

PARATEXTUAL ARCHITECTURE OF
"ARCHITECTURE THEORY SINCE 1968"

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ABSTRACT

PARATEXTUAL ARCHITECTURE OF "ARCHITECTURE THEORY SINCE 1968"

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The subject and the object of this research is K. Michael Hays's anthology on theory of architecture; *Architecture Theory Since 1968* published in 1998. Grounded on the premise that the formal characteristics of architectural books can be analyzed as objects of critical thinking in architecture, the aim of this research is to reveal the fragmented nature of "architectural thinking" that brought the book-object of the anthology *Architecture Theory Since 1968* into existence. To analyze the book-object, Gerard Genette's concept of paratext is employed as a general framework. The construction of the anthology through its paratextual elements, such as its cover, references and layout, marks a shift of perception with regards to the narration of the history it embodies. In the light of an analysis of its content and the period it covers, the physical qualities of the book-object are the main focus this research.

Keywords: Architectural Book, Architectural Anthology, Architecture Theory, Paratextuality

ÖZ

“ARCHITECTURE THEORY SINCE 1968”İN METİN ÖTESİ MİMARLIĞI

Fillik, Yasemin Gizem
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Bu araştırmanın nesnesi ve konusu K. Michael Hays’in 1998 yılında yayınlanan mimarlık teorisi antolojisi *Architecture Theory Since 1968*’dir. Mimarlık kitaplarının biçimsel özelliklerinin mimarlıkta eleştirel düşünmenin nesnelere olarak ele alınabileceği öncülüne dayanan bu araştırmanın amacı *Architecture Theory Since 1968* isimli antolojinin kitap-nesnesini meydana getiren “mimari düşüncenin” parçalanmış doğasını ortaya koymaktır. Kitap-nesnesinin biçimsel özelliklerini analiz ederken Gerard Genette’in “metin ötesi” kavramı genel bir çerçeve olarak kullanıldı. Söz konusu antolojinin kapağı, referansları ve mizanpajı gibi metin ötesi unsurları yoluyla inşa edilmesi, içerdiği tarihin anlatımı ile ilgili bir algı değişikliğine işaret eder. İçeriğinin ve kapsadığı dönemin bir analizi ışığında, kitap-nesnenin fiziksel özellikleri bu araştırmanın ana odağıdır.

Anahtar Kelimeler: Mimarlık Kitabı, Mimarlık Antolojisi, Mimarlık Teorisi, Metin Ötesi

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CHAPTER 1

INTRODUCTION

Since Vitruvius, architecture's disciplinary formation has been running parallel to the history of its writing practices, besides of its buildings. Architectural books, as the outcomes of specific technological and cultural circumstances of their time like buildings, carry the distinct traces of architectural thought that produces them. Through a composition of, most of the time, text and image, they shape "the reading experience and, in doing so, communicate certain ideas about architecture."¹ Besides being cultural products, architectural books are rather *projects* where, through the process of bookmaking, concepts of architecture infiltrate into the space of the book.² They sometimes are a "personal research into the basis of what architecture is."³ They are "tangible objects" as opposed to their text, which is a promiscuous "verbal structure."⁴ For they are "architectural arguments in book-form,"⁵ they cannot be considered dissociated from other works of their architect-authors or the contemporary architectural discourse itself. Therefore, architectural books must be interpreted with a reasoning that is more architectural than editorial.

¹ Mirko Zardini (director, CCA), presentation essay to *The Anatomy of the Architectural Book* by André Tavares, Canadian Centre for Architecture and Lars Müller Publishers, 2016, p.7.

² André Tavares, "Epilogue," *ibid.*, p.388.

³ Bernard Tschumi, Lecture "Bernard Tschumi – Red Is Not A Color" in Harvard GSD on 28.03.2013. Recording of the lecture is published in Harvard GSD's Youtube channel: "Red Is Not A Color – Bernard Tschumi," https://youtu.be/nJ4RIYkJ_v0.

⁴ Leah Price, "The Tangible Page," *London Review of Books*, Vol.24(21), 2002, p.36. (Digital version retrieved from: <https://www.lrb.co.uk/v24/n21/leah-price/the-tangible-page>. Last accessed on 18.08.2019)

⁵ André Tavares, "Prologue," *op.cit.*, p.11.

Historical diversity of publication forms affected by evolving cultural norms and technology, accompanied with the proliferation in the variety of publication formats, caused readers and reviewers of architectural publications to focus on primarily the images and main texts to understand the ideas of architects. As a consequence, the significance of the *containers* of those main texts are mostly neglected. However, it is impossible to think that, since antiquity, architects would not pay attention to the forms and formats through which their ideas are conveyed. During the last century, with the proliferation in architectural publications, how architects conceived the physical qualities and “constructions” of their books as a parallel to their building practices can easily be traced through Le Corbusier and Rem Koolhaas. These architects both get extensively involved in their book’s publication processes, use the book-form’s communicative function as a means to construct and disseminate their ideas; and the publication of their books, rather than the construction of their buildings, mark pivotal moments in their respective careers. Le Corbusier is known to have “meticulously assessed” each and every aspect of the physical qualities of his books, from selection of dimensions, to choices of paper, selection of typeface and fonts, spacing, typographical layout and placing of illustrations.⁶ Catherine de Smet claims that the correspondence with his publishers show how he pushed the economic boundaries of contemporary book production in order to achieve his vision of architecture in the book-form.⁷ On the other hand, Rem Koolhaas explicitly describes himself as “a maker of books” and draws attention to the fact that the physical characteristics of books interfere with the message they convey.⁸ Specifically commenting on Le Corbusier’s *Vers une architecture* (1929) and Rem Koolhaas’s *S,M,L,XL* (1995), André Tavares, author of *The Anatomy of the*

⁶ Catherine de Smet, “Machine-Age Books,” Le Corbusier, Architect of Books, Lars Müller Publishers, 2007, p.114.

⁷ Catherine de Smet notes Le Corbusier’s insistence on “the production of *La Charted’Athènes* in the form of a ‘thick, square little block’.”

Catherine de Smet, “Author and Partners – Under Tight Supervision,” *op.cit.*, p.60.

⁸ Christoph Lueder, “Proximity: The Unfolding of a Koolhaasian Hypothesis in Book Space and Architectural Space,” Journal of Architectural Education, Vol.69(2), p.188.

Architectural Book, highlights the significance of physical qualities of those books for their respective authors:

Their uniqueness rests on the means used to disseminate their messages. And unlike many architectural books, they were not monographs that present the authors' designs as models for other architects, but polemics aimed at the core of architectural debate. They were not to be read in drafting studios and classrooms but in cafés, in the corridors of architectural schools, on the streets, and eventually in the libraries. Their authors appealed to the resources of bookmaking to draw readers into the arguments, producing an engagement difficult to achieve through the written word alone. The successful use of visual affects to enhance both text and image makes them unique, surprising the reader while still conveying a comprehensible narrative. The point of each of these books come physically, without even reading the words, as they are really architectural arguments that have gone undercover as books.⁹

Architectural production and book production prove to be akin to each other for they happen in a context that increasingly demands the collaboration of specialized individuals and they are both constantly redefined by evolving cultural norms and technological developments. Additionally, in production of architectural books, contemporary architectural discourse plays an important role. Without doubt, buildings and architectural books are objects that are very different from each other. However, as both are objects that reside on the field of architecture, they are united by the ways of architectural thinking ingrained in their construction.

On the other hand, it must be taken into account that the book-form as we know it today is relatively a new phenomenon that evolved through the last five hundred years. Yet, architecture's relation with its writing practices dates back to antiquity. It would be a food for thought to question whether Vitruvius as well did consider the *container* of his treatise when it was produced within such different cultural and technological contexts. Nonetheless, when writing his *Ten Books on Architecture*, Vitruvius must have taken into account the existing means for reproduction of his

⁹ André Tavares, "Prologue – Cross-Sections through an Endless Library," *op.cit.*, pp.10-11.

text and, therefore, must have “abstained from the use of images that would not have been reproducible.”¹⁰ Furthermore, it is also through this strategic choice, or rather as the result of historical circumstances, that by relying solely on “ecphrastic meditation,” Vitruvius’s program for “transposing architecture from the experience of the building site to the discipline of discourse and writing”¹¹ is actualized.

Therefore, this research starts with the assumption that the formal characteristics of architectural books can be analyzed as objects of critical thinking in architecture. Considering an architectural publication as a subject of research in architecture is not a new approach.¹² The field of inquiry regarding the architectural books have been mostly the main text of those books. Studies on architectural books have interpreted the main texts in relation to the built works of architects or to the cultural and the social contexts of their production. On the other hand, especially during this decade, the research has also shown that the book’s “objecthood” can be a subject matter to study architectural concepts. These studies have emphasized how architectural concepts are physically manifested in the material qualities of books.¹³

Therefore, the subject and the object of this research will be K. Michael Hays’s anthology on theory of architecture; *Architecture Theory Since 1968*.¹⁴ Here it must

¹⁰ Mario Carpo, “Vitruvius, Text and Image,” *Architecture in the Age of Printing*, trans. Sarah Benson, Cambridge MA: The MIT Press, 2001, p.19.

¹¹ *ibid.* p.18.

¹² In addition to the reference studies on architectural collections and catalogues of public and university libraries located in Europe and the United States of America, another line of research focuses on private libraries of architects to extricate “bibliographical and biographical information” that otherwise would be unavailable. Anthony Gerbino, “The Library of François Blondel 1618-1686,” *Architectural History*, Vol.45, 2002, p.289. (From the reader of the graduate course “AH 673: Architectural History of Reading and Writing” in 2013)

¹³ Marian Macken studies architectural books as “artist’s books” and studies how architectural concepts such as *space* and *time* are embodied in “the objecthood” of books. See References.

André Tavares’ post-doctoral research on a “European Library” of architectural books show how architectural concepts such as *texture*, *surface*, *rhythm*, *structure* and *scale* are physically present in the architectural books that are published between 1851 and 1925.

Also published in 2016, in her PhD dissertation, Selda Bancı examines architectural monographs published in Turkey between the 1950s and the 1980s around three concepts (exhibition, archive, narrative) claiming that these concepts underlie also those architects’ wider practices.

¹⁴ K. Michael Hays, *Architecture Theory Since 1968*, Columbia Books of Architecture, Cambridge, MA: The MIT Press, 1998.

be noted that among other seminal publications, Hays's anthology was also an element of the reader of the graduate course "Arch 513: Architectural Research I" in 2013. In addition to the contents of each book and article in the reader, the formal characteristics of those publications became equally important pretexts during the course. Besides the importance of the content of Hays's anthology, the formal characteristics of the book are significant. Apart from front cover's orange-red color on which a diagram lays, the unusual three-dimensionality created by superimposition of a topographic terrain on large and heavy format of the book demands interpretation. When studied closer, the diagram as the cover illustration invokes the cross-referenced character of the content. In other words, Hays's reconstructed history of architecture theory is mirrored on the cover as an illustration which reconstructs history with a diagrammatic language. Organization of the content and the use of marginal references are another significance of the anthology that is worth paying attention. Chronological organization of articles, events and projects create a timeline that presents the content linearly and as it really happened in sequence. The content of the anthology or "history" is in a way neutralized. Marginal references, on the other hand, interweave the book's content and offer alternative ways of reading it. Therefore, in the light of an analysis of its content, the physical qualities of the book-object will be the main focus this research.

The purpose of the study is not finding "the meaning" of the anthology. It is impossible for it to have a singular one not only as a book object in the field of cultural production but also as an anthology of theory of architecture. As Darnton asserts no discipline "can do justice to all the aspects of the life of a book."¹⁵ He summarizes the "communication circuit" that brings a book into existence:

[P]rinted books generally pass through roughly the same life cycle. It could be described as a communications circuit that runs from the author to the publisher (if the bookseller does not assume that role), the printer, the

¹⁵ Robert Darnton, "What is the History of Books?", The Book History Reader, David Finkelstein and Alistair McCleery, eds., London/New York, 2002, p.22.

shipper, the bookseller, and the reader. The reader completes the circuit because he influences the author both before and after the act of composition.¹⁶

With regards to the “communication circuit,” this study will focus on the “architectural actors” that played a part during preparation and design of the “object” of the anthology. By doing so, the aim of this research will be to reveal fragmented nature of “architectural thinking” that brought *Architecture Theory Since 1968* into existence in the 1990s by looking at its physical characteristics.

To analyze the book-object, Gerard Genette’s concept of *paratext* will be employed as a general framework. When the concept was developed, architecture was marginal to it. The understanding of “paratext as narrative” developed by the recent studies show that when the narrative is fragmented, what holds it together is the object of the book. So, besides the main text of a book as the main narrative, the formal characteristics of a book will also be regarded as part of the narrative.

¹⁶ *ibid.* pp.11-12.

CHAPTER 2

THE CONCEPT OF *PARATEXT*

2.1 Gérard Genette and Textual Transcendence of Texts

Gérard Genette (1930-2018) was a French literary scholar and a structuralist theorist. He studied at *École Normale Supérieure* in Paris, as classmates with Jacques Derrida, who was such a prominent figure in architectural thinking after 1960s. Genette became a professor of French literature at *Sorbonne* in 1967 and held positions as senior lecturer at *École Normale Supérieure* and visiting lecturer at Yale University and New York University. He was one of the founders of French literary theory journal *Poétique*, first issue of which was published in 1970 and also the founder and the director of *Poétique* collection for the publishing house *Éditions du Seuil*.

Genette's structuralist approach is overtly present in all his work. Analysis on the anatomy of literary works by way of systematic development and categorization with an emphasis on function underlie his theories.¹⁷ From this perspective, with his work on "textual transcendence of the text", or *transtextuality*, which he claims to be "the

¹⁷ One major part of Genette's work is on narratology. By using a rigorous typology, he develops a terminology to "describe the functioning of narrative." His theory of narratological poetics "may be used to address the entire inventory of narrative processes in use." He further notes: "So far critics have only interpreted literature; it is now a question of transforming it." Interview, *Magazine Littéraire*, 192, February 1983. Here quoted from: Richard Macksey, "Foreword," *Paratexts: Thresholds of Interpretation*, trans. Jane E. Lewin, Cambridge University Press, 1997.

For further information see:

Gérard Genette, *Narrative Discourse: An Essay in Method*, trans. Jane Lewin, Ithaca: Cornell University Press, 1980; *Narrative Discourse Revisited*, trans. Jane Lewin, Ithaca: Cornell University Press, 1988; Lucie Guillemette and Cynthia Lévesque (2016), "Narratology," in Louis Hébert (dir.), *Signo* [online], Rimouski (Quebec).
<http://www.signosemio.com/genette/narratology.asp>.

subject of poetics,”¹⁸ Genette provides tools necessary for a critical interpretation of how texts come into existence both in their material and discursive forms. With *The Architext: An Introduction* (1979), *Palimpsests: Literature in the Second Degree* (1982) and *Paratexts: Thresholds of Interpretation* (1987), Genette illustrates the ways this transcendence occurs with examples from literature. According to Genette, “textual transcendence” of text is “everything that brings it into relation (manifest or hidden) with other texts.”¹⁹ He accounts for five transtextual relationships “in the order of increasing abstraction, implication and comprehensiveness,” namely *intertextuality*, *paratextuality*, *metatextuality*, *hypertextuality* and *architextuality*.²⁰ Genette also remarks that these are not “categories of texts” but rather “aspects of textuality” of a work and they, most of the time, have overlapping territories.²¹

Here, it is necessary to draw attention to Genette’s vocabulary which is always rooted in the word “text.” Its relation to the connotations of *texere* such as “to form by plaiting or twinning,” “intertwine,” “to put together or construct (a complex structure, esp. a ship; writings or other products) with elaborate care”²² bear fecund associations with architecture “in the modern sense of the term”²³ which have been explored both in its material and discursive forms since the 1960s.

Roland Barthes, literary theorist and semiotician, distinguishes “work” and “text” in his essay *From Work to Text* and asserts that “the mutation from work to text” is

¹⁸ Gérard Genette, *Palimpsests: Literature in the Second Degree*, trans. Channa Newman and Claude Doubinsky, University of Nebraska Press, 1997, p.1. (originally published in French as *Palimpsestes. La littérature au second degré*, Seuil, Paris, 1982)

¹⁹ Gérard Genette, *The Architext: An Introduction*, trans. Jane E. Lewin, University of California Press, 1992, p.81. (originally published in French as *Introduction à l’architexte*, Seuil, Paris, 1979)

²⁰ See Gérard Genette, *Palimpsests*, *op.cit.* pp.1-5.

²¹ *ibid.* p.8.

²² *Oxford Latin Dictionary*, Oxford University Press, 1968.

²³ Announcing that Ariadne realized the first act of architecture “in the modern sense of the term” for she interpreted the labyrinth and gave Theseus the ball of thread, a conceptual device, to help him escape it, Beatriz Colomina draws attention to the fact that architecture is “an interpretive, critical act” and “has a linguistic condition” where “building” is only one aspect of it.

Beatriz Colomina, “Introduction: on Architecture, Production and Reproduction”, *Architectureproduction*, ed. Joan Ockman et al. New York, 1988, p.7.

“connected” to the developments in a multitude of disciplines and it is rather “an epistemological slide” instead of a “break” initiated by the “interdisciplinary approach” towards the object.²⁴ According to Barthes:

What History, our History, allows us today is merely to slide, to vary, to exceed, to repudiate. Just as Einsteinian science demands that *the relativity of the frames of reference* be included in the object studied, so the combined action of Marxism, Freudianism and structuralism demands, in literature, the relativization of the relations of writer, reader and observer (critic). Over against the traditional notion of the *work*, for long - and still - conceived of in a, so to speak, Newtonian way, there is now the requirement of a new object, obtained by the sliding or overturning of former categories. That object is the *Text*.²⁵

It is also rooted on this view of “text” that “the modern sense of the term” of architecture is understood. Architectural theory since 1960s operates within this framework of “text” and it aims to “demonstrate” the network of relations that brings the built environment and its elements into existence.

Genette’s formulation of “transtextuality” is closely related to “intertextuality,” which is first defined as a term by Julia Kristeva in late 1960s and later by Roland Barthes and others who published in French literary magazine *Tel Quel* (1960-1982). The concept of intertextuality in the sense that was discussed by *Tel Quel* group was transposed into architectural discourse widely. For instance, architectural historian Louis Martin asserts that it is this definition of the concept that Bernard Tschumi transposed into the domain of architecture and provocatively explored in his writings.²⁶

After his reading of Barthes, Genette, and Kristeva, Tschumi conceived his texts as collages, palimpsests, composed through the intentional

²⁴ Roland Barthes, “From Work to Text,” in *Image, Music, Text*, essays selected and translated by Stephen Heath, an imprint of Harper Collins Publishers, Fontana Press, 1977, pp.155-164. (The essay is originally published as “De l’œuvre au texte,” in *Revue d’esthétique* 3, 1971.)

²⁵ *ibid.* p.156.

²⁶ Louis Martin, “Transpositions: On the Intellectual Origins of Tschumi’s Architectural Theory,” *Assemblage*, Vol.11, April 1990, pp.22-35.

juxtaposition and superposition of fragments of other texts that were often reduced to mere objets trouvés whose origins and the context of their emergence were blurred. Together with Tschumi's technique of substituting one word with another - the title of "Architecture and its Double" directly referenced Antonin Artaud's *Theatre and its Double* - this operation was an extreme and provocative use of the concept of intertextuality.²⁷

Martin also draws attention to the examples in Tschumi's writings where Tschumi "borrows" phrases, sentences or even paragraphs from scientific writings, and changes the words to appropriate the texts in architectural discourse while giving no references for the originals of those pieces. As Martin argues, the concepts of literary criticism, and especially the concept of intertextuality, that appeared in *Tel Quel* magazine have greatly influenced Tschumi's architecture. However, Genette defines intertextuality "in a more restrictive sense" than *Tel Quel* group as, for him, it represents only one aspect of textual transcendence of texts. In this sense, Genette's work on transtextuality is a restructuring and expansion on studies regarding the concept of intertextuality in the way it was discussed in the works of *Tel Quel* group. Genette defines intertextuality as "co-presence between two or more texts, that is to say, eidetically and most often, by the literal presence of one text within another." Among these presences, meaning the actual presence of a text inside another one, are citation, plagiarism and allusion. In fact, the way Martin traces the influence of transtextuality in Tschumi's works is closer to Genette's restricted description of the concept as Tschumi's "borrowing" of other works can be described as to cite from or plagiarize them.

²⁷ *ibid.* p.30.

To the Editors:

I would like to bring to your attention the close parallel between the following two paragraphs. I believe a reference to Kuhn's book would be quite appropriate in this case.

"Most architects work from paradigms acquired through education and through subsequent exposure to architectural literature, often without quite knowing what characteristics have given these paradigms the status of rules or, by inversion, that such paradigms imply subsequent taboos. These paradigm-taboos may be more binding and more complex than any set of rules that might be abstracted from them; they remain entrenched because of the difficulty in unveiling the hidden rules that have guided the particular architectural approaches that have generated them. Rules stay obscured, for schools of architecture never teach concepts or theories in the abstract." Bernard Tschumi, "Architecture and Transgression," *Oppositions* 7, p. 61.

"Scientists work from models acquired through education and through subsequent exposure to the literature, often without quite knowing or needing to know what characteristics have given these models the status of community paradigms. . . . Paradigms may be prior to, more binding and more complete than any set of rules for research that could be unequivocally abstracted from them. . . . (There is) the severe difficulty of discovering the rules that have guided particular normal science traditions, (for)

scientists never learn concepts, laws and theories in the abstract." Thomas S. Kuhn, *The Structure of Scientific Revolutions*, 2d ed., The University of Chicago Press, Chicago, Ill. (p.46).

Sincerely,
Mirian Gusevich
Ithaca, New York

Kuhn, of course, should have been quoted here. I am afraid this was an inexcusable oversight on my part.
Bernard Tschumi
New York, New York

Figure 2.1. Miriam Gusevich's letter and Bernard Tschumi's reply published in *Oppositions Vol.09*

Source: Louis Martin, "ARCHITECTURAL THEORY AFTER 1968: Analysis of the Works of Rem Koolhaas and Bernard Tschumi," M.S. Thesis at MIT, 1988, <http://hdl.handle.net/1721.1/33477>

Genette's other concepts of transtextuality have been transposed into the discipline of architecture as well. Hypertextuality is one of those concepts that became popular after the 1990s. Genette defines the concept as "any relationship uniting a text B to an earlier text A, upon which it is grafted in a manner that is not that of commentary."²⁸ Detroit, USA headquartered architectural firm "inFORM Studio's" proposal for the international competition for "Grand Egyptian Museum" (2002) dwelled on an exploration of the concept of hypertext to deal with the demanding circulation pattern of the museum building.²⁹ As opposed to Tschumi's transposition of a literary concept in written form, with this instance, the concept is reinterpreted in the built form. The project arranges the program elements of the museum building on different floor plates and introduces "hypertext nodes" by sloping floor plates to connect different layers of the history of Egypt. These nodes provide a non-linear yet continuous circulation system where the visitor is not bounded by a sequence dictated and organized through stairs or elevators and can get immersed in the three-dimensional experience of the space, the museum collection and, hence, the narrative of the history of the land. This way, the lack of prescribed routes creates a fluid circulation although the museum collection is organized on static plates. The concept of hypertext becomes the driving force and the conceptual foundation of the proposal where it also redefines the way the collection is experienced and, also, the experience of the multilayered history of that land itself.

²⁸ Gérard Genette, *Palimpsests*, *op.cit.* p.5.

²⁹ The project was one of the twenty finalists among 1557 entries and one of the eight to present a final design in Cairo. The competition proposal is available on the firm's website: <https://in-formstudio.com/projects/grand-egyptian-museum> Last accessed: 04.09.2019.

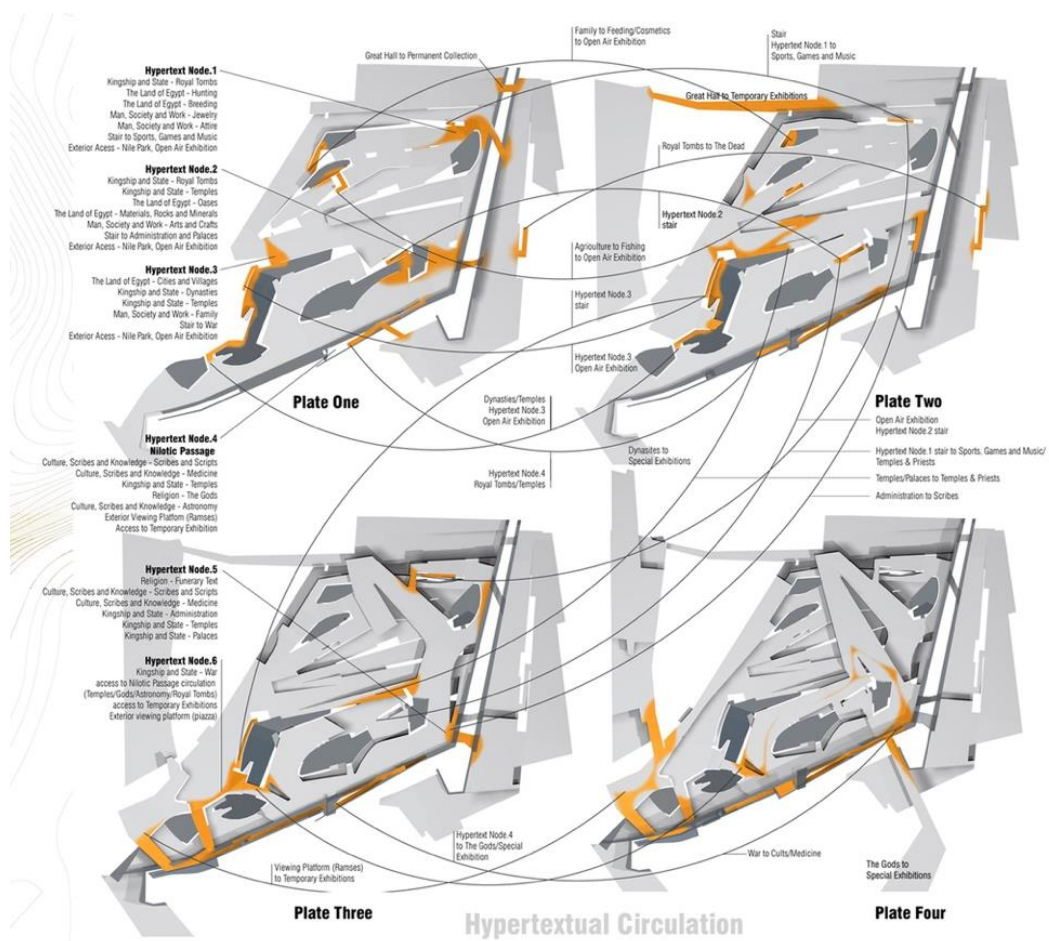


Figure 2.2. *Hypertextual Circulation* diagram of *inForm Studio*'s proposal

Source: in-formstudio.com

2.2 *Paratexts: Thresholds of Interpretation*

The term *paratext* is coined by Gérard Genette first in his book *Palimpsests: Literature in the Second Degree* to define those elements that are not included in the main text of a published work yet accompany it in its material form: “a title, a subtitle, intertitles; prefaces, postfaces, notices, forewords, etc.; marginal, infrapaginal, terminal notes; epigraphs; illustrations; blurbs, book covers, dust jackets, and many other kinds of secondary signals, whether allographic or autographic.”³⁰ Later, in *Paratexts: Thresholds of Interpretation*, he christens these elements as “peritext.” He also includes “the distanced elements [...] that, at least originally, are located outside the book, generally with the help of the media (interviews, conversations) or under cover of private communications (letters, diaries, and others)” and calls them “epitext.”³¹ Together, *peritext* and *epitext* form the *paratext*. The paratextual elements he lists and elaborates in his book are of the verbal kind since his “dataset” is literary works. However, he also mentions that any commentary or fact that “influence how the text received”³² are essentially part of the paratext. These may vary from the age or the sexual orientation of the author to a literary prize or a membership. In other words, any verbal or graphic element that contributes to the “context” of the work operates on and defines the field of paratext.

According to Genette, paratextual elements are what enable “a text to become a book”³³ and he characterizes them as a “threshold,” rather than being “a boundary or a sealed border.” The function of each paratextual element may vary in time, for they function to “present” the book: both to introduce it and to make it “present” in its time.

³⁰ Gérard Genette, *Palimpsests*, *op.cit.* p.3.

³¹ Gérard Genette, *Paratexts*, *op.cit.* p.5.

³² *ibid.* p.7.

³³ *ibid.* p.1.

While coining the word “paratext,” Genette refers to J. Hillis Miller's definition of *para*:

Para is a double antithetical prefix signifying at once proximity and distance, similarity and difference, interiority and exteriority, [...] threshold, or margin, and also beyond it, equivalent in status and also secondary or subsidiary, submissive, as of guest to host, slave to master. A thing in *para*, moreover, is not only simultaneously on both sides of the boundary line between inside and out. It is also the boundary itself, the screen which is a permeable membrane connecting inside and outside. It confuses them with one another, allowing the outside in, making the inside out, dividing them and joining them.³⁴

The concept of paratext have recently been studied in ways that allow new engagements with the term. Studies from a variety of cultural research areas, such as translation, media, game and arts, have interpreted the concept with an approach that emphasizes its mediatory characteristic and its role in perception management while pointing to the fact that it does not solely dwell in the domain of publishing.³⁵ These studies emphasize that paratextual elements are not necessarily written or verbal, they create a “narrative” on their own,³⁶ their significance is culture-bound,³⁷ and “the non-verbal material are a powerful shaper of reactions and attitudes.”³⁸

This somewhat loose and all-inclusive definition of paratext is, undoubtedly, a result of its peripheral existence in relation to the texts it is attached. In fact, it demonstrates a zone of transitivity where interaction of its elements creates a dynamic definition which is open to be reconsidered and rewritten, and eventually has a potential to

³⁴ J. Hillis Miller, “The Critic as Host” in Deconstruction and Criticism, Harold Bloom *et al.*, London: The Seabury Press, 1979, p.219.

³⁵ For an introductory overview on paratextual research, see Robert Brookey and Jonathan Gray, “Not merely *para*’: Continuing Steps in Paratextual Research,” Critical Studies in Media Communication, Vol.34(2), 2017, pp.101-110.

³⁶ Hannah Courtney, “The Paratext as Narrative: Helen Darville’s Hoax, The Hand that Signed the Paper,” Journal of Narrative Theory, Vol.49(1), Winter 2019, pp.82-108.

³⁷ Şehnaz Tahir Gürçağlar, “What Texts Don’t Tell: The Use of Paratexts in Translation Research” in Theo Hermans ed. Crosscultural Transgressions: Research Models in Translation Studies II: Historical and Ideological Issues, Manchester: St. Jerome, 2002, pp.44-60.

³⁸ Yvonne Tsai, “The Significance of Texts in Children’s Picture Books” in Valerie Pellatti ed. Text, Extratext, Metatext and Paratext in Translation, Cambridge Scholars Publishing, 2013, pp.91-102.

redefine the totality of the work. In this respect, each relation between the elements of the paratext become as important as the “work” itself. It can further be argued that the “text” is actually an “assemblage” of those relations since how the relations are constructed changes the perception of the “work.”

The concept of paratext is often described spatially and with architectural metaphors by Genette; such as a vestibule, a threshold, a canal lock, an airlock. Moreover, William H. Sherman, Renaissance scholar and previous Director of Research and Collection at the Victoria and Albert Museum, claims that paratexts were used to “describe the world of the text as a particular type of outdoor or indoor space;” such as a cultivated garden for “anthologies of poems, aphorisms, and other texts harvested from the world of books,” a theater for “collections of moralistic poetry,” a school for “didactic or polemical titles.”³⁹ Among those, definition of anthology as a format goes back to a period far earlier than the printing press. The word anthology is rooted in the word *anthologia* from Latin and it literally means “a collection of blossoms,” as a reference to one of the earliest known anthologies. In a sense, reading an anthology is like walking about “a garden of flowers.” Therefore, it can be inferred that how an anthology is constructed through its paratexts formatively affect the experience of its specific “architectural space.”

While “the world of the text” and “the space of the book,” as paratextual constructions, are often understood through architectural metaphors, the concept of paratext enters the boundaries of the discipline of architecture in a couple of cases where it is discussed marginally. One of those examples is concerned with two graphically different editions of Robert Venturi, Denise Scott Brown and Steven Izenour’s seminal book *Learning From Las Vegas*; first edition designed by Muriel Cooper for the MIT Press in 1972 and revised edition largely redesigned by Denise

³⁹ For an inspiring account of the interplay between the elements of paratext and architectural metaphors, see William H. Sherman, “On the Threshold: Architecture, Paratext and Early Print Culture” in *Agent of Change: Print Culture Studies After Elizabeth L. Eisenstein*, Sabrina Alcorn Baron *et. al.* ed. Amherst: University of Massachusetts Press, 2007, pp.67-81.

Scott Brown in 1977. This example takes the different editions into account from a position between communication of architecture and graphics design.⁴⁰ For anyone who has encountered the first edition of the book, the dramatic change in the “experience” of the revised edition is obvious. While the first edition has a large format with a graphically dazzling layout enhanced with strategically used graphic devices, the revised edition is drastically reduced in size, most of the visuals are removed and it is more in the form of a textbook. Apart from these graphical interventions, also the title of the book changes with an addition of a subtitle, *The Forgotten Symbolism of Architectural Form*. The “paratextual intervention” of Scott Brown took place to revise many aspects of the first edition that the authors and the readers were not content with; authors thought the graphic design of the first edition was forced upon by the publisher and students thought the book was too expensive.⁴¹ Taking these interventions into consideration, the paratextual elements of the revised edition are of Scott Brown’s, while of the first edition belongs to Cooper and The MIT Press. Michael J. Golec, art and design historian, argues that, these changes made on the elements of paratext “handicapped” the authors’ “joint effort to envision the Las Vegas Strip within the pages of *Learning From Las Vegas*.”⁴² Indeed, in the case of *Learning From Las Vegas*, removing the book jacket eliminates an important element of paratext. It literally strips the book bare from a layer of “text” that is essential for its arguments.

⁴⁰ Michael J. Golec, “Format and Layout in *Learning From Las Vegas*” in Relearning from Las Vegas, Aron Vinegar and Michael J. Golec eds., University of Minnesota Press, 2009, p.31-47.

⁴¹ Aron Vinegar and Michael J. Golec, “Introduction” in Relearning from Las Vegas, Aron Vinegar and Michael J. Golec eds., University of Minnesota Press, 2009, pp.1-18.

⁴² Michael J. Golec, “Format and Layout in *Learning From Las Vegas*,” *op.cit.* p.44.



Figure 2.4. Original and revised editions of Learning From Las Vegas

Source: www.architectural-review.com

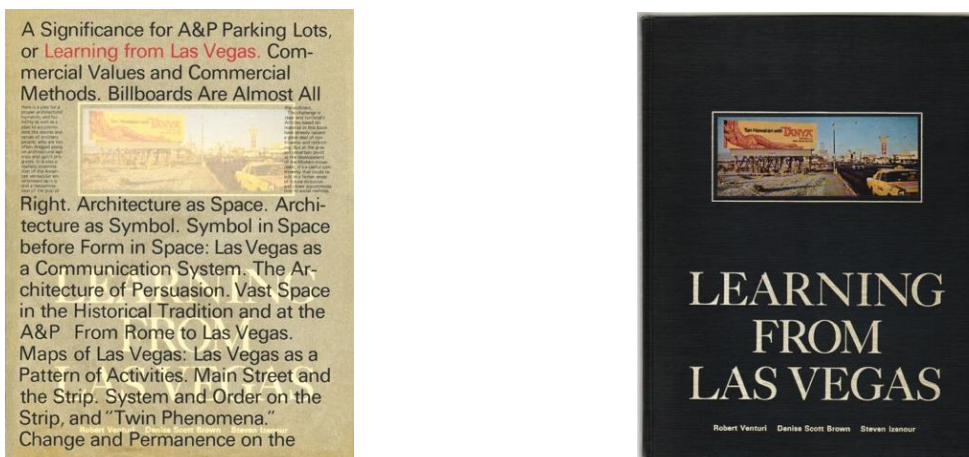


Figure 2.4. Front cover of *Learning From Las Vegas* with and without translucent glassine wrap.

Source: www.mitpress.mit.edu

The other example, on the other hand, is a review essay of two articles on theory of architecture and can be considered as the first transposition of the concept into the discipline. In the transitional issue of *Architectural Theory Review* journal in 2011, which “marks a major shift in the orientation of the journal: its editorial team, editorial philosophy, and method of engaging with past and present architectural discourse,”⁴³ instead of accepting new articles, the new co-editors each write a review essays on their selection of two articles from the previous issues of the journal in order to illustrate their views on the future of the journal. In his essay, “Entr’acte: Interval,”⁴⁴ Michael Tawa reviews Adrian Snodgrass’s “Thinking Through the Gap: The Space of Japanese Architecture”⁴⁵ and Linda Marie Walker’s “And so on, and.”⁴⁶ As he underlines, the texts that he reviews are extremely opaque and difficult to read. Yet, this deficiency is not inherent in the formulation of those texts. On the contrary, it is because of the fact that “the conditions for its reception are not readily available within the gamut of what is normatively called ‘architectural theory,’ ‘research’ or ‘scholarship’.”⁴⁷ What makes the existence and reception of those texts possible is the journal itself with the other texts in it. Tawa concludes that these articles are “fundamentally paratextual” for they

both are constructed and function primarily as transactional contexts for texts that are yet to come. ... Theoretical texts work primarily to the extent that they open up new landscapes and trajectories of thought. Communicating meaning, evidencing erudition, demonstrating conceptual agility, exemplifying epistemological profundity and rhetorical brilliance are matters of secondary importance.⁴⁸

⁴³ Naomi Stead, Lee Stickells and Michael Tawa, “Untimely Prospects,” *Architectural Theory Review*, Vol.16(2), 2011, p.77.

⁴⁴ Michael Tawa, “Entr’acte: Interval,” *Architectural Theory Review*, Vol.16(2), 2011, p.124-135.

⁴⁵ Adrian Snodgrass is also one of the founding editors of *Architectural Theory Review*. Adrian Snodgrass, “Thinking Through the Gap: The Space of Japanese Architecture,” *Architectural Theory Review*, Vol.9(2), 2004, pp.65-85.

⁴⁶ Linda Marie Walker, “And so on, and,” *Architectural Theory Review*, Vol.8(2), 2003, pp.201-220.

⁴⁷ Michael Tawa, “Entr’acte: Interval,” *op. cit.* p.130.

⁴⁸ *ibid.* p.132.

Supported by the context which the journal creates, these texts make possible to think on architecture in unique ways by “assembling” seemingly irrelevant concepts to form a narrative, and, by creating unfamiliar yet fecund adjacencies that the discipline can operate on.

Although initially defined with architectural metaphors in Genette’s work, the expanded concept of paratextuality transposed into the discipline of architecture, with its specific relevance in revealing the transactional characteristics of theoretical texts, provides a fresh set intellectual tools to interpret the discipline and its products. As Tawa argues, historical or contemporary relevance of any theoretical text lies in its “paratextual” characteristic, in its ability to “open up new landscapes and trajectories of thought.” Additionally, it can be further argued that this is a characteristic that can be traced in other products of the discipline. For instance, successive publication of architectural anthologies during the 1990s have, in a short while, triggered new conceptions regarding the anthologized period. Undoubtedly, each one of them is unique and valuable scholarly work, as they are results of painstaking sifting, choosing and eliminating processes. Yet, not all of those anthologies are reviewed positively. The difficulty of representing a period of architectural thinking, which is in a constant process of transaction with other disciplines, in the book-form can be traced through the varying strategies and approaches employed by the editors of anthologies. However, it is evident in the reviews of those books that the characteristic of being “paratextual” was the distinguishing factor for an anthology on theory of architecture to be considered as the true representative of the period it covers.

CHAPTER 3

AN ANTHOLOGY PROJECT OF THE 1990s:

ARCHITECTURE THEORY SINCE 1968

Architecture produces a hesitation in the everyday rhythms of perceptual life, a hesitation in which for the first time you see the environment, which is by definition that which is always around you, like water for a fish. Fish only have a concept of water when you pull them out of the water, and they very, very quickly start to theorize.

Mark Wigley, *Flash Theory*⁴⁹

3.1 Theory of Architecture Since the 1960s

As the transmission rate of knowledge accelerated between disciplines in the second half of the 20th century, shared concepts and tools increased. The receptivity of architects to the developments in other disciplines such as linguistic theory, literary criticism, philosophy and psychoanalysis caused a proliferation of critical tools that are adopted from those disciplines to be applied on architecture. On the other hand, unparalleled expansion in transmission of ideas between disciplines during this period especially showed how the specific mode of architectural thinking can offer ways of interpretation for other branches of knowledge, especially philosophy. As conceptualization tools of architecture proliferated with methods from other disciplines, architecture became a source of conceptualization for those disciplines

⁴⁹ Mark Wigley, "Flash Theory," in symposium book of 2000+: The Urgencies of Architectural Theory, a symposium convened by Mark Wigley in 2014, James Graham ed., GSAPP Books, 2015, pp.265-281.

as well. For example, Jacques Derrida's concept of *deconstruction* was fundamentally developed based on architectural conceptions and metaphors and it cannot be comprehended independent of the specific mode of architectural thinking.⁵⁰ Additionally, the "complex relation that attaches Bernard Cache's work to Gilles Deleuze's philosophy" which started with Cache following Deleuze's seminars at the University of Paris for many years and continued with Deleuze in return citing Cache's work in his papers,⁵¹ is another example of the increasing transitivity of concepts between the two fields of philosophy and architecture after the 1960s.

Although, in architecture, the period after 1960s controversially had been christened under the umbrella term of "postmodernism" to emphasize a stylistic break from the first half of the century, following the publication of the anthologies, building practices and architectural thinking of the 20th century has started to be understood "not one of competing styles or group allegiances"⁵² where simple dualities such as *modernism vs postmodernism* or "Marxism vs formalism"⁵³ is capable of unraveling the complex relations that simultaneously shaped the intellectual and the practical realms of architecture.

When taken into consideration separately in different contexts of, such as, *structuralism*, *deconstruction* or *feminism*, it is possible to regard the architectural production of the time as an elaboration of concepts from other disciplines or as the clash of a variety of dichotomies. However, what Hays, in the *Introduction to Architecture Theory Since 1968*, suggests occurring is rather

⁵⁰ Mark Wigley, *The Architecture of Deconstruction: Derrida's Haunt*, Cambridge MA: The MIT Press, 1997 (first published in 1993).

⁵¹ Anne Boyman, "Translator's Preface" to *Earth Moves: The Furnishing of Territories*, Bernard Cache, from "Writing Architecture Series" of Anyone Corporation, Cambridge MA: The MIT Press, 1995 (first published in French under the title *Terre Meuble* in 1983).

⁵² K. Michael Hays, *op.cit.* p.xiii.

⁵³ *ibid.*

the collective experience of an objective situation to which diverse responses emerged, all attempting to provide maps of the possibilities for architectural intervention, to articulate the specific limiting conditions of architectural practice.⁵⁴

Obviously, the “objective situation” is not a fixed set of circumstances and is an undulation of space and time, for it is in fact “history” not only already written but also yet to be written. Nevertheless, the unfolding of the “objective situation” that Hays’s *Architecture Theory Since 1968* make into a book-form is rooted in the developments that took place in the 1960s. Fredric Jameson’s widely quoted description of “the new international order” provides the background for architectural thinking as well:

The 1960s are in many ways the key transitional period, a period in which the new international order (neocolonialism, the Green Revolution, computerization and electronic information) is at one and the same time set in place and is swept and shaken by its own internal contradictions and by external resistance.⁵⁵

Triggered also by “the apocalyptic breaks - the Third Reich’s genocide and the gratuitous demonstration of nuclear weaponry,” 1960s was the time it was perceived that the “250-year-old liberative legacy dating back to the Enlightenment,” which was still operative for architecture at the beginning of the century, has been dissolving.⁵⁶

Considering the disciplinary formation of architecture has been running parallel to its writing practices since Vitruvius, 1960s was also marked by the publication of seminal books on architecture that held a critical approach towards the architectural production of the first half of the 20th century. Two of them, Robert Venturi’s *Complexity and Contradiction in Architecture* and Aldo Rossi’s *The Architecture of*

⁵⁴ *ibid.* p.xiii.

⁵⁵ Fredric Jameson, “Postmodernism and Consumer Society” in *The Anti-Aesthetic: Essays on Postmodern Culture*, Foster Hal ed., Washington: Bay Press, 1983, p.113.

⁵⁶ Kenneth Frampton, “Preface to the Fourth Edition”, *Modern Architecture: A Critical History*, London: Thames and Hudson, 2007, p.7.

the City were both published in 1966. They were definitively influential on architectural thinking for the next two decades as they “effectively broke the stranglehold of functionalist thought”⁵⁷ and “proved a truer portent than the short-lived ‘events of May’.”⁵⁸ Earlier than those two, in 1960, Reyner Banham was informing the lack of “a body of theory proper to [the Second] Machine Age”⁵⁹ in the *Introduction* to his seminal book *Theory and Design in the First Machine Age*.

Starting in the 1970s, the projection of the crisis of the “new international order” on architecture was; or rather, architecture’s response to the “objective situation” took the shape of, as former dean of Columbia GSAPP Mark Wigley put it, a “wave of theory.”⁶⁰ According to Bernard Tschumi, “theory emerges whenever the conventional discourse on architecture is questioned.”⁶¹

Theory is about being critically conscious, not only about what others do but also about what you yourself are doing. Theory is about asking questions, taking nothing for granted, knowing nothing with certainty. Hence, theory is not a method or a technique; its role is to be suspicious of all the methods and all techniques, raising questions about them.⁶²

Based on a critical approach towards theory of architecture, perhaps the liveliest medium of questioning in response to the crisis was architectural periodicals. Among other factors, the disintegration of the modernist canon since the 1960s especially affected the architectural publishing practices. Furthermore, architectural publishing was also one of the tools which accelerated that disintegration. Printed media after the 1960s, whether in the form of theory, manifesto, monograph or periodical, can

⁵⁷ Joan Ockman, “Introductory article” to the excerpt from *The Architecture of the City* by Aldo Rossi, *Architecture Culture 1943-1968: A Documentary Anthology*, New York, 1993, p.22.

⁵⁸ *ibid.* p.392.

⁵⁹ Reyner Banham, “Introduction – the machine age,” *Theory and Design in the First Machine Age*, New York, Washington: Praeger Publishers, 2nd ed. 1967, p.12. (First published London: The Architectural Press, 1960)

⁶⁰ Mark Wigley, “Flash Theory,” *op. cit.* p.265.

⁶¹ Bernard Tschumi, “Some Notes on Architectural Theory,” in symposium book of *2000+: The Urgencies of Architectural Theory*, a symposium convened by Mark Wigley in 2014, James Graham ed., GSAPP Books, 2015, p.221.

⁶² *ibid.*

be considered as the site of operation where the medium of “making” architecture shifted from the built to the written. Focusing on the “fluid relationship” between history and theory especially in architectural periodicals during the last two-hundred years, architectural historian Mitchell Schwarzer asserts that:

Since the late 1960s, architectural theory has had to grapple with the collapse of the Modern Movement, the introduction of ideological and identity politics, and the explosive assimilation of Continental philosophical ideas. During these same years, architectural history has had to relinquish its trust in causality, objectivity, and teleology, and accede to rhetoric, interpretation, and narrative open-endedness.⁶³

Among those, first *Oppositions* during 1973-1984 and later *Assemblage* during 1985-2000 were the principal periodicals where the state of architecture was questioned, theory of architecture was produced, and different critical approaches operated. These two journals “made it their business to reformulate the linkages among architectural history, theory, and criticism.”⁶⁴ According to Schwarzer, during twenty-seven years that these journals were published, theory of architecture and, hence, the subject matter of these two journals “moved from critical history to conceptual theory, and from an expansion of the parameters of the modern discipline of architecture to a magnification of architecture in excess of both the modern and the discipline.”⁶⁵

Referring to the fact that distinguishing features of the periods are manifested in these journals, Schwarzer claims *Oppositions*’ project was “critical history,” it operated on a field oscillating between history and culture, and was interpreted by the intellectual tools provided by semiotics:

⁶³ Mitchell, Schwarzer. “History and Theory in Architectural Periodicals: Assembling Oppositions.” *Journal of the Society of Architectural Historians*, Vol.58(3), Architectural History 1999/2000, September 1999, p. 342.

⁶⁴ *ibid.* p. 343.

⁶⁵ *ibid.*

If the study of architecture in its Marxian inflections still mandated a developmental unfolding of history, semiotics and structuralism advanced a synchronic understanding of culture that emphasized the relationships within a system, irreducible to temporal forces. For writers in *Oppositions*, attention began to turn from the succession of building ideas or movements to the whole set of connections and significations that exist, at any given moment, between architecture and the culture and language of which it is a part. Challenged implicitly was the operative and diachronic notion that historians could direct where architecture would go in the future by establishing where it came from in the past.⁶⁶

Oppositions embodied a “network” of actors that came around the Institute for Architecture and Urban Studies (IAUS), a non-profit architecture studio and think tank founded by Peter Eisenman, Kenneth Frampton, Mario Gandelsonas and Anthony Vidler; mainly concerned with research, education and development in architecture and urbanism; and operated between 1967-1985 in Manhattan, New York.⁶⁷ This network included a mixture of practicing architects, academics and intellectuals. Among those who contributed not only to the journal *Oppositions* but also to the educational program of the institute were Stanford Anderson, Denise Scott Brown, Rem Koolhaas, Joan Ockman, Aldo Rossi, Colin Rowe, Manfredo Tafuri, and Bernard Tschumi. Schwarzer also asserts that, as a non-profit, the IAUS’s aim was to create a “third position” between the university and the profession.

On the other hand, *Assemblage*’s project was quite a different than that of *Oppositions*. *Assemblage* was based in Harvard University and founded by K. Michael Hays when he was an Assistant Professor of History and Theory at Rhode Island School of Design. According to Schwarzer, *Assemblage*’s strategic positioning exclusively within the university resulted in a content that was “connected to other academic disciplines such as literary theory and philosophy and

⁶⁶ *ibid.* p.345.

⁶⁷ For another example of an institution whose aim is altering architecture education through means outside-academy, see Gülru Mutlu’s PhD dissertation. Gülru Mutlu Tunca, “DOUBLING: ‘ITALY, THE NEW DOMESTIC LANDSCAPE’ AS A HISTORICAL PROJECT,” Phd dissertation, METU, 2009, pp.167-189.

were taken up with theories of psychoanalysis, feminism, the New Historicism, and especially poststructuralism.” He concludes that

Assemblage's project was conceptual theory, a decentering of architecture's customary theoretical definitions and historical plots into any number of paradoxical, discontinuous, and confrontational realities.⁶⁸

The trace of the shift from *Oppositions*' critical history to *Assemblage*'s conceptual theory is also clear in the later anthologies on theory of architecture that are published in the last decade of the 20th century. For instance, while Kate Nesbitt's *Theorizing a New Agenda for Architecture* organizes itself around the many “opposing” concepts and paradigms that infiltrated the architectural theory since the 1960s, K. Michael Hays's *Architecture Theory Since 1968* subtly manifests an approach that discloses the many layered “assemblages” that theory of architecture created during the period.

3.2 “Anthological Museum” of the 1990s

Referred to as *anthology*, *collection* or *compilation*, the last decade of the 20th century is marked by a rapid increase in the number of books comprising collections of texts that “have been formative for architectural discourse after the Second World War.”⁶⁹ In chronological order, these publications are Joan Ockman and Edward Eigen's *Architecture Culture 1943-1968: a Documentary Anthology* (1993), Kate Nesbitt's *Theorizing a New Agenda for Architecture* (1996), Neil Leach's *Rethinking Architecture* (1997), Charles Jencks and Karl Kropf's *Theories and Manifestoes of Contemporary Architecture* (1997), K. Michael Hays's *Architecture Theory Since 1968* (1998) and *Oppositions Reader: Selected Essays 1973-1984* (1999). Taken into account separately and focused on their contents, these publications have been

⁶⁸ *ibid.*

⁶⁹ Eeva-Liisa Pelkonen, Rev. of *Architecture Culture*, *Theorizing a New Agenda for Architecture* and *Rethinking Architecture*, Journal of Architectural Education, Vol.51(4), 1998, p.266.

critically acknowledged to define their virtues or shortcomings with regards to the “scope and focus” of their content, to comparatively explore the adopted editorial strategies, the constructed frameworks and “the ways of seeing” the period. Apart from the studies on their singularity, they are also acknowledged for the indications of their plurality at a certain point in history; for they represent a reflex to the end of the century and the millennium. In addition to showing separate and various approaches and positions of their editors regarding the period and the narration of it, these publications, considered together, left their significant mark on time as they retrospectively curate multiple theories and histories.

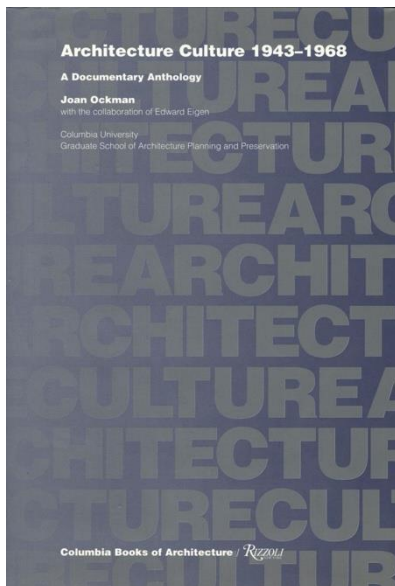


Figure 3.1. *Architecture Culture 1943-1968*

[Source: arch.columbia.edu](http://arch.columbia.edu)

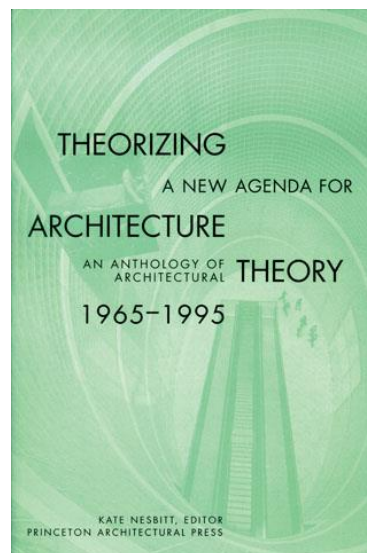


Figure 3.2. *Theorizing a New Agenda*

[Source: papress.com](http://papress.com)

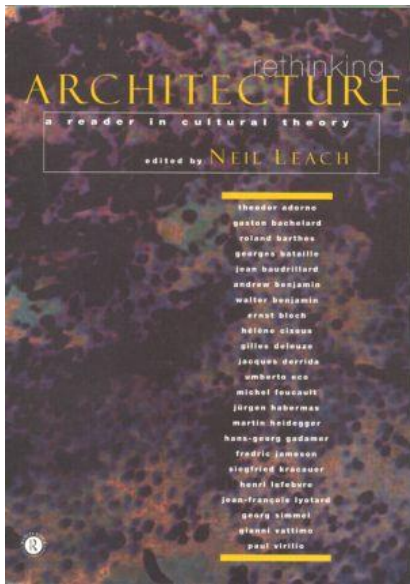


Figure 3.3. *Rethinking Architecture*

Source: www.routledge.com

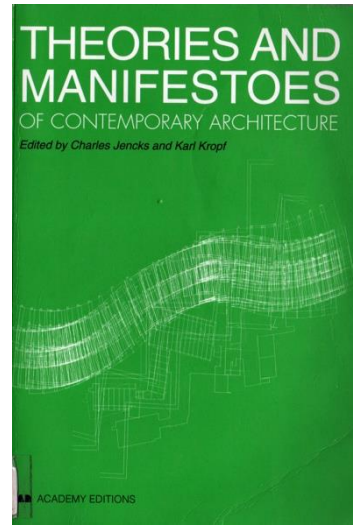


Figure 3.4. *Theories and Manifestoes of Contemporary Architecture*

Source: monoskop.org

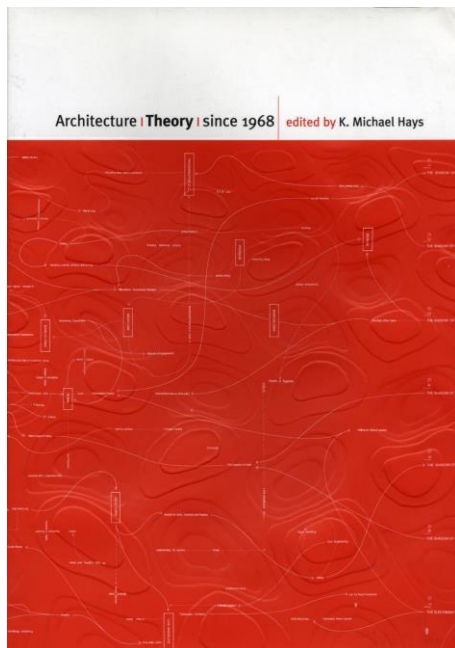


Figure 3.5. *Architecture Theory Since 1968*

Source: arch.columbia.edu



Figure 3.6. *Oppositions Reader*

Source: www.papress.com

The anthologies on theory of architecture published in the 1990s bring together the outcomes of critical selection processes from a multiplicity of people, schools of thought and publications. Excerpts from seminal books, essays, articles and manifestoes on architecture that are written by social critics, literary theorists, philosophers as well as governmental and non-profit institutions are collected in these publications besides writings and projects of formally educated architects. This way, the *corpus* on theory of architecture published in the 1990s show the boundaries of a period in architectural thinking that is cultivated with the influence of a variety of actors and show the profusion of architectural production under this influence in the 20th century. Essentially prescriptive written work of the time right after the Second World War and up to *événements* of 1968, which is characterized to be a search “toward responsible ways and means to correct the ills of society,” has nourished a “culture of criticism” within the discipline of architecture.⁷⁰ Written under the influence of “unprecedented exchange of ideas between disciplines”⁷¹ after 1960s, the theory texts questioning the position of architecture within the wider cultural production, as well as its own drives and motives, demonstrate the multiplicity of paradigms and themes shaping the intellectual and practical domains of architecture during the second half of the last century. A century that was marked by the notion of *diversity* in intellectual and practical realms of architecture is communicated via the contents and the book-forms of anthologies published in the 1990s.

Historically, publications that acknowledge *diversity* of production in a field, of a period or an individual undoubtedly have a close relation to *anthology* as a publishing format. Anthology format have been utilized since antiquity as a tool to combine, present and “make present” an otherwise “promiscuous” body of intellectual or

⁷⁰ Bernard Tschumi, “Foreword” to *Architecture Culture 1943-1968: A Documentary Anthology*, Joan Ockman And Edward Eigen, eds., a Columbia Book of Architecture, New York: Rizzoli, 2000 (first published in 1993), p.11.

⁷¹ *ibid.*

artistic production in a coherent way, ready to be classified in the wider disciplinary and cultural knowledge. By comprising otherwise dispersed set of inscriptions as a single book-object, this format in a way canonizes a body of texts. Through the processes of sifting, decluttering, “categorizing” and “classifying,” anthology format “establishes completion and lends stability”⁷² to the material. It also exposes a network of relations as much among the content it incorporates as it disembodies. Ultimately, it structures the overall production to help designate its place and position within a larger body of work or a timeline. In this regard, its utility in creating a sense of history, either in terms of a continuity, a disruption or evolution, is worthy of attention.

Studies on “history of books” or, as American cultural historian Robert Darnton describes the field, “the social and cultural history of communication by print,”⁷³ show that certain historical periods are marked by publication of certain kinds of books. The book *corpus* of a historical period provides a foundational anchor point in understanding that period at a distance. For instance, books that are published under *philosephes* in the 18th century, the Age of Enlightenment, such as *encyclopédie* and *anthologie*, have commonly been acknowledged to have a preparatory relation to the French Revolution, as these publications are regarded to be the *intellectual origins* of the event. On the other hand, French historian Roger Chartier draws attention to this specific understanding of historical sequence and questions if the Revolution, instead, was which invented the Enlightenment, since Revolutionaries’ attempts to root and legitimize on the grounds of previous authors

⁷² Sylvia Lavin, “Theory into History; Or, the Will to Anthology,” Journal of Society of Architectural Historians, Vol.58(3), September 1999, p.494.

⁷³ Robert Darnton, “What is the History of Books?”, The Book History Reader, David Finkelstein and Alistair McCleery, eds., London/New York, 2002, p.9.

and texts, in fact, “constructed a continuity that was primarily a process of justification and a search for paternity.”⁷⁴

Referring to Chartier’s argument, architectural historian and critical theorist Sylvia Lavin comments:

Chartier’s argument obstructs the historiographical tendency to abet the quest for closure. He diagnoses that what the revolutionaries offered as evidence for the fact that the Revolution had come to a coherent conclusion was instead a symptom of unresolved conflict.⁷⁵

According to Lavin, “anthological museum” of theory of architecture in the 1990s was also “a symptom of unresolved conflict” within the discipline. By utilizing anthology format’s “effects of stability and conquest,” the editors were constructing an “intellectual lineage for present.” In other words, Revolutionaries’ “mortar” for construction had been philosophy texts, and in the case of architecture it became theory texts.

Lavin also remarks that, unlike the anthological museum of the 18th century, “the ideological irresolution” is not fully repressed and evident in diverse and critical approaches of the editors in the case of anthologies on theory of architecture.⁷⁶

According to Lavin;

Nesbitt is interested in establishing a brute break with Modernism in order to support a vague pluralism under the name of the postmodern; Leach launches a poststructural attack on modern formalism; Hays seeks to position theory as a means of resistance to the infiltration of consumer culture; Ockman attempts to recover those aspects of Modernism that survive into the postwar period and might still be deployed in the service of a social agenda for architecture.⁷⁷

⁷⁴ Roger Chartier, “Enlightenment and Revolution; Revolution and Enlightenment,” Cultural Origins of the French Revolution, trans. Lydia G. Cochrane, Durham and London: Duke University Press, 1991, p.5.

⁷⁵ Sylvia Lavin, *op. cit.* p.495.

⁷⁶ *ibid.*

⁷⁷ *ibid.*

Anthology as a publishing format is one where a story is constructed through organization of “fragments.” Its story or “totality” of its content is implied through a theme or a concept. As Chartier criticized, to postulate that one is anthologizing an already existing theme is problematic since, through the process of making an anthology, a theme or a concept is also constructed. For this reason, an anthology cannot be regarded dissociated from presence and “presentness” of its compiler. The compiler, or the editor, acts like a curator. In the anthologies of 1990s, selection and exclusion of texts, classification and categorization of content, treatment of *Preface* and *Introduction* chapters to the volumes and introductory essays to the articles disclose the positions of the editors with respect to the period, the *history* as well as the architectural historiography.⁷⁸ By carefully sifting through a proliferation of publications on architecture, choosing the texts according to the *theme*, ordering the content in accordance with the adopted framework and recreating that framework in the introductory essays to the texts, each editor unveil his or her distinct point of view. On the other hand, the theme or the concept is also disclosed on the anthology’s book-form through organization and presentation of the elements other than the main text, such as the title, the page layout or the use of typographic elements. On this account, it would be plausible to say that each volume is a critical project where, through utilizing the strategies of bookmaking, the architect reflects on the discipline itself.

⁷⁸ Sylvia Lavin, *ibid.* p.497.

Lavin also argues that “The anthological museum should therefore be viewed in relation to its performative subtext: by announcing a historical revolution, a revolution in history is initiated. And if history becomes the locus for a new period of theorization in which the basic parameters of the discipline are interrogated, history will no longer need to provide therapeutic closure but instead will open new potentials for intellection.”

3.3 “Critical Research” and Other Book-Projects

Books *of* architecture, as opposed to books *about* architecture, develop their own existence and logic. They are not directed at illustrating buildings or cities, but at searching for the ideas that underlie them. Inevitably, their content is given rhythm by the turning of pages, by the time and motion this suggests. The books may read as sequences, but they do not necessarily imply narratives. They can be theoretical projects, abstract endeavors aimed at both exploring the limits of architectural knowledge and at giving readers access to particular forms of research.

Bernard Tschumi, *Manhattan Transcripts*⁷⁹

For architects, writing is a process through which they develop their own “theory of architecture.” They elaborate their ideas within the “promiscuous verbal structure” of those texts they produce. Sometimes, as was in the cases of Le Corbusier, Rem Koolhaas and Bernard Tschumi during the last century, architects’ inscribed works inform their future practices and their theoretical writings and projects lay the intellectual base from which future-built projects are derived. For instance, specifically focusing on the last two of those architects, in his M.S. thesis at the MIT in 1988, Louis Martin draws attention to the nature, the role and the aim of “theory” since 1968 in the discourses of Rem Koolhaas and Bernard Tschumi.⁸⁰ After analyzing the parallels between separate theoretical writings and theoretical projects of those architects during 1970s, Martin focuses on their individual winning entries for *Parc de La Villette* competition of 1983 where he draws attention to the fact that the previous writings of these architects, Rem Koolhaas’s *Delirious New York* and

⁷⁹ Bernard Tschumi, “Foreword,” *Manhattan Transcripts*, Academy Editions: New York, 1994. (First published Architectural Design: Great Britain, 1981.)

⁸⁰ Louis Martin, *ARCHITECTURAL THEORY AFTER 1968: Analysis of the Works of Rem Koolhaas and Bernard Tschumi*, M.S. Thesis. Massachusetts Institute of Technology, 1988.

Bernard Tschumi's *Manhattan Transcripts*, were essential theoretical backgrounds for their respective proposals.

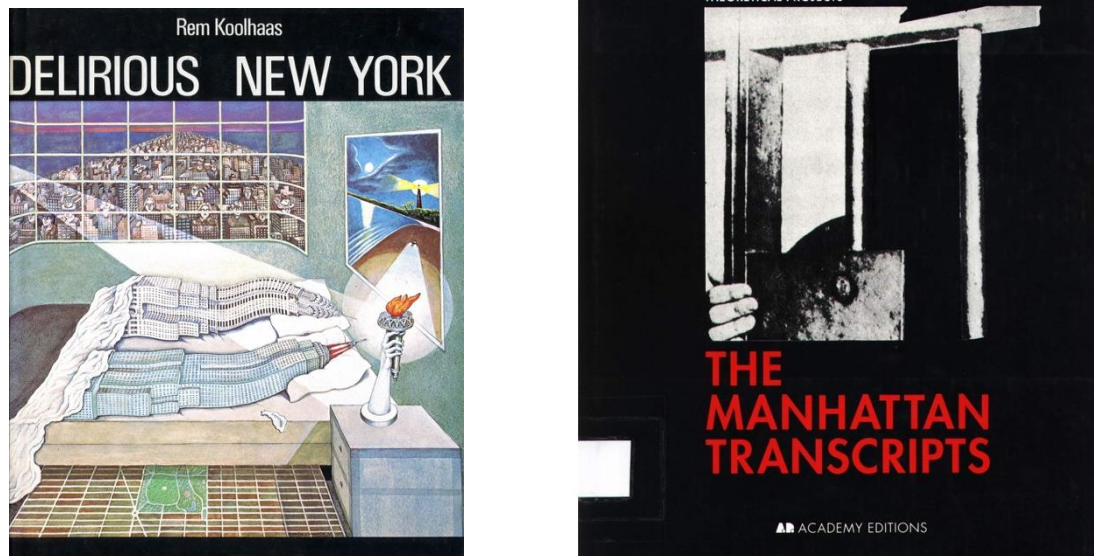


Figure 3.7. Front covers of *Delirious New York* and *Manhattan Transcripts*

Sources: www.oma.eu and www.goodreads.com

Consequently, after more than a decade of theoretical reflection on their individual definition and understanding of “architecture,” the first notable projects of these architects were their *Parc de La Villette* competition entries. Their proposals caused the originally one-stage competition to turn into a two-stage one and they were asked to further develop their proposals. While on the first stage Koolhaas was the winner and Tschumi was the runner up, eventually Tschumi won the commission and it was his design of *Parc de La Villette* that was realized.

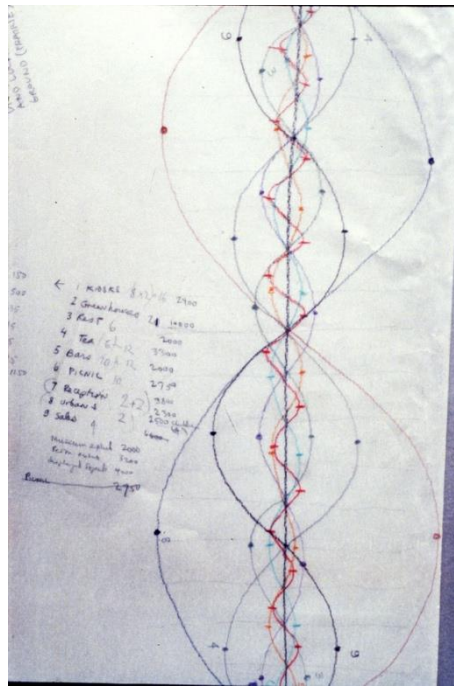


Figure 3.8 OMA's "initial hypothesis" sketch for Parc de La Villette competition

Source: www.oma.eu

My point here is that, taking perhaps the most iconic metropolis of the early 20th century, New York, as their case study, Koolhaas and Tschumi conducted a “critical research” and, eventually, outcomes of those researches provided the architects a distinct theoretical base necessary to reflect upon the future projects such as, among others, *Parc de La Villette*.⁸¹ Formatively affected by the upheaval of the *May 68*, Koolhaas and Tschumi turned their attention to what “architecture” is and can be. For these architects, the period was a “personal research” into architecture via the medium of paper, in their theoretical writings and projects, and via communication

⁸¹ A couple of years after Louis Martin’s M.S. thesis at the MIT, Bernard Tschumi discloses in the second edition of his *Manhattan Transcripts*: “The themes developed in the *Manhattan Transcripts* have informed much of our subsequent work. Neither the *Parc de La Villette* nor *Le Fresnoy* could have existed without the *Transcripts*.” Bernard Tschumi, *Manhattan Transcripts*, Academy Editions: New York, 1994, p.XXX.

in the design studios which they were teaching at. The results of those separate research and the distinct ways of architectural thinking they developed are firstly manifested through their books. It is important to underline that, for these architects, “personal research” into architecture did not stop when they could finally start to build their projects. Their separate positions were grafted not only upon *Delirious New York* and *Manhattan Transcripts*, but also on future ones such as *S,M,L,XL* and *Architecture Concepts: Red is not a color*.

Turning back to *Parc de La Villette* competition, late architect Lebbeus Woods reports on his personal blog that:

It has been said that Tschumi wisely did little to elaborate his first, very abstract, runner-up scheme, while OMA did too much. Certainly, its [OMA’s proposal] complexity appears expensive to build and, more damningly perhaps, to maintain.⁸²

Tschumi’s follow-up strategy to under-develop his proposal, it seems, was due to other ambitions in mind. His later collaboration with Jacques Derrida and Peter Eisenman on one part of *Parc de La Villette* proves the point. As it happens, “personal research” into architecture is not an endeavor particular only to formally educated architects. The collaboration started when Tschumi introduced Eisenman to Derrida in 1985 and it was Derrida, who was writing a paper on the concept of *khôra*, “a term taken from Plato's dialogue *Timaeus*, which in common translation means ‘place,’ or ‘space’,” that suggested the term might serve as a pretext. Anthony Vidler, architectural historian and critic, writes that:

Apparently an innocent enough suggestion, the debates over the "meaning" of the word extended into seven taped discussions, seemingly replicating the Socratic model of the original, and eventually a book of transcriptions, drawings, and the translation of a version of Derrida's own essay on *khôra*.

⁸² Lebbeus Woods, “Another Rem,” personal blog, 24 October 2009. Retrieved from: www.lebbeuswoods.wordpress.com Last accessed 28.11.2019.

A word, long forgotten in the footnotes of Plato translation was launched into a veritable, architectural discourse.⁸³

The resulting book, *Chora L Works*,⁸⁴ is more in the form of an “artist’s book” with respect to the physical interventions made on its book-form. Departing from the concept of *chôra*, “the presence of the absence” of the concept is translated in the book-form as an organization of rectilinear sectioned vertical holes that pierce through the whole section of the book, disrupting the verbal structure of the text through an intervention, not on the text, but on the very material of the book itself. The absence of the material does not translate to an “invisibility;” on the contrary, it makes the very material of the paper and text inscribed on it “visible” to sight and “tangible” to touch.

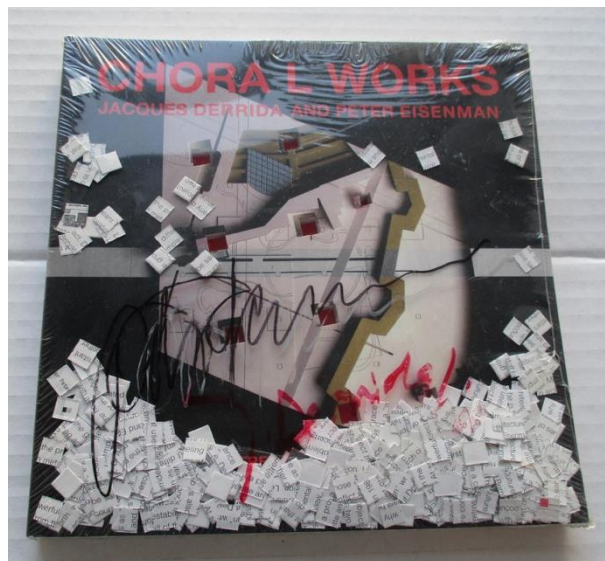


Figure 3.9. Special signed and numbered edition of *Chora L Works* sealed in shrinkwrap

Source: www.abebooks.com

⁸³ Anthony Vidler, “Nothing to Do with Architecture,” *Grey Room*, Vol.21, Fall 2005, p.112.

⁸⁴ Jeffrey Kipnis and Thomas Leiser, eds., *Chora L Works: Jacques Derrida and Peter Eisenman*, New York, NY: The Monacelli Press, 1997.

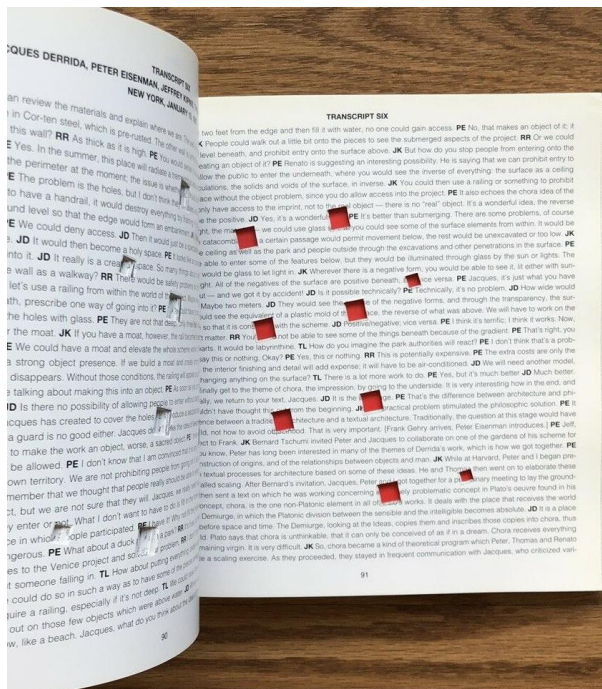


Figure 3.10. A page from inside *Chora L Works*

Source: www.ebay.com

Unlike previous examples, not all projects of architectural writing have the characteristic of “criticality” as their driving force. For instance, recently deceased architectural historian and landscape architect Charles Jencks was also a prolific writer. His constantly rewritten famous book, *The Language of Postmodern Architecture*, first published in 1977, can be described as an “prescriptive project,” through which the architectural production of a period is categorized under the umbrella term “postmodernism.” In fact, the understanding of a “postmodern” architecture as a movement, and hence a historiography, was initiated by Jencks’s book. *The Language of Postmodern Architecture* has eight editions that was produced over twenty-five years between 1977 and 2002. With each edition, Jencks

readjusts “the defining parameters of the new movement”⁸⁵ and makes changes on the images and visuals that are included to better represent the continuing architectural production. For this reason, the third chapter of the book, where Jencks announces, “the coming of a new architecture,”⁸⁶ was an ongoing project with many changes and alterations over years. Besides the content, the front cover of the book changes with each edition as well, as Jencks chooses a building which, according to him, better represents “postmodern” architecture. Eventually, the book becomes so different from its first edition that, in the last edition in 2002, the title is changed from *The Language of Postmodern Architecture* to *The New Paradigm in Architecture*. In an essay that was published the same year with the last edition of the book, Jencks claims that with its translation into many languages and publication of several editions, the book

became an “evolvetome,” evolving in its message with the movement of Post-Modernism – which continues to change. By the early 1990s many people declared Post-Modernism 'dead', not understanding that as long as Modernism remains the dominant mode there will be a resistant Post-Modernism.⁸⁷

⁸⁵ Elie Haddad, “Charles Jencks and the Historiography of Post-Modernism,” Journal of Architecture, Vol.12(4), 2009, p.496.

⁸⁶ *ibid.* p.498.

⁸⁷ Charles Jencks, “Post-Modernism and the revenge of the book,” This is Not Architecture: Media Constructions, ed. Kester Rattenbury, Routledge, 2002, p.187.

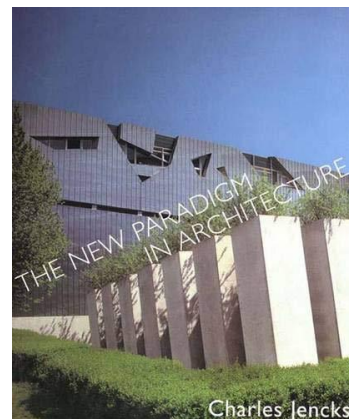
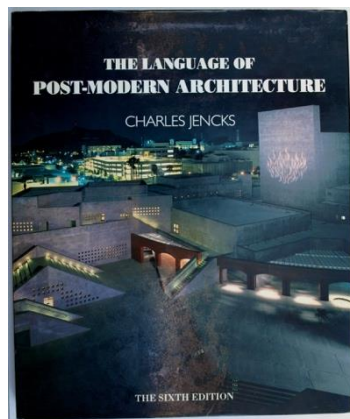
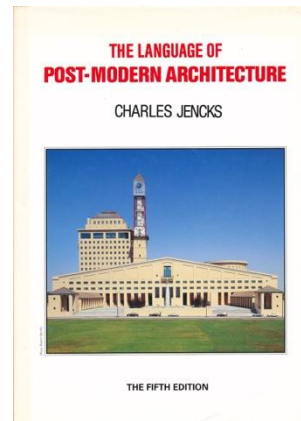
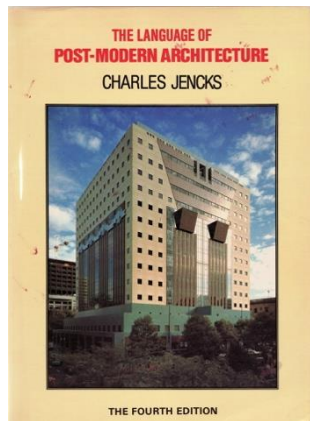
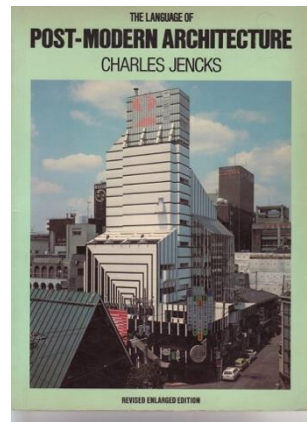
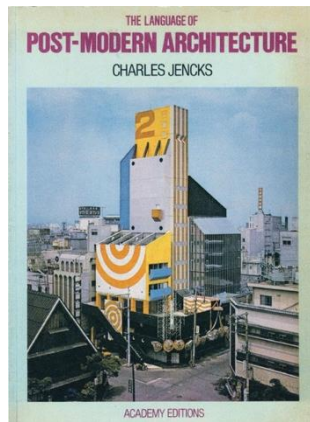


Figure 3.11. Front covers of different editions of *The Language of Post-Modern Architecture*

Source: www.bookdepository.com

Jencks's aim was to define a "new" architecture that overpowered the "Modern Movement" and describe its "pluralist" characteristic through architectural production. On the other hand, his book was published at a time when multiple responses were emerging to the "crisis of architecture." His response, among many others, was to declare the start of a new era in architecture and christen the architectural production of a period under the umbrella term "postmodernism." Referring to Charles Jencks's haste to categorization and definition, architectural historian Elie Haddad asserts that:

Yet for some historians and critics, his lack of consistency puts him in the category of sensational reporters rather than serious historians. Also, his reading of architecture, restricted to a visual 'decoding' that leaves issues of construction and technical developments aside, leaves a lot to be desired. In contrast to Giedion and Banham, Jencks did not have the same patience with history. His inner drive towards premonition and his desire to remain at the vanguard of historic developments may be the fatal reason behind his constant shifts, which can be read as a sign of superficiality.⁸⁸

Without doubt, Jencks's book project of *The Language of Post-Modern Architecture* helped pave the way to the understanding of Modernist architecture as a discourse rather than a style.⁸⁹ During the quarter of a century, constantly rewritten and readjusted many editions of Jencks's book were much like an over-sized architectural magazine that went into circulation in infrequent intervals. However, it can still be inferred that through re-writing/defining/adjusting/printing, Jencks's initial lack of "criticality" was neutralized by the book-project itself, as it evolved from *The Language of Post-Modern Architecture* to *The New Paradigm in Architecture* through the process.

Jencks's "desire to remain at the vanguard" can be seen in his other books, too. For instance, during the 1990s, the decade which witnessed the proliferation of

⁸⁸ *ibid.* p.507.

⁸⁹ Here I refer to Sarah Williams Goldhagen's seminal article: "Something to Talk about: Modernism, Discourse, Style," *The Journal of Society of Architectural Historians*, Vol.64(2), June 2005, pp.144-167. (From the reader of METU graduate course ARCH 513: Architectural Research I in 2013.)

architectural anthologies; Jencks, as well, co-edited one with Karl Kropf, namely *Theories and Manifestoes of Contemporary Architecture*.⁹⁰ Its promise was to present “a coherent collection of texts that tracked the important shifts from all the major architectural thinkers and practitioners” from 1955 onwards. Its name and aim are obvious references to another seminal anthology; Ulrich Conrads’s *Programs and Manifestoes on 20th-century Architecture* published in 1971.⁹¹ Jencks argues that “a purified, Modernist collection, such as that of Ulrich Conrads” is no longer possible due to the fact that the time in question is a different one; one that is characterized by “difference” and “pluralism.”⁹² However, he presents a collection of texts that is made up of extracts from much longer pieces of writing. This way, the extracts that are included in the collection loses context and becomes instruments for Jencks to prove his point. Moreover, he includes extracts from his own publications, too. Such a collage of fragments, devoid of context or boundary of the texts, makes one question the objectivity and the intentions of the editor.

⁹⁰ Charles Jencks and Karl Kropf eds., *Theories and Manifestoes of Contemporary Architecture*, Great Britain: Academy Editions, Wiley, 1997 (first ed.), 2006 (second ed.).

⁹¹ Ulrich Conrads, *Programs and Manifestoes on 20th-century Architecture*, The MIT Press, 1971 (hardcover ed.), 1975 (paperback ed.).

⁹² Charles Jencks and Karl Kropf eds., *op.cit.* p.12.

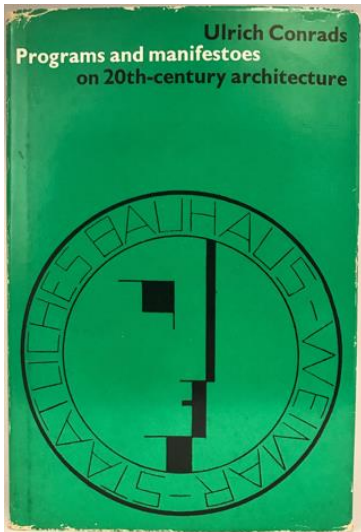


Figure 3.12. Hardcover edition of *Programs and Manifestoes*, 1971

[Source: www.abebooks.com](http://www.abebooks.com)



Figure 3.13. Paperback edition of *Programs and Manifestoes*, 1976

[Source: www.mitpress.mit.edu](http://www.mitpress.mit.edu)

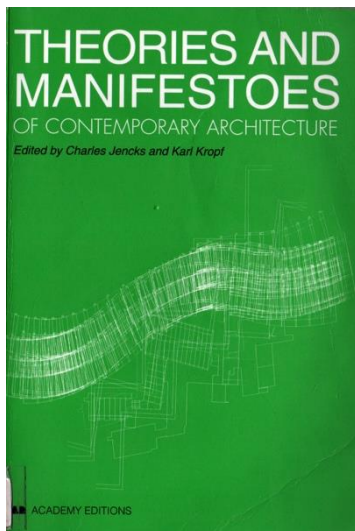


Figure 3.14. First edition of *Theories and Manifestoes*, 1997

[Source: www.amazon.co.uk](http://www.amazon.co.uk)



Figure 3.15. Second edition of *Theories and Manifestoes*, 1997

[Source: www.amazon.co.uk](http://www.amazon.co.uk)

Three years after Jencks's *The Language of Post-Modern Architecture* first edition, another book which also turned out to be a long-term book-project was published; Kenneth Frampton's *Modern Architecture: A Critical History*, published in 1980.⁹³ Frampton's book now has four editions. It has undergone two early revisions successively in 1985 and 1992. Fifteen years after the third edition, with the addition of a new chapter and a radical change in cover design, the book took its final form with its last edition in 2007. In fact, a fifth edition, again with addition of a new chapter, is being prepared since 2016.⁹⁴

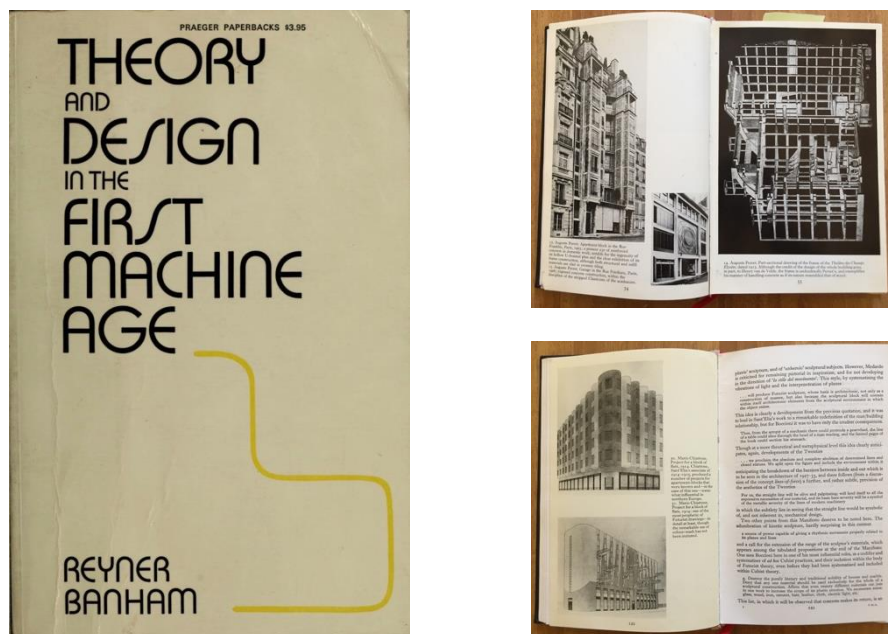


Figure 3.16. Reyner Banham's *Theory and Design in the First Machine Age*, first edition, 1960

Source: author

⁹³ The part on Kenneth Frampton's *Modern Architecture: A Critical History* is based on a presentation the author made in the graduate course "ARCH 513: Architectural Research I" at METU in 2013.

⁹⁴ "[T]he only way I can do this is to add another part to the existing three. The fourth part, which was previously just a chapter, will now be called 'World Architecture'. There is very varied diverse production worldwide which has a great intensity and richness."

Thomas McQuillan, "On the Grounds of Modern Architecture: An Interview with Kenneth Frampton," *Architectural Histories*, Vol.4(1), art.20, 2016, pp.4-5.

In terms of organization of content, Frampton's *Modern Architecture* is formatively influenced by Reyner Banham's seminal book *Theory and Design in the First Machine Age*.⁹⁵ In every edition of the book, front cover illustration is the "Axonometric Project of Notre-Dame du Phare" by Alberto Sartoris. However, what is interesting regarding the covers of different editions of the book is how this axonometric drawing is communicated differently with each edition. Originally the drawing is in the distinctive style of Sartoris; a drawing made up of thin lines with colour added to highlight distinctive surface characteristics of the axonometric drawing. According to Frampton, the reason he chose Sartoris's drawing was that "it encapsulated the avantgarde moment of the 1920's in single icon; part Constructivist, part Purist, part Neoplastic."⁹⁶ In the first two editions of the book, 1980 and 1985, the axonometric is laid on a black background. The first striking change on the cover comes with its third edition in 1992 when the black background is changed for red; to point out "the implicit socialism of the modern movement."⁹⁷ The fourth edition of the book is the one with character changing additions in content with a whole new chapter along with new illustrations. The cover of this edition is very different from the previous ones in terms of the positioning of Sartoris's drawing. On the previous versions, there are two elements assembled to cover the book as the title and the Sartoris's axonometric fixed to the background colour. On the last edition, the drawing which is still attached to the red background as in the previous edition, is separated from the edges of the front cover. It is now laid on a white background, like a painting on a "white wall." The 45-degree rotated red background looks like a pedestal where Sartoris's axonometric rests on, showing the "socialist" aspect of the

⁹⁵ "As for Banham, his *Theory and Design in the First Machine Age* (1960) was extremely influential. It was patently a model for my *Modern Architecture: A Critical History* (1980). ... Banham organized his book in clear sections, with each one related to a specific avant-garde movement; he also cited the protagonists themselves. Those two aspects struck me as very effective, and I emulated them." Kenneth Frampton, Stan Allen and Hal Foster, "A Conversation with Kenneth Frampton," *October*, Vol.106, The MIT Press, Autumn 2003, p.38.

⁹⁶ Personal correspondence with Kenneth Frampton.

⁹⁷ *ibid.*

modern movement “perceived with a certain perspective.” The parallels especially between the additions in the content and the changes on the front cover of the third and fourth editions of *Modern Architecture* worth paying attention; for if studied closer, it is clear that the front cover is not only a re-presentation or a re-production of the content; its concern is to disclose a story other than that of the content of the book. The changing cover evolves as a commentary on the debates that dominate the discipline of architecture at the time of the publication of the book.

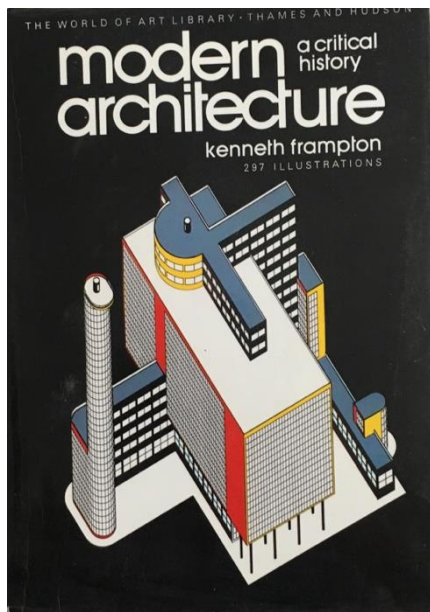


Figure 3.17. *Modern Architecture: A Critical History*, first ed., 1980.

Source: www.abebooks.com

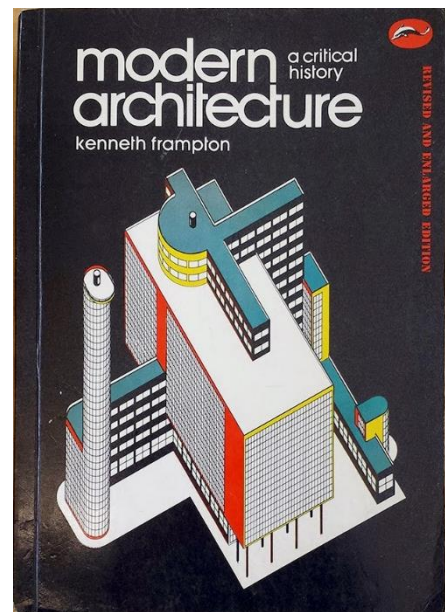


Figure 3.18. *Modern Architecture: A Critical History*, second ed., 1985.

Source: www.archidose.blogspot.com

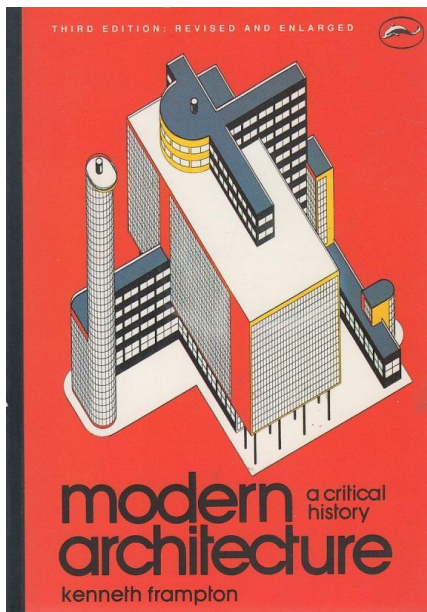


Figure 3.19. *Modern Architecture: A Critical History*, first ed., 1980.

Source: www.abebooks.com

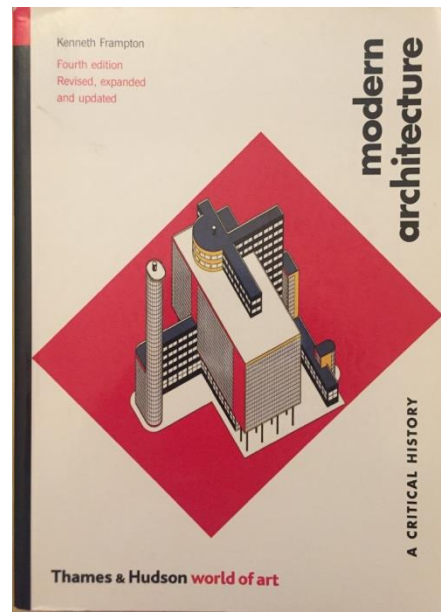


Figure 3.20. *Modern Architecture: A Critical History*, first ed., 1980.

Source: www.abebooks.com

CHAPTER 4

PARATEXTUAL ARCHITECTURE OF *ARCHITECTURE THEORY SINCE 1968*

There is no difference between what a book talks about and how it is made. Therefore a book also has no object. As an assemblage, a book has only itself, in connection with other assemblages and in relation to other bodies without organs. We will never ask what a book means, as signified or signifier; we will not look for anything to understand in it. We will ask what it functions with, in connection with what other things it does or does not transmit intensities, in which other multiplicities its own are inserted and metamorphosed, and with what bodies without organs it makes its own converge. A book exists only through the outside and on the outside.

Deleuze and Guattari, *A Thousand Plateaus*⁹⁸

The anthology edited by K. Michael Hays and entitled *Architecture Theory Since 1968* is a Columbia Book of Architecture published by the MIT Press. This anthology covering one quarter of a century from 1968 to 1993 is comprised of forty-seven essays and articles on theory of architecture and twelve sections devoted to important architectural events and projects incorporating the explanations from the curators of events and the architects of the projects, critical overviews published in journals as well. Starting with Manfredo Tafuri's essay "Toward a Critique of Architectural Ideology," the anthology consists of seminal texts on theory of architecture written by architects, theorists, historians and philosophers such as Colin

⁹⁸ Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, University of Minnesota Press, 1987, p.4. (Originally published as *Mille Plateaux*, Paris: Les Editions de Minuit, 1980.)

Rowe, Alan Colquhoun, Kenneth Frampton, Anthony Vidler, Stanford Anderson and social critics such as Michel Foucault and Henri Lefebvre. Each text is preceded by an introductory essay in which Hays highlights certain aspects of the following text and “establishes a context for a comparison with similar or contrasting topics.”⁹⁹ Although the texts are arranged in a strict chronological order, Hays states that his goal is not “anthologizing history as it really happened” but to “reconstruct the history of architecture theory in an attempt to produce the *concept* of that history.”¹⁰⁰

4.1 “Communication Circuit” of *Architecture Theory Since 1968*

As Robert Darnton tells, the life cycle of a book passes through the communication circuit in which highly specialized actors take place: the author, the publisher, the printer, the shipper, the bookseller, the reader and the author again. Regarding *Architecture Theory Since 1968*, this section will focus on the architectural actors that played a role up to and including the publisher part of the circuit. Apart from people, the institutions and architectural concepts have also played a formative role during the process and they are impersonal architectural actors, as well.

Editor of the anthology, K. Michael Hays is Eliot Noyes Professor of Architectural Theory at Harvard University Graduate School of Design (Harvard GSD) since 2002. He earned his Bachelor of Architecture degree from Georgia Institute of Technology in 1976 and Master of Architecture degree from MIT in 1979. During his PhD, he studied with Stanford Anderson in History, Theory and Criticism of Architecture and Art (HTC) program at the MIT and earned his degree in 1990. Before joining the Harvard GSD faculty, he had been a visiting critic, instructor and visiting lecturer at various universities such as Georgia Institute of Technology, Rhode Island School

⁹⁹ Adolf Max Vogt, “Job lashes out at Western architecture: architectural theory since 1968.” Rev. of *Architecture Theory since 1968*, ed. K. Michael Hays, The Journal of Architecture, Vol.5, Spring 2000, pp. 111-116.

¹⁰⁰ K. Michael Hays, “Introduction,” Architecture Theory since 1968, *op.cit.*, p.xii.

of Design, Columbia University, Cornell University and the MIT. He joined Harvard GSD faculty in 1988 and was Chair of the PhD Committee and Director of the GSD's Advanced Independent Study Programs between 1995 and 2005. He was also the first Adjunct Curator of Architecture at the Whitney Museum of American Art and held this position between 2000 and 2009.

Although Hays worked in offices after his graduation, he is not a practicing architect. His main contribution to the field of architecture is on its theory, modern history and education. During his studies for the master's degree at the MIT, he first started studying with Stanford Anderson. But when Anderson took a sabbatical leave, he continued with Harvard philosopher Hilary Putnam and the MIT art historian Henry Millon. Putnam was a mathematician and computer scientist who made significant contributions to philosophy of mind, philosophy of language, philosophy of mathematics, and philosophy of science. And Henry Millon was an art historian and one of the founders of the MIT's HTC program. So, Hays's architectural thinking is formatively influenced by the philosophical framework and its methods. In an interview,¹⁰¹ Hays says that his thesis work was purely theoretical, and at first, he was not admitted to the MIT's PhD program for this reason. He was advised to improve his "understanding of history" and apply again later. His years in Rhode Island School of Design was where he learned, in his words, "to care for history." It was also there that he developed his way of doing theory, in the design studio, with students. During that time, he also founded the magazine *Assemblage*. And his editorship of the magazine is widely acknowledged to be the groundwork for the success of *Architecture Theory Since 1968*.

Hays's research and scholarship have focused particularly on the European modernism and critical theory as well as on the theoretical issues related to

¹⁰¹ K. Michael Hays interviewed by Non Arkaraprasertkul, "The Making of an Architectural Theorist: K. Michael Hays in Context," *Art4D: Journal of Art and Design*, Vol.149, 2008. Retrieved from Non Arkaraprasertkul's *Academia* page: <https://mit.academia.edu/NonArkaraprasertkul> Last accessed: 18.11.2019.

contemporary architectural practice. He has published on the work of modern architects such as Hannes Meyer and Ludwig Hilberseimer,¹⁰² and Mies van der Rohe,¹⁰³ as well as on contemporary figures such as Peter Eisenman,¹⁰⁴ Bernard Tschumi,¹⁰⁵ and John Hejduk.¹⁰⁶ His latest book, *Architecture's Desire*, is a book of *Writing Architecture Series* of Anyone Corporation (AnyCorp) and was published by the MIT Press in 2009. Hays's scholarship on theory of architecture has extensively been published in English-medium magazines and journals such as *Perspecta*,¹⁰⁷ *Log*,¹⁰⁸ *Harvard Design Magazine* besides European ones like *Archithese*,¹⁰⁹ *Arquitectura*¹¹⁰ and *Casabella*. Besides his published books and articles, he has also hosted an online course on history and theory of architecture for

¹⁰² Modernism and the Posthumanist Subject, Cambridge, MA: The MIT Press, 1992.

"Hannes Meyer and the Production of Effects," D: Columbia Documents of Architecture and Theory, Vol.5, New York, 1996.

¹⁰³ "Odyssey and the Oarsmen, or, Mies's Abstraction, Once Again," in The Presence of Mies, ed. Detlef Mertins. New York: Princeton Architectural Press, 1994.

"The Mies Effect," in Mies in America, ed. Phyllis Lambert, Montreal: CCA; New York: Whitney Museum of American Art, 2001.

¹⁰⁴ "From Structure to Site to Text: on the Work of Peter Eisenman after Canareggio," in Thinking the Present, ed. K. Michael Hays and Carol Burns, New York: Princeton Architectural Press, 1990.

¹⁰⁵ "The Autonomy Effect," in Bernard Tschumi, ed. Giovanni Damiani, New York: Rizzoli, 2003.

¹⁰⁶ ed., Hejduk's Chronotope, New York: Princeton Architectural Press, 1996.

Sanctuaries, the Last Works of John Hejduk, New York: Whitney Museum of American Art, 2002.

¹⁰⁷ *Perspecta* is the oldest student-edited architectural journal in the United States.

¹⁰⁸ "Founded in 2003, *Log* is an independent journal on architecture and the contemporary city that presents criticism and commentary in a literary format designed to resist the seductive power of the image in media while identifying and elaborating the central concerns of architectural thinking and production today." Retrieved from the description on the journal website:

<https://www.anycorp.com/log/about> Last accessed: 01.09.2019.

¹⁰⁹ "*Archithese* is an international journal and publication series for architecture, urban planning and theory based in Zurich." It was founded in 1971 and is currently published by FSAI (Association of Freelance Swiss Architects). Among its former contributors are Aldo Rossi, Robert Venturi, Enric Miralles, Rem Koolhaas, Bernard Tschumi and Kenneth Frampton. Retrieved from the journal website: <https://www.archithese.ch/de/> Last accessed: 01.09.2019

¹¹⁰ *Arquitectura* is the journal of COAM (The Official College of Architects of Madrid) and was founded in 1918. Retrieved from the journal website:

<http://www.coam.org/es/fundacion/publicaciones/revista-arquitectura>

Last accessed: 01.09.2019)

Harvard GSD in 2017.¹¹¹ Among his works, Hays claims, “the book which made him famous”¹¹² was *Architecture Theory Since 1968*.

Hays has played a central role in the development and dissemination of architectural theory in North America and Europe with his lectures, articles and books as well as his role as “editor,” and later “curator,” since the early 1980s. He was the founder and the editor of the architectural theory journal *Assemblage*, which was a leading forum of discussion of architectural theory in North America and Europe from 1985 to 2001. *Assemblage* is widely accepted to be the successor of and akin to *Oppositions* (1973-1984) in the sense that both journals “made it their business to reformulate the linkages among architectural history, theory, and criticism.”¹¹³

The anthology is a joint publication of the MIT Press and Columbia Books of Architecture (CBA). The MIT Press, established in 1962, is one of the largest and most distinguished university presses in the world. The diversity of its publication topics ranges from arts, architecture, urbanism, cultural sciences, philosophy and linguistics to digital humanities and new media, neuroscience, cognitive studies and game studies. The MIT Press is known for its long engagement with iconic design and use of creative technology. Perhaps the most influential person on the innovative and pioneering character of the press was designer and educator Muriel Cooper. She held Design Director position of the press from 1967 to 1974. Among her influential works are the design of the iconic English edition of *The Bauhaus* (1969) and the graphically significant first edition of *Learning From Las Vegas* (1972), along with the distinctive logo of the MIT Press (1963). Cooper had a formative influence on the MIT Press’s “design and production values that give unique form to unique

¹¹¹ “The Architectural Imagination: Introduction to the History and Theory of Architecture” was launched on online learning platform www.edX.org on 28.02.2017.

¹¹² K. Michael Hays, in Introduction to Lecture “Bernard Tschumi – Red Is Not A Color” in Harvard GSD on 28.03.2013. Recording of the lecture is published in Harvard GSD’s *Youtube* channel: “Red Is Not A Color – Bernard Tschumi,” https://youtu.be/nJ4RIYkJ_v0.

¹¹³ Mitchell Schwarzer, “History and Theory in Architectural Periodicals: Assembling Oppositions,” *Journal of the Society of Architectural Historians*, Vol.58(3), September 1999, p.343.

arguments.” Among the press’s current architectural publications are AnyCorp’s ongoing *Writing Architecture Series* and university-affiliated journals such as *Perspecta* and *Threshold*.¹¹⁴



Figure 4.1. Muriel Cooper's designs for The Bauhaus and the MIT Press logo

[Source: www.mitpress.mit.edu](http://www.mitpress.mit.edu)

The anthology was published under the imprint of Columbia Books of Architecture (CBA), which was founded in 1988, with the start of Bernard Tschumi’s deanship (1988-2003) at Columbia University Graduate School of Architecture, Planning and Preservation (GSAPP). CBA’s founding director and editor was Joan Ockman, who had joined Columbia GSAPP in 1985. Hays notes that anthology *Architecture Theory Since 1968* was “Bernard Tschumi’s idea as a companion to Joan Ockman and Edward Eigen’s anthology *Architecture Culture*.”¹¹⁵ Although Hays states that Tschumi was “very hands-off” during the production of the book, his ideas are still important motives in *Architecture Theory Since 1968*’s presence both as a project and an object. Hays points out that it was Tschumi who proposed “red” for the cover

¹¹⁴ *Threshold* is the annual peer-reviewed journal of the MIT Department of Architecture.

¹¹⁵ K. Michael Hays, in Introduction to Lecture “Bernard Tschumi – Red Is Not A Color” at Harvard GSD on 28.03.2013. *op.cit.*

of the anthology, as opposed to, the designer of the book, Jean Wilcox’s suggestion of “blue-purple” as similar to *Architecture Culture*.¹¹⁶

The designer of the book, Jean Wilcox, has been a long-term collaborator of the MIT Press. Wilcox is a graduate of Art Institute of Boston at Lesley University in Boston, Massachusetts. She had worked as assistant design manager in the graphic design department of the MIT Press from 1990 to 2000. She founded the graphic design studio “Wilcox Design” in 2000 and the portfolio of the studio mostly focuses on exhibition catalogue designs for arts and cultural organizations such as the Solomon R. Guggenheim Museum and The Metropolitan Museum of Art and book and journal designs for academic institutions such as the MIT and Harvard Graduate School of Design. Her works contemporary with *Architecture Theory Since 1968* include Bernard Cache’s *Earth Moves: The Furnishing of Territories* (1995) and John Rajchman’s *Constructions* (1998) and both books are joint publications under the imprint *Writing Architecture Series*.

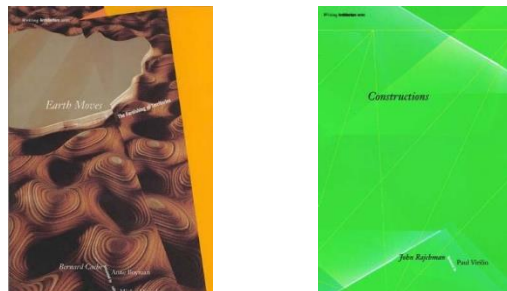


Figure 4.2. Examples from Jean Wilcox’s other collaborations with the MIT Press

[Source: www.mitpress.mit.edu](http://www.mitpress.mit.edu)

¹¹⁶ K. Michael Hays, in Introduction to Lecture “Bernard Tschumi – Red Is Not A Color” in Harvard GSD on 28.03.2013. *op.cit.*

The cover illustration, “Spectral Geographies,” is designed by Stan Allen in 1991. Stan Allen is a practicing architect currently working in New York and professor at Princeton’s School of Architecture where he served as dean of the school from 2002 to 2012. After working for Richard Meier and Rafael Moneo, he has established his own practice “Stan Allen Architects” in 1990 and since then he has pursued parallel careers as educator, writer and architect. In his book entitled *Points and Lines: Diagrams and Projects for the City*,¹¹⁷ which is in the form of a user’s manual published in 1999 by Princeton Architectural Press, Stan Allen juxtaposes his urban projects with his speculative texts referring to the diagram as the focal point of his work rather than as a methodology. The book’s title refers to the interplay of practice and theory, evoking not only the points of activity and the paths of movement found in a contemporary city but also the points of speculation and lines of argument in theoretical discourse.

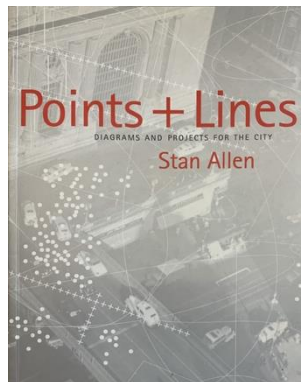


Figure 4.3. Front cover of *Points and Lines: Diagrams and Projects for the City*

Source: author

¹¹⁷ Stan Allen, *Points and Lines: Diagrams and Projects for the City*, Princeton Architectural Press, 1999.

4.2 On the Content

Hays's editorial past with *Assemblage* is commonly linked to the success of *Architecture Theory Since 1968* by its reviewers. Specifically praised for its collection of articles from a wide range of paradigms, themes and sources, the anthology aptly demonstrates that the field of intellectual production on architecture is grounded on a diversity of people, institutions, publications and intellectual influences. According to Adolf Max Vogt, late architectural historian and critic who was also the first reviewer of the anthology, Hays's editorship of *Assemblage* provided him the necessary background for "the task of sifting and choosing" from a wide and an intricate literature¹¹⁸ and mentions Hays's objective position as the editor:

To produce such a documentation of a whole epoch with an international scope demands not only objectivity and discipline but a special kind of reserve that, in practice, proves itself as an avoidance of premature judgement or quick party allegiance. Thus Hays speaks of his personal stand only in the five pages of the introduction: together with the philosopher Frederic Jameson, who has decisively influenced him, Hays undertakes to defend 'what has been left of a committed opposition' against 'a totally reified life' ...

[H]e allows himself only characterisation and no value judgements, yet always attempts to establish a context for a possible comparison with similar or contrasting topics.¹¹⁹

The anthology is also praised for the first-time translations of articles and texts that were not available in English before. Six essays and articles that formerly appeared in European journals and books of architecture are translated for the first time for the anthology.¹²⁰

¹¹⁸ Adolf Max Vogt, *op.cit.* p.112.

¹¹⁹ Adolf Max Vogt, *op.cit.* p.113.

¹²⁰ All translations are indicated in the titles of the introductory essays with original publication places and dates, except one. Since there are no introductory essays for sections devoted to illustrations, the

Besides the praises, the anthology is criticized for exclusion of images and illustrations that originally appeared with the texts, for this alteration changes the reception of the text itself. While Vogt's example for this is Mary McLeod's "Architecture and Politics in the Reagan Era,"¹²¹ the exclusion of images; therefore, changing the communicative characteristic of articles and essays, has other examples in the anthology. For instance, images and illustrations that provide a "prologue," an "epilogue" or a "pretext" for articles such as Peter Eisenman's "The End of the Classical: The End of the Beginning, the End of the End" or Robert Segrest's "The Perimeter Projects: Notes for Design" are not included in the anthology.

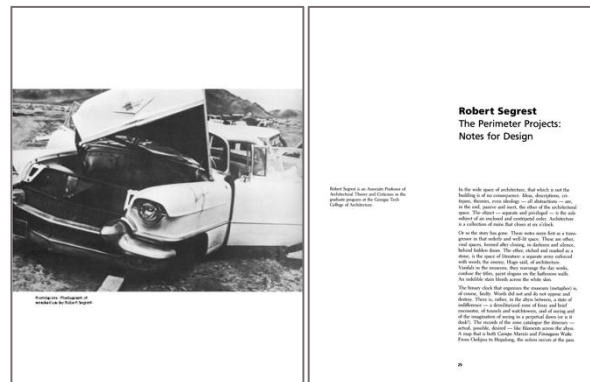


Figure 4.4. Robert Segrest's prologue image in *Assemblage*

Source: www.jstor.org

text translated for Aldo Rossi's *Cemetery of San Cataldo* misses the relevant information. It was originally published as "L'azzurro del Cielo," *Controspazio* 10, October 1972.

Other translations are:

Manfredo Tafuri, "Toward a Critique of Architectural Ideology," trans. Stephen Sartarelli, org. "Per una critica dell'ideologia architettonica," *Contropiano* 1, January-April 1969; Massimo Scolari, "The New Architecture and the Avant-garde," trans. Stephen Sartarelli, org. Massimo Scolari et al., *Architettura razionale*, XV Triennale, international session of architecture, Milan: Franco Angeli, 1973; Bernard Huet, "Formalism – Realism," trans. Brian Holmes, org. "Formalisme - réalisme," *L'Architecture d'Aujourd'hui* 190, April 1977; Jose Quetglas, "Loss of Synthesis: Mies's Pavilion," trans. Luis E. Carranza, org. "Pérdida de la síntesis: el Pabellón de Mies," *Carrer de la Ciutat* 11, April 1980; Jean-Louis Cohen, "The Italophiles at Work," trans. Brian Holmes, org. "Les italophiles au travail," *La coupure entre architectes et intellectuels, ou les enseignements de l'italianophilie*, Paris: In extenso, 1984; Aldo Rossi, "Cemetery of San Cataldo, Modena," org. from "L'azzurro del Cielo," *Controspazio* 10, October 1972.

¹²¹ Adolf Max Vogt, *op.cit.* pp.113-114.

On the other hand, as in Jennifer Bloomer's "Abodes of Theory and Flesh: Tabbles of Bower," it can be seen that "theoretical" visuals that accompany the essays and articles are chosen to be included in the anthology. In her essay, Bloomer identifies three kinds of drawings; sketchbook drawings, shop drawings and "dirty" drawings. The first two are deemed to be design and construction "tools," whereas the third, "'dirty' drawing," is a "ex post facto" documentation, and it is only the "'dirty' drawing that is included in the anthology. Bloomer writes that

The dirty drawing aims both to exploit the power of the pornographic image and to mark the connection between it and the conventions of architectural representation. It occupies the territory between a working drawing and a pornographic photograph (I have in mind that famous, lush image of the flesh of Marilyn Monroe dished up on red satin). Thus it is both technically correct and "improperly" ornamental. In its oscillation between poles that might be considered those of sanctity and sensuality, and in its bizarre and emphatic mundaneness, the dirty drawing is baroque. The dirty drawing addresses architectural representation by colliding the rendering with the working drawing (the sacred with the profane), while at the same time pointing to the fetishistic role of the image in architecture. It comments as well on the contemporary phenomenon of the architectural drawing as art commodity.¹²²

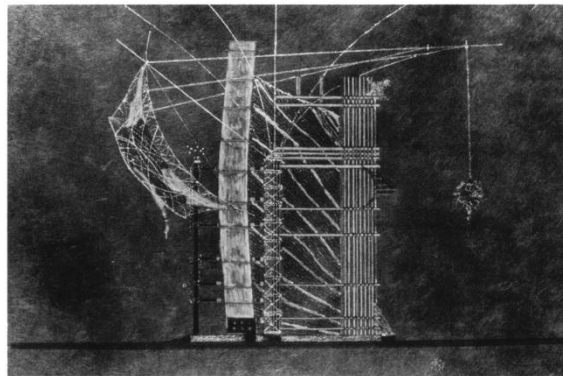


Figure 4.5. "'Dirty' Drawing"

Source: www.jstor.org

¹²² Jennifer Bloomer, "Abodes of Theory and Flesh: Tabbles of Bower," *Assemblage*, Vol.17, April 1992, p.18.

The sections of the anthology that are devoted to important architectural projects and events,¹²³ also feature visuals that bleed through the pages accompanied by explanations from the “authors” of those “projects.” These sections disrupt the dense “verbal-texture.” The blow-up images laid on these sections create another texture within the book where the page, as a constructive element of the book-form, is no longer distinguishable. In a way, the projects and the events included in the book are constructive elements of that book-form.

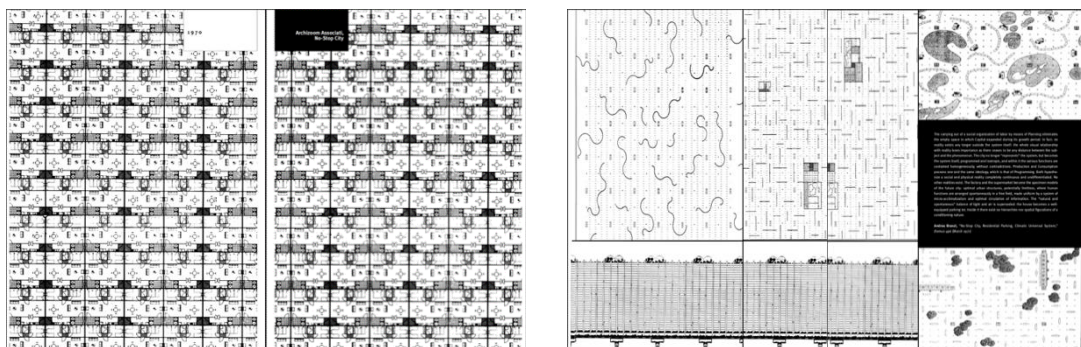


Figure 4.6. Page spreads from *Architecture Theory Since 1968*, Archizoom Associati, "No-Stop City" (1970)

Source: author

¹²³ The projects are Archizoom Associati, “No-Stop City” (1970); Aldo Rossi, “Cemetery of San Cataldo, Modena” (1971); John Hejduk, “Wall House” (1968-1974); James Stirling, “Neue Staatsgalerie, Stuttgart” (1977-1982); Leon Krier, “School at Quentin-en-Yvelines” (1977-1979); Frank Gehry, “Gehry House, Santa Monica, California” (1979); Bernard Tschumi, “The Manhattan Transcripts” (1981); Daniel Libeskind, “Chamber Works” (1983); Peter Eisenman, “Moving Arrows, Eros and Other Errors: An Architecture of Absence” (1986); Rem Koolhaas, “Bibliothèque de France, Paris” (1989). The events are two exhibitions at MoMA, New York, namely “The Architecture of Ecole des Beaux-Arts” (1975) and “Deconstructivist Architecture” (1988).

The anthology is also criticized for not defining terms such as “‘architectural discourse,’ ‘architectural criticism,’ or ‘traditional architectural historiography’.”¹²⁴

It is pointed that Hays’s mention of these terms in the *Introduction* to the volume, without explaining his understanding of them, causes vagueness for his arguments.

The anthology starts with a first-time English translation of Manfredo Tafuri’s article “Per una critica dell’ideologia architettonica,” first published in the inaugural issue of Italian magazine *Contrapiano* at the beginning of the year 1969. One of the reasons that the anthology covers a period from 1968 onwards is that it is considered to be a “companion volume” to Joan Ockman’s *Architecture Culture 1943-1968* and “claims to be a continuation and modulation” of it.¹²⁵ While claiming “continuation,” Hays insists on “modulation” from Ockman’s *Architecture Culture 1943-1968* and asserts that different times require different books. On the other hand, Hays also argues the redundancy of pinpointing a date of start for the period in question:

It is not uninteresting but also not that useful to debate the exact year in which contemporary architecture theory’s predominance began. Robert Venturi’s *Complexity and Contradiction in Architecture* and Aldo Rossi’s *L’architettura della citta* both appeared in 1966; one could rightly start there, even though neither of these texts looks much like what goes by the name of theory now. A different trajectory might begin with Christian Norberg-Schulz’s *Intentions in Architecture* of 1963. Colin Rowe’s “Mathematics of the Ideal Villa” of 1947 already enunciated issues of Gestalt formalism, typology, and the proliferation of formal effects, and even anticipated two camps of postmodern formalism, the “white” rigorists and the “gray” inclusivists. But in the long run, the coupling of Marxian critical theory and post-structuralism with readings of architectural modernism has been what has dominated theory in the main, subsuming and rewriting earlier texts; and “since 1968” covers that formation.¹²⁶

¹²⁴ Francesco dal Co, Rev. of “Architecture Theory Since 1968 by K. Michael Hays,” *JSAH* Vol.59(2), June 2000, p.271.

¹²⁵ K. Michael Hays, “Introduction,” *Architecture Theory since 1968*, *op.cit.* p.xiii, n.1.

¹²⁶ *ibid.*

The criteria for selecting texts to be included in the anthology was their “explanatory power and richness of implication.”¹²⁷ Instead of the most widely known texts of the authors, Hays chooses the ones that are most open to interpretation and that reveals the relation and the evolution of the architectural thinking of the period to other developments. Accordingly, the narrative of *Architecture Theory Since 1968* is fragmented and multilayered. Without doubt, it is possible to read those works included in the book successively or selectively. Yet, it proves to be a very difficult and a dense reading.¹²⁸ Moreover, taking into account the fragmented nature of the anthology, it is possible to argue that what holds it together is nothing more than its material existence.

On that account, it is necessary to draw attention to *Architecture Theory Since 1968*'s book-form. It was originally published as a hardcover in 1998 and later in paperback in 2000. The anthology has a very large and a heavy format, which is widely, and humorously, compared to the size and the weight of a new born child. Its layout and typographical decisions stand out by reminding other publications that were published during the time it anthologizes. More importantly, what holds the material thickness of the book, its cover, communicates an unusual three-dimensionality which demands interpretation.

Therefore, it is necessary to adopt a “reading” of another kind; one that focuses on the construction of the book-form in the light of its content. This kind of a reading should be guided by the constructional elements of the book-form. In what follows,

¹²⁷ *ibid.* p.xii.

¹²⁸ Somebody, naturally, tried to do just that as part of a “personal research project,” in the format of an online blog comprised of reviews and commentaries on seminal articles, essays and projects along with inspirational images. The project is called “11 Weeks of Michael Hays” and the anonymous author, evidently a graduate student, writes essays on most of the works in the anthology including the projects. Apparently, the project seized sometime in 2015, before he or she could finish the anthology. It is still available online via <http://mainprjkt.com/11-weeks-of-michael-hays/>. Last accessed: 04.12.2019.

that kind of a reading will be done in guidance of what Genette calls the elements of the paratext.

4.3 Layout

4.3.1 Assembling Lines

Looking at the layout of the book, it becomes clear that *Assemblage* is an influence and a guide that effects how that the content is presented, besides the selection of that same content.¹²⁹ The emblem design of the cover of the journal, two lines crossing each other perpendicularly while ordering not only each other and the information around them but also the surface they are laid on, is utilized to organize the dense information about the verbal-texture of *Architecture Theory Since 1968*. At the beginning of the introductory essays, a horizontal line organizes the paratextual information on the reviewed work, namely original place and date of publishing along with information on translator where necessary, while positioning it on a timeline and reminding the chronological organization of the content. At the same time, these lines indicate that the anthology is an “assemblage” of different people, works and projects.

¹²⁹ On the first issue of the journal, the design credits are attributed to Malcolm Gear Designers at large with no indication of a chief or responsible designer. It was Marc Zaref, a graduate of the Rhode Island School of Design and working at the studio back then, who was responsible for the journal. When the journal was being prepared for the first time, both the founder of the design studio, Malcolm Gear, and the editor of the journal, K. Michael Hays, were teaching at the Rhode Island School of Design.

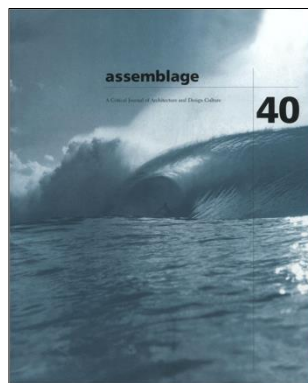
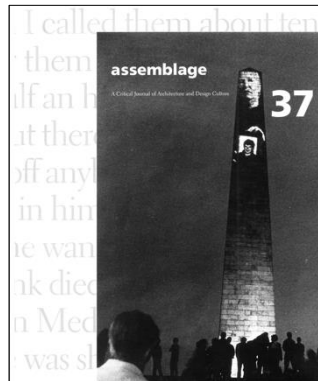
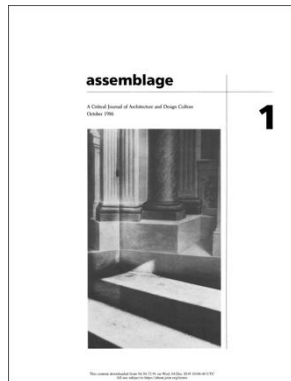


Figure 4.7. *Assemblage* journal

Source: www.jstor.org

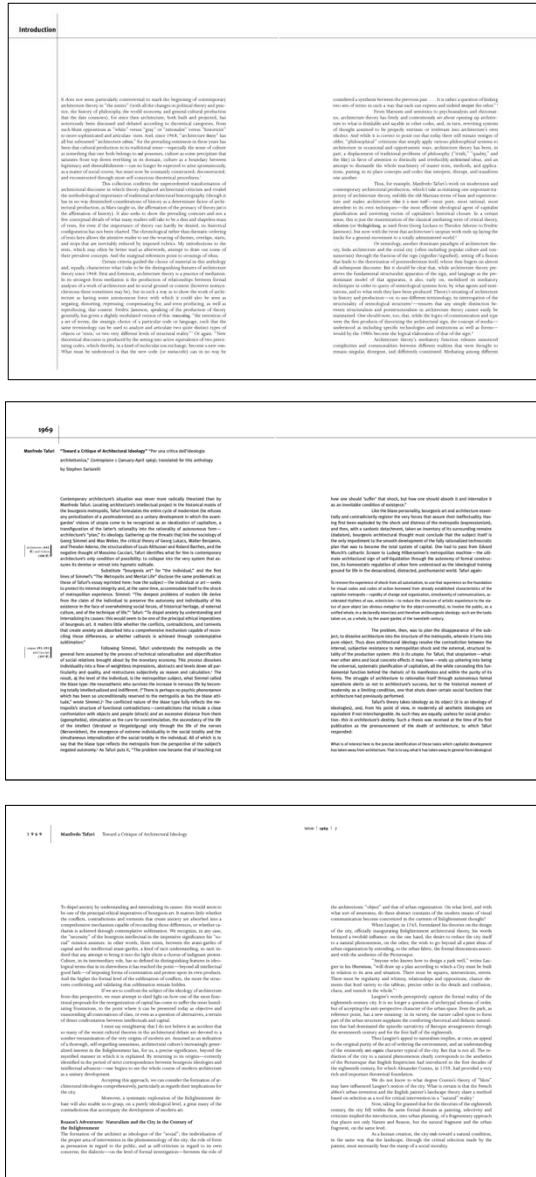


Figure 4.8. Page spreads from *Architecture Theory Since 1968*

Source: author

4.3.2 Weaving the gap

One of the distinguishing aspects of the anthology is that it shows the crossings and relations between the works included. As opposed to the traditional way of writing them in *notes*, these relations are indicated by *marginal references* that are positioned on the outer edges of the facing pages.

Graphic connotation of *marginal references* is two vertical lines, or *separatrices*, with referred page, work or author written in between them. The vertical lines are different in thickness, pointing the place of the corresponding work on the timeline and showing whether it is before or after the current one. This way the reader is able to orient within the dense space of the book-form. Information in between the lines is written with a smaller font than the main text and comprised of three indicators. The first indicator is a directive; *see* or *compare*. The second one is the author of the referred text. If the referral is to editor's own text, the name is omitted. Third indicator is the page number of the text referred. Jean Wilcox, designer of the book, defines the information made up of these three components as a *hotkey*.¹³⁰ *Hotkey* is another name for 'keyboard shortcut,' which means pressing on a combination of keys on a keyboard to trigger an action or a string of commands. In this sense, it refers to the manual interaction with a machine.

Hotkeys of the anthology are where crossings of ideas between texts are indicated and further interpretations are triggered. They are placed only in Hays's introductory essays to the works and they refer either to another work anthologized or a work of Hays's in the anthology. This way, parallel or differing perspectives on a subject is revealed. They are not simple references, but connections established by the editor to show transference of information within the discipline.

¹³⁰ Retrieved from "50 Books | 50 Covers of 1998" award descriptions on the American Institute of Graphic Arts website.
<https://designarchives.aiga.org/#/entries/%2Bcredits%3A%22Jean%20Wilcox%22/ /detail/relevance/asc/8/7/1396/hays-architecture-theory-since-1968/1>. Last accessed: 19.07.2019

In order to understand what these connections are, it is necessary to read the works and decipher Hays's indicated references. However, this reading does not provide much help in comprehending the overall working of the anthology. As an attempt to comprehend the inner workings of the anthology, visualizing these connections provides a helpful guide. The result of this attempt proves to be a diagram. The diagram utilizes two types of lines in two colors. Green lines indicate the directive "see," while orange ones indicate "compare;" whereas dotted lines refer to those relations established between the editor's essays, while dashed lines refer to those in other works anthologized. It must be noted that the design of the visualization may vary in accordance with the designer's choices; however, it would always disclose the workings of a "diagrammatic thinking." In fact, what distinguishes *Architecture Theory Since 1968* from its contemporaries is that it is not prescriptive and ideological. Instead of a top down approach to the period, which would prove to be christening the products of architecture in accordance with cultural or technological paradigms and themes borrowed from other disciplines, *Architecture Theory Since 1968* discloses the inner communication of the discipline.

Architecture's imperative is to grasp something absent, to trace or demarcate a condition that is there only faintly.
Architecture's Desire pp12-13

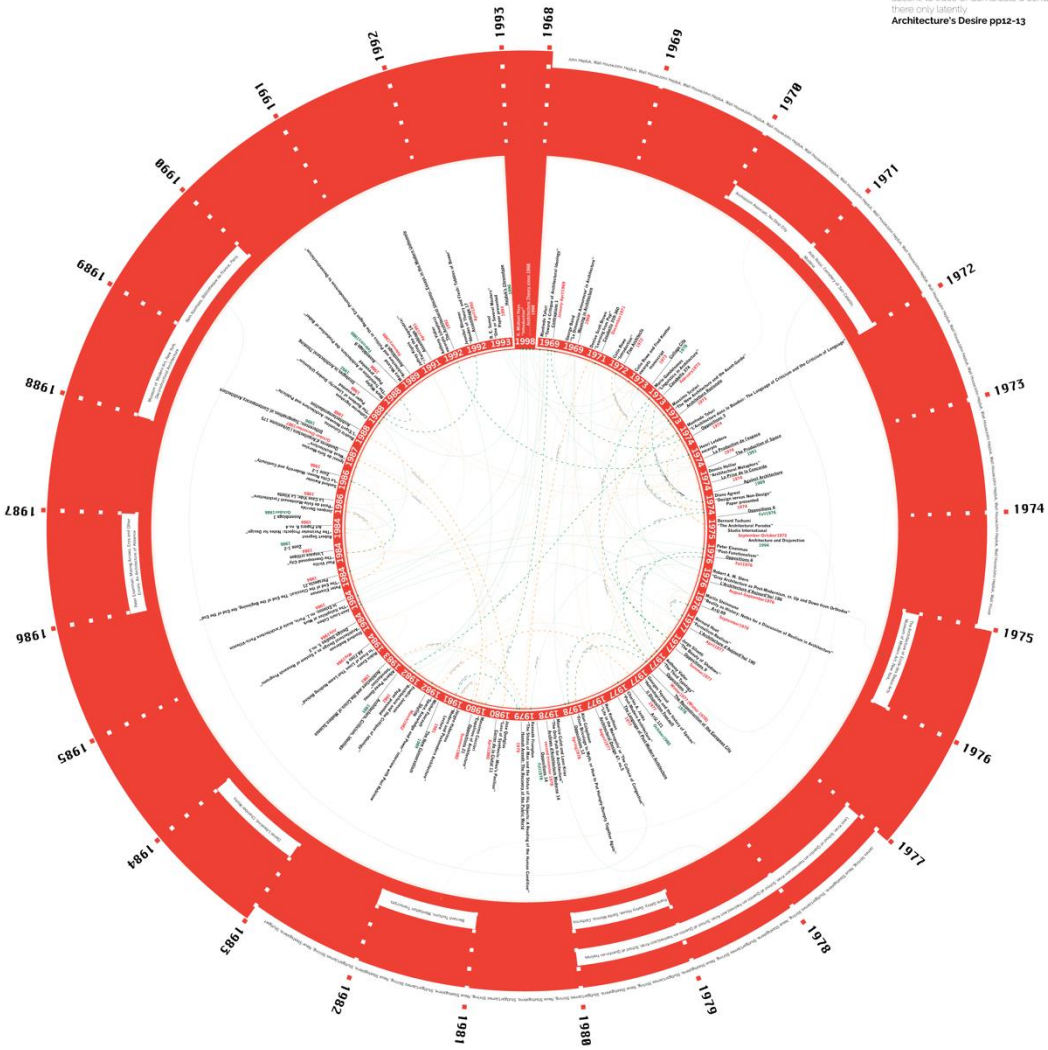


Figure 4.9. Diagram of content

Source: designed by author

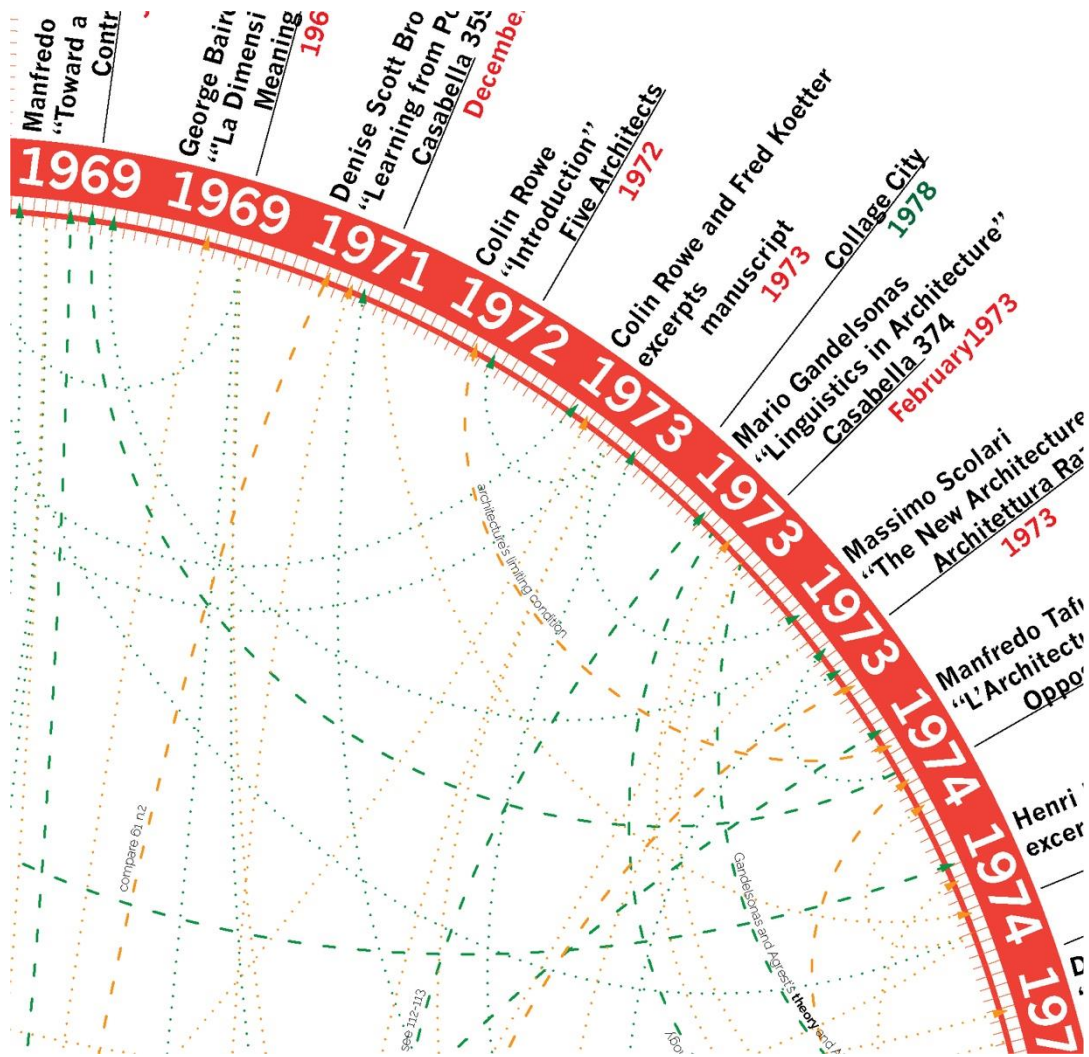


Figure 4.10. Detail of diagram

Source: designed by author

4.4 Cover

Facades are like the frontispieces of a book, asking to be deciphered. But a membrane cannot be deciphered in the same way; it can only be experienced in all its varied capacities. Hence it is no longer a semiotic abacus but a phenomenological table.

Kurt W. Forster¹³¹

The cover is the first threshold to the physical space of book and the first site of encounter of author's intentions with potential reader, hence it is the most socialized aspect of a book. It is an item of the "publisher's *peritext*" where both author and publisher are responsible of the information provided, thus it communicates pieces of information from both sides.¹³² It is the space where information on the parties that brought the book into existence are manifested and the different actors that played a part until it is put on a shelf are exposed. The cover provides a set of concepts about the book it is attached. It may or may not be directly related to the work, but it always exposes the work via its position since it is located on the fringes of it.

The cover of *Architecture Theory Since 1968* is the most striking feature of its book-form; a red background featuring a diagram with an embossed topographic terrain¹³³ enhancing the three-dimensionality of heavy and large volume of the book-form; a seemingly verbal title, but in essence a construction delivered through typographical choices. In both hardcover and paperback editions of *Architecture Theory Since 1968*, the information presented on the cover are the same. Originally, the hardcover edition has a detachable book jacket, where the embossed paper that wraps the book has a narrative of its own and when removed strips the anthology bare from an

¹³¹ Kurt W. Forster, "Thoughts on the Metamorphoses of Architecture," *Log No.3*, Fall 2004, p.27.

¹³² Gérard Genette, *Thresholds of Interpretation*, *op.cit.*, p.23.

¹³³ I would like to thank Prof. Dr. Ayşen Savaş for encouraging me to delve more into this characteristic of the cover. Her guidance throughout the work made possible the arguments in this section.

important layer of information. Later, in paperback edition, this embossed topographic terrain is united with the rest of the book; hence giving the anthology its final book-form. By taking possession of the material of the book-form, the embossed topographic terrain united with the illustration and color is not merely a social aspect, but a frontispiece and a pretext for the anthology.



Figure 4.11. Cover of *Architecture Theory Since 1968*

Source: www.arch.columbia.edu

The elements of the cover seem to make obvious references to the period anthologized, as well as the state of the discipline at the time of its publication. The most distinguishable element of the cover is its use of color “red.” In general, the orange-red color has been associated with “revolution” since the French and Russian Revolutions. In the case of architectural books, there are examples of the use of the color on seminal publications starting with the 1960s. Aldo Rossi’s seminal book *The Architecture of the City* (1966), a book that was influential on architectural thinking for two decades to come, had an orange-red color. It was used for the journal *Oppositions* to “distinguish it from others on a book-shelf.” However, the debate on

the name of the journal, whether to denote *zero-positions* or *conflict between positions*, adds another layer of meaning to the color which turns out to be denoting “criticality.” Another example is changing covers of Kenneth Frampton’s *Modern Architecture*, in later editions of which the color was used to indicate the implicit socialism of the Modern movement. It is possible to say that the first “architectural” interpretation of the color is in Bernard Tschumi’s *Architecture Concepts: Red is not a color*, where the use of red signifies that architecture does not exist without a concept. By using “red” in its cover, *Architecture Theory Since 1968* subsumes and embodies all these connotations.

Nextly, the use of a diagram as cover illustration, on a book of architecture which is published in 1998, can easily be linked to the rising interest and research on the significance of diagrams for the discipline during those years. This interest can be traced through architectural publications, such as special issues of journals on diagram on both sides of the Atlantic, namely *Any Vol.23* and *OASE Vol.48*. In those publications, diagrams were investigated as a “two-dimensional field of thinking”¹³⁴ with an emphasis on “architecture’s repetitive process of verifying knowledge.”¹³⁵

The cover illustration of *Architecture Theory Since 1968* is a diagram called *Spectral Geographies* designed by Stan Allen in 1991. Hays’s reason for using the illustration is to communicate his idea of the anthology “as a map of history.” According to him:

The map is based on multiple connects, connections that lead to other connections. It is dynamic, generative, and open to change. This is what I wanted the anthology to be.¹³⁶

Accordingly, the diagram used as the cover illustration mirrors the cross-referenced organization of the content of the anthology. As organized on the right edge of the

¹³⁴ Like Bijlsma, Udo Garritzmann and Wouter Deen, “Editorial,” *OASE, Diagrams*, Vol.48, SUN Publishers, 1998, p.0. Retrieved from <https://oasejournal.nl/en/Issues/48/Editorial>. Last accessed: 06.12.2019

¹³⁵ Ben van Berkel and Caroline Bos, “DiagramWork,” *ANY, Diagram Work: Data Mechanics for a Topological Age*, Vol.23, Anyone Corporation, 1998, p.15.

¹³⁶ Personal correspondence with K. Michael Hays.

front cover, Allen's map that communicates events, places, phrases and people is organized on a timeline. However, just like it is in the content organization of the anthology, the relations between those elements are not bound by time or space. The significance of each element does not reside in its singularity but in its communication with other elements. The use of *Spectral Geographies* as cover illustration also refers to diagrams' significance in "bypassing conventional dichotomies" as Allen argues it:

The diagram is not simply a reduction from an existing order. Its abstraction is instrumental, not an end in itself. Content is not embedded or embodied but outlined and multiplied.¹³⁷

Spectral Geographies is a composition of seemingly unrelated fragments. The diagram is made up of distinct components acting like indexical figures mostly connected to one another and, sometimes, floating by themselves among the others, untethered. The fragments are varied in nature with regards not only to what they represent but also how they are indicated. City names are framed in a rectangular box; couples of names, from architecture and other fields, are arranged around a point; phrases from popular culture and concepts are dispersed upon the red background; the proximity of fragments to each other in addition to dashed or straight lines that interweave those fragments indicate concentrations of accumulation and distribution. Here it is important to draw attention to the parallels between the tools that Allen constructs the diagram and Bernard Cache's conceptualization of "image" in general and "architectural image" in particular through formal qualities of "inflection, vector and frame."¹³⁸

¹³⁷ Stan Allen, "Diagrams Matter," *ANY, Diagram Work: Data Mechanics for a Topological Age*, Vol.23, Anyone Corporation, 1998, p.16.

¹³⁸ Bernard Cache, *Earth Moves: The Furnishing of Territories*, The MIT Press, 1995. (Translation of an unpublished French manuscript written in 1983 under the title: Terre meuble.) In a recent study, Caner Arikboğa unfolds these concepts in relation to military architecture of Gallipoli peninsula. See Caner Arikboğa, *BUNKER-SCAPE: DEFENSE ARCHITECTURE IN GALLIPOLI PENINSULA*, M.S. Thesis at METU, 2019.

As mentioned in a previous section, Hays's architectural thinking is formatively influenced by the philosophical framework and its methods. In a relatively recent article published in 2016, by using a philosophical framework, he draws attention to the "cognitive" aspect of the discipline that not only makes the interpretation of an architectural project possible, but also prompts "new architectures." Hays asserts that what he calls "architectural imagination," that is the cognitive operation that makes "architecture" possible, adopted a "diagrammatic thinking" as opposed to the "schematic thinking" that dominated roughly the first half of the 20th century:

New practices of the imagination began to develop in the 1970s and 1980s, primarily following the work of Manfredo Tafuri but also influenced generally by exchanges across various critical disciplines that accepted Marxism and psychoanalysis as common metalanguages and tended to use methods derived from ideology critique and deconstruction. Since the 1990s, the works of Michel Foucault and Gilles Deleuze have been the dominant influences on architectural interpretation. In particular, Foucault's diagram of the architecture of the 19th-century panopticon and Deleuze's reading of that diagram as a cartography of an entire social and historical field have authorized new modes of architecture's appearance and new constructions of the architectural imagination.¹³⁹

Subsequently, one aspect of the cover that does not communicate the same way in each edition of the book is the embossed topographic terrain. While it is present in hardcover and first paperback editions, it is omitted in later paperbacks possibly for financial reasons, meaning to make the anthology more available to students. Yet, it is possibly the only element that connects one's senses to the book-form of *Architecture Theory Since 1968*, hence making architectural interpretations possible. The embossment of the cover is not the first eye-catching element; initially, one tends to distinguish the color and the illustration. However, when looked at closer, seemingly two-dimensional surface of the paper implies a three-dimensionality and

¹³⁹ K. Michael Hays, "Architecture's Appearance and the Practices of Imagination." *Log*, Vol. 37, Anyone Corporation, 2016, pp.209-210.

the undulating surface where the color and the illustration are embedded triggers the imagination and demands interpretation.

Hays attributes the embossed topographic terrain to represent “another ‘landscape’ of information of a different sort” which turns the anthology into “a landscape of ideas, layers and contours of ideas with a complex shape.”¹⁴⁰ In fact, keeping the period anthologized in mind, it can be inferred from the content and the organization of the anthology that the developments in other disciplines, the socio-cultural field that the discipline operates on or the technological paradigms and shifts may create those landscape of layers and contours.

What the book-form of *Architecture Theory Since 1968* holds together is three aspects of the discipline since the 1960s; its historicity, its way of thinking and various architectures which the unity of the first two made and will make possible. However, despite the fact that approaching the elements that make up the cover and the book in their singularities definitely reveals information relevant to the construction of the anthology and its book-form, it also extenuates the significance of its spatiality. Therefore, it is possible to argue that with the topographic terrain added onto the sheer volume of the anthology, an understanding of it through the concept of “form” becomes insufficient in providing the appropriate set of intellectual tools for it lacks the element that would count for its spatial characteristics; in other words, its “book-space” that embodies various sets of relations and interactions.

¹⁴⁰ Personal correspondence with K. Michael Hays.

CHAPTER 5

CONCLUSION

Books declare themselves through their titles, their authors, their places in a catalogue or on a bookshelf, the illustrations on their jackets; books also declare themselves through their size. At different times and in different places I have come to expect certain books to look a certain way, and, as in all fashions, these changing features fix a precise quality onto a book's definition. I judge a book by its cover; I judge a book by its shape.

Alberto Manguel, *The Shape of the Book*¹⁴¹

It has become traditional to declare “the death of the book” every now and then. In 1990s novelist Robert Coover declared it, in 1960s Marshal McLuhan said the new media would kill it. And before them, Victor Hugo declared that books would kill architecture. Neither books nor architecture is dead. In fact, when someone declares them dead, they seem to rejuvenate. On the side of books, despite the electronic devices and e-books, the Gutenberg book still communicates in ways that cannot be satisfied by the new forms of publishing. On the side of architecture, notwithstanding the general rise in the quality of buildings, the evolving course of humanity, which is bound by the results of individuals’ actions stronger than any other time in history, demands fresh interpretations for not only its desires but also its collective problems. From an individual point of view, it seems that what the passing of perceived time and the technological advancement brings is not the demise of either book or architecture, but a change in the ways they are experienced and interpreted.

¹⁴¹ Alberto Manguel, “The Shape of the Book,” *A History of Reading*, New York, 1996, p.125. (From the reader of the graduate course “AH673: Architectural History of Reading and Writing” in 2013.)

An architectural book, whether it be a monograph, manifesto or a history book, is never a self-contained body. By nature, it tries to reach out to outer sources to define and position itself within the larger body of the architectural or at large, cultural production. This is an inherent quality of architecture manifesting in its book form. Any act of architecture is by definition paratextual, since architecture embodies the activity of projecting onto the future from the present. Architects who make books utilize the elements of paratext in its limits. They combine, relate and distribute these elements to re-construct the architectural concepts they try to convey in the book form. Paratextual elements become another conceptual device to help represent architecture, just like “Ariadne's ball of thread.”

The diversity of intellectual positions and influences on architectural thinking during the 20th century documented in anthology format during the 1990s demonstrate how efficient the book-object can become in re-construction of the work of that period as well as history. In fact, the period in question “subsumed and rewrote” earlier texts of architecture with the influence of developments in psychoanalysis. As Mark Wigley puts it, with the new intellectual tools, and especially starting in the 1980s, “the discipline was put on the couch and relentlessly interrogated.”¹⁴² In the 1990s, previous period of “therapy,” perhaps accompanied with an anxiety triggered by seeing the closure of a millennium, made possible the production of several anthologies on architectural theory that had an influence on an altered perception of Modern movement in architecture from the 2000s onwards.

As Sylvia Lavin asserts, anthology format provides effects of stability and conquest to the material it embodies. However, it would be difficult to say that *Architecture Theory Since 1968* provide such effects in the traditional sense; meaning a description, a definition, or a categorization. Therefore, it is important here to distinguish the promise of *Architecture Theory Since 1968*. Hays’s anthology is not a theoretical groundwork for his buildings, it is not providing a prescription with a

¹⁴² Mark Wigley, “Flash Theory,” p.265.

historical perspective and he, obviously, is not presenting his oeuvre. Yet, *Architecture Theory Since 1968* surely marked the pivotal moment in his career. Hays's position is not that of a historian, his aim is not to tell the history "as it really happened," or define and describe the themes and the paradigms that history produced. Still operating on a landscape of "theory," production of which is a "hazardous border-work,"¹⁴³ the promise of *Architecture Theory Since 1968* is "reconstruct the history of architecture theory in an attempt to produce the *concept* of that history." Reminding Bernard Tschumi's assertion that which is devoid of a concept is not architecture, *Architecture Theory Since 1968* is an architectural project. For architectural projects are "assemblages" that enable drawing meanings and telling stories, and, therefore, "paratexts" for future social, cultural and, even, technical "texts" to come; *Architecture Theory Since 1968*, too, does not have a meaning or a story in itself, like any architectural project. It is made up of a set of textual fragments that are manifested in verbal and visual terms and held together by, merely, the passing of time. The content of *Architecture Theory Since 1968*, embodying the many positions, themes and paradigms of the history that it anthologizes, is such a fragmented one that what holds it together is merely its objecthood.

It is also clear that the anthology has a pedagogical aim. It is possible to reach the presence of such an aim not in *Architecture Theory Since 1968* but in its companion and antecedent, Joan Ockman's *Architecture Culture 1943-1968*. In his *Foreword* to Ockman's anthology, Bernard Tschumi, who had recently been appointed as the Dean to Columbia GSAPP at the time and initiated the production of both anthologies under the imprint of *Columbia Books of Architecture* writes:

It is our hope that beyond serving as a key reader and companion for those concerned with issues of history and theory, it may ultimately suggest modes

¹⁴³ Michael Tawa, "Entr'acte: Interval," *op. cit.* p.134.

of articulating theory and criticism with reality, in order to achieve the transformation of that reality.¹⁴⁴

The pedagogical aim of *Architecture Theory Since 1968* is not revealed by a reading in the traditional sense. It is not a book to read from cover to cover, as the premise of the anthology is not an attempt of narrating the history. Its project is to disclose different aspects of a period in architectural thinking. On that account, what makes up the story of the anthology manifests in the strategies of “construction” of its naturally fragmented content. Every piece of writing together with every typographical decision, in fact, act as an element that help disclose the narrative of history. Eventually, what holds the book together becomes its elements of construction; every element of paratext from typographical decisions and layout to cover. As Genette tells that the cover is an element of paratext which represents and enhances the arguments of the book, in the case of *Architecture Theory Since 1968*, it becomes the guide that orients the narrative of the anthology. From this perspective, that narrative is not only of the period that the anthology commentates but also a reflection on its present state and possible future conditions.

With the “specific kind of reserve” that Vogt mentions, Hays does not identify a concept. Instead, all through the book, he discloses his ways of thinking and strategies of interpretation; he goes over those works one by one and puts them in a context by giving the original date and place of publishing along with his essays that position those works in the larger architectural production. Residing on the premise of “diagrammatic thinking,” the construction of *Architecture Theory Since 1968* aims at disclosing the processes and the interactions. A book-space is constructed through weaving the relations between those works included in the book. Instead of a stability and conclusion by defining boundaries, it paratextually constructs a set of relations in which different subsets enable different architectures to “emanate.”

¹⁴⁴ Bernard Tschumi, “Foreword,” *Architecture Culture: 1943-1968*, *op.cit.*, p.11.

Architecture Theory Since 1968 is a research into what architecture is. Therefore, it has an ontological claim rather than a historical one.

What I argue is that the arguments of *Architecture Theory Since 1968* come physically. A whole literature on the interplay between “books” and “architecture” in mind, arguing the construction of *Architecture Theory Since 1968* through its book-form united with its cover offers a way to interpret its promise.

The cover of the book, that is the undulating surface matter of the anthology, in effect, proves to be not detached from the works within the book; it is shaped by the content as it embodies various aspects of those works. Additionally, the works within the book are not independent from one another either; in the marginal references, Hays shows that they are related by confirming, negating or contributing to each other. Therefore, there is no separation between the content and the cover of *Architecture Theory Since 1968*; they are only components of an entity. According to the position and approach of the reader,¹⁴⁵ different concentrations of arguments that are in the anthology may come forward and make themselves tangible. This event means that what becomes tangible is not a formation that is independent from the forces within the book, but a cognitive reorganization of that same forces that construct the space of *Architecture Theory Since 1968*. In other words, it provides a “topological space” in the book-form that embodies not only past and current architectures but also architectures that are yet to come.

¹⁴⁵ By reader, I mean a person who is physically in touch with the printed book-form of the anthology, instead of a person reading it online. Along with some other books of Hays, a .pdf version of *Architecture Theory Since 1968* is in circulation online. However, it is a rather “muted” version of the anthology, as the online experience lacks important sensory elements other than “sight.”

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