

## Architecture

# Intertextual Reading of Postmodern Architecture<sup>1</sup> (Based on Historicist Postmodern Architecture and Deconstruction)

S. Rahimi Atani<sup>1</sup>, I. Raeisi<sup>2,\*</sup>, K. Bazrafkan<sup>3</sup>

<sup>1</sup>Ph.D. Candidate in Architecture, Department of Engineering, Karaj Branch, Islamic Azad University, Karaj, Iran

<sup>2</sup>Ph.D. in Architecture, Department of Engineering, Karaj Branch, Islamic Azad University, Karaj, Iran  
(Department of Architecture and Urbanism, Qazvin Branch, Islamic Azad University, Qazvin, Iran)

<sup>3</sup>Ph.D. in Architecture, Department of Art and Architecture, Central Tehran Branch, Islamic Azad University, Tehran, Iran

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### Abstract

Postmodernism is a very ambiguous term. It attracted many researchers from different fields of knowledge in the late 1960s. This article explains intertextuality as a critical means to derive its concepts and components in order to understand the hidden layers of meaning in postmodern pluralist ideology. Variable thoughts of postmodern architecture have been divided into two categories—Historicist and Deconstruction—to be able to detect and classify the inner layers of meaning in postmodern architecture.

The authors seek to answer these questions:

1. How can we achieve the intertextual relationship between Historicist postmodern architecture and Deconstruction?
2. How can we define Historicist postmodern architecture and Deconstruction into the diachronic and synchronic axes?

The results show that Historicist postmodernism uses objective signifiers and moves only along the diachronic axis. This group only imitates the past and its elements have humor and irony in the works. Due to the lack of attention to the synchronic axis, some parts of intertextuality are missing. These include the uncertainty of meaning and multilayered texts, which are principles of intertextuality. Deconstruction moves in both the diachronic and synchronic axes and, unlike Historicist ones, multi-meaning, multi-valued, and multi-layered features are seen in the works. They use both previous and contemporary texts. The method of data analysis is based on causal comparison and the rational analysis of authors. This article is a logical reasoning research that uses 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 axes.

## 1. INTRODUCTION

For a better understanding of an architectural work, it has to be described or interpreted. If the effort to find the meaning is satisfied with an assumption of the independence of the work, the result will be incomplete. On the other hand, if a work is read with reference to previous works, the meaning will be better understood. In the theory of intertextuality, the text is considered without an independent meaning. It does not have clear boundaries and does not clearly define its form based on previous texts or its contemporaries. It seems that the application of

intertextuality in the field of architectural criticism—the study of a work in connection with previous ones—can result in a better study and analysis. The absence of this approach in architecture criticism is obvious.

Intertextuality is a common term in contemporary literary criticism. It means that a text is associated with its previous as well as 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 the embedded meaning of a work when we read it seems perfectly reasonable. Literary texts contain a meaning and the readers draw it out—a process that is called “reading.” “Contemporary theorists consider texts with no independent meaning. Texts are composed of what theorists call “intertextuality.”[1].

\* Corresponding author: imanraeisi@gmail.com  
Tell: +982333654040; Fax: +982333654049

According to intertextuality, there is no text that lacks a pre-text, and texts are always based on previous ones. In addition, no text or idea is formed by chance or without a past; 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 that can be the basic material of their mind so that they can uniform or transform it. Therefore, all kinds of knowledge and thoughts have a past or history [2].

Theorists believe that postmodern thoughts are nonlinear and without a history. They placed it in the same category as post-structuralism, leading to architectural movements like Historicist, Hi-tech, Organi-Tec, Deconstruction, Folding, and Jumping Universe postmodernism. In the world of postmodernism, every word has several meanings. Architectural work, as a text, is formed in the world of ideas, values, and traditions of postmodernism, based on the intertextuality of the context, and it is taken from its context. Therefore, to understand the hidden layers of meaning in postmodern pluralist ideology, with respect to Jencks's concept of "postmodern," variable thoughts of postmodern architecture have been divided into two categories-Historicist and Deconstruction as a text-to help us identify and classify the inner layers of meaning in the postmodern architecture. To better understand Historicist postmodernism and Deconstruction, we analyzed three works from each category, trying to select effective examples from among architects.

The authors sought to answer the following questions:

How can we achieve the intertextual relationship of Historicist postmodern architecture and Deconstruction?

How can we define Historicist postmodern architecture and Deconstruction along the diachronic and synchronic axes?

Results show that Historicist postmodernism is satisfied with the use of objective signifiers moving only along the diachronic axis. This category takes advantage of imitating the past and its elements, and the works contain irony and humor. Historicist postmodernism is popular, and since it ignores the synchronic axis, parts of intertextuality, such as uncertain meanings and multiple texts, which are the basic principles of intertextuality, are not fulfilled in it. However, Deconstruction considers the diachronic axis as well. In contrast to Historicists, multiple meanings, multiple values, and multiple layers 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 has been rooted in literary studies since the 1960s. So, it cannot be considered as a new concept. It is not only limited to literary works but can also be generalized to other forms of art, such as architecture, cinema, painting, etc. Therefore, in this article, we have tried to use this theory in architectural critique. It is true that throughout history, architectural works were created in a communication network. The new architectural works

were based on previous works, which were reflected in later works. But it would have never attracted researchers, been no independent field of study, and been present only in the Journal of Logs (28)) [3]. Jeffrey Kipnis introduced the term "interarchitextuality" but did not provide a precise definition of it. There is even a limitation of using this term in architecture. Regarding intertextuality, a book with the same title was written by Graham Allen. In this book, he reviewed and critiqued the concept of intertextuality. The roots of the emergence of this concept lie in the theories of Saussure and Bakhtin and the growth and diversity in the works of post-structuralism, postmodernism, and feminism, among others. There are also books and articles in Persian by Bahman Namvar Motlagh, including "Introduction to Intertextuality, Theory and Applications," which was edited into two parts. The first part focuses on theories and the theorists of intertextuality. The second part comprises a functional sample that supports these theories. The book "Intertextuality, from structuralism to postmodernism, theory and application" by Sokhan is another effective source of intertextual studies. Farhad Sassani's works are also useful resources in this field. But what cannot be overlooked is that literary and artistic works are considered to be the most important body of study in the field of intertextuality. Intertextual theorists and critics have been less interested in architectural and urban design until now, and the intertextual reading of these works has been neglected.

## 3. RESEARCH METHODOLOGY

This article explains intertextuality as a critical means to derive postmodernist concepts and components in order to understand the hidden layers of meaning in postmodern pluralist ideology. The two categories-Historicist and Deconstruction-will help us identify and classify the inner layers of meaning in postmodern architecture.

To get the results of the information obtained, we used the analytical approach. The data analysis method is based on the causal comparison and rational analysis of authors. This article is a logical 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 postmodernist works in the two categories 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 [4].

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." [5].

For Kristeva, intertextuality is a reticulated 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 the text are affected by other texts. Although Kristeva sometimes used "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" [6].

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" [7].

After that, other researchers were 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 are placed 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" [8]. In other words enette 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 there are at the same time or 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 is read" [9].

"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" [10]. "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" [11].

#### 4.2. Postmodern architecture

In recent years, new social, political and literary theories have emerged from postmodern debates. These cover a wide variety of disciplines, like art, architecture, literature, film, sociology, communication, and philosophy, among others. 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 primarily in the 1970s [12]. The main ideology highlights the social realities in a different way than modernism did. Postmodernism cannot be understood by ignoring modernism. Positioned from different perspectives, both react to the twentieth-century industrialized and mechanized society.

Some theorists believe that the beginning of postmodernist thoughts continuous from the modernist movement. In accordance with it, they considered postmodernism as a critique of modern thoughts. Jean-Francois Lyotard entered the term "postmodernism" into the dictionary of philosophy for the first time. And he said

that postmodernism, despite being in accordance with modernist thought, 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 [13]. Perhaps the most important features of postmodern on which there is a general consensus are the uncertain boundaries and the vague and ambiguous space of it [14].

In "What is Postmodernism?" Jencks noted, "Postmodernism is an eclectic mix of all traditions and all obvious past. Postmodernism is the continuation of modernism and the transcendence of it. The best works of postmodernist are evidently nominative with double coding because the heterogeneity is evidently present in our pluralism. [The] [h]eterogeneous style of postmodernism is in contrast to the late modern minimalistic ideology and all renovations which are based on exclusive dogmas or tastes." [1].

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"[15].

By rejecting any metanarrative and deconstruction, removing the structure of everything and denying the existence of foundations of modernism, postmodernism has come to existence. Metanarrative or grand narratives are narratives were 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 [16].

In Jencks opinion, basically 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 have surrounded 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, at least is what we consider postmodernism as a cultural movement and a historic era based on [17].

From Jencks's 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 limit themselves to it; they go beyond it. They apply evidence from the past to their buildings and plans, but they also imitate the past satirically with humor and irony [16]. He points out: "instead of considering postmodernism as a parodistic repeat of tradition, we can imagine 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 [18].

Jencks (1986) thought 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 replacement of a modernist epistemological focus with an ontological one (McHale), and the substitution of the simulacrum for the real (Baudrillard) [19].

[A postmodernist will] develop actions, thought and desires by [the] 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 [20].

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 [21].

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 is similar to the conceptual art of the West. They are interested in technology but do not deny that "public" art is an art that exists in the hypertext of their works [22].

#### *4.2.1. Historicist postmodernism*

Robert Stern, Robert Venturi, and Charles Moore were the founders of postmodern historicism. They 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 called these three "fields of activity" or "principles" which emphasize on attention: "decoration, contextually and gesture-oriented". From his viewpoint, realism can be found in postmodern historicist movement forms since these are the addresses of the "social, cultural and political environment which has created them." All three principles by Stern consider an important role for history in the production of meaning in postmodern architecture [23].

Historicism contains two definitions of postmodern architecture, according to Alan Colquhoun:

An approach which focuses on past traditions

An artistic action of applying historic forms.

Postmodern Historicist architects apply classic elements or other styles from the past to artistic works, such as collage, eclectic and stylistic imitation, or genuine reconstruction, and this evidently shows that in their opinion, due to associations and meanings related to them, forms are valuable and precious for contemporary ones [23].

A combined solution in Historicist postmodernism is stylistic imitation, which is based on selective copying of separate historic components. Foster considers this phenomenon as possessing the past for present intentions [24].

As a result, the movement was introduced as architecture, and the theory of postmodern architecture is a transition from being a single-valued to a multi-valued discipline. 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 [23].

#### 4.2.2. Deconstruction

By introducing the word “difference” into philosophy, Derrida 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”[25]. 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 [26].

In architecture, at the point in which 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 the trivialization of the past canons and conventions at the level of such major taxonomies of architecture as a nature/culture, plan/façade, interior/exterior, communal/private, and so on. Similar emancipating and creative strategies may be valid for architectural history writing, too.

Deconstruction is a kind of deconstructing of text and finding obvious and hidden interpretations within it. These interpretations could be inconsistent and different from each other—even to the author of a text. So, what is important is the implication for the reader. For each reader, various and different perceptions exist. The reader, and not the author, determines the meaning of the text. There is no fixed structure or interpretation of the text. The relationship between the signifier and the signified, and text and the interpretation are floating and variable.

The direct relationship between Deconstruction and architecture was realized for the first time by architectural theorists Bernard Tschumi and Peter Eisenman. According to Eisenman, architecture should stay away from toughness and rigidity in the structural values of embedded binary conflict, like a traditional conflict between structure and decoration, form and function, and form and context and abstraction. Architecture can differentiate between these issues. Thus, Deconstruction in architecture creates a disturbance in the significance level and, in this regard, takes advantage of the differences strategy, in which meanings and definitions change from the expected and standardized ones. In Tschumi’s opinion, Deconstruction is not only an analysis of the concepts in the most serious and innermost of them, but its analysis also includes questions of what these concepts and history have hidden or denied [27].

#### 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 previously obvious ideas about aesthetics of artworks. The technological world, specifically, shatters and scatters the sacred halo of an artwork [1].

Instead of architectural modernism’s call to “Make It New”, postmodern architects practice in a style that can be called “intertextual architecture,” which appropriates styles from different eras and combines them in a way that attempts to reflect the historically and socially plural contexts within which their buildings now have to exist [1].

While modernist architecture avoids popular forms, postmodernism employs forms and styles belonging to a “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 [1].

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 [28].

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, which modernist architects use, is not composed of eternal or absolute forms. Rather, its structural bases acquire their meanings from the relations based on the similarity among and opposition to other elements. Therefore, for instance, it is reminiscent of the majestic order of columns, sobriety, impersonality, rationality, balance, and so on, and is not against the so-called elegance, femininity and fantasy of the Corinthian order in a consistent and trans-historic manner.

Secondly, the language of architecture, as it is based on different internal relations, is a broad context of intersecting the structure of language and communication. This evidently challenges the modernist understanding of modern architectural unity. The signs used to understand or interpret abstract forms of architecture are not fixed and unchangeable because they always originate from diverse backgrounds, in which every architectural work is practiced and read [29].

The most obvious form of pluralism in postmodern architecture is its openness to the past. Postmodernism is willing to restore and apply historical styles and

techniques. In Jencks's words, this issue is also a consequence of the relativity of the language of architecture. In the various forms of revivalism considered in postmodernism, the object is seen to suit both "diachronic" and "synchronic" dimensions [27].

The product manufacturing process in the postmodern attitude is more important than the product itself. Therefore, in the reading of the final product, attention should be paid to the production process—that is text—both intertextually and transtextually. Each reading of the text introduces itself as a new text and reminds one about the expansion of the text at the time of interpretation. In fact, any text is intertextual of the other texts and recalls the reader to read again. The reader "is looking for a way to reproduce it (text)." [30].

Postmodernism is all about the connections between texts, including the various ways in which one text refers to another (or many others). Authors can use all kinds of techniques 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 are examples of intertextuality. Julia Kristeva explained that two relationships are going on whenever we read a text. These are the relationship between us and the author (the horizontal axis) and that 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. (Diagram 1)

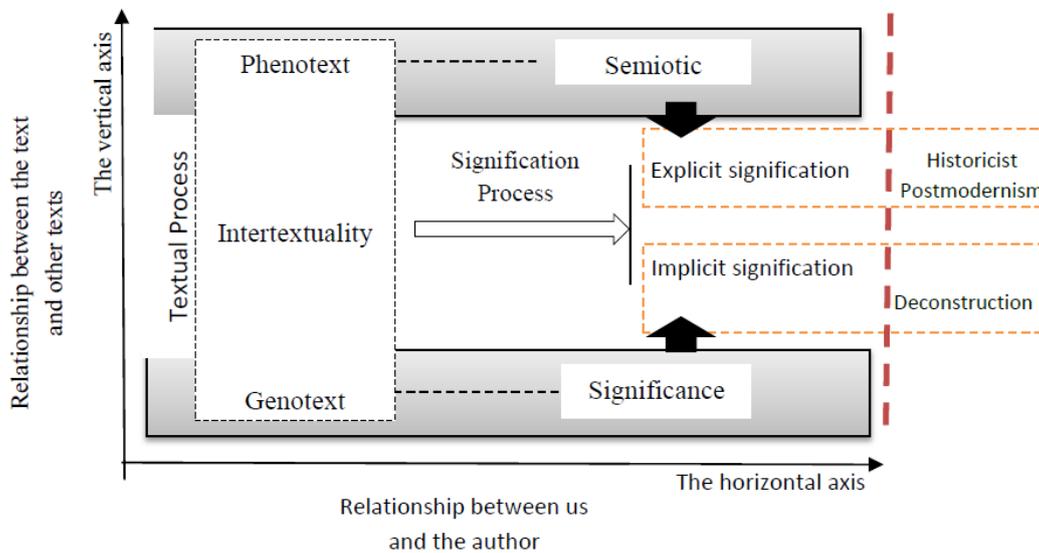


Diagram 1 Theoretical Concepts (Source: the authors)

## 5. DISCUSSION

In the theory of intertextuality, the text is considered without an independent meaning. It does not have clear boundaries and it does not clearly define its forms based on previous texts or its contemporaries. Therefore, any work of art has several layers of meaning. To understand it and get its meaning, there is no choice but to find the intertextual relationships. Without considering the hidden text layers in the formation of the artwork, the act of reading seems incomplete. In fact, intertextuality can provide knowledge to understand phenomena and it seeks to discover the deeper layers of meaning.

In this section, to better understand Historicist postmodernism and Deconstruction, we analyzed three works from each category, trying to select effective examples among architects. Among Historicist postmodern works, we first chose the Vanna Venturi House of 1961–1964 designed by Robert Venturi for his mother. This is known as the first example of postmodern architecture which 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." [31]. 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 Luigi Moretti's apartment house on the Via Parioli in Rome [32].

The second one we chose is the AT&T Building designed by Philip Johnson in protest against 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 sent 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" [33].

And the third one is Piazza d'Italia designed by Charles Moore and 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"[34]. What we did was intertextual reading and its results are displayed in Table 1.

Among Deconstruction works, at first, we analyzed the Wexner Visual Arts Center by Peter Eisenman. It looks like all 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."[35]. 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 [33].

The second project we read intertextually was la Villette Park by Bernard Tschumi. The park is designed as a series of three specific systems. Tschumi created what he called lines, points, and surfaces and used these elements as the architectural vernacular to create his deconstructive

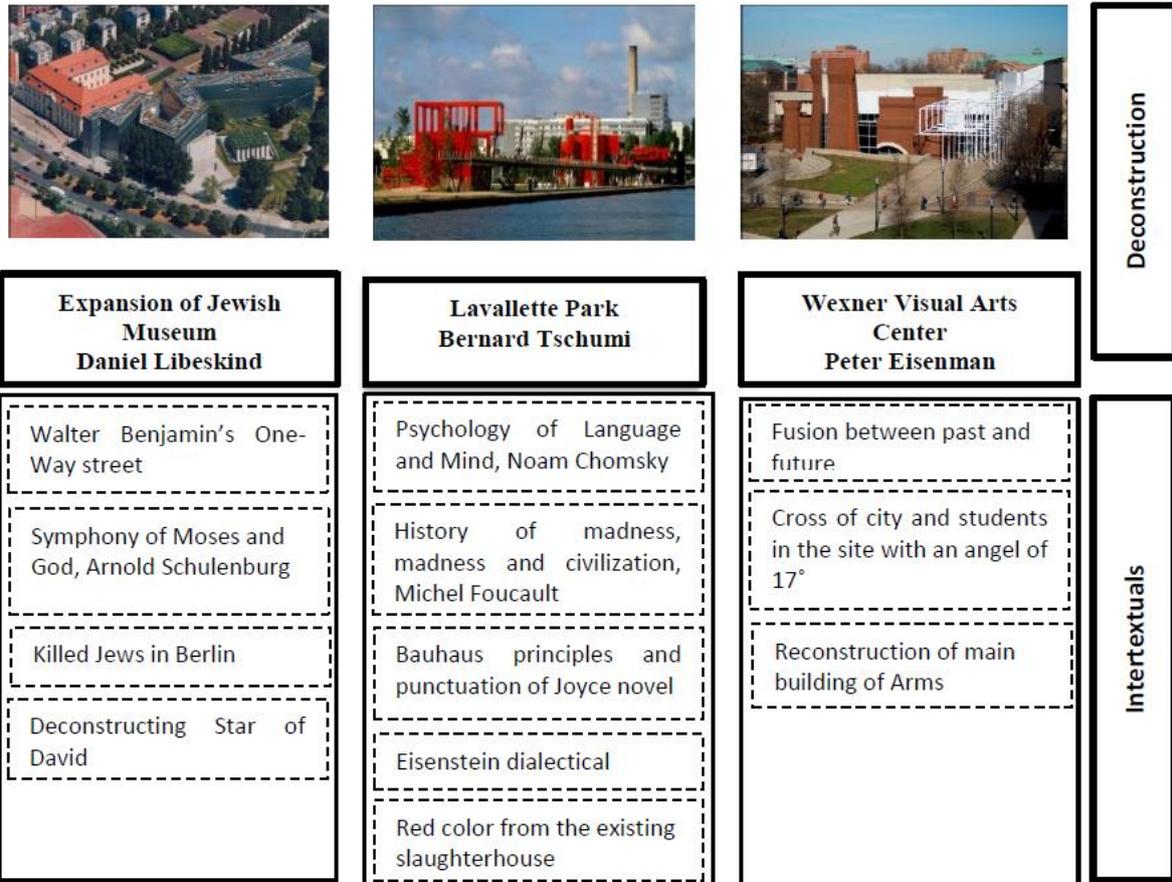
program. However, instead of trying to integrate these three systems together as a cohesive and unified architecture, he superimposed each one of them so that they distorted and clashed with one another. Central to the design were ideas about the allocation of space and form on the site. These were based on Tschumi's use of what he described as "programmatic deconstruction," which involved the dismantling of the conventional ideas of architecture [36].

The third one is the "Expanding plan of Jewish museum" by Daniel Libeskind. In his words, the museum is built to focus on both "visible and invisible" aspects of Jewish history. The voids act as the "invisible" side of Jewish history that has been erased by centuries of oppression, diaspora, and the Holocaust [37]. This forces the 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 refers to a link between German history and Jewish history, represented in the Libeskind annex [35]. 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 [38]. Its results are displayed in Table 2.

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

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

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



## 6. CONCLUSION

According to intertextuality, no text lacks a pre-text, and texts are always based on previous ones. In addition, no text or idea is formed by chance or without a past; 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 the 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 its potential for architecture—that is, the study of a work in connection with previous ones—can result in a better study and analysis. The absence of this approach in architecture criticism is obvious.

Intertextuality as a theory in literary critique can be generalized to the field of architecture critique and the structural analysis of an architectural work with the help of intertextual relationships in syntagmatic and paradigmatic axes. Diachronic and synchronic analyses will lead to the recognition of deeper text layers and decryption. The use of intertextual reading has prevented the superficial reading of architectural works and investigated the work of

architecture as part of a series of works that have been formed over time and for specific reasons and can lead to the understanding of the hidden layers of meaning and involving the interpretation of work in broader paradigms. Different aspects of semantics in architectural works, in textual and intertextual relations, by a plurality of different layers within itself along two vertical axes (diachronic), the semiotic system within it, and the horizontal axis (synchronic), its coding system, are achieved.

As it has been mentioned previously, we considered Historicist postmodernism and Deconstruction based on the diachronic and synchronic axes and the results show that Historicist postmodernism is satisfied with the use of objective signifiers moving only along the 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 by ignoring the synchronic axis, parts of intertextuality, such as uncertain meanings and multiple texts, which are the basic principles of intertextuality, are not fulfilled in it, while Deconstruction considers the diachronic axis as well. In contrast to Historicists, multiple meanings, multiple values, and multiple layers are seen in Deconstruction works and the architects take advantage of previous and contemporary texts at the same time.

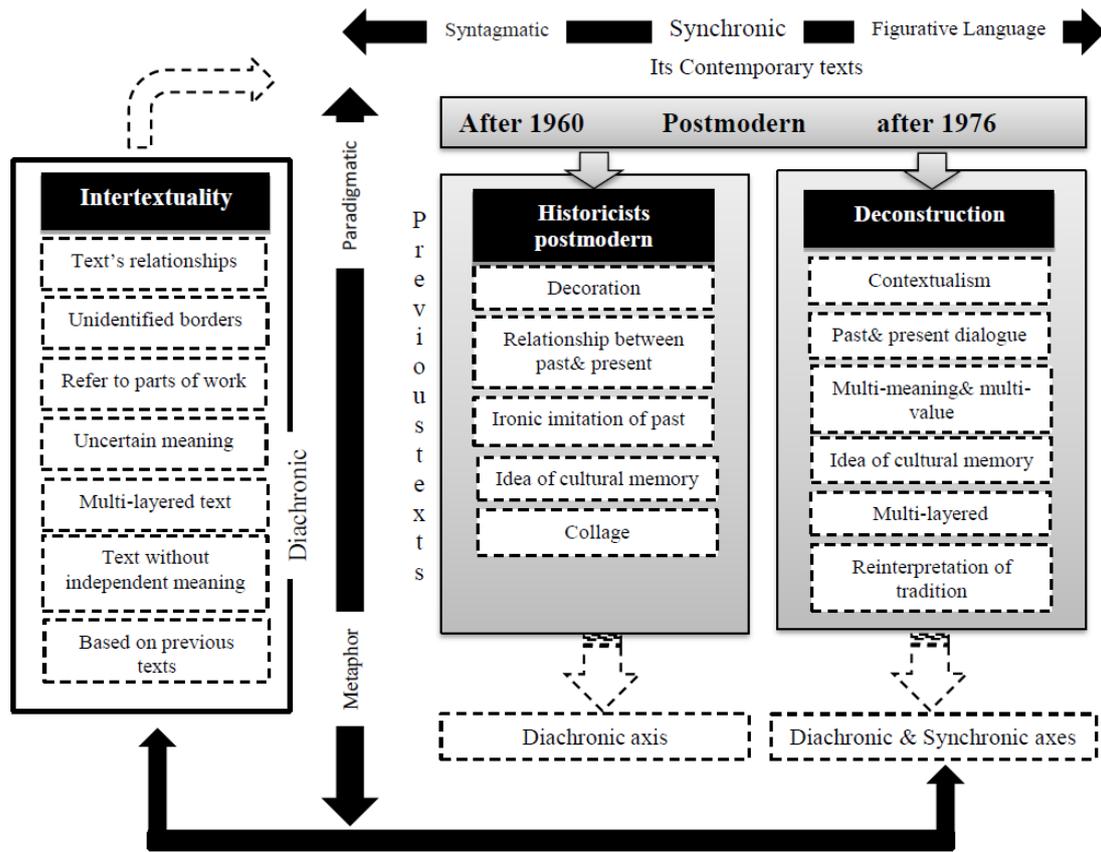


Diagram 2 Analysis of Historicist Postmodernism and Deconstruction from intertextuality point of view (Source: the authors)

**NOTE**

1. 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.

**CONFLICT OF INTEREST**

The authors declare that there are no conflicts of interest regarding the publication of this manuscript.

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#### AUTHOR (S) BIOSKETCHES

**Rahimi Atani, S;** *Ph.D. Candidate in Architecture, Department of Engineering, Karaj Branch, Islamic Azad University, Karaj, Iran*

Email: [samira.rahimi.atani@gmail.com](mailto:samira.rahimi.atani@gmail.com)

**Raeisi, I;** *Ph.D. in Architecture, Department of Engineering, Karaj Branch, Islamic Azad University, Karaj, Iran*

Email: [imanraeisi@gmail.com](mailto:imanraeisi@gmail.com)

**Bazrafkan, K;** *Ph.D. in Architecture, Department of Art and Architecture, Central Tehran Branch, Islamic Azad University, Tehran, Iran*

Email: [kaveh.bazrafkaan@yahoo.com](mailto:kaveh.bazrafkaan@yahoo.com)

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