

FAÇADE-WALL: AN ARCHITECTURE FOR KNOWLEDGE  
REPRESENTATION

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REPRESENTATION**

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## ABSTRACT

### FAÇADE-WALL: AN ARCHITECTURE FOR KNOWLEDGE REPRESENTATION

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This study aims to track the traces of knowledge in architecture. Architecture, here, refers to the materiality of the knowledge; knowledge, on the other hand, is considered as an abstract concept. In order to reveal the intricate relation between knowledge and architecture, façades of certain libraries are inquired. By liberating knowledge representation from the books, this inquiry perceives the wall and the library as the architectural interfaces where knowledge could be represented. Through certain cases: The Temple of Edfu, Fang Shan Archive and the Sainte Genevieve Library, the reflection of knowledge in architecture is questioned. The walls of the mentioned cases are transformed into a surface, a wall-niche or a façade-wall to accommodate knowledge. Thus, the wall, the renowned architectural element, is reconceptualized with the presence of knowledge. As the utmost condition of this convergence, the term façade-wall is introduced. It is generated depending on the Sainte Genevieve Library and this term is reinterpreted by revisiting the Foucauldian concept of *table*.

Keywords: Representation, Wall, Library, Façade-Wall, Sainte Genevieve Library

## ÖZ

### CEPHE-DUVAR: BİLGİNİN MİMARLIKTAKİ TEMSİLİ

Derebaşı, Bengisu  
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Bu çalışma, bilginin mimarlıktaki izlerini takip etmeyi amaçlamaktadır. Burada mimarlık, bilginin maddeselliği ile ilişkilendirilirken, bilgi ise soyut bir kavram olarak ele alınmıştır. Bilginin temsilini kitaplardan bağımsızlaştırarak, duvar ve kütüphane bu temsilin yansıtıldığı ara yüzler olarak algılanmıştır. Edfu Tapınağı, Fang Shan Arşivi ve Sainte Genevieve Kütüphanesi, bu ara yüzlerin incelendiği örneklerdir. Seçilen kütüphanelerin yüzeyleri, bilgi ve mimarlık arasındaki karmaşık ilişkinin incelenmesi için fiziksel durumlar olarak görülüp, mimarlığın en önemli elemanlarından olan duvarın bilgiye yer temin etmek için dönüşümü incelenmiştir. Duvar, bilginin varlığı ile, bir yüzey, bir duvar nişi veya bir ‘cephe-duvar’ olarak yeniden kavramsallaştırılmıştır. Cephe-duvar kavramı mimarlık ve bilginin birleştiği durumun en kapsamlı mimari yansıması olarak tanıtılıp, bir Foucault kavramı olan *table* ile yeniden yorumlanmıştır.

Anahtar Kelimeler: Temsil, Duvar, Kütüphane, Cephe-Duvar, Sainte Genevieve Kütüphanesi

To my Grandmother

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## CHAPTER 1

### INTRODUCTION

As the thesis title includes the term ‘*representation*’, it is essential to clarify how this study construes it. To reveal that, two paintings of René Magritte, entitled; *This is not a Pipe* and *The Two Mysteries* will be used as pretext. Each painting has a unique approach to the term which was later interpreted by Michel Foucault in his seminal book, “*This is Not a Pipe*”. Sharing the same title with the painting, Foucault’s book defines representation in its different forms.

The known painting, *This is not a Pipe* is from 1926 and made it to the cover of Foucault’s book. In fact, calling it a painting requires further interpretation. Because Magritte did not prefer to be called an artist, rather he defined himself as a “thinker who communicated by means of painting”.<sup>1</sup>



Figure 1.1. *This is not a Pipe*, René Magritte, 1926<sup>2</sup>

The said painting is basically composed of a pipe drawing and a text. The pipe is placed at the center, rendered in a quite realistic way. Underneath this figure, a textual

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<sup>1</sup> Michel Foucault and René Magritte, *This Is Not a Pipe*, ed. James Harkness (Berkeley, CA: University of California Press, 2008), 2.

<sup>2</sup> Ibid, plates.

reference is inserted: “This is not a pipe”. The text is located just under the figure and limited with its boundaries. Thus, they are positioned in relation to one another. This ‘image’ is significant because it reconfigures the relation between the signifier and the signified in representation, releasing the ties between the two.

Besides what it implies for semiotics, there are two points noteworthy for the purpose of this study. The first one is the choice of elements included in the painting: an image and a text. The second is the technique employed. For the representation of the image pipe and the text pipe, Magritte uses the same technique of brush painting. Thus, this technique transforms the text into the painting or vice versa. Every decision on the surface of the canvas, choice of the figures and the placement of them, had a specific purpose. He made deliberate choices for the composition and the tool (brush) he used to express the same idea.

Magritte integrated text, the linguistic sign, into the space of painting. He combined the pictorial figure and the linguistic sign in order to convey his ideas. He perceived the image and the text as different forms of knowledge but firm on the same ground, the ‘idea’. While the object is the expression of a ‘pipe’ without the text, it is ascribed a different expression, ‘not a pipe’, with the aid of the text underneath it. With a slightly different attitude, Magritte illustrated four other objects in the painting “The Key to Dreams”. There, he also used the text to deny what he drew. The texts underneath the selected objects negate the images. By writing “the bird” underneath the vase, he did not render the vase as a bird, as the vase could no longer remain as a ‘vase’ anymore. Similarly, with the insertion of the sentence: *This is not a pipe*, the whole painting goes beyond what a realistic image of the pipe could represent. Cooccurrence of the text and the image reinforces the ‘message’. It is no longer a basic reproduction of any pipe anymore. “It does not aim like an arrow or pointer toward a particular pipe in the distance or elsewhere”, says Foucault.<sup>3</sup> The text distances the viewer from the real object. It disassociates the image and the real. The more it

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<sup>3</sup> Ibid, 20.

disassociates the image from the object, the more it pushes the interpretation into a discussion on “representation”. The purpose of the whole painting is not to depict a pipe, but to illustrate the limits of the representation. The canvas is an interface with defined borders, thus by definition painting is a limited environment. To exceed its borders, it requires interpretation.

Magritte represented his semiotic interpretation, a conceptual idea, with the aid of materiality expressed on the canvas and in the painting. Thus, he materialized and made present a concept which is physically non-existing. As such, the painting turned into a representation of the conceptual message. A very basic reading of this act can be the obvious definition of representation which is “only possible in the absence of the object”.<sup>4</sup> Magritte underlines this fact. In the absence of the “real” object, only representation remains. Therefore, more than a pipe, Magritte represented his definition of representation. This is why these paintings are used as a pretext for this study. With the linguistic sign attached to the figures, he drew away from the painting and the “real” object. He negated the object with representation and opened up a new discussion on representation. What is important here is not the pipe as an object or the letters that compose “This is not a pipe”, but what they stand for. Following Foucault’s reading, Magritte’s definition of representation has been adopted to trace representation of knowledge in architecture.

This spiral shell presents us with the entire cycle of representation: the gaze, the palette and brush, the canvas innocent of signs (these are the material tools of representation), the paintings, the reflections, the real man (the completed representation, but as it were freed from its illusory or truthful contents, which are juxtaposed to it); then the representation dissolves again: we can see only the frames, and the light that is flooding the pictures from outside, but that they, in return, must

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<sup>4</sup> This is the introductory sentence of the course ARCH524 Which had been thought since 1995 at METU Faculty of Architecture.

reconstitute in their own kind, as though it were coming from elsewhere, passing through their dark wooden frames.<sup>5</sup>

The second point that serves this study's purpose is the technique that Magritte uses. Magritte rendered the image and the text equal not only by positioning them in relation to each other, but also integrating them with the technique he used. Magritte used the same tool, brush for both depicting and writing the "pipe". In other words, two different modes of representation: painting and writing, are applied through the same technique. McLuhan claims that instead of the content, the medium generates the message.<sup>6</sup> In order to comprehend what a representation expresses, he offers to concentrate on how it is constructed. For him, cubism is the pure expression of that assertion. He says that "no one can ask what it is about"; the content itself does not have a word on the whole. The way the content is presented means more. For McLuhan, the "Medium is the message".<sup>7</sup> Foucault already suggested a similar reading. He said, the technique Magritte used emphasizes the message rather than the image.

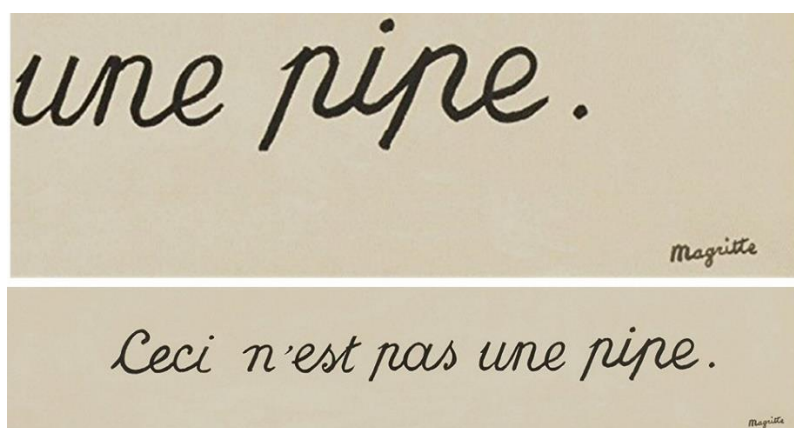


Figure 1.2. The textual reference in the painting.<sup>8</sup>

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<sup>5</sup> Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences* (London: Taylor and Francis, 2005), 12.

<sup>6</sup> Marshall McLuhan, *Understanding Media: The Extensions of Man*, ed. W. Terrence. Gordon (Berkeley, CA: Gingko Press, 2011), 17.

<sup>7</sup> Ibid.

<sup>8</sup> Edited by the author to emphasize the traces of the brush and the textual reference.



The conventional tool for writing is a pencil, pen, type writer or a keyboard. However, it must not be a coincidence that Magritte did not use any of these in his painting. He preferred to use a brush. As such, he claimed that the image and the text, the pictorial and the linguistic, state the same. The painting and the language; image and text, have the same ground and serve the same purpose. They are both representations of a “human idea”, in different forms, physically a non-present entity.

For Magritte, the canvas is the materiality of this absence, while the painting and the writing are the practices that make an idea physically present and transmissible. Magritte uses the canvas to compose statements. Statements are represented depending on the conditions that material and technique provide. In a way, what is seen, and tangible is the representative of the statement.

To say that statements are residual (remnant) is not to say that they remain in the field of memory, or that it is possible to rediscover what they meant; but it means that they are preserved by virtue of a number of supports and material techniques (of which the book is, of course, only one example), in accordance with certain types of institutions (of which the library is one), and with certain statutory modalities (which are not the same in the case of a religious text, a law, or a scientific truth). This also means that they are invested in techniques that put them into operation, in practices that derive from them, in the social relations that they form, or, through those relations, modify.<sup>9</sup>

Foucault defines statements as “residuals”. They are residuals not because of being a fragment of memory but because they are produced with dependence on the physical supports, institutions and thus the mode of representation. For Foucault, statements are firmly bound to the materiality that makes them present, the technique that gives them a form and the institutions that make them a part of social life, thus render them “permanent”. Apart from being dependent on an idea, representation takes its form from the material and the technique; and it becomes permanent within the boundaries

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<sup>9</sup> Michel Foucault, *The Archaeology of Knowledge and Discourse on Language*, trans. Sheridan Smith (New York: Pantheon Books, 1972), 123.

of an institution. Although the idea forms the basis for representation, representation establishes itself to the extent permitted by the material, and technique in accordance to the institution.

The second painting that Magritte drew forty years later is *The Two Mysteries* specifically illustrates Foucault's proposition. Rather than one, there are two pipes depicted in an empty room. One is on the easel and the other is floating in the air.

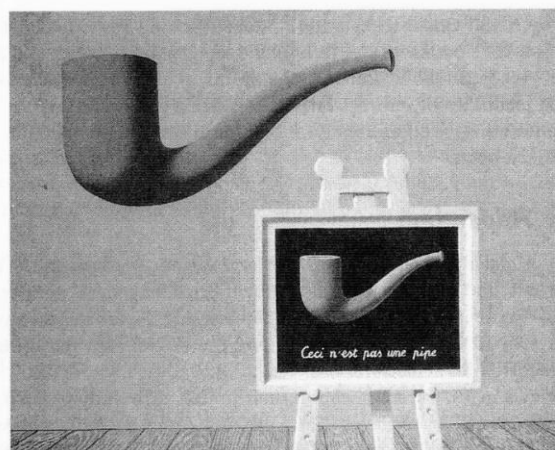


Figure 1.3. *The Two Mysteries*, René Magritte, 1966.<sup>10</sup>

Although, at first glance, it seems like he drew the same object twice, there is a certain difference in the way he painted them. While the one floating in the air is depicted in a rather abstract manner, the one on the easel is rendered in a quite realistic way. Regarding the pipe floating in the air, besides its being depicted in a more abstract way, it is possible to say that it is quite out of scale when it is compared to a 'real' pipe. The enormous scale of the pipe can be associated with the fact that it is not the 'real' object but the idea of it. This extremely big pipe, the pipe on the easel and the text underneath it, all emphasize that the represented and the image are not the same. They all state the same idea with the Magritte's painting but in a more emphasized way. Through different representations, the idea, information or the statement become visible.

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<sup>10</sup> Ibid, Plates.

However, the key issue regarding *The Two Mysteries* (1966) is that the pipe on the easel is exactly the same with the pipe in the former painting, *This is not a Pipe* (1926). He places the former painting into the newly constructed one as reference, like a quotation in a text. He gives reference to that painting in order to enhance the meaning, as if he is rewriting an actual text. The floating object itself does not have a meaning but the way he relates the former painting with the floating pipe strengthens the statement. He treats the surface of the canvas like a page of a book. Thus, Magritte uses the surface of the canvas as a discursive space having the capability to inhabit references on its surface. Canvas turns into a surface where ideas, messages, and information can be grafted on and serve as a network of relations.

The third situation, Foucault's book written on those paintings, denotes a distinct case regarding the mode of representation. Magritte uses the canvas as an expressive surface to convey his ideas, while Foucault represents his thought on those paintings in the form of a book. The mode of representation is changed from a painting into book. Foucault constructs a curatorial work on Magritte's ideas. It is curated via choosing two paintings of Magritte, among many and he intertwines them with a text. He imposes an additional meaning by bounding them together with the text.

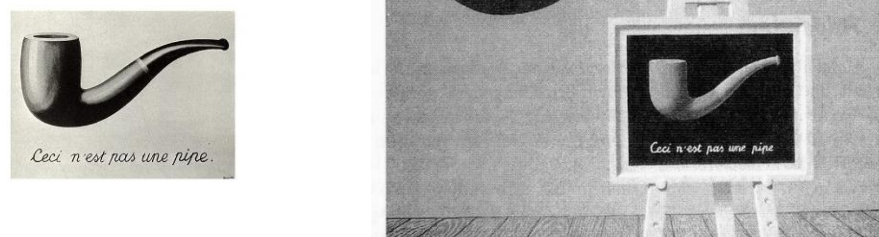


Figure 1.4. Collocation of the two paintings, framing.<sup>11</sup>

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<sup>11</sup> Edited by the author to illustrate the relation between the two paintings.

He defines the mentioned paintings as ‘calligrams’ that “lodge statements in the space of a shape, and makes the text say what the drawing represents”.<sup>12</sup> Therefore, it is not a coincidence that the book, *This is not a Pipe*, is entitled after those paintings. Foucault’s book takes the discussion on representation to a theoretical level.

Foucault uses those paintings in order to reveal the process of representation and its boundaries. He analyzes the paintings with regard to content and technique. Magritte draws a set of paintings; thus, he records his thoughts on the limited surface of the canvas, with the technical aid of different tools. He makes visible what is physically absent. Then Foucault takes those paintings, relates them and stores them in a rather minute volume, the book, *This is not a Pipe*. He reinterprets those paintings accordingly to the material and technique; then he reconstructs them via writing. This reconstruction is represented as a book. Magritte records, Foucault classifies and relates certain paintings out of many, then reconstructs them as a book. Thus, Magritte represents via painting, while Foucault writes to re-present.

For Foucault, those paintings are representations with a certain kind of materiality made possible by certain techniques performed by artistic practices. The representation process starts with Magritte’s paintings, as the reflection of this idea, and it ends with Foucault’s reconstruction, the book. This process can be concluded as the embodiment or objectifying of an idea and reinterpretation. The materiality of the representation is supplied with canvas and brush in the painting by Magritte; and it is reconstructed in the pages of the book Foucault wrote. As such, they state the same thing in different forms. Text, painting and the book are the different modes of representation. They represent knowledge which is hidden in the idea. Idea, on the other hand, is the base that forms the representation.

Apart from what representation means regarding the paintings concerned and the book, the term is defined through different scopes. In the most neutrally used sense of the word, the etymologic dictionary defines the word *representation* as the “statement

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<sup>12</sup> Michel Foucault and René Magritte, *This Is Not a Pipe*, ed. James Harkness (Berkeley, CA: University of California Press, 2008), 21.

made in regard to some matter,”<sup>13</sup> while it refers “to represent” as “to bring to mind by description” and “to present, show, portray.”<sup>14</sup> Hanna Fenichel Pitkin, a political theorist analyzes the term *representation* in her book, “The Concept of Representation”, in a rather different context. Fenichel Pitkin dwells on representation from the perspectives of politics, linguistics, and art in her book. In the introduction, representation is defined as an idea.<sup>15</sup> Further, she defines it as follows: “[r]epresentation, taken generally, means making present in some sense of something which is nevertheless not present literally”.<sup>16</sup>

Moreover, in order to broaden the understanding of the concept of representation, Pitkin refers to how older civilizations used that word. She states that Romans had a word that corresponded with ‘representation’, *repraesentare*.<sup>17</sup> It is used as “literally bringing into presence of something previously absent, or the embodiment of an abstraction in an object (say, the embodiment of courage in a human face or in a piece of sculpture)”.<sup>18</sup>

From the quotations above, it is possible to say that representation is associated with the embodiment of a physically non-present entity. Through representation, the absent one is brought into presence; the abstract is embodied in a material condition; making it present and visible. With physical supports, technique and the practices performed, the absence is embodied, objectified and reconstructed.

As mentioned before, Magritte utilizes the space of the canvas as a representative surface to convey his ideas while Foucault replaces that with page. Referring to Pitkin, they make “present in some sense of something which is nevertheless not present literally”<sup>19</sup> through painting and writing. It is the claim of this study, that similar to

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<sup>13</sup> Retrieved from [https://www.etymonline.com/word/represent?ref=etymonline\\_crossreference](https://www.etymonline.com/word/represent?ref=etymonline_crossreference)

<sup>14</sup> Retrieved from [https://www.etymonline.com/word/represent?ref=etymonline\\_crossreference](https://www.etymonline.com/word/represent?ref=etymonline_crossreference)

<sup>15</sup> Hanna Fenichel Pitkin, *The Concept of Representation* (Berkeley: University of California Press, 2013), 9.

<sup>16</sup> Ibid, 8.

<sup>17</sup> Ibid, 3.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

the Magritte's canvas and Foucault's paper, ideas can also be represented on architectural surfaces. Quatremere de Quincy defines the Egyptian monuments as the public records of people and he interprets them as educational surfaces.<sup>20</sup> According to him, it is possible to look for the traces of knowledge in architecture.

The term representation is perceived as a process, an operation through which a non-present entity is embodied, objectified, reconstructed and finally brought into physical presence. Thus, representation becomes the physical reflection of an idea, created interdependently to the physical suppliers: the material and the technique. The materiality is interpreted as the surface condition, and technique determines the mode of representation. The representation of knowledge in architecture are queried on architectural surfaces and spaces. The surfaces of knowledge are associated with the act of recording; while spaces of knowledge open up for such acts as recording, storing and classifying the knowledge. By perceiving representation as such, this study seeks to trace the representation of knowledge in architecture.

Once the term representation is construed, the intricate relationship between the architecture and knowledge is inquired in the surfaces of libraries. To understand that relation, distinct cases from different contexts and times, namely; Temple of Edfu, Fang Shan Archive and the Sainte Genevieve Library, are studied. The wall and the library are perceived as the interfaces where architecture and knowledge are converged. Therefore, "The Wall" and "The Library" are two main chapters in this study. Perceiving them as the environments where the reflection of knowledge in architecture becomes visible, the wall and the library are examined in terms of their renowned duties. Then, this interaction between architecture and knowledge is concretized through the above-mentioned cases.

The wall which is the equivalent of Magritte's canvas in architecture has been attributed many different roles in architectural history. Vitruvius defined the wall

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<sup>20</sup> Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames & Hudson, 2016), 72.

according to its tectonic qualities, while Alberti attached a conceptual meaning, Laugier, on the other hand, found the absence of wall, significant. As Damisch stated, “wall is always denominated” and the Chapter Two unveils the wall starting from the Vitruvian understanding to the conditions where wall is perceived as the materiality of knowledge, an interface where knowledge is represented.

The library, as another environment where knowledge is represented, is inquired according to the conceptual attributions and the constituents of the word in the Chapter Three. The term library is originated from the word *bibliotheca*, which is composed of *biblion* and *theke*, in other words, book and the box. In this chapter, library is re-read by unfolding these non-architectural conditions; the book and the box. Eventually, the discussion is concretized in a specific library, Sainte Genevieve in Paris.

In the Chapter Four, on the other hand, the term ‘façade-wall’ is introduced as the outcome of the study that focuses on the surfaces of Sainte Genevieve Library. This case is presented as the ultimate condition which represents the co-occurrence of knowledge and architecture. Façade, here, is used as the adjective describing the wall. It is perceived as a condition of the wall where the wall acts as whole. In Sainte-Genevieve Library, the whole ‘façade-wall’ acts as a library. It is designed in a way that it has the capability to record, store, classify and disseminate knowledge.

This study aims to analyze the convergence of architecture and knowledge. Architecture, here, is perceived as a material condition, knowledge, on the other hand, is regarded as an abstract concept. Knowledge is concretized in architecture; thus, it can be represented “through architecture”. The cases which knowledge is represented through architecture will be unfolded to understand their intricate relationship. The interface to observe this relation is the wall that defines libraries. How the ‘wall’ is transformed for the sake of serving knowledge is the main concern of this study. Through the wall of library, how the presence of the knowledge transforms “wall” is intended to be inquired in selected cases. Wall as the interface to represent knowledge,

library as the physical counterpart of knowledge will be introduced together with the term representation as the general frame where knowledge and architecture converged. Eventually, the representation of knowledge through architecture will be reconceptualized with the introduction of the Foucauldian term, *table*.<sup>21</sup>

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<sup>21</sup> The concept of Foucauldian *table* is revisited during the discussions with the supervisor of this thesis. Foucauldian way of understanding *table* is the main source for the conceptualization of the Erimtan Museum which is designed by Ayşen Savaş. This double meaning of the word, which is both the literal ‘nickel plate’ table and the conceptual *tableau* is actualized in the scene of triclinium display in the museum. Thus, the lectures which had been given by Ayşen Savaş regarding the Erimtan Museum design process are the background for this study.



## CHAPTER 2

### THE WALL

“I admire you, Wall, for not having been collapsed, despite having been made to endure the tedium of so many writers.”<sup>22</sup>

This phrase is the prelude of the article “Literacy in Ancient Everyday Life- Problems and Results” by Anne Kolb. The text was “scratched into a wall of the amphitheater at Pompeii by an anonymous writer”.<sup>23</sup> This quote illustrates how the wall is perceived beyond its known duties. Writings transform a conventional architectural element, that is to say the ‘wall’, into an immersive entity. This foremost load-bearing element of architecture both endures the physical load of the structure and the metaphorical load that the text loads on to it. Not only the tectonic existence of the text but also the meaning that it acquires creates an extra load to be elevated. Although the act of carving the text out of the wall weakens the material qualities of the wall, it also puts in an additional metaphorical load. Thus, the wall becomes the bearer of information and transcends its conventional role as a mere architectural load-bearing element.

Before delving into the unconventional roles of the ‘wall’, it is important to disclose how it is architecturally perceived. This chapter aims to comprehend the ‘wall’ by looking from different viewpoints proposed by renowned scholars starting from Vitruvius.

Vitruvius portrays the wall in his *Ten Books On Architecture* in relation to material and structural qualities. For him there are two types of walls and the classification is based on the technique of construction. Accordingly, *opus reticulatum* is the technique

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<sup>22</sup> This quotation is the prelude of the article written by Anne Kolb. Anne Kolb, ed., *Literacy in Ancient Everyday Life* (Berlin: De Gruyter, 2018), 1.

<sup>23</sup> Ibid.

utilizing diamond-shaped bricks with the pointed ends placed into the cement with an angle of 45 degrees. Then there is *opus incertum*, which refers to the construction technique where irregular shaped uncut stones are randomly placed and laid in a horizontal manner. The symbolic meaning behind this classification remains obscure in history. What is significant for this study is that, for Vitruvius, wall is a three-dimensional, physical entity with an undeniable thickness (fig.).

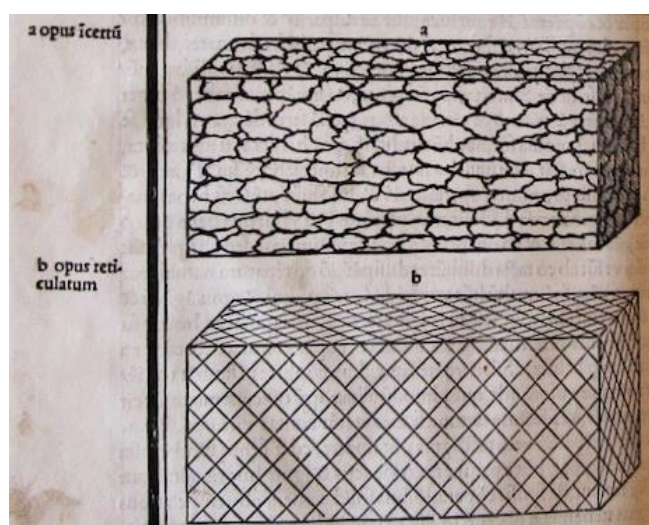


Figure 2.1. Wall types, illustrated in 1511 edition.<sup>24</sup>

That thickness indicates the fact that wall does not only carry the entablature, the roof, but also it bears its own load. He comprehensively defines the wall with its tectonic qualities. Although the original book was not illustrated, later illustrated editions add an aesthetic quality to its tangible and tectonic qualities. Alberti goes further and he adds a rather symbolic aspect to the definition of the Vitruvian wall. Apart from the constructional aspects and rules, Alberti underlines the main ‘function’ of a wall as a definer of space. He says, rather than the fire, it was the wall which helps the formation of the gathering space for people. He uses the adjective “useful” and “indispensable” to emphasize the role of the wall as a physical tool to “bring men together”.

<sup>24</sup> Francesca Salatin, "Fra Giocondo and the First Illustrated Edition of Vitruvius," Thinking 3D, accessed June 1, 2019, <https://www.thinking3d.ac.uk/Giocondo1511/>.

Some have said that it was fire and water which were initially responsible for bringing men together into communities<sup>5</sup> but we, considering how useful, even indispensable, a roof and walls are for men, are convinced that it was they that drew and kept men together.<sup>25</sup>

Alberti perceives wall beyond what it implies as a mass. He relates it with space which is rather an abstract entity. Moreover, he constructs the meaning of the wall in relation to other elements of architecture. In Alberti's treatises, wall has never been defined as an autonomous entity, it is always defined as a part of the "six elements of architecture: locality, area, compartition, wall, roof and opening". At first glance, this classification looks rather unconvincing. However, reading the wall underlines the fact that it is the major element which defines space, which is called as "area" in Alberti's treatise. He says, "[w]e shall define the area as that certain, particular plot of land which is to be enclosed by a wall for a designated practical use"<sup>26</sup>. Wall, therefore provides an enclosure, and it is further defined as the "structure which rises from the ground upward in order to support the weight of the roof, or which acts as a screen to provide privacy for the interior volumes of the building".<sup>27</sup> Wall for Alberti is a load-bearing element which has the capacity to divide the space and provide privacy. It is the existence of the wall which provides space and privacy and supports the structure at once.

In the treatises of architecture both the existence and the absence of the wall are significant for architecture. Laugier's Primitive Hut can be the best illustration of that statement.

In the frontispiece of the second edition of the book, entitled as *The Essays on Architecture*, the French painter Charles-Dominique-Joseph Eisen illustrates Laugier's Primitive Hut.

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<sup>25</sup> Leon Battista Alberti, *On the Art of Building in Ten Books*, trans. Joseph Rykwert, Neil Leach, and Robert Tavernor (Cambridge, MA: MIT Press, 1988), 3.

<sup>26</sup> Ibid, 8.

<sup>27</sup> Ibid.



*Figure 2.2. The frontispiece of the book “Essays on Architecture”*

In this illustration, the most primal state of architecture is depicted. This canonic structure is made out of a single element, the tree trunk. The space and the differentiation of the space are provided through that single element. Besides the fact that it is a primitive structure composed of a primitive material which is easy to find in nature, the way to assemble those tree trunks is significant. The way they are assembled directs the viewer to differentiate the main elements of architecture,

namely; the columns, beams and the roof. Those fundamental elements of architecture are there, except for the wall. It is the absence of the wall which makes Laugier's interpretation critical for this study. Laugier's Hut creates a division between the interior and exterior, public and private, protected and unprotected without the physical presence of the wall. Although there is no reminiscence of wall, the duties which Alberti associates with the 'wall', are executed. Even if one cannot see it, the "separator"<sup>28</sup> is there. Laugier says:

The man is willing to make himself abode which covers but not buries him. Some branches broken down in the forest are the proper materials for his design. He chooses four of the strongest, which he disposes into a square. Above he puts four other across, and upon these he raises some that incline from both sides. This kind of roof is covered with leaves put together, so that neither the sun nor the rain can penetrate therein; and now the man is lodged.<sup>29</sup>

The horizontal pieces that are laid on the columns gives the impression of entablatures and branches that form an inclined surface, which can be covered with leaves "so that neither the sun nor the rain can penetrate there; and now the man is lodged"<sup>30</sup>. Built on the Vitruvian Hut, Laugier defines the surface of the roof and the wall but never covers it. It is Semper who covered the wall.

The definition of the wall becomes more intricate in Semper's work. Semper defines the wall as an "architectural element that formally represents and makes visible the enclosed space".<sup>31</sup> He believes that the essence of the wall emerges from the wickerwork and the activity of entwining, knotting performed in between columns. He sees those as the first acts that provide protection and enclosure. For Semper, walls were first, associated with hanging carpets, and as stated by Semper himself "true

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<sup>28</sup> For the lack of a better term, the term separator is used in this study instead of screen because of the contemporary connotation of the term.

<sup>29</sup> Antoine Laugier, *An Essay on Architecture* (London: Printed for T. Osborne and Shipton, 1755), 10-11.

<sup>30</sup> Ibid.

<sup>31</sup> Gottfried Semper and Harry Francis Mallgrave, *The Four Elements of Architecture: and Other Writings* (Cambridge: Cambridge Univ. Press, 1989), 254.

walls” were “the visible boundaries of space”.<sup>32</sup> Later, this textile is transformed into the clay tiles and bricks. As Brian Hatton states, it is after Semper, that the wall is associated with the act of differentiating the space. Space creation is seen as the end-product of that act. Space is differentiated, thus created through division and demarcation via the wall. The wall is perceived as a border, an obstacle or a “a primitive tool for fixity”<sup>33</sup>.

The Vitruvian “wall” is defined through its tectonic characteristics, Alberti attaches to it the role of space definer, Laugier perceives its absence as a significance and Semper believes that true walls are the carpets hung in between the columns. As it is seen, the wall is associated with different duties, thus meanings. On a parallel plain, Hubert Damisch states that “[t]he wall can only be interpreted by reference to its place in the hierarchy of constitutive elements. It may adopt any one of a number of roles; some essential, others tangential; it may act as the main load- bearer, a screen, an external and ‘representative’ façade, or- as Alberti’s system- a creature of its own internal articulation”<sup>34</sup> and concludes by saying that “[t]he wall is never an objective *datum*; it is always denominated”<sup>35</sup>. According to Damisch, the wall has a wide spectrum of roles and these roles are not embedded congenitally in its essence. The meaning and the function of the wall are created and interpreted in relation with other elements of architecture. As a physical being, it is evolved from the state of being absent in Laugier’s primitive Hut, to Semper’s textile- a two-dimensional surface, and ultimately to Damish’s stone loadbearing “representative” façade. Damish defines this load-bearing element as the denominator for the further meanings. He continues to assert that wall has the potential to act as a screen or a representative surface. In other words, it can go beyond its known task of creating space by dividing, demarcating and loadbearing.

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<sup>32</sup> Ibid, 104.

<sup>33</sup> Brian Hatton, "The Problem Of Our Walls," The Journal of Architecture 4, no. 1 (1999): 67.

<sup>34</sup> Hubert Damisch, "The Column and The Wall," Architectural Design 49, no. 5-6 (1979): 20.

<sup>35</sup> Ibid.

The façade, therefore, is representational for Damisch; it has the potential to “represents the power of the owner, wealth of the occupant or the stylistic choices of the architect”.<sup>36</sup> Etymologically, the word façade comes from the Latin word *facia*, meaning of face.<sup>37</sup> The Façade as a word is defined in the dictionary that is created by James Elmes, an English architect and writer, as the front view or elevation of the building, that is taken in by the eye at one view, with the emphasis on the front.<sup>38</sup> Besides the core meaning of the façade, the word takes on a figurative meaning referring to a way of behaving or appearance that gives a false idea of one’s true feelings or situation<sup>39</sup>. Façade is defined and perceived in relation to visibility, frontality and semblance.

On the other hand, Colin Rowe defines the façade as “a metaphorical plane of intersection between the eyes of the observer and what one may dare to call the 'soul' of the building”.<sup>40</sup> According to him, this “metaphorical plane” is the interface through which onlookers and the “soul of the building” communicate. This metaphorical plane conveys a certain kind of message reminiscent of the period when it was constructed, the taste of the creator or the appearance that is aspired for. The façade contains the metaphorical load of the things embodied in the wall surface on both sides. The wall surface acts as a condition, where further meanings can operate on. It goes beyond being a mere part of a building. It hosts representations of various kinds, that is to say, different modes of knowledge. This way, the wall becomes attributive of the whole building, in other words, it becomes representative.

A representation is never a replica. The forms of art, ancient and modern, are not duplications of what the artist has in mind any more than they are duplications of what he sees in the outer world. In both cases they are

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<sup>36</sup> Ayşen Savaş, “Screenplay: an Inquiry into The 'Doublesidedness' of The Façade” (unpublished, 1993), 11.

<sup>37</sup> Retrieved from <https://www.etymonline.com/word/facade> in 1st of June, 2017.

<sup>38</sup> James Elmes, A general and bibliographical dictionary of the fine arts. (London: T. Tegg, 1826).

<sup>39</sup> Retrieved from <https://www.merriam-webster.com/dictionary/facade> in 1st of June, 2017.

<sup>40</sup> As cited in: Anthony Vidler, The Architectural Uncanny: Essays in the Modern Unhomely (Cambridge, MA: MIT Press, 1999), 85.

renderings within an acquired medium, a medium grown up through tradition and skill- that of the artist and that of the beholder.<sup>41</sup>

As Fenichel Pitkin, a political theorist defines representations as “renderings” that utilize a medium and a certain practice developed through tradition and skill. Representation is called into existence physically by the agency of a material condition and a practice. In the case that the wall surface becomes an expressive plane, the surface of the wall provides the materiality of representation and the form of the representation varies in accordance with the material and the technique utilized. The wall surface is an interlacing field of different modalities of knowledge; painting, sculpture and writing.

Wall, as the loadbearing element, the requisite for enclosing space, representative façade, as the interface for communication, finds its equivalent in the materiality of representation. The representation and the surface of the wall converge through the act of recording, storing and writing. It is utilized to record knowledge in the form of painting, sculpture, and text, then, to store and in some cases reproduce. The familiar load-bearing element of architecture bears the load of the building in the physical sense and the weight of knowledge embedded into it. It becomes the physical reflection of the act of recording, it stores knowledge, and transforms into immaterial substance. It has the capability to serve the needs of conveying messages as a representative agent. Wall, the surface condition of any space lived-in, disappears to be reutilized as an interface to record and communicate ideas.

This chapter discusses the ‘wall’, apart from its renowned architectural duties. Perceiving the wall as the interface, where knowledge is represented, transformation of the ‘wall’ is analyzed from the scopes of ‘The Wall as Surface’ and ‘The Wall-niche: Wall with Volume’ and the discussion is concretized in sub-chapters entitled as

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<sup>41</sup> Hanna Fenichel Pitkin, *The Concept of Representation* (Berkeley: University of California Press, 2013), 66-67.



‘The Wall of a Library’ and ‘The Wall as Archive’. How this renowned architectural element, the ‘wall’ is transformed with the presence of knowledge will be traced.

### **2.1. Wall as Surface: The Interface for Knowledge Representation**

Ruskin states that painting and sculpture are “the only two fine arts possible to the human race”<sup>42</sup> and interrelatedly, he defines architecture as “the combination of” these “artistic disciplines”.<sup>43</sup> Chatterjee who studied Ruskin’s treatise on wall veil states that:

The only element of the building that could incorporate these arts was the wall. The wall became synonymous with architecture. However, the wall was not merely the background on which sculpture and painting was applied. The amalgamation of the arts produced the wall.<sup>44</sup>

Therefore, for Ruskin, there was no dividing line between painting, sculpture and architecture; and the wall was the major element, which will bring these three media together. It is Architecture which could inhabit those three modes of representation. This coexistence is very significant because it has the capacity to open up a discussion on aesthetics, ornament and all the issues related with the stylistics aspect of the architecture. In this case, wall can no longer be just a canvas over which the images are painted. It is more than a surface.

Now, it does not seem to me sufficiently recollected, that a wall surface is to an architect simply what a white canvas is to a painter, with this only difference, that the wall has already a sublimity in its height, substance, and other characters already considered, on which it is more dangerous to break than to touch with shade the canvas surface.<sup>45</sup>

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<sup>42</sup> Anuradha Chatterjee, “The Troubled Surface of Architecture: John Ruskin, the Human Body, and External Walls” (PhD diss., The University of New South Wales, 2008), 35.

<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

<sup>45</sup> John Ruskin, *The Works of John Ruskin*, (London: Holt, George Allen, 1903), quoted in Anuradha Chatterjee, “The Troubled Surface of Architecture: John Ruskin, the Human Body, and External Walls” (PhD diss., The University of New South Wales, 2008), 35.

For Ruskin, the wall is not just a canvas to be painted on. However, it is the architectural surface utilized for all kinds of arts, thus representations. Semper is another scholar who emphasizes the interdependency between the surface of the wall and the practice of painting. He stated that Greeks applied the art of painting first on the walls of their buildings. Semper believed that the first enclosure was the surface made out of leaves which was later replaced by carpets. Therefore, ornaments were embedded within the substance of the wall. For him, the color and the pattern exist in the nature of the wall, they are not additions or attachments. The pattern of masonry walls is developed by learning from these ornamented surfaces, that is to say, leaves and carpets. While Semper asserts that the true essence of walls is the wickerwork, it was Mallgrave who defined Semper's textile wall, as a 'mask'. Mallgrave calls it 'mask' not because it hides what is behind it, but rather he says that because it hides the material aspect of the 'wall'. As Mallgrave states and Chatterjee quotes, walls were not just dressed but "spiritualized". Instead of "simply decorating surfaces, they are now masking them in highly symbolic and expressive fashion".<sup>46</sup> Mallgrave perceives ornaments, color and pattern not just as a dressing but he thinks that by applying them, the materiality of wall, the tectonic aspect of it is weakened. For Mallgrave, those surface treatments are additional to the wall surface. As the last step of the relation established between the wall surface and the painting, Semper points out that the paintings were made on panels first and mounted on walls later. Wall paintings became additional representations on the surface of the wall. The direct relation between the wall surface and the color, pattern is dissolved in that phase but not completely erased. For Semper painting on panels was a technique that was born and developed later, and, in a way, it weakened the direct relationship between the wall surface and the artworks.<sup>47</sup>

As new methods have been developed, the practice of painting started to be applied on detached panels, they became transportable surfaces. However, the relation

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<sup>46</sup> Anuradha Chatterjee, *John Ruskin And The Fabric Of Architecture* (S.L.: Routledge, 2018), 26.

<sup>47</sup> Gottfried Semper and Harry Francis Mallgrave, *The Four Elements of Architecture: And Other Writings* (Cambridge: Cambridge University Press, 1989), 70.

between the wall surface and the painting continued to be constituted because they were still hung on the wall, therefore, depended on the wall. The continuation of the act of hanging paintings on the wall surface proves the interdependency between the representation and the surface of the wall. It transforms the wall not only materially but also symbolically. Thus, hanging a painting on a wall shifts the representational realm of the wall. This attaches an additional symbolic meaning to the wall. As symbolic images, paintings on the wall call for interpretation and the medium of the interpretation is ultimately the 'text'. Therefore, each painting on the wall surface hides a text.

The physical and almost literal reflection of that assertion is hieroglyphs. Hieroglyphs are one of the most inspiring historical image-texts. As the form that is in-between painting and writing, hieroglyphs have been interpreted as the "the first and the purest act of translating ideas into" tectonic images.<sup>48</sup> Using text on the wall is a very well-known and old exercise in the history of architecture, particularly in Egypt. As a system of writing, hieroglyph is understood as the first phase of the process of concretization of ideas. It is the product of the first endeavor to transform the non-physical into a concrete entity, thus, to render it permanent.

Referring to the practice of writing, Quatremere de Quincy states that "the arts of design veritably owe and owed their origin to the needs of writing".<sup>49</sup> Interpreting Quatremere de Quincy, Sylvia Lavin further states that these hieroglyph inscribed walls "constituted the images of the very birth of art".<sup>50</sup>

The application of hieroglyph helps the development of the other art forms in Egypt. The ideas, experiences or information are set in stone with the agency of different representative forms, specifically the text, painting and sculpture. The surface of the

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<sup>48</sup> Sylvia Lavin, *Quatremère De Quincy and the Invention of a Modern Language of Architecture* (Cambridge, MA: MIT Press, 1992), 95. In original, "permanent form" is used instead of "tectonic images". The interpretation of hieroglyphs as "tectonic images" belongs to the thesis supervisor.

<sup>49</sup> Ibid.

<sup>50</sup> Ibid.

wall served the purpose of recording and inhabits these representative forms; thus, knowledge becomes permanent.

In Lavin's book, she quotes Quatremere de Quincy's ideas on the Egyptian buildings covered with hieroglyphs as:

With all their surfaces destined to receive inscriptions in symbolic characters, they must be regarded as enormous books always open for the education of the public.... All [Egyptian] monuments were a form of public library; their ornaments were legends... These monuments were- utterly unmetaphorically- the depositories of the rites, dogmas, exploits, glory, in the end, of the philosophical or political history of the nation.<sup>51</sup>

De Quincy interpreted the inscribed surfaces of the Egyptian monuments as 'depositories' of knowledge. He perceived the surface of the wall as a 'library' that has the capability to supply a space for the written word, the marks of knowledge. Walls encapsulate a large amount of data on their surfaces. As such, they create space and provide surface for documentation. The wall itself turns into a supplement to hold the knowledge and it is transformed into a library.

The surfaces of the Fang-Shan archive and the South wall of the Temple of Edfu are the conditions that illustrate the claim of this study, which is, the wall as an architectural surface is a supplement to materialize knowledge. They are perceived as the interfaces where knowledge is reflected, materialized and made permanent. In that sense, they are representative of thoughts embedded into architecture. It is achieved through the articulations made on the wall surface. The architectural surface is articulated in a way that it would have the capacity to embed knowledge in the form of writing and as a physical object.

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<sup>51</sup> Quatremere de Quincy, *De l'architecture égyptienne*, (Paris, 1803), quoted in Sylvia Lavin, *Quatremère De Quincy and the Invention of a Modern Language of Architecture* (Cambridge, MA: MIT Press, 1992), 93.

Derrida defines writing as the “spatial distribution of signs”.<sup>52</sup> Performing the act of writing itself, determines a space. Writings inscribed on the wall surface redefine the surface of the wall and in this way, inscribed surfaces differentiate the wall. Thus, the wall takes on a representative task. For Saussure, writing is representative of speech and the speech stands for the mental experience.<sup>53</sup>

Languages are made to be spoken, writing is nothing but a supplement of speech . . . . The analysis of thought is made through speech, and the analysis of speech through writing; speech represents thought through conventional signs, and writing represents speech in the same way; thus the art of writing is nothing but a mediated representation of thought, at least in the case of vocalic languages, the only ones that we use.<sup>54</sup>

As Rousseau reframes the links between speech, writing and thought; “writing is nothing but a representation of thought”.<sup>55</sup> He says writing encapsulates thought and represents it in the materiality of the wall, it creates its own space within the wall. Moreover, Derrida sees writing as the condition of the *episteme*.<sup>56</sup> He does not perceive it as the object of it but a requisite for theory, the body of knowledge. Thus, the traces of knowledge are reflected and made permanent on the surfaces of Fang-Shan and Temple of Edfu.

The wall is reconfigured with the presence of knowledge. From Ruskin’s understanding of the wall; ‘amalgamation’ of arts, to Mallgrave’s re-evaluation of it as the ‘mask’, wall has been charged with many different meanings and duties. It is the amalgamation of arts because different modes of representation are configured on the surface and in the space of it. Wall inscriptions, wall paintings and sculptures inserted in wall are the situations exemplifying that. The wall exists through relations established with art forms, that is to say representations. Thus, it re-exists in the

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<sup>52</sup> Gayatri Chakravorty. Spivak and Jacques Derrida, *Of Grammatology* (Baltimore: Johns Hopkins University Press, 1998), 44.

<sup>53</sup> Ibid, 30.

<sup>54</sup> Ibid, 295.

<sup>55</sup> Ibid.

<sup>56</sup> Ibid, 27

representational field. It shifts its position from a conventional load bearing element to the representational surface.

## 2.2. The Wall with Volume: Wall-Niche

Another agent to transform the wall is the wall-niche. The word niche means “to place, to put”.<sup>57</sup> It is borrowed from French and it was used to say, “to nestle, to nest, to build a nest”.<sup>58</sup> Regarding the dictionary definition and the French root of the word, it is possible to say that the word, itself, comprises the notion of space, as its physical counterpart in architecture. This notion of space also inherits the characteristics of differentiating and protection. “to nestle, nest” refers to protection while “to place, put” stands for setting things apart. Niche as a noun and verb, refers to deliberate acts: to protect the valuable ones and differentiating them via a three-dimensional framing. Therefore, the word niche and the architecture of it refer to the acts of collection, protection and classification.

On the other hand, niche is architecturally defined as “a recess within the thickness of a wall, usually for an ornament or artifact”<sup>59</sup>. The act of recess emphasizes here, the volume of the wall that is a procreative element. Similarly, an older source says that its origin comes from the Italian word *nicchia* meaning “a nook, corner; a recess in a wall adopted to contain a statue, vase or other ornament”.<sup>60</sup>

Regarding the root, dictionary definition and the architectural perception of the word, niche is defined as an entity providing protection, classification and recess within the wall. It is defined in relation to the wall and the acts of collecting, classification and

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<sup>57</sup> "Niche," Dictionary.com, , accessed May 03, 2019 <https://www.dictionary.com/browse/niche>.

<sup>58</sup> Ibid.

<sup>59</sup> Nikolas Davies and Erkki Jokiniemi, *Dictionary of Architecture and Building Construction* (Amsterdam: Elsevier Architectural Press, 2008), 250.

<sup>60</sup> John Britton, George Godwin, and John Le\_Keux, *A Dictionary of the Architecture and Archaeology of the Middle Ages: Including Words Used by Ancient and Modern Authors in Treating of Architectural and Other Antiquities Also, Biographical Notices of Ancient Architects* (London: Forgotten Books, 2012), 164.

protection. Wall is articulated to form the niche. Niche is dependent on the wall. It is the form of the wall with a volume.

In one of the oldest treatises, *Ten Books on Architecture*, Alberti characterizes niche in a similar fashion. However, he further states that the niche is a type of aperture and takes its origin from doors and windows. He states that:

There is one particular type of opening that adopts the same positioning and form as doors and windows; it does not cut right through the whole thickness of the wall, however, but is carved out like a shell, and provides a dignified and appropriate setting for statues and paintings... when we deal with ornaments to a building; they contribute as much to reducing the cost, however, as they do to improving the appearance of the work, in that fewer stones and less cement are used to complete the wall. All that is mentioning here is that niches should be arranged in a correct number, in moderate scale, and with pleasant appearance, in that their arrangement closely follows the rules for windows.<sup>61</sup>

There are two things that summarize how Alberti locates the ‘niche’ within the architectural elements. He approaches to ‘niche’ as a kind of opening because of the resemblance between niches and the location of doors, windows. A door and a window can only be created with a full carved out, whereas a niche, just reduces the thickness of the wall. It is the characteristics of niche, as a void, that it is not etched into the whole thickness of the wall. Thus, it creates a space and convenient location for the statues and paintings. In the process of defining the niche, Alberti refers to two entities: one is the wall and the other is ornament. He sees niche as a part of the wall. Further he says that it helps to employ less construction material, but this is not the sole advantage of a niche. For Alberti, a wall-niche is also an ornament. He states in the chapter, *Ornament to Public Secular Buildings*, that for each node or chapel,

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<sup>61</sup> Leon Battista Alberti, *On the Art of Building in Ten Books*, trans. Joseph Rywert, Neil Leach, and Robert Tavernor (Cambridge, MA: MIT Press, 1988), 30.

“niches are added, together with their appropriate ornament”.<sup>62</sup> They elevate the architectural significance of the structure.



Figure 2.3. Wall-niche as a convenient place for the paintings and sculptures.<sup>63</sup>

There are many examples illustrating the relationship between the niche and the art work. One of the many, on the left, is the painting *Last Communion of S. Lucy* by Giambattista Tiepolo. Its dimensions are 222 cm in height and 101cm in width. It is painted as a part of the altar wall of the Santi Apostoli in Venice. Most probably, the dimensions of the painting are defined by the niche, which is embedded into it. The painting is painted on canvas and later it is lodged in the niche on the wall. Similarly, sculptures on the façade of the library of Celsus are embedded in the niches on the façade. There are four sculptures, and all are nested in the niches. Moreover, they are structurally embedded.

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<sup>62</sup> Ibid, 259.

<sup>63</sup> Edited by the author to emphasize the relation between the niche and different modes of representation.



Besides, being structurally embedded, those sculptures attach a significance regarding the library. They all represent a specific aspect of a library. Underneath these sculptures, titles are engraved on stone. Each sculpture has a title: *Sophia*, *Arete*, *Episteme* and *Ennoia*. Those titles have symbolic meaning. They respectively represent wisdom, bravery, knowledge and thought. They are the four virtues of a library. Those virtues, symbolic meanings are embedded into façade, architecture, via a niche.

Niche being derived from the thick wall, has been used as the volume to house the works of art that contribute to the building. However, it is not only used for hosting art, but also it is used to inhabit books.

One of the historically important letters in this sense is the one by Pliny the Younger to his friend about a cabinet in a private dwelling “Next to this .... there is a semicircular room. As the sun moves across the sky, it shines in one window after another. A cabinet (*armarium*) like a bookcase (*bibliotheca*) has been set into the wall of this room. In it, books that are not just to be read but read over and over again.”<sup>64</sup>. Books are stored in the space of wall via a subsidiary tool, *armarium*. *Armarium* is the wooden cabinet used for storing various kind materials from books to food. It is defined specifically as book chest in the article “Sub culmine gazas: The Iconography of the Armarium on the Ezra Page of the Codex Amiatinus” which examines the decorations on the armarium in which nine volumes of the Bible was placed. Objects of knowledge are integrated within the structure of the building.<sup>65</sup>

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<sup>64</sup> George W. Houston, *Inside Roman Libraries: Book Collections and Their Management in Antiquity* (Chapel Hill: UNC Press, 2014), 187.

<sup>65</sup> Janina Ramirez, “Sub culmine gazas: The Iconography of the Armarium on the Ezra Page of the Codex Amiatinus,” *Gesta* 48, No. 1 (2009): 1.



Figure 2.4. Ezra with a book cupboard and scribal equipment<sup>66</sup>

Theodore W. Koch, a twentieth century librarian, compares two libraries in terms of how they integrated knowledge with architecture in his article written in 1934. He worked as the head of the university libraries of Northwestern and Michigan universities. He produced a catalogue for the works of Dante stored in Cornell University. This article mainly dwells on the Roman library. It starts with references to the former librarians who wrote upon the evolution of library buildings. It is stated in the article that the factors that cause to change are “the form of the book; the changing way of using it; the continuously increasing mass of books; and the changes in the architecture and artistic adornment of library buildings.”<sup>67</sup> After determining the factors causing change, he analyzes Roman libraries in order to concretize and prove his point of view. As the second largest library of the ancient world, he mentions Library of Pergamum. He lists the parts of the library as “(1) a portico or place for

<sup>66</sup> Ibid, 2.

<sup>67</sup> Theodore W. Koch, “New Light on Old Libraries,” *The Library Quarterly* 4, no. 2 (1934): 244.

walking; (2) an ornamental room; and (3) rooms for storage of rolls”<sup>68</sup>. Then, he compares the arrangement of the Pergamum library and the Library of Celsus. He states that

The latest excavations in Ephesus have revealed a bookroom without portico, but instead with a façade and an open stairway ornamented with columns. In order to protect the papyrus rolls from the moisture an outer wall was often added with a narrow corridor between it and the inner wall. The libraries resembled other monumental structures of the period. There was almost always the statue of Apollo or of Minerva in the large hall alcove, together with busts and medallion portraits of scholars and literary men. The book rolls lay in the compartments of the wooden closets, which were often arranged symmetrically and set back into niches in the wall.<sup>69</sup>

‘A bookroom without portico’ is what Koch finds interesting. For him, the way to embed knowledge into architecture and the retrieval of knowledge are shifted with the façade of the Celsus library. In the Pergamon library, the storage space and the access to those spaces are differentiated. Rectangular rooms serve the need of storage, while the retrieval of the knowledge is performed throughout the portico that connects those rectangular rooms and gives access to them. Inside those rooms, books are placed not in a close relation with architecture as in the Library of Celsus. They are not embedded into walls as in the case of the Library of Celsus. In the Library of Celsus, books were embedded into walls, and they are not accessed from a portico. The façade undertakes the function of the portico and the rooms. The façade of the library works as a lid, a permeable lid that permits the flow of people, information. It is both permeable and reflective. It allows the knowledge to flow and represents what it holds inside. Therefore, for the author of the article, a bookroom not having a portico is unusual. Instead of a portico, a multilayered façade is defined in order to store and provide access to books.

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<sup>68</sup> Ibid, 245.

<sup>69</sup> Ibid, 246.



Figure 2.5. Photographs taken by Strocka during the re-erection of the façade. Niches where books are embedded is quite visible.<sup>70</sup>

As says in the quote, books are placed into niches in the wall as a part of this multi-layered façade. Strocka, the German archaeologist who took part in the re-erection of the Celsus Library's façade in 1970s, confirms that information with the detailed measurements of the niches.

Even without the inscription, the function of the building is clearly recognizable in the walls of the flat rectangular hall (16.72 m by 10.92 m) ten closet niches have been left out: two on each side of the apse, three each at the south and north walls. These niches, in which of course wooden cabinets were inserted, are all 0.57 m to 0.60 m deep and 2.55 m high.<sup>71</sup>

In this case, the function of the space is evident in the thick walls of the ancient library. The architecture is shaped with the knowledge in order to embed knowledge. Knowledge is stored in relation to the architecture of the space. Thus, architecture and knowledge are merged. Texts make room for themselves in architecture.

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<sup>70</sup> Volker Michael Strocka, "The Library of Celsus in Ephesus," in *Ancient Libraries in Anatolia: Libraries of Hattusha, Pergamon, Ephesus, Nysa*, proceedings of The 24. Annual Conference Libraries and Education in the Networked Information Environment, Turkey, Ankara (Ankara: METU, 2003), 36-7.

<sup>71</sup> Ibid.

This calls for the discussion on Egyptian Temples which Quatremere de Quincy mentioned as ‘open libraries’.<sup>72</sup> These monuments insert knowledge on their surfaces. The form of that insertion, co-occurrence of architecture and knowledge, either reflects itself as a niche which Alberti defines as “dignified and appropriate settings”<sup>73</sup>, for different modes of representation or as a screen wall. To embed knowledge into architecture, as the foremost element of architecture, the wall is used as a surface or it is reformed with various articulations such as carving out or attachment of a secondary volume.

### **2.3. The Wall of a Library: The Temple of Edfu**

A unique wall in Egypt further unfolds the claim of this thesis. It illustrates those two conditions of the wall: the wall as a surface and the wall-niche. The reflection of knowledge on the materiality of the wall is demonstrated, and thus how knowledge transforms the wall is materialized. The Temple of Edfu is famous for many reasons. It is one of the best-preserved religious buildings located on the west bank of the Nile. It was built during the Ptolemaic Kingdom between 237 and 57 BC and was dedicated to the god of Horus who was known as the formless god who could transform into a bird. Moreover, apparently Horus was a god who could read. All the information gathered about the Horus is from the wall texts. The wall text describes him as the master of “liturgy, astronomy, astrology and the interpretation of animal cults”<sup>74</sup>. Through the text inscribed on the walls of the temple, the information about the Horus and the temple could come to be known. The wall texts are the most important characteristics that make this temple significant.

One of the famous texts engraved on the temple’s walls is inscribed by an anonymous priest and it has been known as the first “guidebook” in architectural history.<sup>75</sup> In fact,

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<sup>72</sup> Quatremere de Quincy, *De l'architecture égyptienne*, (Paris, 1803), quoted in Sylvia Lavin, *Quatremère De Quincy and the Invention of a Modern Language of Architecture* (Cambridge, MA: MIT Press, 1992), 93.

<sup>73</sup> Leon Battista Alberti, *On the Art of Building in Ten Books*, trans. Joseph Rywert, Neil Leach, and Robert Tavernor (Cambridge, MA: MIT Press, 1988), 30.

<sup>74</sup> Toby Wilkinson, *The Egyptian World* (London: Routledge, 2010), 115.

<sup>75</sup> Serge Sauneron, *The Priests of Ancient Egypt* (New York, NY: Grove, 1960), 30.

all the surfaces of the temple tell a different story. They all have a thematic narration within the area they define. On the inner surface of the entrance gate, that defines the inner courtyard, various festive events are depicted in engravings. On the exterior, on the other hand, the description of the construction, spatial divisions and the symbolic aspects of the temple are engraved in stone.

Morphologically, the complex has a rectangular shape and it is further divided into rectangular and square elements. This rectangular structure is divided into five main compartments placed sequentially. The compartments are named as the pylon, main courtyard, hypostyle hall, second hypostyle hall and sanctuary. An enclosure wall which wraps those compartments is defined around the complex. The thickness of that enclosure wall is relatively very thick (2,5 m). The main entrance is facing south, and the temple runs in the south- north direction. The pylon that can be defined as the entrance gate of the temple, contains space in between its thick walls. There are slots cleaved out of the surface of the mentioned walls for the light to seep into the structure. Behind this space encompassed by the walls of the pylon, a colonnaded courtyard is placed. On three sides of the courtyard, a continuous portico is provided.

Apart from the portico, a path emphasizing the central axis of the temple is defined for circulation. This path starts from the pylon and stretches through the sanctuary. It is not interrupted by any other obstacles. In other words, the entrance façades of all compartments are freed from the portico, in order not to obstruct the movement towards the sanctuary. Passing the main courtyard, two hypostyle halls are placed subsequently. Finally, the path ends in the sanctuary as its main destination. For this study, the important thing is the wall that is placed in-between the first hypostyle hall and the main courtyard (Fig.2.4)

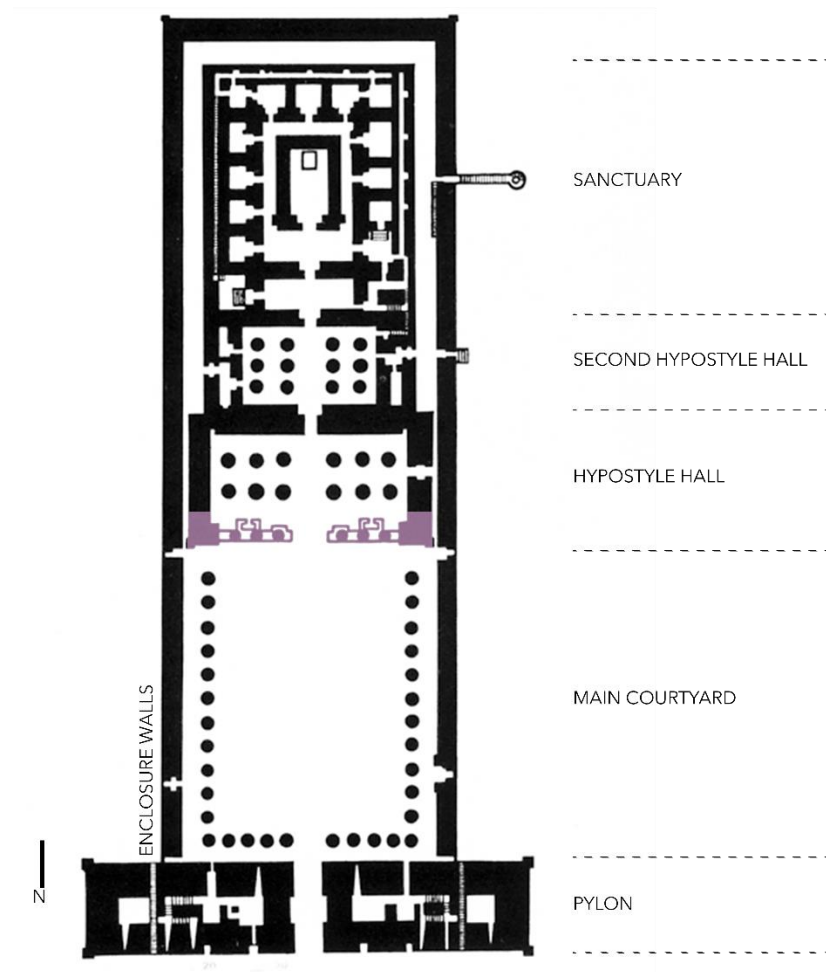


Figure 2.6. Plan drawing of the Temple of Edfu. South Wall of the Hypostyle hall is emphasized.<sup>76</sup>

This wall placed in between the main courtyard and the hypostyle hall can be both defined as the façade of the hypostyle hall and the north wall of the main courtyard. It is the common element that defines the courtyard and draws a line between the two spaces which have distinct architectural characteristics. It is both a ‘wall’ that defines the borders of the space by providing a division, and a ‘façade’ that makes the space visible, by representing it as a surface. Thus, depending on what you are looking from and what it implies, it can be considered both as the north wall of the main courtyard

<sup>76</sup> Retrieved from <https://www.are.na/block/276789>, on May 21, 2019 and edited by the author to indicate the names of the spaces.

and the façade of the hypostyle hall. It is perceived both as a surface in elevation and a volume in the plan drawing (Figure 2.5.).



*Figure 2.7. The elevation and the plan drawing of the mentioned 'façade'.<sup>77</sup>*

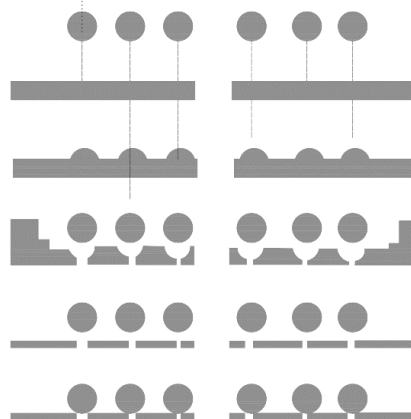
The façade of the hypostyle hall is the surface which is first recognized by onlookers. What constitutes the façade of the hypostyle hall is “the inter-columnar screen wall and engaged columns” (Figure 2.8).<sup>78</sup> The combination of the screen walls and columns forms the exterior surface of the hypostyle hall and this combination acts as the mask of the space behind. It is representative of the space it encases.

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<sup>77</sup> Retrieved from [https://archnet.org/authorities/8232/media\\_contents/128175](https://archnet.org/authorities/8232/media_contents/128175) on May 21, 2019 and edited by the author.

<sup>78</sup> "Introduction," Introduction, , accessed June 11, 2019, <http://www.ancientegypt.co.uk/>.





*Figure 2.8. Image showing the façade of the hypostyle hall with its engaged columns and screen walls.<sup>79</sup>*

The surface seen from the main courtyard is inscribed with hieroglyphs. This surface acts as a panel which provides a surface to exhibit, thus, they are defined as ‘screen walls’. Those ‘screen walls’ are inscribed and placed in between huge load-bearing columns. Panels of stone are engraved with knowledge, like paper leaves. Then they are compiled in a way to form the wall. They are treated like paper leaves. They do not have any duty regarding the load carried but they bear a metaphorical load, i.e. the knowledge.

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<sup>79</sup> Retrieved from <https://quod.lib.umich.edu/u/ummu2ic/x-LS000114/LS000114> on May 21, 2019 and edited by the author.

Although, these inter-columnar, screen walls are perceived as panels, in other words, two-dimensional surfaces, the plan drawings of that specific wall illustrate otherwise. They bear the evidence that the ‘wall’ as a concept is not considered as just a two-dimensional, uniplanar element to enclose an area, that the wall is reformed with the addition of box like structures. It is reshaped in a way to gain a spatiality.



*Figure 2.9. Different plan drawings of the south wall of the hypostyle hall.*

The plan drawings above, express the south wall of the hypostyle hall. The appearance from the main courtyard gains three-dimensionality with plan drawings. Different plan drawings of the south wall of the hypostyle hall have been found. The reason for the difference is the altitude that it is cut from. That wall behaves differently, depending on where it is cut. Regarding those two drawings, it is possible to say that the wall is re-interpreted with the addition of box-like structure. The South wall of the hypostyle hall “expands”<sup>80</sup> and creates a volume to be used. It is a thick wall, which has the potential to generate an additional volume within itself. The South wall of the hypostyle hall is transformed with additional box like structure. Thus, the thick wall is articulated to accommodate room for knowledge. The type of that articulation is the niche. The thick wall creates space within itself in the form of a niche. This niche is the library.

Likewise, the south wall of the hypostyle hall of the Temple of Horus bears knowledge on its surface and also within itself. It bears it information in the form of inscriptions. These inscriptions imply the function of those niches that are carved out of the wall.

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<sup>80</sup> Sezin Sarıca, “Relief-Spaces: Trans-positions in Display Environments” (Unpublished Master’s Thesis, Middle East Technical University, 2019).

On the right-side of the wall, sacred texts are carved with the representation of the goddess Seshat<sup>81</sup>, daughter of the god of wisdom, Thoth. It should not be a coincidence that the name Seshat means female scribe and duties associated with her were: “record keeping, accounting, measurements, census-taking, patroness of libraries and librarians, keeper of the House of Life (temple library, scriptorium, writer's workshop), Celestial Librarian, Mistress of builders (patroness of construction), and friend of the dead in the afterlife.”<sup>82</sup> She is the goddess of scripture.



Figure 2.10. Depiction of the goddess Seshat, in the library niche

However, the most important of all is that, on the wall of the inner room, the catalogue of the library is engraved. Apart from being a shrine wall, this wall is also a library catalogue.

In Edfu the ornamentation indicates the nature of the structure. Over the entrance is carved a large palette, and on the walls of the interior are graven

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<sup>81</sup> The House of Books in Ancient Egypt, accessed June 11, 2019, <https://www.ucl.ac.uk/museums-static/digitalegypt/writing/library/anceg.html>.

<sup>82</sup> Joshua J. Mark, "Seshat," *Ancient History Encyclopedia*, August 02, 2019, accessed August 03, 2019, <https://www.ancient.eu/Seshat/>.

opposite texts and emblems of the instruments employed by scribes. Most important of all these inscriptions is the catalogue of hieratical books graven upon the walls, bearing the title, 'list of cases containing the books on great rolls of skins'.<sup>83</sup>

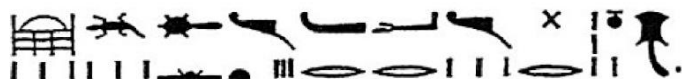


Figure 2.11. 'list of cases containing the books on great rolls of skins'<sup>84</sup>

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<sup>83</sup> James Westfall Thompson, *Ancient Libraries* ((Ann Arbor, MI: Univ. Microfilms Int.), 1978), 3-4.

<sup>84</sup> *Ibid.*

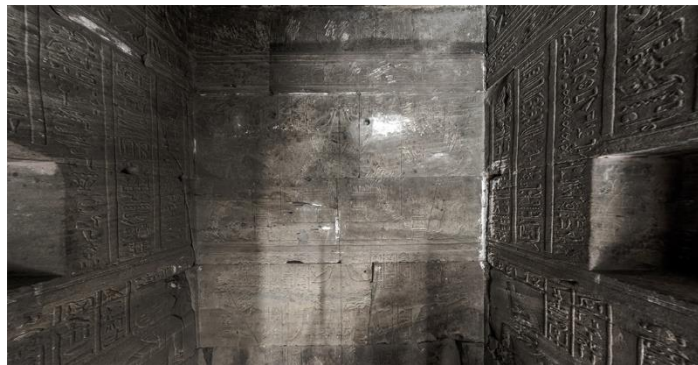




Figure 2.13. The catalogue inscribed on the wall.<sup>86</sup>

<sup>86</sup> Ibid, 7.

In the catalogue carved into the wall, scrolls are classified into two. Although a classification has been made, and books are registered as such, the titles do not seem quite consistent within each catalogue and not much different from each other. The mystical and actual stand side by side in both of the catalogues, like the Chinese encyclopedia that Borges dives into. The common issues which is written about are the protection from the animals, state records; such as domain, administration, sun and moon related issues, astronomy, sacred boat and incantations. Although the space of the library can also be defined as a niche that is created from the south wall itself, inside that space, there are two additional smaller-scale niches. The number of niches and the catalogues defined could be seen as related with each niche. This shows that if the wall is a tool to record, niche is a spacious tool for re-classification.



*Figure 2.14. Two wall-niches*

The whole surface and the volume of that wall is turned into a document that indicates and represents the function of the space. Surface is transformed with the metaphorical load of the text embedded into it and the volume finds its meaning through the insertion of books, knowledge objects, into the wall. The perceived uniplanar

characteristics of the wall is amplified with the information embedded in it. The wall becomes the library itself, which is named as *House of Books*<sup>87</sup> in Ancient Egypt.

#### **2.4. The Wall as Archive: The Fang-Shan Archive**

Another case that exemplifies the significance of the wall as a surface for the preservation, classification and representation of knowledge is the collection of Fang-shan. Fang-shan is a county located in Pekin, China. The importance of the Fang-shan is that this place is used as the dissemination center of the Buddhist teachings. There are nine caves on the Shijing Hill.<sup>88</sup> On all the vertical surfaces of walls, Chinese inscriptions are inscribed. These inscriptions are the Chinese translation of Buddhist texts. The carving is made in a way that it is not only a material reflection of the act of recording but also, it acts as a reflection of the continuous event of reproduction and dissemination. It is possible to reproduce those texts by rubbing on stone, without an error caused by a scribe who is trained to reproduce texts manually. The surfaces of its enclosing walls are used as tools to record and reproduce.

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<sup>87</sup> In ancient Egypt, the place where they store rolls is named as house of books. It is used regardless of the scale of the storage. Any receptacle of papyrus scrolls or a large-scaled storage for books are entitled as House of Books. The House of Books in Ancient Egypt, accessed June 11, 2019, <https://www.ucl.ac.uk/museums-static/digitalegypt/writing/library/anceg.html>.

<sup>88</sup> Li Jung-hsi, "The Stone Scriptures of Fang-shan," *The Eastern Buddhist* 12, no. 1 (May 1979): 104.





Figure 2.15. The reproduction of the text and the original text inscribed on the wall surface.<sup>89</sup>

On one of the cave walls, the text includes the reason for these carvings: “This scripture has been engraved to serve as an original copy in some future time when Buddhism may have undergone persecution. Do not open this cave as long as this scripture is obtainable in the world”<sup>90</sup> From that statement, it is possible to infer that they invented almost a mechanical way to reproduce texts in order for them not to be subjected to interpretation or further changes. Even the Emperor T’ai-tsu once visited the hill and the caves and invested money on the preservation of those walls together with the teachings of Buddhism. In one of the historical records of the Emperor’s dynasty, Li Jung-Hsi declares that “[a] complete set of the Tripitaka should be engraved in stone and stored in a large grotto, in order that, when even the wooden printing blocks are destroyed, these stone scriptures should remain in the world”.<sup>91</sup>

<sup>89</sup> Retrieved from <http://jayarava.blogspot.com/2018/06/the-earliest-dated-heart-sutra-revisited.html> and <http://jayarava.blogspot.com/2018/07/sutras-in-stone-for-end-of-dharma.html> on June 12, 2019 and edited by the author.

<sup>90</sup> Ibid, 105.

<sup>91</sup> Ibid, 110.

They perceive the act of recording on stone as a requisite for permanence. They engraved the teaching into stone. Moreover, by engraving the Tripitaka, the sacred text, on the walls of the caves, they stored the information in stone. They used the wall surface, similar to the walls of the Temple Edfu as a support, material supplement for the acts of recording, storing and dissemination of knowledge.

They used the wall as a tool to record and the surface to provide interaction between the observer and the creator. Bruno regards surfaces, in general, as the primal form of the materiality of the world inhabits.

This idea, as we will see, inspires the theoretical direction... approaching materiality as a surface condition. The surface is configured as an architecture: a partition that can be shared, it is explored as primary form of habitation for the material world. Understood as the material configuration of the relation between subjects and with objects, the surface is also viewed as a site of mediation and projection.<sup>92</sup>

She perceives surfaces as the space where interactions and reciprocal transformations take place. The requisite for that interaction is the surface. It is the materiality of the interaction between the subject and the object. It acts as the “site of mediation and projection”<sup>93</sup> on to which ideas are projected and as an entity that mediates and directs the interaction between the viewer and the object or the producer. Bruno further claims that architecture is the structure that constructs the mentioned surface condition. The implementation of the case using wall as the “site of projection”<sup>94</sup> is observed very early in history. The practice of recording is materialized through writing, painting on the surfaces of the walls. Most of the sacred places, public buildings, even houses have their walls inscribed with the aim of recording and make things perpetual.

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<sup>92</sup> Giuliana Bruno, *Surface: Matters of Aesthetics, Materiality, and Media* (Chicago, IL: University of Chicago Press, 2016), 3.

<sup>93</sup> Ibid.

<sup>94</sup> Ibid.

The surfaces of the Fang-Shan archive and the South wall of the Temple of Edfu are the interfaces where knowledge is reflected, materialized and made permanent. In that sense, they are representative of the thoughts embedded into architecture. It is achieved through the articulations made on the wall surface. The architectural surface is articulated in a way that it would have the capacity to embed knowledge in the form of writing and a physical object.



## CHAPTER 3

### THE LIBRARY

Writing was practiced for many centuries before books were written, just as the book in manuscript was three or four thousand years old before the invention of printing. The oldest writing was monumental and was inscribed upon flat-sided stone pillars or cylinders of stone or brick, as among the ancient Babylonians, or upon stone slabs, as were the hieroglyphic inscriptions of the ancient Egyptians and the Ten Commandments; upon clay tablets which were afterwards baked to give them durability, like the tiles with wedge-shaped writing upon them known as Assurbanipal's library.<sup>95</sup>

As Thompson says, the first libraries were literally the surfaces of buildings. Architectural surfaces; stone pillars, slabs with writing scratched, were the library.

Libraries are spaces where knowledge is unified with the ambition of embodying whole production of human-beings; i.e., knowledge, in parallel with the clay tablet. The clay tablet is the surface on which knowledge is stored, organized and thus, represented. Similarly, the wall and the library are the interfaces where knowledge is represented in architecture. As already mentioned, the convergence of knowledge and architecture, those two environments, "The Wall" and "The Library" are intended to be inquired. The wall is unfolded as the surface and the volume in the Chapter Two. At this part, after "The Wall", "The Library" will be discussed in order to understand the second counterpart of knowledge in architecture.

The word "library" corresponds to *librarium* in Latin and it originates from the word *libre*; meaning book. Another word that is interchangeably used with library, *bibliothèque* comes from *bibliotheca* in Latin, comprising of the words *biblion*,

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<sup>95</sup> James Westfall Thompson, *Ancient Libraries* ((Ann Arbor, MI: Univ. Microfilms Int.), 1978), 51.

meaning book, and *thēkē* meaning box. Thinking those two words used to define the space, it is possible to say that the library or bibliothèque is more than a book and less than a space. The emphasis on the book; that is the object of recorded knowledge, tool for conveying ideas; and the box, that is a way to store and stack history and knowledge give space its name and define it. Book and the box form the “library”. The box is a quite concrete object. It is a well-defined, single volume. However, the definition of the “box” can be interpreted as an abstract concept. This orthogonal geometry has the potential to inhabit metaphors within its enclosed volume. In other words, it exceeds what a well-defined, single, cubic volume implies. Specifically, the box which is composed of books, that is to say the library is associated with intellectual and philosophical metaphors. Caitlin Moran defines libraries as “cathedrals of mind, hospitals of soul and theme parks of imagination”.<sup>96</sup> In addition to that definition, this specific box is related with such concepts as heterotopia, fantasia, intellectual freedom, public sphere and the third place by exceeding its limited boundaries.

The heterotopia makes possible the imagination of child at play, transforming one space into another. The library is a grander version of Calvin’s cardboard box/time machine. The box, the mirror and the library make imagination and creativity possible.<sup>97</sup>

Calvin’s cardboard box, in other words, his time machine is what a library is for Gary Radford. He relates this time machine to a library, he sees both in support of imagination and creativity. Like the cardboard box time machine, libraries are also places where references from different times and spaces converge in a single space.

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<sup>96</sup> Caitlin Moran “Alma Mater”, in *The Library book 2012*, ed. Rebecca Gray (London: Profile books), 92. Quoted in Gary P. Radford, Marie L. Radford, and Jessica Lingel, “The library as heterotopia: Michel Foucault and the experience of library space,” *Journal of Documentation* 71, no. 4 (2015): 733.

<sup>97</sup> Gary P. Radford, Marie L. Radford, and Jessica Lingel, “The Library as Heterotopia: Michel Foucault and the Experience of Library Space,” *Journal of Documentation* 71, no. 4 (2015): 745.

Thus, he defines library as heterotopia by taking reference from Foucault's renowned term.

Foucault defines heterotopias as juxtapositions of "different spaces and locations that are incompatible with each other, in a single real place".<sup>98</sup> He relates archive, thus library with "[t]he idea of accumulating everything,[....] the desire to enclose all times, all eras, forms, and styles within a single place, the concept of making all times into one place" and he further states that it is "a place that is outside time, inaccessible to the wear and tear of the years".<sup>99</sup> Based on Foucault's reading, Radford also says that the library holds in itself a heterotopic condition that supports imagination and creativity.

Being related with the concept of heterotopia, correspondingly, library is perceived as fantasia. Although they are seen as metaphors for "order" and "rationality", with a systematic organization in which every item has a fixed place<sup>100</sup>, Foucault defines libraries as fantasia.

The fantastic is no longer a property of the heart, nor it is found among the congruities of nature; it evolves from the accuracy of knowledge, and its treasures lie dormant in documents. Dreams are no longer summoned with closed eyes but in reading; and a true image is now a product of learning: it derives from words spoken in the past, exact recensions, the amassing of minute facts, monuments reduced to infinitesimal fragments and reproductions of reproductions.<sup>101</sup>

For Foucault, fantasia does not exist in opposition to reality; in contrast, it is constituted and came through the accuracy of knowledge that could be found in the pages of books. He refers to a book written by Flaubert, *Temptation of St. Anthony*

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<sup>98</sup> Michel Foucault, "Of Other Spaces: Utopias and Heterotopias," trans. Jay Miskowiec, *Diacritics* 16, no. 1 (Spring 1986): 25.

<sup>99</sup> *Ibid.*

<sup>100</sup> Gary P. Radford, Marie L. Radford, and Jessica Lingel, "The Library as Heterotopia: Michel Foucault and the experience of library space," *Journal of Documentation* 71, no. 4 (2015): 617.

<sup>101</sup> Michel Foucault, *Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed. Donald F. Bouchard, trans. Sherry Simon (Ithaca, NY: Cornell Univ. Press, 1980), 90.

where he interrelates this book with the library itself. He claims that, although Flaubert's book occupies a space that any book could cover, it contains the "whole" printed books. Thus, it exceeds the physical boundaries of a book occupies. For Foucault, it represents library as a concept because it inhabits references to books written before it. This book that he refers as a library model offers him a different perception of the library which is dependent on serendipity. For Foucault, although, library is a physical institution that is correlated with "order" and it proposes fixed place for books, this objective order could be augmented by the user. Thus, for Foucault, the library is beyond collecting the whole knowledge produced but also it is a network established between different totalities.

In their understanding of the library, Foucault and Radford assume that the library is beyond what the physically rational and stabilized entity proposes.

Besides how Foucault and Radford associate library with irrational aspects and imagination, Paul Sturges perceives the library as the total representation of intellectual freedom and democracy. He says that libraries have the capability to change the society. They are proper environments for ones to cultivate their own ways of thinking and opinions contributing to freedom of opinion, expression and access to information that is though defined as intellectual freedom.<sup>102</sup> With free access and the loaning system for books, library supports democracy and provides appropriate conditions for further development.<sup>103</sup>

Taking Sturges as basis, it is possible to relate the concept of 'Public Sphere' with the library. Developed by Habermas, 'Public Sphere' refers to the condition that the public opinion is constructed within the boundaries of social life by the private individuals.<sup>104</sup>

Citizens behave as a public body when they confer in an unrestricted fashion- that is, with the guarantee of freedom of assembly and association and the freedom to express

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<sup>102</sup> Paul Sturges, "Intellectual Freedom, Libraries and Democracy," *Libri* 66, no. 3 (2016): 169.

<sup>103</sup> Ibid, 175.

<sup>104</sup> Jurgen Habermas, Sara Lennox, and Frank Lennox, "The Public Sphere: An Encyclopedia Article (1964)," *New German Critique*, no. 3 (1974): 49.



and publish their opinions- about matters of interest. In a large public body this kind of communication requires specific means for transmitting information and influencing those who receive it.<sup>105</sup>

Moreover, Habermas interprets magazines, newspaper, radio and television as the media of public sphere. They contribute to the construction of public opinion. Thus, a library full of books can be perceived as a proper environment for one to develop an objective opinion and critically contribute to the construction of public opinion via discussion.

In a similar fashion, Oldenburgh develops a term, ‘Third Place’, in the book *Great Good Place*. The Third Place defines those places that people have the possibility to interact, socialize and relax outside of and apart from their own homes. According to Oldenburgh, first places are our homes, seconds are work places. In third places, even if you go there alone it is possible to find an activity and spend your leisure time.<sup>106</sup> Perceiving the library space as a space of interaction for books and the visitors as well as for visitor to visitor interaction, libraries provide the opportunity to socialize and maintain the contact with the community.

Besides in order to fathom the way the library is perceived as a concept and its contributions to the society, it is important to dwell on the physical impositions that form the library as a space.

Perceived as sites of mnemonics and knowledge, *musaeums*<sup>107</sup> are places where knowledge becomes tangible and where it finds its visual equivalent through architecture. Those utopian spaces are dedicated to muses by taking their drive forces and trigger from the objects of knowledge, physical evidences of history of human-beings. Being one of those knowledge-scapes, libraries are places where objects of

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<sup>105</sup> Ibid

<sup>106</sup> Ray Oldenburgh, *The great good place: caf  s, coffee shops, bookstores, bars, hair salons, and other hangouts at the heart of a community* (New York: Marlowe, 1999), 38-42.

<sup>107</sup> This term is taken from: Ali Artun, *Tarih Sahneleri - Sanat M  zeleri*, ed. Renan Akman (  stanbul: İletişim, 2006).

knowledge are kept, preserved and stored. They are the physical institutions that keep objects of knowledge and provide protection.

Foucault analyses the formation of objects in archaeology of knowledge in a sequential way. He says that to unveil the formation of object, “first we must map the surfaces of emergence”. By saying surfaces of emergence Foucault refers to the conditions that make an object’s existence possible. Surface for Foucault, in this specific phrase, defines the conditions that are constituted in a certain period by the sum of practices conducted by various social groups. This process constructs surfaces, thus, the objects. The conditions that form the object are abstracted by Foucault as the “surface”. Then, secondly, he says that “we must also describe the authorities of delimitation”, exemplifying the object of madness, which the discourse of psychopathology deals with, and the medicine as an authority that names it, defines its limits and borders. Lastly, according to Foucault, “grids of specification” must be comprehended to understand the formation of an object. In his terms, objects are “divided, contrasted, related, regrouped, classified, derived from one another” through the “grids of specification”. It creates the “networks of dependence and communication”. For an object to be formed and to appear, certain historical conditions and networks of relations are required.

Library’s coming into existence can be related to the anxiety to lose and forget and the will to record and collect. Also, it can be correlated with the practice of writing. The writing is perceived as a tool to record and an aid to memory. It is used to convey emotions, ideas, experiences; declare a rule or as an aid for the memory.<sup>108</sup> Writing as a tool to express the wisdom of the past, learning of the present and hopes and fears of the future constitutes an interest for collecting and preserving in order to have access whenever it is needed, and this will and the need provide a basis for libraries.<sup>109</sup>

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<sup>108</sup> Frederick Andrew Lerner, Stuart B. Schimmedl, and Caroline F. Schimmel, *The Story of Libraries: From the Invention of Writing to the Computer Age* (New York: Continuum, 2009), ix.

<sup>109</sup> Ibid

As stated before, the acts that form a library could be collecting objects of knowledge, classifying and stacking them in order to preserve and transmit to future generations. They constitute the spatial framework for mediating between knowledge and its reflection upon materiality. Books have been produced as boxes. These boxes were stored in shelves. Both boxes and shelves constitute space, as the definition of the library offers, *bibliothèque*= *biblion* (book) + *theke* (box). Only library which contain those box and shelves can host architecture and knowledge.

Knowledge is recorded via various techniques in different modes. It is embodied in the materiality of the technique utilized. Those surfaces are collected with the aim of the constructing the whole, and then they are stored. Lastly, they are ordered according to the rules set by the discipline and the institution. Thus, it is reconstructed again by establishing relations, creating groups. Representation of knowledge is aimed to be analyzed under the practices that make visible the knowledge namely “record”, “collect” and represent it with the acts of “order”ing in an architecturally defined places, libraries. The reflection of the practices that contributes to knowledge and library is tracked down on the surfaces of architecture, the library walls.

Library as both a word and the type of the building is defined in relation to books, objects of knowledge, and the box to store those objects. As already mentioned, the origin of the word comes from *libre* which means book. On the other hand, *bibliothèque* is basically a compound word. It contains the *biblion* and *theke*, book and the box.

In this chapter, ‘library’ will be analyzed in relation to the book and the box. Those two non-architectural conditions are re-read as library and they are used in order to understand what library implies, besides being a building type. Those two constituents of the library: the book and the box will be unveiled, and the discussion will be materialized in a specific library, Sainte Genevieve.

### 3.1. Book as Library

Avrin, a professor at the School of Library and Archive studies in Hebrew University, asserts that the book is a “product of tradition”.<sup>110</sup> It is the outcome of the practice that has been kept being performed, which is “recording”. As products of the act of recording, books have undergone many different changes regarding the technique, technology and the materials used.

The practice of recording was first applied on the surfaces made out of stone, clay, wood or silk. Those surfaces were used to record experiences, laws, stories, taxes, and transmit them to further generations. They were recorded on tablets, then scrolls. Finally, the separate surfaces of knowledge are compiled, hence the codex is formed. Codex is the volume that is constructed out of ‘pages’. The contemporary appearance of the book comes from the codex. Book, which is the “collection of surfaces to receive writing for the purpose of communicating ideas”<sup>111</sup> has been transformed from scroll to codex. Although the form of the book has experienced major changes, the concept of the book remains the same. It is basically the compilation of surfaces bound together inside a hardcover.

As a pre-form, Romans used wax-tablet books composed of two wooden tablets. Those wooden tablets were formed as if they were frames. Inside those framed surfaces, wax was casted to apply the act of recording. It is a frame that holds the recorded piece of knowledge. Wooden tablets filled with wax were linked to one another, forming a diptych. Codex is transportable and reusable tool for recording. In time wooden tablets were replaced by papyrus, parchment and paper. The format of

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<sup>110</sup> Leila Avrin, *Scribes, Script and Books: The Book Arts From Antiquity to the Renaissance*, (London: British Library, 2010), 1.

<sup>111</sup> Ibid.

the book changed in the technique, material and the technology. The most fundamental change that occurred in the field of book production is the movable printing machine. With this development, the number of books produced increased drastically, thus the value given to them changed otherwise. Starting from tablets and stylus to the paper and the printing press, the format of the book experienced major changes, yet it stays as the minutest volume to store knowledge. It is the physical intellectual object that holds knowledge.

There is the material individualization of the book, which occupies a determinate space, which has an economic value, and which itself indicates, by a number of signs, the limits of its beginning and its end; and there is establishment of an oeuvre, which we recognize and delimit by attributing a certain number of text to an author.<sup>112</sup>

Regarding the physicality of the 'book' Foucault refers it as a material condition in his *Archeology of Knowledge*. He perceives the book in relation to the conditions that make book, as an object, possible. For him, the book as an object, is bound to the materials that it is made of. It is a volume within itself and a production that depends on economic values. It creates its own space with its limitations. It is an entity that has an end and a beginning, and there is a larger whole that collects specific books on a common ground, oeuvre. Both, the book and the oeuvre, have their own limitation in terms of volume and content.

Regarding the materiality and the volume that a book holds, the book and its space are also used as a device to record, thus, store information. Krajewski refers to that situation in his book. He says:

early history of the scholar's box of paper slips may be summarized as classification systems using both software, meaning the question of what principles can order scientific and library data, and hardware, meaning long-term storage devices: (1) the book (Gessner); (2) the nearly immobile, heavy piece of furniture, as yet unnamed,

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<sup>112</sup> Michel Foucault, *The Archaeology of Knowledge and Discourse on Language*, trans. Sheridan Smith (New York: Pantheon Books, 1972), 25.

but, as figure 2.6 clearly shows, a kind of card index cabinet (Placcius); and (3) the loosely sorted pile of papers on a table, at times filed in envelopes (Jungius).<sup>113</sup>

Accordingly, he perceives the book as a device that stores knowledge for long-term. As stated above, it is a collection in its basic sense, a curated object. The book has its own content and structure. It collects, records and it is disseminated for further productions of knowledge. Thus, it stores knowledge like a library.

A book is an embodiment of knowledge and thought. In a sense and in some measure the knowledge and thought are “organized”. A book is also a form of expression- or virtual expression- of some personality or purpose, plea or passion, in life or in art. The knowledge in a book, as organized by its author, is partly a product of his mind and partly drawn from sources beyond.<sup>114</sup>

Books are not perceived as just a storage device, but they also help to structure thoughts. Through books, thoughts are organized, and they find a physical embodiment. Beyond using books as a long-term storage device or as aids to structure thoughts, book contains references to the whole intellectual infrastructure. Thus, its existence gains an additional meaning beyond its sole presence. It creates itself within the corpora, with relational networks established with other books. As such, it is not a stand-alone object.

The frontiers of a book are never clear-cut : beyond the title, the first lines, and the last full stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences : it is a node within a network. And this network of references is not the same in the case of a mathematical treatise, a textual commentary, a historical account, and an episode in a novel cycle; the unity of the book, even in the sense of a group of relations, cannot be regarded as identical in each case. The book is not simply the object that one holds in one's hands; and it cannot remain within the little parallelepiped that contains it: its

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<sup>113</sup> Markus Krajewski, *Paper Machines about Cards & Catalogs*, (Cambridge: MIT Press, 2011), 20.

<sup>114</sup> Henry Bliss, p.3, *The Organization of Knowledge In Libraries And The Subject-Approach To Books*, (New York: The H. W. Wilson Company), 3.

unity is variable and relative. As soon as one questions that unity, it loses its self-evidence; it indicates itself, constructs itself, only on the basis of a complex field of discourse.<sup>115</sup>



Figure 3.1. Book as an object<sup>116</sup>

Furthermore, Foucault also emphasized that a book is not just an autonomous object that covers a volume. It is constructed in relation to other texts. It may be perceived as a ‘unity’ within itself, but this unity is interchangeable and not standardized. It does not proceed as it is, in its own unity. It is the object that has the capacity to construct itself continually with the relations that it establishes. It gives a way for discursive formations, in other words production of knowledge.

One of the cases illustrating that kind of ‘unity’ is the book written by Diodorus of Sicily. The book is entitled as *Historical Library*. The book itself is composed of forty books divided into chapters. Chapters are organized thematically. The six booked-set is on history and culture and geographically classified; in the following eleven books,

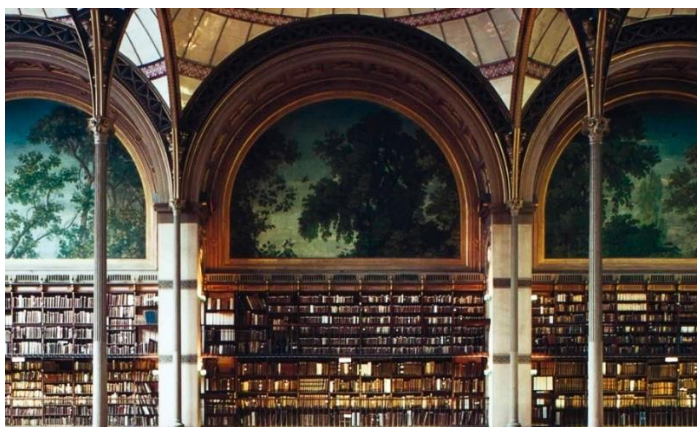
<sup>115</sup> Michel Foucault, *The Archaeology of Knowledge and Discourse on Language*, trans. Sheridan Smith (New York: Pantheon Books, 1972), 25-6.

<sup>116</sup> Edited by the author.

world history is recorded in chronological order; and the remaining volumes are related particularly to the Roman Empire, again in chronological order.<sup>117</sup> Through Diodorus' writings and compilations, it was possible to obtain information on those specific eras and historians whose original works could not accomplish perpetuity.

The significance of these books for the study is that the book as an object is entitled as 'Library'. The book as a volume, a space is curated through collection and made permanent via recording and structured with a classification. The whole book, like books, is constructed as a library, an ordered embodiment of knowledge. Book by itself works as a whole library.

Besides being a storage of information and ordered embodiment of knowledge, it is known that books are also used as decorations for the library space. They feed the space of the library with a flow of intellectual production and they also elevate the space's quality as an adornment. According to Dr. Leyh, in old libraries, back of the book bindings are used to decorate the reading halls.<sup>118</sup>



*Figure 3.2. Book as adornment to the building, a view from the Bibliothèque Nationale.<sup>119</sup>*

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<sup>117</sup> Bibliotheca Historica, accessed November 1, 2018, [https://en.wikipedia.org/wiki/Bibliotheca\\_historica](https://en.wikipedia.org/wiki/Bibliotheca_historica).

<sup>118</sup> Theodore W. Koch, "New Light on Old Libraries," *The Library Quarterly* 4, no. 2 (1934): 250.

<sup>119</sup> Retrieved from <http://aestheticperspectives.com/henri-labrouste-structure-brought-to-light/> on July 14, 2019 and edited by the author.



Book binding is basically a structural need for books to be stable. The primary goal of book binding and covers is not just to decorate the space but also to strengthen this pile of papers. Books were produced by the craftsmen and tradesmen before 20<sup>th</sup> century, then artists were introduced to the practice of binding.<sup>120</sup> Regarding both the participation of artists to binding and the book being a prestigious object, the ornamented book covers became preferable.

The most prestigious cover material for the books was leather. Leather-covered books symbolized a certain status. They were the “symbols of affluence and education”.<sup>121</sup> Together with the changes occurred in technology and the social environment, the manner how book covers were treated is also changed. For example, the leather used in covering books for purposes of care as well as the quality of binding and covering materials preferred changed with the increases rate of literacy and the number of books produced. The leather covers are started to be imitated, in order to retain the prestigious appearance of the book. Book as an object gained another kind of significance beyond its content value. It is also stated that, the book covers in America are affected from the Civil War. After the outbreak of the war, the gold gilded book covers are turned into “bland covers in neutral colors” in Butler’s words.<sup>122</sup> As they are the productions of humanity, they are affected from the changes occur in social, economic and technological circles. Larimore perceives book covers as “historical snapshots of visual culture”.<sup>123</sup> They are treated like faces, an appearance thought to

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<sup>120</sup> Michèle V. Cloonan, “Bookbinding, Aesthetics, and Conservation.” *Libraries & Culture* 30, no. 2 (1995): 137.

<sup>121</sup> Lindsay B. Larimore, "The History of Book Jacket Design & Its Cultural Significance," (Master's Thesis, Baylor University, 2015), 1.

<sup>122</sup> Betsy Butler, ““There Aint Anything in This World That Sells a Book Like a Pretty Cover’: Nineteenth-Century Publishers Bookbindings in Library Collections.” *Art Documentation: Journal of the Art Libraries Society of North America* 29, no. 1 (2010): 23–30. Quoted in Lindsay B. Larimore, “The History of Book Jacket Design & Its Cultural Significance” (Master's Thesis, Baylor University, 2015), 2.

<sup>123</sup> Lindsay B. Larimore, “The History of Book Jacket Design & Its Cultural Significance” (Master's Thesis, Baylor University, 2015), 1.

reflect the owner's taste, status, and the social condition, like the frontispiece of a building, the principle front of a building.<sup>124</sup>

As Butler says, books, like buildings, include information about the historical conditions. Although they are basically objects, products of a tradition, they have the potential to propose a unity, integrity within. In that unity, references to a larger whole takes place, as the Diodorus' book. Thus, they are not mere objects, emphasizing just a materiality, but they are structured entities that relate to a bigger whole. They encapsulate the experiences of human-beings, information about the history and possibilities for the future. In other words, they are the embodiment of knowledge. As an object, symbolizing the knowledge and the act of recording, the book is a volume that holds knowledge in itself; it is a structured network of knowledge. Book is what a library contains.

### **3.2. The Cabinet as Library**

Indexing cabinet of Vincent Pallaccius is defined as the device "where slips of paper could be hung from pins for permanent storage".<sup>125</sup> This device is used for storing and classifying and for the excerpts. It is a volume to organize and store. Apart from the *armaria*, mentioned in chapter two, this specific cabinet is not an auxiliary device. It is not dependent on a wall-niche, as *armarium* is. It is a structured volume itself.

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<sup>124</sup> This assertion is developed during the discussion with the thesis' supervisor.

<sup>125</sup> Lothar Müller, *White Magic: The Age of Paper*, (Cambridge: Polity Press, 2016), 124.

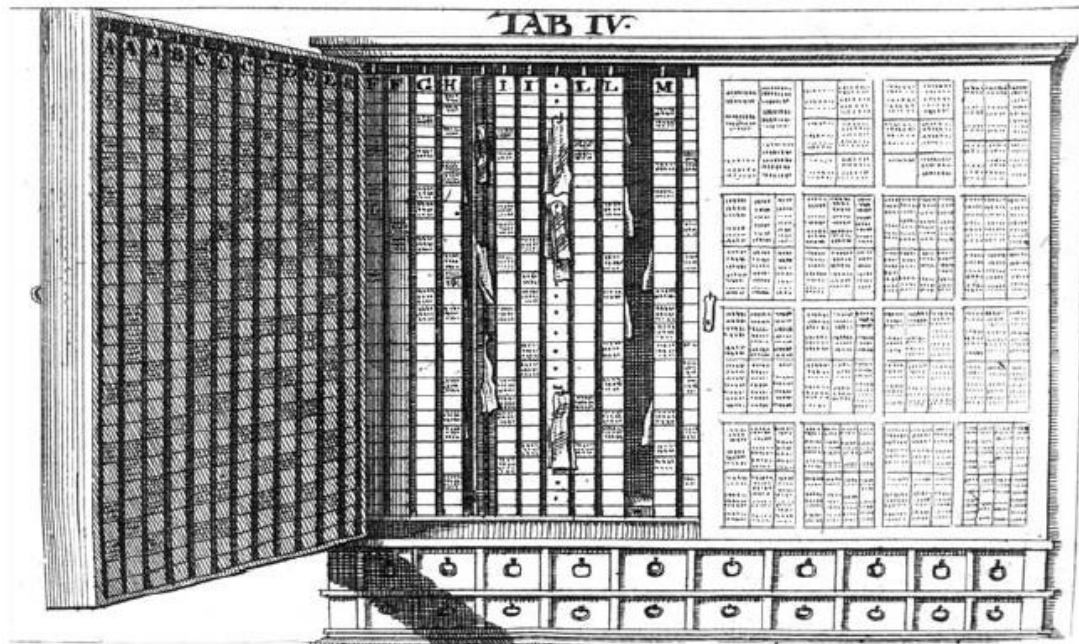


Figure 3.3. Indexing cabinet<sup>126</sup>

Konrad Gessner, Swiss physician, naturalist is one of the scholars who employed the excerpting technique to store and organize his excerpts. Later, he curated a book out of those excerpts. This book is entitled *Bibliotheca Universalis*. It consists of 3,000 authors' bibliographies in alphabetical order<sup>127</sup> together with the descriptions of their publications. It is a compilation composed of information collected from different sources. After he organizes that information alphabetically, Gessner reorganized them in thematic order and published as second edition. The whole process of writing *Bibliotheca Universalis* is directed by taking notes, excerpts from the books. He even prepared a set of rules for excerpting:

1. When reading, everything of importance and whatever appears useful should be copied onto a good sheet of paper.

<sup>126</sup> Markus Krajewski, *Paper Machines about Cards & Catalogs*, (Cambridge: MIT Press, 2011), 19.

<sup>127</sup> *Ibid*, 9.

2. A new line should be used for every idea.
3. “Finally, cut out everything you have copied with a pair of scissors; arrange the slips as you desire, first into larger clusters which can then be subdivided again as often as necessary”
4. As soon as the desired order is produced, arranged, and sorted on tables or in small boxes, it should be fixed or copied directly<sup>128</sup>

Those notes are organized and reorganized with the aid of a device that can be defined as primitive version of the excerpting cabinet.

Gessner used a plate on which the excerpts could be attached. This plate served to give an order to separate pieces of notes written on detached pieces of paper.

Many different physical supports for both storage and organization of notes are utilized in the process of cataloguing and text production. The plate that Gessner used is one of them and indexing cabinet can be seen as the ultimate tool to organize and store notes. According to Krajewski et. al., the development of the movable printing press inspired the way notes were handled, thanks to the working principle of the newly developed printing machine. It principally dismantles words which were, before, printed with a huge block of wood, as letters. Those letters are stored in a segmented box.<sup>129</sup> Compartmentalized box to store letters served as a model for the excerpting cabinet. Tool gains dimensionality and divisions to organize excerpting. The verb to excerpt means “to pluck out, pick out, select, choose and gather”.<sup>130</sup> The meaningful parts, summaries of the texts are excerpted, thus selected in order to create a meaningful larger whole.

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<sup>128</sup> Ibid.

<sup>129</sup> Ibid, 89.

<sup>130</sup> “Excerpt,” Online Etymology Dictionary, accessed January 05, 2019  
<https://www.etymonline.com/word/excerpt>.

The excerpting cabinet as the advanced version of the indexing cards, was developed by Vincentius Placcius, philologist and professor of morals. It is basically a box. This box can be untwined like the picture room of Sir John Soane. When the two doors of the cabinet are opened the whole categorization from A to Z becomes visible. All three surfaces of the cabinet are compartmentalized in a way to enable alphabetical classification of excerpts by topic. The vertical divisions of the box constitute the cells for the letters, in alphabetical order. Those letters stand for the initials of the keywords that an excerpt can match. Beneath those letters, metal hooks are provided to hang the paper leaves. When the excerpting cabinet is opened, it is transformed from a box, three-dimensional object, to a more planar surface. This planar surface is used as a space to insert notes and the compartments, on the other hand, are used for grouping. Through gridding the space of box, knowledge is not just stored but also classified. Another thing which makes the excerpting cabinet convenient and productive is that it is always possible to rearrange notes, create different groupings and establish the relationship between the notes with diverse viewpoints.

It is a permanent storage cabinet that holds the notes about books. It also enables to rearrangement of notes and establish new relations between them. Thus, it works as an aid that provides new view points on the same material reconceptualization. The indexing cabinet is both permanent and ephemeral in different sense of the words. It is permanent, because it has a physical space to store and it is ephemeral because it does not offer a frozen system for classification.

Thus, the excerpting cabinet as a device enhances the fields of knowledge that is to be produced. First by grouping and then classification, information is organized, thus better comprehended as in the Foucault's analysis of the *Las Meninas* in the preface of *The Order of Things*. He groups the figures in the painting and reconstructs the relationships between the figures according to that grouping: the painter, princess, servants, the man leaving the room and king and the queen. He orders the knowledge in a similar process with the excerpting cabinet. Compartments in the excerpting cabinet work as niches that put things apart, differentiate the one from the other. They

are spaces where classification is proceeded. In a way they work as the tables which are “developed according to the forms of identity, of difference, and of order”,<sup>131</sup> according to Foucault. Inside of the cabinet is like a table but not a planar one, it enables to relate things in a more dimensional way. While the inside volume of the box hosts the ordered knowledge and the relations between the excerpts, the exterior surfaces of the cabinet looks like bearing an inscription. This aspect does not present in every excerpting cabinet. Although, what they represent is not known, this inscription seems to be reflecting the organization proposed inside. This surface demonstrates the structure of the organization, in the form of the *table*. Those tables graven on the exterior surfaces of the cabinet may reflect the interior organization. It is the abstraction of the order and relations established between the excerpts. On the exterior face of the cabinet the interior is represented. Therefore the ‘order’ of the cabinet is reflected on the surface. As such, it is used as a support both for storing and classifying the material, located physically in it. It is the medium for storage and organization of knowledge. Gottfried Leibniz, philosopher and inventor of the mechanical calculator, is one of the scholars who use the excerpting cabinet. He also worked as a supervisor of the Wolfenbüttel Library and he prepared a system for cataloguing that could be applied as a guide for libraries on large scale.<sup>132</sup>

Excerpting the cabinet, the box to store and classify the knowledge and the exterior faces of it, surfaces to reflect the organization of knowledge encapsulated within that box correspond to the entrance wall of the Sainte-Genevieve, which will be analyzed in detail, in Chapter Four.

### **3.3. Sainte-Genevieve Library**

The Sainte-Genevieve Library is designed in 1838 by Henri Labrouste. It is a structure that is erected as an autonomous library. The architect, Labrouste, born in France is

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<sup>131</sup> Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences* (London: Taylor and Francis, 2005), 79.

<sup>132</sup> Noel Malcolm, “Thomas Harrison and his ‘Ark of Studies’ An Episode in the History of the Organization of Knowledge.” *The Seventeenth Century* 19, no. 2 (2004): 221.

renowned for his two-library designs: Sainte-Genevieve and Bibliotheque National Paris. He studied architecture in Ecole de Beaux Arts and during this period, he received a number of prizes including the *Premiere Medaille*. In September 25, 1924, he won the *grand prix* and he left Paris to study and practice architecture in Italy, particularly for public buildings in Rome. Sketches he made during this expedition, are stored in *Académie d'architecture*, in Paris. With the *grand prix* and the opportunity to study Classical Architecture *in-situ*, Labrouste developed an insight for Greek and Roman architecture. After his departure from Italy, he established his own atelier in 1830. Before he was appointed as the architect of Bibliotheque Sainte Genevieve, he worked on various projects, in distinct positions such as; in the restoration of Paestrum<sup>133</sup>, as an inspector for the Ministry of Culture and advisor for Victor Hugo's Notre-Dame de Paris. The narrative of the book which is closely interrelated with the architecture can be considered as a proof for that. The passage taken from the novel provides detailed descriptions of architectural objects. The narrative is configured together with space.

At first, our ears are stunned with the buzzing, our eyes are dazzled with glare. Over our heads is the roof, consisting of a double vault of pointed arches, lined with carved wood, painted light blue, and sprinkled with golden *fleurs-de-lis*. Under our feet the marble floor, like a checkerboard, is alternated with black and white squares. A few paces from us stands an enormous pillar, then another, then another, then a third, seven pillars altogether, extending the whole length of the Hall, and supporting the central line that separates the double vaults of the roof. Around the first four are dealers' stands glittering with glass and tinsel ware; around the other three are oaken benches, worn and polished by the gowns of the layers and the breeches of those that employ them. Everywhere all around the building, along the lofty walls, between the doors, between the windows, between the pillars, appears an interminable line of the statues of the kings of France.<sup>134</sup>

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<sup>133</sup> Labrouste restoration Project for Paestum is rejected by Quatremere de Quincy. His approach to the temple raised a discussion about the polychromy and proportion.

<sup>134</sup> Victor Hugo, *Notre-Dame de Paris*, (Hertfordshire: Wordworth Editions, 1993), 5.

Hugo wrote by reinforcing the fiction with architecture: written word and building. The architecture of Paris, the cathedral and the narration are interlaced. Labrouste who made translation between the written word and architecture, gave a special care to the building which encapsulates knowledge as written word. He elaborated on the design of the Sainte-Genevieve Library from furniture to paintings. He even designed the frame of the painting *School of Athens* which is hung on the wall of the stairwell.

Besides the special attention on the framing of that specific painting, the content of the painting attaches an additional significance. *School of Athens* symbolizes the university which is the ideal environment for discussions, dissemination and books. It is known that the fresco is originally present in the Sistine Chapel. It is painted on the wall of the private library of Julius. In this room, there are four frescoes including the *School of Athens*. They are namely; *La Disputa*, *Parnassus*, *Juripudence* and, *School of Athens*. Each painting symbolizes a branch of knowledge and “School of Athens” represents philosophy. This famous painting becomes the subject of various analyses and the figures are interpreted. The figures in the painting are matched with scholars of philosophy, mathematics, geometry, astronomy such as; Plato, Aristotle, Euclid, Pythagoras, Kepler, as the outcomes of analysis. Apart from those known figures, there are people seemingly younger. This painting captures a moment. All figures are positioned as if they are listening a lecture in-situ. Also, there are books on the hands of those famous figures. They are depicted either in the moment of explanation, thinking or writing. With the depiction of the philosophers and the books, ‘knowledge’ becomes almost materialized. The painting itself, is the representative of the practices of accumulation and dissemination. Hanging the copy of that painting on the wall of the stairwell, which ultimately reaches to the reading room, is a deliberate choice that emphasizes the conception of library space: house of books and scholars in interaction with those books. It highlights the intellectual outcomes of the space. With the emphasis on the books in the fresco, it is possible to see that books appear to play the leading role in the design of the library. In fact, books carry the Sainte-Genevieve



Library. Book stacks provide the division and space organization. Here, books as the main objects of the space both create the content and the form of the space.

Although the building is perceived from outside as a volume divided into three, the Sainte-Genevieve Library is composed of two main floors. On the ground level, an entrance hall and bookstore are placed while, the remaining two-story upper volume is utilized as the reading room. Levine defines organization of those volumes as “open reading room resting on a foundation of stacks”<sup>135</sup> by referring to the spaces used as bookstores. Both literally and physically, stacks of books form the intellectual and natural supports of the Library of Sainte-Genevieve.

The plan of the building is in rectangular shape and at the center, circulation volume is attached to the rear façade as a protrusion. Two floors of the library are distinctly different from each other in terms of their function and plan organization.

The rectangular plan schema of the ground floor is further divided into three parts and the central section is defined as the entrance hall. When one enters the building, the space is perceived as a T-shaped basilica. Labrouste defines the path that goes toward the reading room in a way that nothing distracts the visitor until arriving at the reading room. The reading room is the core of the program.

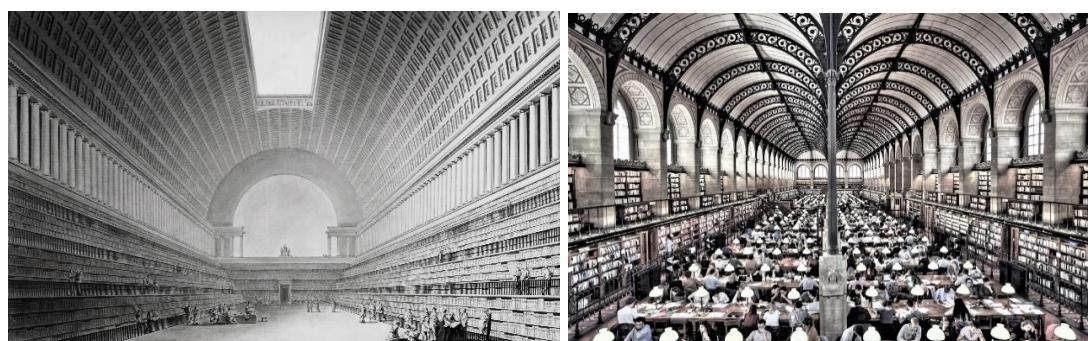
Although, the ground floor plan presents itself as a space first divided into three and further divided into many compartments, the plan of the reading room is perceived otherwise. In contrast to the plan schema of the ground floor, the space reserved for reading, researching activities find its reflection as a single space freed from that load. The dimensions of the reading room are in 80 meters length by, 17meters in width and 15 meters high. At first glance, one may claim that this big single volume is supported and enclosed by books. In the central axis of the space, a series of columns were placed for structural reasons, but they are almost invisible because they are made out of cast-iron instead of stone. Moreover, the architect employed all the means available to

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<sup>135</sup> Neil Levine, “Architectural Reasoning In The Age Of Positivism: The Neo-Grec Idea Of Henri Labrous” (PhD diss., Yale University, 1975), 281.

make them as slender as possible. In contrast to the thick masonry walls, those columns are hard to notice, even for a trained eye.

The way he materializes these columns indicates that he did not want to divide space into two and aimed at providing a single volume that would hold inside the whole production of knowledge. He characterizes the reading room as a single space that is devoted to books and for researchers, as in Boullée's proposal for the Bibliothèque de Roi, built in 1785.

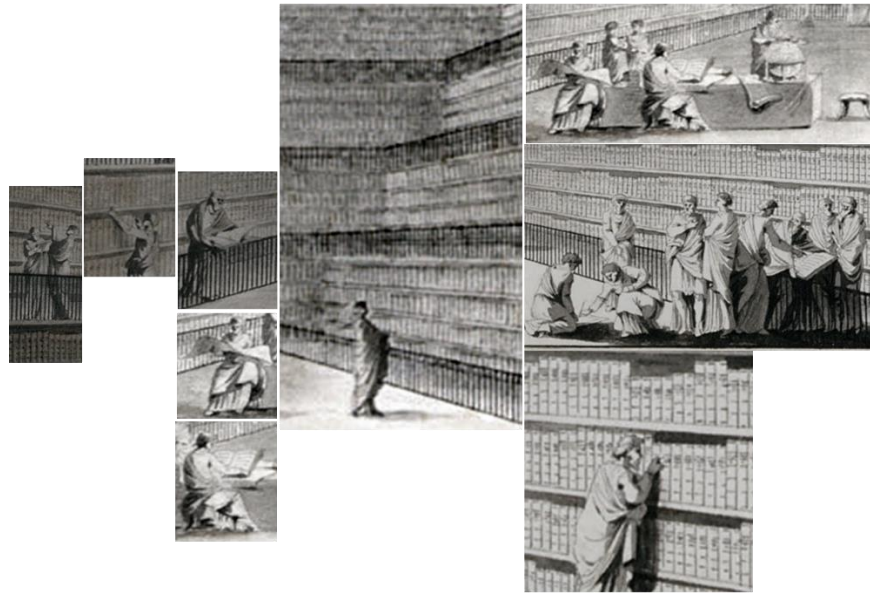


*Figure 3.4. Bibliothèque de Roi and Sainte Genevieve Library*<sup>136</sup>

A space that is entirely reserved for the books and scholars, Boullée imagines the space for discussion, dissemination and production of knowledge as a single, uninterrupted volume, as Labrouste did. Boullée's depiction of the Bibliothèque de Roi and the closer views from the perspective consolidate the role of the book as the object of knowledge. The space is configured and defined by books. This is a very unique space. Almost empty when there are no readers and almost full with the existence of the users. Then knowledge is collected, organized and disseminated in the space of library in the form of books.

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<sup>136</sup> Retrieved from [http://lapisblog.epfl.ch/gallery3/index.php/20140709-01/boullee\\_etienne\\_louis\\_deuxieme\\_projet\\_pour\\_la\\_bibliotheque\\_1785](http://lapisblog.epfl.ch/gallery3/index.php/20140709-01/boullee_etienne_louis_deuxieme_projet_pour_la_bibliotheque_1785) and [https://www.reddit.com/r/europe/duplicates/6fjxlg/biblioth%C3%A8que\\_saintegenevi%C3%A8ve\\_paris\\_france/](https://www.reddit.com/r/europe/duplicates/6fjxlg/biblioth%C3%A8que_saintegenevi%C3%A8ve_paris_france/) on May 14, 2019, edited by the author.



*Figure 3.5. Collage: the place of the book in the Bibliothèque de Roi*



## CHAPTER 4

### FAÇADE-WALL

Having redefined the cabinet and the book as library, a specific case, the ‘façade’ of Sainte Genevieve Library will be analyzed. This specific case is the utmost condition that concretizes the discussion of the façade as library.

This chapter aims to illustrate the case where the relation between architecture and knowledge is represented as the façade-wall. It is perceived as the ultimate version of the convergence of architecture and knowledge. Knowledge is represented through the architecture of the ‘façade-wall’ of Sainte Genevieve Library. The term façade-wall<sup>137</sup> is introduced since neither the wall nor the façade as architectural terms has the capability to define the unique volume encased within the façade-wall of Sainte Genevieve Library. The exterior surface of the library and the volume defined within the façade-wall are not separate entities, though they are reflections and supplementary to one another. Therefore, this new term façade-wall is neither the demarcation of the space nor the representative surface of it. The façade-wall is itself, the space.

The discussion is introduced by analyzing the ‘façade-wall’ of the Sainte Genevieve Library under the title “Façade as Library” and it will be concluded with the comparative definition of the ‘façade-wall’.

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<sup>137</sup> The term is developed through the discussions with the supervisor of the thesis.

#### 4.1. Façade as Library: Sainte Genevieve Façade-Wall

Neil Levine, in his PhD dissertation, spares a special place for the walls of the Sainte Genevieve. Levine defines space configuration of the library as a “synthesis of enclosing surfaces and enclosed spaces”.<sup>138</sup> The surfaces of Sainte Genevieve are perceived in ‘active’ role.<sup>139</sup> The surfaces are enclosing, while the space is enclosed by them. He characterizes the surfaces of the building as enclosing which act as a wrapping, and he defines space as enclosed, wrapped by the walls of the library. Space is the end-product of the enclosing act of surfaces. He relates the existence of one to another. Placing that much importance on the surfaces of Sainte Genevieve, Levine studies them under the chapter entitled as *Arcuation: The Nature of the Wall as Serving Container*. He believes that wall is an architectural element that Labrouste widely contemplated on. Levine asserts that, in the sketches that Labrouste made during his visit to Italy, the relation between the wall surface and the ‘order’ attached on it was inquired.<sup>140</sup> Labrouste questioned the imposed way of designing a wall. Affirmatively, it is possible to see the two variations of ‘wall’ in Sainte Genevieve Library. With a closer look at to the plans of the library, the difference between two wall composition is not hard to recognize. As the plans of the two spaces differ, ‘enclosing surfaces’ are designed as such. They are two different entities having different characteristics. Thus, it is possible to say that the Sainte Genevieve Library is an interface to examine the re-conceptualization of ‘wall’.

Regarding the issue of re-conceptualization of the ‘wall’, Levine says that with the Sainte Genevieve Library building, Labrouste “took that one step beyond Schinkel and Rohault of delivering the very duality of support vs. enclosure from its antithetical ground in the vestigial wall plane”.<sup>141</sup> He thinks that the ambiguous role of the wall is

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<sup>138</sup> Neil Levine, “Architectural Reasoning In The Age Of Positivism: The Neo-Grec Idea Of Henri Labrous” (PhD diss., Yale University, 1975), 280.

<sup>139</sup> Active is used here in both senses depending on the Levine’s phrase.

<sup>140</sup> Ibid, 285.

<sup>141</sup> Ibid, 294.

both reflected and resolved in that specific library. Duality of the functions of supporting and enclosing is converged and not perceived as an antithetical situation anymore. This specific wall acts as one which both supports the function and the building.

This wall structure which enhances both the characteristics of supporting and enclosure, exhibits two different characteristics, as mentioned before, on the ground floor and the upper floor. The walls of the ground floor look like a thick protective case for the space that they enclose. Levine calls those protective walls as ‘encasing wall’.<sup>142</sup> They act as a *theke* that comes from the Greek word *bibliotheca* (*biblion+theke*), meaning the box. On the surfaces of the ground wall, there are apertures that take the whole thickness of the wall space. However, the space that is taken up by these apertures is not transformed into a purposeful void. Thus, the wall of the ground floor does not accommodate a space within itself, but it just envelopes the volume between. That is why Levine defines these walls as ‘vestigial’ in the same sense as rudimentary or primitive. He perceives the wall on the ground floor as the primitive version in comparison to the one that defines the reading room. Although the wall that surrounds the ground floor area has a merit, the concern of this study is mainly the walls of the reading room.

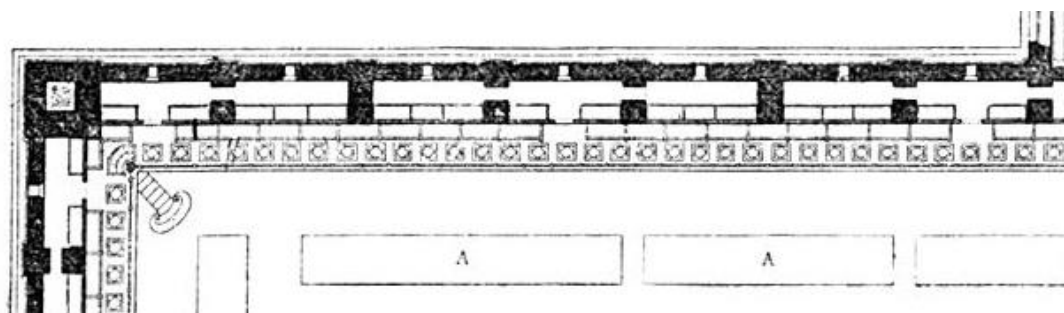
As previously mentioned, the reading room space is a single volume served by books. The visible feature that makes this uninterrupted single space achievable is the way Labrouste treated the wall.

In a conventional masonry wall, for instance, the fortresses in Bologna, the buttressing is provided from the inside. Most probably for security reasons, the structural system remains hidden. Similar to this structural approach but with a completely different reason, the main load-bearing elements of the wall piers are located in the inside. The reason why Labrouste placed the piers inwards is closely related with the function of the building, in other words, accomodating the books, and his view on the relation

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<sup>142</sup> Ibid, 281.

between the wall surface and attached order. Regardless the relation between the wall surface and attached order, the whole wall surface is turned into a space to inhabit knowledge. Inevitably, through the placement of the piers, the whole surface inhabits a space within itself.



*Figure 4.1.* The plan drawing of the Sainte Genevieve Library, showing the wall structure.<sup>143</sup>

Labrouste used the upper portion of the wall as a spacious element to store books, in other words, objects of knowledge. By reconfiguring the wall as an element that has the capability to hold space within itself, he reconceptualized the wall and its roles. He made use of the piers, in order to create an ample space within the wall. He made an interpretation, thus, a proposition to redefinition for the ‘wall’. He created some sort of a niche space. However, he does not do that by consuming the solid space of the wall. He achieved that by introducing an auxiliary element, the pier. As a reflection of Labrouste’s inquiry on the relation of ‘order’ and the wall surface relation, he preferred not to reflect the piers directly on the exterior surface. Instead, he moved them inwards.

Not imposing an order and not reflecting them directly on the surface are not the only reason for moving piers inwards. Creating a space within the wall to store knowledge is the main motive to place piers in that way. The reason for using piers in that way is

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<sup>143</sup> Plan drawing of the Sainte Genevieve Library, edited by the author.



to create a space within the wall. The depth of the piers constitutes the wall space and it is utilized for the books, which are the basis of the library space. This is not like the wall-niches in Edfu. Here, the space is not added as a secondary element, created with a secondary act. However, that ample space, itself, constitutes the wall.

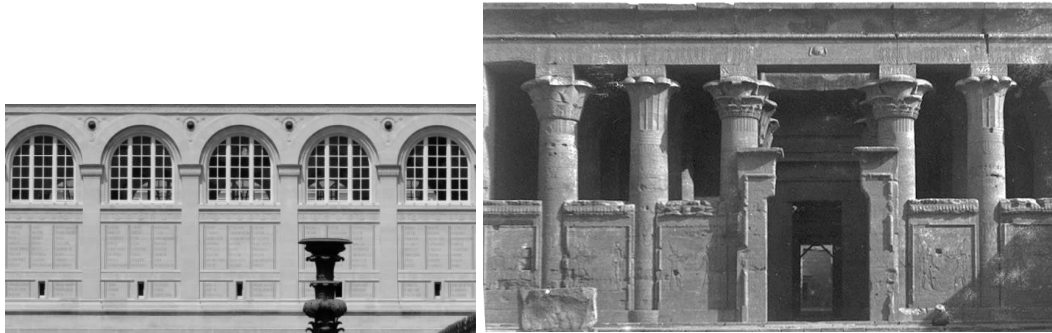
Besides regenerating the wall by locating the piers inwards, the exterior surface, also illustrates the claim: façade as library. On the exterior surface, there is a system of compartmentalization which Levine defines as “gridding and paneling”.<sup>144</sup> The horizontal divisions are provided with the lower edge of the arched windows and a cornice in between two floors, while the vertical divisions are demarcated by the almost two-dimensional reflection of the piers. This is what Levine calls ‘gridding’. The façade is divided into rectangular sections with the help of the elements that compose the wall, namely, cornices, piers and windows. By paneling, on the other hand, he refers to the stone planes, located in between the piers. He calls them “inset panels”.<sup>145</sup> Those inset panels are quite two-dimensional. At first glance, they would resemble the stone surfaces of the Temple of Edfu. Like the surfaces of the Temple of Edfu, those panels act as ‘masks’ giving no hint about the volumetric division of the spaces behind them.

They do not reflect the organization of the space that they enclose. Thus, the exterior surface of the Sainte Genevieve does not reveal the organization of the space behind it. However, this does not mean that it acts as like a ‘mask’ as in the Temple of Edfu. It is not the representation of the space it encloses but it is the direct reflection of the space which encapsulates. What is important is not the space that it is enclosed by the surfaces of Sainte Genevieve, but the space that the surface hides within.

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<sup>144</sup> Ibid, 289.

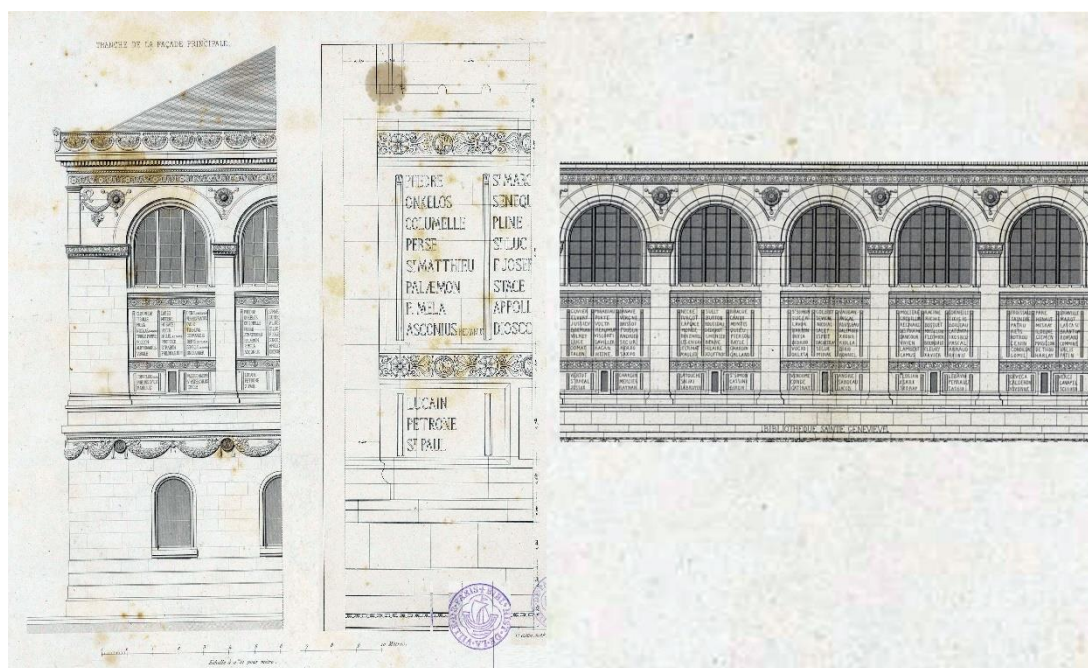
<sup>145</sup> Ibid, 281.



*Figure 4.2.* The inset panels of the Sainte Genevieve Library and the screen walls of the Temple of Edfu

The walls of the Sainte Genevieve Library are used for storing books within the space which the piers provide. The ‘wall’ as a term is reinterpreted and re-composed to accommodate the objects of knowledge. The façade as a whole takes on a duty to represent knowledge in an organized manner. The space of the wall which contains the books and the exterior surface which is compartmentalized with regard to the order of the books symbolized the whole knowledge structure of the library. The space hosts the knowledge, while the stone in-set panels reflect the division of the bookshelves located in that space. The stone in-set panels directly reflect the organization of the space within it, thus they reflect an unusual library. The whole surface and the space behind it are the representative of the knowledge embedded.

In addition to the system of gridding and paneling which underlines the structure of the wall, the exterior surfaces are perceived as the surfaces to exhibit the library collection. Names of the authors of the collection are carved on these surfaces. Kepler, Descartes, Leibniz, Newton are only some of the names carved. The collection is represented as carved-out inscriptions on the surface.



At this point, it is beneficial to remember the Palladius' excerpting cabinet for its resemblance with the 'façade' of Sainte Genevieve. As mentioned before, it is a device which is used to store and organize the excerpts. It is a three-dimensional entity, which eases to store notes and establish relations between the notes. Those relations, that is to say the organization of the excerpts, is written on the exterior faces of the cabinet like an index. Similar to the exterior faces of the cabinet, those inset panels of the Sainte Genevieve Library function as a *table* reflecting the "order" of the books embedded.

It holds information within itself, "like a thin encasement of precious jewels of knowledge"<sup>147</sup>; and reflects the fixed 'order' of the knowledge. The interior and exterior do not differ. It is not possible to think them separately. What the interior holds is directly reflected by the exterior. Literally, they act as one. Although it is possible to observe two variations of wall configuration, those two different entities act as one. The faces that Levine calls in-set panels, and the wall which is reconfigured, are not separate entities. Rather, they are reflections of each other. Regarding this fact, the definition of the façade becomes ambiguous for the Sainte Genevieve. It is the claim of the study that: the 'enclosing surfaces' of Sainte Genevieve expands and turns into a space which could be defined as the Sainte Genevieve Library itself. That space provides room for the storage of information and allows its dissemination. The 'façade' of the library, sole element, undertakes the main duties of a library. What is defined as library is the façade.

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<sup>147</sup> Ibid, 305.

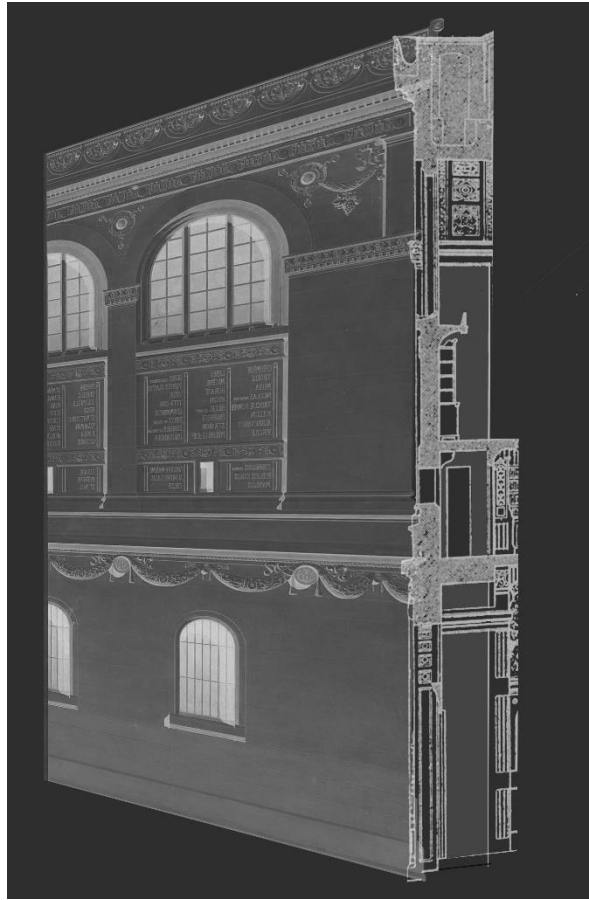


Figure 4.4. The spatial 'façade' of the Sainte Genevieve Library

The wall, as such is transformed from a material object into an abstract entity. The representation and actual visualization of knowledge becomes possible through architecture. The façades of the library become a space themselves, where information is stacked and organized in such a way that there will be no need for other complementary elements. The façade and the bookshelves can no longer be separated from each other. In other words, the library walls become transparent to knowledge.<sup>148</sup> This goes beyond the discussion generated by the transparency in Edfu. The

<sup>148</sup> Transparency was introduced during the discussion with the advisor of this thesis based on the articles, Colin Rowe and Robert Slutzky, "Transparency: Literal and Phenomenal," *Perspecta* 8 (1963): 45 and Ayşen Savaş, "Shallow Spaces," *ArchiScope* 1 (1998): 84-6.

transparency in the façade of Sainte-Genevieve reflects itself as almost a ‘literal’ one. However, it is not achieved by the material substance. Colin Rowe, in his renowned article, classifies the conditions of transparency as: material and intellectual. Moreover, he conceptualizes the material one as literal; the intellectual as phenomenal. Further, he explains those two conditions using definitions by various scholars and examples from art. He also gives reference to Kepes’ definition of transparency.

Kepes states:

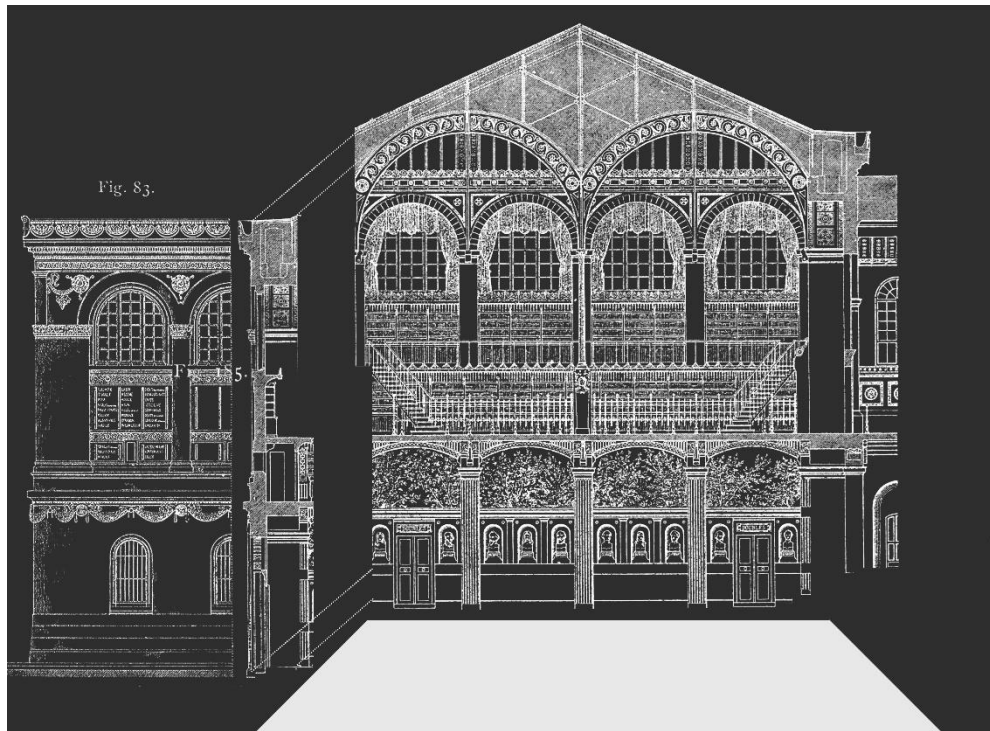
[....] transparency however implies more than an optical characteristic, it implies a broader spatial order. Transparency means a simultaneous perception of different spatial locations. Space not only recedes but fluctuates in a continuous activity. The position of transparent figures has equivocal meaning as one sees each figure now as the closer now as the further one.<sup>149</sup>

Kepes’ perception of the concept offers that ‘transparency’ is a condition of seeing, but not in the level of optical sense of the word. Transparency provides a continuous activity of reconfiguring the relations between different layers. He defines the condition of transparency as “simultaneous perception of different spatial locations”.<sup>150</sup> Position of the transparent figures promote equivocal meaning with changing the orders of seeing. In that sense, the façade of the Sainte-Genevieve library offers a “fluctuation of space between different spatial locations.” The stone panels and the carved-out text upon those panels render the exterior surface transparent. The stone turns into a see-through object that reflects the” inherent quality of organization”.

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<sup>149</sup> György Kepes, *Language of Vision*, (Chicago: Theobald, 1951). Quoted in Colin Rowe and Robert Slutzky, “Transparency: Literal and Phenomenal,” *Perspecta* 8 (1963): 45.

<sup>150</sup> Ibid.



*Figure 4.5. The almost transparent façade of the Sainte Genevieve Library*

The position of author's names carved on the stone surface and the relational position of the books on the shelves enhances the dimensionality of seeing. With the figures closer and the further, the architectural object takes on an "equivocal meaning". It is both the catalogue of the library and the library itself. It is both the materiality of knowledge as a volume and the abstraction of the order of knowledge.

The Sainte-Genevieve 'façade' is a transparent volume which holds the knowledge and represent it. It satisfies all what can expect from a library. The façade becomes the library itself. In other words, library is represented in the form of a spacious façade with the aid of architecture, thus, architecture and knowledge are converged in the 'façade' of Sainte-Genevieve Library.

## 4.2. The Façade-Wall: Wall as Volume

Regarding the convergence of architecture and knowledge, this study introduces the term façade-wall as its ultimate physical condition. This term is generated through analyzing the façade of Sainte Genevieve Library and façade here is the adjective<sup>151</sup>. As mentioned before, neither the wall nor the façade by itself defines Sainte Genevieve's condition. The façade of Sainte Genevieve Library is not a representative surface or the demarcation of the space. It is an entity which serves the acts to store, classify and retrieve. It is a library, itself. It is not just a surface to record or a wall-niche that transforms just a part of the wall. Apart from the Temple of Edfu and the Fang Shan Archives, façade-wall represents the complete operation of concretizing knowledge with architecture. It is neither the "wall as a surface" nor the "wall with a volume". It is wall as volume.

Being a compound word, the term façade-wall is analyzed by dismantling into its components: wall and façade. Once those two renowned terms are re-covered, the process that shall pave the way to the façade-wall will be resolved by comparing the Southern wall of the Temple of Edfu, Fang Shan Archives and the surfaces of Sainte Genevieve Library. The difference in-between those paves the way for the term 'façade-wall'.

As chronologically covered in Chapter Two, wall is perceived and defined distinctly by various scholars. It is ascribed different roles and duties regarding how it is conceptualized and related with the 'other'.

Vitruvius defines 'wall' in relation to its material and structural qualities. He classifies wall according to its construction method. Although he categorizes the wall into two types, the common characteristic of the Vitruvian wall is its undeniable thickness. For him, "wall" is a three-dimensional entity. Later, Alberti added an additional role to wall: space definer. He perceives it in relation to the *area* it covers. Besides its

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<sup>151</sup> Using the 'façade' as an adjective is proposed by Assist. Prof. Dr. Pelin Yoncacı Arslan during the jury.



Vitruvian duty of load-bearing, Alberti adds another mission regarding the space. Although it is related with two major tasks of architecture, load-bearing and space defining, wall was not considered as a primary element of architecture, for Laugier. In the frontispiece of the second edition of his book, there is no reminiscence of wall. Here, the wall disappears physically, though the essence of a separator still remains. Semper, on the other hand, asserts that the ‘true walls’ are the carpets hung in between columns. He characterizes ‘wall’ as a two-dimensional surface. The meaning of the wall has changed continuously in time. In a time-wise nonlinear fashion, it is perceived as a thick, three-dimensional mass, a uniplanar, decorated surface and a total absence. It is interpreted both as a two-dimensional and three-dimensional entity.

Apart from its architectural attributes which are related with the load carried and the space, it is also defined with reference to the capability to host different art forms within itself. It is defined as the “amalgamation of arts” by Ruskin.<sup>152</sup> The wall as a surface and a space is used to accommodate different modes of representation with the articulation applied on wall. Wall is reconceptualized with those articulations. The presence of knowledge changes the meaning of the wall. Those articulations, that is to say, the text carved on it and the wall-niche, reflect themselves in the Temple of Edu and Fang-Shan Archive. Wall is used either as a surface to inscribe text on or part of it is transformed into a wall-niche to literally store the knowledge objects. With the addition of the text in the wall, the knowledge is served within the materiality of wall. Also, wall is re-constructed in order to literally embed the knowledge objects (scrolls, codices, books). Architecture and knowledge interact and transform each other. Wall is redefined with the existence of knowledge within it.

As Damisch states the definition of ‘wall’ is not a static concept, it changes its duties and meaning depending on what it is related. One of the roles it may undertake is that

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<sup>152</sup> Anuradha Chatterjee, “The Troubled Surface of Architecture: John Ruskin, the Human Body, and External Walls” (PhD diss., The University of New South Wales, 2008), 35.

of a “representative façade”.<sup>153</sup> He perceives façade as the wall ascribed with additional roles.

Façade, as an architectural term, is mostly associated with the words: frontality, exteriority and screen. It is defined both in relation to the building that it is attached to and detached from it. Although it is not the main concern of this study to dwell on the changes in the concept of façade, it must be touched upon to evaluate the ‘façade’ of Sainte Genevieve Library. The changes in the “materiality of façade”<sup>154</sup>, in Ayşen Savaş’ words, will be traced by grounding on the article entitle as “Screenplay: An Inquiry into the 'Double-sidedness' of The Façade”.

The work mentioned analyzes the materiality of façade with the reasons for change in its materiality. The ambiguity in the term façade is unveiled by categorizing it according to how it is perceived.<sup>155</sup> As for the first case, the paper refers to Ancient times and says that there is no distinct practice to decorate the exterior surface of the edifice in that times, also in middle ages.<sup>156</sup> It is a part of the edifice and not perceived as an entity that is independent from the whole. According to Viollet-le-Duc, this shift started in the sixteenth century. From then on, the façade has been perceived as a separate, exterior surface to reflect the magnificence, wealth and taste, thus it is approached accordingly. Later on, Venturi developed a concept, detached façade which is “a facade that responded to its context and ‘communicated’ with its onlookers”.<sup>157</sup> It can be said that the concept of detached façade is closely related to the shift Viollet-le-Duc mentions. It becomes “a decorated wall attached to the building” in Savaş’ words.<sup>158</sup> It “is an a-structural frame acting as a thick wall attached

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<sup>153</sup> Hubert Damisch, "The Column and The Wall," *Architectural Design* 49, no. 5-6 (1979): 20.

<sup>154</sup> Ayşen Savaş, “Screenplay: an Inquiry into The 'Doublesidedness' of The Façade” (unpublished qualification paper, MIT-History Theory and Criticism Program, 1993), 8.

<sup>155</sup> Ibid. The subtitles are “wall”, “Thick Wall”, “Screen Wall”, “Wall as a Skin”, “Wall as Transparent Screen”, “Wall as Translucent Screen”, “Transparency of the Wall” and “Glass Wall: Reflection and Transparency”.

<sup>156</sup> Ibid, 2-3.

<sup>157</sup> Martino Stierli, "AA files," In the Academy’s Garden: Robert Venturi, the Grand Tour and the Revision of Modern Architecture 56 (2010): 46.

<sup>158</sup> Ayşen Savaş, “Screenplay: an Inquiry into The 'Doublesidedness' of The Façade” (unpublished, 1993), 5.

to building” regardless the spatial organization of the building.<sup>159</sup> The definition of the façade becomes ambiguous with different treatments. This ambiguity, whether it is a thick wall with the emphasis on front or an expressive, representative surface symbolizing an abstract idea, caused for a reassessment process of the term façade. “Almost two hundred years after its classical definitions, the term façade was subjected to a reassessment during the Modern period.”<sup>160</sup> Its thickness and being an independent surface are inquired. Opposing the idea of the façade as a detached decorated wall, façade is reinterpreted as a non-decorative thin surface existed just for the sake of enveloping, thus creating the space. The International Style redefines the façade as the thin surface that reflects the building itself without concerning or manipulating the viewer. It is not a separate entity, it is basically what the building is from both the interior and the exterior as a whole. Before, it was perceived as either a detached or an attached mass with different emphasis, but with modernism, the building and the façade coexist. Façade is not an attachment to the building handled separately from it.

Although, perceiving the façade neither as an attached or a detached entity is the outcome of the critique of Modernism, the façade of Sainte Genevieve Library has a distinct condition. As an earlier example of that perception, in Sainte Genevieve Library the façade does not reflect itself as a ‘detached surface’, which has no relation with the existing space. Furthermore, it is not considered as a thin, neutral surface as Modernism suggests. It is not just a “detached decorated thick wall” or a surface that encloses the space. Instead, the façade of Sainte Genevieve Library is designed as a massive thick wall that both encloses the space in between and inhabits the space within. It is designed as volume by itself and objects of knowledge is inhabited in that space. The whole façade structure which encloses the space, forms the library. It forms the library not through the act of wrapping but the façade by itself forms the library with the space that it holds within. This façade structure, although perceived as four

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<sup>159</sup> Ibid.

<sup>160</sup> Ibid.

separate surfaces, is continuous. The four façades encase a volume which is used as the reading hall and when they are unfolded, the space that they encase spread into the city. What forms the Sainte-Genevieve Library is the continuous façade. It is not a detached entity attached to the building, but the building itself is that continuous surface.



*Figure 4.6. The continuous surface of Sainte Genevieve Library façade*

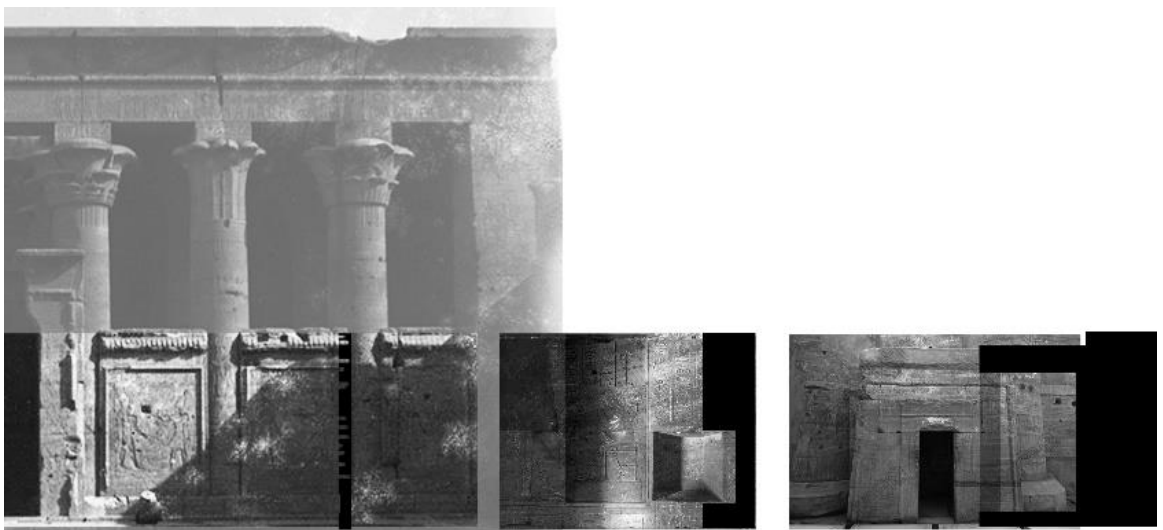
There is a reason why the terms wall and the façade are used distinctly from each other in this study. Surfaces are approached either as a wall or a façade but the term ‘façade-wall’ has been devised after analyzing the continuous spatial façade of Sainte Genevieve Library. The difference between the wall and the façade is that, the wall is perceived as composition of layers, while the façade is understood as the sole element. Supporting the difference between the wall and the façade, Eisenmann discussed the difference between the elevation and the façade. He proposes that the elevation is a representational surface, while the “façade is a three-dimensional entity by itself with its plan and section”.<sup>161</sup>

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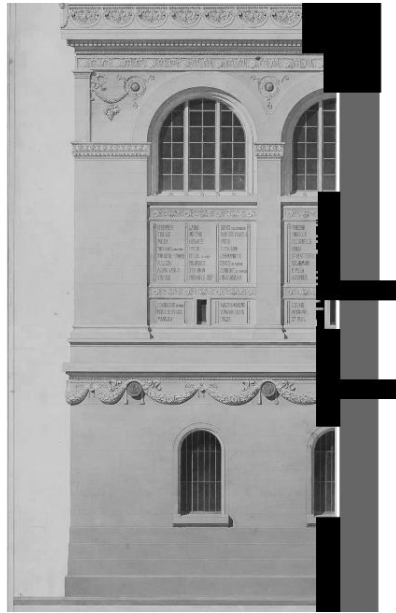
<sup>161</sup> Heves Beşeli Özkoç, “Reconceptualizing The Architectural Precedent: Textual Models Of Reading” (PhD dissertation, Middle East Technical University, 2015), 95.



*Figure 4.7. Elevation and the section of Fang-Shan Archive*



*Figure 4.8. South elevation and section of the Temple of Edfu Courtyard*



*Figure 4.9. Façade section of the Sainte-Genevieve Library*

This distinction can be seen in perpendicular sections taken from the cases mentioned. The stone wall of Fang-Shan Archive is perceived as if it is composed of two layers: the inscribed surface and the wall volume. Those two architectural elements express themselves as separate entities. The stone surface acquires a different role with the act of carving the letters out of the surface. Moreover, with the changes in the content of the inscription, every section taken from the stone differs. No two sections are the same as they are altered both formally and metaphorically. Similarly, in the South wall of the Temple of Edfu, every portion of the wall changes. The exterior surface of it bears the information displayed with the aid of hieroglyph. On the reverse side of this face, a niche is carved to hold the physical objects of knowledge, namely codices. Additionally, a box-like structure is added on the interior face of the wall. Thus, every layer of the wall is charged with various tasks: the metaphorical storage of the knowledge, hieroglyphs; the physical storage of the knowledge, niche and the space of knowledge, library. Every layer has a different characteristic. The section taken

from the Façade of Sainte- Genevieve Library is the same throughout the periphery of the space.

In this study, the wall refers to two-dimensional articulations and additive conditions to integrate knowledge with architecture. Wall as a surface and the wall-niche refer to those conditions. In those cases, the wall surface acts as a tool to record knowledge or it is transformed to inhabit knowledge in itself. Moreover, the façade-wall refers to a totality in the scale of the building. It is an architectural entity in itself, designed to inhabit knowledge. In other words, the façade itself is the building in the case of the façade-wall.





## CHAPTER 5

### CONCLUSION: *TABLE*

Although it is not a usual practice to introduce a new term in the conclusion of the research, yet, the terms used in the study like wall text and wall-niche and the Foucauldian conceptualization were part of an ongoing discussion based on an applied research project in METU.<sup>162</sup>

By taking its basis from the above-mentioned project and the discussions, this study aims to analyze the main architectural elements, walls that are transformed with the presence of knowledge. The cases are approached as the situations through which knowledge is represented. The South wall of the Temple of Edfu, Fang-Shan Archive and the Sainte Genevieve Library are selected and studied because each signifies different modes of representation of knowledge; in which the exterior surfaces are transformed into a different condition, namely, a surface, wall-niche and a façade-wall. To understand this transformation that operated through the representation of knowledge, the term representation is interpreted by analyzing the two famous paintings of Rene Magritte in the Introduction. As the first condition, representation is only possible in the absence of the object. This absence is re-presented with the aid of materiality and technique employed. By representing a non-present entity, the object is negated, and the representation has a meaning further than what is represented as in the case of the *tableau* “This is not a Pipe”. The text and the image as different modes of representation constitute the message collaboratively. Thus, the surface of the canvas turns into a discursive space where messages, ideas and information could be grafted on. The second painting *The Two Mysteries* strengthen the fact that the canvas is a discursive space. It is constructed with reference to the former painting. The canvas is treated as if it is a page of a book with a quotation to

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<sup>162</sup> The whole preparation regarding the design process of Erimtan Museum, designed by Ayşen Savaş, will be documented in a forthcoming book.

support the message. Representation is beyond the content. It is not the object it signifies. Representation coexists with interpretation. Thus, it is a ceaseless process through which things are ordered, related and reconstructed.

In the article written by James Creech, a specialist in eighteenth century French literature the term representation is questioned in terms of its transparency. He starts with Foucault's interpretation of representation and Creech states that:

...representations according to Foucault involve "analysis" of what they represent. The moment in which words and things are connected in a relation of transparent adequation naturally leads to an ordering of things and words among themselves according to identities and differences. The transparent relationship of identity automatically entails an incremental passage to increasingly different words and things which Foucault describes as a grid or a table of identities and differences. And again, the adequation, the transparent correspondence of the whole grid (language) and the totality of things, is the overarching identity upon which this system of knowledge rests. To know in the classical episteme is to represent in this fashion.<sup>163</sup>

For Creech, Foucault perceives representation as an analyzing method. Objects are analyzed, related and ordered through re-presenting. Words and things, in other words, representations and objects are defined according to the table of identities and differences which is the last step of the formation of an object. In the preface of *The Order of Things*, he mentions Bourges' Chinese encyclopedia and his concept of *operating table*. The concept of *table* is first explained by referring to the literal sense of the word: "a nickel-plated rubbery table" on which seemingly irrelevant objects are placed. Later, it is conceptualized as a tabula which is the roman tablet used for writing.

... I use that word 'table' in two superimposed senses: the nickel-plated, rubbery table swathed in white, glittering beneath a glass sun devouring all shadow – the table where, for an instant, perhaps forever, the umbrella encounters the sewing-machine;

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<sup>163</sup> James Creech, "What Represents in a Representation? A Question Concerning Michel Foucault's 'Age Classique'," *Man and Nature* 2, (1984):1-2.

and also a table, a tabula, that enables thought to operate upon the entities of our world, to put them in order, to divide them into classes, to group them according to names that designate their similarities and their differences – the table upon which, since the beginning of time, language has intersected space.<sup>164</sup>

In the following chapters, Foucault specifies that *table* as “grid of identities, similitudes and analogies” which forms the objects and makes them defined, relatable with the other objects. He compares the encyclopedia and the thing that he calls *operating table* in the sense of introducing a space for language. For him, *table* is a surface on which an umbrella and a sewing machine come together and sustain their existence by rendering the space between them meaningful. That space which he indicates as the space for language, defines the resemblances and differences between them, thus constitutes their meaning and identities. In the original text, Foucault differentiates those “two superimposed senses” of the word table by using different words. For the literal sense of the word, the nickel-plated rubbery table, he uses the word *table*, while for the other, he uses *tableau*.<sup>165</sup> It is first used as “a surface which is used primarily for painting”.<sup>166</sup> Apart from what *table* means, this word, *tableau* has the meaning “a graphic description or representation: picture”, “a striking and artistic grouping: arrangement, scene”.<sup>167</sup> Bernhard F. Scholz explains the possible reason for Foucault’s choosing *tableau* as the connotations of that specific word. This word is associated with “artificiality” and it emphasizes the constructional nature of the

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<sup>164</sup> Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences* (London: Taylor and Francis, 2005), xix.

<sup>165</sup> Michel Foucault, *Les Mots Et Les Choses: Une Archéologie Des Sciences Humaines*, (Paris: Gallimard, 1966), 9. Ce qui est retiré en un mot, c’est la célèbre «table d’opération»; et rendant à Roussel une faible part de ce qui lui est toujours dû, j’emploie ce mot «table» en deux sens superposés: table nickelée, caoutchouteuse, enveloppée de blancheur, étincelante sous le soleil de verre qui dévore les ombres, - là où pour un instant, pour toujours peut-être, le parapluie rencontre la machine à coudre; et, tableau qui permet à la pensée d’opérer sur les êtres une mise en ordre, un partage en classes, un groupement nominal par quoi sont désignées leurs similitudes et leurs différences, - là où, depuis le fond des temps, le langage s’entrecroise avec l’espace.

<sup>166</sup> “Tableau,” Wiktionary, accessed on June 10, 2019, <https://en.wiktionary.org/wiki/tableau>

<sup>167</sup> “Tableau,” Merriam Webster Dictionary, accessed on June 10, 2019, <https://www.merriam-webster.com/dictionary/tableau>.

object.<sup>168</sup> Besides being a structure being composed of columns and rows, giving an order, its being constructed is emphasized with the word *tableau*. *Things* are arranged, classified, ordered and represented on that planar substructure according to Foucault. These two superimposed meaning construct the concept of *table*. It is a working surface to analyze what is represented. It is the surface on which the order of the things is constituted according to the grid of identities.

In this study the concept of *table* is aimed to be concretized moving from the surface of the canvas to the surface of the wall. As it is the interface to analyze, order, relate, reconstruct; thus, re-present, surface is approached as the tool for representation of knowledge, a tool which provides materiality, an environment to represent. Starting from René Magritte's *tableaux*, surfaces to represent are analyzed. As the convergence point of representation, surface, knowledge and architecture, the wall surface of library is analyzed. The mentioned wall surfaces are interpreted as the reflection of knowledge on architecture. The end product of this interaction, the transformation of the wall surface with the presence of knowledge is analyzed in the Chapter entitled as "The Wall". The wall surface of an Amphitheatre in Pompeii initiates the discussion wall surface as the discursive surface to represent.<sup>169</sup> The inscription which is graven on the surface enhances the relation between the wall surface and different modes of representation, in this case it is writing. Wall is not an element which only exists for the tectonic reasons, though it is a representative surface which is treated as the "site of mediation and projection".<sup>170</sup> It does not bear only the physical load of the building, but it also holds the metaphorical load of the text attaches to its surface. With the writing scratched on its surface, the wall loses its material, but it gains an additional representational character. The transformation of the surface of wall as the surface and

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<sup>168</sup> Bernhard F. Scholz, "On Foucault's idea of an epistemic shift in the 17th century and its significance for Baroque scholarship," *Literator* 11, no.3 (1990): 22.

<sup>169</sup> "I admire you, Wall, for not having been collapsed, despite having been made to endure the tedium of so many writers." This quotation is the prelude of the article written by Anne Kolb. Anne Kolb, ed., *Literacy in Ancient Everyday Life* (Berlin: De Gruyter, 2018), 1.

<sup>170</sup> Giuliana Bruno, *Surface: Matters of Aesthetics, Materiality, and Media* (Chicago, IL: University of Chicago Press, 2016), 3.

volume is illustrated via the South Wall of the Temple of Edfu and the Fang-Shan Archive. Those surfaces are the supplements to hold knowledge. They are transformed into a panel or a wall-niche with the duty to inhabit knowledge. The wall, besides being an architectural surface, it is also the *table* on which things are reappeared, organized, related and reconstructed.

Although the concept of *table* seems to be perceived as a uniplanar plain space as the wall surface, they are both not. This table comprises layers as the composition of accumulated surfaces.

Lastly, we must analyze the grids of specification: these are the systems according to which the different 'kinds of madness' are divided, contrasted, related, regrouped, classified, derived from one another as objects of psychiatric discourse (in the nineteenth century, these grids of differentiation were: the soul, as a group of hierarchized, related, and more or less interpretable faculties; the body, as a three-dimensional volume of organs linked together by networks of dependence and communication; the life and history of individuals, as a linear succession of phases, a tangle of traces, a group of potential reactivations, cyclical repetitions; the interplays of neuropsychological correlations as systems of reciprocal projections, and as a field of circular causality).<sup>171</sup>

In the *Archaeology of Knowledge* Foucault analyses the subject of madness as a knowledge structure. He states that, besides the grid of specification which orders, classifies, relates the objects of madness, a more dimensional structure is established between them. He defines this three-dimensional structure as bodies. According to him, bodies, in other words, faculties construct the three-dimensionality of the *table*. It is not just a surface, but it is accumulation of surfaces which can only be analyzed with the method of *archaeology*. The book and the indexing cabinet are the illustrative structures which concretize that layered network of knowledge. Both the book and the cabinet are the models for library which inhabit interrelated layers and they are models

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<sup>171</sup> Michel Foucault, *The Archaeology of Knowledge and Discourse on Language*, trans. Sheridan Smith (New York: Pantheon Books, 1972), 42.

for the library. The 'façade-wall' of Sainte Genevieve Library, on the other hand, is the architectural statement of this three-dimensional relations with the wall surface on which authors' names are engraved and the interrelated inner structure of the books. It is a structured volume of knowledge which is shaped with the aid of architecture. With the knowledge embedded into them, architectural elements express beyond the tectonic characteristics and reasons for their existence. With the embedded knowledge, architecture takes on a representative duty. They disappear as the renowned elements of architecture 'wall' and 'façade' and they reappear to be utilized as the *table* to organize, classify and reconstruct *things*. Thus, it distances itself from the objects of the discipline, forcing one to rethink the 'wall', 'façade'.

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