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Re-Reading of Architectural Works by Means of Intertextual Criticism Model

Case Study: Valiasr Mosque*

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Abstract

Problem statement: This study reviews the relationships between the elements of the inner and outer text, and their impact on the overall meaning of the architectural work based on the intertextual reading. In this research, after an explanation of the basics of the theory of intertextuality as a tool of criticism, the model of intertextual criticism of architecture has developed. A model has been tested for Valiasr Mosque reading.

Research objectives: This research seeks to answer the question: How does the application of the intertextual criticism model provide a context for reading the architecture?

In this research, the main hypothesis is that using intertextual relationships in syntagmatic and paradigmatic axes and diachronic and synchronic analysis, will lead to the recognition of deeper text layers and decryption. It seems that using of intertextual reading has prevented superficial reading of architectural works and it investigates the work of architecture as part of a series of works which have been formed over time and its application can lead to better understanding the hidden layers of meaning and it causes more precise interpretation of work in broader paradigms.

Research method: This research is qualitative research. In the data-gathering step, the descriptive method been used to describe the subject matter and in the analytical phase of the data used logical reasoning method. This research is based on the theory of intertextuality and has studied the text (here the work of architecture) in various layers.

Conclusion: The findings of this research indicate that the text of the architecture formed in several semantic layers from the phenotextto, genotext, and the types of implications are effective in the formation of its layers, by applying the intertextual criticism model the layers of the layout retrieved from the layers of architecture to extra-architectural.

Keywords: *Architectural criticism, Intertextuality theory, Intertextual criticism, Valiasr Mosque.*

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Introduction

Entering any field of knowledge requires a theoretical overview of that area. Intertextuality has been one of the most striking approaches to literature and art research since the 1960s. Understanding this theory leads to recognition of the mental process of individuals in relation to the meaning of the subjects. Although intertextuality was first introduced only for the theoretical and literary field, but later it was developed for the field of applied studies thus, it became one of the popular methods for literary criticism in the contemporary period.

Text interactions theory is one of the most important topics that have always been considered by structuralist and post-structuralist scholars such as Julia Kristeva, Roland Barth, Gerard Genette, and Jacques Derrida. Today's theorists believe that every single text lacks an independent meaning, the texts are influenced by each other and, in this regard, they take their final shape. These thinkers call the interconnection of a text with other texts an intertextuality, which, according to Graham Allen, is "the most commonly used terminology used in contemporary criticism words" (Allen, 2013, 12).

Frequently, we use the description or interpretation in order to understanding architectural work. This attempt to find meaning with an assumption of work independence, do not have a definitive result. However, if a work is being read with respect to its earlier work, it will lead to a deeper understanding of its meaning. Intertextuality is one of the most commonly used terminologies of contemporary literary criticism, and it implies that a text is related to earlier and later texts; Therefore, every text should be read and understood by other texts. The intertextual reading of architectural works leads to a better and deeper understanding of the meaning of these texts. "Contemporary theorists believe that texts do not have any implicit meaning. The texts actually consist of what theorists now call the intertextual term" (ibid., 11).

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The findings of this research indicate that the text of the architecture is formed in several semantic layers from the phenotext to genotext, and the types of implications are effective in the formation of its layers, by applying the intertextual criticism model the layers of the layout retrieved from the layers of architecture to extra-architectural.

Research methodology

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Research background

Architecture criticism is an important part of architectural literature, and it seems that most developments in different areas of architecture are based on architectural critique. In the history of contemporary architecture, many architects and critics have been working on criticism, so that the emergence of different schools and styles in contemporary architecture is based on the critique of

earlier styles. For instance, Le Corbusier in his book "Towards a New Architecture", while criticizing classical architecture, draws on the criteria of modern architecture (Le Corbusier, 2002).

Also, Venturi, in the book "Complexity and Contradiction in Architecture", while criticizing modern architecture, outlines the standards of postmodern architecture (Venturi, 2002), and in this way, a critic, such as Charles Jencks, combines postmodern architecture in his books "the Language of Postmodernism" and "What is Postmodernism" (Jencks, 2000).

Frampton, on the other hand, criticizes modern architecture in "Critical History of Modern Architecture" and contributes to the expansion of the concept of critique in architecture (Frampton, 2007).

Collins, in the book "The Transformation of Ideas in Modern Architecture" has cited various interpretations that reflect critical approaches, which include biological analogies, mechanical analogies, and contextual interpretations, a comparison based on nutritional sciences and linguistic analogy. This kind of categorization is a great way to categorize a variety of criticisms in literary sources and other areas of art (Collins, 1996).

Zevi, in the book "Architecture as Space: How to Look at Architecture", divided perceptions into three categories: materialism (political, philosophical, scientific, economic, social, and materialistic, etc.), physically-psychological and formalist, whose classification is partially is the same as Collins's category (Zevi, 1997).

Collins, in another book entitled "Architectural Judgment", deals with three areas of critique: environmental, political, and customary fields (Collins, 1971).

otto in the book "Architecture and Critical Imagination" criticized the methods of critique of architecture in literary criticism and, as a result, has made some of the methods of critique of architecture adapted from conventional categories in the field of literary criticism. Otto

has introduced ten types of architectural criticism in three categories: Normative, Interpretive and Descriptive (Otto, 2005).

In the contemporary architecture of Iran, criticism has not been significant, except several articles and two doctoral dissertations; there is not another source to refer. Some of the architects who have presented the architectural critique include: Mozayeni, Afshar Naderi and Saremi. Khoyi (2001), in his doctoral dissertation "Review and pseudo-criticism" in University of Tehran and Ra'isi (2008) in his doctoral dissertation entitled "The role of criticism in the direction of contemporary architecture of Iran" in Islamic Azad University, Science and Research Branch discussed criticism.

The concept of intertextuality and intertextual references have 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 arts, such as architecture, cinema, painting, etc. Therefore, in this article, we tried to use this theory for architectural criticism. It is true that throughout history, architectural works have been created in a communication network. The new architectural works were merged based on earlier works, somehow the earlier work were reflected in the later works. But it would never have considered researchers, it has not been devoted to an independent field of study, it was presented only in the Journal of Logs (Kipnis, 2013).

Kipnis introduced the term "interarchitextuality" but did not give a precise definition of it. There is even a limit using this term in architecture. Regarding intertextuality, a book with the same title written by Graham Allen. In this book, he reviewed and criticized the concept of intertextuality. The emerge of this concept lay down 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 Namvar Motlagh (2011),

including “Introduction to Intertextuality, Theory and Applications,” which 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. Sassani’s (2005) works are also useful resources in this field. But what cannot be overlooked is that literary and artistic works considered as 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 neglected.

Theoretical concepts

In this section, the theoretical areas of intertextuality, semantics and intertextuality, and intertextual architecture criticism, the procedure leads to propose a theoretical framework for intertextual criticism model. Finally it could become basis for the practical experience in intertextual criticism model.

• Intertextuality

The term “intertextuality”, itself, borrowed and transformed many times since it coined by poststructuralist Kristeva in 1960 as a result of her studies on Bakhtin’s thoughts, particularly on the topic of dialogism, Saussure’s ideas, in particular the issue of Enneagram and Paragram, Lacan’s idea particularly the sign and symbol and Chomsky’s theories of on genotext. Kristeva and Barthes considered as the founders of intertextuality. Bakhtin and Volosinov believe that “language constantly reflects class, national and group interests and no word stopped” (Bakhtin & Volosinov, 1986).

For Bakhtin, dialogism is not simply one aspect of language, but it is considered as 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 informed by other texts, since 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).

For Kristeva (1980) 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 texts affected by other texts. Although Kristeva sometimes use “Transposition” instead of intertextuality. She believe that from the beginning, any text mentioned in the realm of the power of the past texts (Kristeva, 2010).

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 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 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, 170).

After that, other researchers 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. Jenny and Riffaterre are placed among this group of reformers. After the second generation, valuable research carried out by Genette. His research has created extensive changes, which led to the third generation of intertextuality. However, Genette’s 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” (Genette, 1997). 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 has moved toward diachronic and synchronic analysis now. The texts 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 have not read and written independently. When the author wants to write a text he uses his “literary competence” (his earlier readings). Therefore, no text is primary. During reading the text we always read the text in relation to other texts that we have been read, interpret and understand previously. In this sense, texts entangled and always implicated in 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 an endless dialogue between various items comprising text, author, reader, cultural context and discourse, so that the text written and then read” (Kristeva, 1980).

• Semantics and intertextuality

On the other hand, we need to refer to the semiotic and the intertextuality. “Intertextuality, as one of the branches of semiotics, often aims to study how encryption and the process of decoding and implication happen” (Namvar Motlagh, 2016, 11).

Hence, it continues to examine a variety of codes and implications. “The general sign

is from the bond between the sign and the signifier” (Saussure, 1999, 67). The relation between the signifier and the signifier is called “implication.” Barth sees the implication as having three levels: “First, explicit implication; at this level, the sign consists of a sign and a signifier; implicit implication is the second level of an attribute that considers explicit implication and signatures as its sign and employs an additional signifier. Implication levels, that is, explicit and implicit implications, are combined to form an ideology that has been introduced as the third member of the hierarchy” (cited in Chandler, 2008, 212-217). In chart 1, the relationship between the architectural text layers (form, function and meaning) is represented by a variety of implications from Barth’s perspective (explicit, implicit, and ideological).

• Intertextual criticism of architecture

“Intertextuality in Architecture includes aspects of other architectural texts and even non-architectural texts that challenge and subvert the human subject with the belief in the semantic unity, Thus they disregard all the implications of the matter that are logical and inalienable” (Hayati, 2008). The reader continues to read the text with the help of the semantic implications and the scientific knowledge of his contemporary era, and also with the help of intertextual relations, that is, the relation between this text and the reader’s prior readings. In this way, the text has many subjects that overwhelm the readings of the text and open the way for the plurality of semantic text. Therefore, the effect of architecture on its production process is influenced by the intertextual subject, and during the reading process, the audience addresses an architectural text reading with a cross-sectional process (Rahimi Atani, Bazrafakan & Ra’isi, 2018, 56).

“The work of architecture is like a text whose vocabulary is the volume, the texture and components of the building, which, while being semantically related together, often transfer their message through

the aesthetic and social codes” (Noghrekar & Ra’isi, 2011, 7). “The text-based architecture is seamlessly time-consuming, and as a result become timeless and contemporary” (Ra’isi, 2010, 50).

The timing of the process of reading the text-based architecture is the product of relations that are interpreted as intertextual relations. Intertextuality involves the relationship between the layers of a phenomenon and the layers of other phenomena, which causes the aesthetic and social codes of social architecture to evolve into two types of Synchronic and Diachronic relations (Noghrekar & Ra’isi, 2011, 7).

The text of the architecture seems to have a layered nature, since it is composed of multiple layers and each architectural design consists of interfacing these layers. Multiple architectural layers are the product of two manufacturing and reading processes. In the process of production, architecture creates and becomes meaningful in the process of reading. Therefore, the meaning of the architectural work is not intended by the designer, and through intertextual readings, the depth of the layers of the design can be achieved. Each text is continually in a system of syntagmatic relationships with other layers and a series of paradigmatic relationships with their own history, other texts and culture (Sojoudi, 2008, 335).

Re-reading syntagmatic and paradigmatic relationships and architectural text codes should be based on intertextual relationships. paradigmatic relations are made in the longitudinal axis (vertical), which form the Diachronic relations. The architectural effect through the paradigmatic of axes is chosen among various elements and plays its role in space. Syntagmatic relations have been applied to the transverse axis (horizontal), which form the Synchronic relations, in which the architectural work in its environment is associated with other elements and has given it a meaning to environment (Rahimi Atani et al., 2018, 22).

Architectural writers such as Schultz, Prack and

Choline, in the face of architectural effect, each have in turn referred to four categories: Modality, function, form and meaning (Kappen, 2004, 73).

Kappen adds two categories: texture (community) and intention (spirit) to this collection and categorizes the six categories into two categories of primary categories, including form or template, function (causality) and meaning (entity), and secondary categories Modality, Texture and Intention and Ultimately, he establish a network of relationships between them. And the meaning of form is all the things that deal with the aesthetic concepts in the exterior and interior space. The meaning of the function is all that is applied in a practical way, and its purpose is to have an architecture set to be effective. The meaning of construct is all concepts and subjects that are used for sustainability and generally use the conventional technology of each period. And finally, meaning refers to all the symbolic and conceptual concepts that make up an expression about the math behind appearance of the existing elements and functions in the building; Concepts like paradoxes, symbols, and history. We consider here three categories of form, function, and meaning as the three main layers of the architectural text (Fig. 1).

Codes are “a set of rules based on which elements selected, combined with other elements and created new elements” (Johansson & Larsen, 2009, 73). “The code system is kind of Inclusive and social system of contracts. in each domain there is a sign which can contribute to the discovery of different layers of text with its content role in the interpretation of texts” (Sojoudi, 2008, 195).

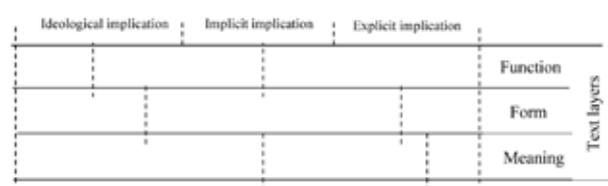


Fig. 1. Relationship between the architectural text layers and the semiotics system. Source: authors.

Generally, these codes transform the text into a fluid concept and allow for the realization of different layers of the text.

The architectural text is the result of a combination of different layers that are possible due to the operation of multiple codes. The code is a device that allows the production of text, and in fact the architectural text is the product of interactive performance of the network of code. According to Umberto Eco, in general, the code can be sub-categorized: Technical Codes, Syntactic codes, and Semantic (Nojumiyan, 2017, 280). This is shown in Table 1.

Discussion

• Intertextual architecture criticism model

In intertextual readings, text readings are transformed into a process that continually moves between texts to reveal its hidden and hidden communications. In this process, meaning translates into appropriate action that continually connects one in a text with other texts. Different dimensions of semantics in architectural works, in intercontinental and intertextual relations, are multiplied by different layers within themselves, which include the vertical axis of the semiotic system within it, and the horizontal axis (Diachronic), which is the expression of a coding system, are read.

Intertextuality theorists claim that our practice of reading makes us a network of textual relationships. Transcribing a text, figuring out its meaning, is actually tracking the same relationships; therefore, reading becomes a process of moving between texts. Meaning also becomes proper action that means the text and other texts which are intermingled and associated with the text; this is the output of the independent text and is the input into the network of textual relations in which the text becomes interchangeable. In fact, on the one hand, with relations inside our encryption, the value system defines the signs of each code, and is continuously affected by the text layers that

they are produced, and on the other hand, they interact with each other by considering intertextual relations.

Based on the theory of intertextuality, the work of architecture as a text consists of a variety of text layers that have been formed on two axes including diachronic and synchronic and also considering the preceding texts and their common texts (Rahimi Atani, 2018). In order to receive the message, the architectural work of the text layers in the vertical axis (syntagmatic axis) is decoded to determine its code system; the codes that can be accessed in an architectural work include semantic, syntactic, and technical codes. In the horizontal axis (paradigmatic axis), the semiotic system (sign relation and signifier relations) types of implications are examined; in the three main categories of explicit implications (function, appearance, material, etc.), implicit implication (idea, concept, Spatial relationships, etc.) and the ideological implications (light, etc.) of the work. Fig. 2 illustrates the architectural text layers in conjunction with the markup and coding system.

In Fig. 3, the model of architectural intertextual

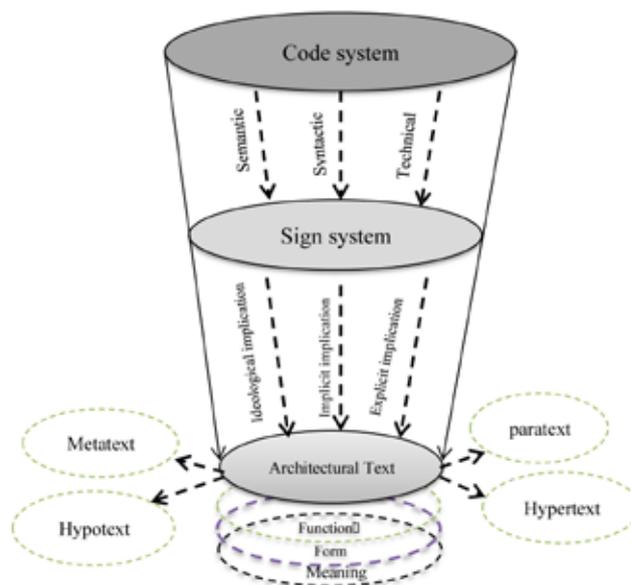


Fig. 2. Architectural text reading model in the process of coding and semiotic. Source: authors.

Table 1. Three categories of codes in architecture. Source: authors based on Eco, 2002.

Physical code of architecture		
Technical	Syntactic	Semantic
The first elements of architecture	Architectural elements in conjunction	Single elements in architecture in conjunction with one-to-one and Implicit implications
Flooring, wiring, cement structures	Hallway with yard / stairs with windows	

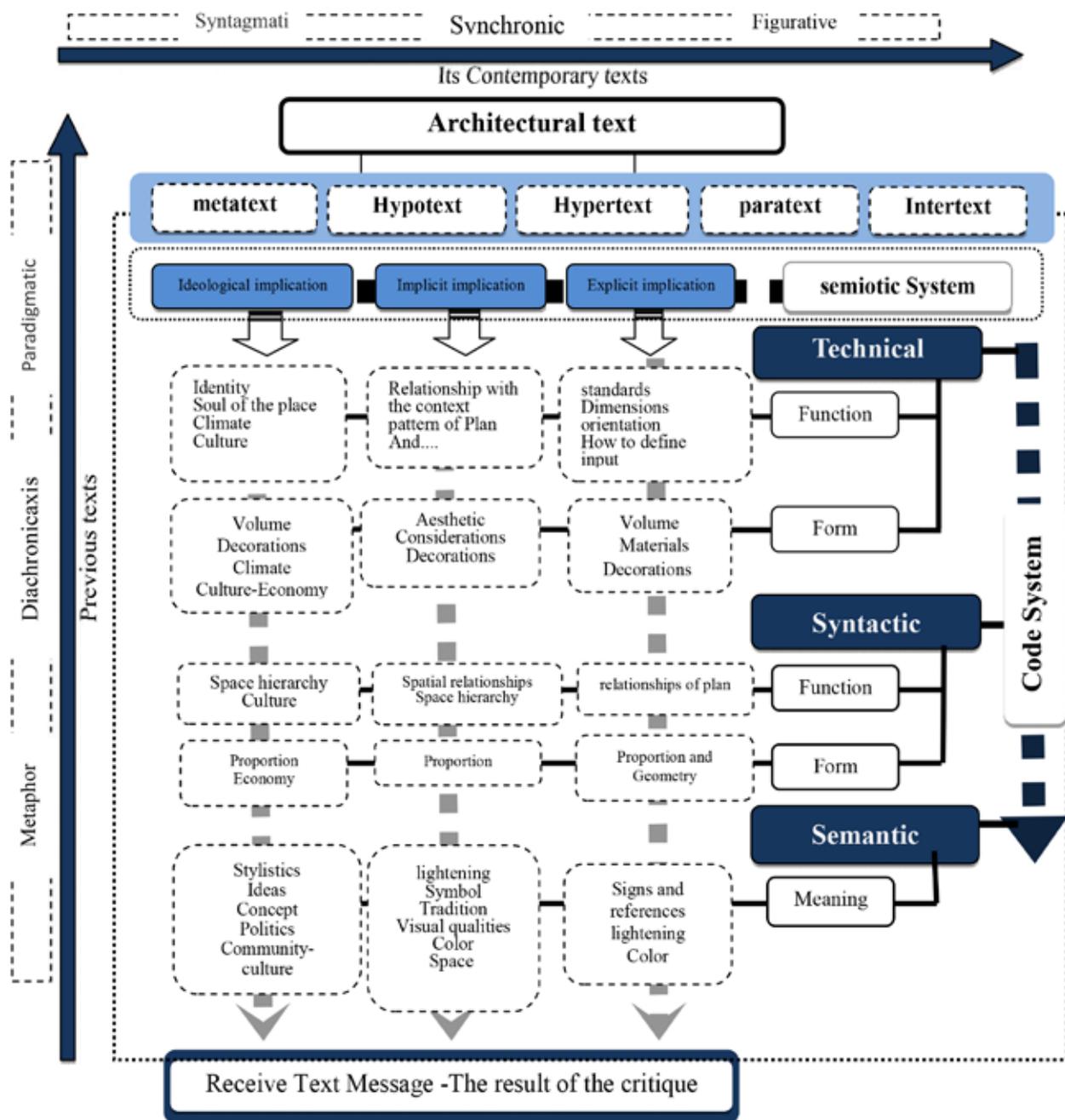


Fig. 3. Model of reading architecture based on diachronic and synchronic axes. Source: authors.

criticism has been developed on two axes of Synchronic and Diachronic in relation to intertexts, paratexts, metatexts, hypotexts, and hypertext in two systems of semiotic and coding.

The proposed model has the following capabilities:

- 1- It can examine the works along with the chain of external factors, which is not mentioned in the so-called studies.
- 2- The work is examined in its textual world.
- 3- Socio-cultural process identify of those that are effective in shaping of works.

The determinism and diminution of the architectural effect of this type of critique does not exist in this kind of criticism.

5- Attention to syntagmatic axes (inter-textual relations) and paradigmatic axes (intertextual relations) during the critique of the work;

6- It has attention to users and context;

7- This kind of criticism, in addition to the layers of architecture, also takes into account the extra-architectural layers.

The proposed model has the following limitations:

- 1- Quantitative or numerical criteria that can be used to accurately assess the work not exist in intertextual criticism.
- 2- With this method only works that have Criteria of being text can be criticized. Criteria of being text are shown in [Fig. 4](#).

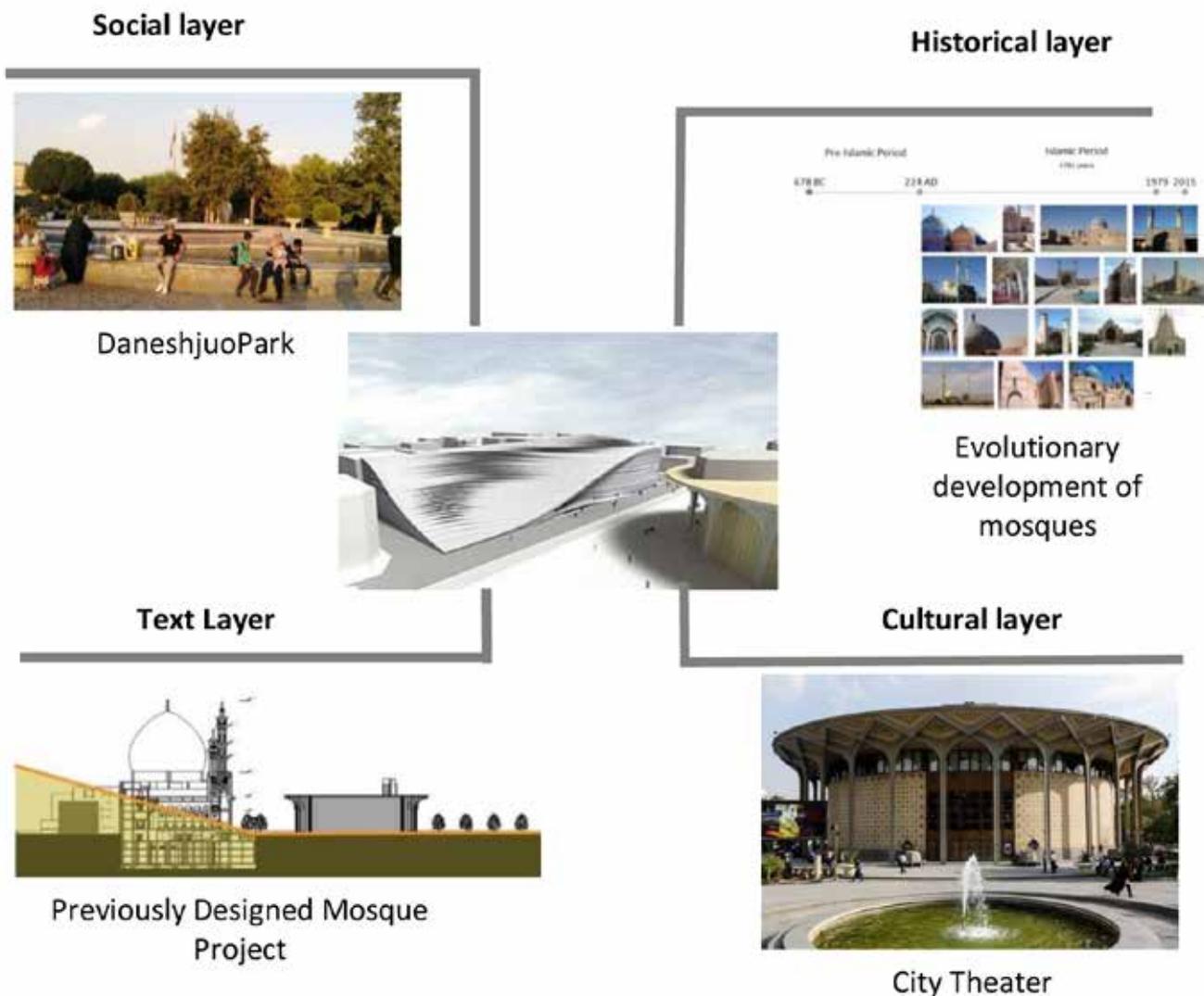


Fig. 4. Four main layers affecting the formation of Valiasr Mosque. Source: authors.

Sample analysis

Since modern mosques with a new appearance have led to a new reading of the concept of a mosque in the space of architecture and society, it is necessary to select a sample to test the semantic content of the mosque in a new form in order to test the architecture intertextual criticism model. It also has more capability for intertextual reading, so the model has been tested in Valiasr Mosque reading (See Fig. 4).

By reading the text layers that have influenced the formation of the Valiasr Mosque, The results revealed that the design of traditional mosques have been trying to move toward the genotext layers by passing through the explicit implications that shape the phenotext layers and eliminating conventional signs such as minarets, domes and arrays.

In the design of Valiasr Mosque was designed and constructed with respect to the tradition of deconstruction and the context has also played a central role in the plan, and has been trying to coordinate with the face and function of neighboring activities. At the level of the semiotic, the minaret, unusual dome and unusual form of the mosque have been removed from the pattern of mosque-making tradition. At the level of the significance, the meanings of the mosque's building and the grooves in the main wall have been refined. The volume, play of light and shadow have provided the traditional experience for contemporary spiritual space. Four of the main layers affecting the formation of the Valiasr Mosque have been investigated in Fig. 5.

Conclusion

In this study, based on what has been discussed the intertextual relations of the texts and their impact on the architecture reading were examined and analyzed. Theoreticians of intertextuality consider the text has multiple semantic layers ranging phenotext to genotext layers. They also acknowledge the existence of a variety of

implications in understanding text. In their view, all texts are based on the earlier codes that were exist. By reviewing the characteristics of the theory of intertextuality and considering the meaning of the architectural text, some of the indicators of intertextual criticism of architecture were compiled: Throbbing the definitive meaning/ Birth of meaning and multiple readings, decentralization of the text with the lack of author's presence and overcoming the designer's intention, multilingual of architecture text, exploring the hidden layers, negation of linear logic, hierarchical negation of the text, negation of the independence from architecture context, influence of the context on the meaning of the text, intertextual relationships.

In order to intertextual criticism, it is necessary that the architectural works be considered as a dependent work. In addition to the architectural objectivist view, it is also worth considering abstract matters. The architecture should be analyzed in its social and cultural context, along with consideration of historical, political and social situation, psychological and moral aspects that are affecting the formation of it.

Architecture like language is composed of a combination of components and building components are as the words of a sentence, while having separate values and roles, convey a general concept to the users. Understanding the architectural work of the order of the texts takes place on two axes of syntagmatic and paradigmatic. The Extra-architecture layers, including layers (cultural, social, economic), should be translated into readability in an overview and reading. The text, intertext and metatext layers are considered in the critique and emphasizes that meaning is realized in the text, and every text is explicitly or implicitly seated in another text.

In the analysis of the case study, four main layers of the forming along with the sub-layers. Historical layer was taken into account as one of the most important layers in this study. The design of the building was influenced by its mosque's original

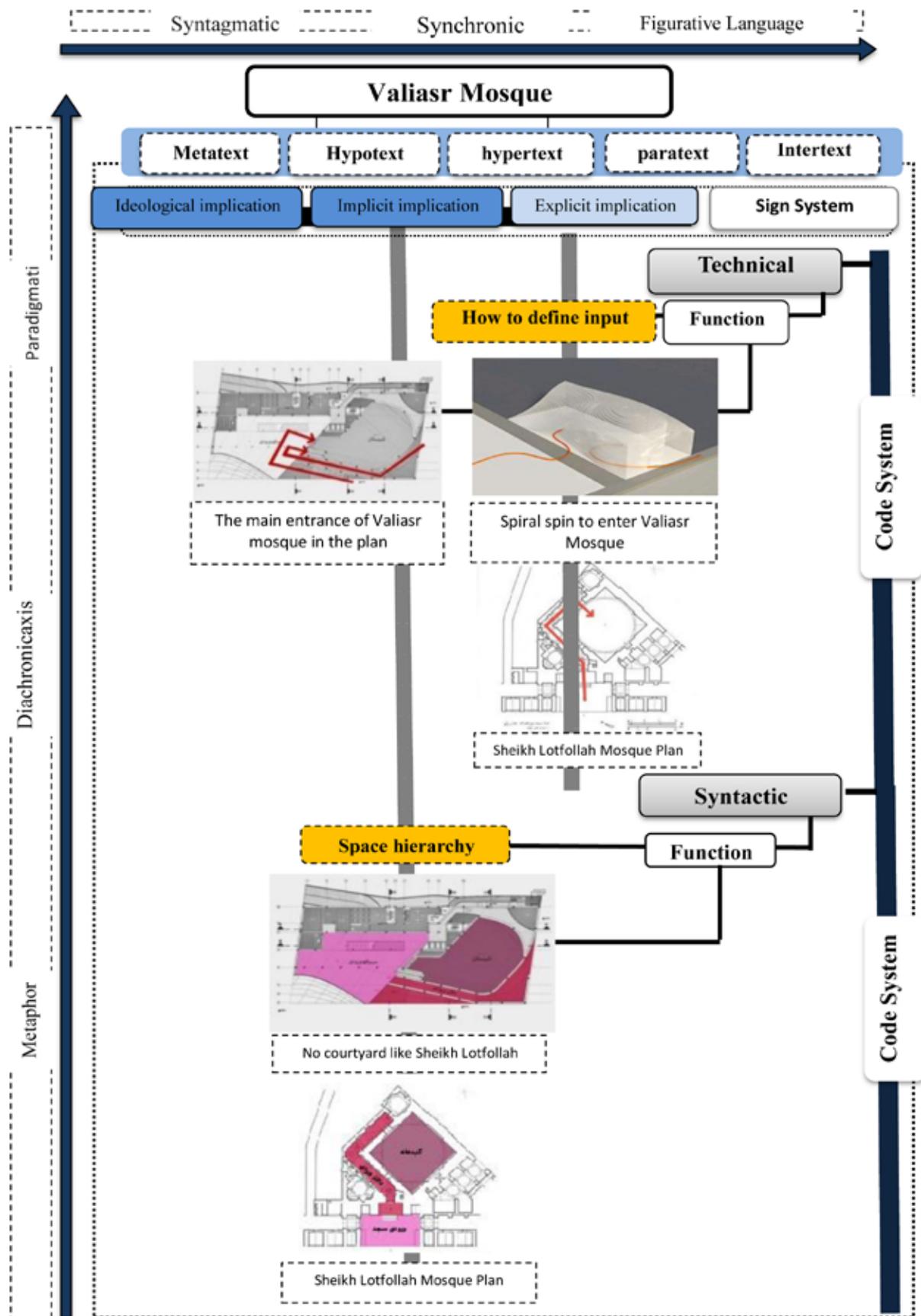
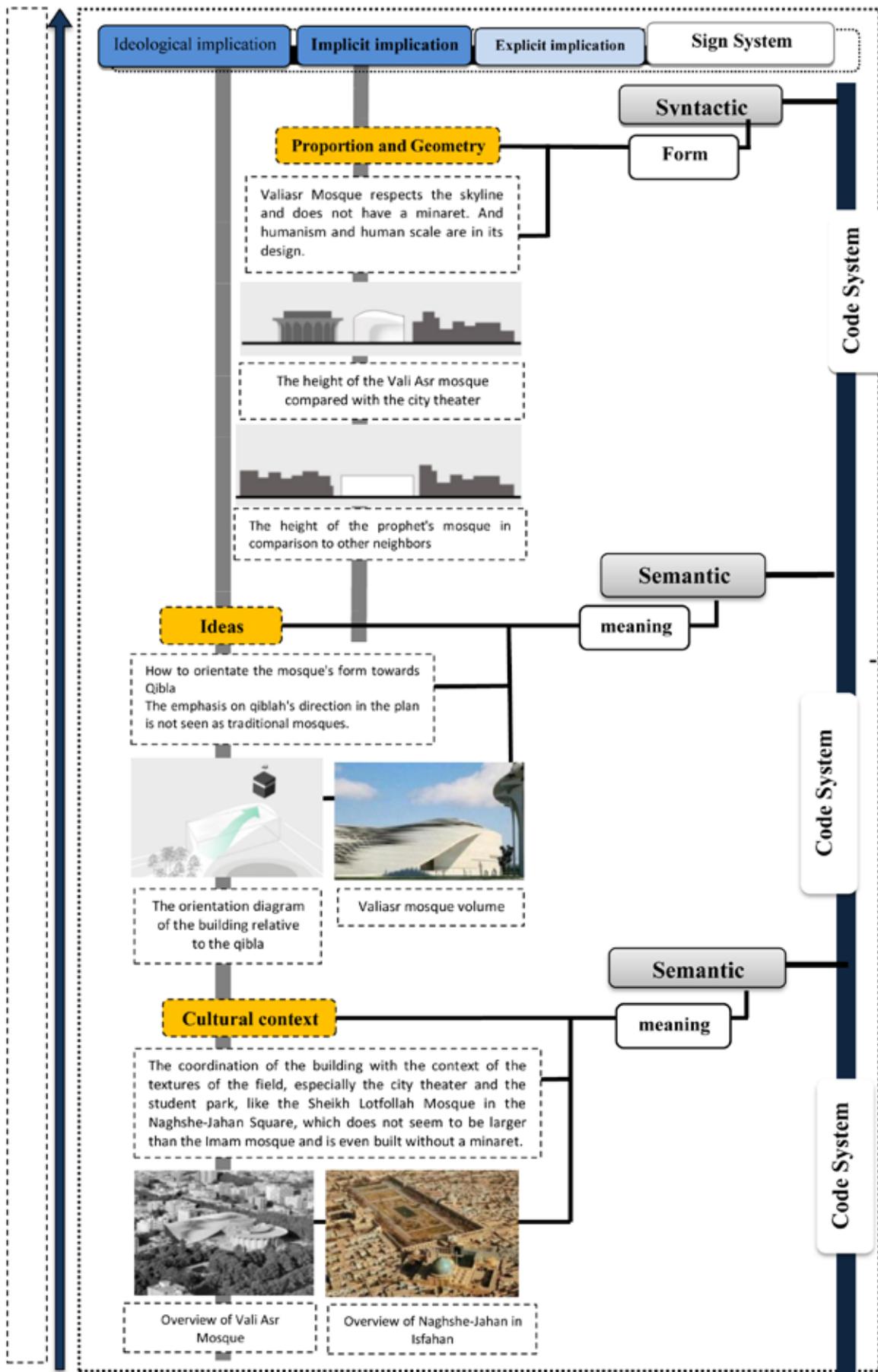


Fig. 5. Intertextual criticism of Valiasr Mosque. Source: authors



Rest of Fig. 5.

function and the historical evolution of the mosque. It was shaped in a new form based on its main hypertext. In addition to the historical layer of the context and context of Valiasr Mosque, the formation of the main form has been attained by considering two effective layers including cultural layers (city theater) and social layer (student park). Indeed, these are considered as the paratext of this building. Another main layer is related to the previous mosque semi-finished project that was already in a place at the project site. This layer has been effective as a hypotext of the building.

Intertextual criticism is not prescribed and cannot be achieved by reading a predetermined criterion and, depending on each work and the effectiveness of the effective layers, these criteria change. The fact is that architectural criticism never lies within precise lineages and predetermined boundaries but recognize the foundations of the intertextual criticism of architecture's methodology, The context of the correct discourse on architectural works, and consequently, advancement of architecture will lead to promotion of the status and enhancement of the design quality, education and understanding of contemporary Iranian architecture.

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