

## **The Architect Says**

Myth, Misquotation, and 'the Mating of a Building'

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### **Abstract**

*This paper reflects upon a single object of analysis: a book of architectural quotations, whilst also reflecting on the nature of the scholarly voice. The paper's object, The Architect Says: Quotes, Quips, and Words of Wisdom, was edited by Laura Dushkes, and published in 2012 by the Princeton Architectural Press. Clearly intended as a coffee-table book for a generalist audience, the book is self-described as a "colorful compendium of quotations from more than one hundred of history's most opinionated design minds." It thus falls into an established lineage of architectural 'gift books," and a parallel lineage of books of quotations from artists, architects, and other creative professionals. A critical approach to a book in this genre might argue that it traces a self-reinforcing cycle: of architects' willingness to opine, and publishing companies' willingness to (literally) capitalize on that, through the production of books pitched as 'the perfect gift for architects, students, and anyone curious about the ideas and personalities that have helped shape our built world'. While some of the quotations in The Architect Says are insightful, others range from the pseudo-profound to the portentous. Drawing on established mythological constructions of the architect as famed/genius/guru, the collection also works, it could be argued, to shore up and maintain such a persona. This paper critically reflects on such ideas, but also identifies a crucial moment when the conceit of the book seems to come undone: when it mis-quotes Norman Foster, who is reported to have argued for more emphasis in architecture schools on 'the mating of a building.' Such a malapropism seems to undermine the hagiographic edifice of the architect as genius author figure, and the very purpose of such a book of 'inspirational' quotations. But while the paper begins from such a critical premise, it also traces a shift in its own critical position, with regard to both the structure and function of the book, and to the authorship of the critique itself. It moves from a position of suspicion at the book's apparent reinforcement of the mythic qualities of architectural authorship, to a more nuanced response to a text regarded anew: as a diverse, multivocal, and even kaleidoscopic account of architectural discipline and practice.*

### **'Think Well to the End'**

*The Architect Says: Quotes, Quips, and Words of Wisdom* was published in 2012 by the Princeton Architectural Press, and it is this book, which contains quotations on the subject of architecture, that is the object of this paper. The book was conceived, and the quotations selected, sequenced and edited, by Laura Dushkes, a librarian in the large architecture practice NBBJ, which is based in Seattle, USA.

The book is a small, blue, cloth-bound hardback with a sewn-in bookmark. It is a little smaller but a similar thickness to an architect's notebook. There is only one quotation on each page, such that two quotations face one another across the central gutter. *The Architect Says* is printed without commentary (beyond a brief preface by the editor), the quotations are arranged thematically, and with a clearly deliberate semantic juxtaposition between the two quotes printed across each page spread.

Altogether there are one hundred and forty-nine quotations in the book, mostly from architects, though also a few "designers" and some critics. There are one hundred and four different individuals quoted – a few of them appearing three times (Elizabeth Diller, Philip Johnson, Mies van der Rohe, Oscar Niemeyer, and Frank Lloyd Wright), roughly a third of them appearing twice, and the rest just once. The quotations vary in length – some are short and fall into the category of the aphorism, while others are quite long – running to several sentences or a paragraph and being more akin to an excerpt.

These short texts are arranged, in the book, in a loosely flowing series of linked themes. The text begins with Buckminster Fuller: "I am deeply impressed with the designer of the universe; I am confident I couldn't have done anywhere near such a good job." It ends with Leonardo da Vinci: "Think well to the end, consider the end first." In between it addresses a wide range of issues in architectural practice and thinking, including architecture's effects on people in the world, and its potentialities; questions around architectural form, surface, material, composition, and technique; questions of the scale and scope of architectural work; processes of architectural creativity and production; architectural history and its effects; the relationship of buildings and nature; the qualities of architects (confidence, panic, ego, integrity); architects' relationships with clients and the creative role of the client, among many other things. The themes thus cross a very broad field – tracing between architects as people and practitioners, architecture as a discipline and a practice (and also a business, with its own pragmatic concerns), to design processes, and buildings as completed objects having effects in the world.

There are no pictorial illustrations in *The Architect Says* – according to Dushkes, the publisher conceived of the text excerpts themselves as images.<sup>1</sup> This is reflected in the typography and typeface of each quote being distinctive – combining different type faces both serif and sans, and in varying sizes, with a unique graphic layout for each page. The texts are printed in two-colour grey and blue, where the grey is the base colour and the blue used to pick out certain words or clauses for emphasis within the quotation. This emphasis is often important in understanding why two quotes have been paired across a page spread, and thus for following the sequence and development of themes as they emerge and thread throughout the book.

While the title of the book (with its definite article) suggests an authoritative compendium of quotes by an uber-architectural figurehead, the structure of the book – with its paired yet frequently contradictory quotes – serves to challenge this initial presentation. The notion of pairing different 'voices' evident in the 'writing' of the book also suggests an opportunity: for this *reading* of the book to reflect on the (singular or multiple) academic authorial voice, both in relation to modes of scholarly examination, and modes of scholarly writing. The form of this paper thus reflects the form and content of the object at hand: much as the quotes in *The Architect Says* vary in their impact when written in the first person or the third, as they build layers of persona and subjectivity via utterance – likewise, the framing of

(multiple, ambiguous, “quoted”) authorship, and the shifting position of critique, underwrites the structure of this paper, with its ambiguous authorial “we”.

### **On Being Initially Skeptical: Aphorisms, and Epigraphs**

We must admit, somewhat to our shame, that we were ready to be intellectually snobbish about this book. In fact, dear reader, we must narrate for you a journey and progression in our own thinking about it, which involves some winding, then a hairpin turn.

When first we came across *The Architect Says*, and flicked through it for possible material in relation to ‘Quotation,’ the theme of this year’s SAHANZ conference, we were dismissive of, if not actually hostile to, its premise. It seemed to us that the quotations were framed as ‘inspirational’ in the most metaphysical sense of that word - directed at budding (or wannabe) architects seeking the breath of the gods, the wisdom of the masters, in a way that was blissfully untroubled by critical theory. Further, it seemed to us that while some of the quotations were insightful, others were clichéd old saws and chestnuts, and others still ranged from the specious to the spurious, the facile to the outright narcissistic, the pseudo-profound to the pretentiously portentous. It seemed to us that the collection, drawing on established mythological constructions of the architect as guru, also worked to shore up and maintain such a persona. Furthermore, it seemed to trace a self-reinforcing cycle: of architects’ willingness to opine, and publishing companies’ willingness to capitalize on that through the production of books pitched as “the perfect gift for architects, students, and anyone curious about the ideas and personalities that have helped shape our built world.”<sup>2</sup>

Our own initial position on the book was partly informed by the scholarly work of Sandra Kaji-O’Grady, and in particular her 2010 paper ‘Architectural Aphorisms,’ in which she identifies the way that aphorism has been used as a strategic form and rhetorical strategy by architects, to underscore their authority through gnomic pronouncements, always in the third person. In architecture, Kaji-O’Grady finds, aphorisms “operate as shorthand for ideological commitments and are an effective tool in branding through association with the original and revered author.”<sup>3</sup> They are widely and uncritically employed, serially repeated, and function as ‘mantras and slogans’ in a culture which decries long, considered essays in favour of short, ‘essentially dictatorial’ assertions. Kaji-O’Grady writes that

Aphorisms have been especially used in dealings with subjects to which no methodical or scientific treatment was applied until well into the eighteenth century, such as art, agriculture, medicine, jurisprudence, and politics. They are often concerned with questions of morality or principle in which there is no self-evident truth, and written by those in positions of moral authority or influence – originally prophets, poets, philosophers and kings and, in modernity, artists, politicians and intellectuals[.]<sup>4</sup>

As academics who are critically uninclined to consider architects as moral authorities, or perhaps to see them even as especially insightful or full of wisdom about their own practice, a book full of such aphorisms made us bridle. Furthermore, as Andrew Steen has shown in his work on the use of epigraphs in scholarly essays in architecture, the ‘author effect’ (after Gérard Genette) – namely ‘appropriating the “backing” of a usually-famous or otherwise significant author’ is alive and well in architectural discourse, as a legitimated form of name-dropping.<sup>5</sup>

### **On Quips About Quotes**

On reflecting on our initial interpretation, of the self-aggrandising power of the appropriated quote to invoke the significance of well-known architectural authority figures, we wondered if this was an inevitable consequence of our own architectural training, steeped in the Grand-Narrative-rejecting traditions of postmodern academia. Yet a closer consideration of this interpretation in the context of the book’s title made us consider the possibility in a slightly different light.

In *The Architect Says*, the pairing of quotes is sometimes used to reinforce a particular theme, and at others to contradict or poke fun at a well-known phrase. While most of the quotations are brought into relationship by the deliberate selection and arrangement of the editor, two famous quotes are paired, where the second has been written in direct reaction to the first: “Less is more” and “Less is a bore,” written by Mies van der Rohe and Robert Venturi respectively. Venturi’s quote is relational: it occurs entirely and knowingly in relation to Mies’ earlier words. It can be seen as a deliberate form of knowing, insider-directed critique, and also as a quip about a quote. The Oxford English Dictionary online gives the following definition of a quip: “a. Originally: a sharp, sarcastic, or cutting remark, esp. one cleverly or wittily phrased. Later more generally: any clever, witty, or humorous remark; a witticism, an epigram.” It also gives the following rather circular definition for quote: “Quote: A quoted passage or remark”

Notably, in *The Architect Says*, not one of the quotes is actually cited according to academic and scholarly tradition – their source is not given. This is, we thought, a rather *unscholarly* mode of quotation, which has the effect of making the quotes stand for the sum total of the utterances of the architect who spoke or wrote them. There is equally no way to tell if the quote was originally written or spoken, or when it occurred in the author’s career. As such, each decontextualized fragment of text takes on a greater sense of importance than would otherwise be the case. It acts as a form of synecdoche for the architect’s overall ideas and attitudes, their ideological position. The OED online describes synecdoche as a “figure of speech in which a more inclusive term is used for a less inclusive one or vice versa, as a whole for a part or a part for a whole.” In light of this, we can see that since *The Architect Says* contains a collection of quotes, and as “quoted passage(s) or remarks”, these must, if the title is to be believed, be either ‘quips’ or ‘words of wisdom’. If quips are self-consciously witty sayings, words of wisdom have a more stately authority. So, we wondered, how might a reader determine which of the quotes is a quip, and which are words of wisdom?

### On Piffle

When researching *The Architect Says*, we came across a very particular, evaluative type of quotation about the book, on *Goodreads*, the social media book review website, where at the time of writing the book has a rating of 4.22 out of 5 from 54 reviews.<sup>6</sup> Some reviewers offer only a star rating, others some commentary - ranging from “Ryan Dumas,” who gives the book five stars and is quoted as commenting “Lots of good quotes!”, to “Ted Ryan,” who offers three stars, and comments that “This was a fun book. Though I found many of the quotations odd, they didn’t all strike me as profound or moving, I still enjoyed reading them all.” Here it is instructive to observe that this reader *expected* all of the quotes to be profound or moving – expected ‘words of wisdom’, in other words, but seems to have instead found enjoyable but not-profound “quips”. But our own initial position accorded most with that of “Eric Smith,” who rates the book with one star, observing that,

The architect says piffle, mostly, according to this small, self-important, over-designed, and content-free book. It comes complete with stitched-in bookmark just in case you read it in more than one sitting, a feat hard to imagine. This book was a gift; a re-gift is what it could be if I weren’t too embarrassed by the book to give it away to someone I know. Goodwill will take it.<sup>7</sup>

Of course, the tone here, of cutting wit and snarkiness, is characteristic of online discourse and the particular critical genre of the “takedown,” which is rife on the internet. Be that as it may, at the time it accorded well with a powerful political and theoretical aversion, on our part, to the ongoing mythicisation and pomposity of the ‘great white male’ author figure in architecture which, as feminists, we found both practically and ideologically unacceptable. This mythicization seemed to be powerfully reinforced by both the book’s title and marketing strategy. However, it was also, amusingly, undermined by what appeared to be an almost farcical error in one of the quotes – a mis-quote which seemed glaring, as plain as day, but yet had managed to get past the book’s editor, the subeditors,

the designers, the proof-readers, the marketing staff, and the whole towering apparatus of the publishing industry, until it was printed and bound and packed and distributed and purchased and now appeared, here, in this book, in print, a flagrantly silly mistake. At the time we felt gleeful, and pitiless, like a magpie eyeing an exposed worm.

### On the 'Mating of a Building'

The quotation appears on page 75, and is attributed to Sir Norman Foster: "I am always surprised by how much little emphasis schools of architecture, and indeed, many architects, place on the process of *the mating of a building*."<sup>8</sup> In the book, the last five words are picked out and emphasized in blue (italics are added to show this).

It seemed immediately obvious that this was a mis-quote, and that Foster had actually referred to the *making* of buildings. This is confirmed when looking at the original source and longer context of the quotation (which is not referenced in the book, but can be easily located via google search). It came from Foster's acceptance speech upon receipt of the 1999 Pritzker Prize. It is quite clear from this full text that the speech was mis-transcribed – Foster intended to refer to the process by which buildings are *made*, not how they might procreate.

In terms of *how* this might have occurred, the evidence points to mis-transcription – the prose has the hallmarks of spoken rather than written syntax, including the rather stumbling formulation of 'how much little emphasis.' Furthermore, close reading of the full transcript of Foster's speech reveals another seeming mis-transcription, an easy one to make for someone unfamiliar with the specificities of architectural language. Foster, when describing his education at Yale University, is reported to have said:

Paul Rudolph had created a studio atmosphere of fevered activity, highly competitive, and fueled by a succession of visiting luminaries. The crypts were open and accessible and often combative.<sup>9</sup>

For anyone familiar with architectural education, it is immediately clear that the reference to "crypts," as transcribed and quoted above, should in fact be "crits." An innocent mistake by a transcriber, is not picked up by the staff of either the Pritzker Foundation or Foster's office, it is laid out on Pritzker Foundation letterhead and posted on the Foundation's website, and thus it becomes an official and legitimated document of a moment in architectural history. In this case, as in the instance quoted in *The Architect Says* about the mating of a building, an error has entered during the translation from the spoken to the written word.

For our own part, while we may at first have been full of the hilarity of these errors, we also felt dismayed. This was the Princeton Architectural Press, one of the most prestigious, 'quality' architectural publishers in the world. Were they not paying attention? Was the Emperor wearing no clothes? Whither the critical faculty in publishing, and hence in architectural culture?

### On Copulation

This led us, further, to the question of what these mis-translated phrases could have been *thought* to mean, what frame of reference could possibly have made them seem acceptable. We wondered: does 'mating' mean something different for North American or British people than it does for Australians? For the latter, the word can (obscurely) mean connecting or amalgamating, but is much more commonly taken to refer to husbandry, namely breeding, or more baldly and specifically, copulating.

Of course, associations between buildings and sex have an established scholarly lineage. Celebrated works and texts include the *Hypnerotomachia Poliphili*, the Renaissance treatise long attributed to

Francesca Colonna and latterly to Leon Battista Alberti,<sup>10</sup> Jean Claude Ledoux's designs for a phallus-shaped house of pleasure for the town of Chaux,<sup>11</sup> Jean-Francois de Bastide's celebrated novella, *La Petite Maison*,<sup>12</sup> Adolf Loos's house for Josephine Baker,<sup>13</sup> and other, later texts including Diana Agrest's *The Sex of Architecture*, Beatriz Colomina and Jennifer Bloomer's *Sexuality and Space*, and more recently Richard Williams' *Sex and Buildings*.<sup>14</sup> We might also include the work of Madelon Vriesendorp, specifically her iconic image *Flagrant Delit*, which featured on the cover of *Delirious New York*, and represents the literal mating of buildings, where a post-coital Empire State and Chrysler Buildings are caught in bed by the Rockefeller Building.<sup>15</sup>

In the case of *The Architect Says*, however, we were certain that the sense of *copulation* is not what the mis-quotation about 'the mating of buildings' had been taken to mean. The clue lies in the facing quotation, across the page from the Foster text, which is Rem Koolhaas, stating (in part) that 'I believe that *context is an incredibly overestimated word and alibi* for a lot of operations' (where the italics represent text emphasized in blue). The link between Koolhaas's talk of context, and Foster's of mating, seems to be the key – the book attempts to draw an inference about a building 'mating' with its surroundings. Yet even as we arrived at this logical (if still rather absurd) explanation for what the quote might have been taken to mean, it still seemed to us that this malapropism served to undermine the whole hagiographic edifice of the cult of the architect, as exemplified in this book. It seemed a gotcha moment, a pin with which to prick the self-important pretensions surrounding the architecture profession.

### **On Reconsidering Our Pre-judgments**

And yet, and yet. Even as we reveled in this moment of snark, it occurred to us that there may be yet another reading of the mis-quotation – albeit perhaps an inadvertent one. A further key aspect to the concept of mating is, of course, reproduction. And it is in light of ideas around the reproduction of disciplinary knowledge and attitudes that this book can be seen to have an unexpected (if incompletely realized) role. By organizing, and in some cases, pairing the two modes of quotation of quip and word of wisdom, the book uses the decontextualized fragments of many long (and often wordy) lives to potentially critical effect. Is a quote being presented as a sage treachery instruction, training one in the arts of good judgement? Or is it self-consciously poking fun at the possibility of this self-belief? The ambiguous role of any particular quote as potentially quip, or word of wisdom, makes their juxtaposition even more provocative.

Another examination of the voices used in the collection of quotes also revealed that there was not a uniform reliance on the third person, as Kaji-O'Grady's had found amongst aphorists, but a wider range of voices, with the majority of the quotes (eighty) being written in the first-person singular – in other words, the authors of the quotes owning their own position. Another fourteen are in the first-person plural, with fifteen in the second person and fifty-one in the third person.

In light of this, and as we looked more closely at *The Architect Says* – the quotes that had been selected, the themes they opened and then complexified – close analysis of the content and sequence of the book ultimately upended our initial assessment. We came to see that multiplicity, equivocality, and multivocality was being valued here, over the grand certainties of architectural myth. We came to see that the book is itself – surprisingly, commendably – *critical* in its approach to some of the common themes and questions that genuinely do occupy practicing architects, and disciplinary culture. We came to see that it was us who had been overly snobbish, and quick to rush to judgement.

### **'Like fishing in a well-stocked pond'**

During the course of research for this paper, it was possible to interview Laura Dushkes, the editor and originator of the book, by email, and her comments and insights offer another perspective again.

Dushkes told how she had originally pitched the idea of the book to Princeton Architectural Press, but that they had already been considering a book of this nature, so 'it was perfect timing'. Hers was the first in a series which has now extended to four other volumes - the chef says, the designer says, the film-maker, the musician. Dushkes revealed that between publication and December 2015, the original *The Architect Says* has sold over twenty-nine thousand copies – a figure which she found amazing. "I'm in awe of how long the book has been selling," she noted. "I expected a good year and a tapering off, but it's still going strong."<sup>16</sup> The book has also been widely translated, and now also appears in Spanish, Chinese (Taiwan), Russian, Greek, Japanese, and Korean editions.

When questioned about the selection and sequencing of the quotations, Dushkes pointed to her own disciplinary expertise as a librarian in a large architecture practice – noting that

I started out by collecting the quotations, and categorizing each one (I am a librarian!). I put them in a spreadsheet so I could resort. When I had collected about 200 quotations, I sorted like with like, and then looked for quotations that could be paired. The sequencing started with what I knew to be the first and last, then I just tried different orders out.<sup>17</sup>

Dushkes would not be drawn on whether there was a particular connection between architects and quotation, or of the history and culture of aphorism in the discipline. She claims that her reasons for choosing architects as the subjects of quotation were practical: "I'm a librarian for a large architecture firm, and every day books and magazines come across my desk -- all filled with great text (that's where I'm different from my coworkers-- they focus on the images, I focus on the text)." Choosing quotes from architects, she continued, "was like fishing in a well-stocked pond." Dushkes noted that her own intentions or aspirations for the book were "to communicate something about the basic questions architects seem to have. They may agree or disagree, but they are grappling with a core set of issues.'

### **On Architectural Gift Books**

The resources of a major publisher like Princeton Architectural Press means that the book's distribution is wide; Dushkes comments that the book "is wonderfully represented in museum gift shops," for example, and this clearly extends its reach and capacity as a gift book. Indeed, it was explicitly conceived as a gift book: "The price point is low enough for a spur-of-the-moment purchase for self or another. I assumed that those interested would be architects or those who love them," she wrote.

The volume thus clearly falls into a long established and still-developing lineage of gift books. It also connects to the history of Commonplace books, or books of quotations gathered as insights and inspiration, and originally copied out by hand, though these tended to be more for personal reference than for gifting or selling.<sup>18</sup> Scholars including Lorraine Janzen Kooistra have set out the history of gift books, including its high point in finely illustrated volumes of poetry intended for the Victorian drawing room.<sup>19</sup> Kooistra demonstrates the links between the readership and market for such gift books and much larger social and cultural currents, including women's suffrage, the development and democratization of literacy, and the history of the publishing industry. In the Victorian era, gift books were often disparaged by the press, much like their descendant – the contemporary coffee table book.<sup>20</sup>

When questioned about specific criteria or categories for the selection of the quotations, Dushkes specifies only one: the desire to include the voices of women. This was clearly a point of some tension, and equally it reveals a telling point:

I tried to get women's voices in the book. I needed to use well-known architects, and

so that was difficult since women are underrepresented in the field. But I worked hard to get women in the book. It was disappointing when I got a hand-written letter from someone who said it was shameful how I ignored women. I really tried! You can't just be a well-known woman architect -- you have to speak in such a way that I can pull a quotation.<sup>21</sup>

This idea, that there is a particular way of speaking which lends itself to “pulling a quotation,” leads us back to Kaji-O’Grady’s paper, and the idea that the aphoristic tradition – in architecture as elsewhere – is overwhelming dominated by men.<sup>22</sup>

Here it is instructive to return to the publicity text for *The Architect Says*, and observe that there is more here than facile motivational slogans, and indeed more than a glib or vacant gift book. The blurb notes that,

Paired on page spreads like guests at a dinner party (an architect of today might sit next to a contemporary or someone from the eighteenth century) these sets of quotes convey a remarkable depth and diversity of thinking. Alternately wise and amusing, this elegant gem of a book makes the perfect gift for architects, students, and anyone curious about the ideas and personalities that have helped shape our built world.<sup>23</sup>

Curiously enough, this is true: when taken as a compilation, the sets of quotes really do convey a remarkable depth and diversity of thinking, which is well captured in the metaphor of verbal discourse and disagreement amongst guests at a dinner party.

### **On Dinner Party Chatter, Productive Juxtaposition, and the Architectural Reader: A Kind of Conclusion**

The literature on the theory of quotation defines “guest” and ‘host’ texts – where the guest is the quotation, and the host is the text into which it has been integrated.<sup>24</sup> Quotations introduce intertextuality, they contain emissaries from other texts. In *The Architect Says* we see quite literally the idea of quotations as ‘guests’ at a dinner party held in a new text – made up entirely of fragments and figures from elsewhere. These ‘guests’ are located in conversation and juxtaposition, agreement and conflict. And indeed, it is at this point, having looked more closely at *The Architect Says* and its content, that its critical potential begins to appear more nuanced.

Take for example the strategic undermining or complexification that occurs through the juxtaposition of the two images. It was Heinrich Wölfflin who invented the art-historical method of double projection – using two independent lantern projectors to show images of art works side by side, in formalist juxtaposition. This was a rhetorical device, but it also signified an analytical method: the comparison of distinct images or artworks allowed minute differences in style to be observed, and allowed the two images to reinforce, or equally to contradict, or act in counterpoint, to one another.<sup>25</sup>

In Wölfflin’s method, images could enter into discourse or dialogue, and we see the same mode of juxtaposition at play in *The Architect Says* – where distinct quotations are not only made more ‘imagistic’ through conspicuous graphic design, but their juxtaposition also seesaws between a reinforcing and an undermining effect. Far from being solely affirmative, or unquestioningly reinforcing the certainties of architects’ pronouncements and assertions, they often contradict one another, either subtly or directly, and hence serve to subtly undermine the ‘dictatorial’ aspects of the aphoristic form, and the quotation’s need to be anchored by a canonical figure.

Dushkes had said in interview that “I find different approaches to the same problem rather interesting. How could two equally accomplished people have such different views? What I like about the juxtaposition is that it calls out the fact that there isn’t just one way to look at something.” And sure

QUOTATION: What does history have in store for architecture today?

enough, even as *The Architect Says* includes some rather clichéd quotations – in the same serial development and repetition identified by Kaji-O’Grady – it also sets up an opposition to them, an alternative and distinct approach to the same question.<sup>26</sup>

Furthermore, and indeed as the final moment in our own reversal of position, it is clear that the dialogue or disagreement within the pages of *The Architect Says* does not only include the canonical figures quoted in the book; Dushkes indicates a wish ‘that new or aspiring architects can see themselves in this book -- that they can say read the pair of quotations and insert their opinions directly into the text.’ Strangely enough, in the midst of seemingly the ultimate valorization of the author, we see the seeds of the author’s death, and the birth of many neophyte architectural readers.

## Endnotes

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- <sup>1</sup> Laura Dushkes, personal communication with the authors, 24<sup>th</sup> February 2017.
- <sup>2</sup> Laura Duskes. Editor, *The Architect Says: Quips, Quotes and Words of Wisdom* (Princeton Architectural Press, 2012), back cover.
- <sup>3</sup> Sandra Kaji O'Grady, "Architectural Aphorisms." *Architectural Theory Review* 15, no. 3 (2010): 332-349 (334).
- <sup>4</sup> Kaji O'Grady, "Architectural Aphorisms," 335.
- <sup>5</sup> Andrew P Steen, "Epigraphs, Poetics, Architectural History." In *Society of Architectural Historians, Australia and New Zealand (SAHANZ) Annual Conference, 2012*, pp. 1035-1051 (1041). See also Gérard Genette, *Paratexts: Thresholds of Interpretation*, trans Jane E. Lewin, (Cambridge: Cambridge University Press) 1997.
- <sup>6</sup> <http://www.goodreads.com/book/show/14577528-the-architect-says>:
- <sup>7</sup> <http://www.goodreads.com/book/show/14577528-the-architect-says>:
- <sup>8</sup> Emphasis added to show which parts of the text are marked out in blue, when reprinted in *The Architect Says* book.
- <sup>9</sup> Norman Foster, Ceremony Acceptance Speech, Pritzker Prize award 1999, full text can be downloaded at [http://www.pritzkerprize.com/1999/ceremony\\_speech1](http://www.pritzkerprize.com/1999/ceremony_speech1).
- <sup>10</sup> Liane Lefaivre, *Leon Battista Alberti's Hypnerotomachia Poliphili: re-cognizing the architectural body in the early Italian Renaissance*, (Cambridge: the MIT Press, 2005); Alberto Pérez Gómez, *Polyphilo, or, The dark forest revisited: an erotic epiphany of architecture*, (Cambridge, the MIT Press, 1992).
- <sup>11</sup> See Paulette Singley, "The Anamorphic Phallus within Ledoux's Dismembered Plan of Chaux," *Journal of Architectural Education* 46, no. 3 (1993): 176-188; also Alyson Jacqueline Liss, "The Rhetoric of Architecture and the Language of Pleasure: The Maison De Plaisance In Eighteenth-Century France." PhD., Massachusetts Institute of Technology, 2006.
- <sup>12</sup> Jean-Francois De Bastide, *The little house: an architectural seduction* (Princeton: Princeton Architectural Press, 1996); Ed Lilley, "The Name of the Boudoir." *Journal of the Society of Architectural Historians* 53, no. 2 (1994): 193-198.
- <sup>13</sup> Farès El-Dahdah, and Stephen Atkinson. "The Josephine Baker House: For Loos's Pleasure." *Assemblage* 26 (1995): 73-87.
- <sup>14</sup> Diana Agrest, *The Sex of Architecture*, (New York: Harry N Abrams Inc, 1996; Beatriz Colomina, and Jennifer Bloomer. *Sexuality & space*. Princeton Architectural Press, 1992); Richard J. Williams, *Sex and Buildings: Modern Architecture and the Sexual Revolution*, (London: Reaktion Books, 2013).
- <sup>15</sup> Fosco Lucarelli, 'Madelon Vriesendorp's Manhattan Project,' *Socks*, February 2, 2015, <http://socks-studio.com/2015/02/02/madelon-vriesendorps-manhattan-project/>
- <sup>16</sup> Laura Dushkes, personal communication with the authors, 24<sup>th</sup> February 2017.
- <sup>17</sup> Dushkes, pers comm, 24<sup>th</sup> February 2017.
- <sup>18</sup> See V. E Burke, 'Recent Studies in Commonplace Books'. *English Literary Renaissance*, 2013, 43: 153–177. doi:10.1111/1475-6757.12005. We thank one of the anonymous referees of this paper for drawing the genre of 'commonplace books' to our attention.
- <sup>19</sup> Lorraine Janzen Kooistra, *Poetry, Pictures, and Popular Publishing: The Illustrated Gift Book and Victorian Visual Culture, 1855–1875*, (Athens: Ohio University Press, 2011).
- <sup>20</sup> Nicholas Frankel, 'Review: Lorraine Janzen Kooistra, *Poetry, Pictures, and Popular Publishing: The Illustrated Gift Book and Victorian Visual Culture, 1855–1875*,' *Victorian Studies*, Volume 55, no. 1, Autumn 2012, pp. 147-149.
- <sup>21</sup> Dushkes, pers comm, 24<sup>th</sup> February 2017.
- <sup>22</sup> Kaji O'Grady, "Architectural Aphorisms."
- <sup>23</sup> <http://www.papress.com/html/product.details.dna?isbn=9781616890933>
- <sup>24</sup> Mina Abbassi Bonabi and Manoochehr Jafarigohar, 'Literary Texts and Direct Speech Representation: Explorations in the Discoursal Values of Direct Quotation as a Textual Strategy,' *Theory and Practice in Language Studies*, Vol. 2, No. 12, pp. 2611-2618, December 2012.
- <sup>25</sup> Sven Luetticken has traced the ways in which the double or triple projection methods was appropriated and carried through the work of later artists like Marcel Broodthaers, and later still into contemporary video and installation art, where double and triple projection is ubiquitous. See Sven Luetticken, 'Cinema's Doppelgänger: Remarks on Two Works by Julika Rudelius,' in Julika Rudelijus, *Looking at the other, Five Video Works*, Valiz publishers, Amsterdam, [www.valiz.nl](http://www.valiz.nl). Essay available online at <https://www.google.com.au/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0ahUKEwiMgsT7hK>

QUOTATION: What does history have in store for architecture today?

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[\\_SAhXFerwKHe0dBn4QFggZMAA&url=http%3A%2F%2Fwww.rudelius.org%2Fwordpress%2Fwp-content%2Fuploads%2F2006%2F05%2Fessay\\_sven\\_lutticken.doc&usg=AFQjCNEFU0TjyMMOymZgg\\_78gyPIAm-mgw](http://www.rudelius.org/wp-content/uploads/2006/05/essay_sven_lutticken.doc&usg=AFQjCNEFU0TjyMMOymZgg_78gyPIAm-mgw). On the slide projector in art and art history, Luetticken cites Pamela M. Lee, 'Split Decision', in: *Artforum* vol. XLIII, no. 3 (November 2004), pp. 47-48.

<sup>26</sup> Sandra Kaji O'Grady, "Architectural Aphorisms." *Architectural Theory Review* 15, no. 3 (2010): 332-349.

