

The Effect of Intertextuality on the Semantic Level of Architectural Form

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ABSTRACT

All creative fields, but especially architecture, are affected by intertextuality. To know how the notion of "intertextuality" affects the semantic sense of form in architecture, this study initially examines how it applies to literacy and then architecture. The objective is to determine how intertextuality affects architecture and how it could transmit a form's senses. The problem with intertextuality as an approach is that it doesn't provide designers with a clear path to follow. As a consequence, based on the idea of intertextuality in literacy, six steps are found from the theoretical framework to be steps of the intertextuality process in architecture. Case studies and a questionnaire are used for applying these steps. The study's results show that intertextuality has a significant impact and that each step of the intertextuality process intensely shows that the form's meaning might be changed from semantic to syntactic by the architect by including an intertextual idea in its design.

KEYWORDS: Intertextuality; Postmodern; Prevalent; Rhetoric; Semantic; Syntactic

1 INTRODUCTION

The effect of intertextuality on the semantic level is a fascinating dimension that awaits investigation in the delicate fabric of architecture, where meaning and form merge. Architects draw on a wide tapestry of cultural, historical, and aesthetic influences to infuse their ideas with significance, just like authors weave threads of inspiration from literary predecessors. Although the interaction of symbols and aesthetics has long been the topic of research, little is known about the subtle impact of intertextuality on the semantic level of architectural discourse. This study intends to reveal the complex link between intertextuality and the semantic level of architectural design by probing this uncharted territory.

Intertextuality has always been an inherent part of architectural expression, as it is for architectural research. As an approach that brings the intertextuality concept from the discourse of literary art into the design process, Zengin explored the practice of visual citation in the architectural discipline (Zengin, 2016). In addition, Hermansen and Ibler discussed intertextuality and how references, meaning quotations and intertextual relationships influence architectural expression. The research assures the influence of understanding the intertextual dialogue between architectural products and other disciplines, (Hermansen, 2017). In this context, through case studies and theoretical perspectives, Colletti illustrates how architects

draw inspiration from various intertextual references, such as historical styles, cultural symbolism, and artistic movements, to enrich their work (Colletti, 2016). Jaeschke explored intertextuality as a creative method in architectural design and emphasized how architects combine intertextual references from other disciplines, art, and cultural contexts to enhance design quality. The study examined how intertextuality can contribute to the creation of meaningful spatial experiences (Jaeschke, 2015). In addition, the architect Libeskind (2010) published the concept of the relationship between architecture and intertextuality. He discussed how architects can evoke historical, cultural, and personal references in their designs, creating a layered experience for users (Libeskind, 2010), back to the year (1958) when Bachelard explored the importance of space and its connection to memory and meaning. The study provided how literature and cultural references can influence architectural design (Bachelard, 1958).

Earlier studies have regularly indicated a direct association between the creation of meaning and intertextuality in architecture. The precise method or path for implementing intertextuality in architectural design, despite a wealth of study in this area, is still unclear. The existing literature emphasizes the significance and potential impact of intertextual references, but there is a gap in terms of providing a structured methodology or set of guidelines for architects to follow. This research gap highlights the need for further investigation and the development of a systematic approach that can facilitate the effective application of intertextuality in architectural practice, the problem is that there is no clear route to follow in order to arrive at a true intertextuality language if a designer today wants to create a project with an intertextuality notion. However, the goal of the study is to define the path that intertextuality follows that affects form meaning and to explain how intertextuality and form meaning are related.

To create a more solid basis for the use of intertextuality in architecture and to reach the research aim, it is necessary to look deeper into the origins and applications of the concept. The study examines how intertextuality is used in literary works and looks at how architectural design methods might benefit from these ideas, and then examine the meaning in architecture.

2 INTERTEXTUALITY ROOTS

The examination of intertextuality's origins includes the literary and architectural domains and provides an understanding of how intertextuality is used. The research can pinpoint the beginnings of intertextuality to significant literary works and movements by exploring the historical roots of literature. Similarly, within the realm of architecture, intertextuality roots can be found in the architecture that used historical styles, incorporating elements from previous structures to create meaningful dialogues between past and present.

1. Intertextuality in Literacy

Intertextuality can be assumed as a dynamic communication between several texts, where meaning is not fixed but emerges through a dialogue among multiple written works (Alfaro, 1996). Poststructuralist Julia Kristeva coined the term in 1960 due to her studies on Mikhail Bakhtin's thoughts (Alfaro, 1996). Kristeva's attention is on understanding how a text is collected from pre-existing texts of discourse, and she contends that writers don't create their writings from their thoughts (Alfaro, 1996). Both Kristeva and Bakhtin agreed that texts cannot be separated from the broader cultural or social context from which they are created (Kristeva, 1980). Therefore, the opening stage of the intertextuality route starts with history, serving as a basis for future formations. These borrowed references can be either intersemiotic, where they originated from the same field (like literature borrowing from literature), or intrasemiotic, where the borrowed reference is from a dissimilar field (such as literature drawing stimulus from art) (Ghasemina & Soltanzadeh, 2016). The impact of this borrowed reference can be clear in two ways: explicitly, where the reference's effect is direct and simply recognizable in the new product, or implicitly, where the reference's impact is more indirect and not directly apparent in the new product, (Ghasemina & Soltanzadeh, 2016). Also, the concept can be borrowed from history, cultural, or social (Kristeva, 1980). Before using a

reference, the critical second step includes contemplating its meaning. As text is a social and cultural construct, its core meaning is essentially tied to these fields, (Kristeva, 1980). In the third stage, when a concept is borrowed from history and its meaning is understood, the route involves reordering its elements, duplication, and transformation of the original reference to create something unique, (Kristeva, 1980). Though, Gerard Genette introduced four types of intertextuality, and the transformations in the previous step are done according to them, they are (Quotation, Reference, Plagiat, and Allusion) (Ghasemina & Soltanzadeh, 2016). After these modifications, the reader plays a vital part in creating meaning, and the text becomes open to numerous readings. In essence, the text's purpose shifts from being fixed to being open to various understandings, (Barthes & Young, 1981).

Because architecture is something physical, differing from literature, then, there are some gaps between the intertextuality route in literature and the intertextuality route in architecture. For instance, in the modification step, the modification of something tangible is unlike something intangible. Therefore, before filling in these gaps, the intertextuality process in literature cannot be directly applied in architecture.

2. Intertextuality in Architectural Design

Intertextuality is a concept that extends beyond literature to all sciences, arts, and including architecture, (Al-Sultany, 2007). In architecture, intertextual reforms follow on two levels. First, there's development of the essential features of the form, such as symmetry, hierarchy, rhythm, pattern, and repetition. Second, changes can be made on the conceptual level, concerning elements similar to shape, size, scale, proportion, color, texture, and articulation of the borrowed concept, (Al-Sultany, 2007). Though, this study will depend on the virtual properties of the form.

The greatest style that mirrors intertextuality is postmodernism, however, postmodern architecture has its techniques; the architects in postmodern architecture try to reproduce the past sarcastically with paradox and irony (Atani, Bazrafkan, & Raeisi, 2018). In "Collage City," Rowe and Koetter projected that collage could serve as a valued technique in architecture. It allows for the combination of ideal architectural styles that have developed throughout history, (Kömez Dağlıoğlu, 2016). Stylistic imitation, which combines historicist postmodernism's solutions based on selectively copying different historical elements, is another technique for postmodernism's intertextuality. (Atani et al., 2018).

3 ARCHITECTURAL MEANING LEVELS

Semiosis can be divided into syntactic, semantic, and pragmatic types, according to Charles Morris. The link between signs and the objects they may or may not signify is the primary topic of semantics. Additionally, syntactic is the study of the syntactical relationships between signs, apart from those between signals and objects or interpreters. Furthermore, pragmatics is the consideration of how signs connect with those who interpret them, (Morris, 1938).

But in order to limit the study's focus, it primarily addresses the form "object" and the meaning "sign" in terms of the semantic and syntactic aspects of meaning, regardless of the interpreters.

The semantic aspect is primarily articulated as a technical practice, where any interpretation or description of a building or its parts is created by connecting physical indicators to expressive or functional meanings; also it has a traditionally prevailing semantic dimension, or, put another means of, the elements which have a historically prevalent meaning, (Hays, 2000).

However, after modification of the semantic meaning, it transfers to another dimension, which is rhetorical, and separate of the original. It somewhat coexists with the first without distorting its original meaning. This secondary meaning signifies an element of architectural syntactic dimension. This rhetorical interpretation defines a particular form of creativity in architecture, (Hays, 2000).

Therefore, the theoretical framework for the intertextuality process in architecture is a combination of literacy and architecture, as clear in Fig. 1. Also, the research assumes that there is a relationship between intertextuality process and the form's meaning and that it is possible to control the intertextuality impact on

the form's denotation through intertextuality process indicators. The research hypothesis is deliberated that the transformation in meaning is made by the impact of the intertextuality process in architecture that derives from the theoretical framework.

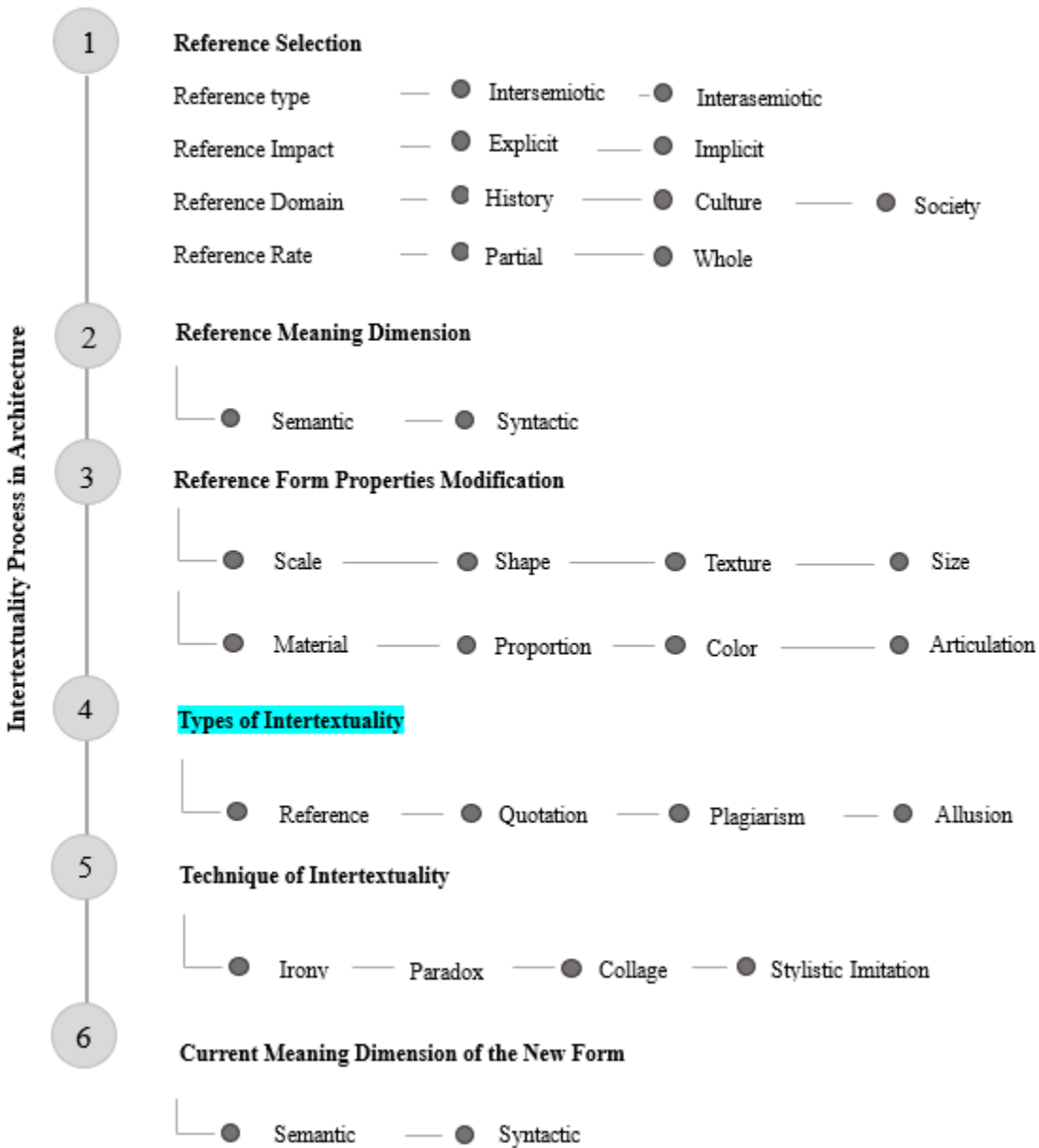


Figure 1: Intertextuality Process in Architecture (Researchers).

4 FROM KNOWLEDGE TO KNOWING

A practical section is necessary for transferring intertextuality from knowledge to knowing; in this study, which addresses the process of affecting intertextuality in architecture, a combined qualitative and

quantitative methodology is the most appropriate approach. The theoretical framework is applied to the case studies in the qualitative method in order to determine how intertextuality is applied in certain case studies. In addition, as shown in Fig 2, the quantitative technique involves a questionnaire survey of the theoretical framework's findings.

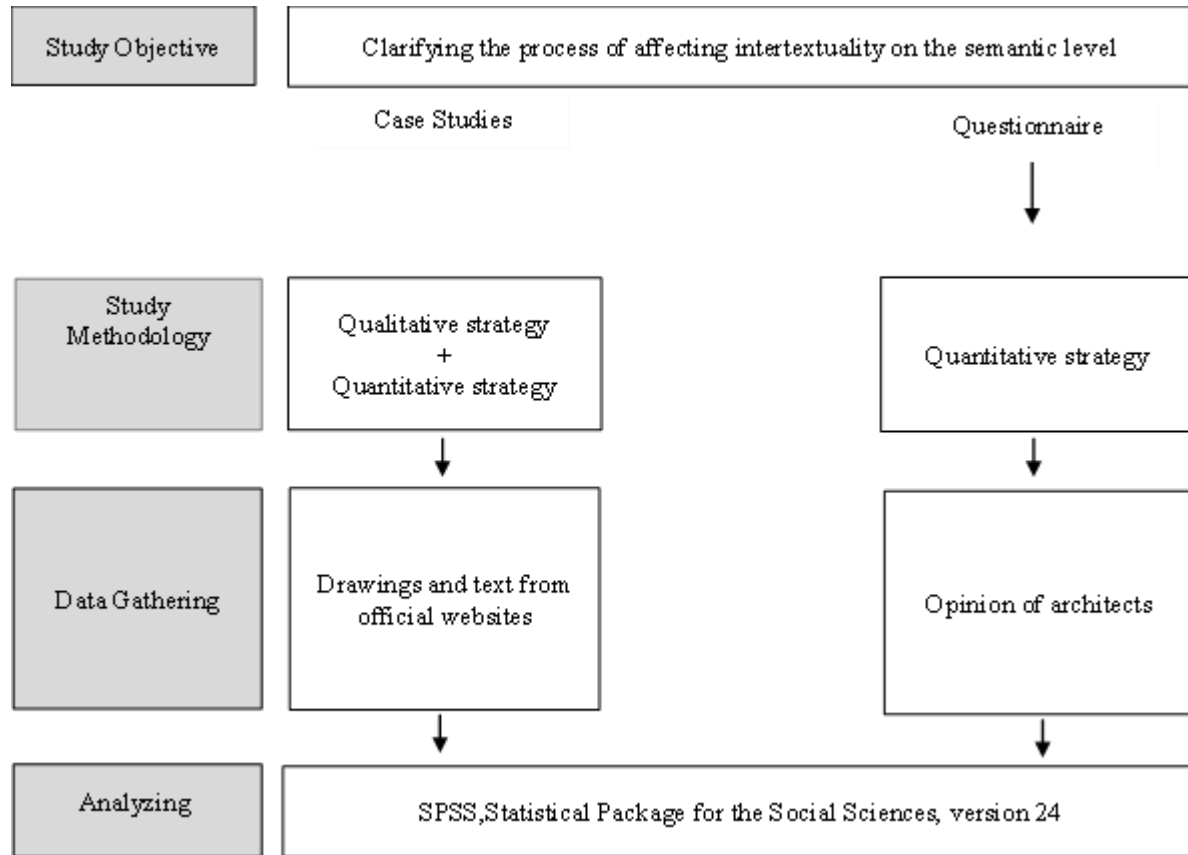


Figure 2: The research methodology in general (Researchers).

The research methodology frequently appears in the following four phase.

- The theoretical framework establishes the process by which intertextuality affects form's meaning; as a result, it serves as a foundation for the qualitative and quantitative approaches.
 - Using case studies to apply the theoretical framework
 - Using a questionnaire survey, focus on the most relevant indicator for each step that modifies the form's meaning (the six intertextuality process steps).
 - Analyzing data statistically to determine the suitable process of affecting intertextuality in architecture.

1. Qualitative Method

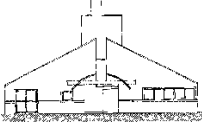


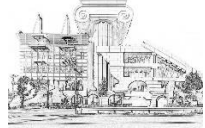
The qualitative approach in this study is based on the theoretical framework, which includes the steps of applying intertextuality. An appropriate analyzing sheet is prepared according to the theoretical framework as clear in Table 3 and applied to 50 case studies. Some steps are divided into several sub-variables.

4.1.1 Case Studies

To achieve the generalization, the case study selection for implementation depends on two sorts of cases. The term (ICS), which stands for "International Case Study," refers to seven case studies that are considered international icons of postmodern architecture. "LCS," which stands for "Local Case Study," refers to 43 projects that were shortlisted for the Tamayouz Excellence Award for Iraq Graduation Projects from 2012 to 2020. Fifty total cases have been chosen. International Case Studies

The idea of intertextuality in architecture initially surfaced in postmodern architecture, and four of the seven notable postmodern buildings chosen for this case study category are displayed in Table 1. In all of these designs, the architects included references to intertextuality either knowingly or unknowingly in their design descriptions.





Table 1: Example of international case studies (Researchers)

			
Code: ICS01	Code: ICS02	Code: ICS03	Code: ICS04
Project: Vanna Venturi House	Project: House of Essex	Project: <i>Team Disney building</i>	Project: <i>M2 Building</i>
Architect: Robert Venturi	Architect: FAT (Fashion Architecture Taste)	Architect: Michael Graves	Architect: Kengo Kuma

- Local Case Studies

The choice of this group is intended to endorse and acknowledge outstanding successes in architecture and education within Iraqi universities involving academics and students. After the devastation produced by ISIS attacks on Iraq, Iraqi architects have made efforts to recover their culture, history, and elegance in their architectural designs; hence, standards of the competition are oriented in that way, and it's the same way that intertextuality is concurrent with, four of the international cases are shown in Table 2.


Table 2: Example of local case studies (Researchers).

			
Code: LCS01	Code: LCS02	Code: LCS03	Code: LCS04
Ministry of Youth and Culture	Iraqi War Museum	Library of Baghdad	Cultural and Tourist. Complex


4.1.2 Qualitative Data Collection

The two types of case studies require distinct methods of data collection. The relevant information in each case was provided by a description of the project's initial concept and how it experienced modifications before taking on its final shape. Text and images were used as data. Data on International examples was gathered through public interviews with architects and references who offered these projects. However, information on local cases was gathered from the competition's main sponsor (Tamayuz Award), which also included the designers' descriptions of the project they submitted.


Table 3: Case studies analyzing sheet (Researchers).

Case Study Analyzing sheet			
Code: ICS03	Architect: Michael Graves	Year: 1991	
Project: Team Disney building	Place: California	Rate of Analyzing: Part	
<p>The history of art and architecture was examined by Michel Graves in the Disney buildings (Howarth, 2017). The Parthenon's horizontal bands are supported by a column, which is being replaced in this proposal by seven dwarfs. Since Snow White and the Seven Dwarfs featured the first successful roaring, these seven dwarfs represent a celebration of Disney heritage (Mitchell, 2020). As a result, instead of representing stability and might, the Parthenon's columns now have a slightly Disney-related meaning.</p>			
Step 1: The Selection of Reference			
1.1 The Type of Reference		1.2 The Impact of Reference	
Intersemiotic	<input checked="" type="radio"/>	Explicit	<input checked="" type="radio"/>
Intrasemiotic	<input type="radio"/>	Implicit	<input type="radio"/>
1.4 The Domain of Reference		1.3 The Rate of Reference	
Social	<input type="radio"/>	Partial	<input checked="" type="radio"/>
Culture	<input type="radio"/>	Whole	<input type="radio"/>
History	<input checked="" type="radio"/>		<input type="radio"/>
Step 2: Dimension of Reference Meaning			
Semantic dimension	<input checked="" type="radio"/>	Syntactic dimension	<input type="radio"/>
Step 3: Reference form, the modification of its properties			
Scale	<input type="radio"/>	Texture	<input type="radio"/>
Material	<input type="radio"/>	Color	<input type="radio"/>
Shape	<input checked="" type="radio"/>	Size	<input type="radio"/>
Proportion	<input checked="" type="radio"/>	Articulation	<input checked="" type="radio"/>
Step 4: Intertextuality Type			
Quotation	<input type="radio"/>	Reference	<input checked="" type="radio"/>
Plagiarism	<input type="radio"/>	Allusion	<input type="radio"/>


Step 5: Intertextuality Technique			
Irony	○	Collage	
Paradox	●	Stylistic imitation	
Step 6: Meaning dimension after the intertextuality process			
Semantic dimension		Syntactic dimension	●




Project reference: Parthenon (Maria, 2014).



Parthenon columns articulation (Morey).



Team Disney Building columns articulation (Galeazzo, 2010).



Using seven dwarfs as columns that has a paradox with Parthenon columns ("Snow White And the Seven Dwarfes Png Clipart Seven Dwarfs-Grow Taller After 20").

2. Quantitative Method

The second step of analyzing case studies is converting the qualitative method to the quantitative approach, adding a numerical value to the ticks of qualitative pieces of information in the theoretical framework table. The quantitative methodology was applied to both case studies and questionnaires. The relationship between the syntactic dimension of meaning and other markers of the intertextuality process will be tested using the quantitative technique.

Each indication in the six processes had a question to test the most critical indicator that influences form meaning, and a proper questionnaire was produced to adhere to the qualitative analysis of the theoretical framework. Because it can collect numerical data, a questionnaire survey is a quantitative tool. A questionnaire used in a simple random sample procedure is sent to respondents as part of the quantitative survey. With this technique, each person has an equal probability of being chosen from a population to be included in the sample. (Acharya, Prakash, Saxena, & Nigam, 2013). 56 architects who took part in the study are classified into two primary categories. The first group consists of academic architectural designers who teach in architectural design studios at some universities in Kurdistan. The second group is made up of designers who are currently working as architects in Kurdistan. There were 53 finished surveys that could be processed as a result.

4.2.1 Data Collection of Quantitative Method

Case studies were used to gather quantitative data, which was done by assigning a numerical value to each qualitative piece of information that was ticked off in the theoretical framework table using SPSS, empty cell translated as zero, open circle translated as five, half-filled circle translated as 10, and packed filled circle translated as 15, then by applying a correlation between The sixth step in the syntactic hierarchy of the intertextuality process with the indicators of others steps

Quantitative data gathering from the survey: For this reason, the Semantic differential scale, the potency type that reflects the strength of effects, was used as an answer for each indicator question in the questionnaire form that shows that indicator's impact on form meaning. A questionnaire survey was conducted to determine the general architects' opinions about the impact of intertextuality process steps indicators on form meaning.

Therefore, in this questionnaire, "Strong, weak" is the ideal adjective for expressing potency. Thus, there are five categories of strength: very weak, weak, neutral, strong, and very strong. Each architect choose the category that best describes their opinion. Using the statistical software package SPSS 24, the gathered data were transformed into numerical findings.

5 RESULTS

The conclusions of the SPSS correlation study between each indicator from earlier stages and the syntactic meaning dimension of the new product in step six are the results. International and local case studies and the questionnaire are analyzed separately; therefore, their results are presented independently.

5.1 International Case Studies Results

Fig. 3 displays the findings of the correlation between the syntactic dimension of meaning in step six and other phase indicators of the seven famous postmodern buildings.

Correlation between the sixth step's syntactic dimension and intertextuality process markers in international case studies

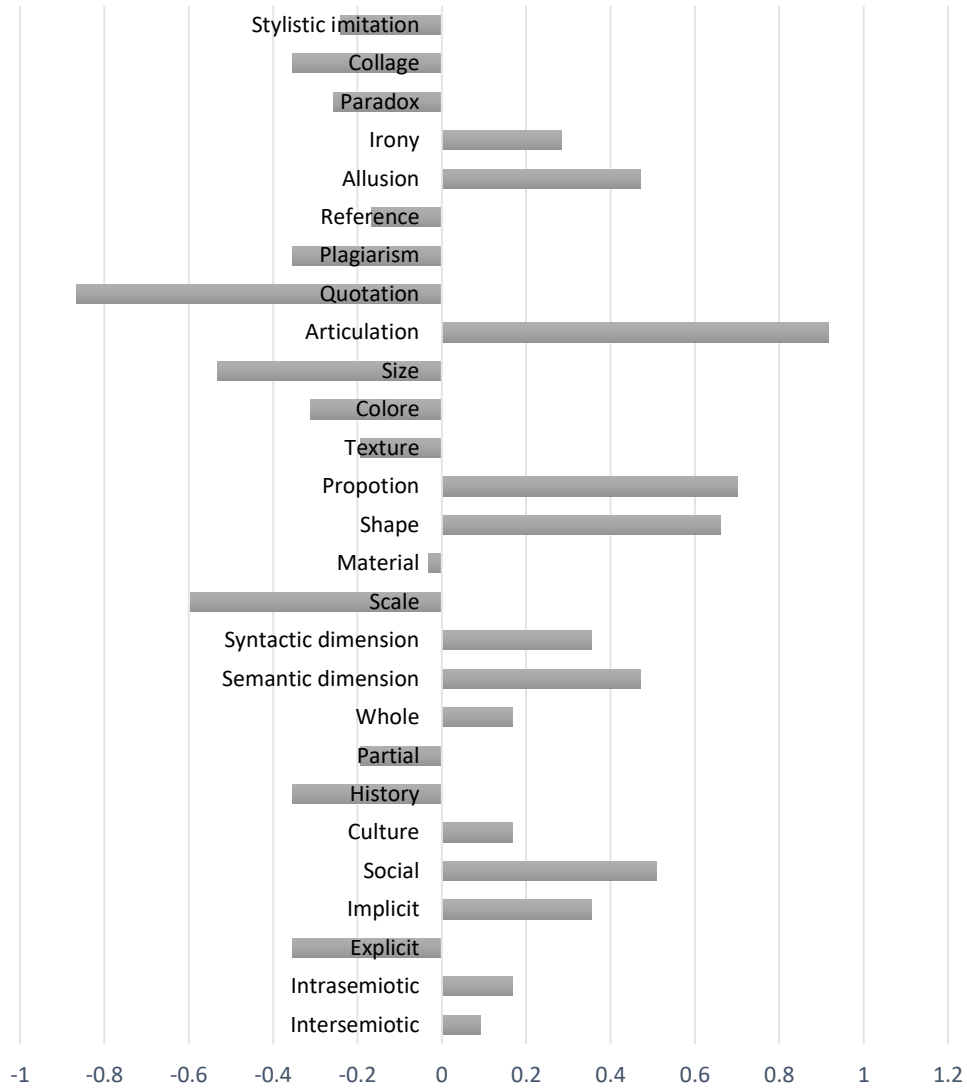


Figure 3: Correlation between the sixth step's syntactic dimension and intertextuality process indicators in international case studies (Researchers).

5.2 Local Case Studies Results

Fig. 4 displays the findings of the correlation between the forty-three local case studies' step indicators and the syntactic dimension of meaning in step six.

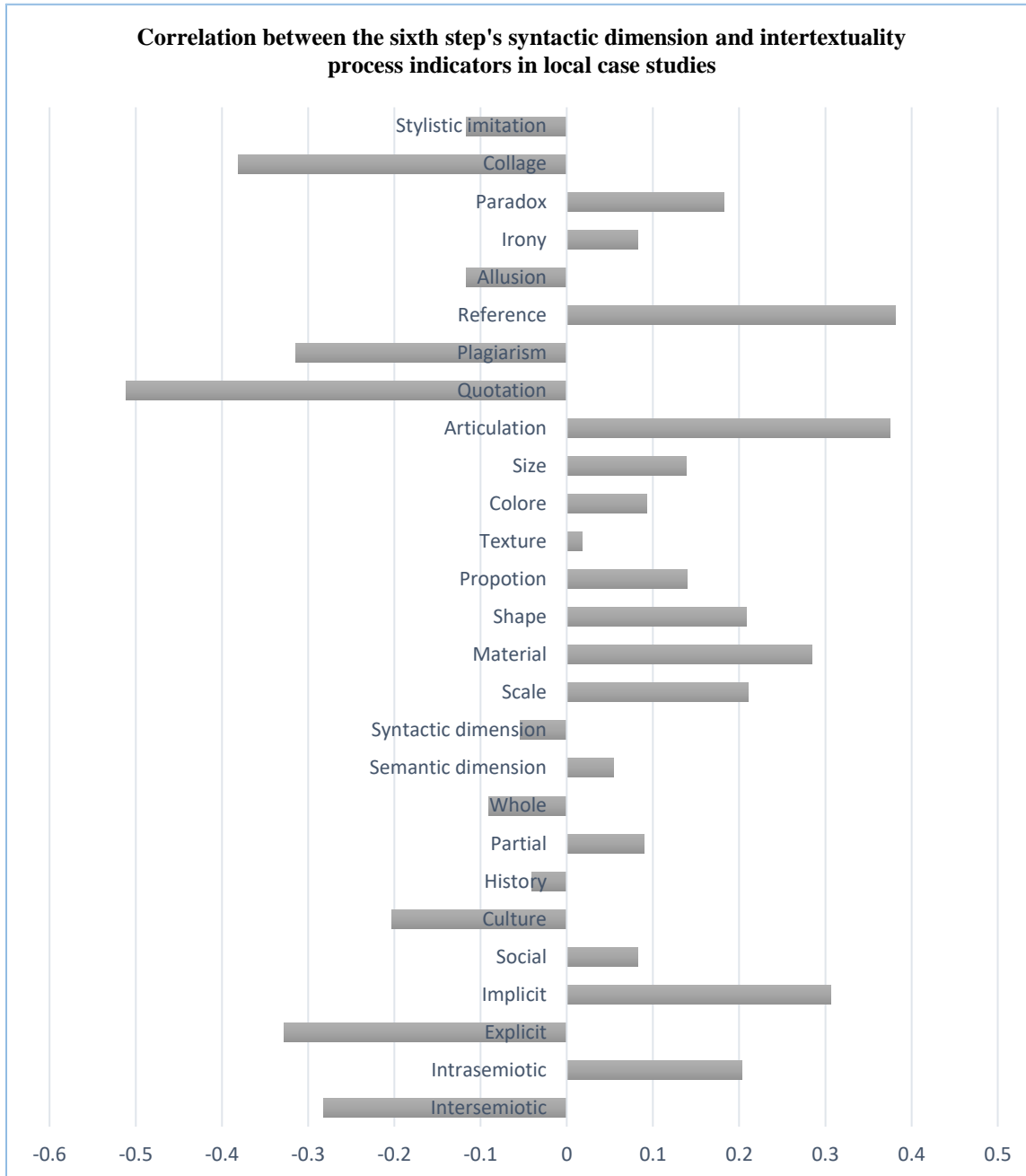


Figure 4: Correlation between the sixth step's syntactic dimension and intertextuality process indicators in local case studies (Researchers).

5.3 QUESTIONNAIRE SURVEY RESULTS

The correlation between the last question related to Step Six's syntactic component of meaning and the other questions' answers is shown in Fig 5.

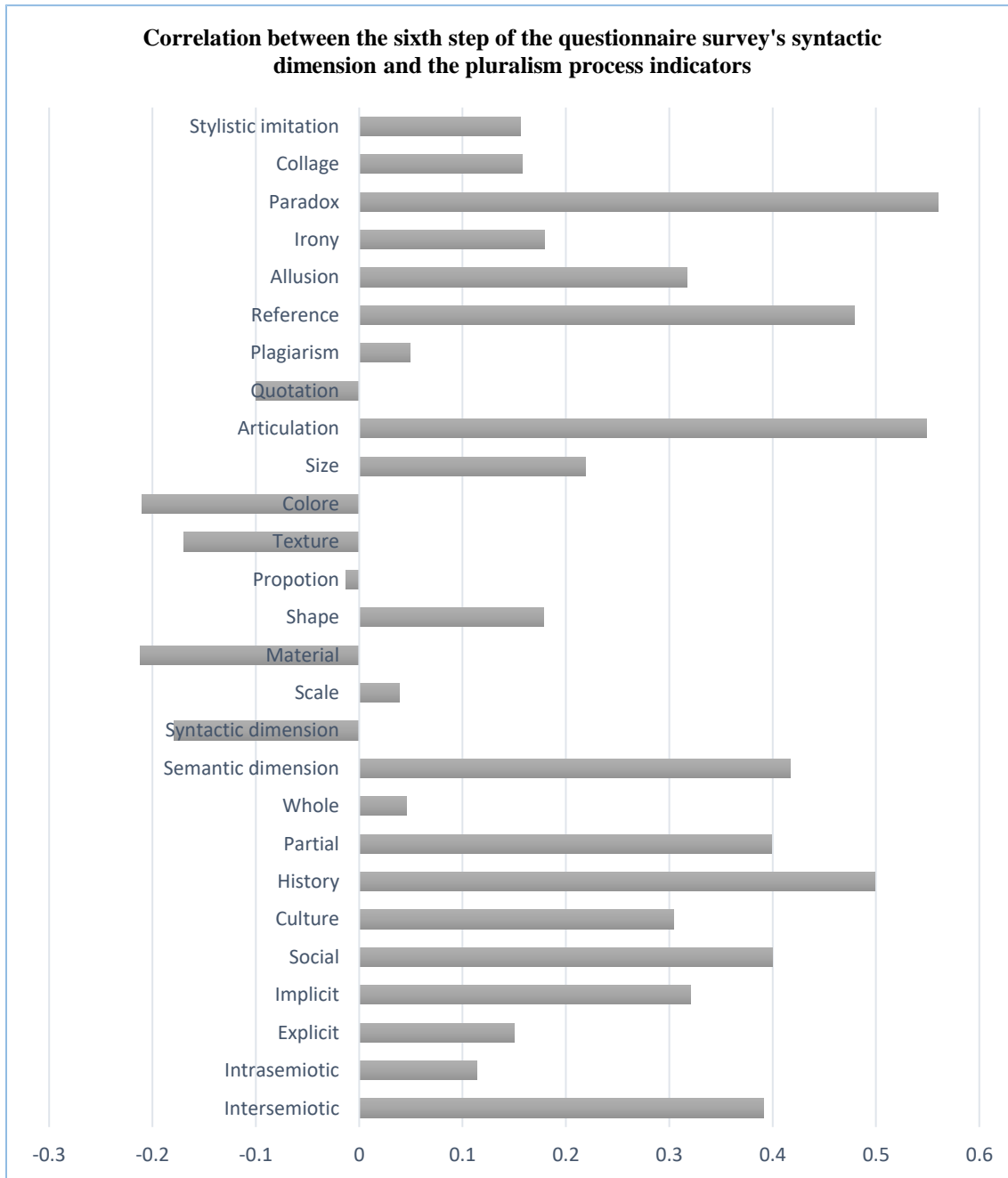


Figure 5: Correlation between the sixth step of the questionnaire's syntactic dimension and intertextuality process indicators survey (Researchers).

5.4 RESULTS COMPARISON

After displaying the SPSS findings of each local, international, and questionnaire survey separately, a comparison is necessary to readily extract the relevant indicator and intertextuality path in architecture. As a result, solid positive correlations are given in Table 4 in comparison. Table 5 also displays mild and significant negative relationships.

Table 4: Strongly positive connections between step six's syntactic meaning and other indications (Researchers).

Indicators	International Cases (I.C.), Local Cases (L.C.), and Questionnaire (Q.)	+ Correlation
Intersemiotic Reference	I.C.	
	L.C	
	Q.	0.391**
Implicit Reference	I.C.	
	L.C	0.306*
	Q.	0.321*
Cultural Reference	I.C.	
	L.C	
	Q.	0.304*
Historical Reference	I.C.	
	L.C	
	Q.	0.499**
Partial Reference	I.C.	
	L.C	
	Q.	0.393**
Semantic Dimension of Reference meaning	I.C.	
	L.C	
	Q.	0.417**
Articulation	I.C.	0.917**
	L.C	0.375*
	Q.	0.549**
Reference	I.C.	
	L.C	0.381*
	Q.	0.479**
Allusion	I.C.	
	L.C	
	Q.	0.317*
Paradox	I.C.	
	L.C	
	Q.	0.560**

** . Correlation is significant at the 0.01 level (2-tailed)

* . Correlation is significant at the 0.05 level (2-tailed)

Table 5: Strong negative and weak correlations between syntactic meaning in step six and other indicators. Source (Researchers).

Indicators	International Cases (I.C.), Local Cases (L.C.), and Questionnaire (Q.)	+ Correlation	- Correlation
Intrasemiotic Reference	I.C.		-0.167
	L.C	0.203	
	Q.	0.114	
Explicit Reference	I.C.		-0.354
	L.C		-0.328
	Q.	0.150	
Social reference	I.C.		-0.51
	L.C	0.082	
	Q.	0.040	
Whole reference	I.C.		-0.167
	L.C		-0.09
	Q.	0.046	
Syntactic Dimension of Reference meaning	I.C.		-0.354
	L.C		-0.054
	Q.		-0.179
Scale	I.C.	0.596	
	L.C	0.211	
	Q.	0.039	
Material	I.C.	0.032	
	L.C	0.284	
	Q.		-0.212
Shape	I.C.		-0.66
	L.C	0.208	
	Q.	0.178	
Proportion	I.C.		-0.702
	L.C	0.140	
	Q.		-0.013
Texture	I.C.	0.194	
	L.C	0.018	
	Q.		-0.170
Color	I.C.	0.312	
	L.C	0.093	
	Q.		-0.210
Size	I.C.	0.533	
	L.C	0.139	
	Q.	0.219	
Quotation	I.C.		-0.867*
	L.C		-0.511**
	Q.		-0.100
Plagiarism	I.C.		-0.354
	L.C		-0.314*

	Q.	0.049	
Irony	I.C.		-0.283
	L.C	0.082	
	Q.	0.179	
Stylistic imitation	I.C.	0.240	
	L.C	0.151	
	Q.	0.156	
Collage	I.C.		-0.354
	L.C		-0.381*
	Q.	0.158	

** . Correlation is significant at the 0.01 level (2-tailed)

*. Correlation is significant at the 0.05 level (2-tailed)

5.5 RESULT DISCUSSIONS

Results reveal that every indicator of the intertextuality process doesn't have the same influence on shifting meaning. Manipulating the articulation of the reference form within the permitted range involves analyzing the effects of the intertextuality process on form denotation in iconic postmodern architectures. It significantly affects how the meaning shifts from prevalent to rhetorical. On the other side, the degree of quoting the reference form also affects how little the product's meaning changes.

To alter the meaning of the product locally, designers rely on indirectly expressing the reference. Additionally, the less the product meaning changes, the more explicitly the reference is described; similar to international cases, local cases depend on modifying the reference form's articulation within the permitted range to change the meaning from prevalent to rhetorical.

On the other side, the degree of use and copying in the reference form is inversely correlated with how much the meaning of the final output is altered. These intertextual approaches deal with collage techniques that damage the meaning of changing shape. However, local case studies show that there is a greater probability of modifying the product form's connotation the more the designer refers to the reference.

The outcome of local cases demonstrates that adopting a portion of a reference from a field of architecture with a pervasive cultural and historical meaning while implicitly resonating the meaning of the new product would be transferred from stable to unstable.

According to questionnaire responses, articulation positively correlates with the syntactic component, much like in international and local case studies. Let's assume the person reading the form is aware of the reference, meaning the designer has either directly or indirectly included it in the new item. If such alterations are implemented via the paradox technique, the sense of the new form will be altered.

15 CONCLUSIONS

Intertextuality appears to have a considerable impact on the semantic level of design. However, there is still no clear technique or procedure for how the type of architecture affects this idea. The problem is that intertextuality's effect on the significance of architectural forms is uncertain. As a result, the study met its goals and provided evidence for all of its claims.

According to the findings, it seems that not all intertextuality process indicators had the same influence on changing the form's meaning. Consequently, two intertextuality processes are deduced from the analysis of the data;

- A. The first path is vital; however, the stronger the use of indicators of this path, the greater the chance of changing the product form's denotation.

This approach consists of six parts. The first step is called "The Selection of Reference," where the designer must choose an implicit portion of the intersemiotic reference type from history or culture. The

designer should employ a reference with a semantic dimension meaning in step two, which is the choosing of the " Dimension of Reference Meaning ." The third phase in this process is "Reference form, the modification of its properties," where the designer should change the reference form's articulation. Step four asks you to select the "Intertextuality Type"; the Reference or Allusion Type is the best option for this path. The fifth step is choosing the Paradox technique, often known as the "Intertextuality Technique." The new product will hold the rhetorical meaning and transition to the Syntactic Dimension of meaning in the final stage, which is the Meaning dimension.

However, because of the interest in history and the desire to create an accepting architecture, this intertextual approach will preserve the identity of the original reference location. It also reflects creativity and the identity of the designer due to the various ways that different architects have manipulated the same reference.

B. For architects who seek to produce intertextuality in architecture without altering the meaning, the second path of the intertextuality process has little to no impact on the form's meaning or none at all.

This approach likewise consists of six parts. The first step is called "The Selection of Reference," where the designer is required to expressly choose an entire Intrasemiotic reference type from society. The designer should employ a reference with a syntactic dimension meaning in step two, which is the choosing of the "Dimension of Reference Meaning." The third phase in this process is "Reference form, the modification of its properties," where the designer should change the reference form's proportion. The ideal option for this method is to use the quote of "Plagiarism type" of intertextuality, which is determined in step four. The fifth step involves choosing the collage technique of the "Intertextuality Technique." The final step is the "Meaning Dimension," which is where the meaning of the new product remains either unaltered or little changed following the intertextuality process.

When an architect appropriates a concept from history, the intertextuality method should be used while considering the degree of modification of the reference form. It is necessary to split the transformation into two halves, fixing some of the form's properties while changing another to preserve the original reference's features.

However, the creation of new meaning is reliant on the prior connotation that culture and society have already established. The new denotation is not stable and can shift from one reader to another, from stable to unstable, because it also depends on the form's reader.

6.1 RECOMMENDATIONS

This study recommends that future studies clarify the architectural intertextuality impact on the meaning form from the semantic to pragmatic dimension.

The academic and governmental sector designers could benefit from this research; they can use the intertextuality paths to preserve their cities' identities in future projects.

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