreted. If the effort to find meaning is satisfied with an assumption of independence of work, the result will not be complete. While, if a work read according to previous works, a better understanding of the meaning will be achieved. Intertextuality is a common term in contemporary literary criticism, meaning that a text is associated with previous and its contemporary texts, therefore, it should be read and defined with the help of other texts. Intertextual reading of architectural works leads to a better and deeper understanding of the meaning of these texts. The idea that we try to find a meaning embedded in a work when reading it, seems to be perfectly reasonable. Literary texts contain a meaning and readers draw it out, a process which is called "reading". "Contemporary theorists consider texts with no independent meaning. Texts are composed of what theorists call "intertextuality" "(Allen, 2013:11).

According to intertextuality, there is no text lacking pre-text and texts are always based on previous ones. In addition, no text or idea is formed by chance or without the past and there are always things from the past. One cannot make something from nothing and there should be an image (imaginary or real) from a text to be a basic material of their mind so that they can uniform or transform it. Therefore, all knowledge and thoughts have a past or history (Namvar Motlagh, 2011: 27).

Theorist believes that thoughts after modern is nonlinear, without history and its processes in Modern criticism and placed it on the post-structuralism that led some architectural movements such as Historicist postmodern , Hi-Tech, Organi-Tec, Deconstruction, Folding and Jumping Universe. In the world of postmodernism, every word is faced with a multitude meanings, Architecture work as a text is formed in the world of ideas, values and traditions of postmodern based on intertextuality of context and it is taken from its context. Therefore In order to understand the hidden layers of meaning in postmodern pluralist ideology With respect to the Jencks concept of "postmodern", Variable thoughts of postmodern architecture have been read into two categories: Historicist and deconstruction as a text to be able us to classify and achieve inner layers of meaning in the postmodern architecture.

Results show that Historicist postmodernism is satisfied with using objective signifiers moving only at diachronic axis. This category takes advantage of imitating the past and its elements and their works contains irony and humor. Historicist postmodernism is popular and due to ignoring synchronic axis, parts of intertextuality such as uncertain meaning and multiple texts, which are the basic principles of intertextuality, are not fulfilled in it, while Deconstruction considers diachronic axis, as well. In contrast to Historicists, multi-meaning, multi-value and multi-layer are seen in Deconstruction's works and they take advantage of previous and contemporary texts at the same time.

## 2. Research Background

The concept of intertextuality and intertextual references rooted in literary studies since the 1960s and it cannot be considered as a new concept but since it is not only limited to literary works and it also could generalize to other arts such as architecture, cinema, painting and etc. Therefore in this article, we try to use this theory in architectural critique. It is true that throughout of history, architectural works were created in a communication network with each other, the new architectural works is based on previous works and the previous works were reflected itself in the mirror of later works but it would never have attracted researchers and have no independent field of study and only in the Journal of Logs (28)," Jeffrey Kipnis " has proposed the term "interarchitextuality" for the first time but he did not provide precise definitions of it and even limitation of using this term in architecture. About intertextuality, a book with the same title is written by "Graham Allen". In this book, he reviews and critiques the concept of intertextuality. The roots of the emergence of this concept explore the theories of Saussure and Bakhtin and growth and diversity of it in the work of post-structuralism, postmodernism, feminism and etc. There is also Books and articles in Persian by "Bahman Namvar Motlagh", including "Introduction to intertextuality, Theory and Applications", which is edited into two parts. The first part focuses on theories and theorists of intertextuality and in the second part functional sample admits theory that said in the first part. The book "intertextuality, from structuralism to postmodernism, theory and application" of Sokhan publishing is one of another effective resource in intertextual studies; "Farhad Sassani's" works are also useful resources in this field.

## 3. Research Methodology

In this article explains the intertextuality, as a critical means, to drive concepts and components of it In order to understand the hidden layers of meaning in postmodern pluralist ideology In two categories, Historicist and deconstruction as a text to be able us to classify and achieve inner layers of meaning in the postmodern architecture. Then to get the result from Information that obtained we use the analytical approach. The method of Data analysis is based on the Causal comparison and rational analysis of authors. This article is a logic- reasoning research using

reasoning to explain relationships and understand the components of a subjective system, after gathering information and understanding the theory of intertextuality we read and analyzed some outstanding works of the postmodernism in the two categories that mentioned above.

## 4. Theoretical Concepts

### 4.1. Intertextuality

The term "intertextuality", itself, has been borrowed and transformed many times since it was coined by poststructuralist Julia Kristeva in 1960 as a result of her studies on Mikhail Bakhtin's thoughts, particularly on the topic of dialogism, Saussure's views, especially the issue of the Enneagram and Paragram, Lacan's idea particularly the sign and symbol and Chomsky's theories of on Genotext. Julia Kristeva and Roland Barthes can be considered as the founders of intertextuality. Bakhtin believes that "language constantly reflects class, national and group interests and no word can be stopped" (Bakhtin, Volosinov, 1968:60).

For Bakhtin, dialogism is not simply one aspect of language, but a central element thereof. Bakhtin defines two kinds of texts or utterances: the monologic and the dialogic. The dialogic text is in continuous dialogue with other texts, and is informed by other texts, whereas the monologic text seeks to impose a singular logic and meaning. These terms refer to ideological perspectives. For Bakhtin, "all languages are Dialogic, locked in the struggle between the opposing forces of the monologic and Dialogic utterance. The monological text is that which imposes a singular perspective on the text, expresses a single voice; the dialogical text is a text possessing multiple voices, multiple perspectives." (Bakhtin, 1984: 201).

For Kristeva, intertextuality is a network communication of texts with each other. She always emphasizes the relationship between synchronic and diachronic axes, and in her idea the key factor in terms of the text's dynamics is intertextuality, and she believes that all texts are affected by other texts. Although Kristeva sometimes uses "Transposition" instead of intertextuality. She believed that from the beginning, any text is mentioned in the realm of power of the past texts.

"The meaning of a text is based on texts we read in the past. Intertextuality plays the role of speech interface components helping text have a meaning. Like Barth, she believed that no author creates art with their original mind, however, works are the reflection of known and unknown centers of culture" (Ahmadi, 1991: 327).

A text consists of multiple writings, issuing from several cultures and entering into dialogue with each other, into parody, into contestation; but there is one place where this multiplicity is collected, united, and this place is not the author, as we have hitherto said it was, but the reader: "the reader is the very space in which are inscribed, without any being lost, all the citations a writing consists of; the unity of a text is not in its origin, it is in its destination" (Barthes, 1977: 148).

After that, other researcher was trying to enter the field of intertextuality and consider it as a critical method. On this basis, they could change the attitude of the first generation or the founders of intertextuality in the field of literary and art. Laurent Jenny and Micheal Riffaterre place among this group of reformers. After the second generation, valuable research was made by Jarre Genette which alone leads to extensive changes that can be called the third generation of intertextuality. However, Genette studies titled as transtextuality and intertextuality are a part of it. Genette divided transtextuality into five specific categories and calls the first kind of it: "intertextuality" that is different from the Kristeva's intertextuality and it has limited dimensions. He interprets intertextuality as "the simultaneous presence of two or more texts and active presence of one text in the other text" (Gennete, 1997, 1). In other words Genette intertextuality occurs when part of a text is present in another text.

The common point of all theorists of intertextuality is that all of them begin with the assumption that texts using a set of codes that shape sign codes. So instead of "hierarchy" they talk about "Network", theory of intertextuality is a paradigm shift in the methodology. Diachronic analysis moved toward diachronic and synchronic analysis now. The texts are read together, even if they are at the same time there is no precedence.

Intertextuality theorists claim that texts have been wrapped together in a network and they don't read and written independently. When the author wants to write a text he uses his "literary competence" (his previous readings). Therefore, no text is primary. During reading the text we always read the text in relation to other texts that we read, interpret and understand previously. In this sense, texts are entangled and always owe to each other. The text talks about other texts and texts depend on each other and because of that the process of implications is dynamic. Intertextuality, as Julia Kristeva writes, "First of all, it is the endless dialogue between text, author, reader, cultural context and discourse in which the text is written and then read"(Kristeva, 1980, 65).

"Intertextual relationship means to refer texts to each other with new texts noting previous ones. Intertextual relationships are a relation between two or more texts influencing the reading of an intertext. The term "intertext" refers to an existing text made by referring to other texts. Texts, often, contain relative intertextual relationships,

referring texts of each work to other ones" (Tahmasebi, 2008:19). "In intertextual studies, one point should be considered that is: the interconnection and relationship between texts or intertextuality are searchable regarding two longitudinal-vertical (diachronic) and transverse- horizontal (synchronic) fields. In other words, human exploits both previous and contemporary texts. Referring to previous texts is sometimes explicitly comprehensible, but sometimes this referring is implicit. More care and precision is needed to know the element borrowed" (Kangarani, 2006).

## 4.2. Postmodern Architecture

In recent years, new social, political and literary theories have emerged resulting from the postmodern debates that cover a wide variety of disciplines like art, architecture, literature, film, sociology, communication, philosophy and etc. Its potency is also marked in the cultural, intellectual and aesthetic domains. Though the term 'postmodernism' was used in the Latin- American literary criticisms and in the Anglo-American debates in the 1930s and 1940s, the main analysis of postmodernism got force mainly in the 1970s (Preda, 2001). The main ideology highlights the social realities in a different way than modernity did. Postmodernism cannot be understood by ignoring modernism. Positioning from different perspectives, both react to the Twentieth Century industrialized and mechanized society. Some theorists believe that beginning of thoughts of postmodernism are continuous of the modern movement and in accordance with it, they considered postmodernism as a critique to modern thoughts. Jean-Francois Lyotard entered postmodernism term into the dictionary of philosophy for the first time, and he said postmodernism, while is in accordance with modern thought but it always criticized it. Postmodernism can be known as a series of critical and strategic thoughts and service concepts such as differentiation, presence, identity, interpretation and meaning.(URL1) Perhaps the most important features of postmodern that there is a general consensus on it are the uncertain boundaries, vague and ambiguous space of it (Hawthorne, 2001, 132).

In "What is Postmodernism?" Jencks notes that: "Postmodernism is an eclectic mix of all traditions and all obvious past. Postmodernism is the continuation of modernism and the transcendence of it. Best postmodernist works are evidently nominative with double coding because this heterogeneity is evidently present in our pluralism. Heterogeneous style of postmodernism is at odds with the late modern minimalistic ideology and all renovations which are based on exclusive dogmas or tastes" (Allen, 2013:264).

Jean-Francois Lyotard as One of the most influential commentators of the postmodern condition believes that the most important feature of the postmodern condition is "end of meta-narratives" or "rejection of grand narratives". (Lyotard, 2001, 54)

Rejecting any metanarrative and deconstruction, removing the structure of everything and denying the existence of foundations of modernism, postmodernism came to existence. Metanarrative or grand narratives are narratives dominating to adjust the function of institutions, values and cultural forms during modernism. These narratives are a combination of ideologies, religions, development, relations between developing and developed countries, the usefulness of psychoanalysis and advantages of capitalism (Valadbeigui, 2010:43).

In Jencks opinion, postmodernism is an eclectic mix of a tradition of any kind with past ones, it is both continuity and evolution of modernism. Main characteristics of postmodern works can be traced in multiple ambiguous ironic and humorous codes, a parody of diverse and dispersed selection and conflict and lack of continuity or discontinuity in traditions, since these inconsistencies, heterogeneities, non-uniformities and ... surround our pluralism environment. Its complex style with diverse components is in contrast to the minimalism of late modern ideology and all competitors who rely on exclusive minor principles taste. This is what we consider postmodernism as a cultural movement and a historic era based on (Nouzari, 2001: 99).

In Jencks viewpoint, postmodern architecture should use both new techniques and old patterns. Therefore, Postmodern architects are not revivers who only rehabilitate and restore the past and stop making modernism. While using modernism, they do not bind themselves to it and step beyond it. They apply evidence from the past in their buildings and plans, but they imitate past satirically with humor and irony (Ibid). He points out: "instead of considering postmodernism as a parodistic repeat of tradition, we can look at it as a radical eclecticism which enters the past and present dialogue in actively showing that each of these two (the past and present) influences our understanding of others (Bani Mas'ud, 1999, 48).

Jencks (1986) thinks of postmodernism as "double coding." Postmodernism has also been linked to "the culture of late capitalism" (Jameson), the general condition of knowledge in times of information technology (Lyotard), the replacing of a modernist epistemological focus with an ontological one (McHale), and the substitution of the simulacrum for the real (Baudrillard) (Hutcheon, 1993).

[A postmodernist will] develop actions, thought and desires by proliferation, juxtaposition and disjunction [and] prefer what is positive and multiple, difference over uniformity, flows over unities, and mobile arrangements over systems. Believe that what is productive and not sedentary, but nomadic (Foucault, 1984, p. xiii).

A postmodern pedagogy . . . has as its basis a questioning of the assumptions of positivist science. It rejects the notion of a grand narrative and the notion that truth is to be found through the application of rational thought or enlightenment. It also recognizes multiple readings or interpretations of a text and values eclecticism rather than one method (Tinning, 1991, p. 11).

Postmodernism believes in the necessity of a plurality of elements in phenomena and in fact, in pluralism, it considers relativism, eclecticism, self-awareness, textuality and individualism as characteristics of postmodernism but it seems that eclecticism has similarity to conceptual art of west. It does not deny "public" art as an art existing in hypotext of their works (Saber, 2001: 116).

#### **4.2.1. Historicists postmodern**

Robert Stern, Robert Venturi and Charles Moore were founders of postmodern historicism who theoretically turned the focus on modern independent formalism toward a search for the meaning. Stern considered three main realms of these postmodern architects' focus on meaning production: view, city and the idea of cultural memory". He calls these three fields of activity or principles which emphasize on attentions: "decoration, contextually and gesture-oriented". In his viewpoint, there can be found a realism in postmodern historicism movement forms since these forms are the addresses of "social, cultural and political environment which has created them". All three principles by Stern consider an important role for history in meaning production during postmodern architecture (Nesbitt, 2007:129).

Historicism contains two definitions in postmodern architecture. Alan Colquhoun puts these two points:

- 1) An approach which focuses on past traditions
- 2) Artistic action of applying historic forms

Postmodern historicist architects apply classic elements or other styles from the past in artistic works such as collage, eclectic and stylistic imitation or genuine reconstruction and this evidently show that in their opinion, due to associations and meanings related to them, forms are valuable and precious for contemporary ones (Ibid, 62).

One combined solution in historicists postmodern is stylistic imitation, which is based on selective copying of separated historic components. Foster considers this phenomenon as possessing past for present intentions (Ibid, 71). As a result, the movement introduced as architecture and theory of postmodern architecture is a transition from being single-valued to multi-valued. Although postmodern architecture rebounds and departs from geometric single-valued architecture, it permits some kind of plurality of methods of reading it in its form or in other words, it permits its pre-reading (Ibid, 254).

#### **4.2.2. Deconstruction**

By introducing the word *différance* into philosophy Derrida (1988) proposed a powerful modification of the ordinary notions of identity and difference: „Any single meaning of a concept or text arises only by the effacement of other possible meanings, which are themselves only deferred, left over, for their possible activation in other contexts“ (Derrida, 1988). The implication is that when the deferred takes over, the text is no longer the same; a new identity, a new meaning, a new building style might have been achieved. This understanding reverberates with the ideas of deconstructionist historians who yearn for deferred or neglected evidence and/or meanings (Jenkins, 1991).

In architecture, at the point where the inaudible is heard a noticeable break with the past might be taking place. It betrays itself by the absence of a rule or an element of design, the reversal of design hierarchies or trivialization of the past canons and conventions at the level of such major taxonomies of architecture as nature/culture, plan/façade, interior/exterior, communal/private, and so on. Similar emancipating and creative strategies might be valid for architectural history writing too.

Deconstruction is kind of deconstruct of text and finding obvious and hidden interpretations of within it. These interpretations could be inconsistent and different from each other and even to view of the author of a text. So insights of deconstruction, what is important is the implication of reader and as each reader there exist various and different perceptions. The reader determines the meaning of the text not the author .there is no fixed structure or interpretation of the text. The relationship between signifier and signified, and text and interpretation are floating and Variable.

The direct relationship between Deconstruction and architecture realized by architectural theorist "Bernard Tschumi" and "Peter Eisenman" for the first time. According to Eisenman, architecture should stay away from the toughness and rigidity in structural values of embedded binary conflict like a traditional conflict between structure and decoration, form and function, form and context and abstraction. Architecture can take discover in-between these issues. Thus deconstruction in architecture creates a disturbance in the significance level and in this regard, it takes advantage of the differences strategy in which meanings and definitions changed from expected and standardized of them. In Bernard Tschumi's opinion deconstruction is not only analysis of the concepts in the most serious and the

innermost of them, but also its analysis includes questions of what these concepts and history have hidden or denied. (Iqbali, 2007, 66)

### **4.3. Postmodernism and intertextuality**

Every discussion on intertextuality in the arts leads to postmodernism as if we are in the postmodern age. Modern ways of technological production and reproduction have destroyed ideas put previously about aesthetics of art works. The technological world, specifically, shatters and scatters sacred halo of an art work (Allen, 2013: 257).

Instead of architectural Modernism's call to "Make It New", postmodern architects practice what we can style an intertextual architecture which appropriates styles from different eras and combines them in a way which attempt to reflect the historically and socially plural contexts within which their buildings now have to exist (Ibid, 262-263).

While modernist architecture avoids popular forms, postmodernism employs forms and styles belonging to "superior culture" or "popular culture" and combines them thus, postmodernist architecture takes an intertextual approach which seeks to reflect the existence of different users in the building (ibid).

Writing of Postmodern historiographic metafiction, Hutcheon states: "if the past is only known to us today through its textualized traces (which, like all texts, are always open to interpretation), then the writing of both history and historiographic metafiction becomes a form of complex intertextual cross-referencing that operates within (and does not deny) its unavoidably discursive context. There can be little doubt of the impact of poststructuralist theories of textuality on this kind of writing, for this is writing that raises basic questions about the possibilities and limits of meaning in representation of the past. (Hutcheon, 1989:81)

According to Jencks and Venturi, postmodernism is a revived awareness of this dimension of architecture that is linguistically suppressed or hidden. Jencks is especially interested in focusing on the semiotic approach of architectural functions, an approach resulting from Saussurian theories of language. In his opinion, this issue takes two meanings: firstly, the language of architecture like what the modernist architects use, is not a language composed of eternal or absolute forms, rather its structural bases acquire their meanings from relations based on similarity and opposition to other elements; therefore, for instance, reminiscent of the majestic order of columns, sobriety, impersonality, rationality, balance and so on, is not against so-called elegance, femininity and fantasy of Corinth order in consistence and trans-historic manner.

Secondly, the language of architecture, as is based on different internal relations, is a broad context of intersecting structure of language and communication. This, evidently, challenge the modernist understanding of modern architecture unity. The signs used to understand or interpret abstract forms of architecture are not fixed and unchangeable because they always originate from diverse backgrounds where every architectural work is practiced and read (Carner, 2002: 253-254).

The most obvious form of pluralism in postmodern architecture is its openness to the past. Postmodernism willing to restore and apply historical styles and techniques. In Jencks words, this issue is next consequence of relativity of language of architecture. In various forms of revivalism considered in postmodernism, the object is seen to suit both "diachronic" and "synchronic" dimensions (Ibid, 256).

Product manufacturing process in the postmodern attitude is more important than the product itself. Therefore, in the reading of the final product should pay attention to the production process; that's mean text, intertextual and transtextual. Each reading of the text introduces itself as a new text and remind Expansion of text at the time of interpretation. In fact, any text is intertextual of the other texts and re-calls the reader to read again, reader "is looking for a way to reproduce it (text)" (sojudi, 2008: 126)

Postmodernism is all about the connections between texts, including the various ways in which one text references another (or many others). There are all kinds of techniques that authors can use in order to highlight these links, including pastiche, parody, quotes, and direct references, as well as subtler nods to other material. What these techniques have in common is that they're examples of intertextuality. Julia Kristeva explains that there are two relationships going on whenever we read a text: there's the relationship between us and the author (the horizontal axis) and between the text and other texts (the vertical axis). It's the vertical axis that gives us our definition of intertextuality; still, both axes emphasize that no text exists in a bubble and that we need to recognize how existing works shape current texts and readings.

## **5. Discussion**

In the theory of intertextuality, the text considered without independent meaning and does not have clear boundaries and it does not clearly define it formed based on previous texts or its contemporaries. Therefore, any work of art has several layers of meaning that in order to understand and get the meaning of it there is no choice except finding intertextual relationships. Reading without considering the hidden text layers in the formation of the artwork appears

to be incomplete. In fact, intertextuality can get as a knowledge to understand of phenomena and it seeks to discover the deeper layers of meaning.

In this section, in order to better understanding of historicists postmodern and deconstruction, we analyze three works from each categories trying to select effective examples among architects. Among historicist postmodern works we first choose the "Vanna Venturi house" of 1961-1964 designed by "Robert Venturi" for his mother known as the first example of postmodern architecture that is based on "a symbolic conception rather than upon one that is purely spatially abstract. It is centered on the idea of the chimney, the hearth, from which— and you can feel it—the space is pulled. The space is distended from that hearth as the mass of the chimney rises up to split the house. Here the principle of condensation becomes an extremely complex and interesting one."(Christopher, 1989, 11-12) In addition to the immediacy of its unique formal and functional qualities," the house is rich in references to historic architecture. The monumental street facade alludes to Michaelangelo's Porta Pia in Rome and the back wall of the Nymphaeum at Palladio and Alessandro Vittoria's Villa Barbaro at Maser. On the other hand, the broken pediment recalls the 'duality' of the facade of the Luigi Moretti's apartment house on the Via Parioli in Rome"(Stanislaus, 1987, 244-246).

The second one that we choose is "AT& T building" designed by "Philip Johnson" in protest to modern skyscrapers. "As designed, Johnson's vision for the company created an icon on a grand and heavy scale. The broken pediment perched atop the building became the single most identifiable signifier of the AT&T building and the new image it was put out to the world. The façade consists of granite panels, which in places are up to ten inches thick, adding up to about three times as much material than was standard at the time it was built" (Johnson, 2009, 128).

And the third one is "Piazza d'Italia" designed by Charles Moore Completed in 1978. The Piazza d'Italia expresses Moore's belief in architecture's ability to afford fantasy and evoke humor; it represents one of the most important and controversial works of the architect's long career. "Its eclectic use of materials (neon, stucco, marble, steel), the combination of classical and pop-culture elements, irony, and its fanciful celebration of place, the Piazza is a crystallization of postmodernism."(Moore, 2001, 239). That was, read them intertextually and its results are displayed in table 1.

Among Deconstruction works, at the first, we analyzed "Wexner visual arts center" by "Peter Eisenman" that like as his other projects, he aims to create a building that is "not a singular, unified object [but] a building that attempts to move beyond the singularity of place to a multiple, dynamic idea of what an enclosure is, what defines inside and outside" (Goldberger, 1989). The design of the Wexner Center comes right out of the architectural and urbanistic context of the Ohio State campus; this building could be nowhere but its present site, wedged tightly between a limestone-clad auditorium and a modernist recital hall on the edge of the campus. (Ibid)

The second project that we read intertextually read is "la Villette Park" by "Bernard Tschumi" The Park is designed as a series three specific systems. Tschumi creates what he called lines, points and surfaces and uses these elements as the architectural vernacular to create his deconstructive program. However, instead of attempting to integrate these three systems together as a cohesive and unified architecture, he instead superimposes each one of them so that they distort and clash with one another. Central to the design were ideas about the allocation of space and form on the site. These were based on Tschumi's use of what he described as 'programmatic deconstruction' which involved the dismantling of the conventional ideas of architecture (Papadakis, 1988).

The third one is "Expanding plan of Jewish museum" by "Daniel Libeskind". In his words, the museum is built to focus on both "visible and invisible" aspects regarding Jewish history. The voids act as the "invisible" side of Jewish history that has been erased by centuries of Oppression, Diaspora, and the Holocaust. (Newhouse, 1989: 235) This forces this viewer to come to terms with the fact that many voices and narratives were lost in Jewish History. Another invisible aspect of the museum encourages the opposite reaction. The connection between the Libeskind annex and the original Berlin Museum is underground, and only visible via maps or floor plans. This is significant, as the Berlin Museum building references a link of German History to the Jewish History represented in the Libeskind annex (Ibid: 236). Specifically, this connection acknowledges that the museum patron may view the two subjects separately, but hopefully through their visit will begin to understand their relation to one another (Bitter, 2001: 21). Its results are displayed in table 2.

Table 1: Examples of intertextual reading of Historicist Postmodern (source: the authors)

			<b>Historicist postmodern</b>
<b>Piazza d'Italia Charles Moore</b>	<b>AT&amp;T Building Philip Johnson</b>	<b>Vanna Venturi villa Robert Venturi</b>	
Using this pattern, Italian squares esp. Troy Fountain (1732), Rome	Represents the relationship between past and present	Taken from culture of local people	<b>Intertextual</b>
Using of map of Italy on plan of square	Incorporate contemporary elements (skyscraper) with old elements (clock pendulum)	Symbols like sloping roof, windows, arches over the entrance and chimney pipe	
Stone pillars of Tuscan, Doric, Ionic and Crentin	Using broken Santouri	Symbols & signs of an American house	
	Scaling, a dresser style drawers Chypn Dale		

Table 2: Examples of intertextual reading of Deconstruction (source: the authors)

			<b>Deconstruction</b>
<b>Expansion of Jewish Museum Daniel Libeskind</b>	<b>Lavallette Park Bernard Tschumi</b>	<b>Wexner visual arts center Peter Eisenman</b>	
Walter Benjamin's One-Way street	Psychology of Language and Mind, Noam Chomsky	Fusion between past and future	<b>Intertextual</b>
Symphony of Moses and God, Arnold Schulenburg	History of madness, madness and civilization, Michel Foucault	Cross of city and students in the site with an angel of 17°	
Killed Jews in Berlin	Bauhaus principles and <del>reconstruction of Jews</del> Eisenstein dialectical	Reconstruction of main building of Arms	
Deconstructing Star of David	Red color from the existing slaughterhouse		

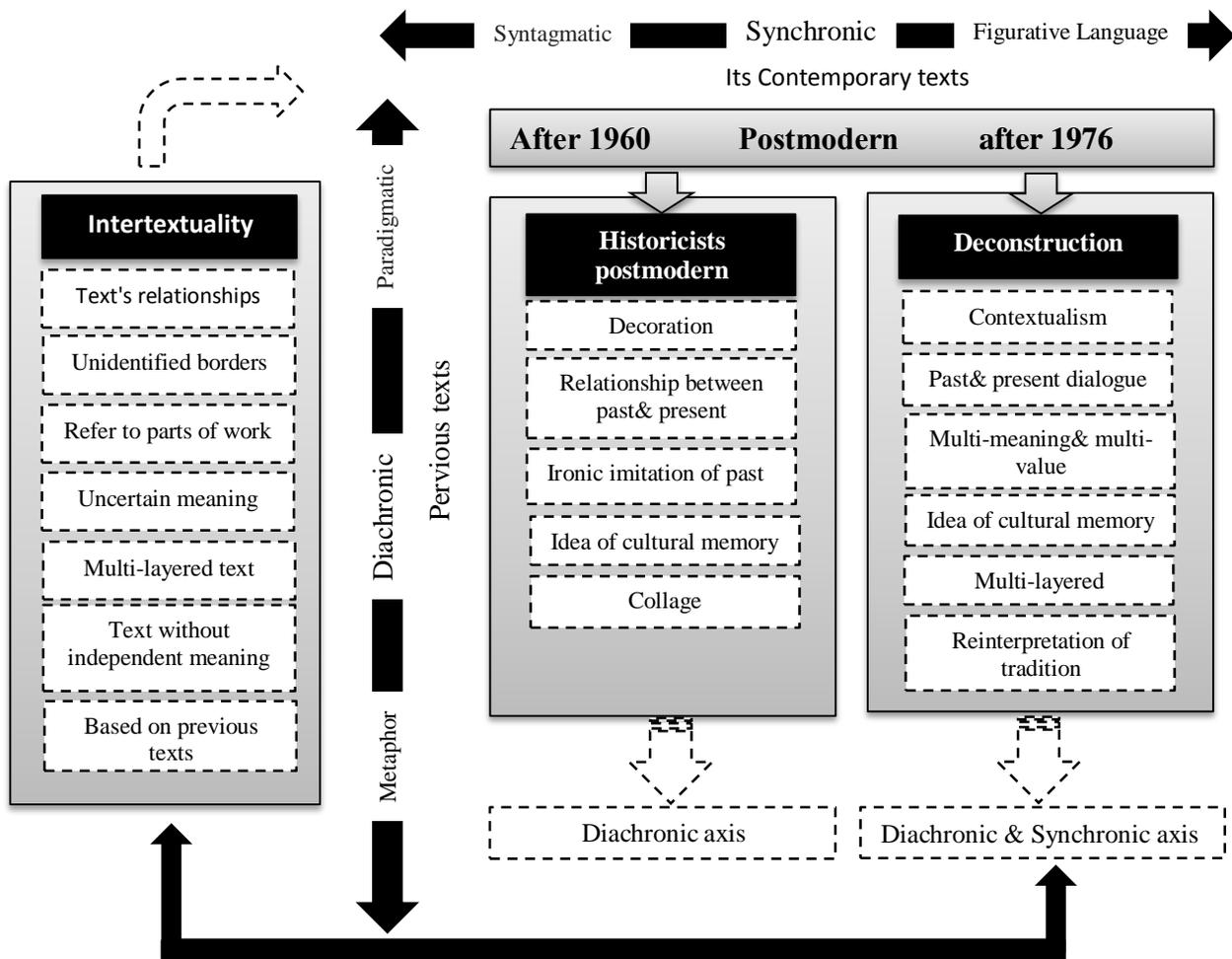
## 6. Conclusion

According to intertextuality, there is no text lacking pre-text and texts are always based on previous ones. In addition, no text or idea is formed by chance or without past and there are always things from the past. One cannot make something from nothing and there should be an image (imaginary or real) from a text to be basic material of their mind so that they can uniform or transform it. Therefore, all knowledge and thoughts have a past or history.

It seems that the application of intertextuality in the field of architecture criticism and applying its potentials in architecture, actually the study of a work in connection with previous ones, can be resulted to a better study and analysis. The absence of this approach in architecture criticism is obvious.

As was mentioned previously, we considered Historicist postmodernism and deconstruction based on diachronic and synchronic axis and results show that historicist postmodernism is satisfied with using objective signifiers moving only at diachronic axis. This category takes advantage of imitating the past and its elements and their works contain irony and humor. Historicist postmodernism is popular and due to ignoring synchronic axis, parts of intertextuality such as uncertain meaning and multiple texts, which are the basic principles of intertextuality, are not fulfilled in it, while deconstruction considers diachronic axis, as well. In contrast to historicists, multi-meaning, multi-value and multi-layer are seen in deconstruction's works and they take advantage of previous and contemporary texts at the same time. (Diagram 1)

Diagram 1. Analysis of Historicist Postmodernism and Deconstruction from intertextuality point of view  
(Source: the authors)



## 7. Reference

1. Ahmadi. B. (2001). *Structure and Text Interpretation (Semiotics and Structuralism)*, Markaz Press, Tehran (in Persian)
2. Allen. G. (2013). *Intertextuality*, London: Routledge.
3. Bakhtin, M. M. (1984). *Problems of Dostoevsky's Poetics*. Translated and edited by C. Emerson. Minneapolis: University of Minnesota Press.
4. Bakhtin. M. M. V. N. Volosinov. (1986). *Marxism and the Philosophy of Language*, L. Matejka & I. R. Titunik, Trans. London: Harvard University Press.
5. Bani Mas'ud. A. (1999). *Postmodernism and Architecture (Western Intellectual Currents of Architecture, 1960-2000)*, Khak Press, Tehran, 2<sup>nd</sup> edition (in Persian).
6. Barthes, R. (1977), *Image, music, text*, Stephen Heath (trans.) .Hill and Wang, New York.
7. Theory [ed. Leach, N.], Routledge: 166- 171, London
8. Bitter, Jan. (2001). *Daniel Libeskind: Jewish Museum Berlin, Berlin*. Museum Building Series. New York, NY: Distributed Art Publishers.
9. Carner. S. (2002). Postmodernism and Architecture.
10. Charles Moore. (2001). *Architecture and Fairy Tales, The Place of Houses*, Cambridge, MA: The MIT Press.
11. Christopher Mead, ed. (1989). *The Architecture of Robert Venturi*. Albuquerque, NM: University of New Mexico Press.
12. Derrida, J. (1988) *Margins of Philosophy*, trans. Alan Bass (1972) Harvester, Brighton.
13. Foucault, M. (1985). *The use of pleasure: Vol. 2 of the history of sexuality* (R. Hurley, Trans.). New York: Vintage.
14. Genette, Gerald. (1997). *Palimpsests: Literature in the Second Degree*. Channa Newman and Claude Doubinsky. (Trans.). University of Nebraska Press: Lincoln NE and London.
15. Goldberger.P. (1989) .*The Museum That Theory Built*. Architecture view. November 5.
16. Hawthorn.J. 2001. *Modernism and Postmodernism novels and literary theory*. Naghshe Jahan press:Isfahan. (in Persian)
17. Hutcheon, L (1993). *Postmodernism*. In I. Makaryk, ed. *Encyclopedia of contemporary literary theory: approaches, scholars, terms*, 612. Toronto, Canada: University of Toronto Press.
18. Hutcheon.L. (1989). *The Politics of postmodernism*. Routledge: New York and London.
19. Ighbali, R. 2007. *Deconstruction roots in philosophy, art and architecture*, Journal of Fine Arts, no 30. 63-71. (in Persian)
20. Jenkins, K. (1991) *Re-thinking History* (2003), Routledge, London.
21. Kangarani. M. (2006). *Intertextuality in Iranian Art, paintings of Safavid Period*, Academi of Art Newsletter, Mehr-e-Mah. (in Persian)
22. Kipnis, J. (2013). I am for Tendencies, log, vol 28, summer, p 133-142.
23. Kristeva, J (1980). *The Bounded Text, In Desire in Language: A Semiotic Approach to Literature and Art*. Ed. Leon S. Roudiez. (Intro.). Colombia university press: New York.
24. Lyotard .J.F. (2001). *The Postmodern Condition: A Report on Knowledge*. Geoff Bennington and Brian Massumi (trans.). Manchester University press: Manchester.
25. Namvar Motlagh. B. (2011). *A review on Intertextuality of Theories and Functions*, Sokhan Press, Tehran (in Persian)
26. Nesbitt, K. (2007). *Theorizing new agenda for architecture an anthology of architectural theory*, Princeton Architectural press. (in Persian)
27. Nesbitt. K. (2014). *Theory of Postmodern Architecture*, 1st volume: prologue, Kasra book gallery, Tehran (in Persian)
28. Newhouse, Victoria. (1989). *Towards a New Museum*. New York, NY: The Monacelli Press.
29. Nouzari. H. (2001). *Postmodernism and Postmodernity*, Naghshe-e-Jahan, Tehran
30. Papadakis, A. (1988). *Deconstruction in Architecture*. Architectural Design, 32-39.
31. Philip Johnson. (2009). *The Constancy of Change* .New Haven: Yale University Press.
32. Preda, A. (2001). *Postmodernism in Sociology, International Encyclopedia of the Social and Behavioral Sciences*, Elsevier Science Ltd., USA.

33. Saberi. R. (2001). *Meaning and Principles of Postmodernism in Today's Art and Architecture*, Journal of Visual Arts, no 11, 115-117 (in Persian)
34. Sojudi. F. (2008). *Applied Semiotics*, Elm press: Tehran. . (in Persian)
35. Stanislaus von Moos. (1987). *Venturi, Rauch & Scott Brown: Buildings and Projects*. New York: Rizzoli International Publications.
36. Tahmasebi. Z. (2008). *The intertextuality of "This Cloud remained on the Throat" Bani Mansour Majidi, Discovering Chorus Moments*, Azma Journal, no 63, pages 18-19. (in Persian)
37. Tinning, R. (1991), *Teacher education pedagogy: dominantdiscourses and the process of problem setting*. Journal of Teaching in Physical Education 11, 1—20.
38. Tschumi, B. (2004.), *Architecture and disjunction*, AGM, Zagreb.
39. Valadbeigui. A. (2010). *Thought: Postmodernism or denial of Modern world*, Zamaneh journal, no 94, p 43. (In Persian)
40. URL1: [www.plato.stanford.edu/entries/postmodernism](http://www.plato.stanford.edu/entries/postmodernism) (accessed 2 April 2017).