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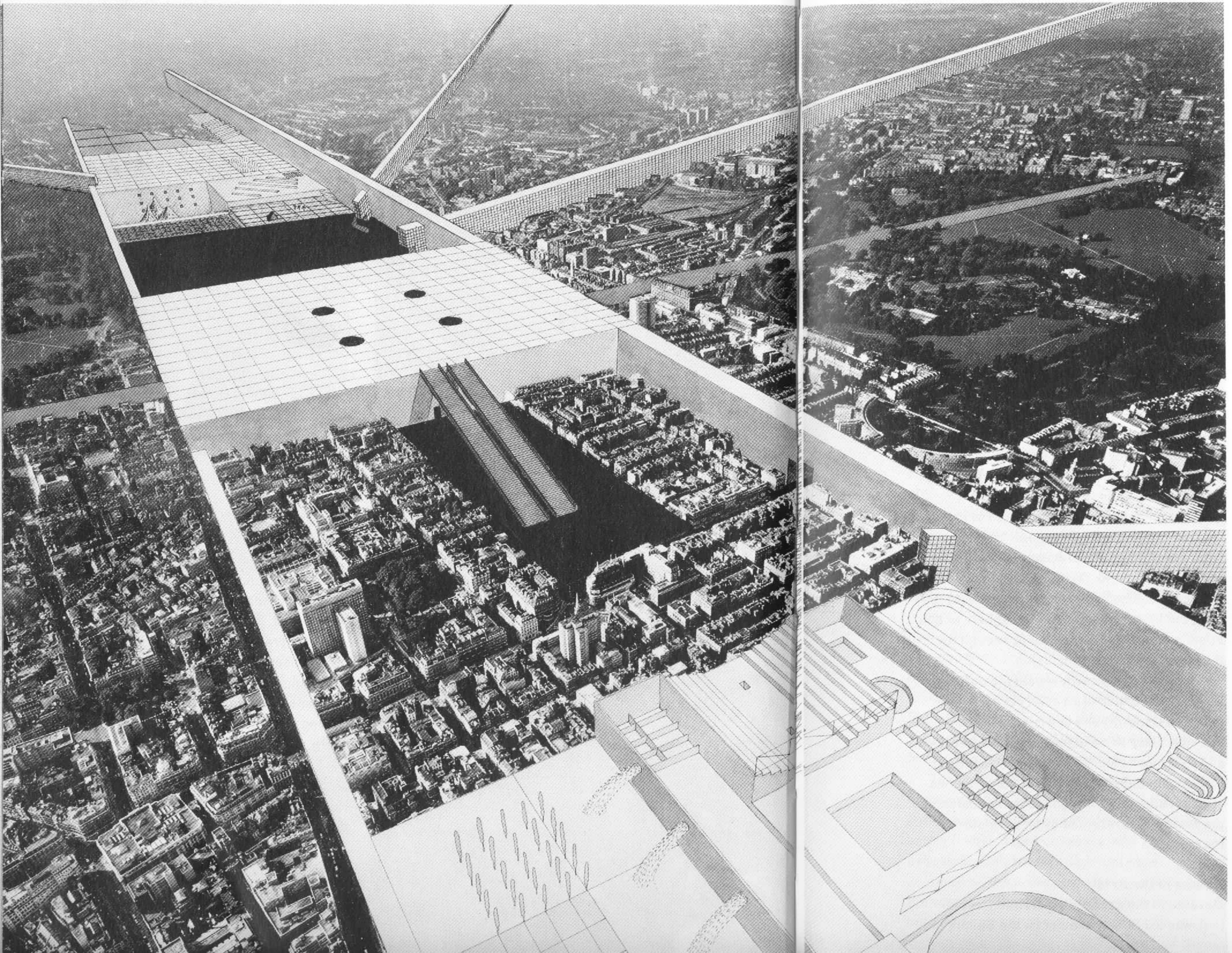
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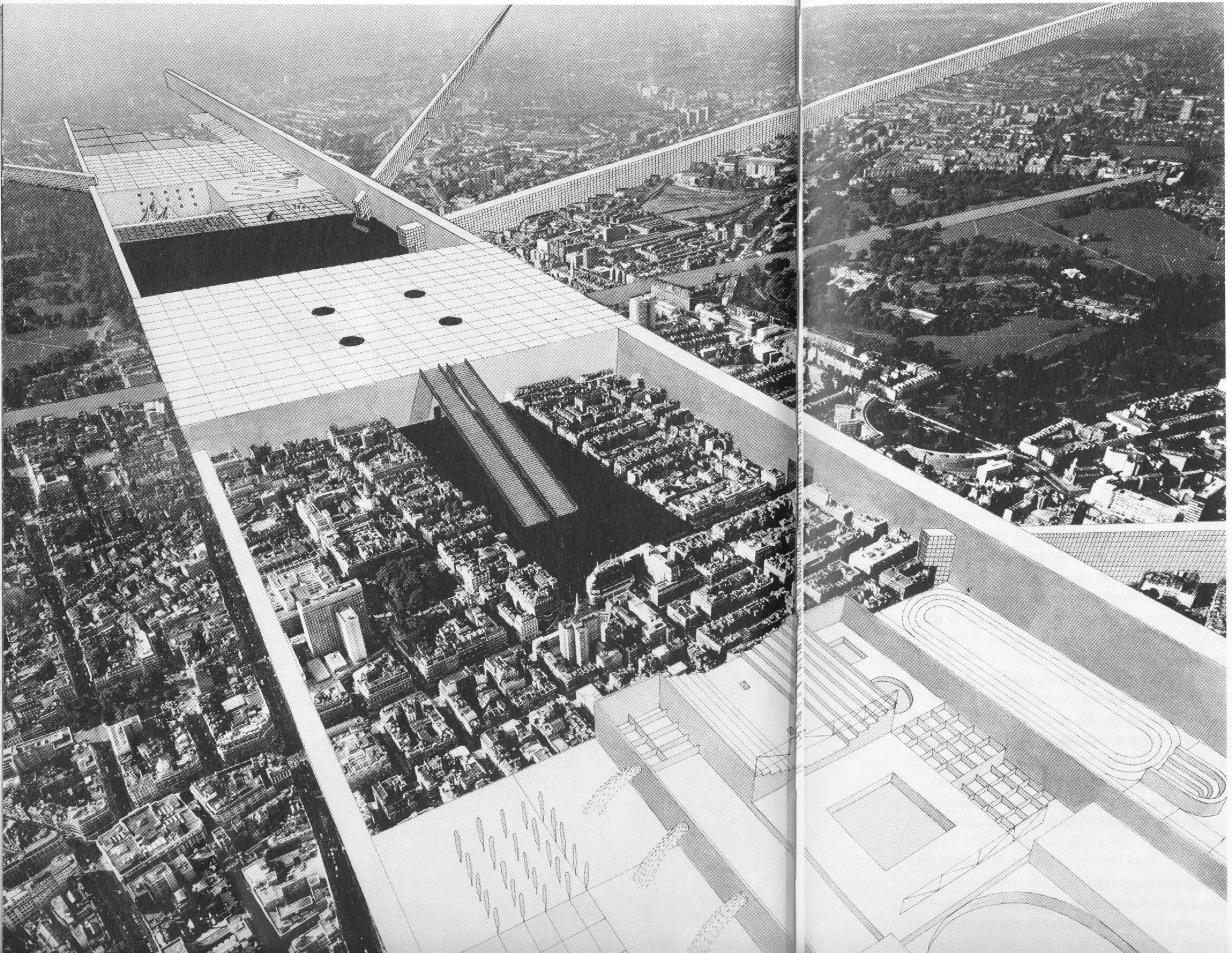
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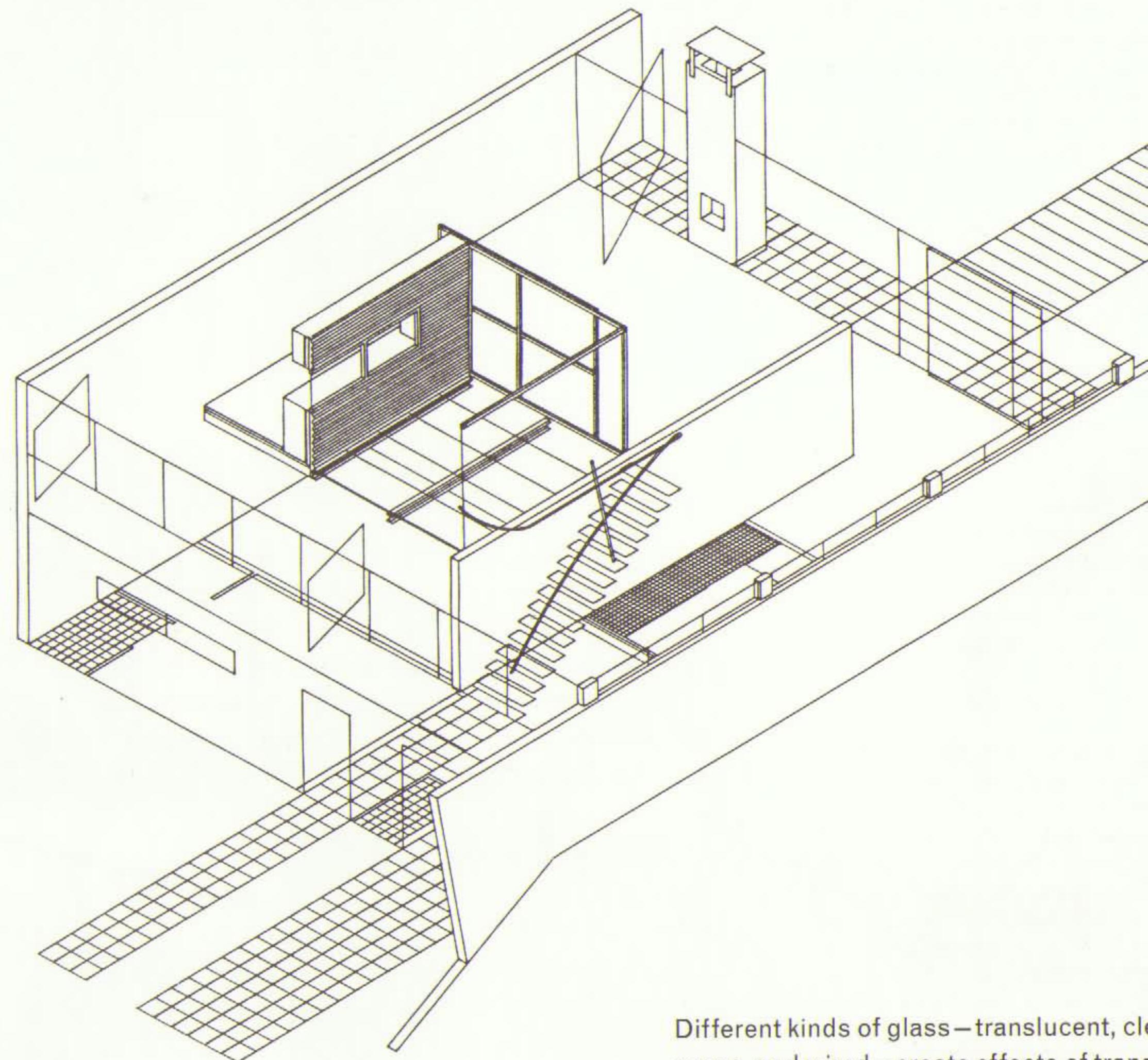
O.M.A.

Rem Koolhaas  
and Bruce Mau

010 Publishers

high water, dike, low land—this house exploits its position on the embankment of an unrealized highway; it consists of two layers—a lower entrance floor at street level and a "living" floor on the higher, water level.

A single glass element—the patio—is placed in the house to generate kitchen, dining, and living around it. Its glass floor lights a gym below. Two of the patio's walls are mobile; they can make it disappear entirely. A freestanding wall defines bedroom, study, and bathroom. Sliding panels extend it to create privacy.



Different kinds of glass—translucent, clear, green, and wired—create effects of transparency, "view," reflection, and different degrees of blockage. In the garden, a boardwalk continues the passage through the trees with an exit toward the water.

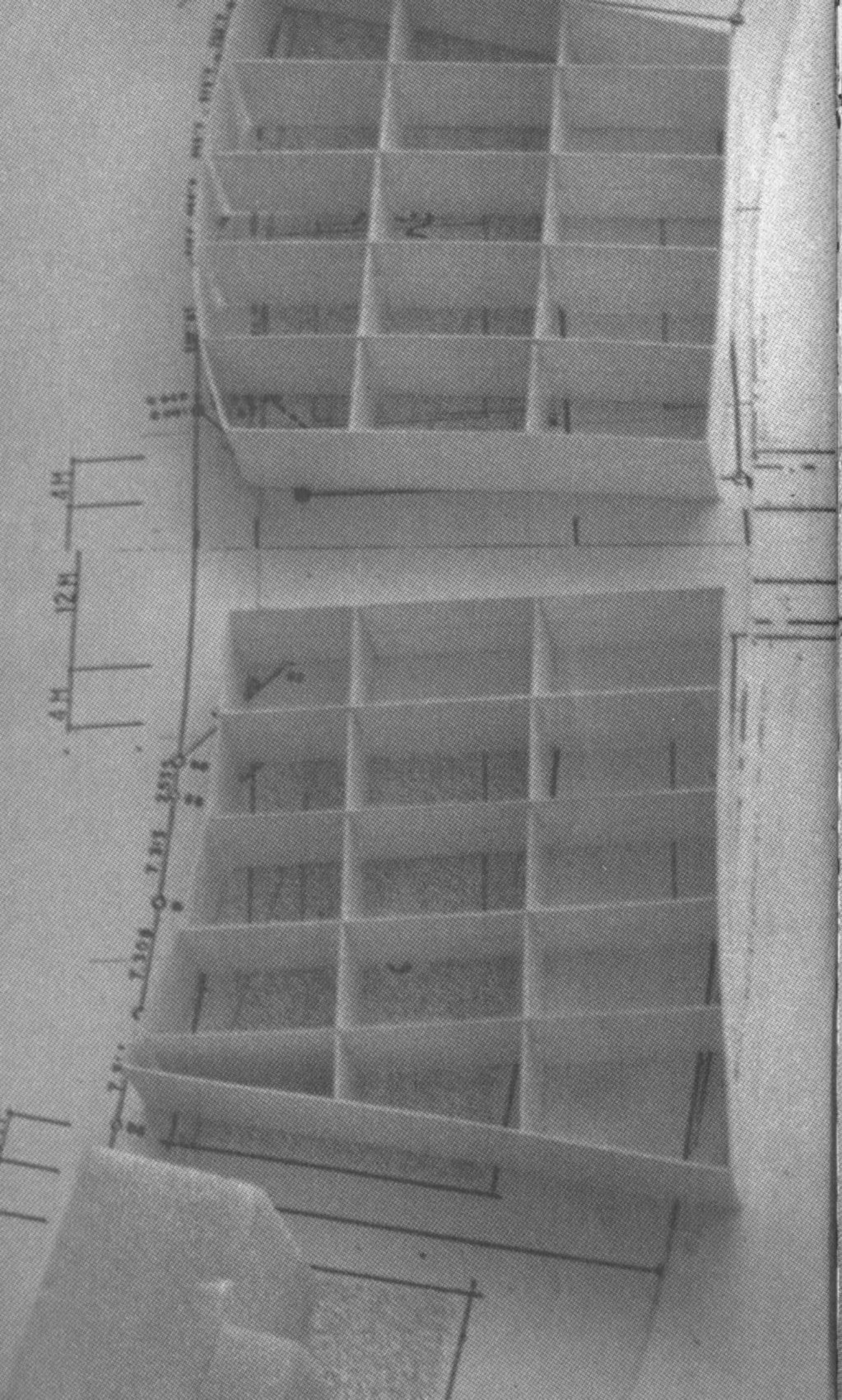


patio at night



n the shadow of the Berlin Wall, the project  
Roman city — sections of Pompeii, for instance,  
ries where houses never become objects — and  
Mies van der Rohe where individual courtyard  
l to form blocks. The centrifugal substance of  
condensed to generate urban form.





TO  
WILLIAM HENRY  
FRANCIS BROWN  
NOT TO  
WILLIAM HENRY

**The project consists of 24 individual houses, each three stories high, placed together to form two blocks. Each house is penetrated by a private vertical courtyard that introduces light and space into the center.**

**On the lower level a concourse leads to individual front doors; beyond door lies a patio with white pebbles. A continuous staircase leads to individual rooms on the second floor and living area on the third — a suite of living, dining, open-air, and "Japanese" rooms where screens and curtains get different configurations.**

A closed cyclopic wall wraps around the exterior of the blocks so that they eventually serve as socles for Isozaki's future towers. The roofs of the Japanese cells are covered with grass. "Escaping" from the walls are the rising rooflines of the living-room floors. They resonate with the mountains and define a bowl around the city.

**Each house offers a variety of spatial conditions and tectonic contrasts: enclosed vs. exploding, intimate vs. open, public vs. private, high vs. low, dark vs. light, concrete vs. air tact.**

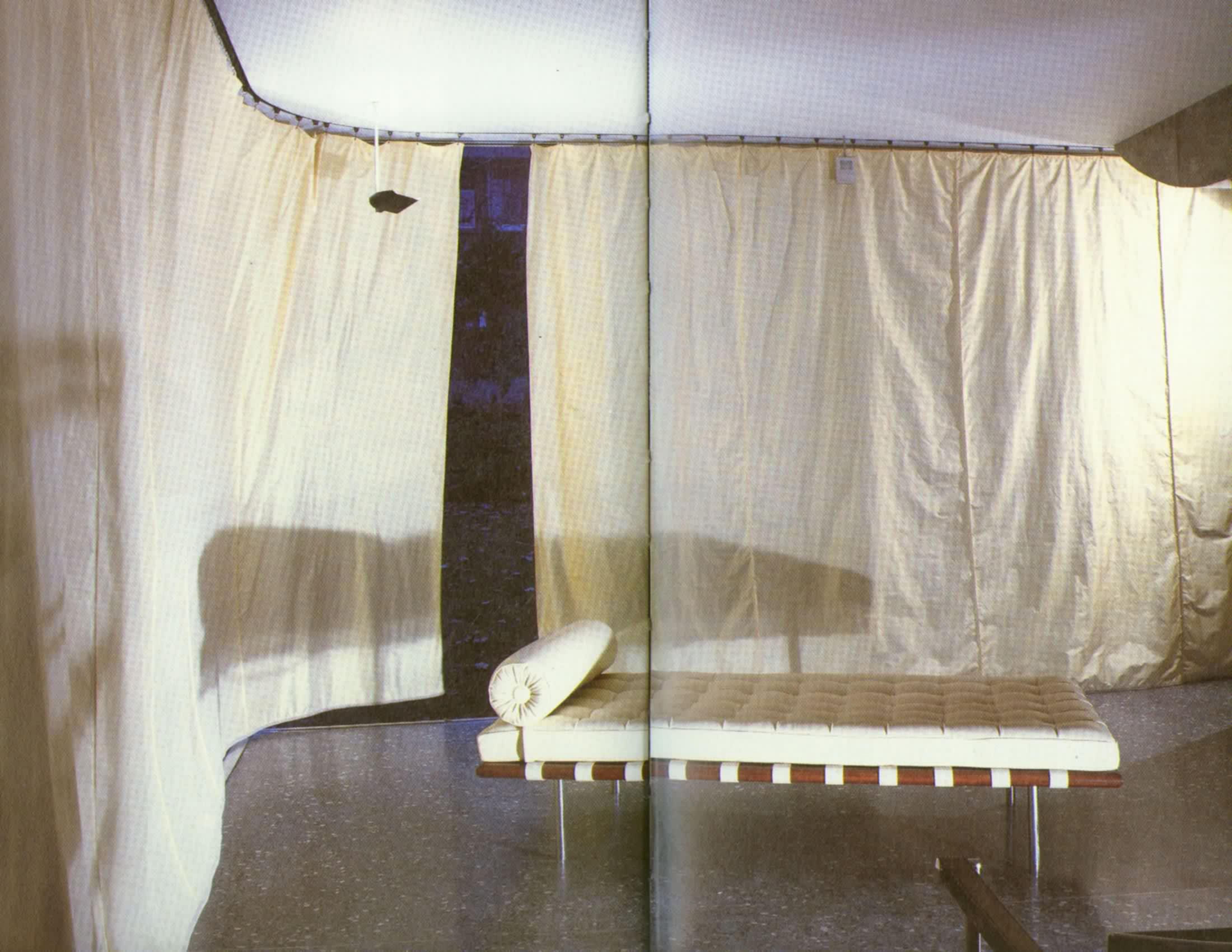




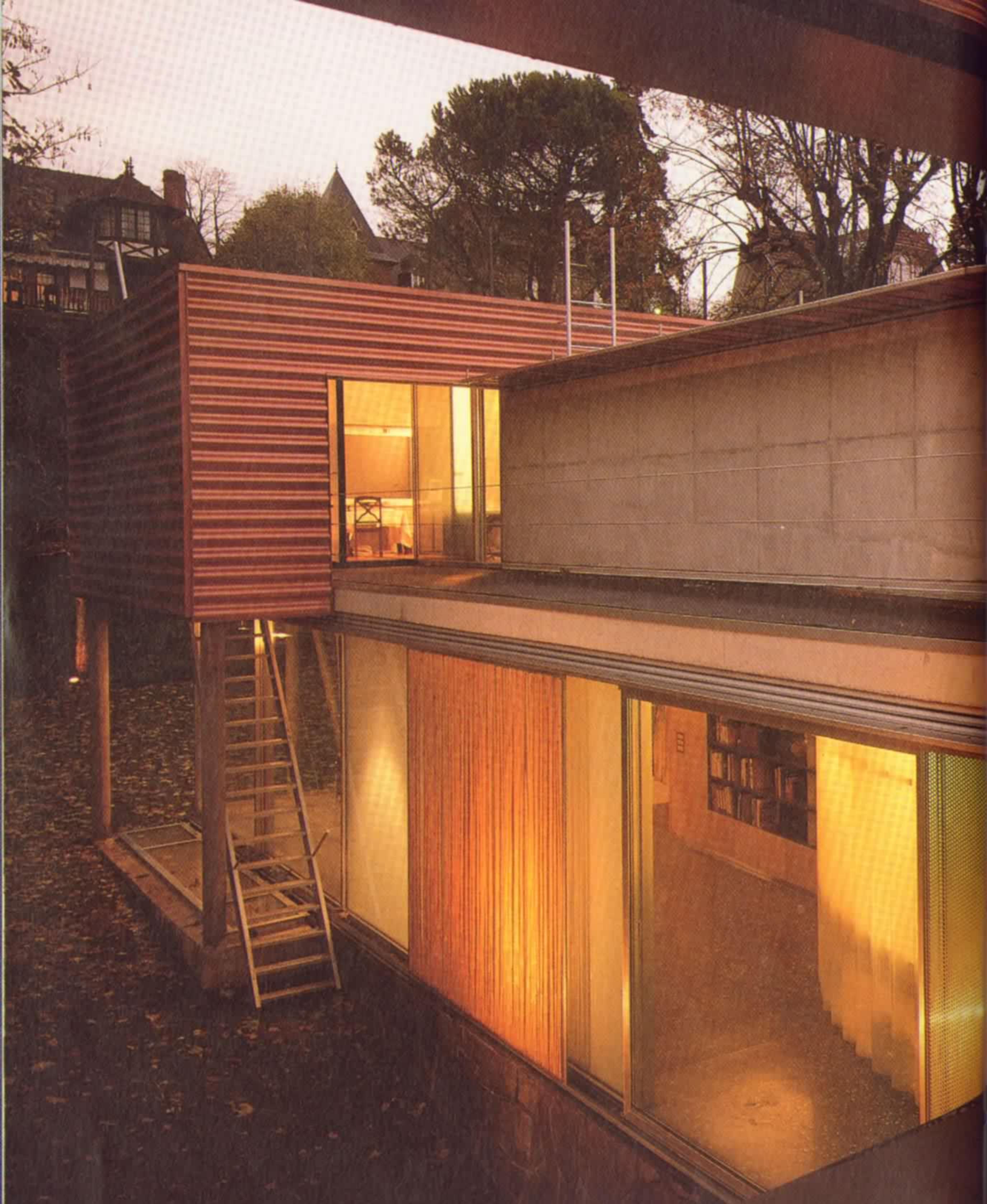


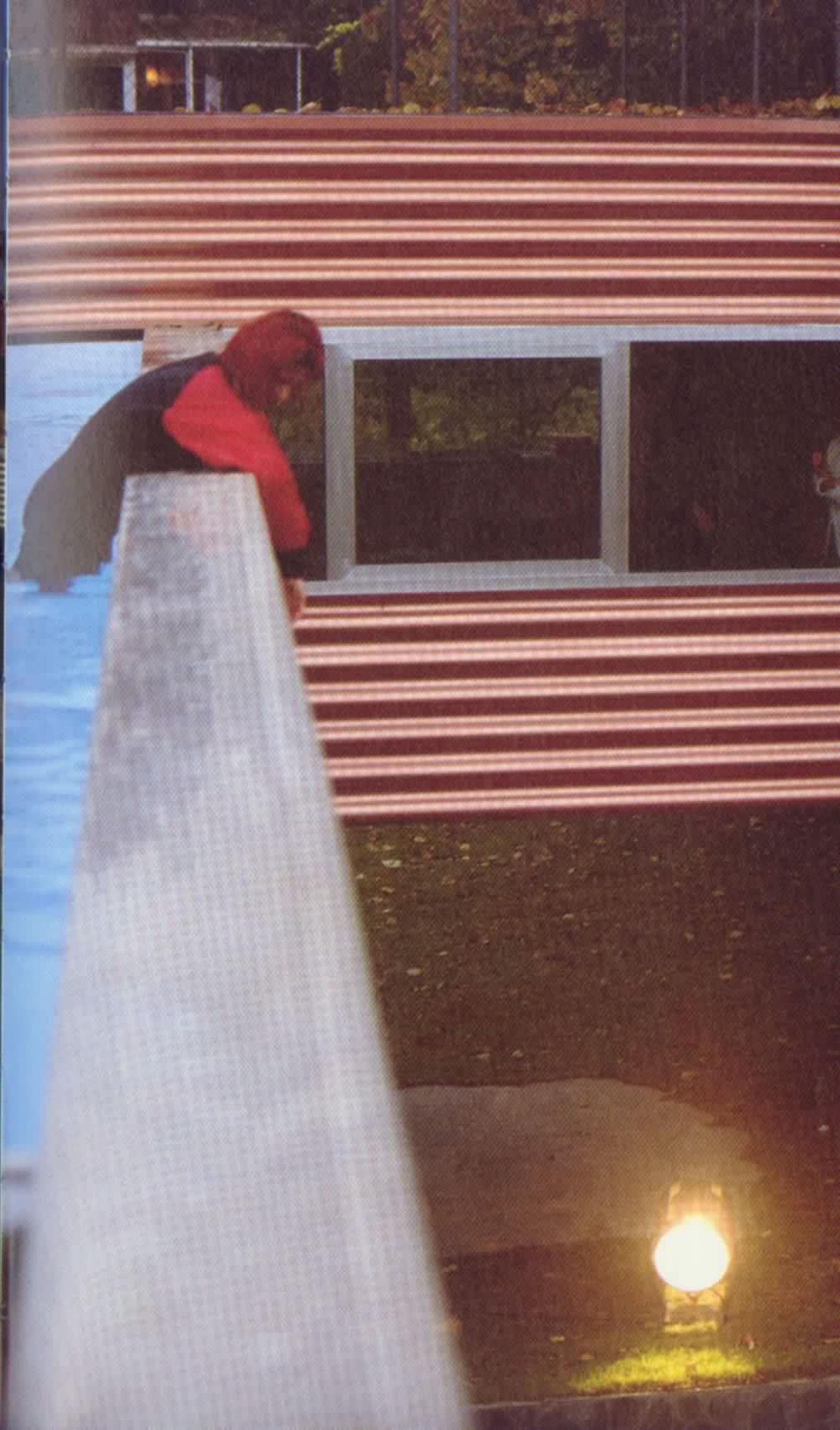












Opposite the town  
are the  
winding houses  
visible, only numbers

from her  
husband  
and  
daughter  
over  
have  
been  
entiaлист

This line  
base is  
er found

miss  
ml + design

A handwritten note on graph paper. The text "Sister straight in fix?" is written vertically along the left side of a large, roughly drawn outline of a human head. The head is oriented with the chin pointing down and to the right. The drawing is done with a single continuous line. At the bottom of the head's outline, there is a small circle containing the number "2740". To the right of the head, the numbers "0061" and "05-002" are written. In the top right corner of the page, the word "Marque K" is printed.



steel door  
open  
electronically

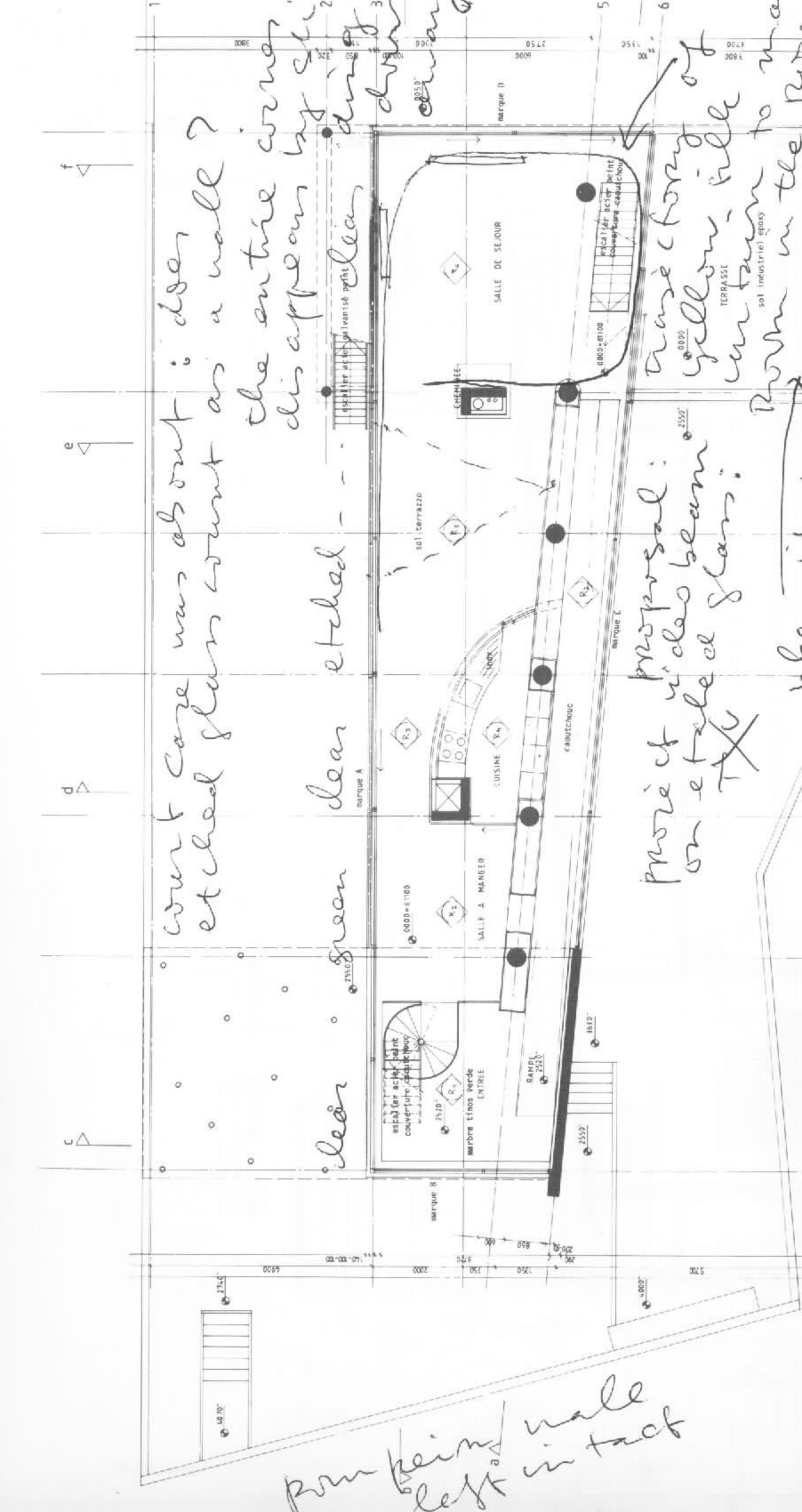
entry level

in order to  
save tree we  
had to  
amputate  
of its root

library

asphalt.

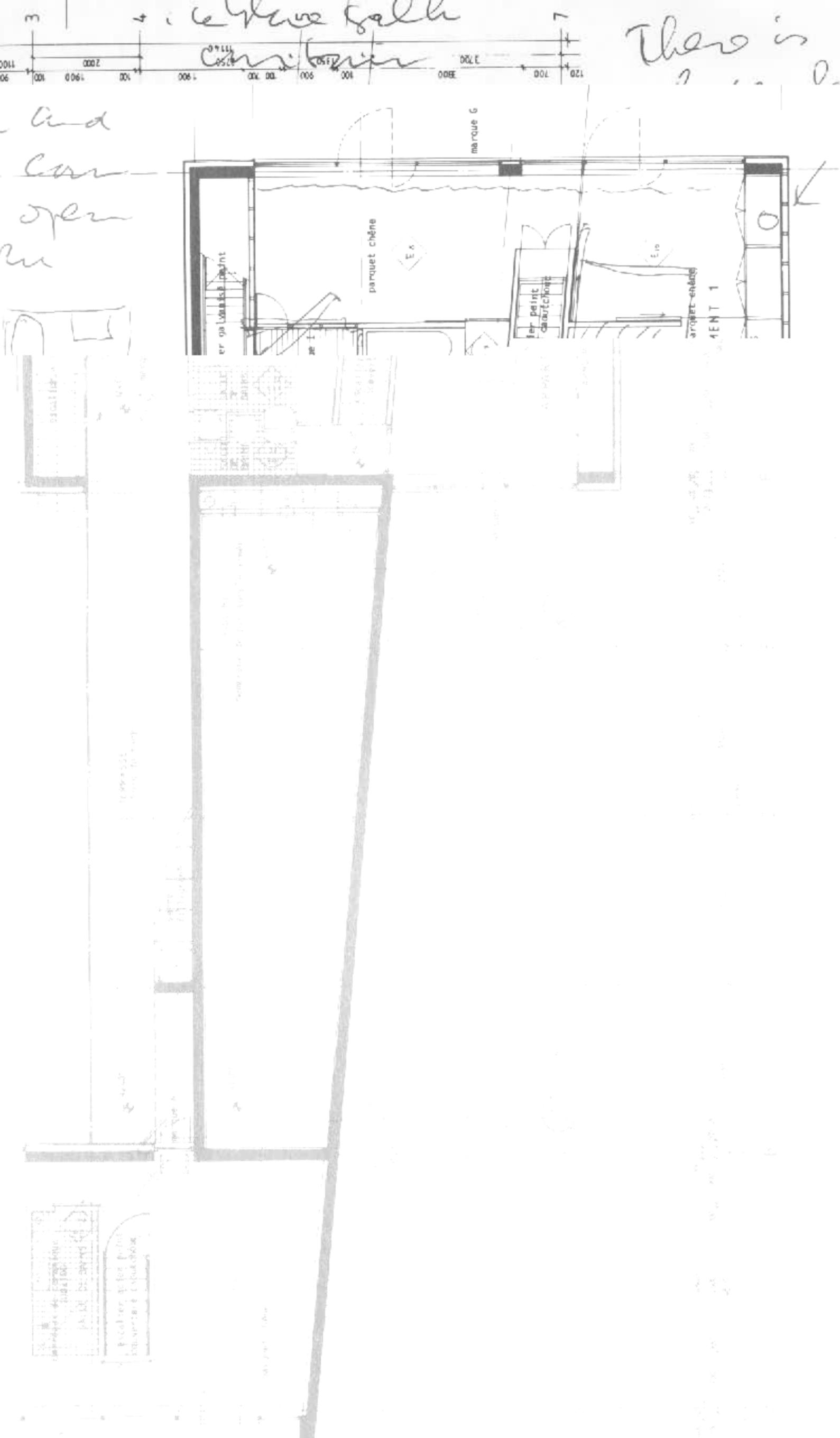
sloping  
Gardens  
hill in  
groves



now being left in tact

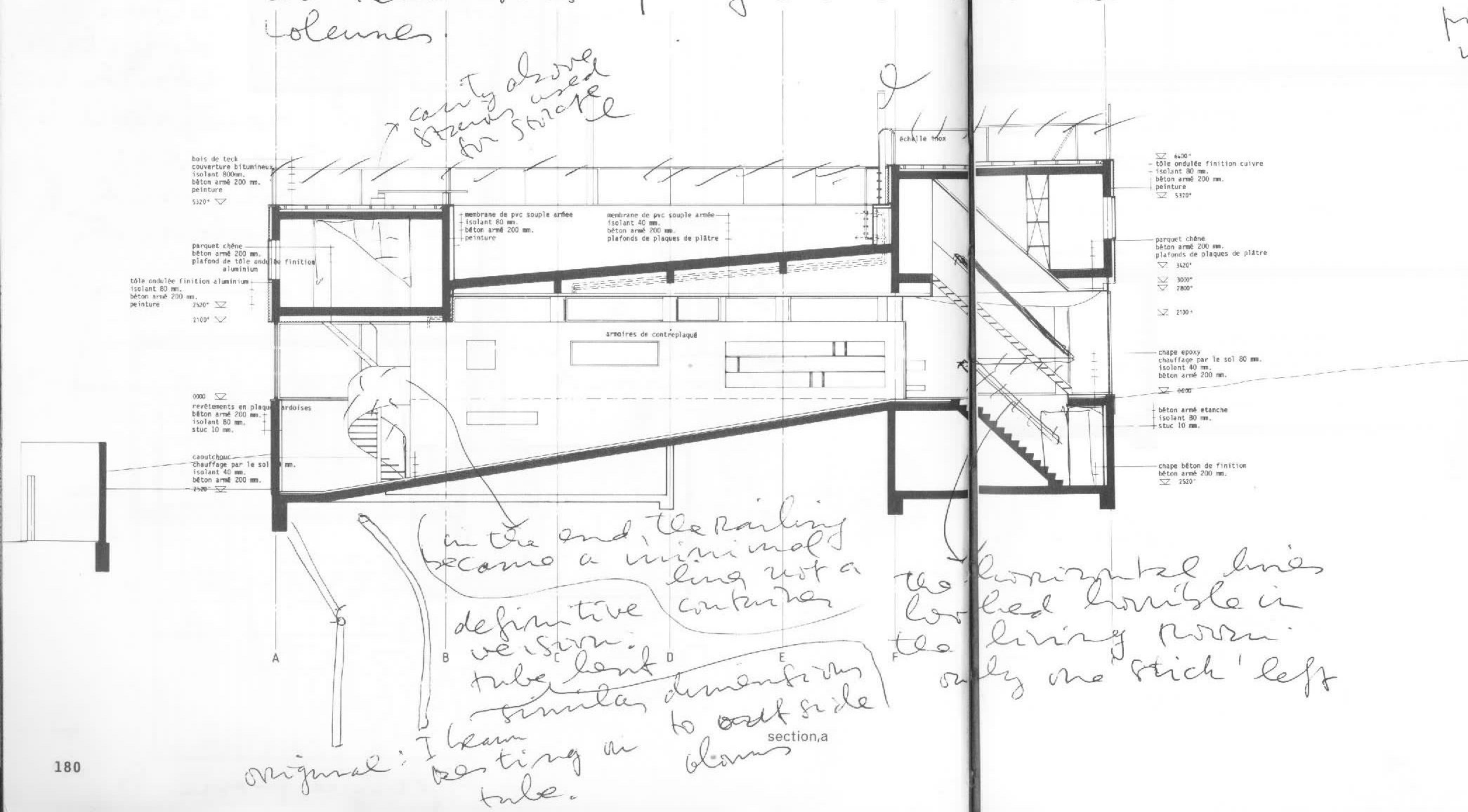
be, strong and  
malleable car-  
rying the open  
affection  
affectionate

There is a no  
... on place  
a fine place  
here.



## stripping railings:

create the ship metaphor: railings are very hard to do without resurrecting the ocean liner from the 20-ties. In this case, the outlines also interfered with the relationship slips of the individual columns.



"those fellas ain't thinkin'. No sir,  
they just ain't usin' their heads."

#### COATING

Beauty is made up, on the one hand, of an element that is eternal and invariable . . . and, on the other, of a relative, circumstantial element, which we may like to call . . . contemporaneity, fashion, morality, passion. Without this second element, which is like the amusing, teasing, appetite-whetting coating of the divine cake, the first element would be indigestible, tasteless, adapted, and inappropriate to man nature.

#### COKE

A man indicates his desire for woman by winking. When a man winks, a woman is required to lower her eyes demurely. She is not allowed to look directly into the eyes of anyone she desires. However, if she is interested, she will not lower her eyes if the

man then twitches the corner of his mouth indicating which woman he wants to meet her behind.

#### COINCIDENCE

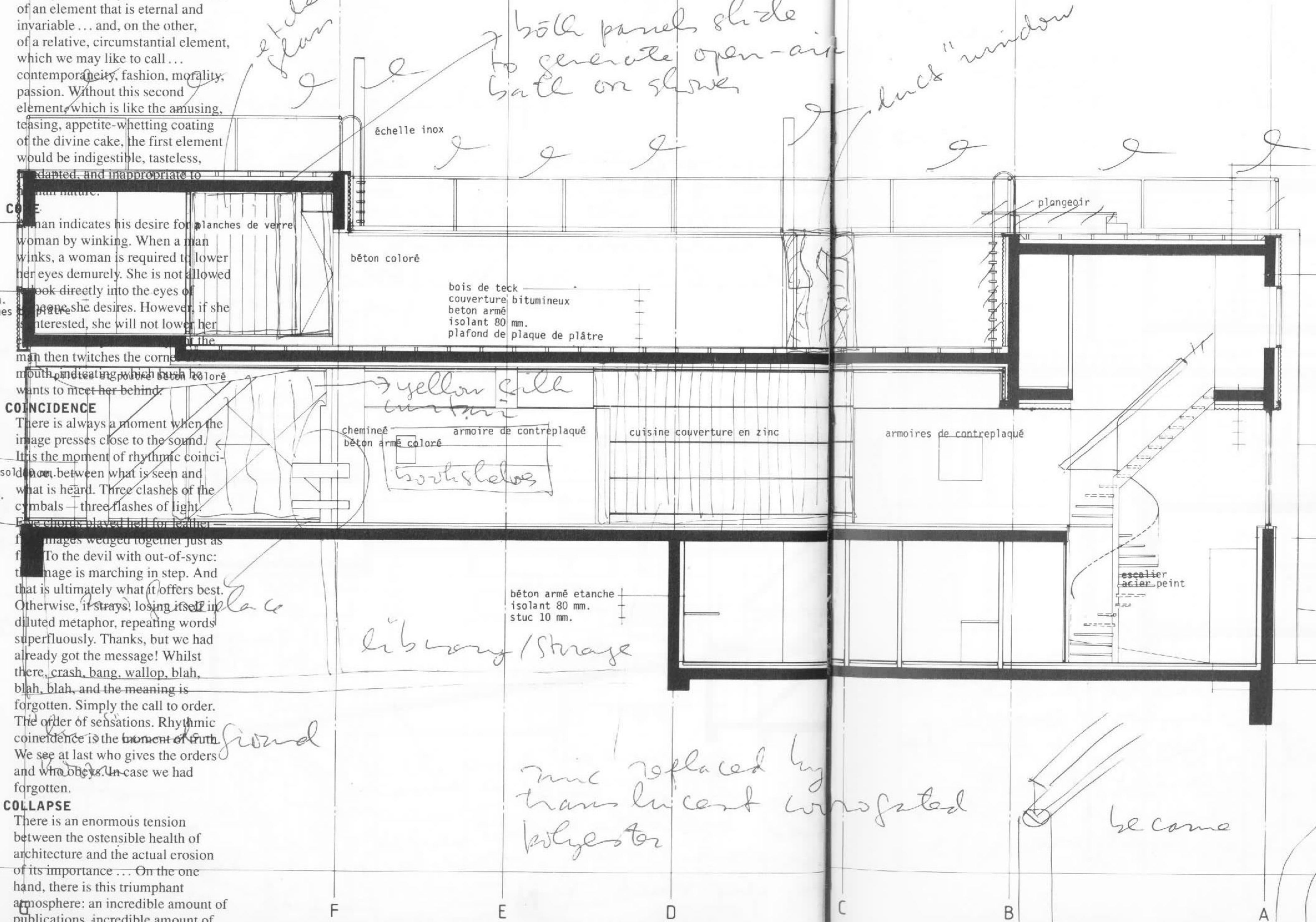
There is always a moment when the image presses close to the sound. It is the moment of rhythmic coincidence between what is seen and what is heard. Three clashes of the cymbals — three flashes of light. Five chords played hell for leather.

Five images wedged together just as five To the devil with out-of-sync: the image is marching in step. And that is ultimately what it offers best. Otherwise, it strays, losing itself in diluted metaphor, repeating words superfluously. Thanks, but we had already got the message! Whilst there, crash, bang, wallop, blah, blah, blah, and the meaning is forgotten. Simply the call to order.

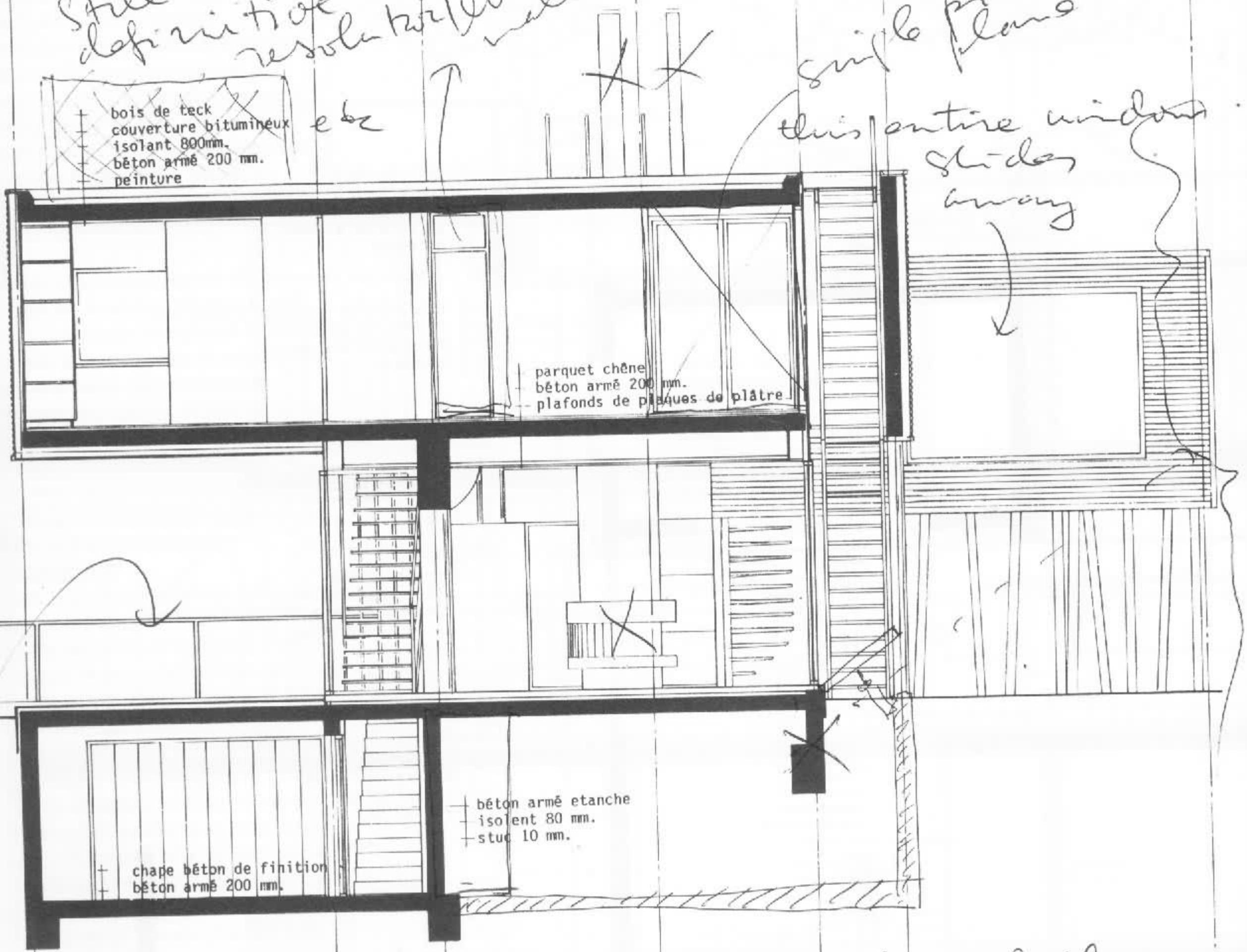
The order of sensations. Rhythmic coincidence is the moment of truth. We see at last who gives the orders and who obeys. In case we had forgotten.

#### COLLAPSE

There is an enormous tension between the ostensible health of architecture and the actual erosion of its importance . . . On the one hand, there is this triumphant atmosphere: an incredible amount of publications, incredible amount of programs, incredible amount of



non temporary  
protection roof  
still waiting for  
definitive resolution



only function of  
barriers; to protect  
residents from the wind;  
eliminated

paradox of the  
underground  
house; it has the  
most direct  
contact with  
nature

7

6

5

4

3

2

1

Only 90° Please



福岡地圖株式会社/〒812 福岡市博多区博多駅前2-5-19  
2-5-19 HAKATA-EKIHIGASHI HAKATA-KU FUKUOKA 812 JAPAN  
PHONE:092-451-2787 TLX:723-219 FAX:092-473-6914

IAN,

THE ABRI'S :

MEETING VERY A-SYMMETRICAL,  
THE EFFECT OF 2 IDENTICAL  
FACING EACH OTHER IS  
STRONGEST

⑤ IF YOU DO  
ALL OF  
THIS WELL,  
THE ~~OF~~ CONTRAST  
WITH THE  
BUS WILL  
BE OK.

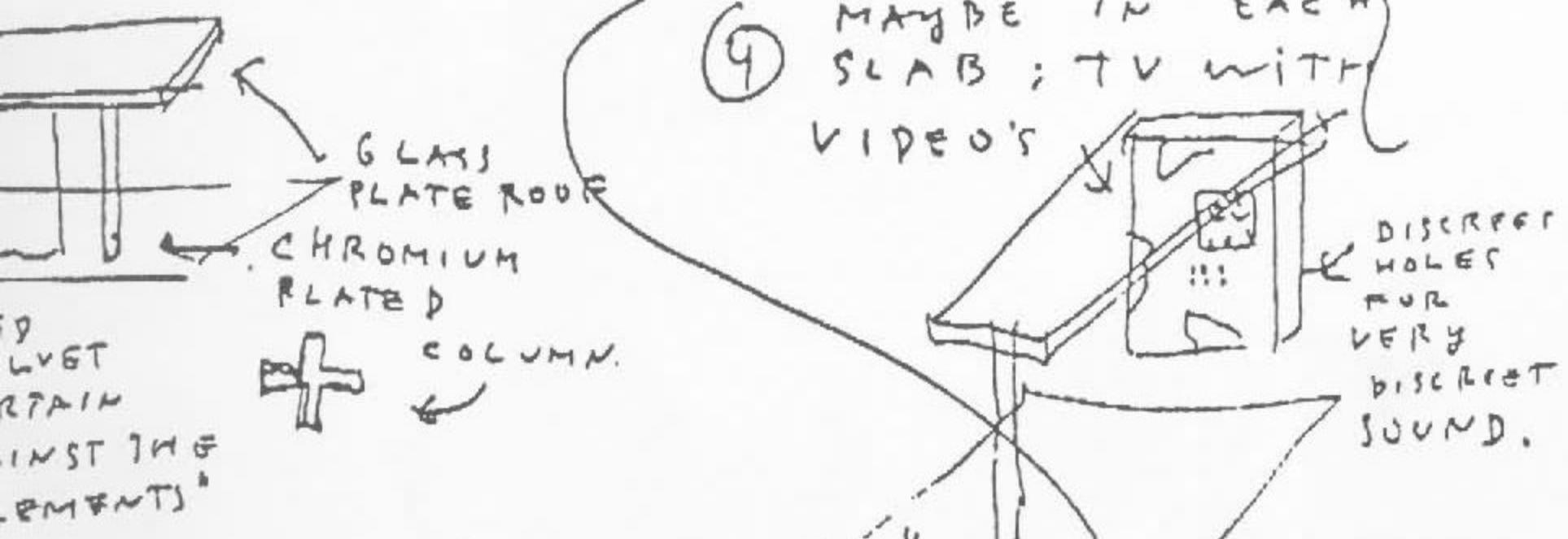
THINK AN IMPOSSIBLY DIGNIFIED  
-LIKE MIES V.D. ROHE MEETS  
IX-COULD BE INTERESTING.  
FAKE MARBLE, REAL MARBLE

⑥ PLEASE:

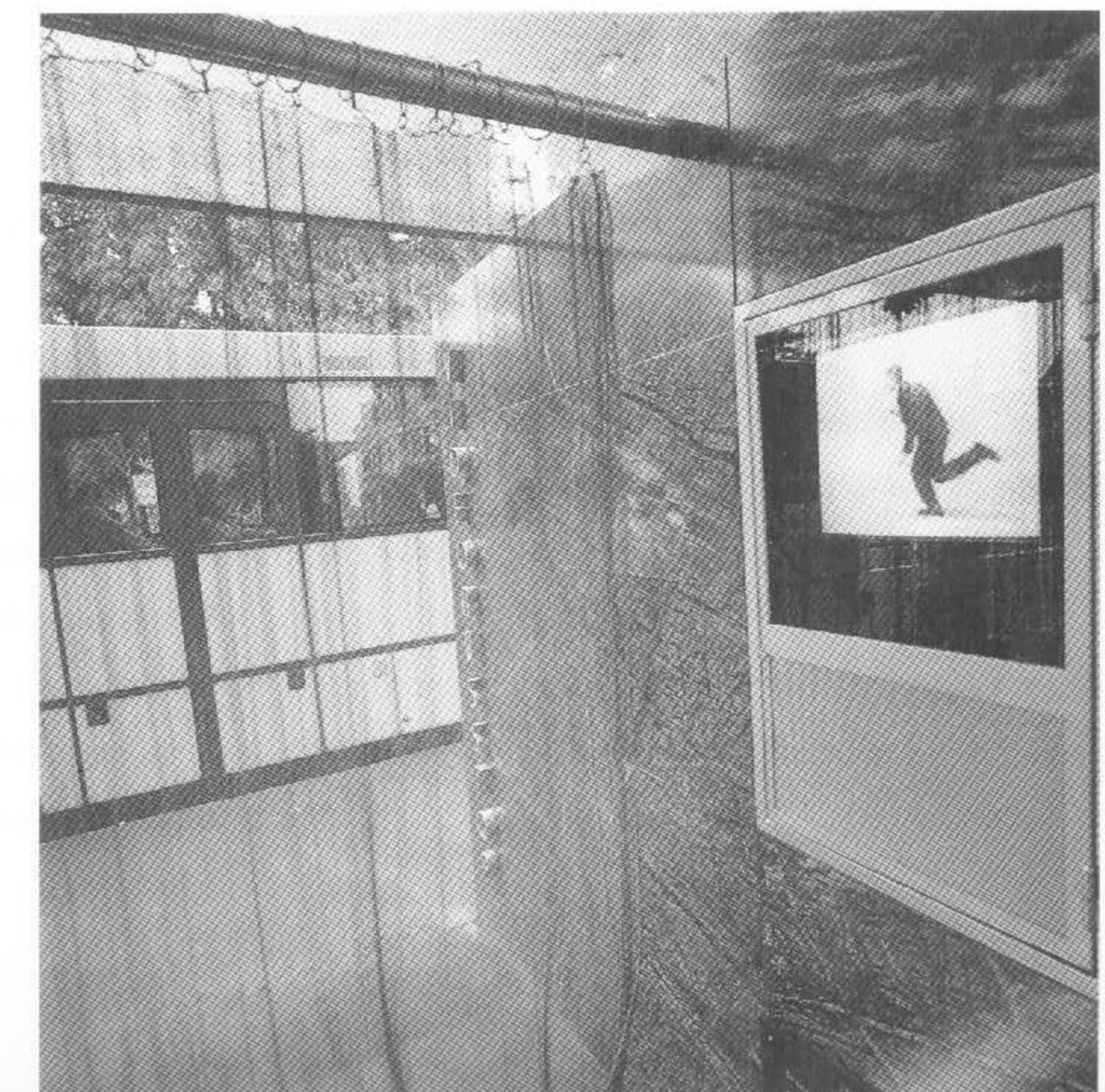
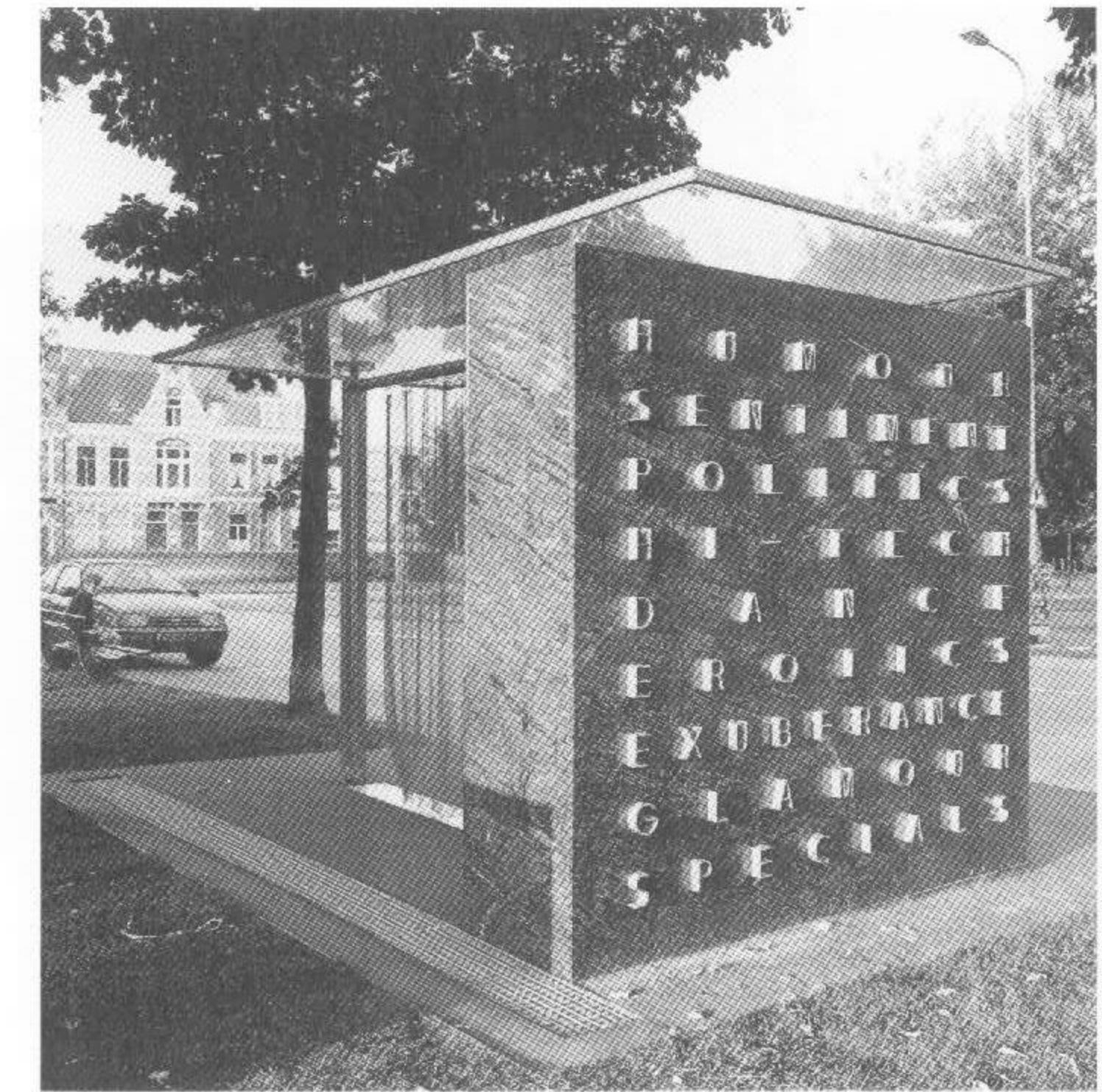
ONLY 90°  
ANGLES.

GOOD LUCK

Rem

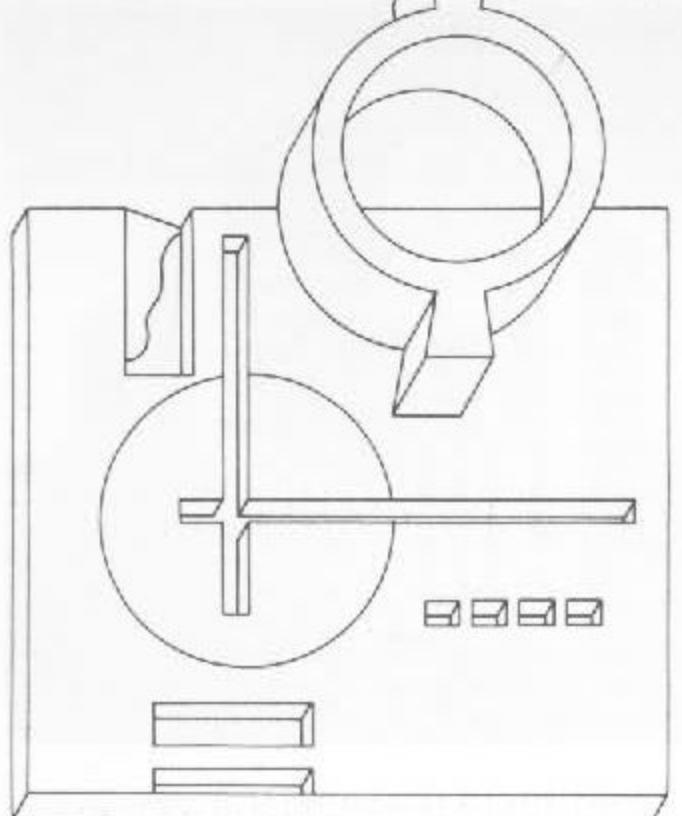


See you!  
PLEASE  
FAX  
FURTHER  
ACTIVITY





change, La Défense, early 1950s.



Volume of new program as *socle* leaves grounds free.<sup>\*</sup>

ing  
nds.

to preserve the interior (remnant 1882): "At first and then comforts." Aetrical, exaggerated," but also a space that, through its decentralized now its intangible Id then: n's former center; and, the surveillance usly developed; t escapes the of the existing

ve use that end confinement; s for future

ison's (unfore-

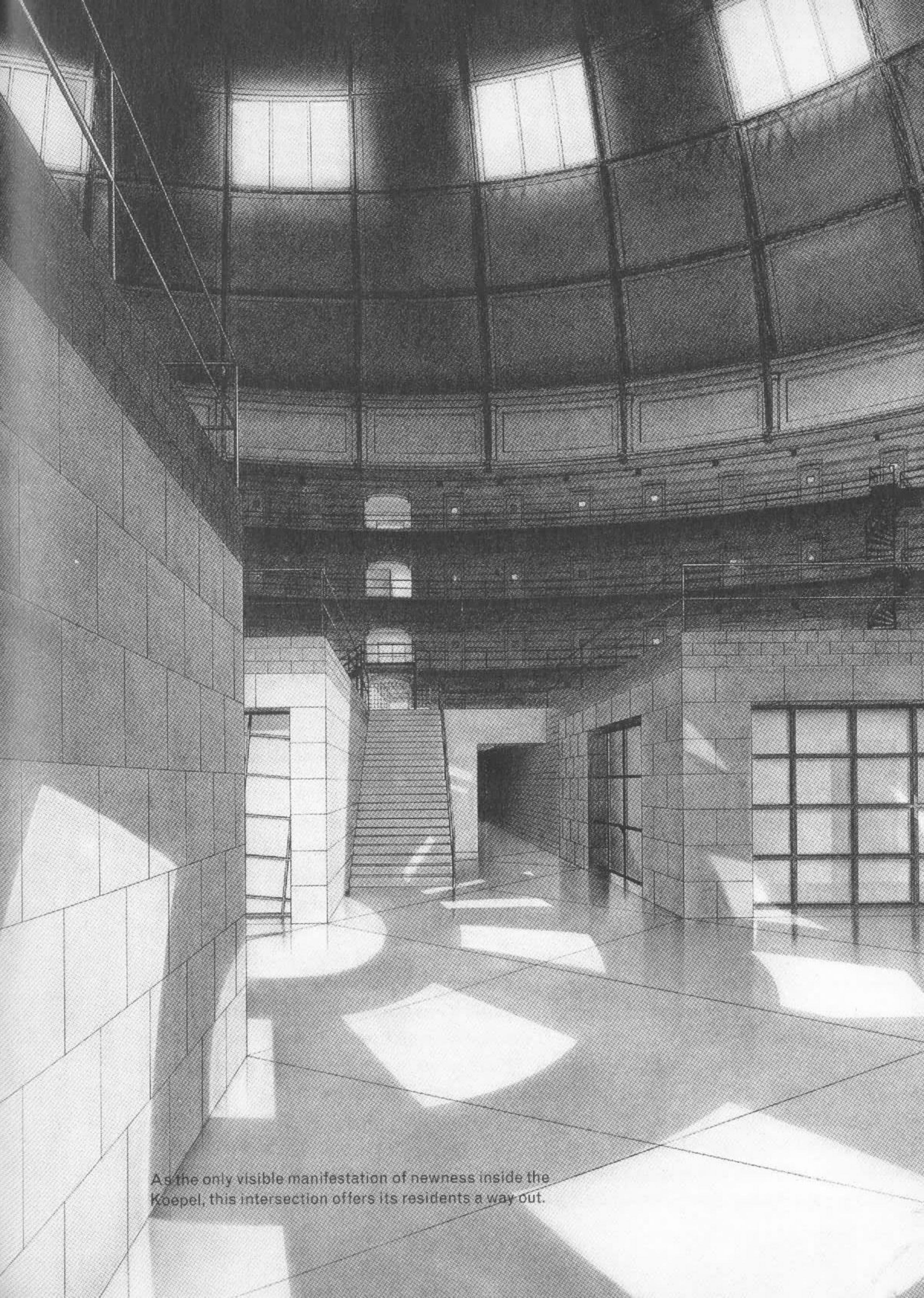
posals, which pro- Koepel, them- of the panopticon. w are uncoupled; across the prison are the facilities

now missing from the Koepel: for work, sports, culture, religion, etc. The streets and the new collective facilities form a socle on which the dismantled panopticon stands as a historical relic. The centrifugal model of the streets literally undermines the centripetal model of the Koepel. The centers of Koepel and socle coincide at the street intersection, canceling the original "eye" of the panopticon. As the only visible manifestation of newness inside the Koepel, this intersection offers its residents a way out.

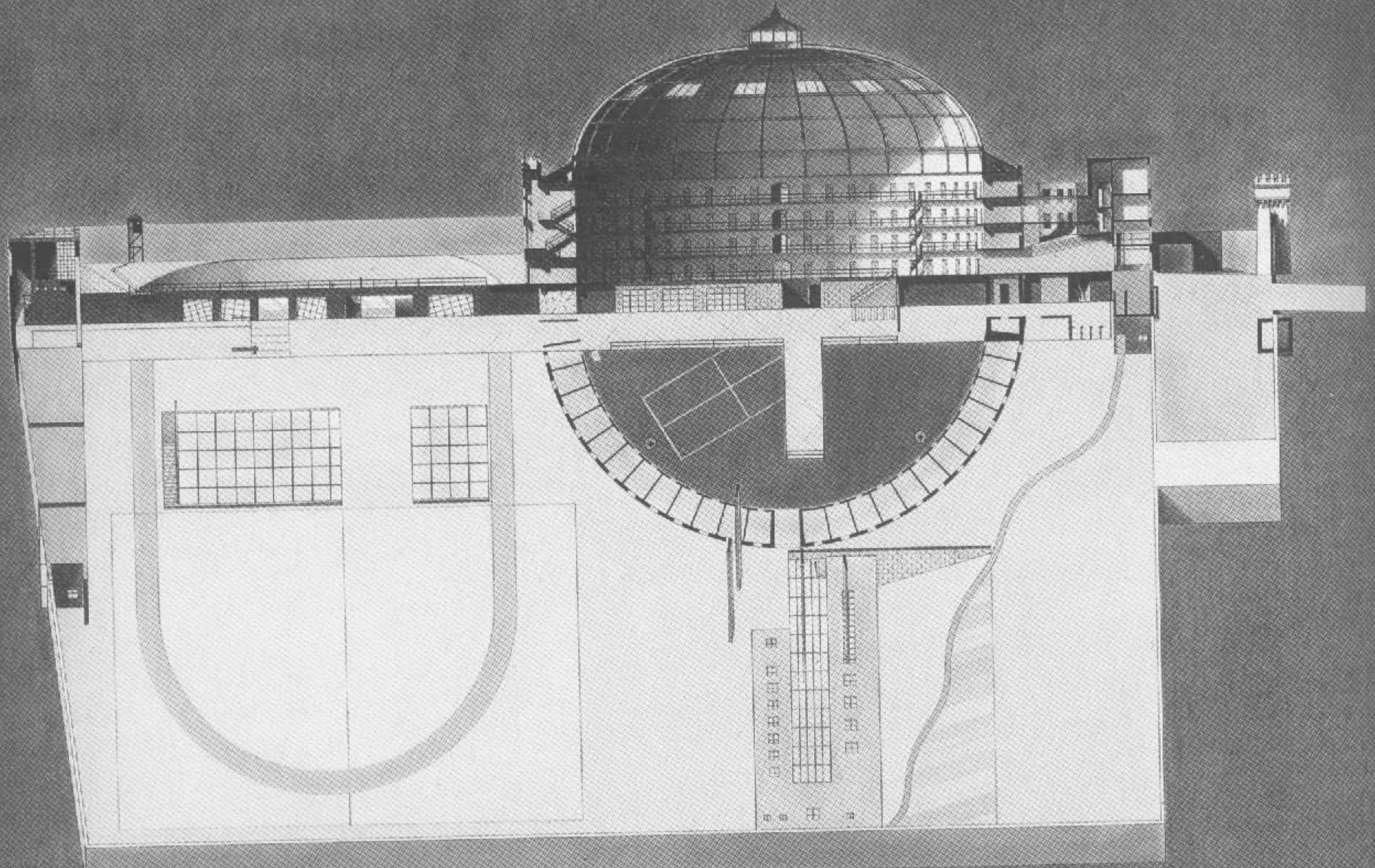
#### Domain

The Koepel now strictly becomes "home"; the facilities in the socle, "outside." The Koepel's present decentralized surveillance culture is extended by the two streets, which constitute—in combination with the three cell rings and the Koepel floor—a limited public realm. Prisoners no longer need to have specific destinations; they can choose among the different facilities or even loiter.

The prison grounds are surrounded by a five-meter-high wall; the idea of a ground floor is relative—the walls exclude reference to levels outside. New construction on the ground level offers only views of the walls. From the

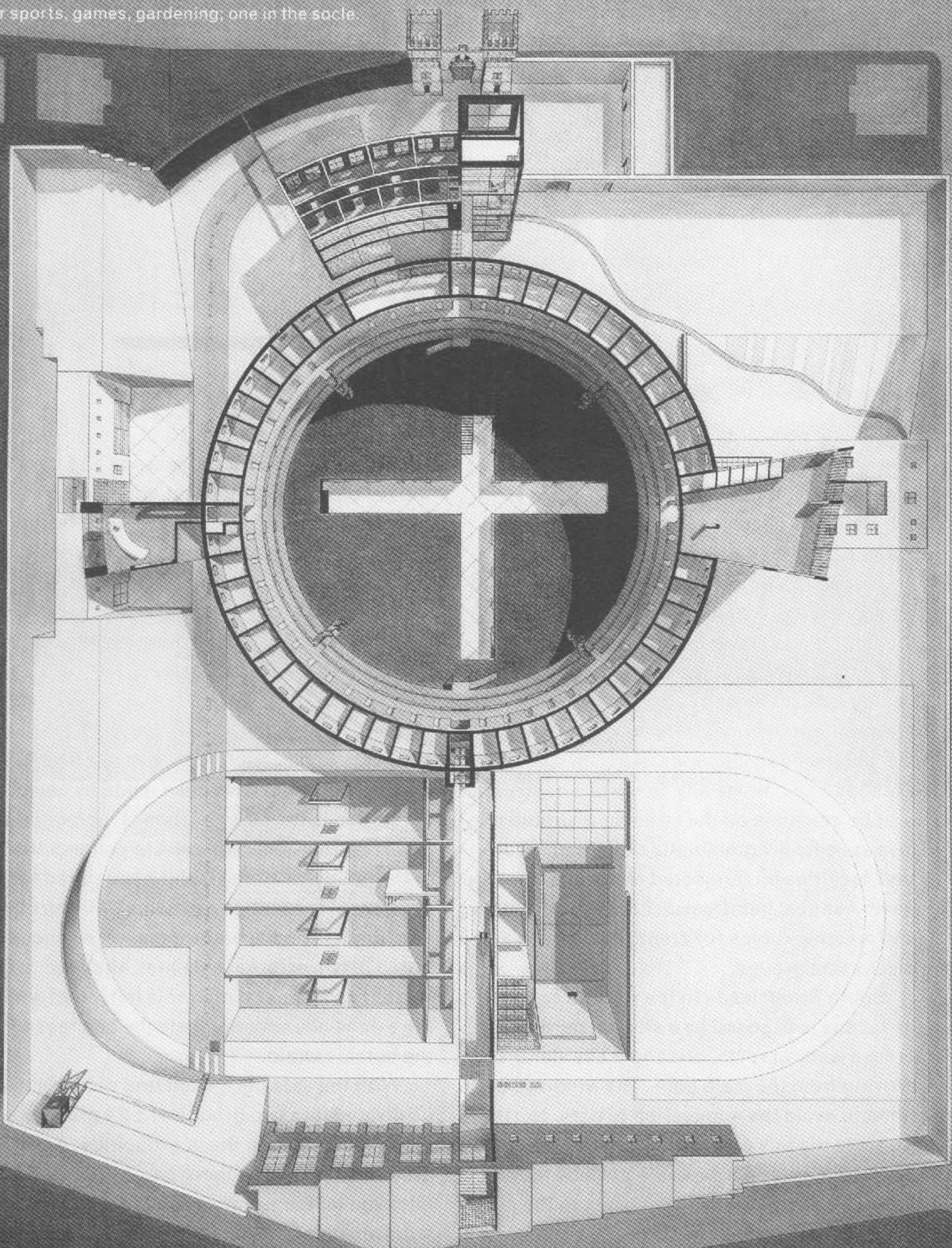


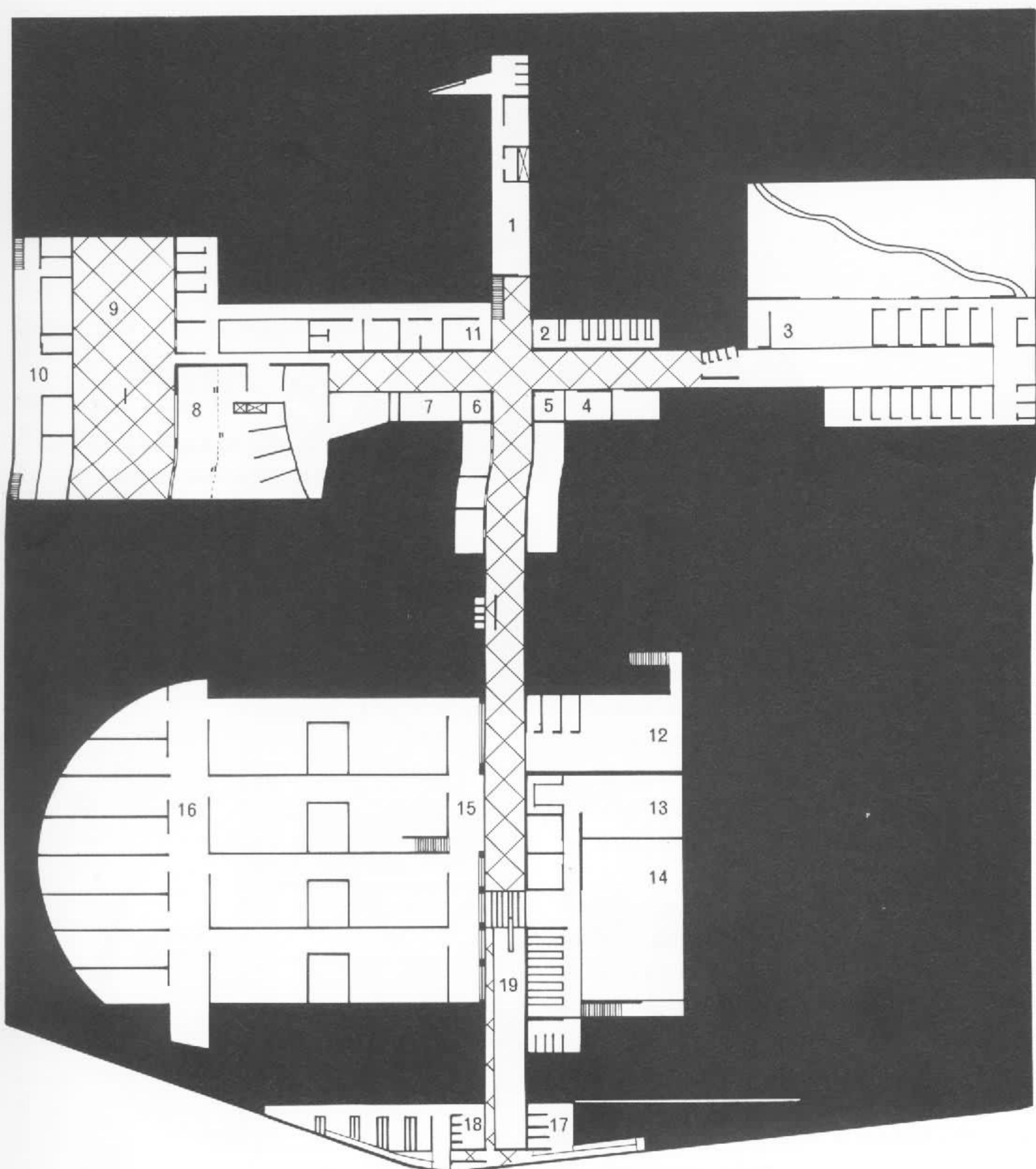
As the only visible manifestation of newness inside the Koepel, this intersection offers its residents a way out.



A "modern" prison architecture would consist of a prospective archaeology, constantly projecting new layers of "civilization" on old systems of supervision.

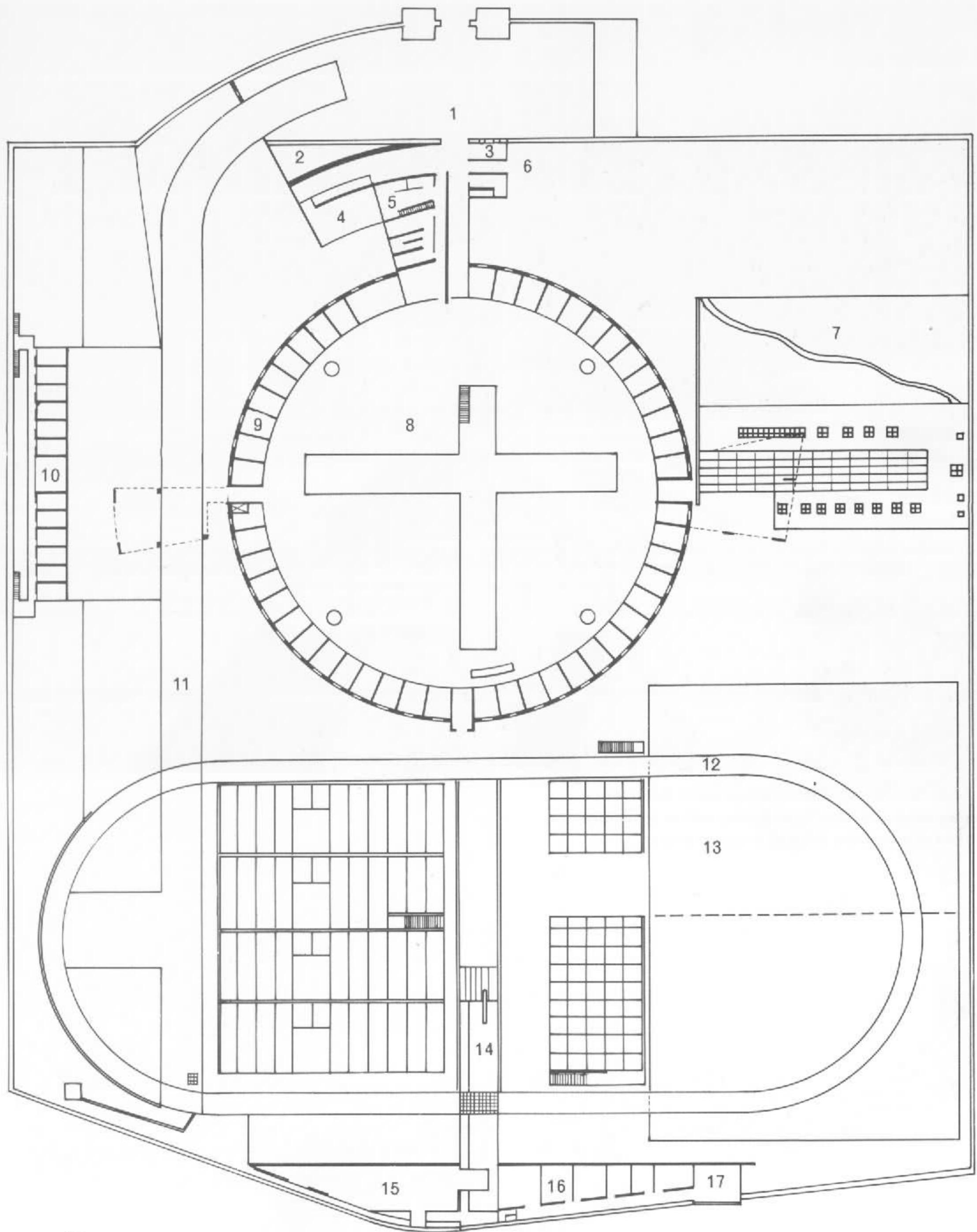
This organization allows for simultaneous  
use of the grounds in two shifts: one on the socle  
for sports, games, gardening; one in the socle.





podium

- |                            |                                      |                        |
|----------------------------|--------------------------------------|------------------------|
| 1. service/reception area  | 8. kitchen                           | 15. studios            |
| 2. library                 | 9. patio                             | 16. storage            |
| 3. visiting room and cells | 10. quarters for difficult prisoners | 17. instruction room   |
| 4. free-expression room    | 11. infirmary, dentist, doctor       | 18. guards' cloak room |
| 5. barber                  | 12. multi-purpose room               | 19. pool               |
| 6. meeting room            | 13. judo                             |                        |
| 7. shop                    | 14. gymnasium                        |                        |

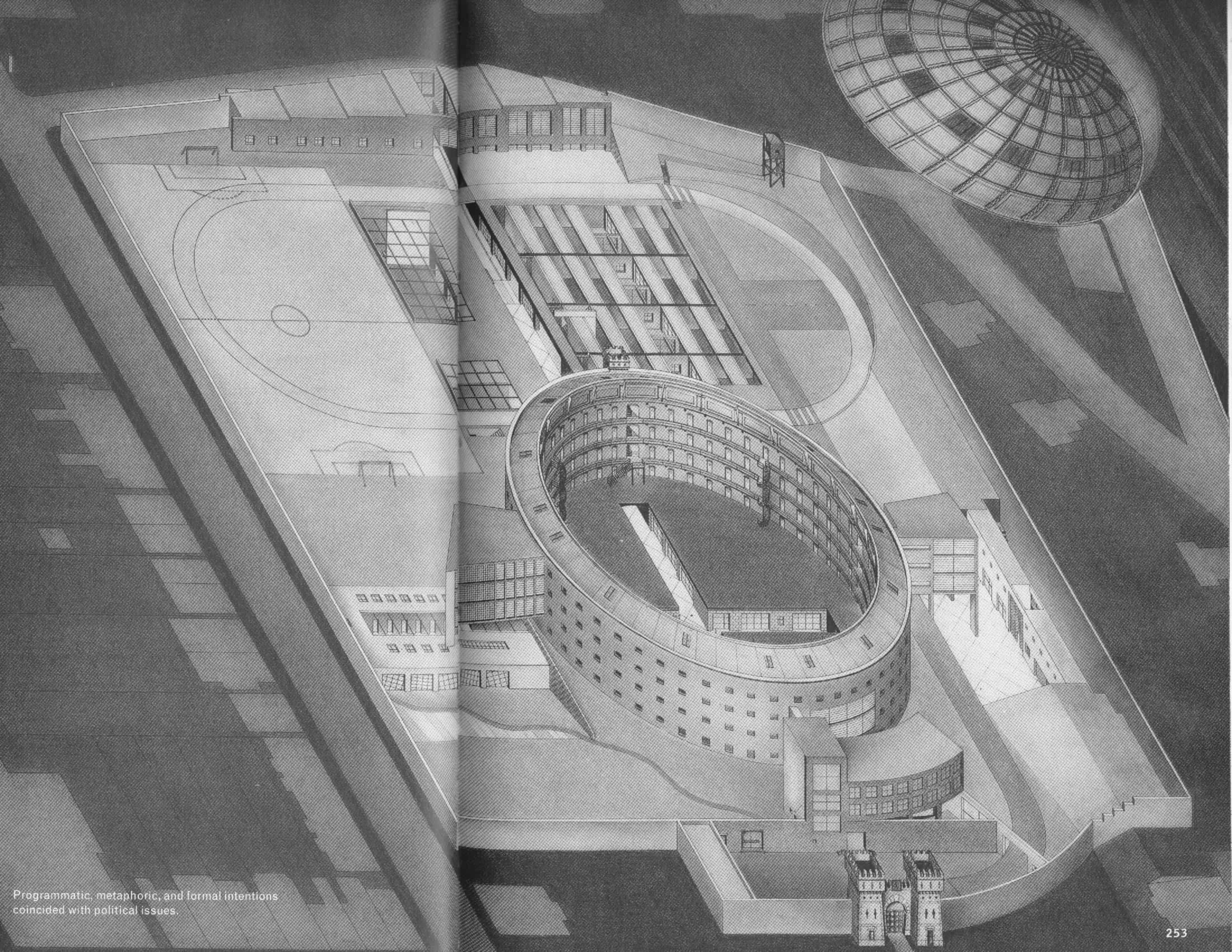


ground floor

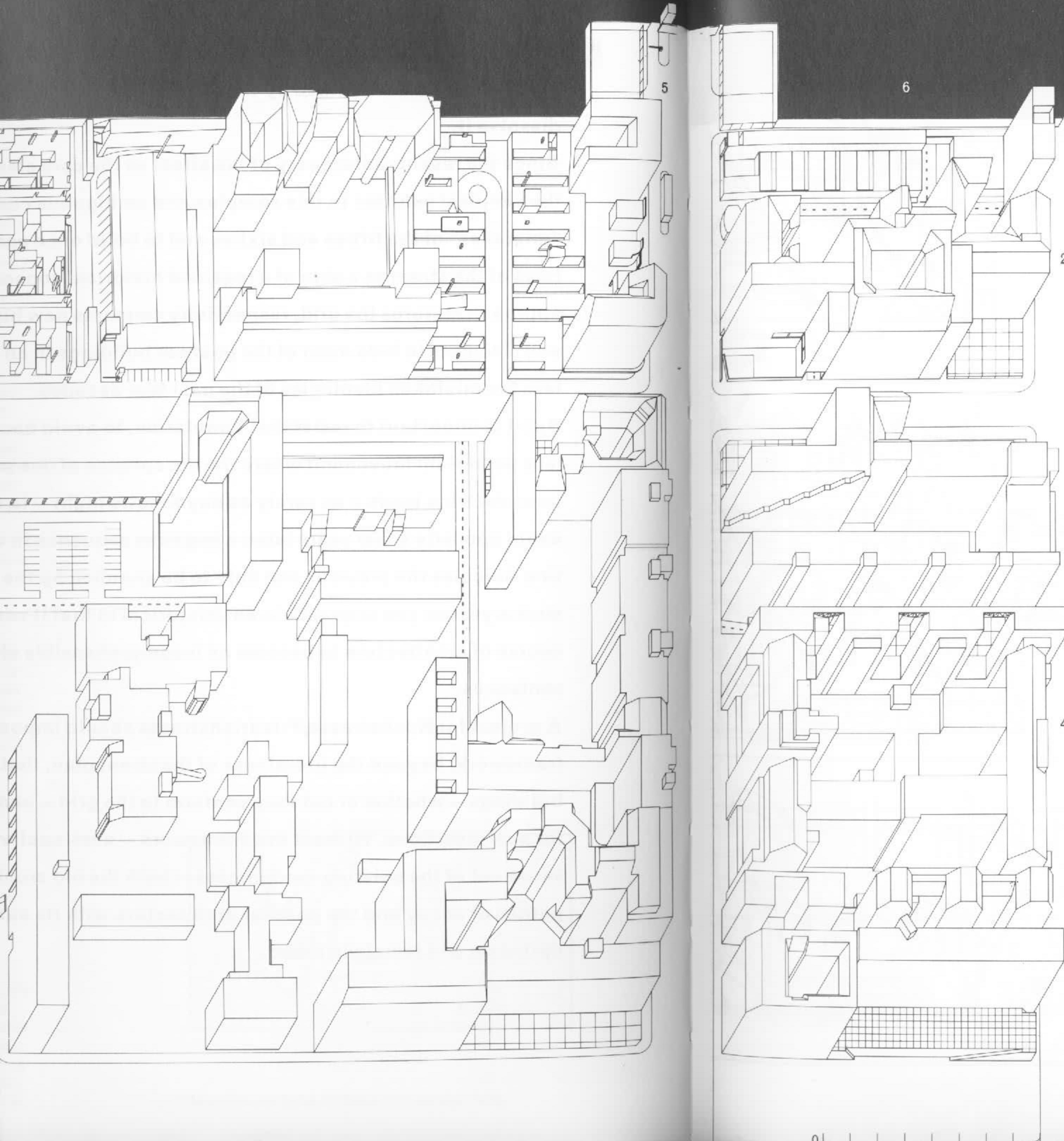
1. entrance  
2. lobby  
3. porters' room  
4. meeting room  
5. reception  
6. exit to visitors area  
7. visitors garden  
8. dome floor  
9. cells  
10. pavilion for difficult prisoners  
11. storage  
12. track  
13. sports field  
14. pool  
15. guards' canteen  
16. shops  
17. instruction department

1. entrance  
2. lobby  
3. porters' room  
4. meeting room  
5. reception  
6. exit to visitors area  
7. visitors garden  
8. dome floor  
9. cells  
10. pavilion for difficult prisoners  
11. storage  
12. track  
13. sports field  
14. pool

8. dome floor  
9. cells  
10. pavilion for difficult prisoners  
11. storage  
12. track  
13. sports field  
14. pool



Programmatic, metaphoric, and formal intentions coincided with political issues.



On Block 4, the critical issue was to design housing in the shadow of the Berlin Wall—the border control facilities of Checkpoint Charlie. In this peculiar context, the court house—as reinvented in the 1920s by Michael Hilberseimer, and Hugo Häring—is convincing because:

1. it creates a self-contained intimacy and serenity that is independent of circumstances; it creates a context while dissociating itself from context;
2. it responds to Berlin's decreasing population: it can maintain architectural intensity and urbanity with minimal material display and few inhabitants;
3. it invests imagination in the endless rearrangement of a small quantity of components.

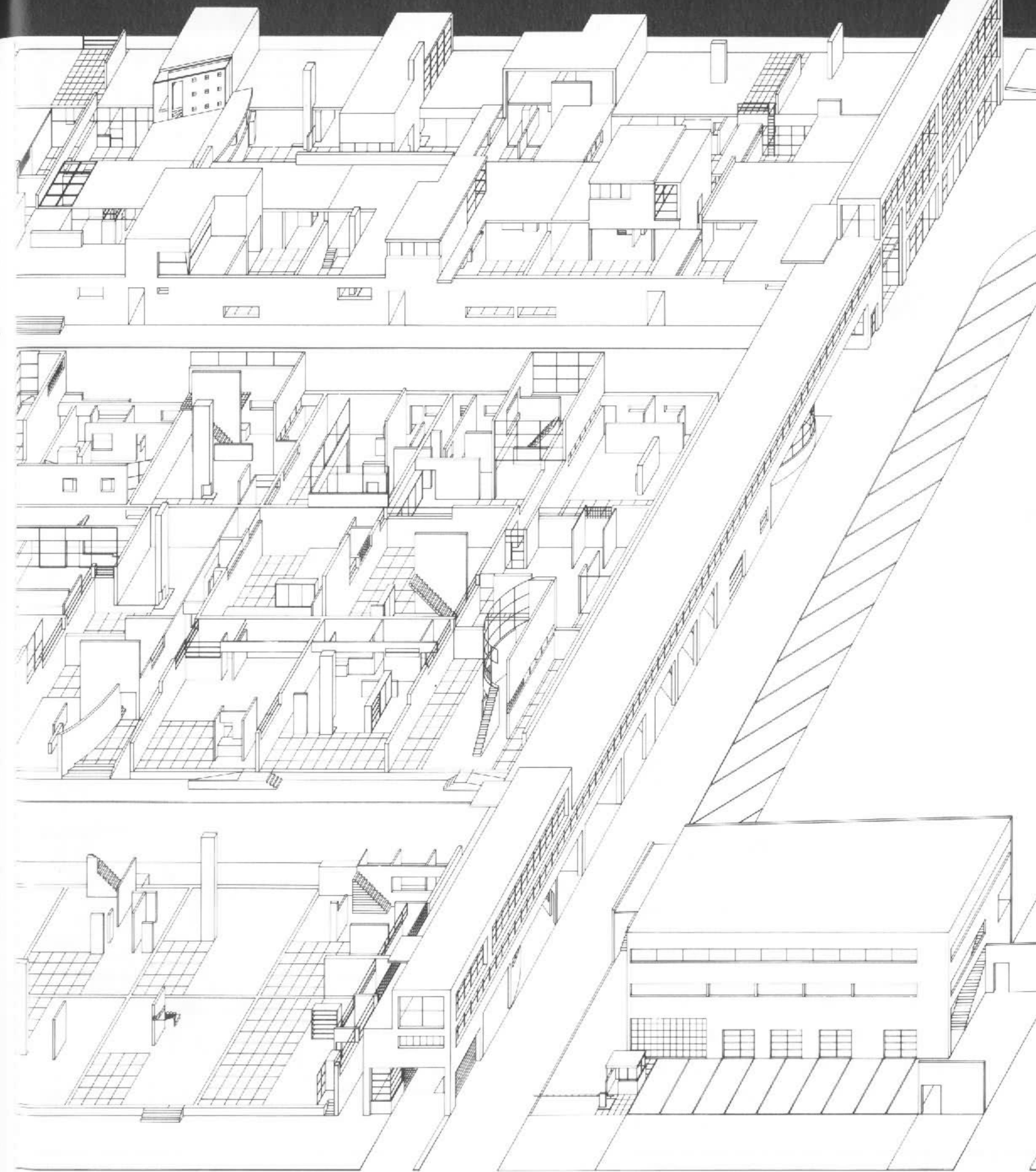
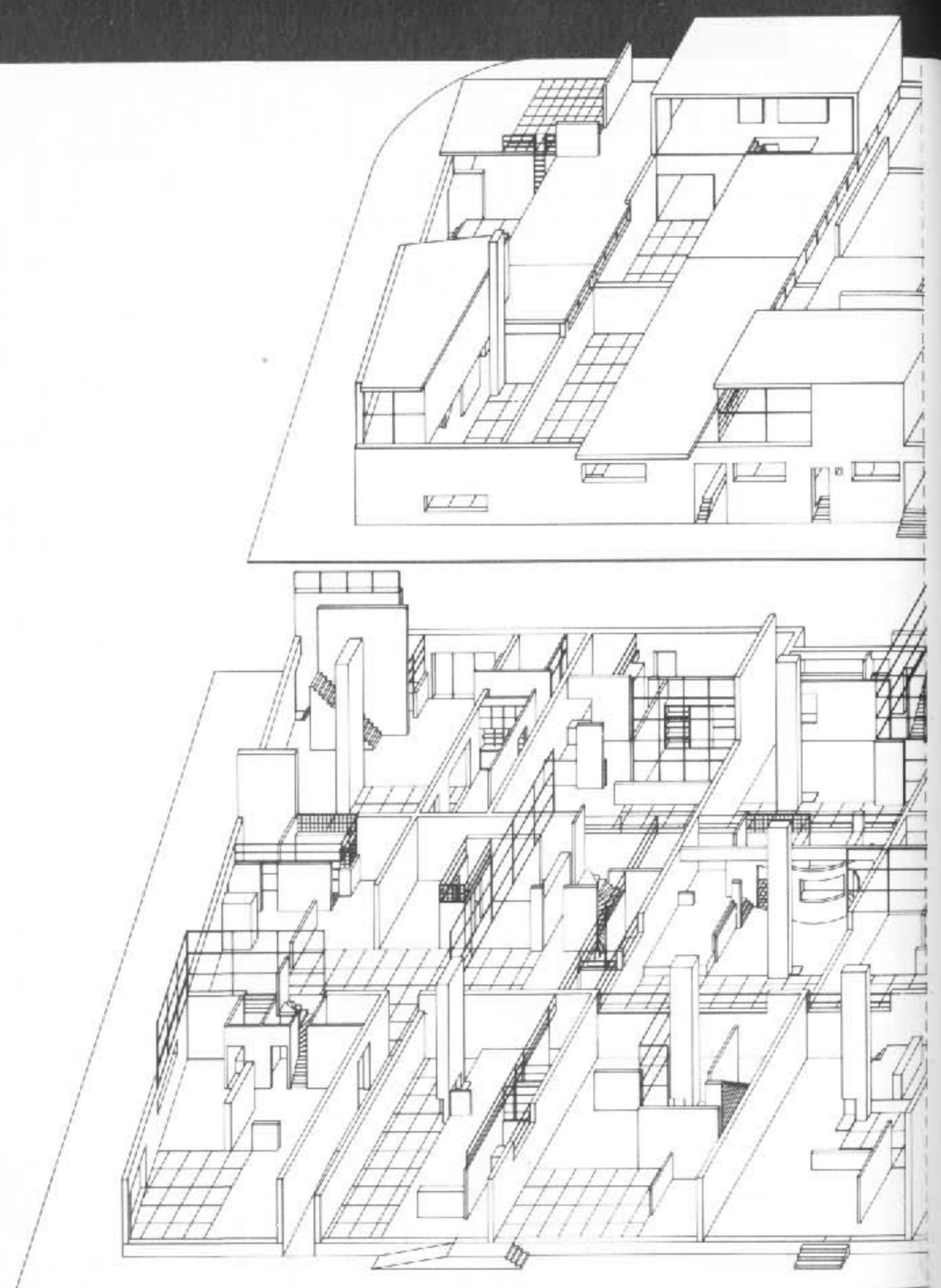
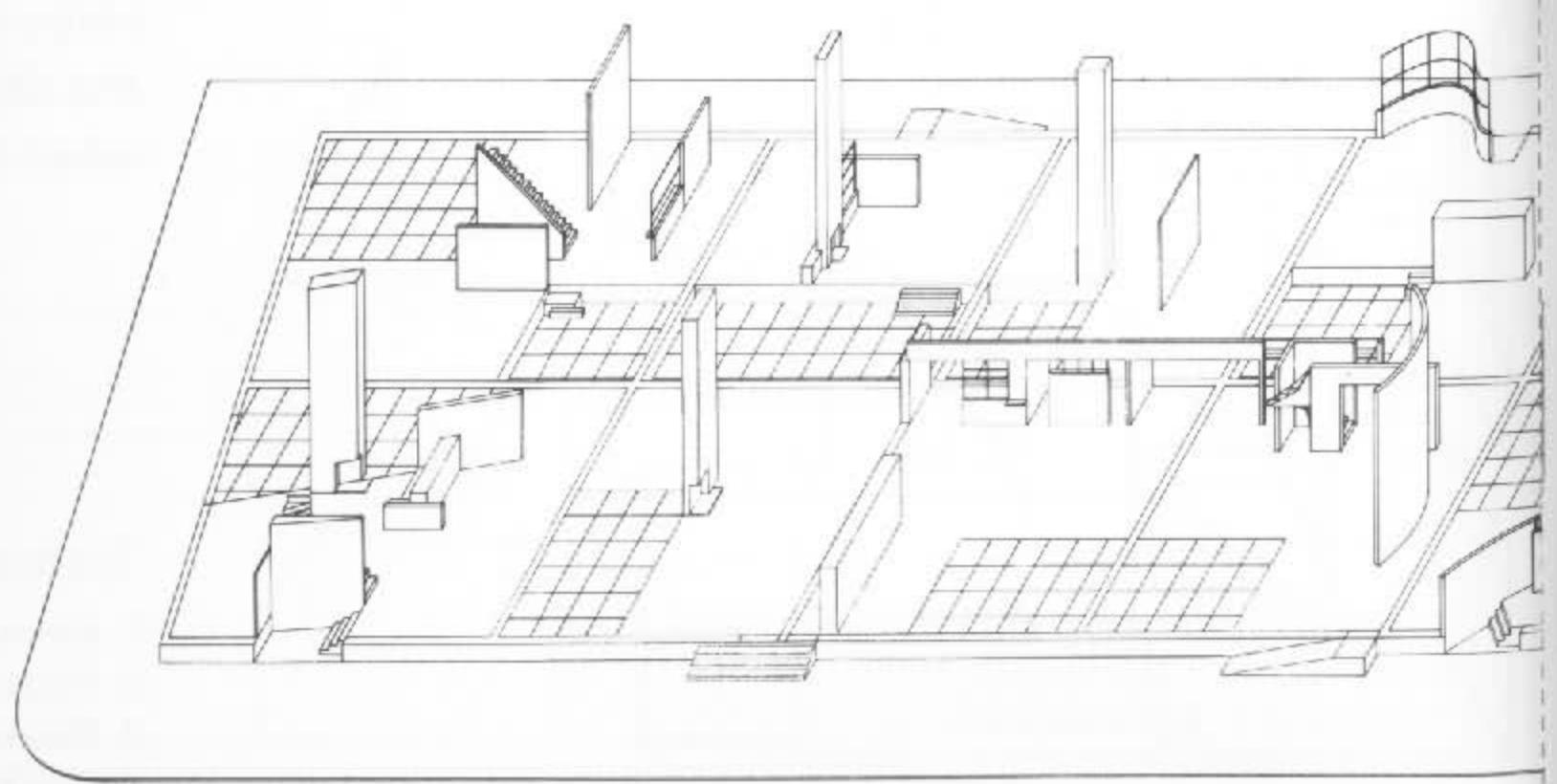
The same strategy is applied to the small Block 5 and along the wall. On Block 6, although a square, the area of the block is suggested but never exactly defined—by additional slabs that absorb existing freestanding objects or street-wall fragments into a “pier-and-od” composition.

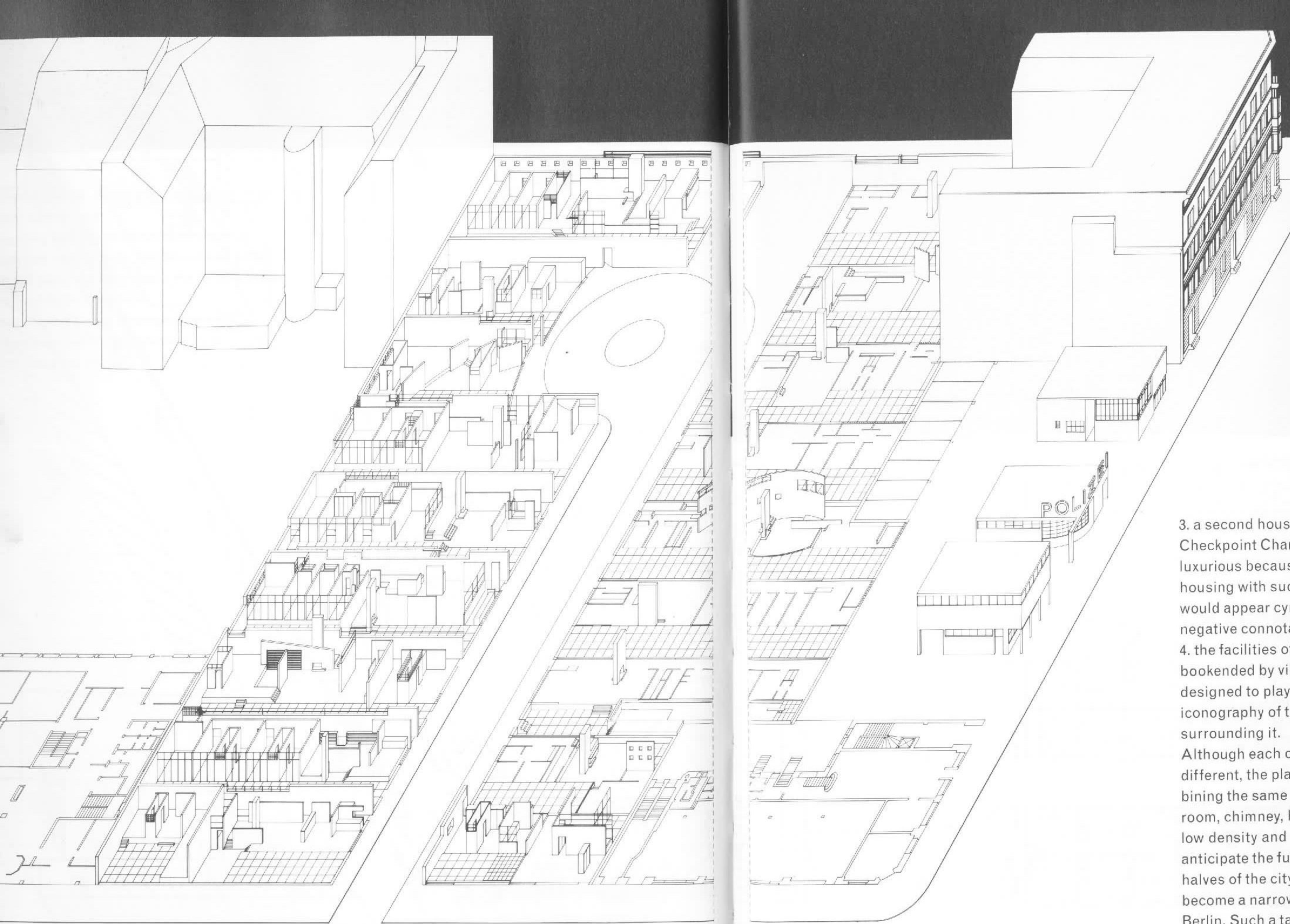
Hilberseimer's parallel slabs are projected along the narrow Block 7 and simply “deducted” when they collide with existing structures.

The four-block area along the wall.

1. Block 4
2. Block 5
3. Block 6
4. Block 7
5. Checkpoint Charlie
6. Berlin Wall

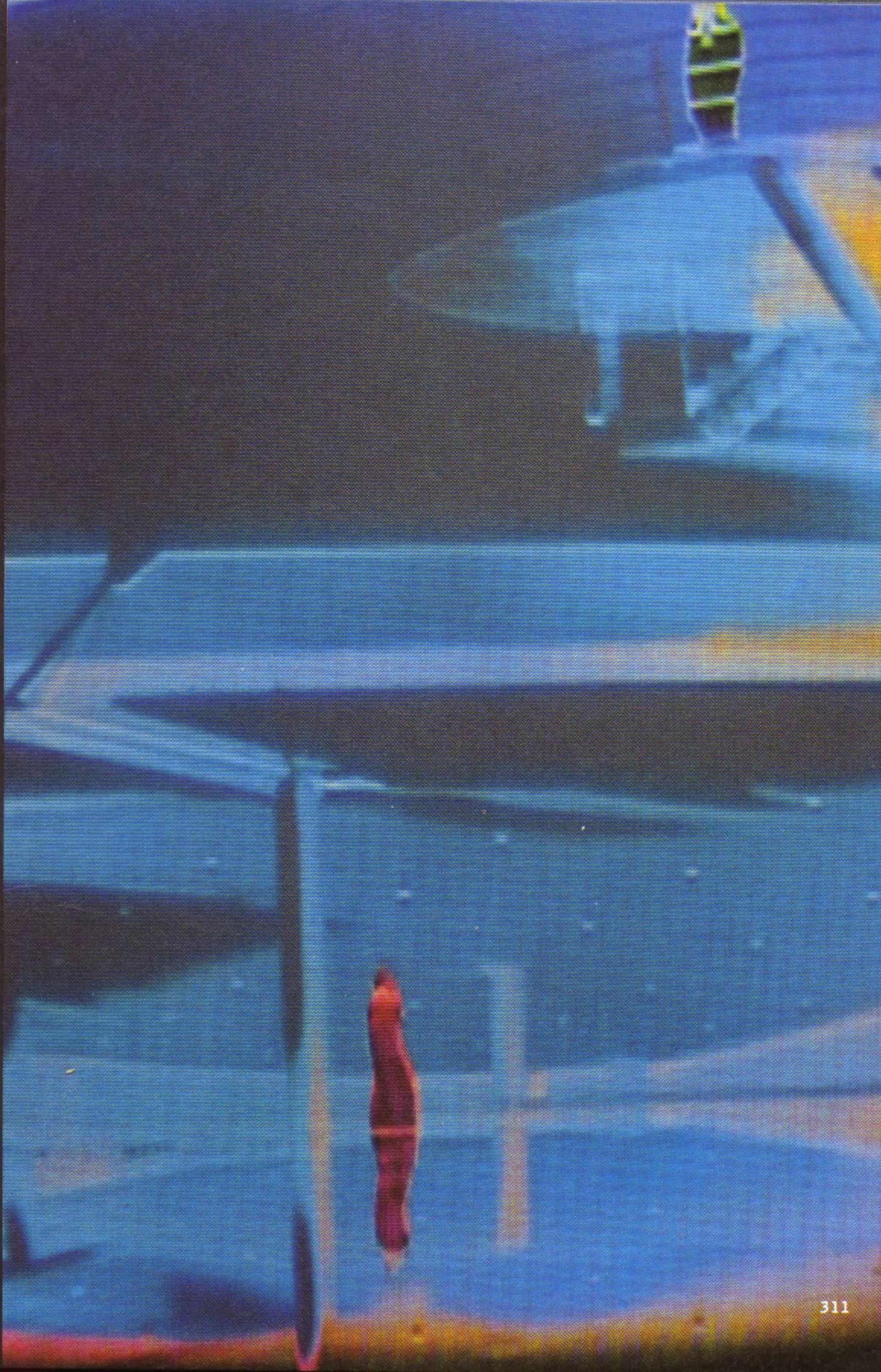
divided into inde-  
ts accessible  
Street and 2nd  
–the larger types  
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sse to terminate





3. a second house  
Checkpoint Char  
luxurious because  
housing with such  
would appear cy  
negative connota  
4. the facilities o  
bookended by vil  
designed to play  
iconography of t  
surrounding it.  
Although each o  
different, the pla  
bining the same  
room, chimney, b  
low density and  
anticipate the fu  
halves of the city  
become a narrow  
Berlin. Such a ta  
of recent phases  
without becomin



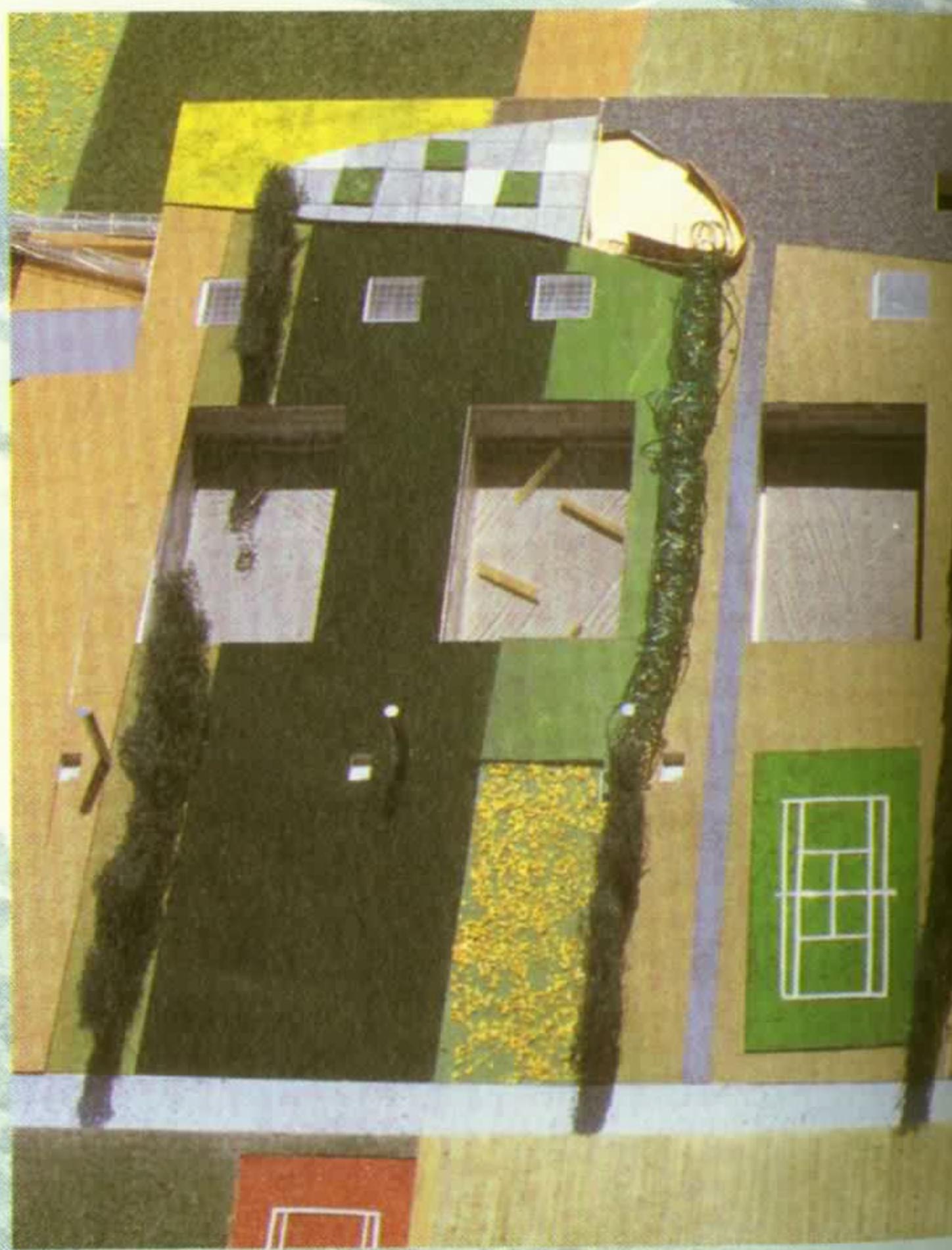






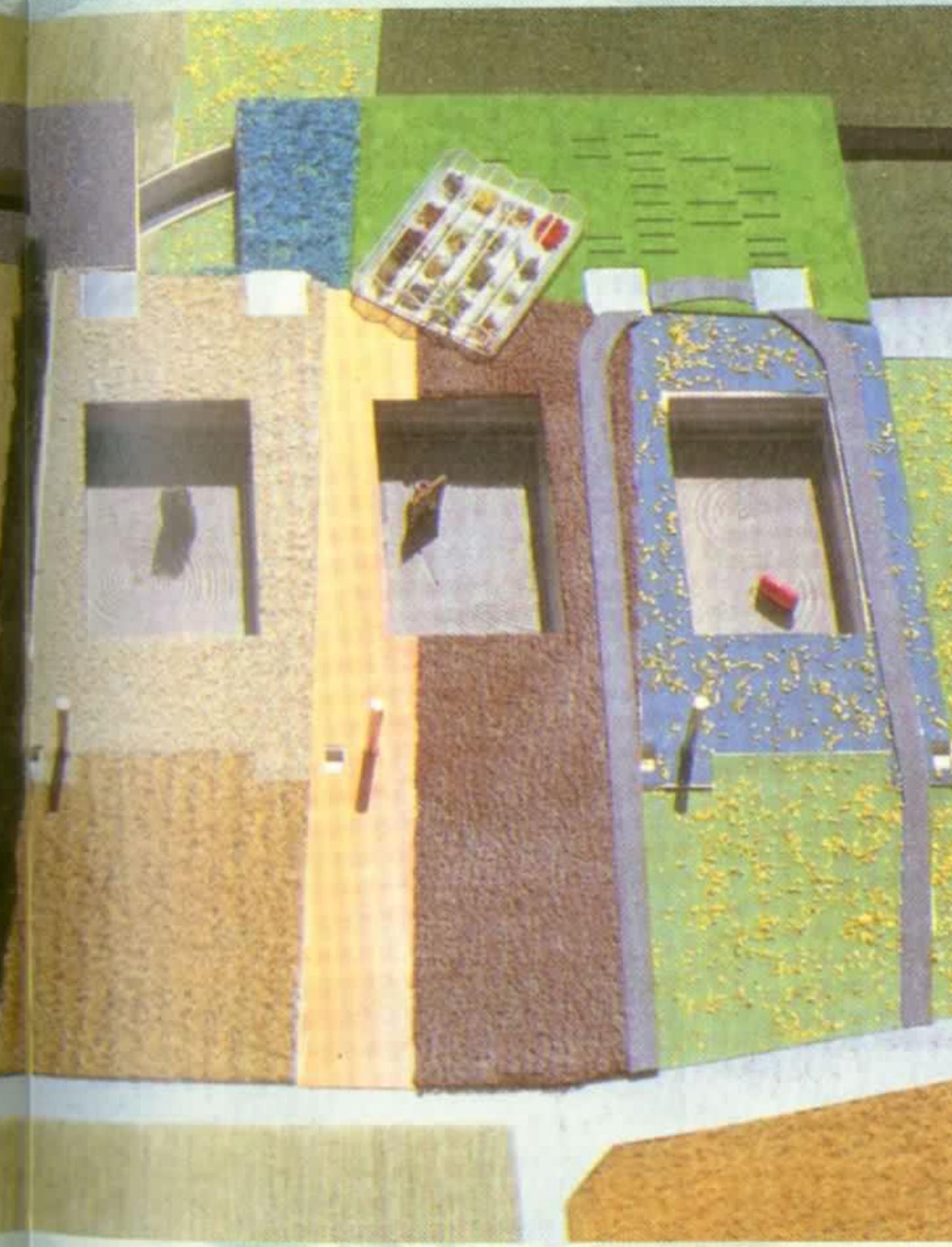


6. The entire program could form a flat, double-height plate. Embedded in the hill, it would resemble a colossal step: one side exposed, the other half-buried.



7. The laboratories—the location of potentially dangerous processes—are placed in the buried side; six Zen-like patios provide daylight.

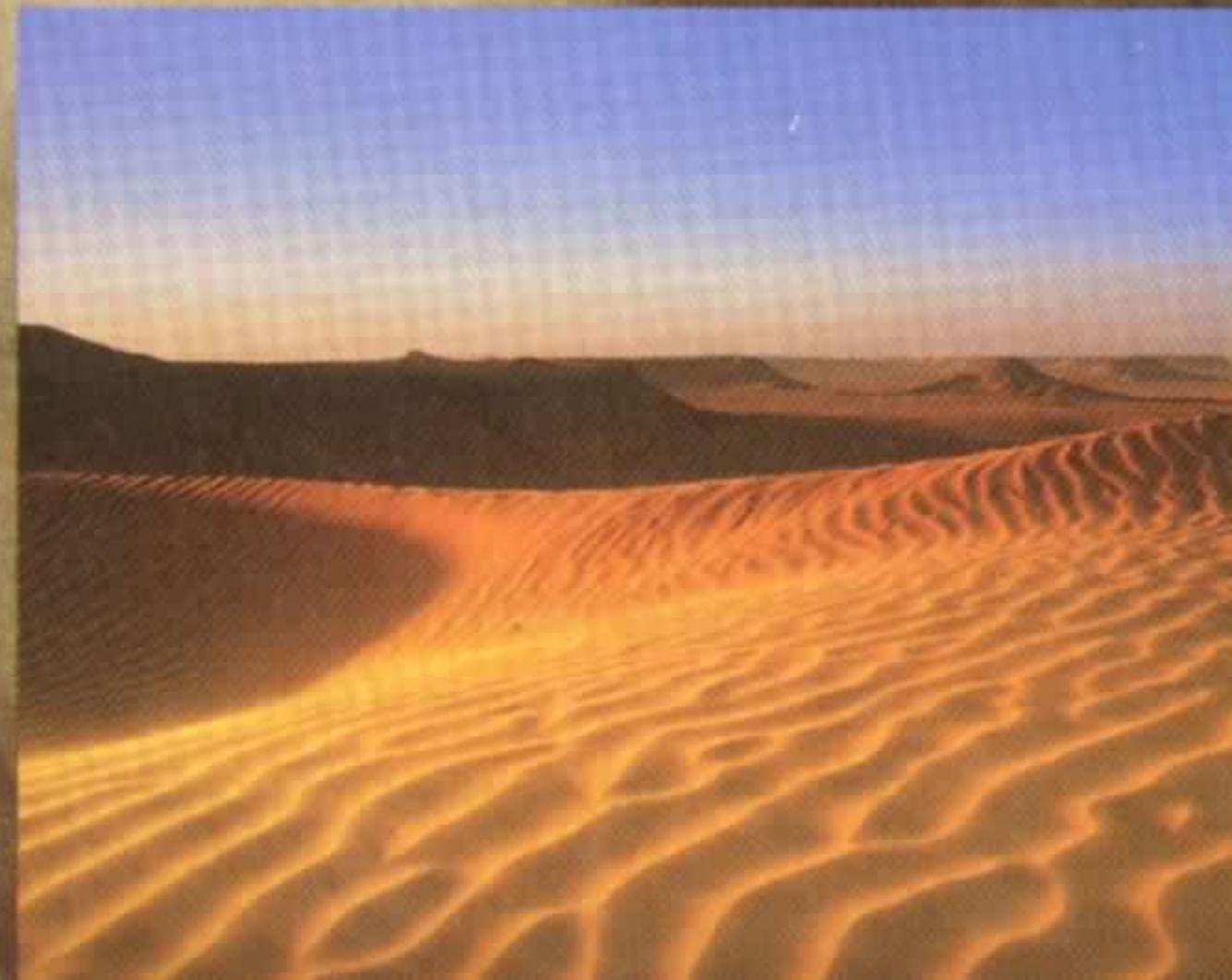
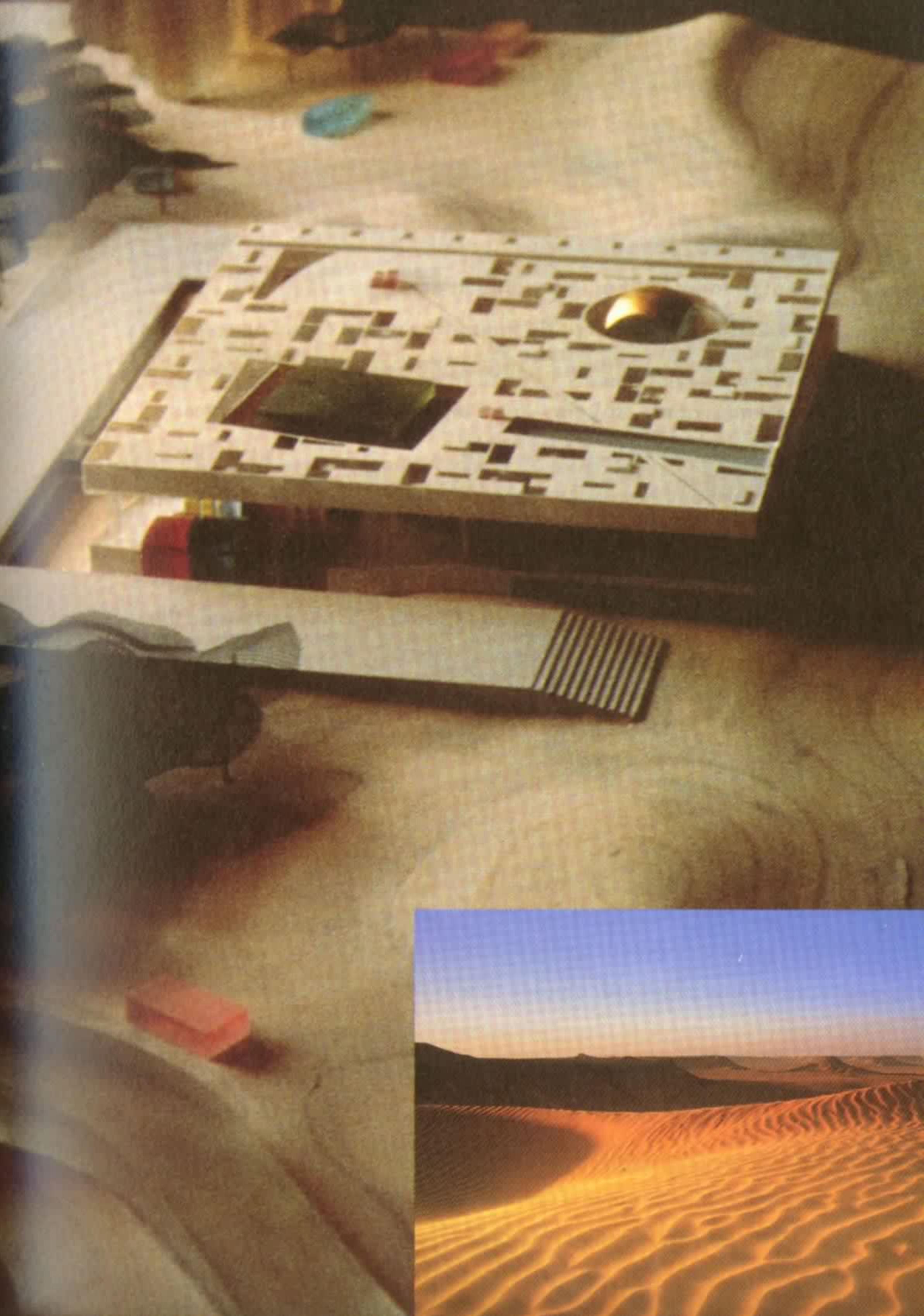
8. The public facilities are strung along an interior boulevard. Barely perceptible from the city, they offer a panoramic view of Frankfurt.

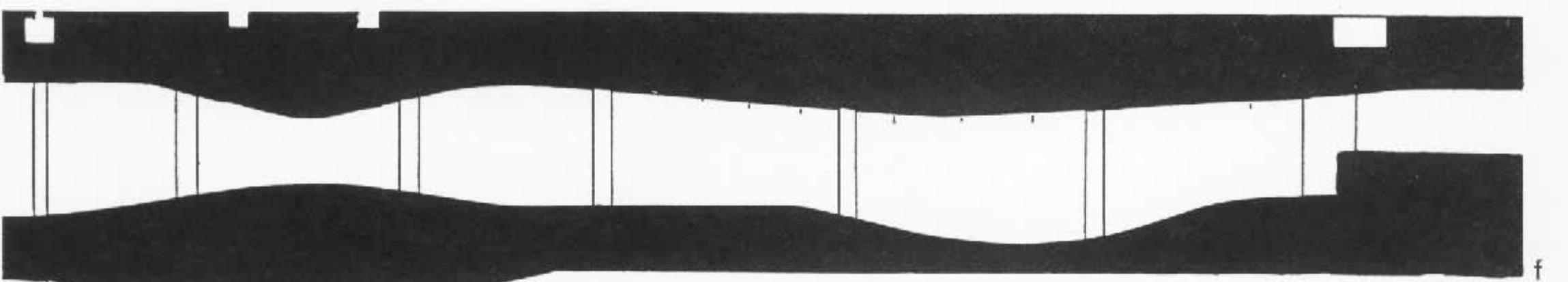
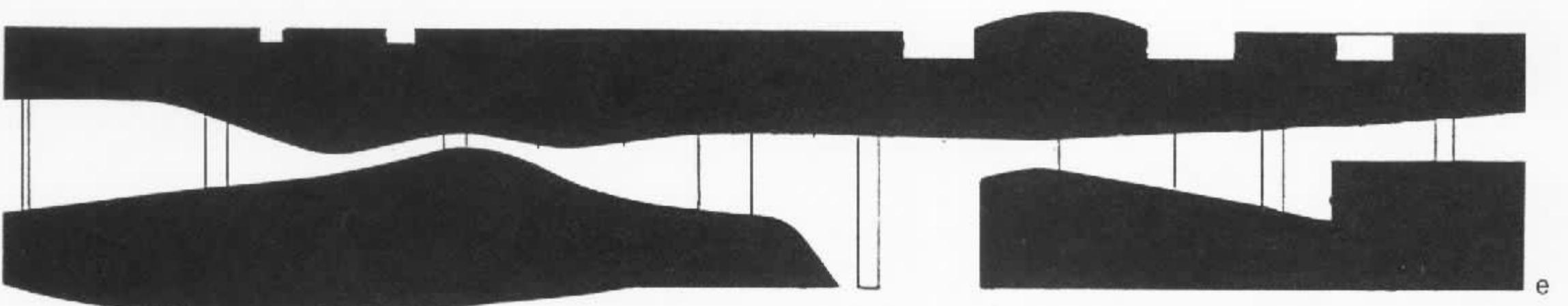
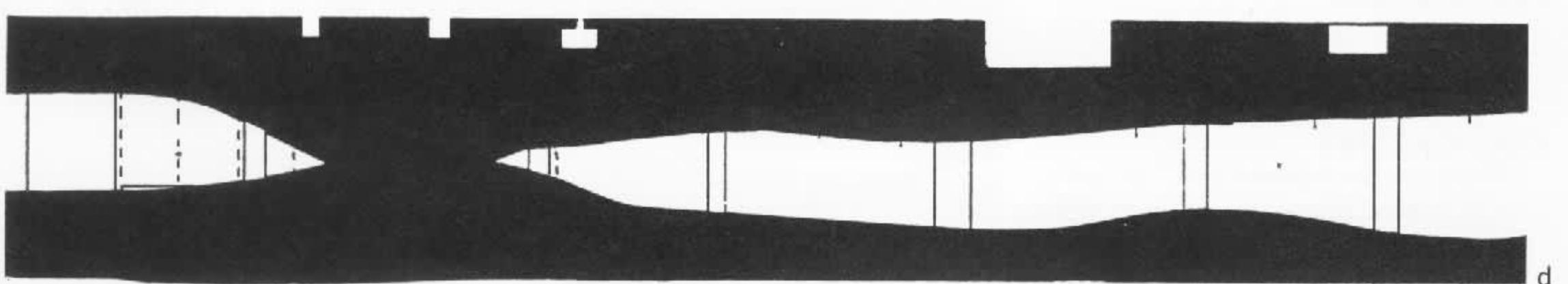
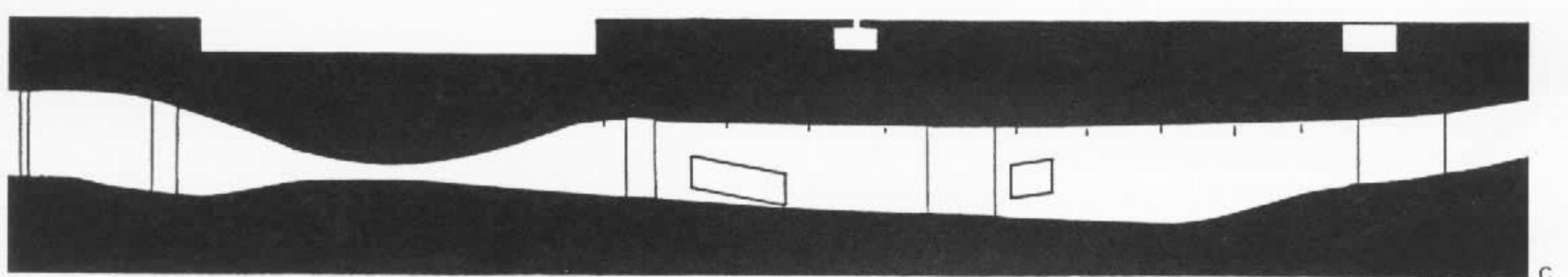
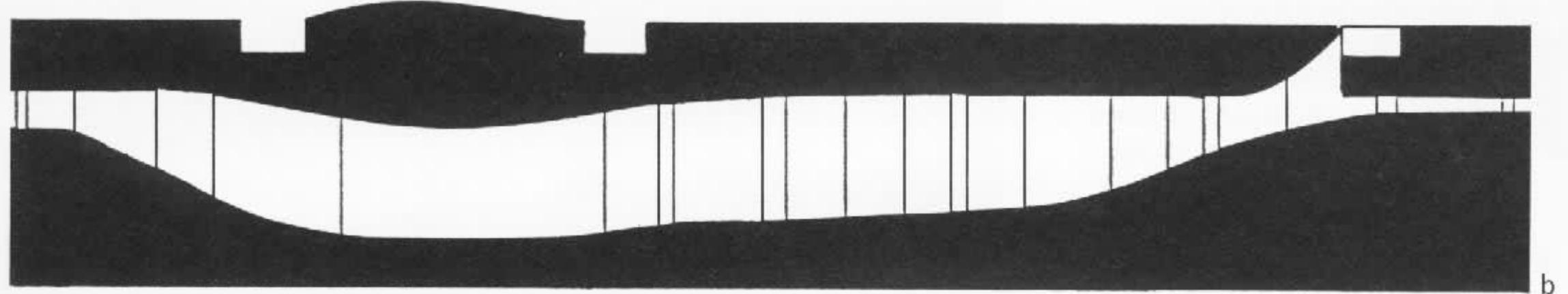
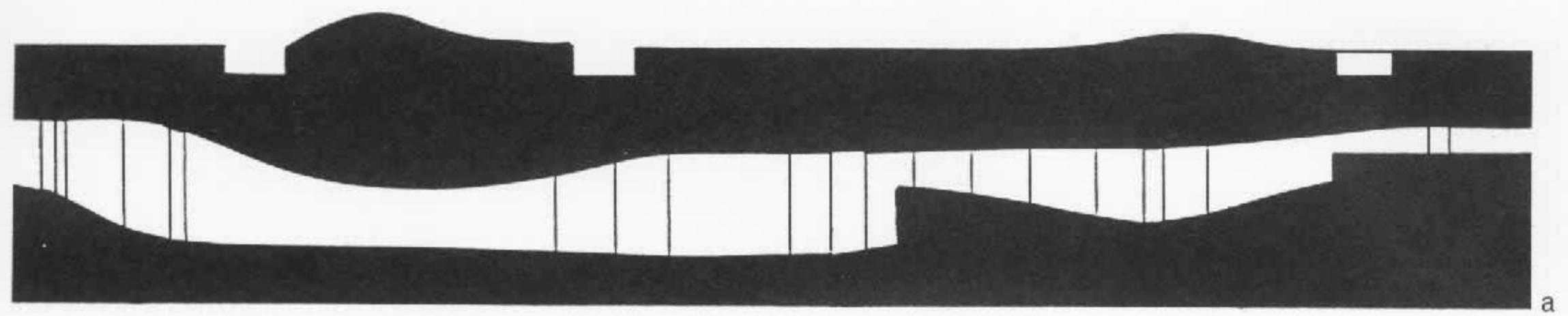


9. The patterns of the fields are reestablished in synthetic materials on the roof of the complex, each surface accommodating different open-air activities, including a lecture hall.

10. In the long term, an experimental greenhouse will represent the only connection to nature.

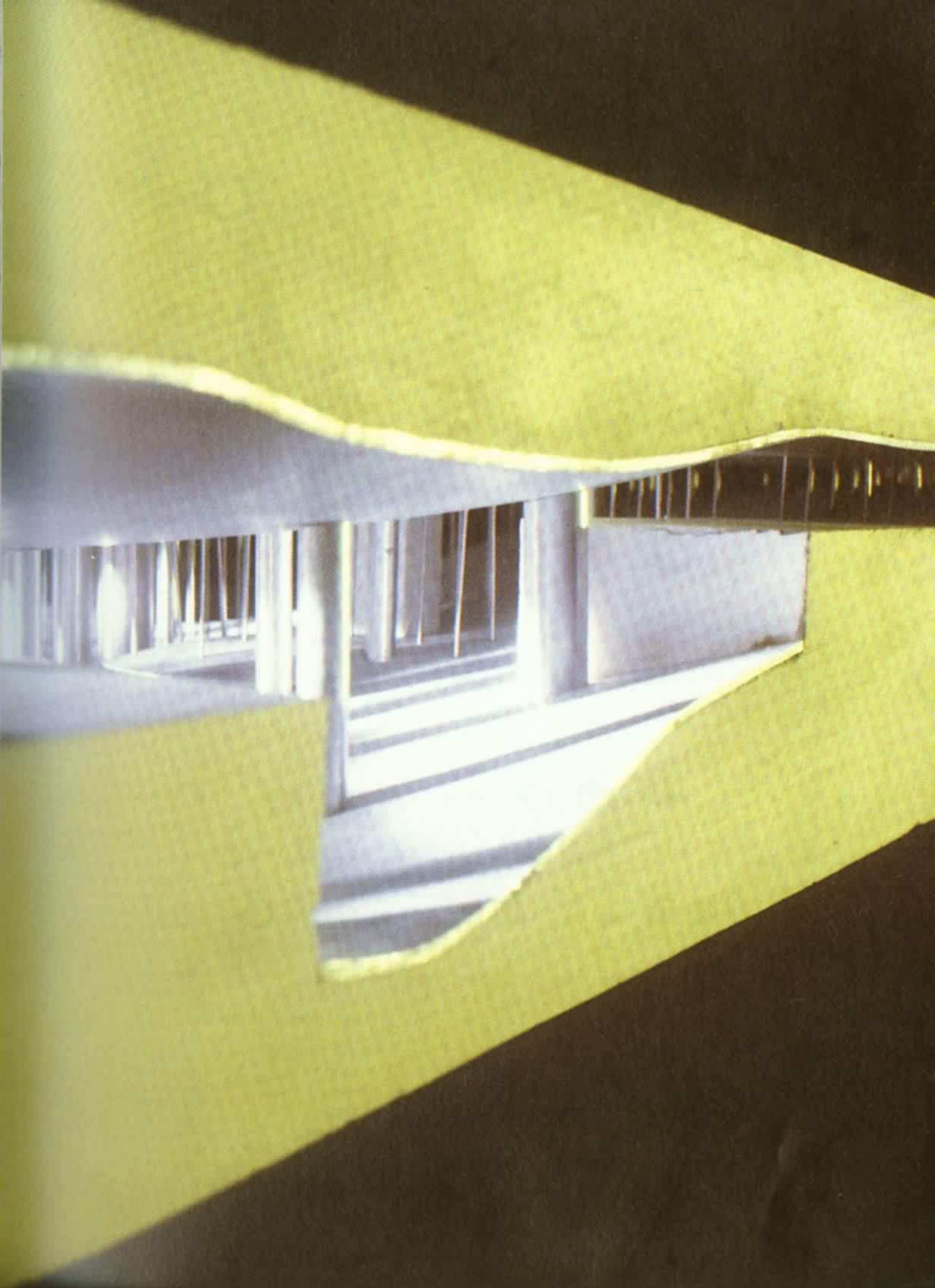
11. When the campus is finished and the hill is entirely covered with architecture, the half-buried building will appear as an absence: a miniature Central Park surrounded by efficient factories of learning.



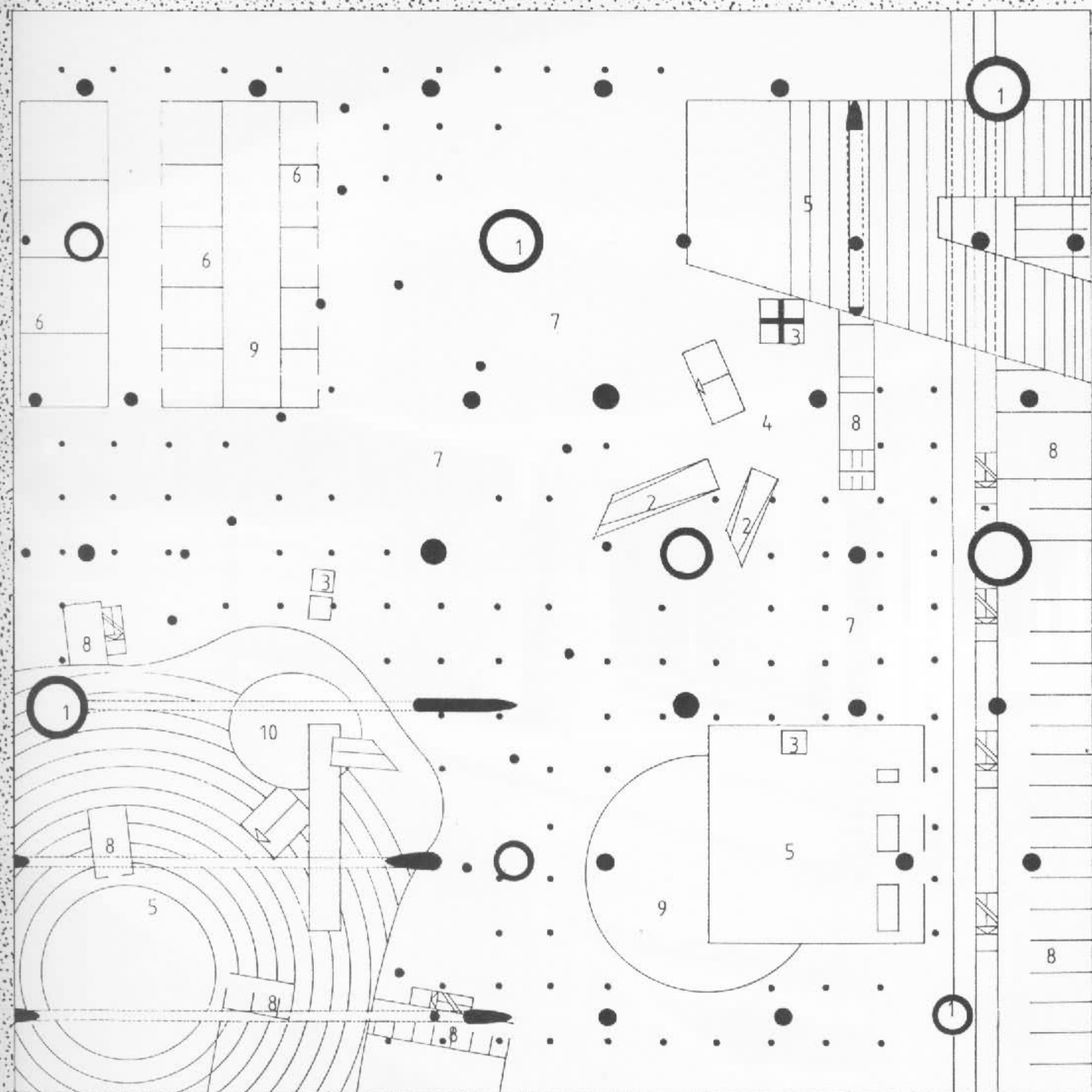


sections

0 | 50m

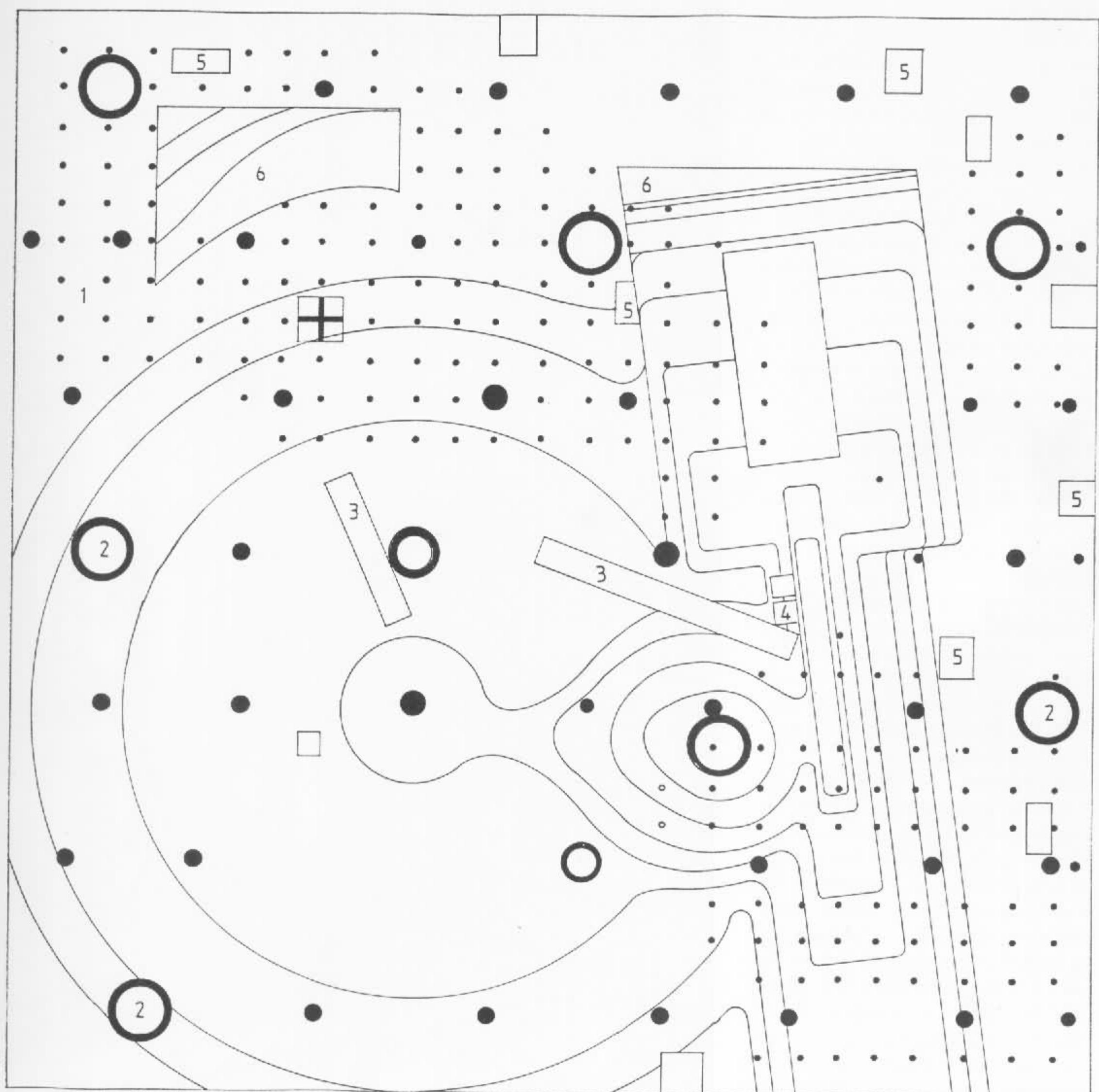






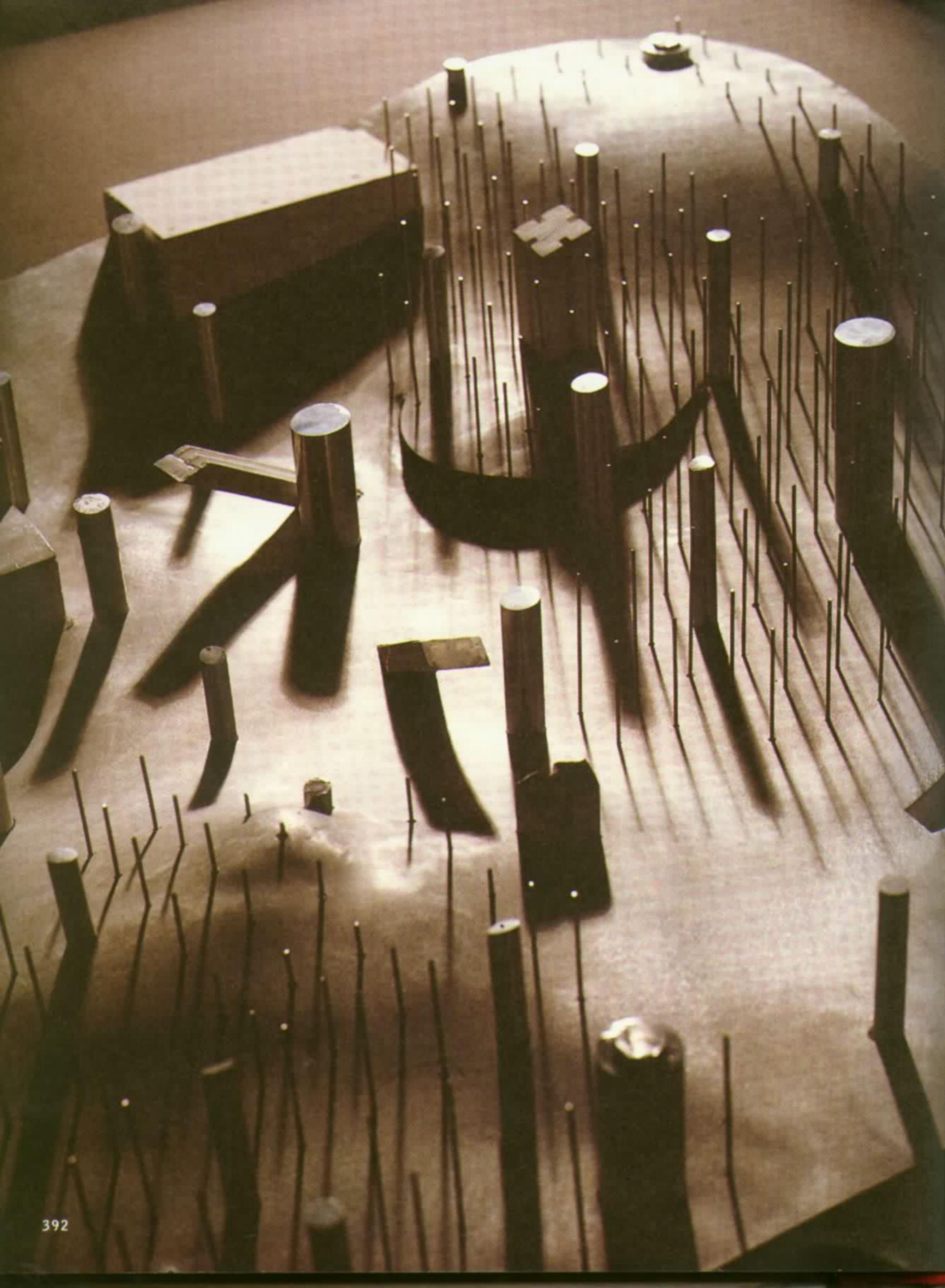
conference center (0 meters)

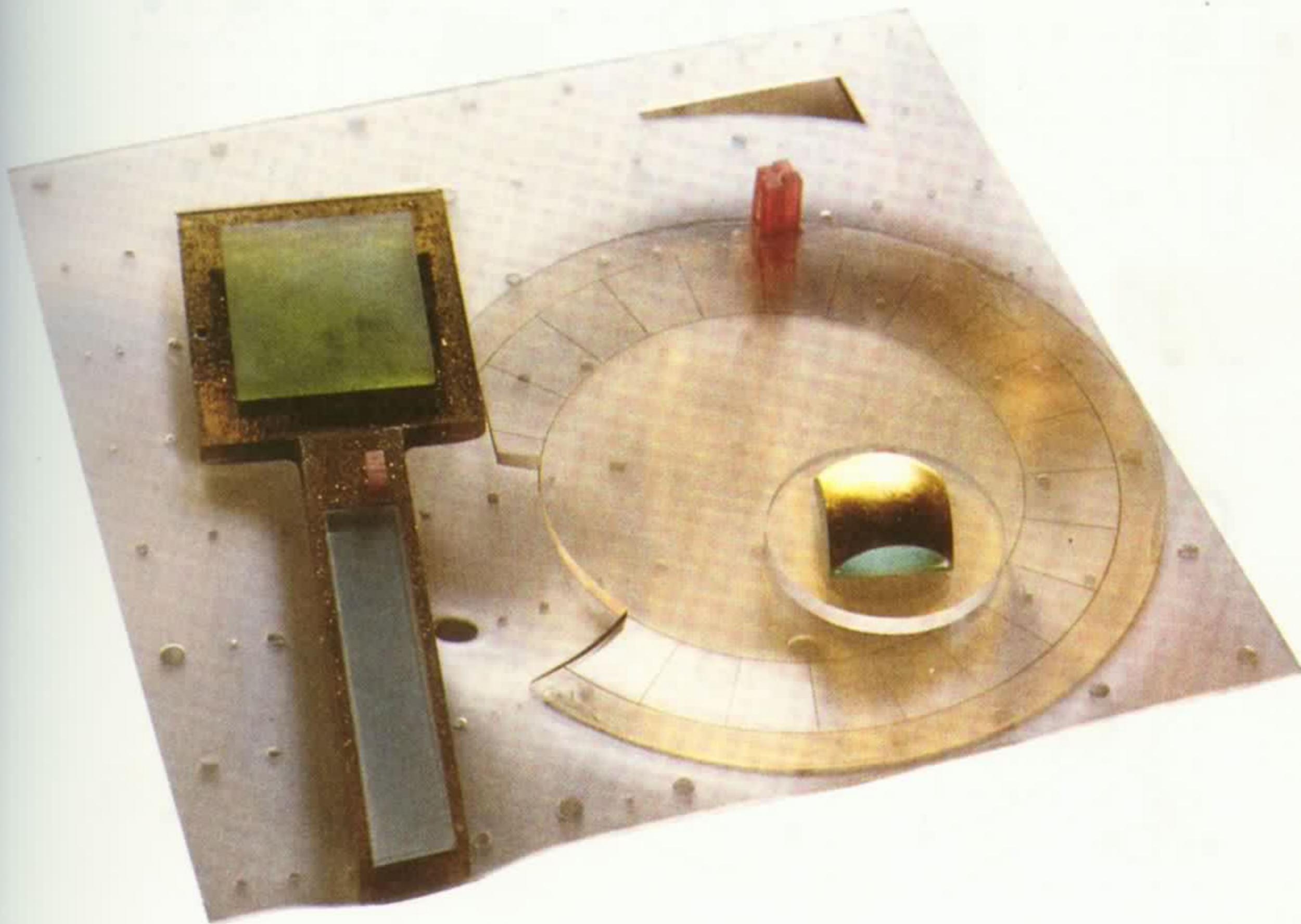
- 1. hollow column
- 2. escalator
- 3. elevator
- 4. reception
- 5. auditorium
- 6. committee rooms
- 7. exhibition
- 8. service and technical rooms
- 9. patio
- 10. bar

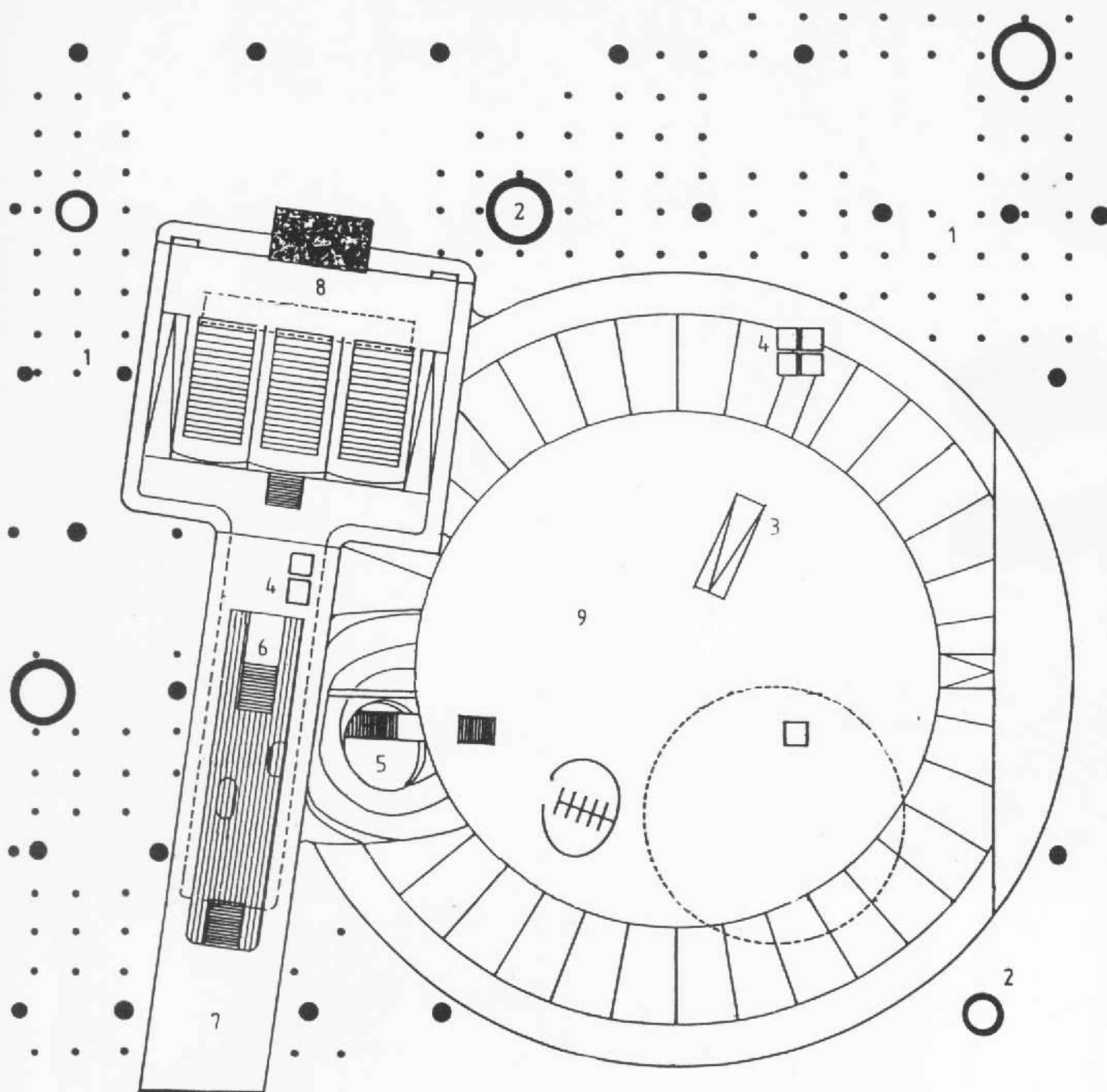


ceiling plan, covered plaza  
(+10–18 meters)

1. hanger
2. hollow column
3. escalator slot
4. elevator slot
5. suspended room
6. void to the sky

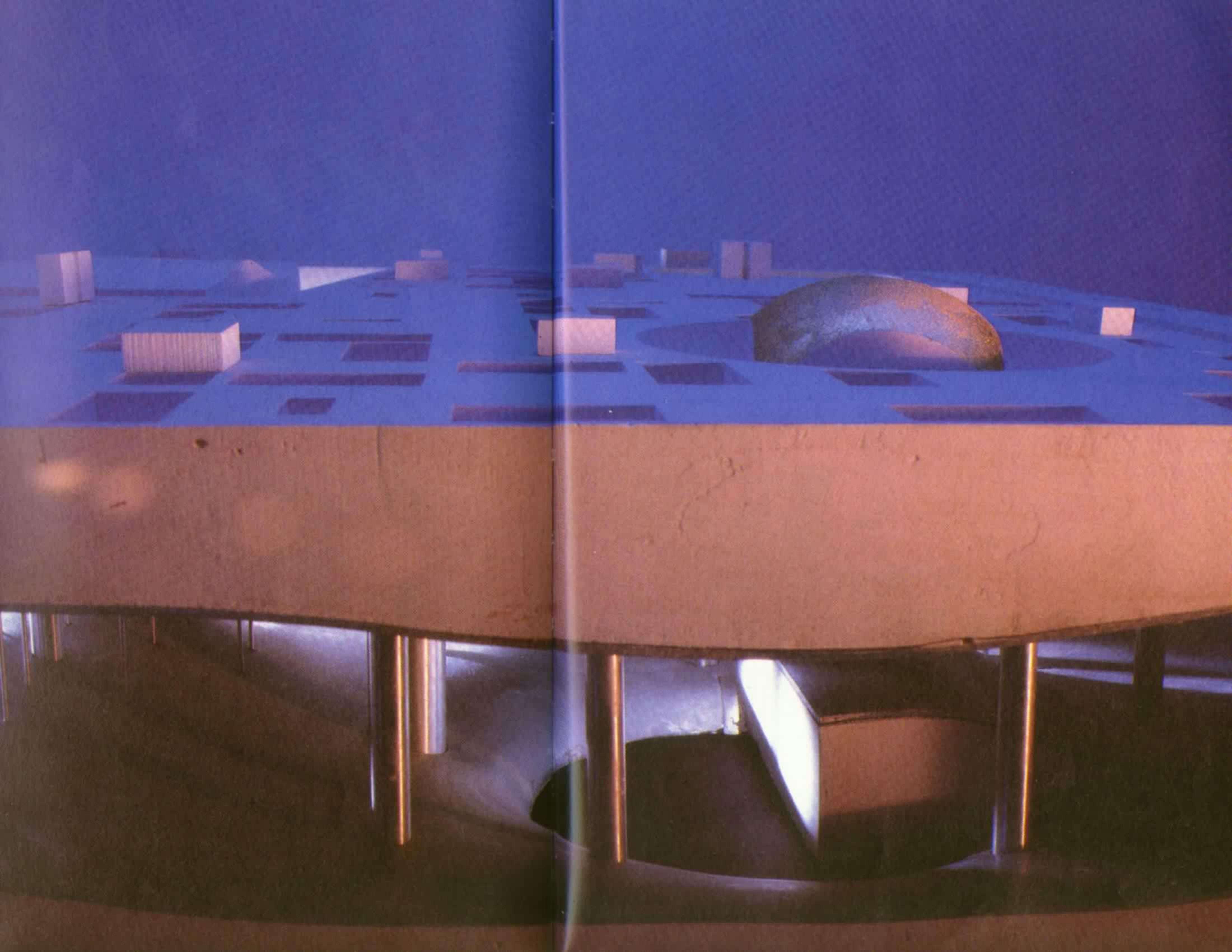


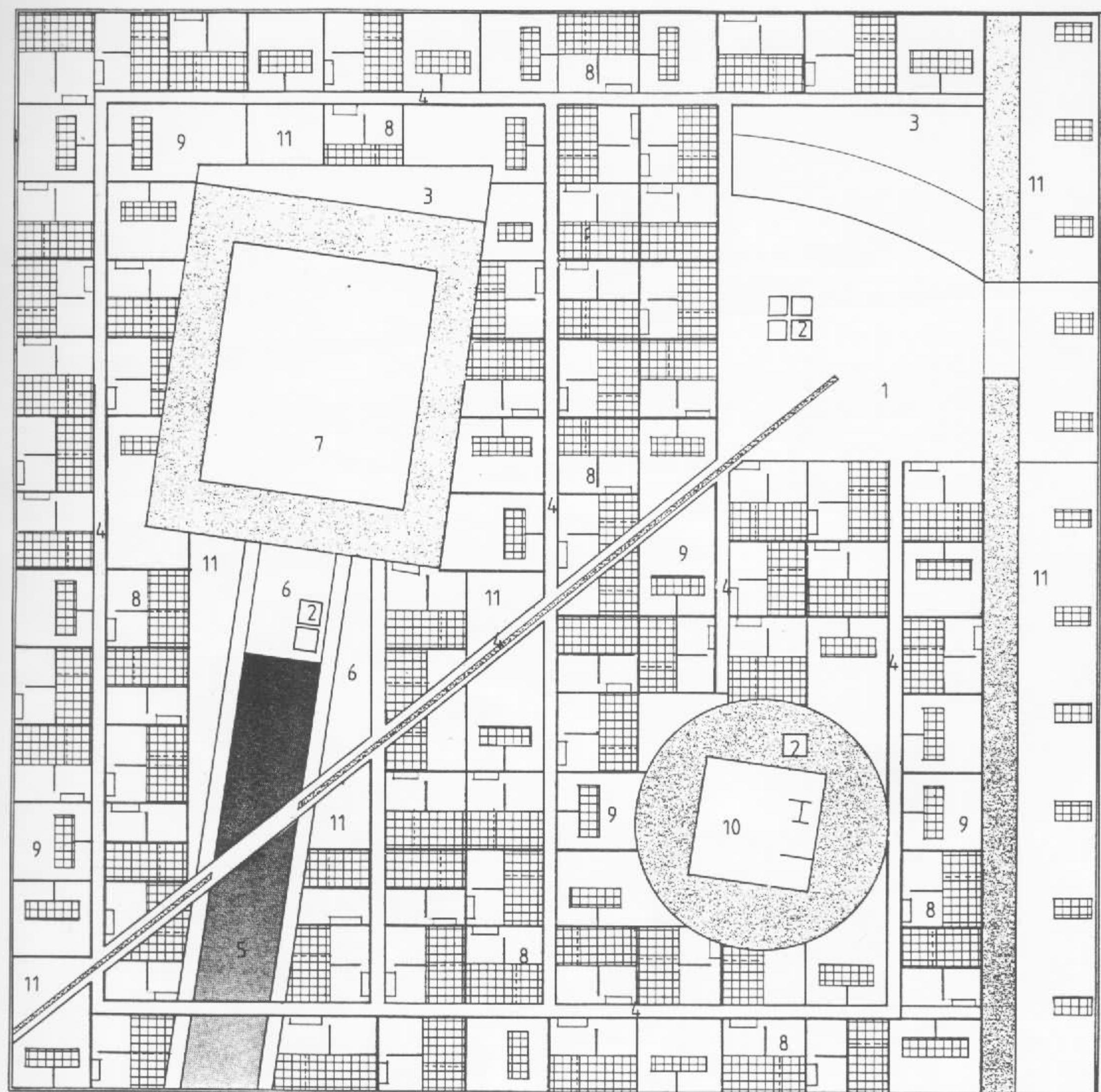




nightclub and royal chamber  
(+17 meters)

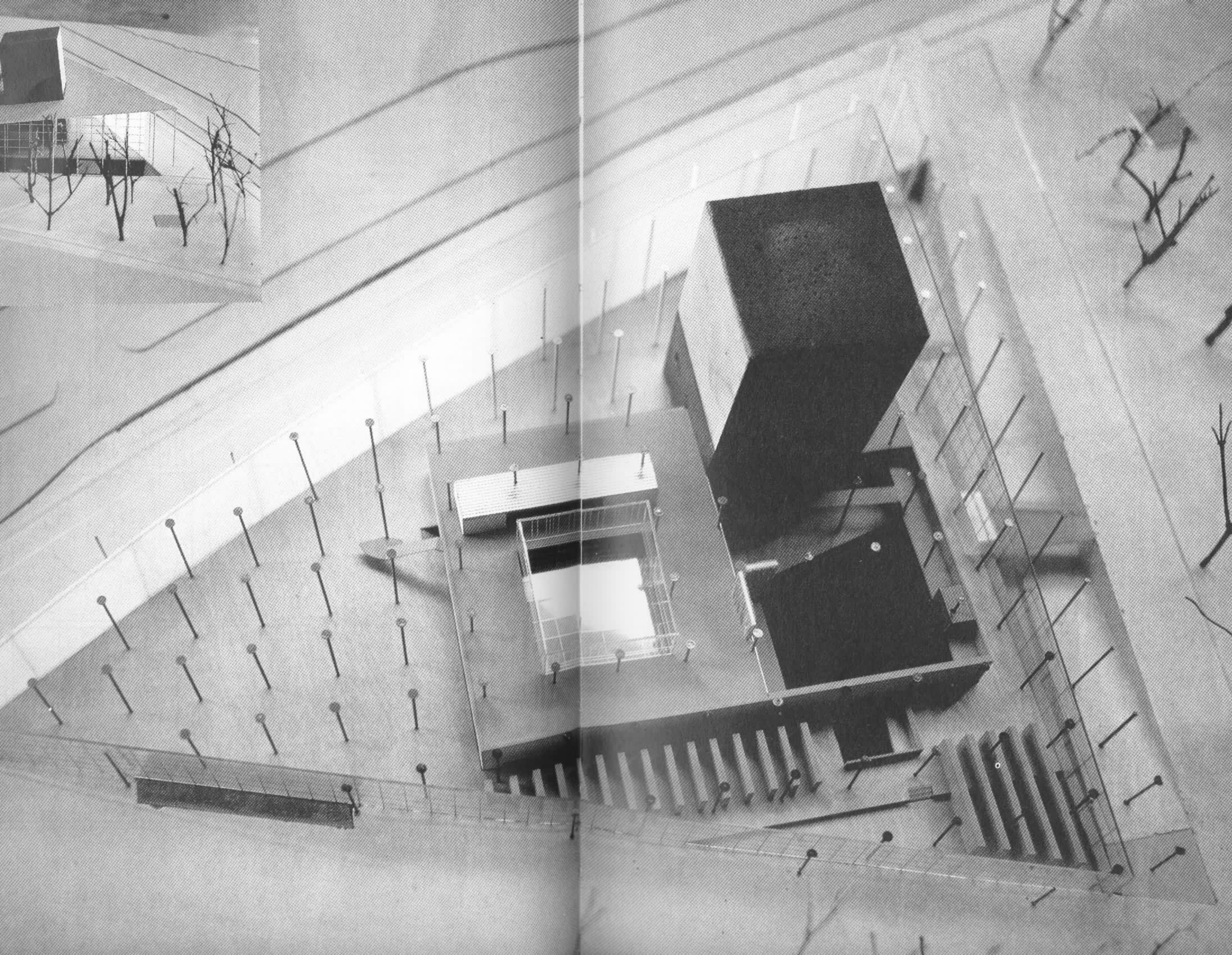
- 1. hanger
- 2. hollow column
- 3. escalator
- 4. elevator
- 5. void to basement
- 6. void to casino
- 7. nightclub
- 8. cinemas
- 9. royal chamber

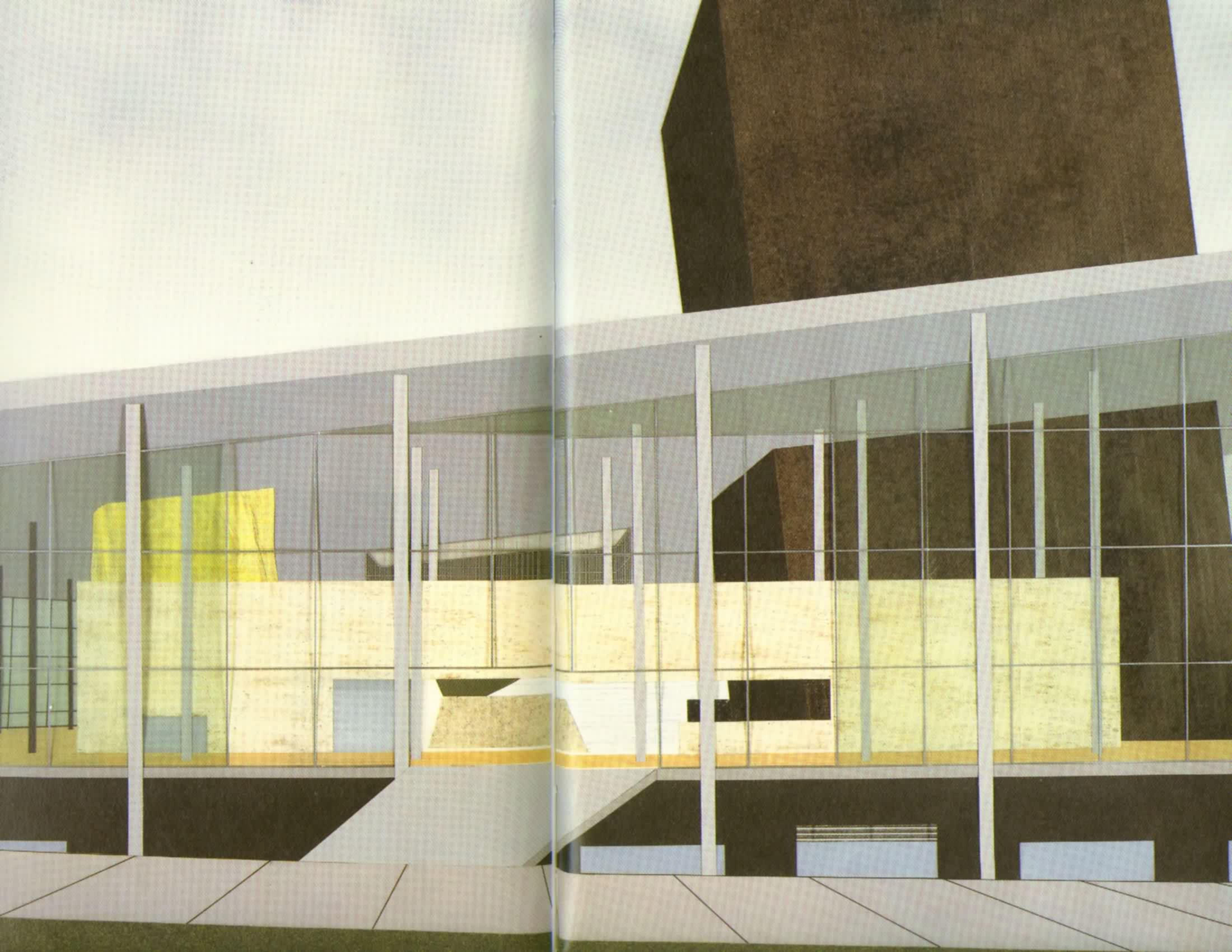


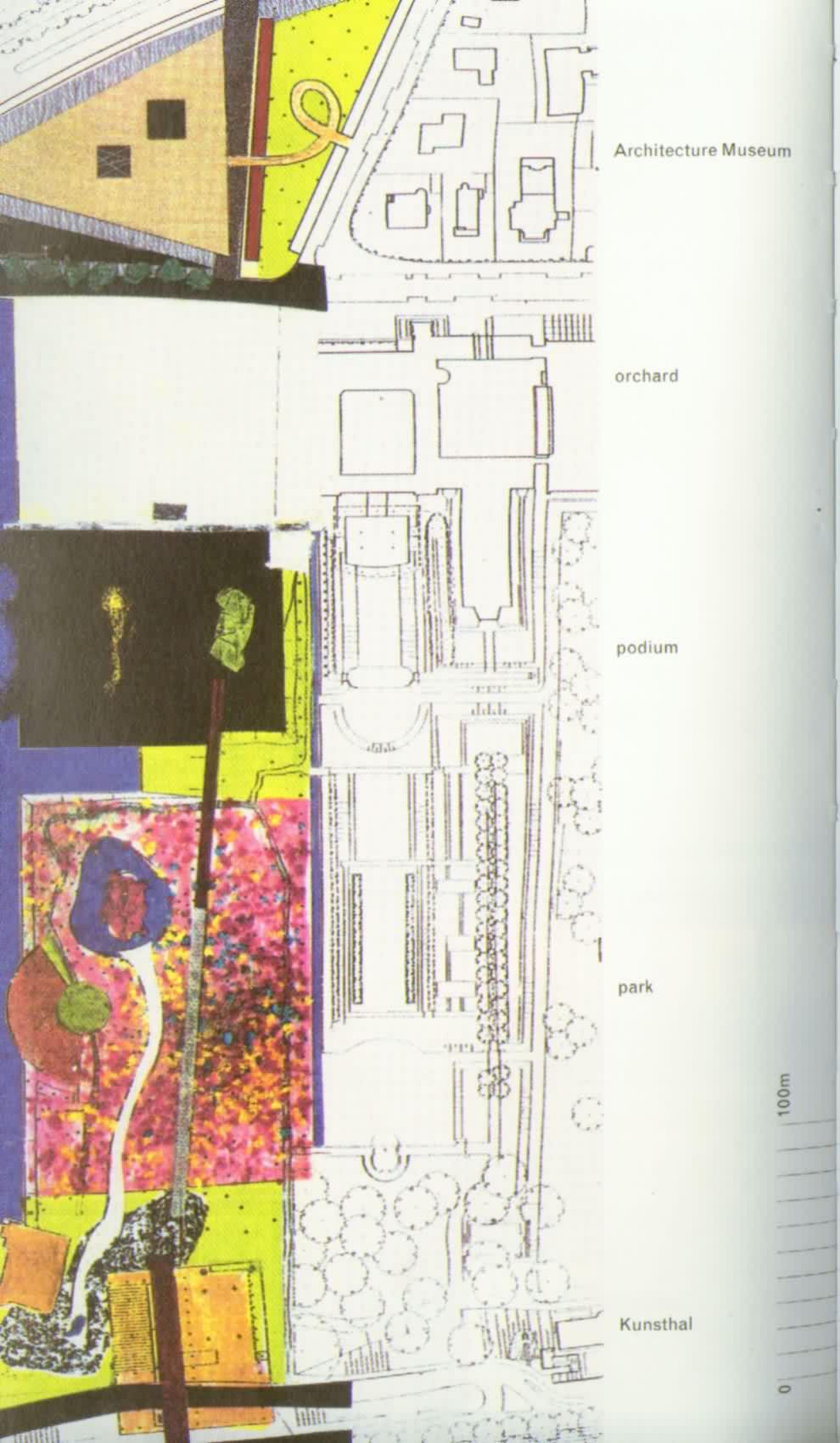


hotel (+20 meters)

- 1. lounge
- 2. elevator
- 3. void to veranda
- 4. alley
- 5. swimming pool
- 6. dressing rooms
- 7. gymnasium
- 8. hotel suite type 1
- 9. hotel suite type 2
- 10. royal chamber
- 11. service and technical rooms







## Museum Park

The Museum Park is exposed to conflicting demands: serenity and sensation, movement and stillness, buffer zone and connector.

The entire zone from the Architecture Museum to the Kunsthall is interpreted as a sequence of five equivalent situations, with two enclosed extremities (buildings) and three open-air sections in between.

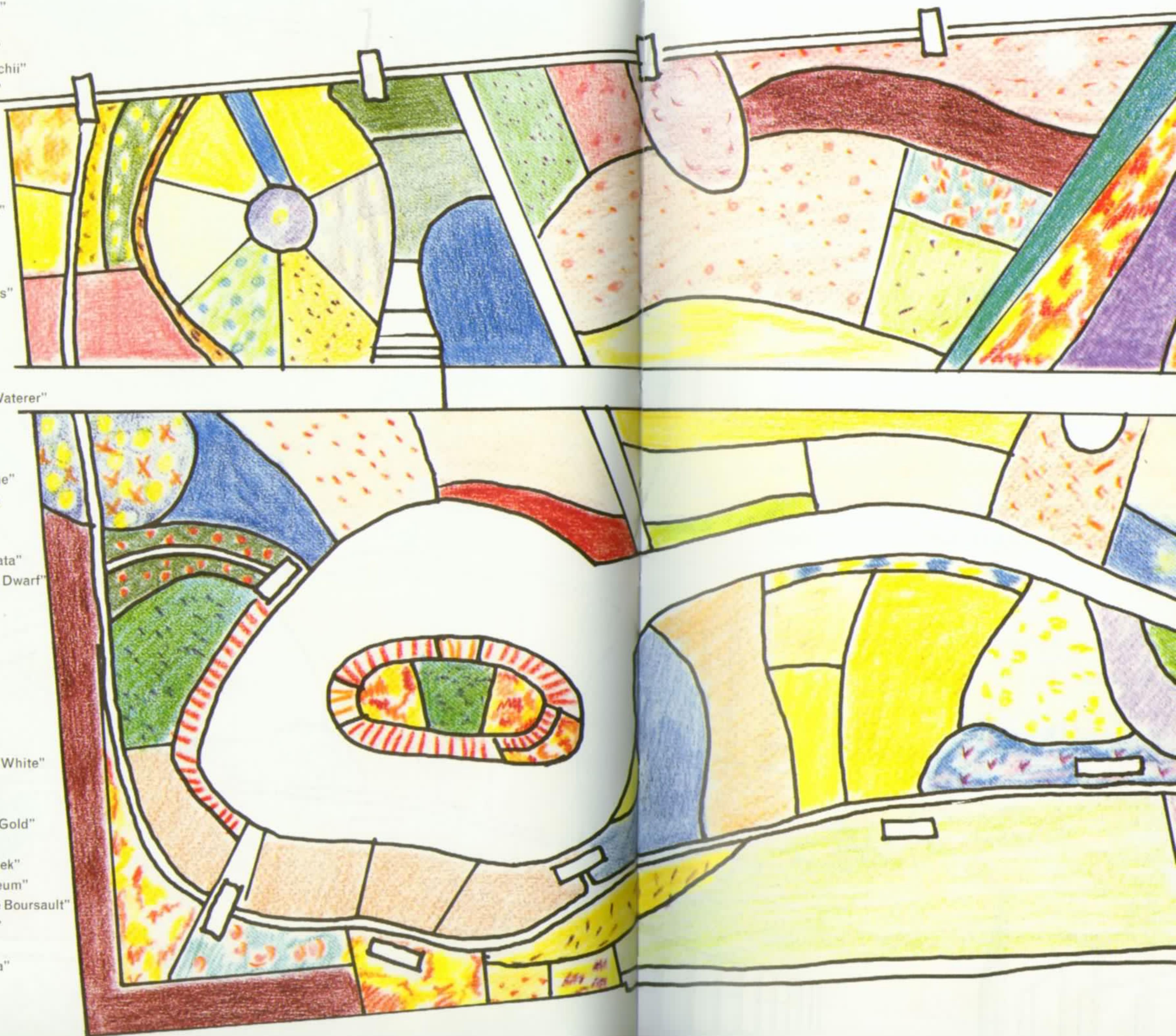
1. Next to the Boymans Museum and facing the Architecture Museum, an *orchard* of apple trees is planted on a diagonal grid in a field of white gravel. Their trunks are whitewashed. Compared to the brick gloom of the Boymans Museum this white "vestibule" seems overexposed in its lightness, an effect reinforced by the mirror wall of the podium.

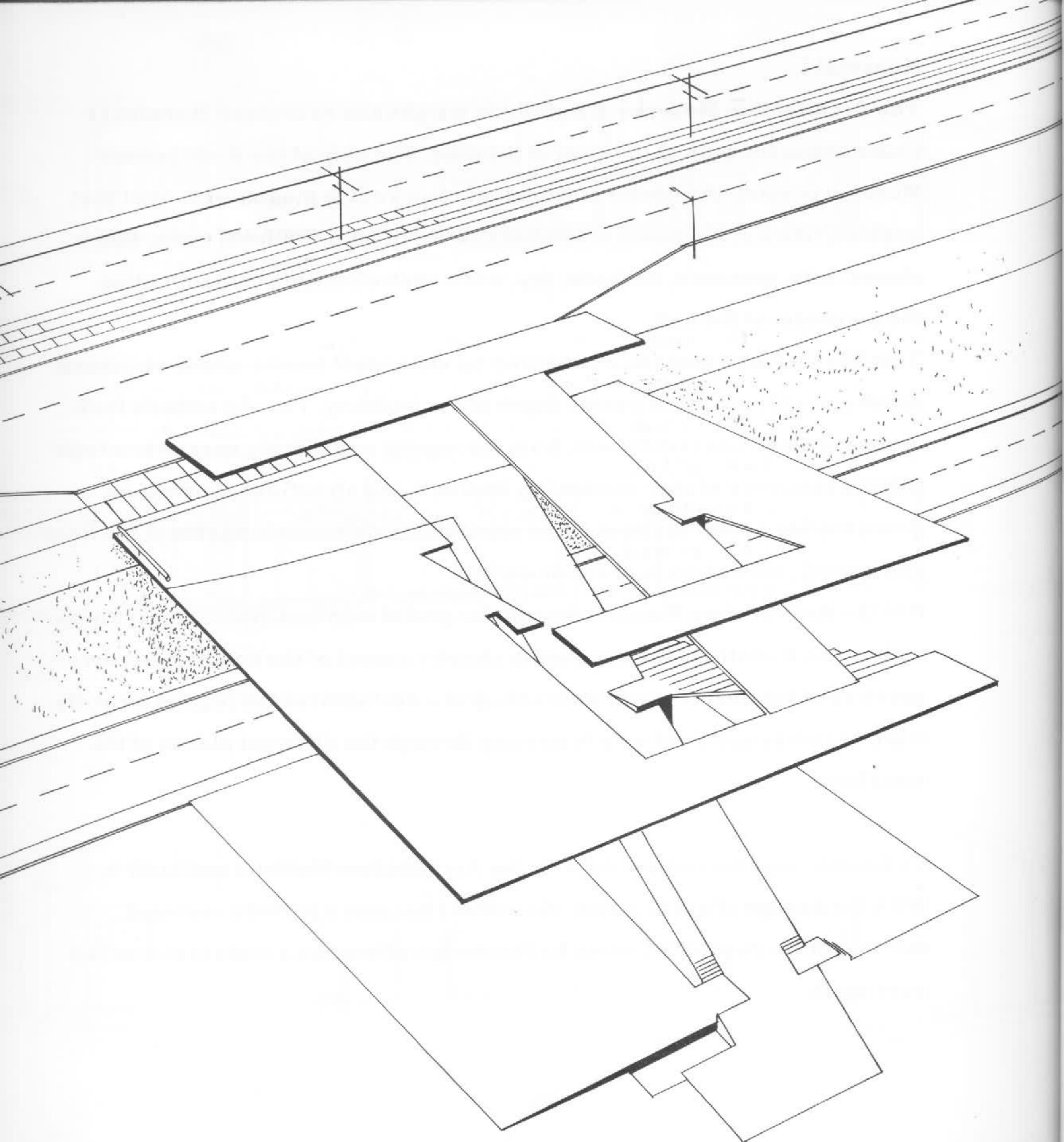
2. The *podium* is a raised repository of polluted earth next to the Boymans rose garden; its black tarmac surface is an abstracted fragment of the city. To receive traveling shows, circuses, and other performances, it is equipped with an electrical grid and other services. Small patios assert the "park" condition: black bamboo, the fluorescent yellow of the *Salix viminalis* willow, a curtain of monumental and weeping sequoias. A ramp leads from the podium to the park.

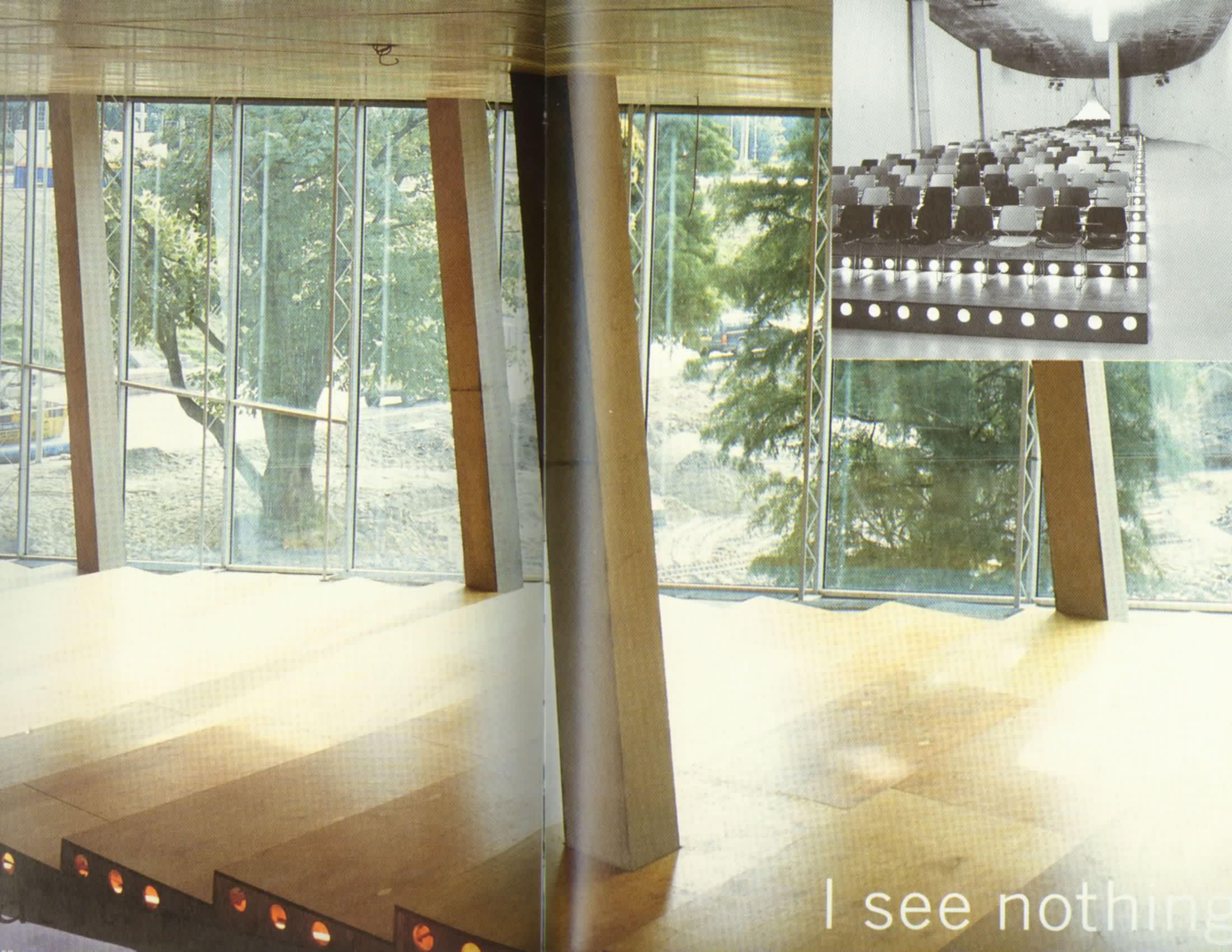
3. The old and beautiful trees of the abandoned park are kept. A river of crushed white pebbles and blue-glass rocks flows into an existing pond. The ground around the trees has been scraped and turned into a field of ornamental shrubs and flowers including bulbs, perennials, and annuals. The trunks of certain trees will be covered with flowering creepers (*Hydrangea petiolaris*) and *Clematis montana*), blurring the distinction between the original trees and the new interventions. A black concrete bridge leaps over the seasonal waves of color and texture; pedestrians can look but do not have to trample the beauty below.

Key to Romantic Garden

- Spirea japonica "Snowmound"
- Spirea vanhouttei
- Viburnum plicatum "Mariesii"
- Hydrangea macrophylla "Veitchii"
- Viburnum tinus "Variegatum"
- Hamamelis japonica
- Hamamelis mollis
- Hamamelis virginiana
- Cornus mas
- Chimonanthus praecox
- Mahonia x wagneri "Undulata"
- Mahonia aquifolium
- Ilex aquifolium "Bacciflava"
- Amelanchier lamarckii
- Euonymus fortunei "Coloratus"
- Rosa virginiana
- Berberis thunbergii
- Rosa rugosa
- Rosa nitida
- Spirea x bumalda "Anthony Waterer"
- Ilex crenata
- Ilex crenata "Convexa"
- Hypericum "Hidcote"
- Potentilla fruticosa "Tangerine"
- Potentilla fruticosa var. rigida
- Rubus odoratus
- Cornus florida
- Cornus alba "Sibirica Variegata"
- Cornus stolonifera "Keysey's Dwarf"
- Salix alba "Vitellina"
- Prunus lusitanica
- Cotoneaster horizontalis
- Magnolia liliiflora "Nigra"
- Viburnum opulus
- Poncirus trifoliata
- Buddleja globosa
- Skimmia japonica "Thumb"
- Erica herbacea "Springwood White"
- Cytisus x kewensis
- Salix lanata
- Lonicera nitida "Baggesen's Gold"
- Salix viminalis
- Azalea mollis "Dr. M. Oosthoek"
- Acer palmatum "Atropurpureum"
- Rhododendron "Catawbiense Boursault"
- Carpinus betulus "Purpurea"
- Vinca minor
- Ajuga reptans "Atropurpurea"
- Asarum europaeum
- Viola labradorica
- Hedera helix "Glacier"







I see nothing





single night.

It must be the  
Spring



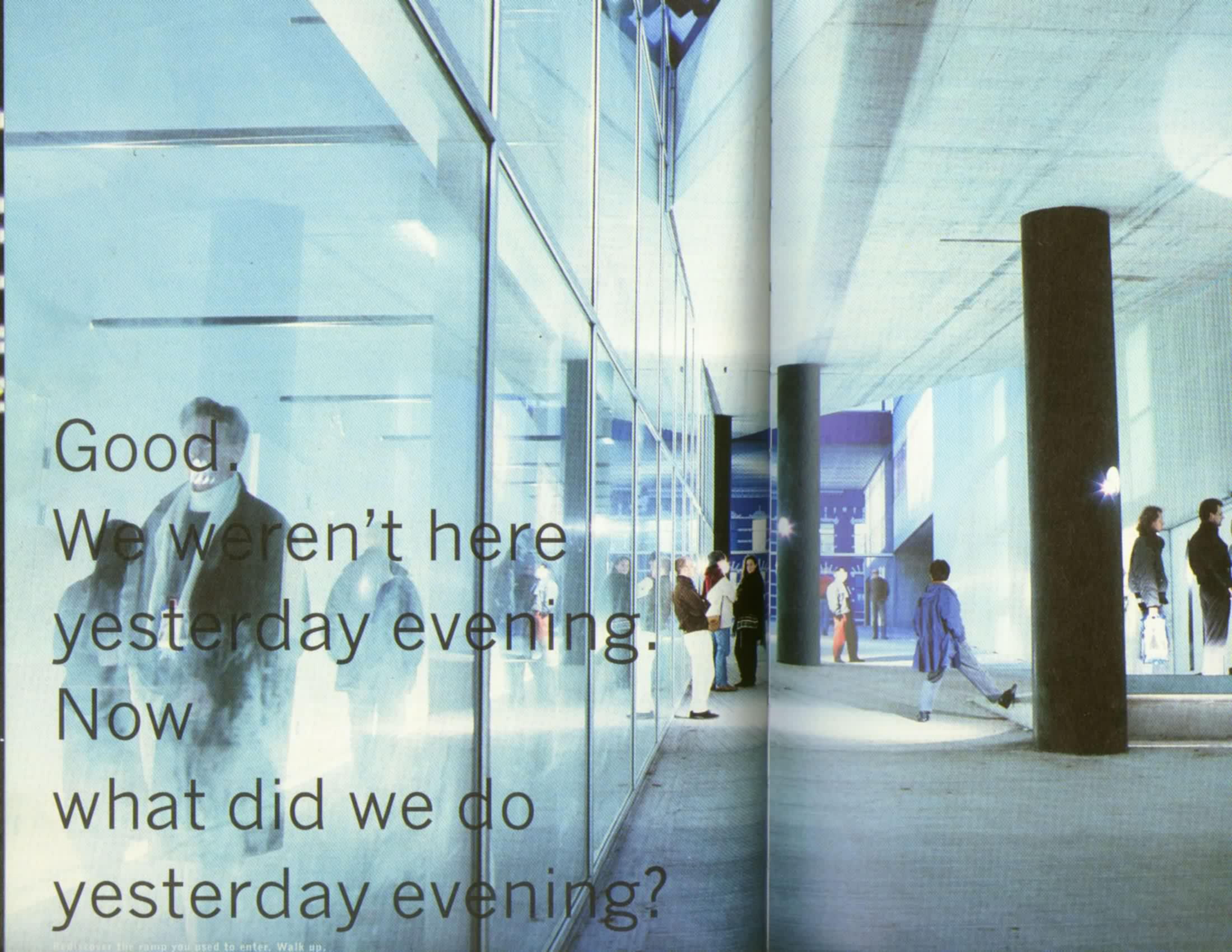
But  
in a single night!

we were  
ye  
Another  
night

e were we  
rday evening  
ding to you?



How would I know?  
In another compartment.  
There's no lack  
of void.



Good.  
We weren't here  
yesterday evening.  
Now  
what did we do  
yesterday evening?



Don't  
tormen  
me, Did

on't  
mber  
act, any  
mstance?

Don't tormen  
me, Did

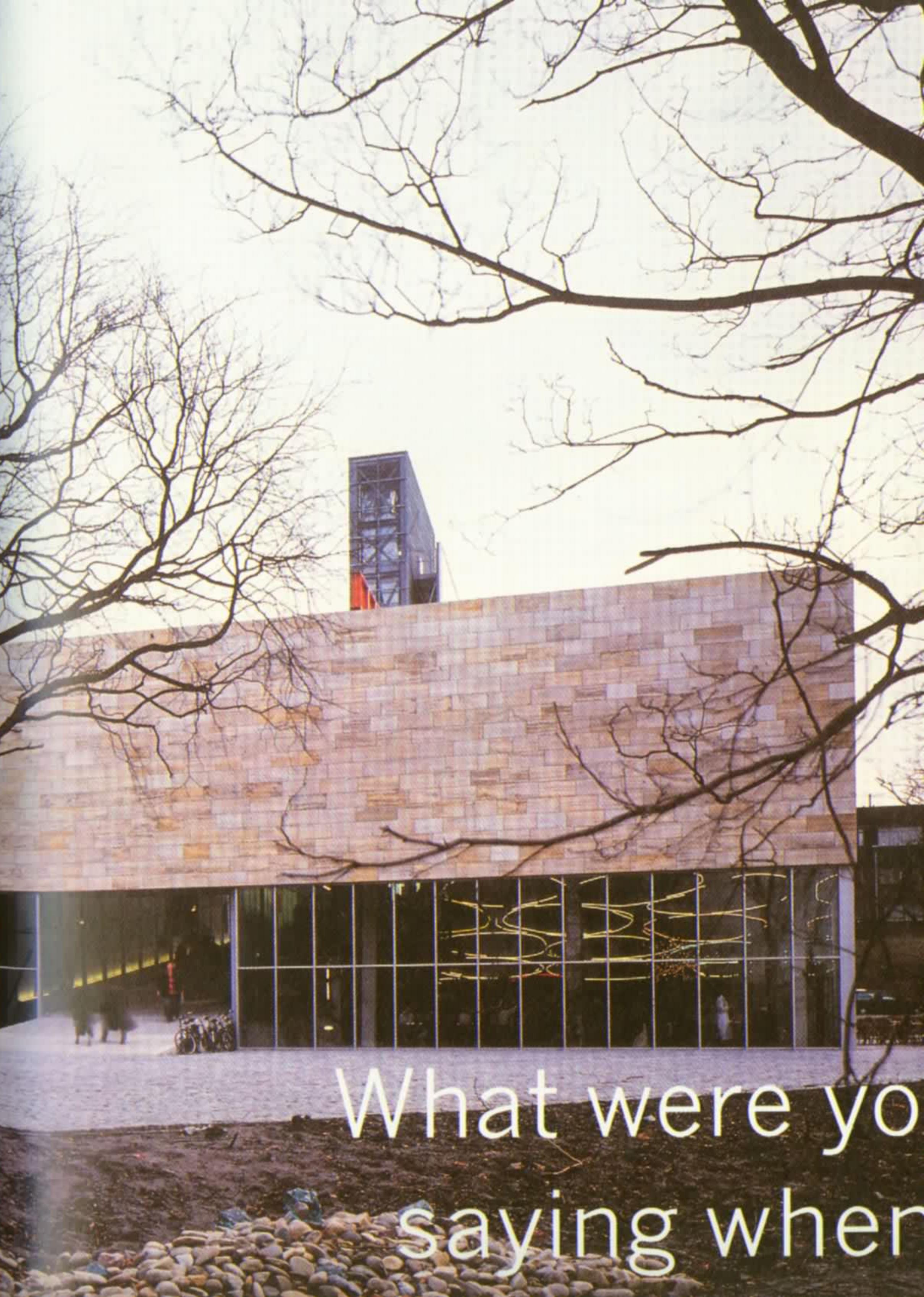


The sun.  
The moon.  
Do you not  
remember?

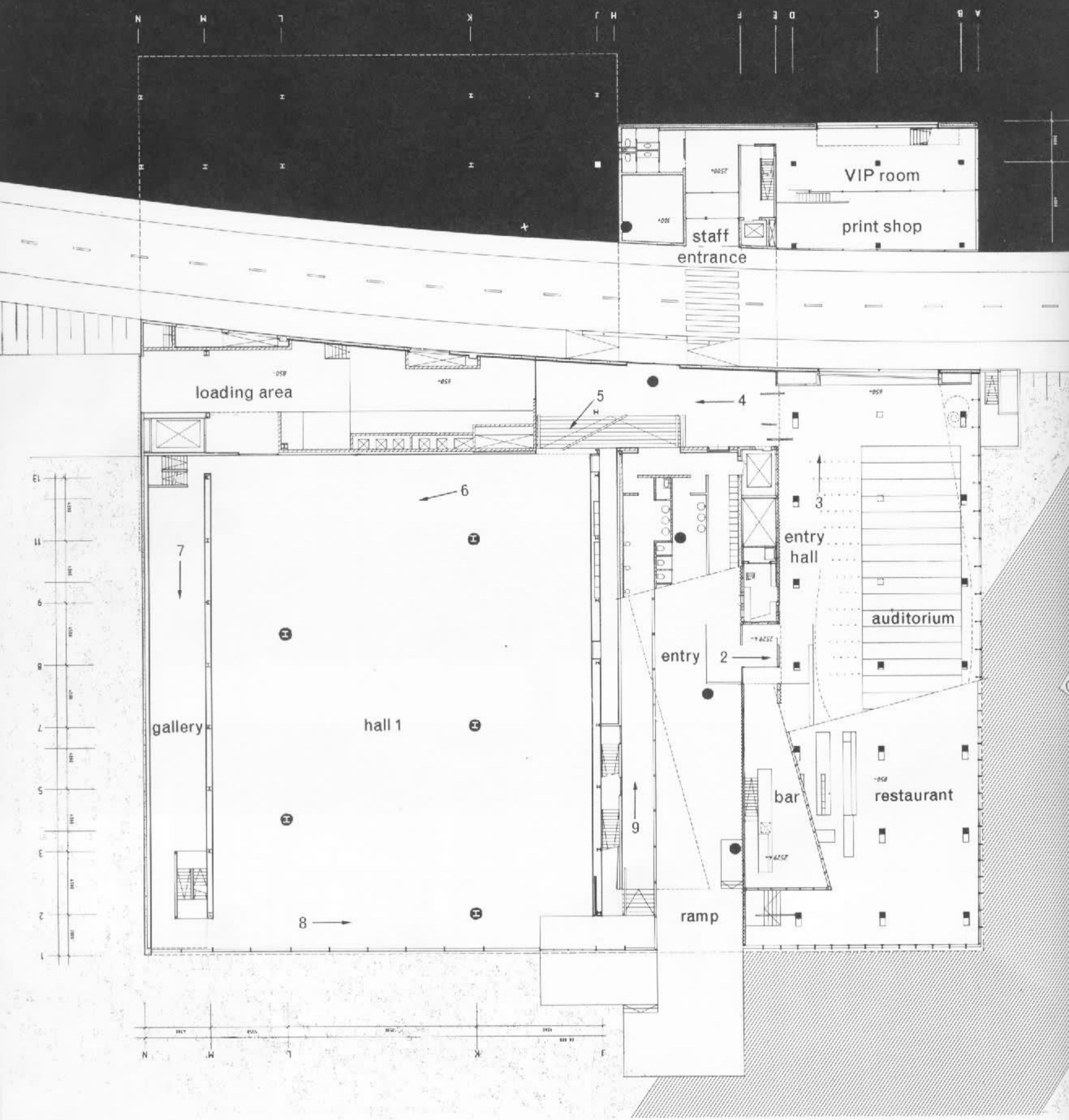
have bee  
a



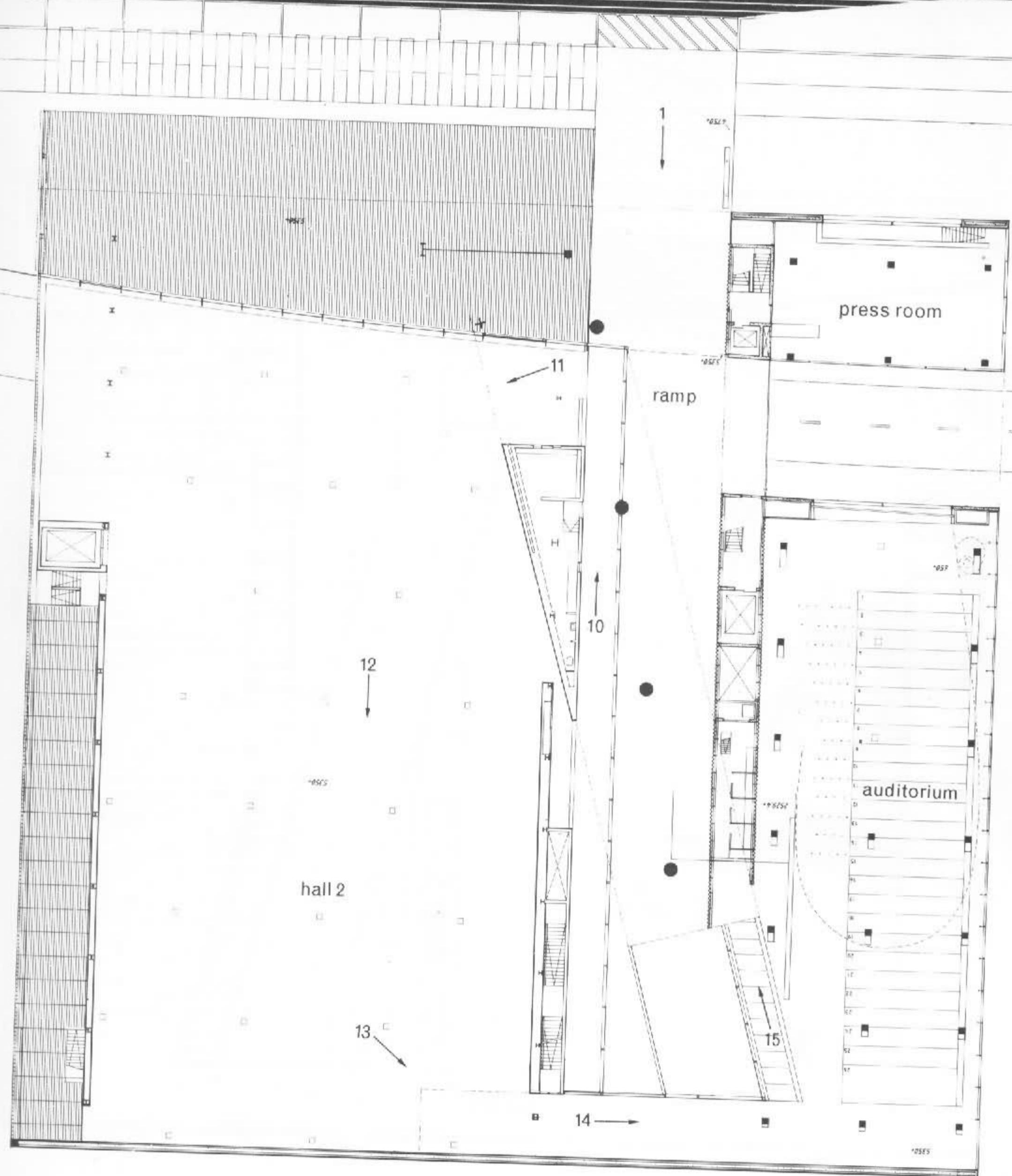
sayin  
ld go on

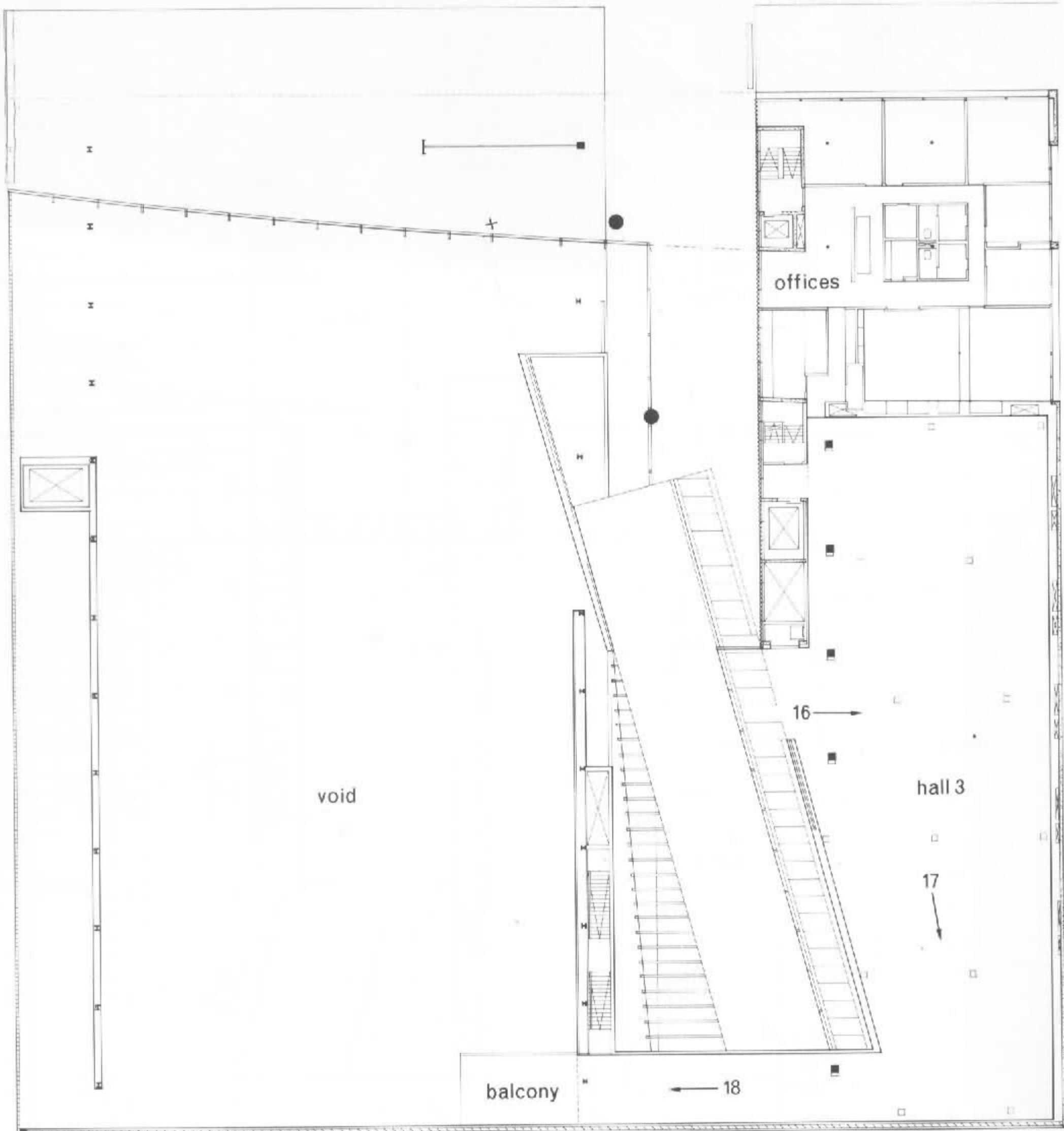


What were yo  
saying when

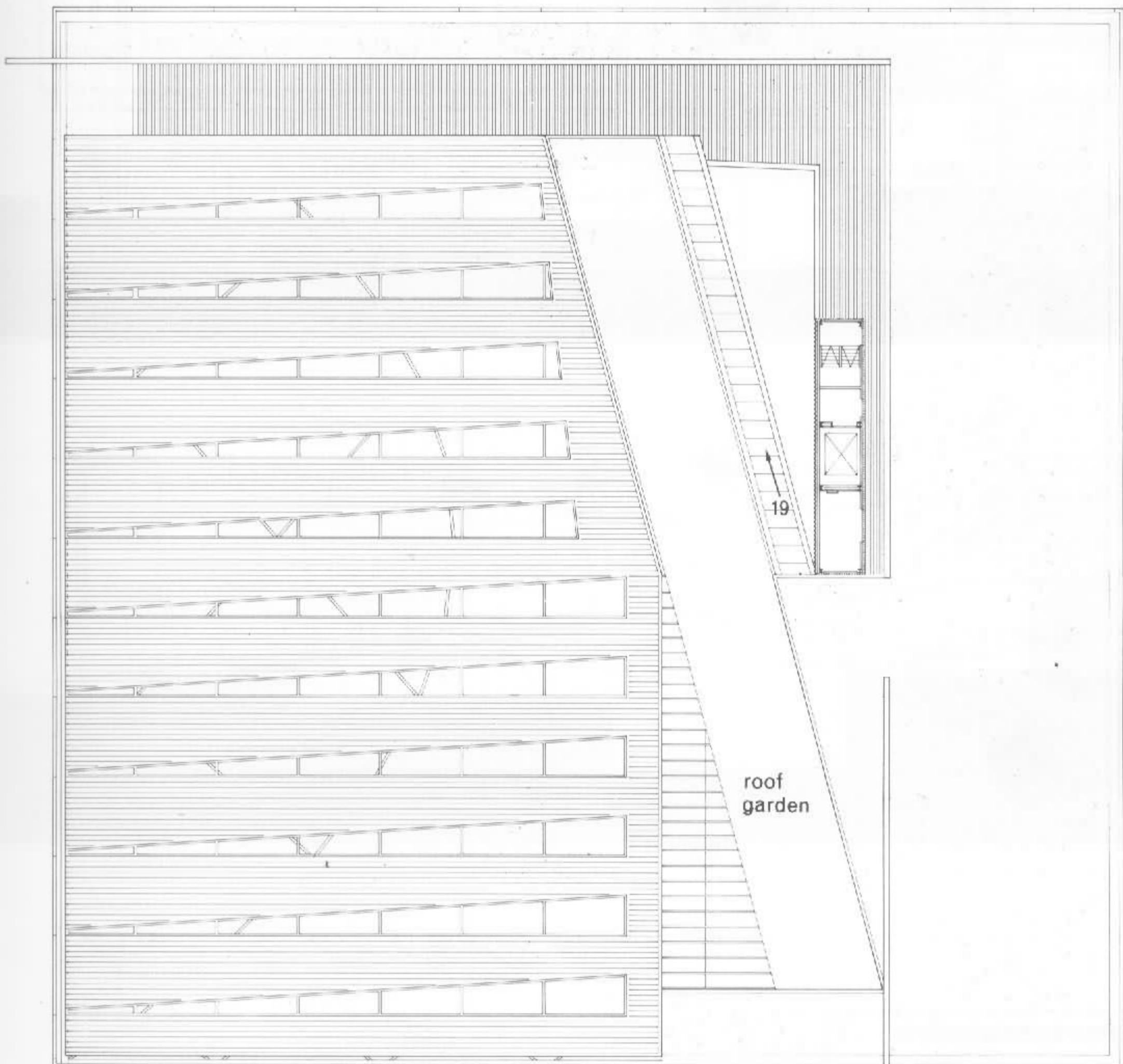


park level





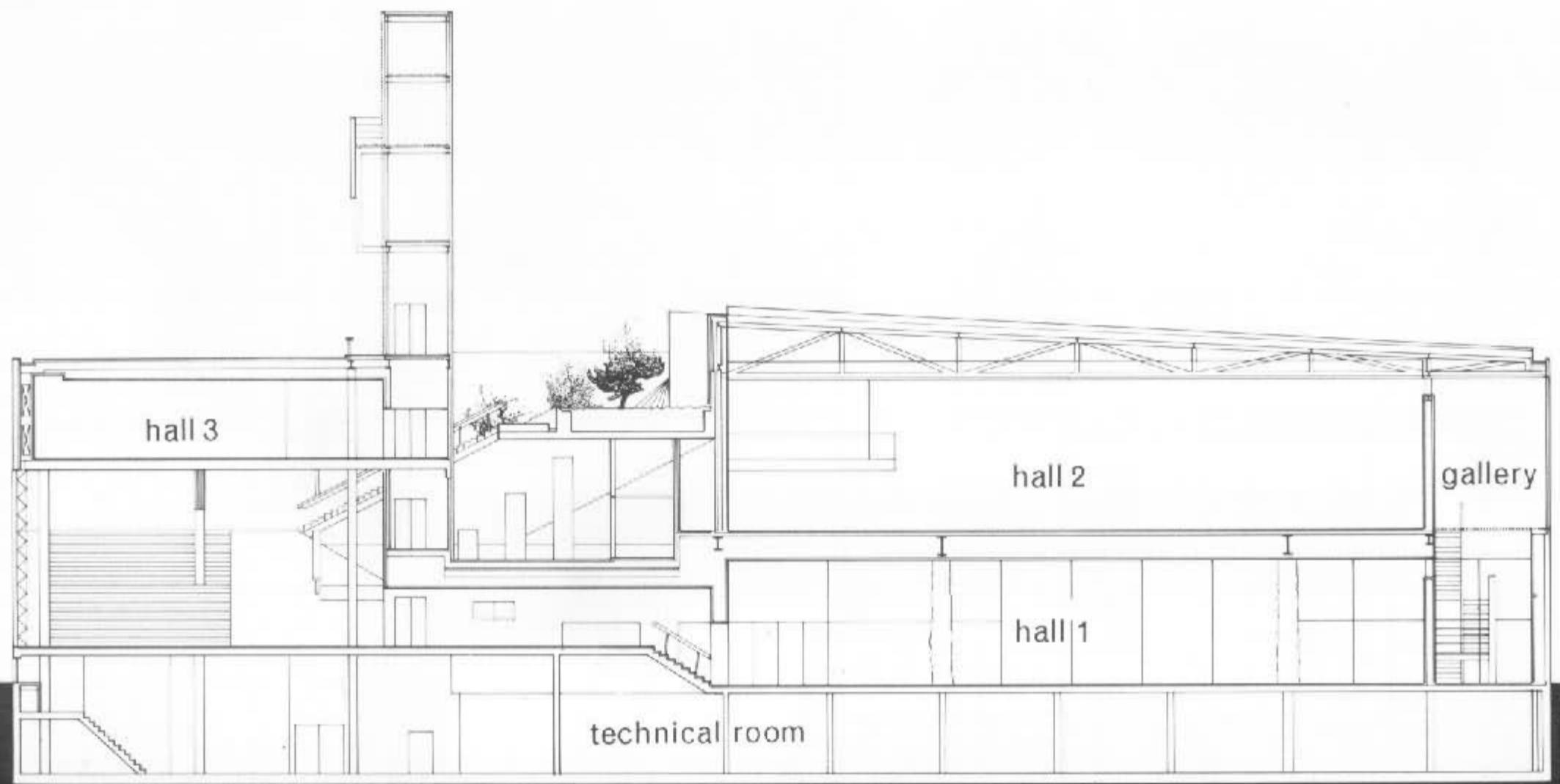
third level



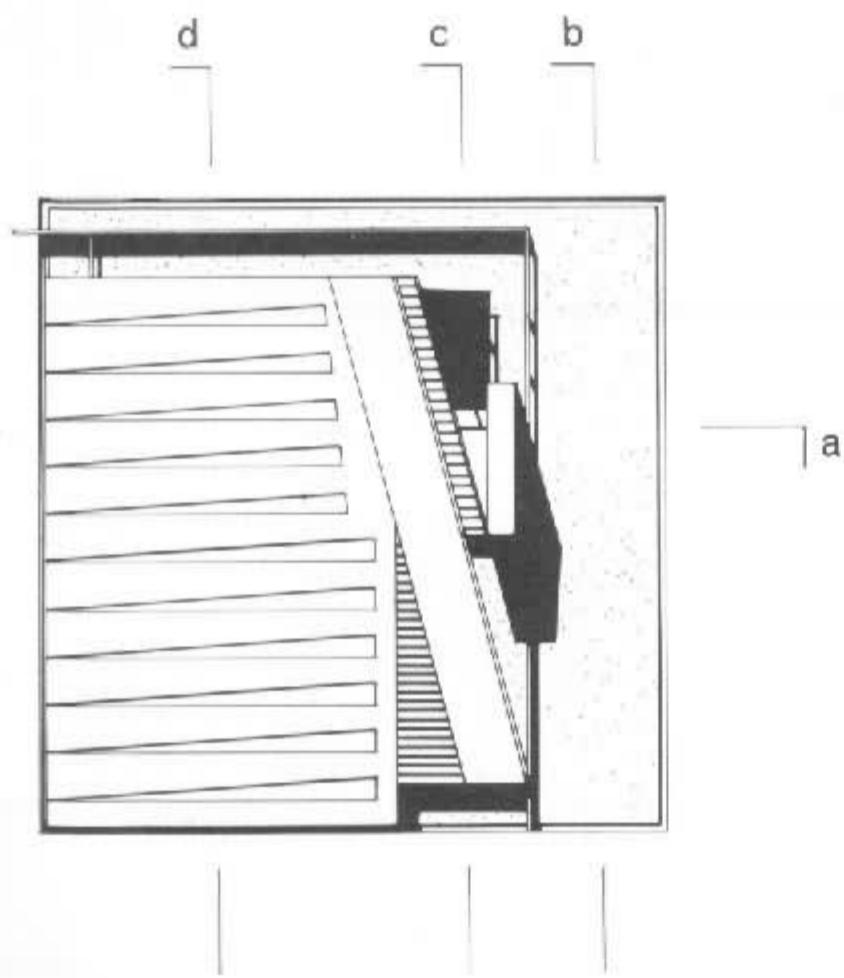
roof

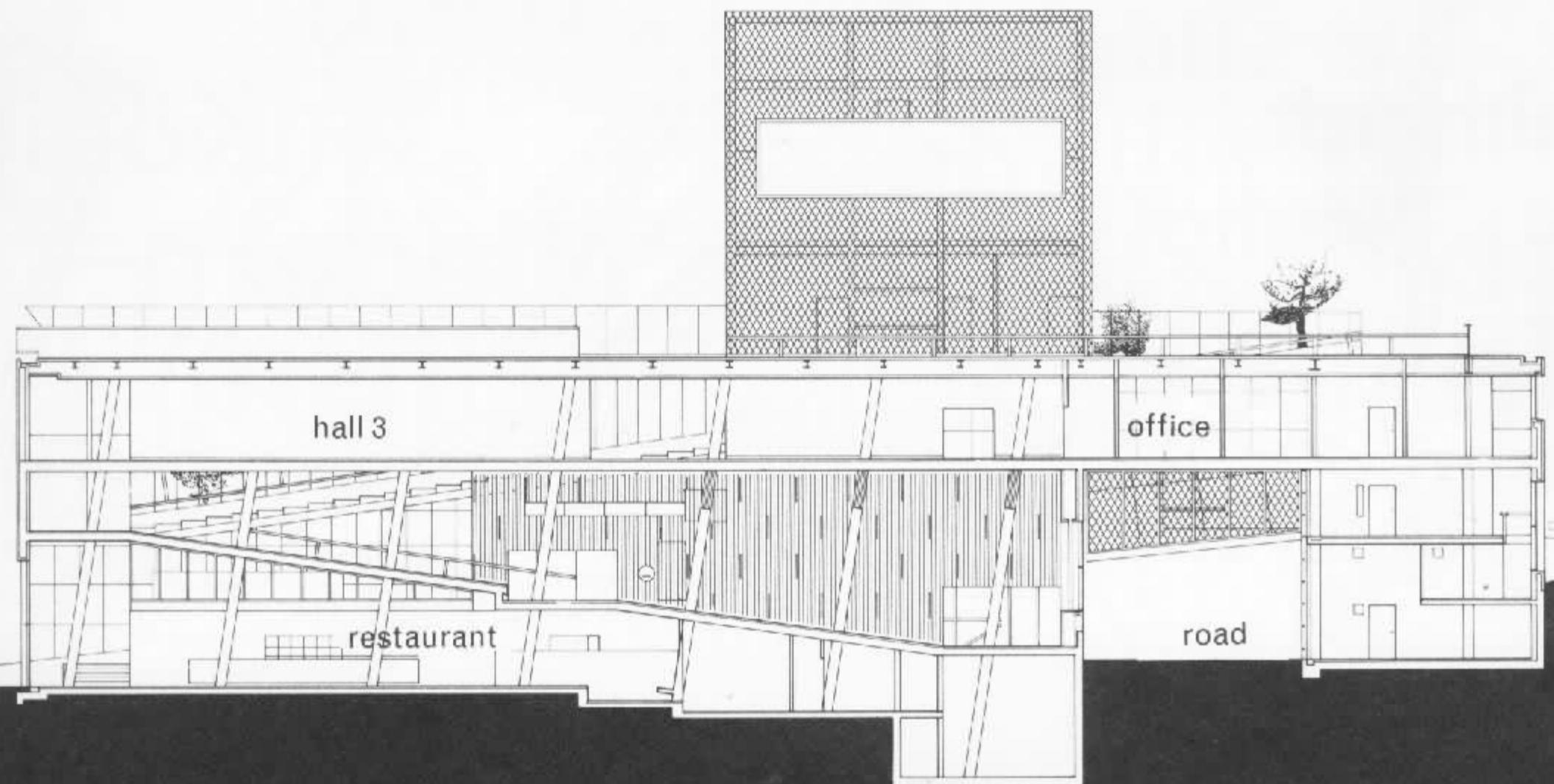
25m

471

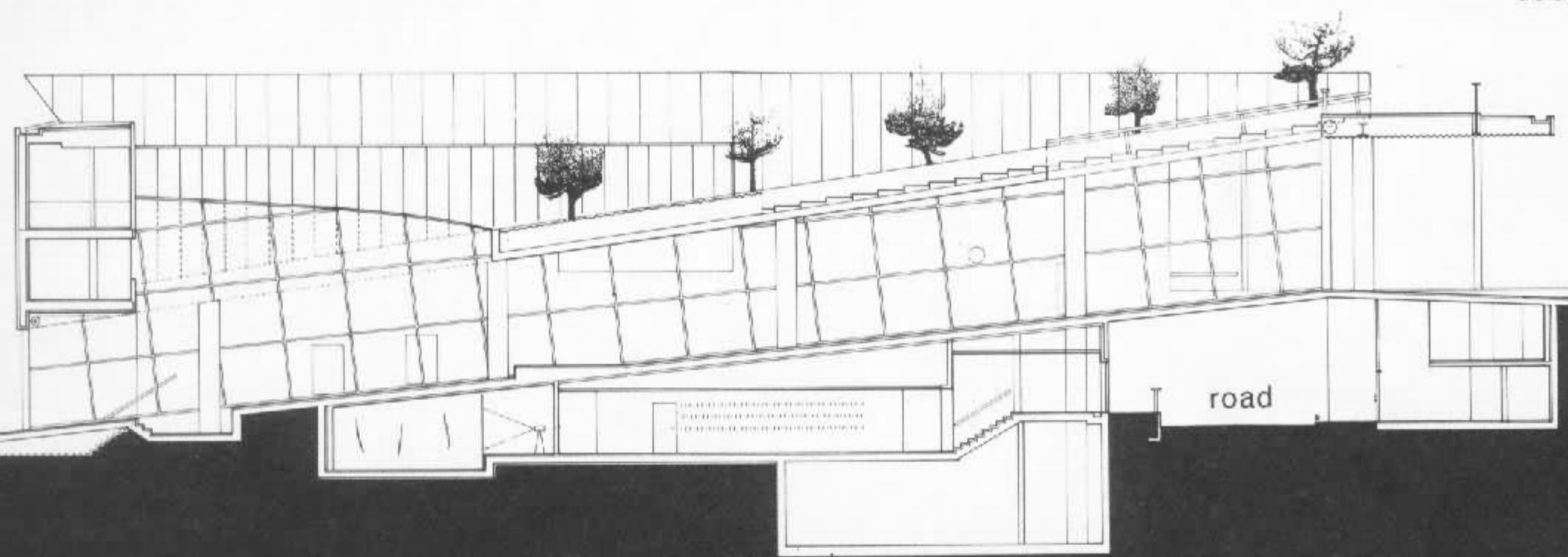


section a

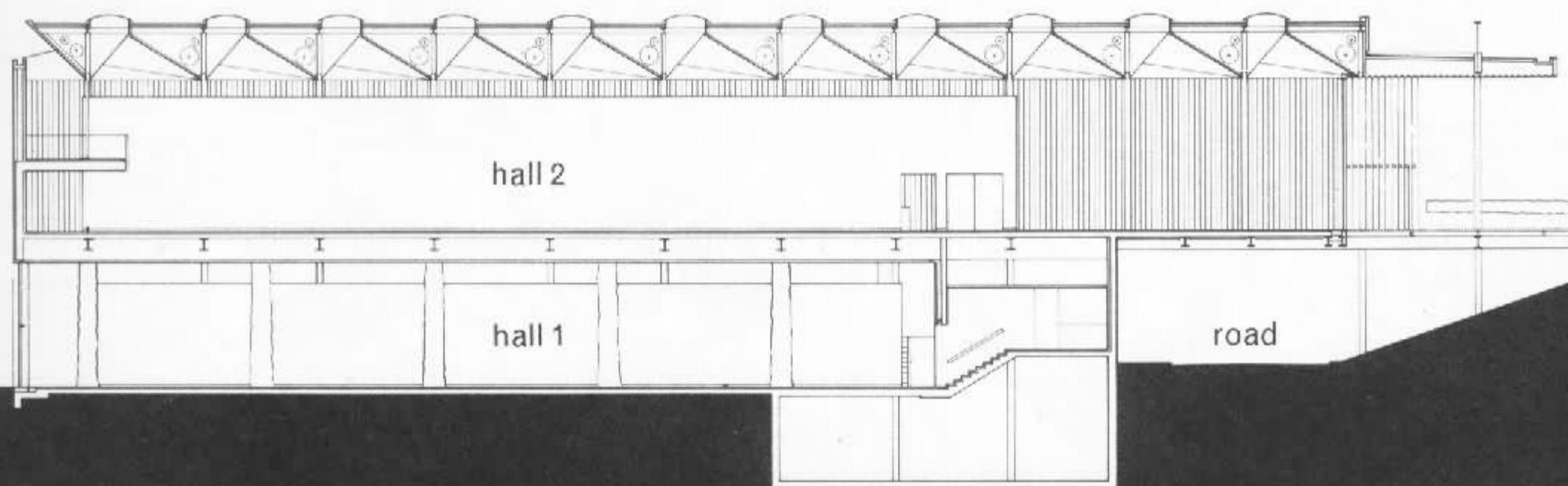




section b



section c

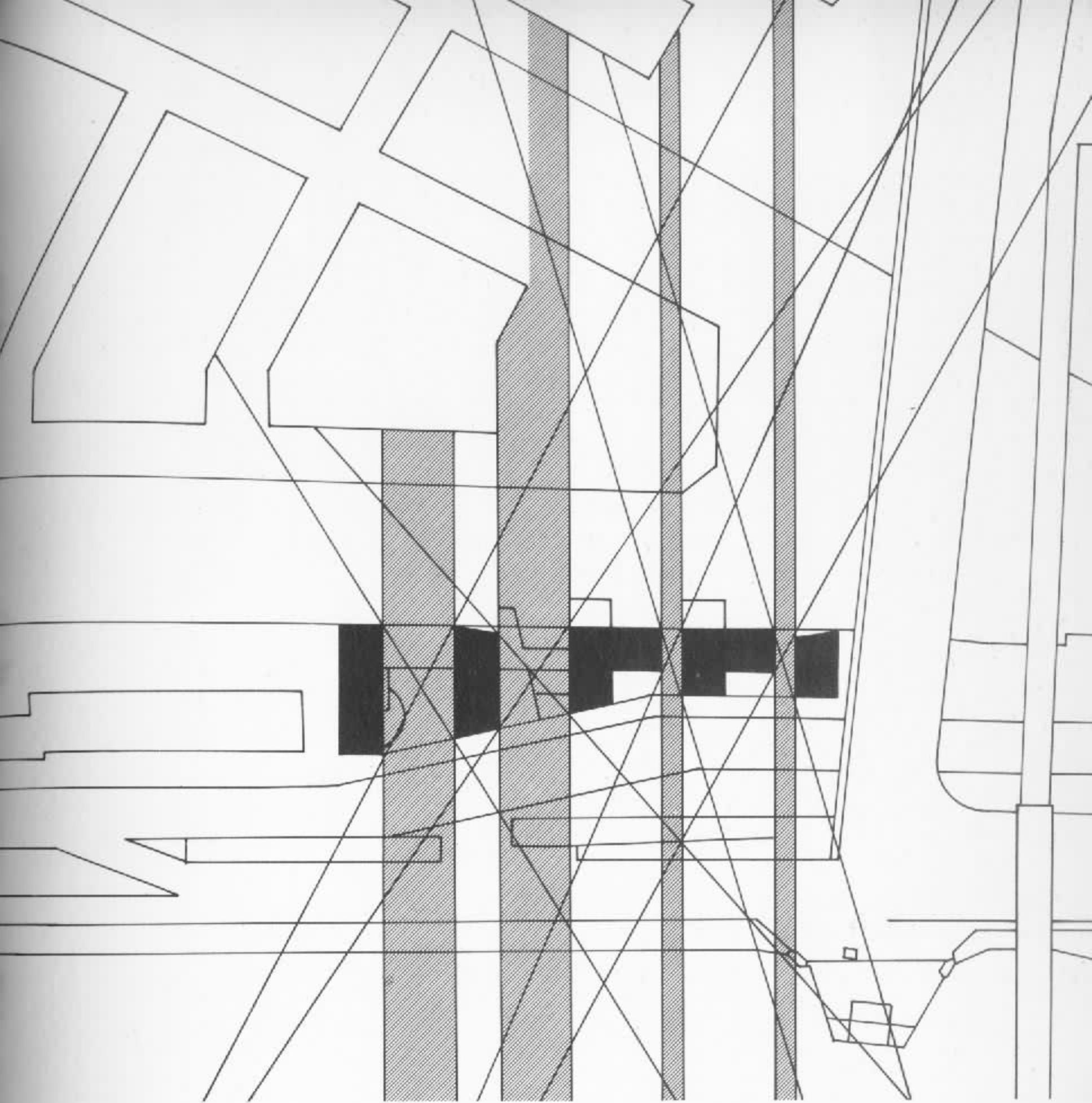


section d



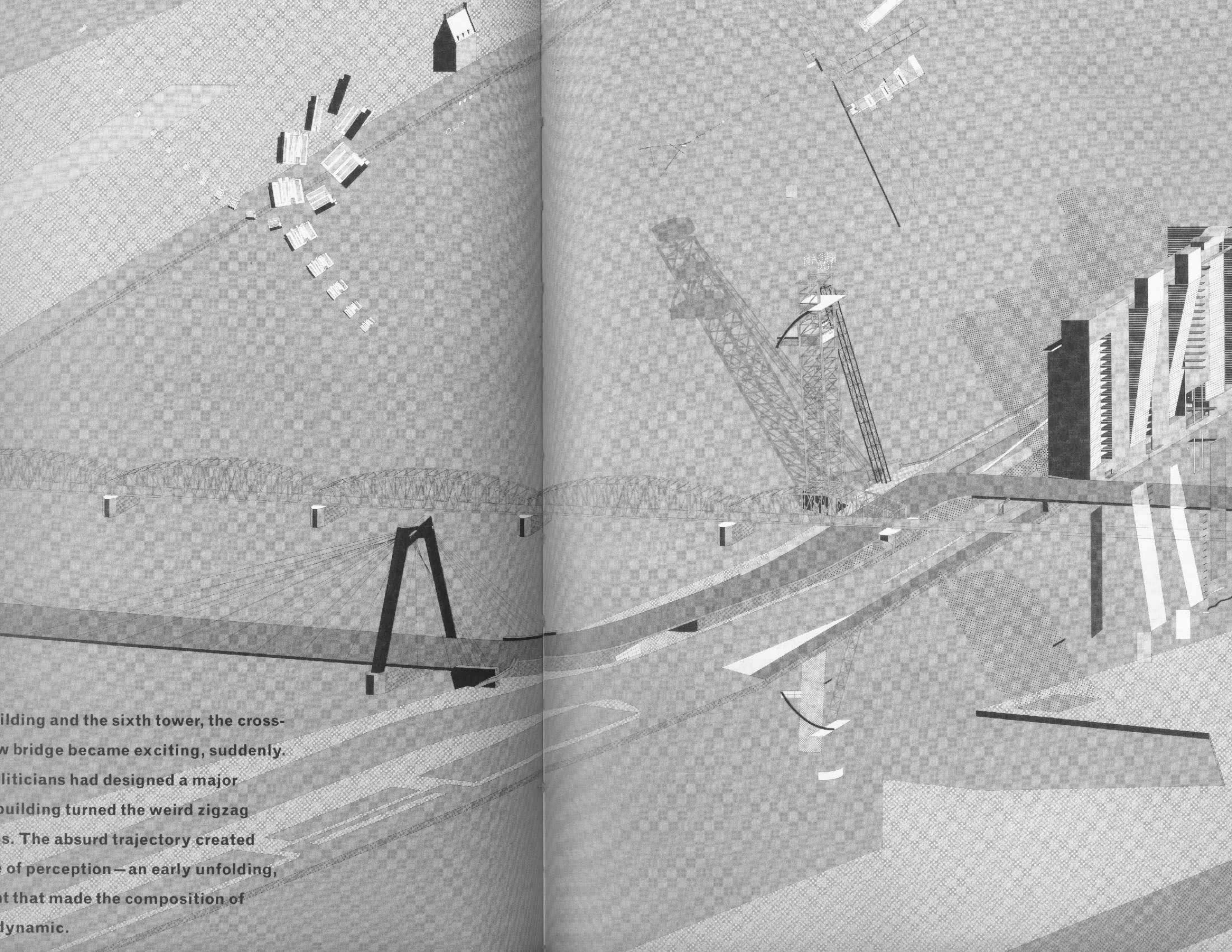
# 7.

While every New York project assumes an unstable environment that could never be an argument for action—back in Europe work had to begin with a careful interpretation of what existed and would therefore be preserved. East of the bridge: the “White House” (1898), one of the few buildings from the original city to have survived in Europe; through a miracle it had survived the bombing of World War II. Beyond it, the concrete result of the sixties revision of the city plan, the Gordian knot of conflicted geometries and materials by architect Theo Blom. (At least one Dutchman had dared to be a modernist in the sixties, while others would remain “forever” modern.) In front: the vast space of the Maas River, with vessels loaded with radioactive and other poisonous loads (mostly from Switzerland) at anchor. Then Noordereiland: completely intact 19th-century industrial buildings, including the Hef (the lift)—Millet’s *Angélus* made out of metal silhouettes connected by a third element that moves up and down to let ships pass. Since Rotterdam is a harbor, it is also a major railway center, facilitating train traffic between north and south. Parked on the quay side: enormous 80-meter-high industrial tanks, which are summoned worldwide whenever there is a shortage of some material. Behind: the unbuilt tip of a triangular island of old harbor piers. Then the old new city. On the riverfront, room was left for four new buildings between the original slabs. Here, the planning of the new towers, art deco skyscrapers for Holland, was still in progress. For my site, not sure what it could take or even the height, I imagined a more “sensitive” volume.

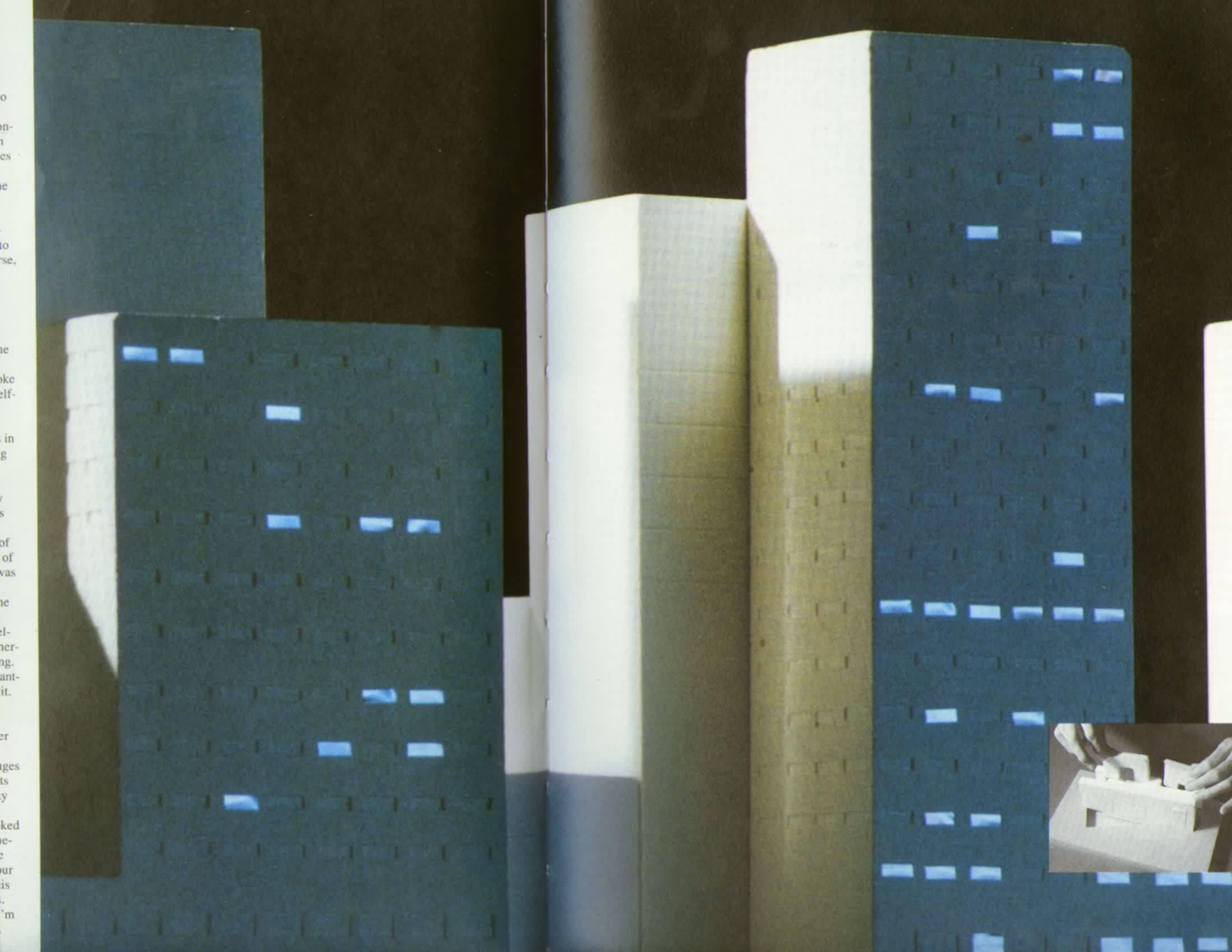
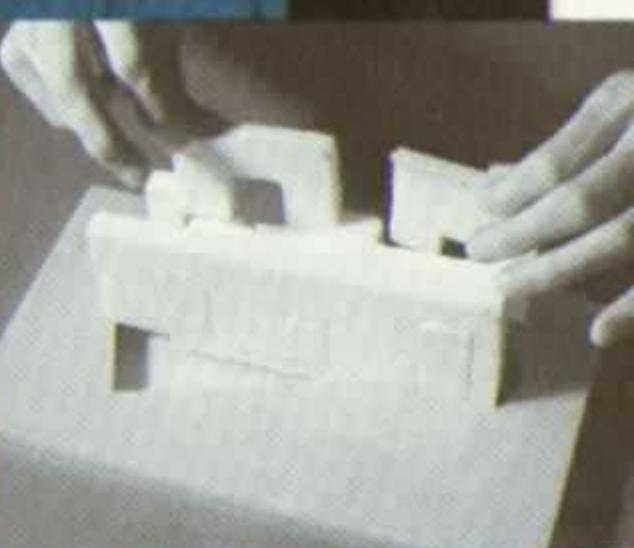


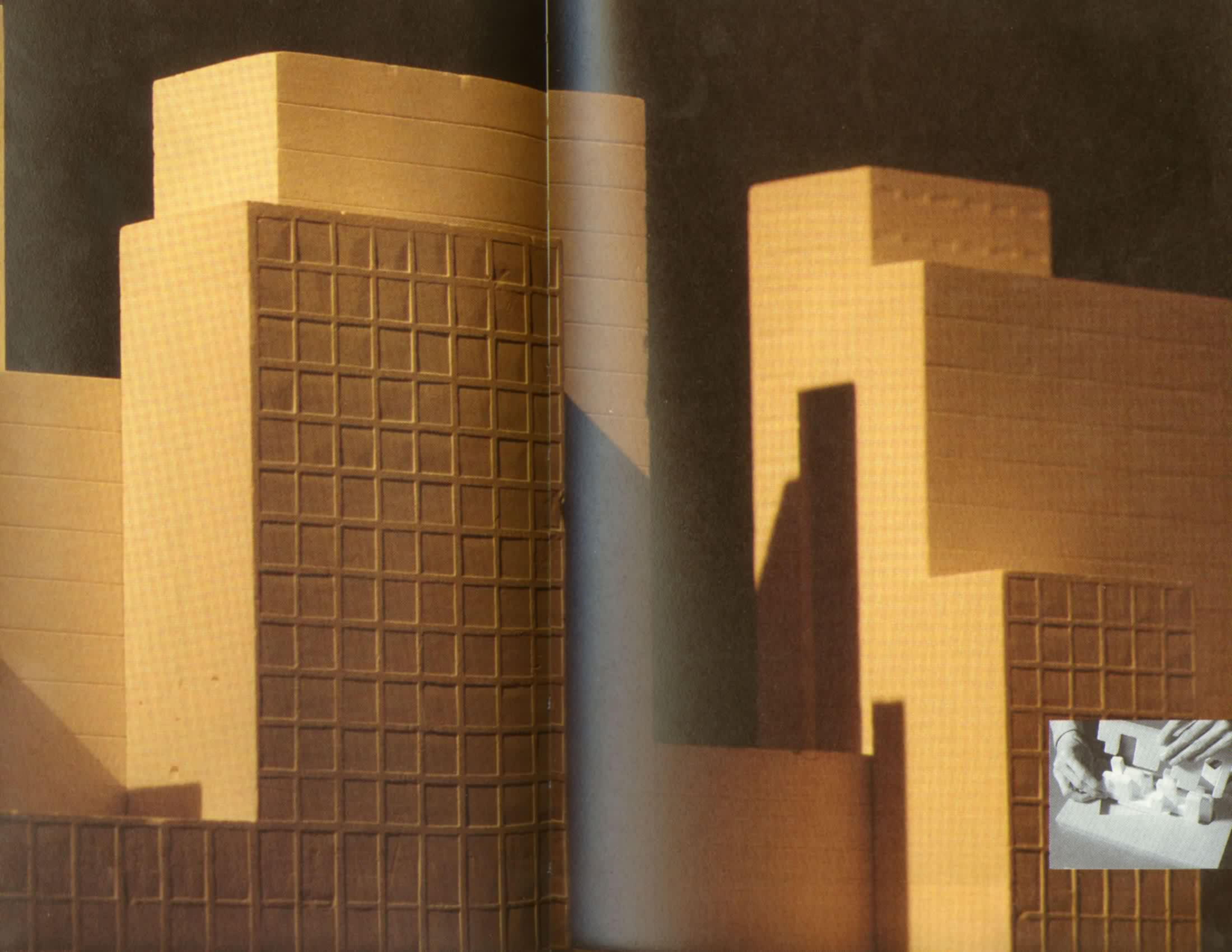
# 9.

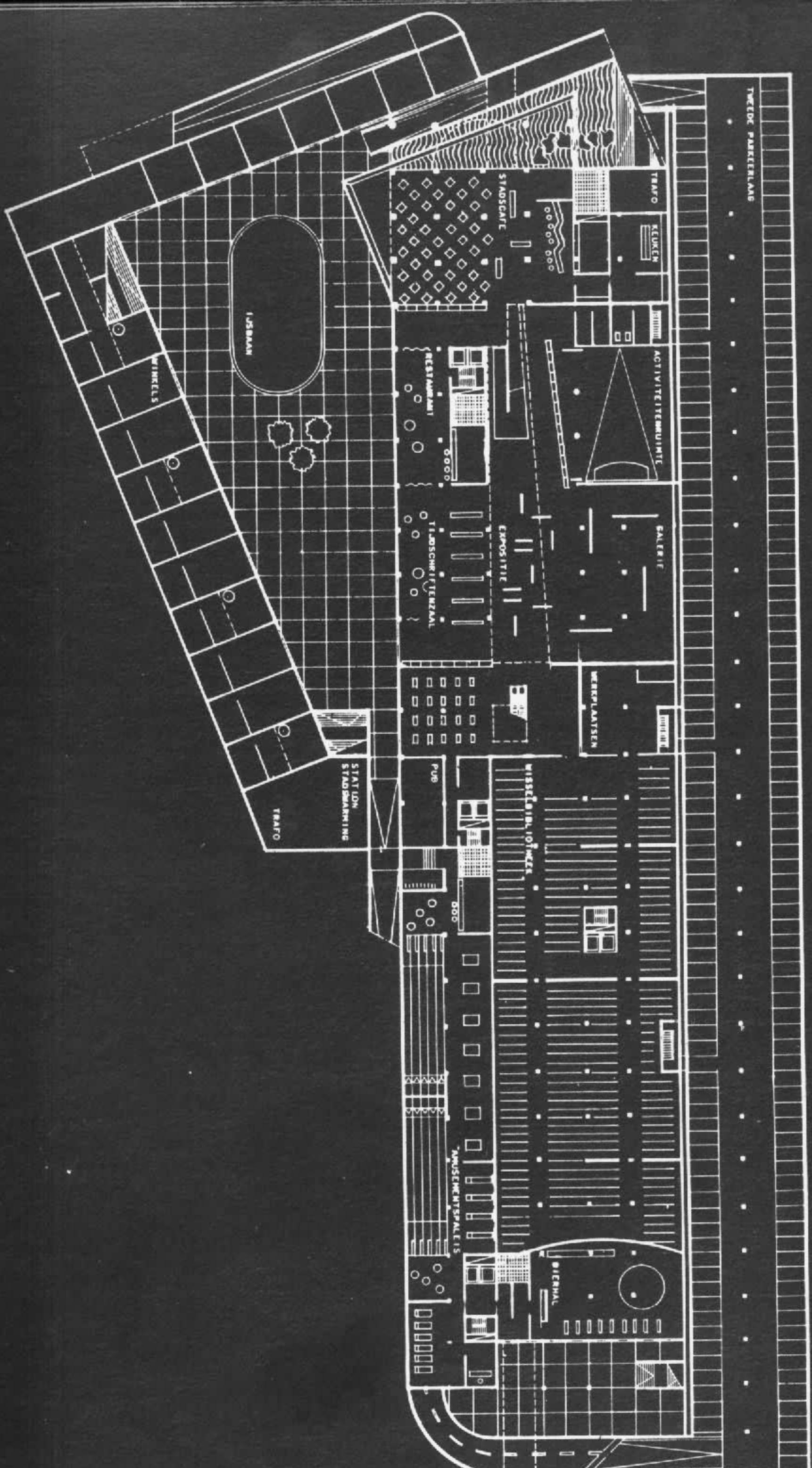
For the Rotterdam building, as for any large building project in the early eighties, the issue is how to combine transparency with better still, presence with nonexistence. If the concept of the building is a row of towers with slots engaged at the top to form a slab, the slots deliver transparency; how to restore it? The towers cannot become closed up; they can only become deeper. But the potential depth is thwarted by the boulevard in front and the canal



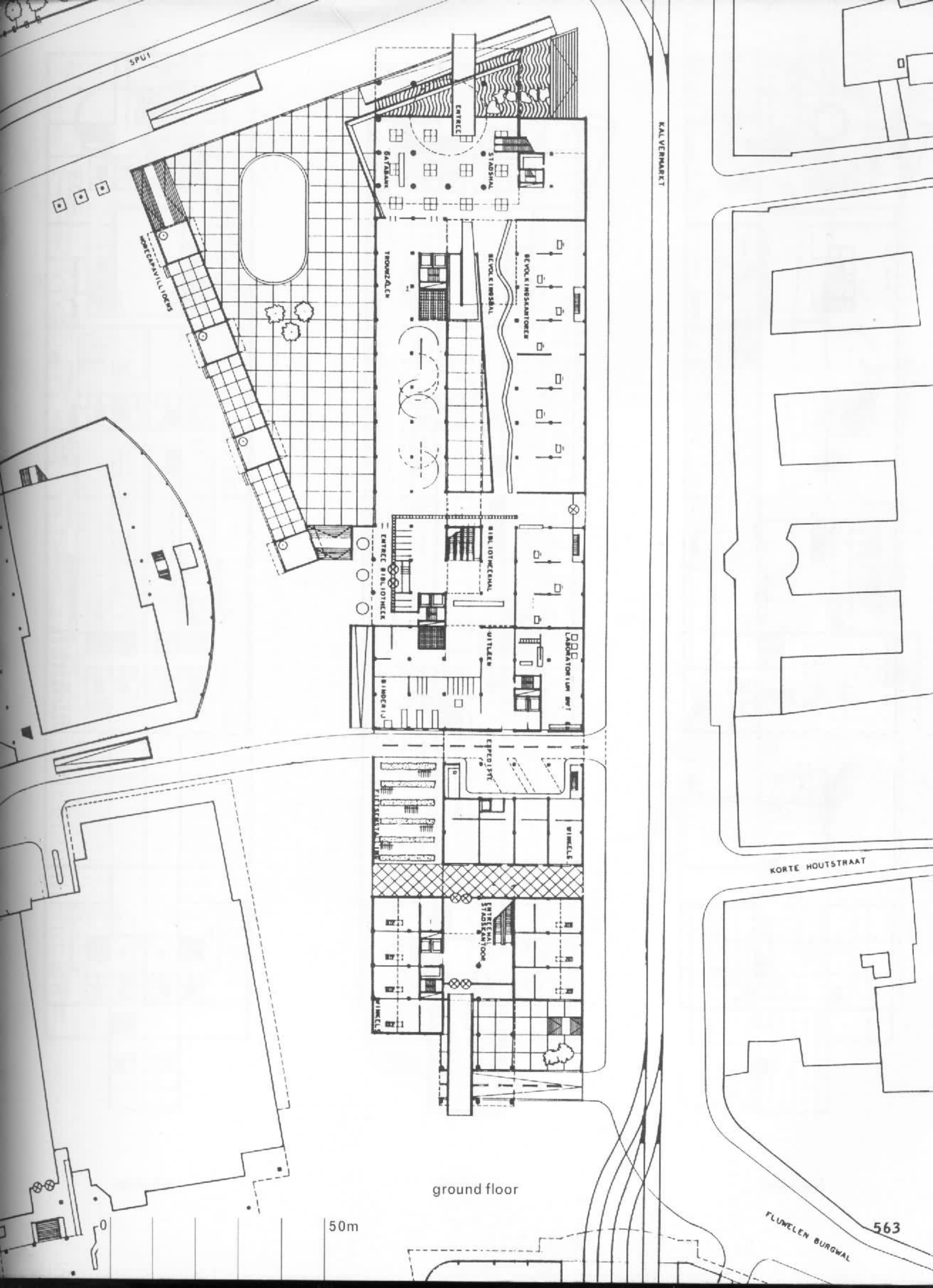
ilding and the sixth tower, the cross-  
w bridge became exciting, suddenly.  
liticians had designed a major  
building turned the weird zigzag  
s. The absurd trajectory created  
e of perception—an early unfolding,  
t that made the composition of  
dynamic.

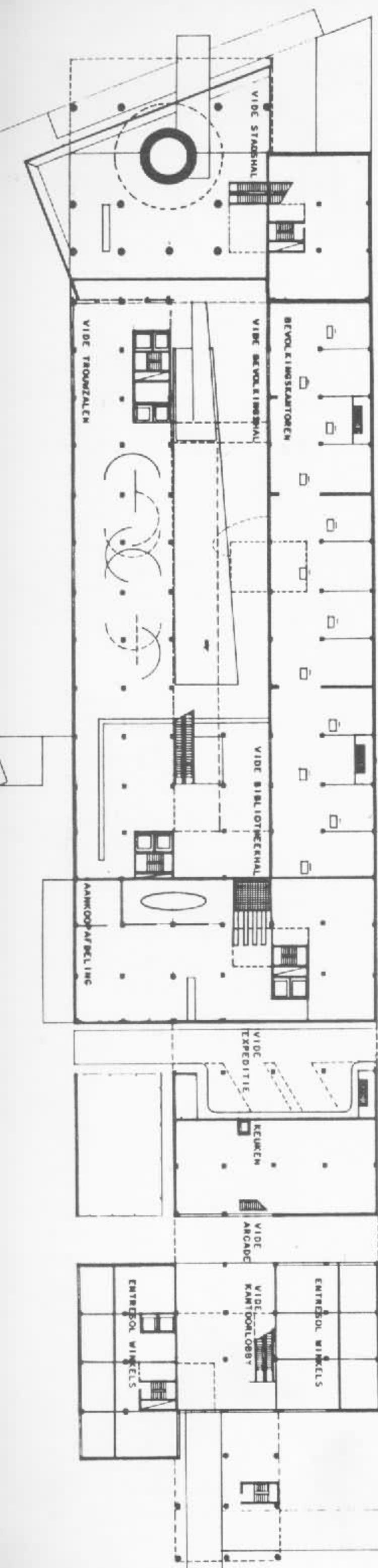




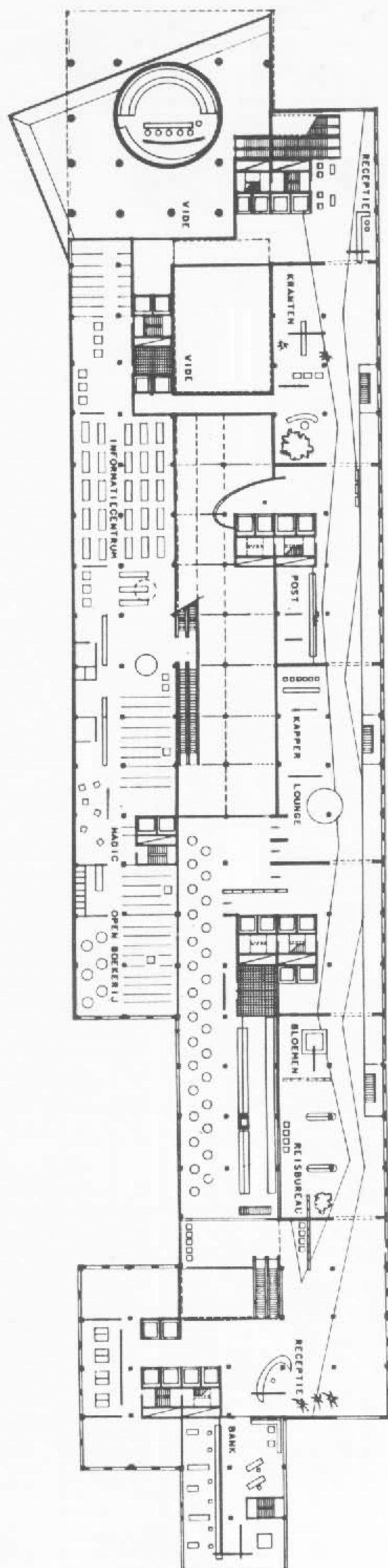


basement

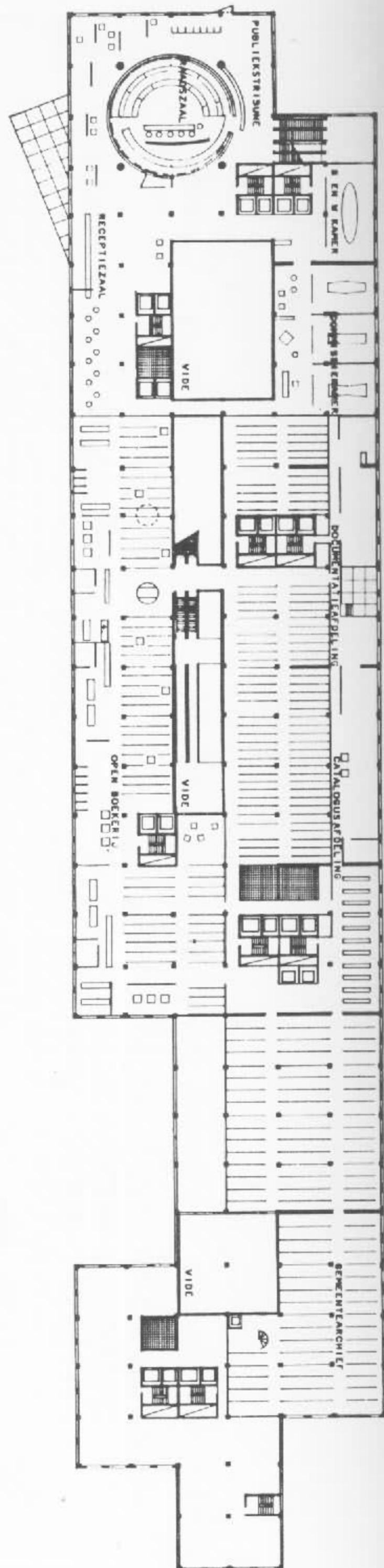




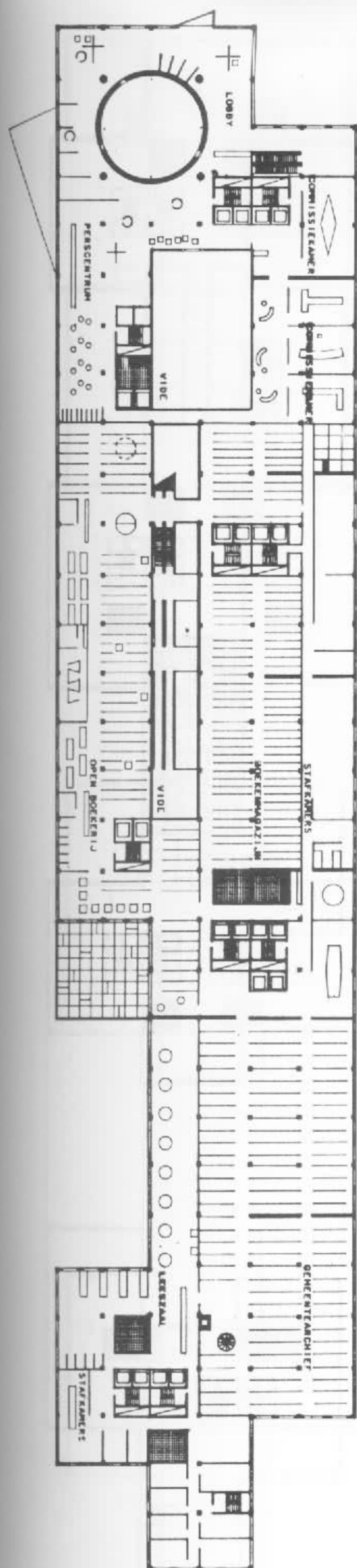
2nd floor



3rd floor

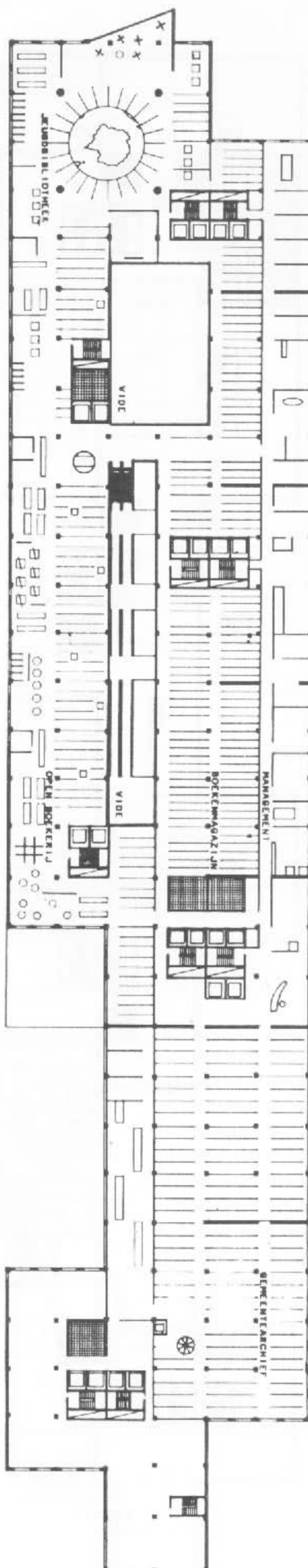


4th floor

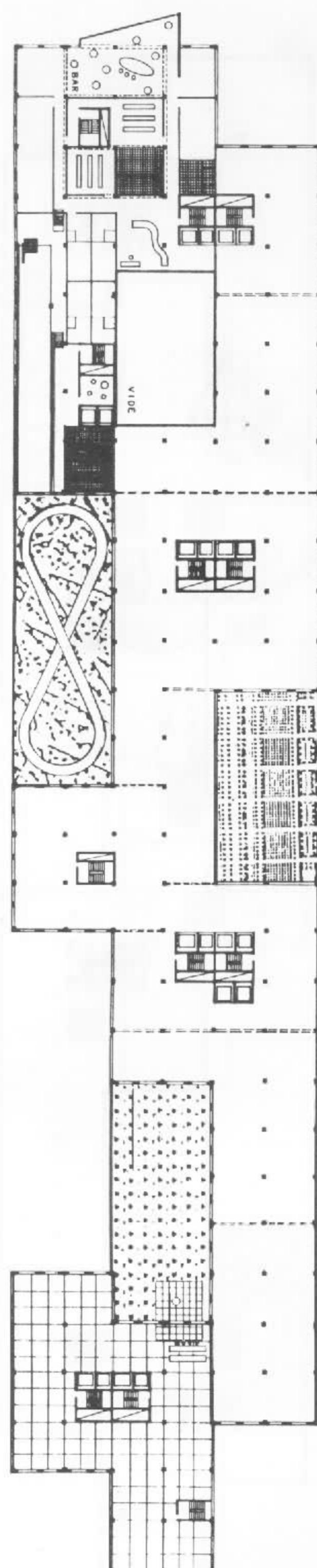


5th floor

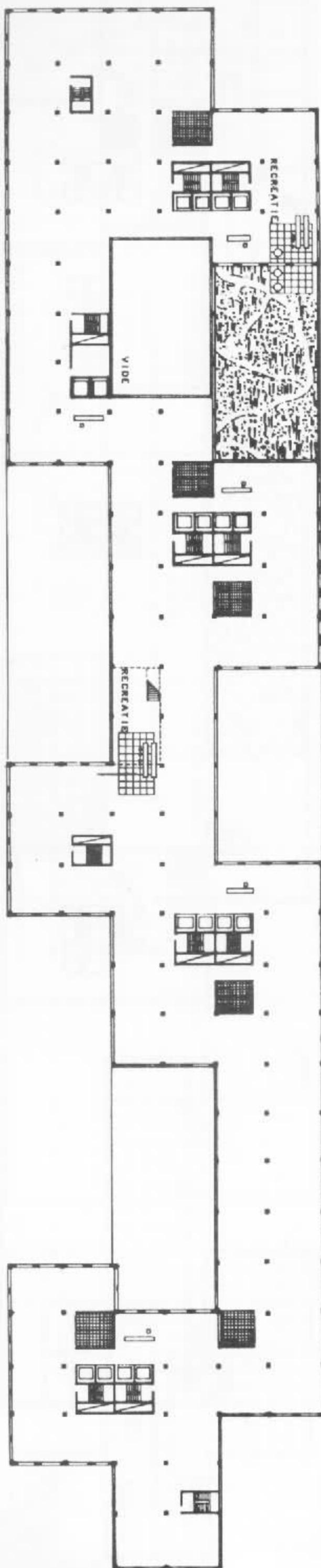
50m



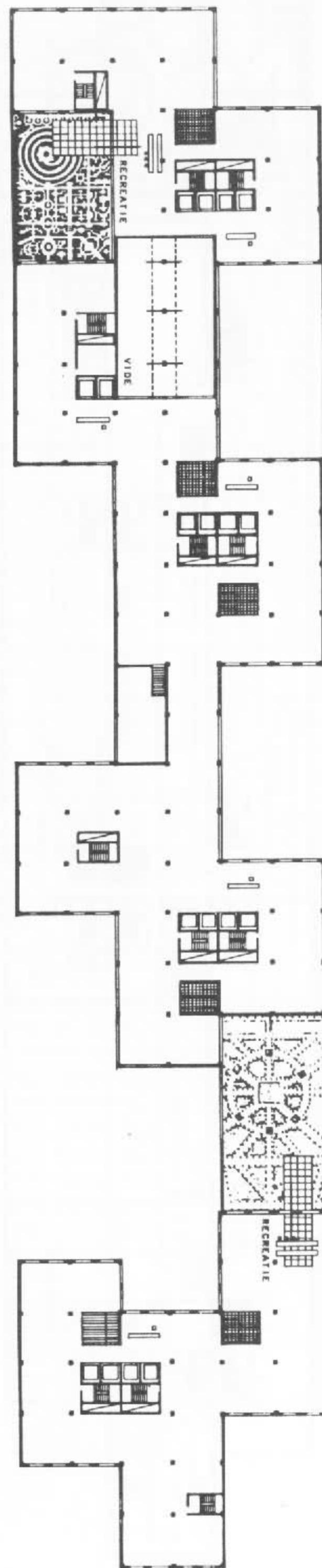
6th floor



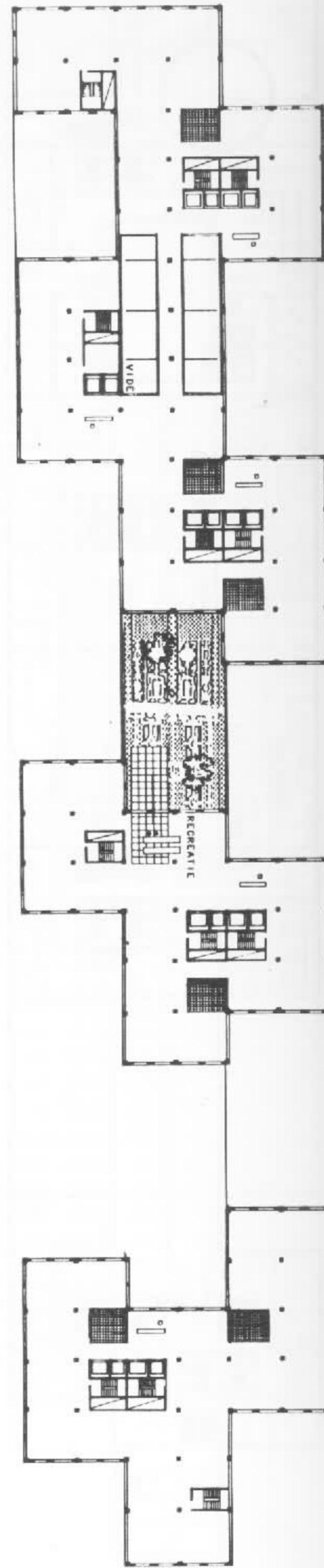
7th floor



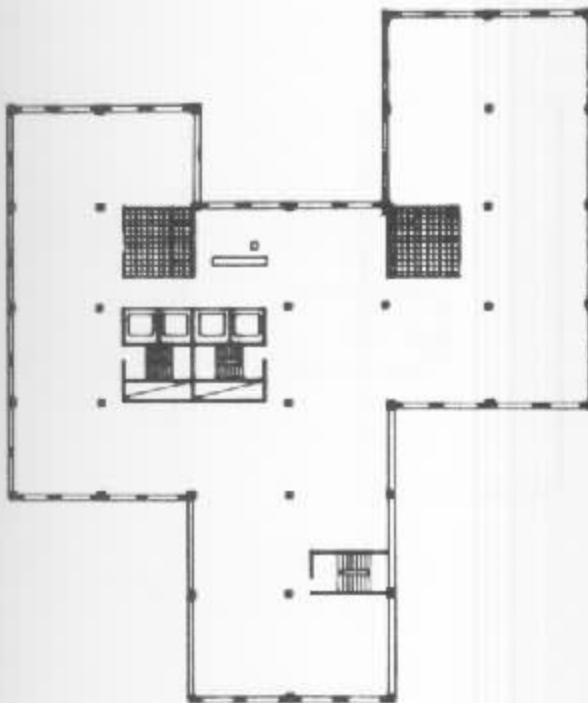
8th floor



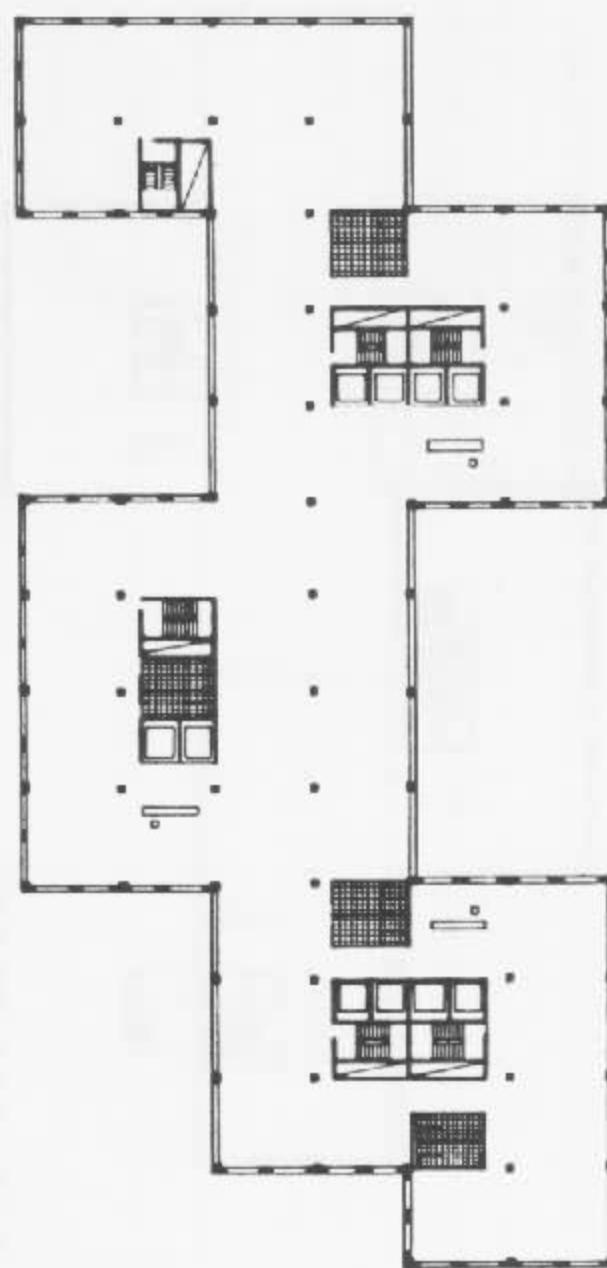
9th floor



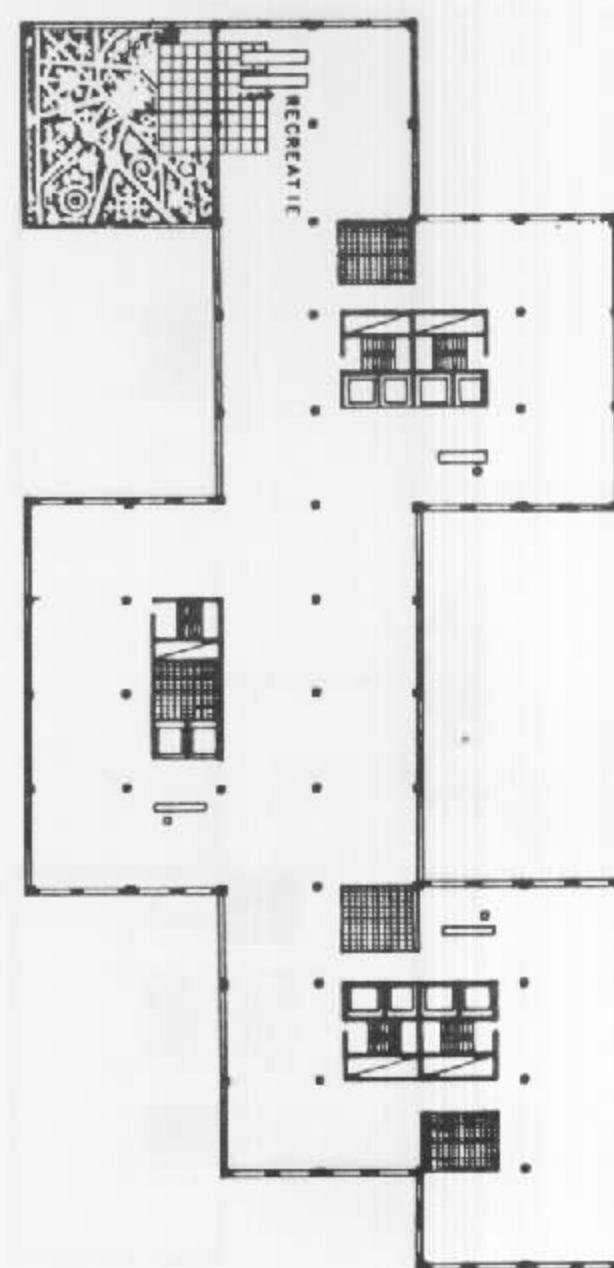
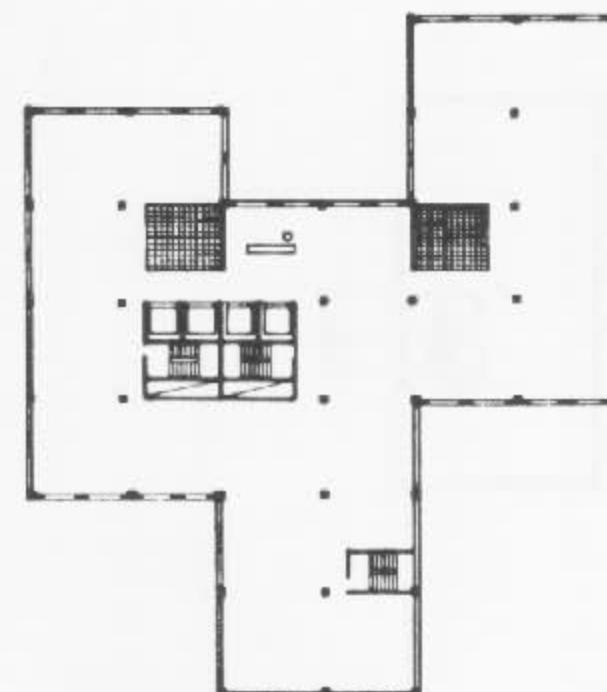
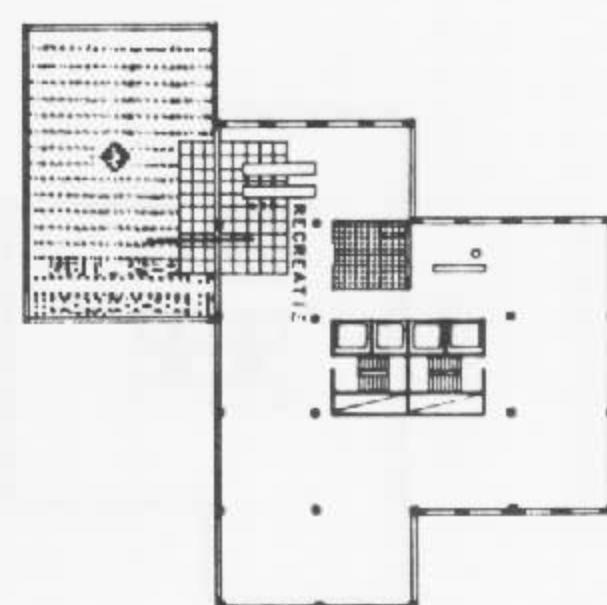
10th floor



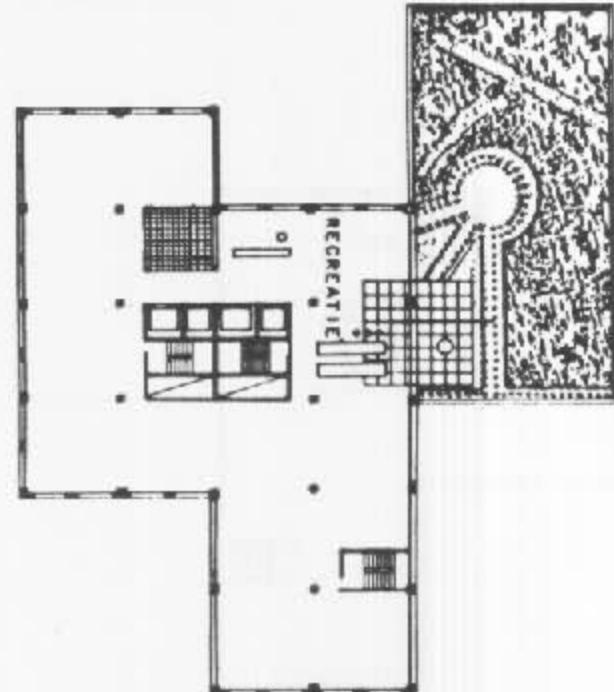
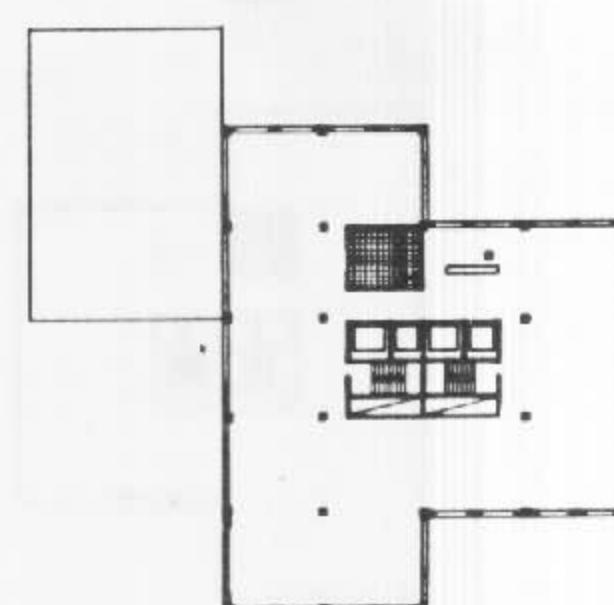
11th–13th floors



14th floor



15th–16th floors



0

50m



The building

crosses a sphere with a c

The two lowest floors

organize traffic to and from th  
four ships can load and unload si

without interrupting traffi

A bus station is

projected above this sorting n

pedestrian access is thro

a separate external loo

Above, two floors of parking

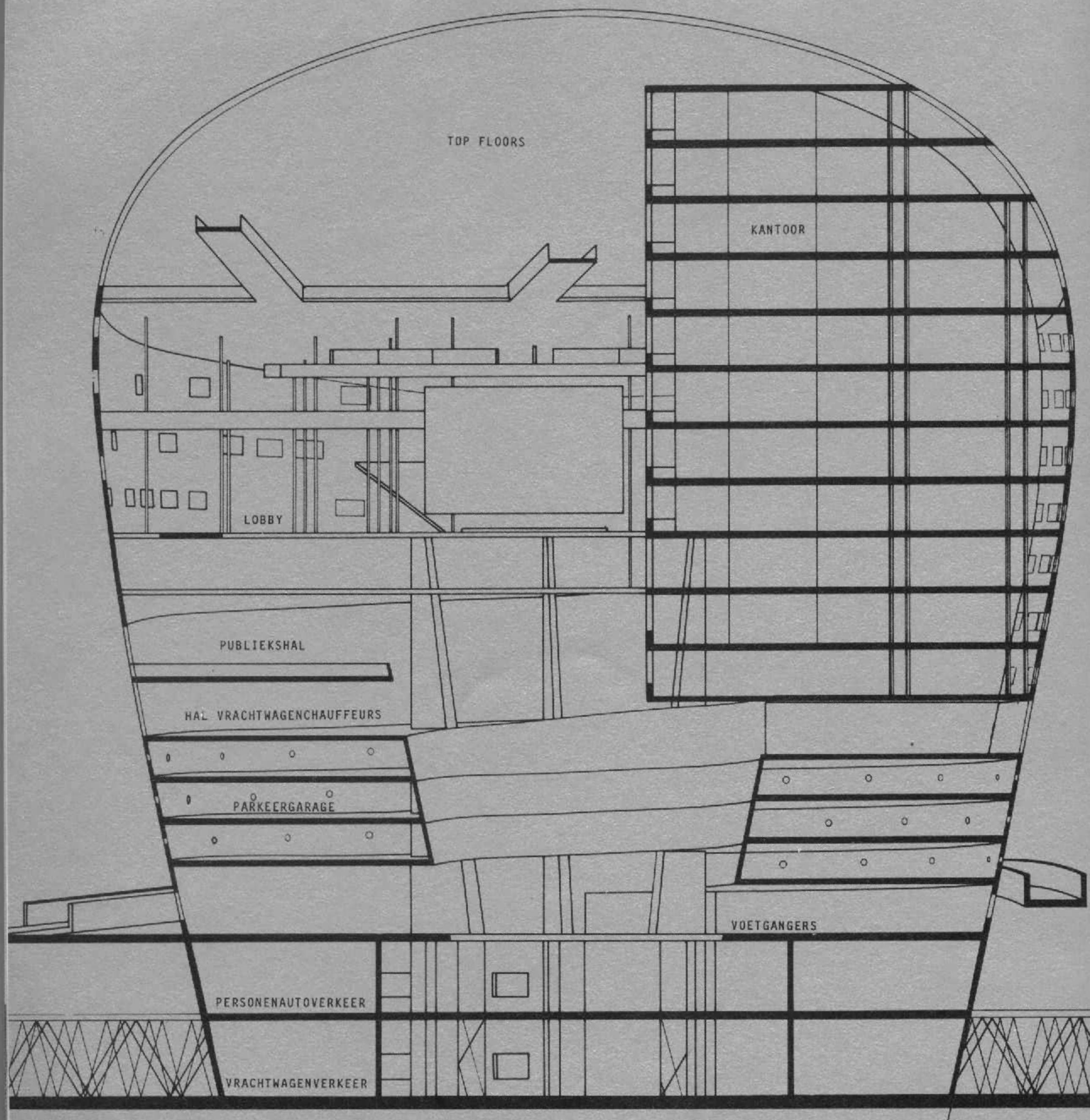
an ascending spiral

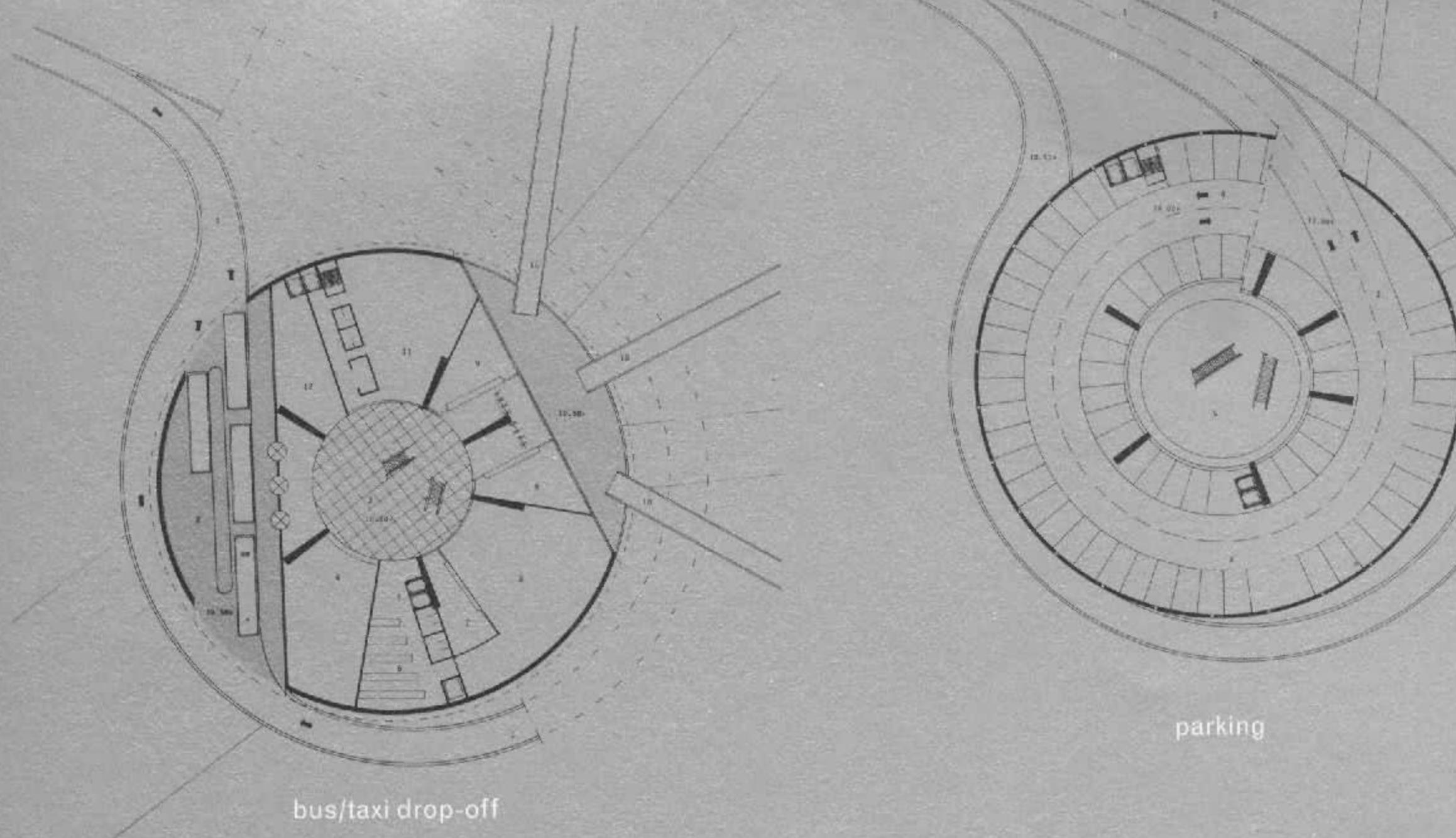
culminating in a great publ

where the panorama

of sea and land

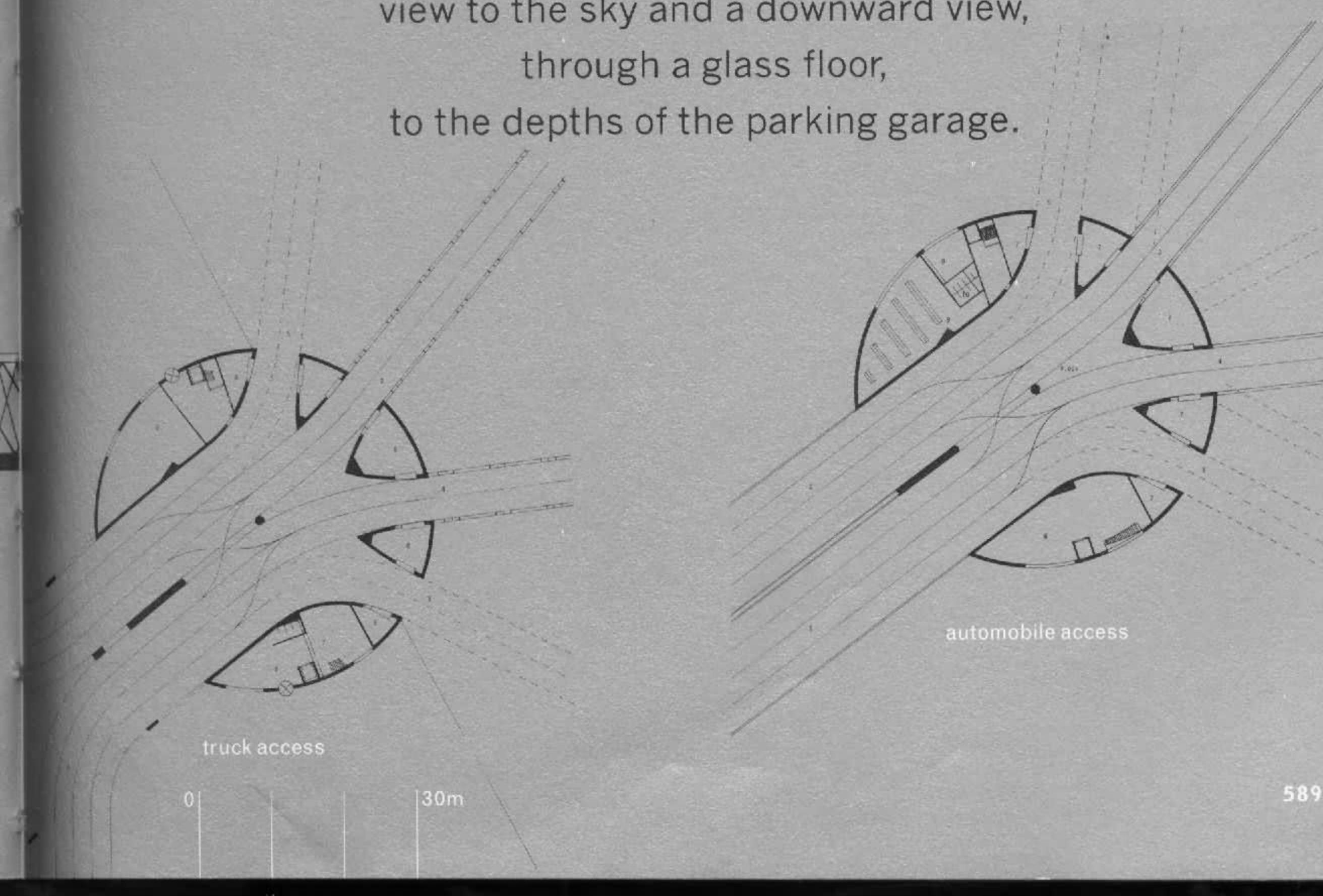
is revealed for the first ti

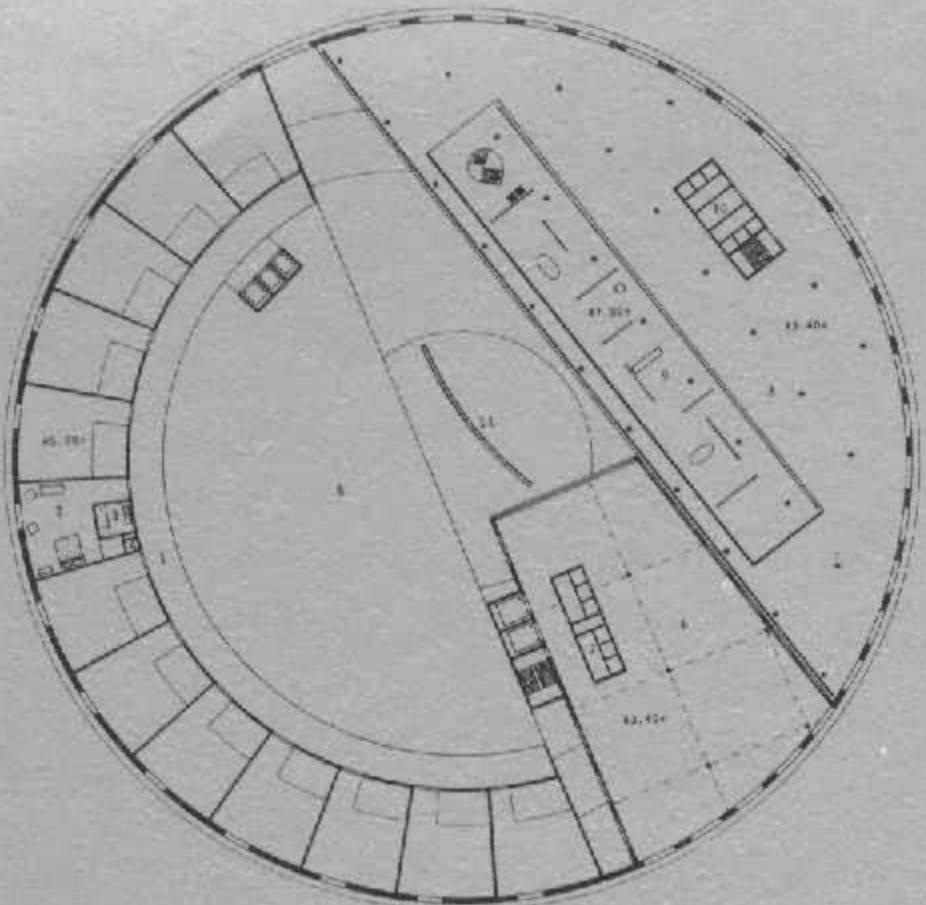




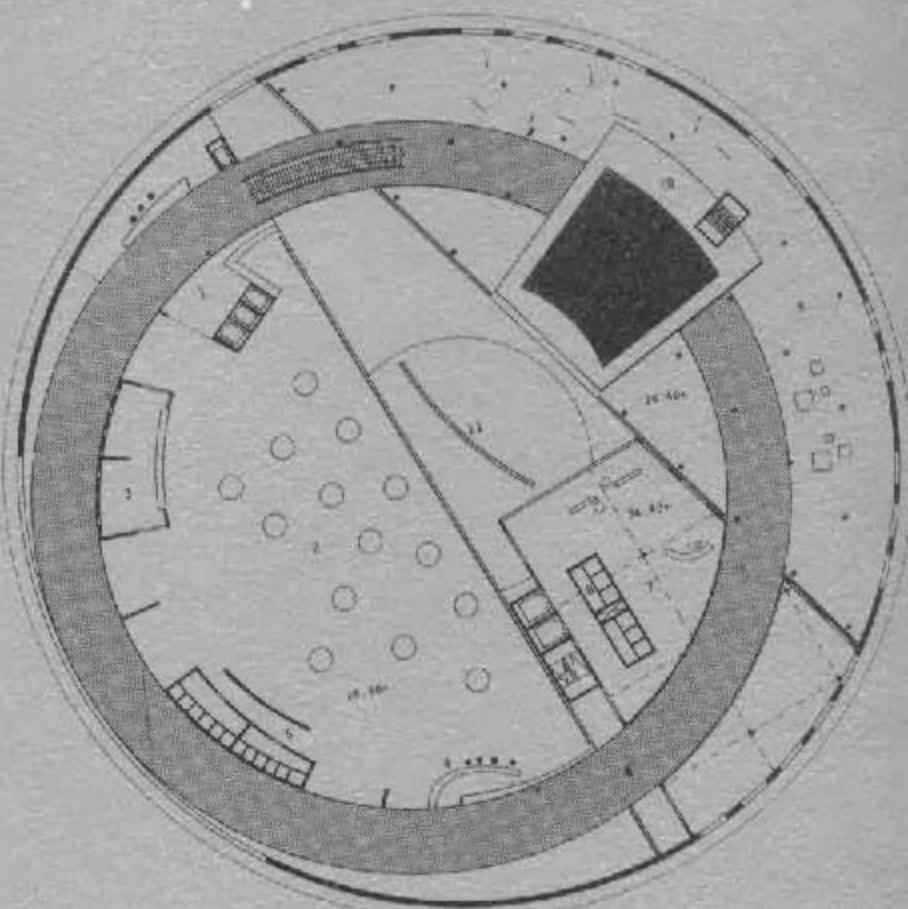
Then the cone splits into vertical segments:  
a wedge of offices divides the sphere into  
hotel and promotional sections.

The void between these two parts offers an upward  
view to the sky and a downward view,  
through a glass floor,  
to the depths of the parking garage.





hotel and offices

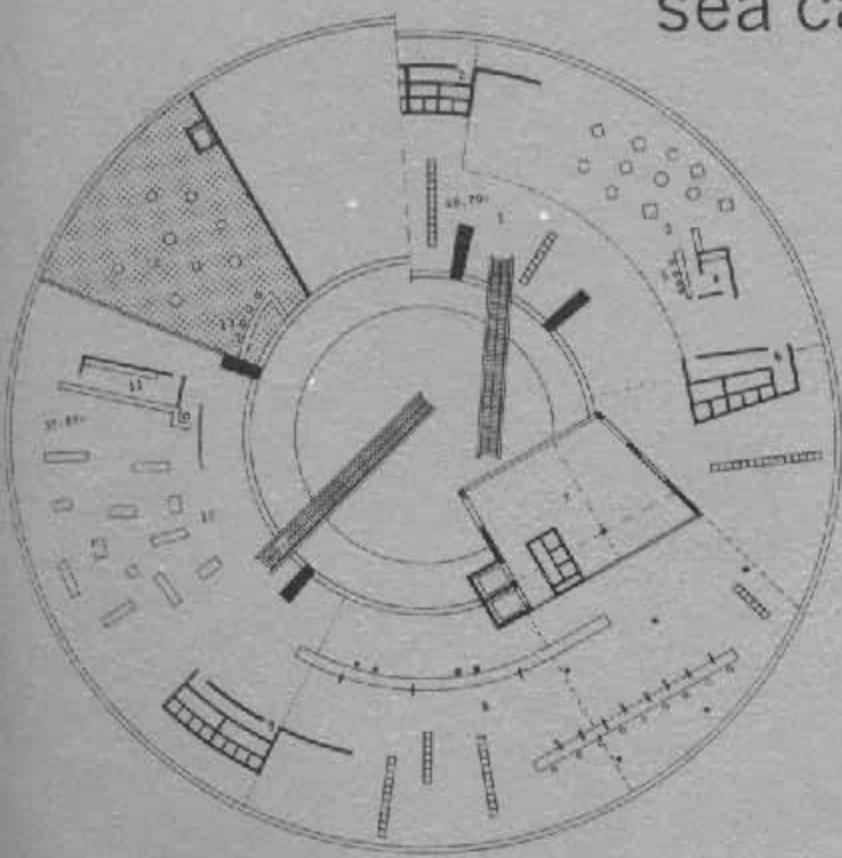


hotel lobby, restaurant, cinema

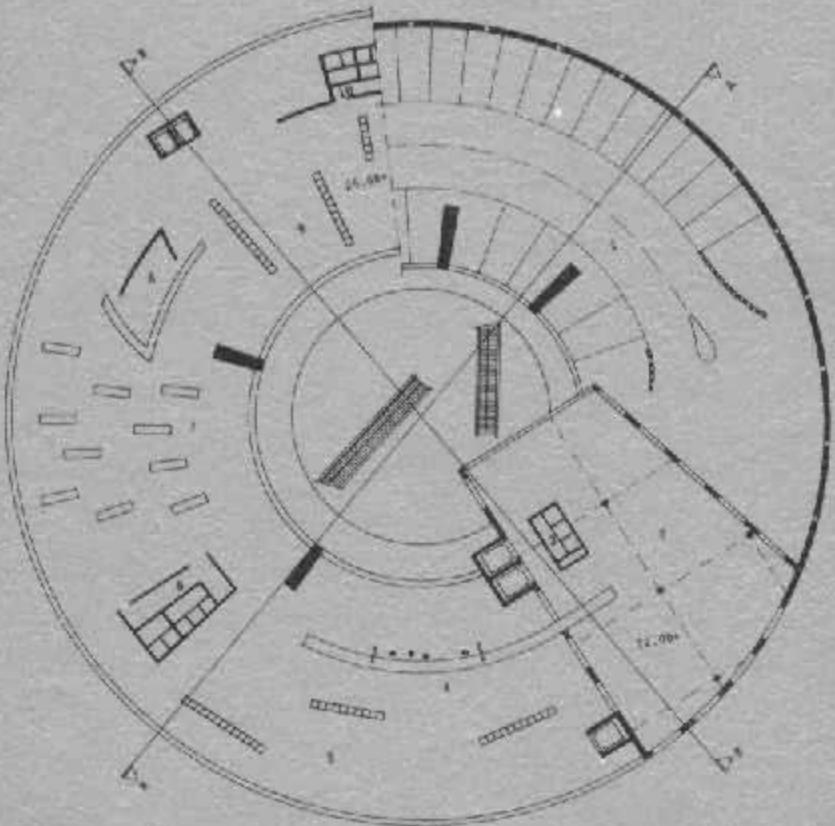
The entire building is capped by a glass dome.

Under the dome, the two halves  
are connected by ramps and bridges.

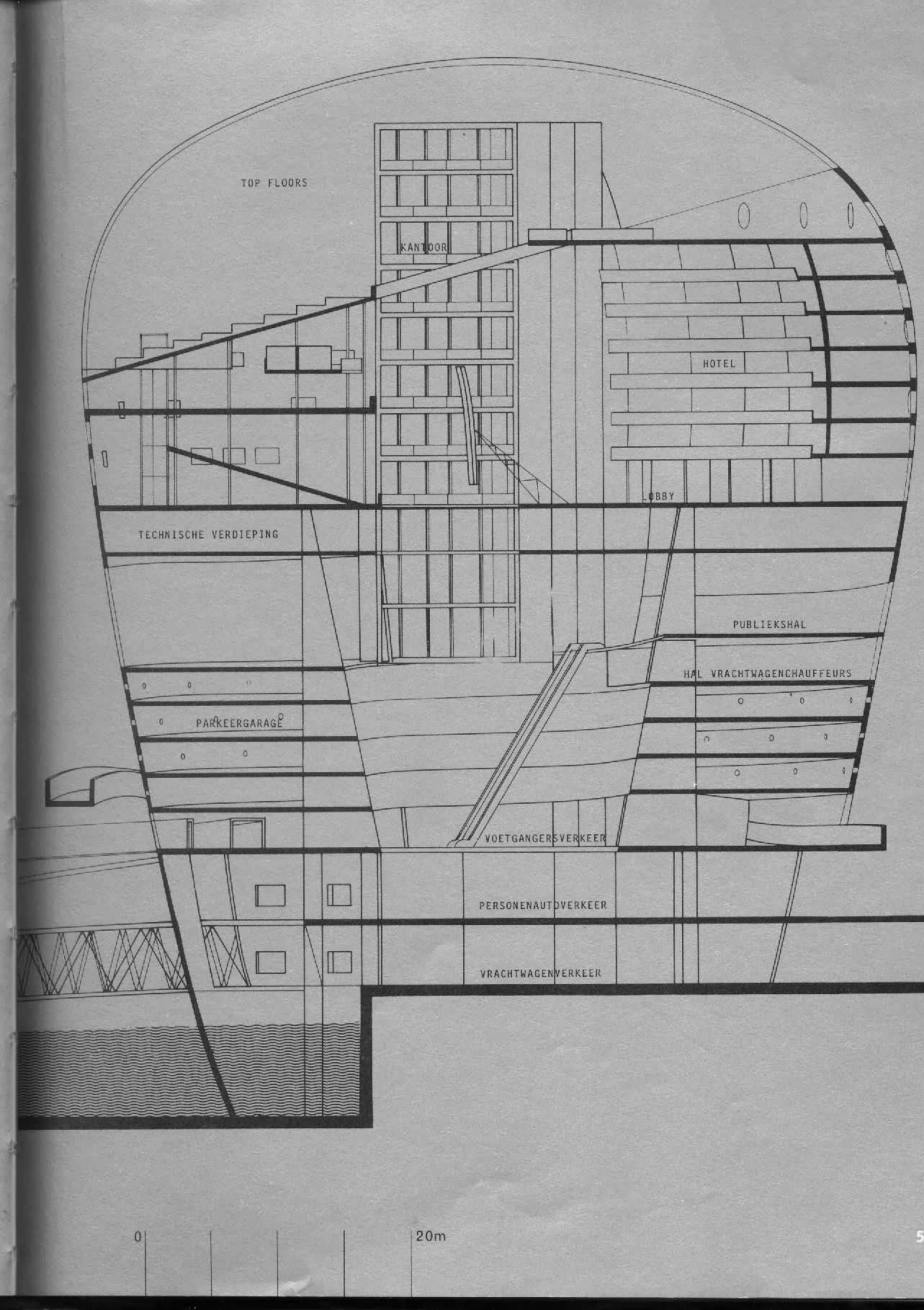
The hotel roof accommodates  
the ultimate "North Sea Casino";  
an amphitheater that slopes down toward the  
sea can be used as a conference center.

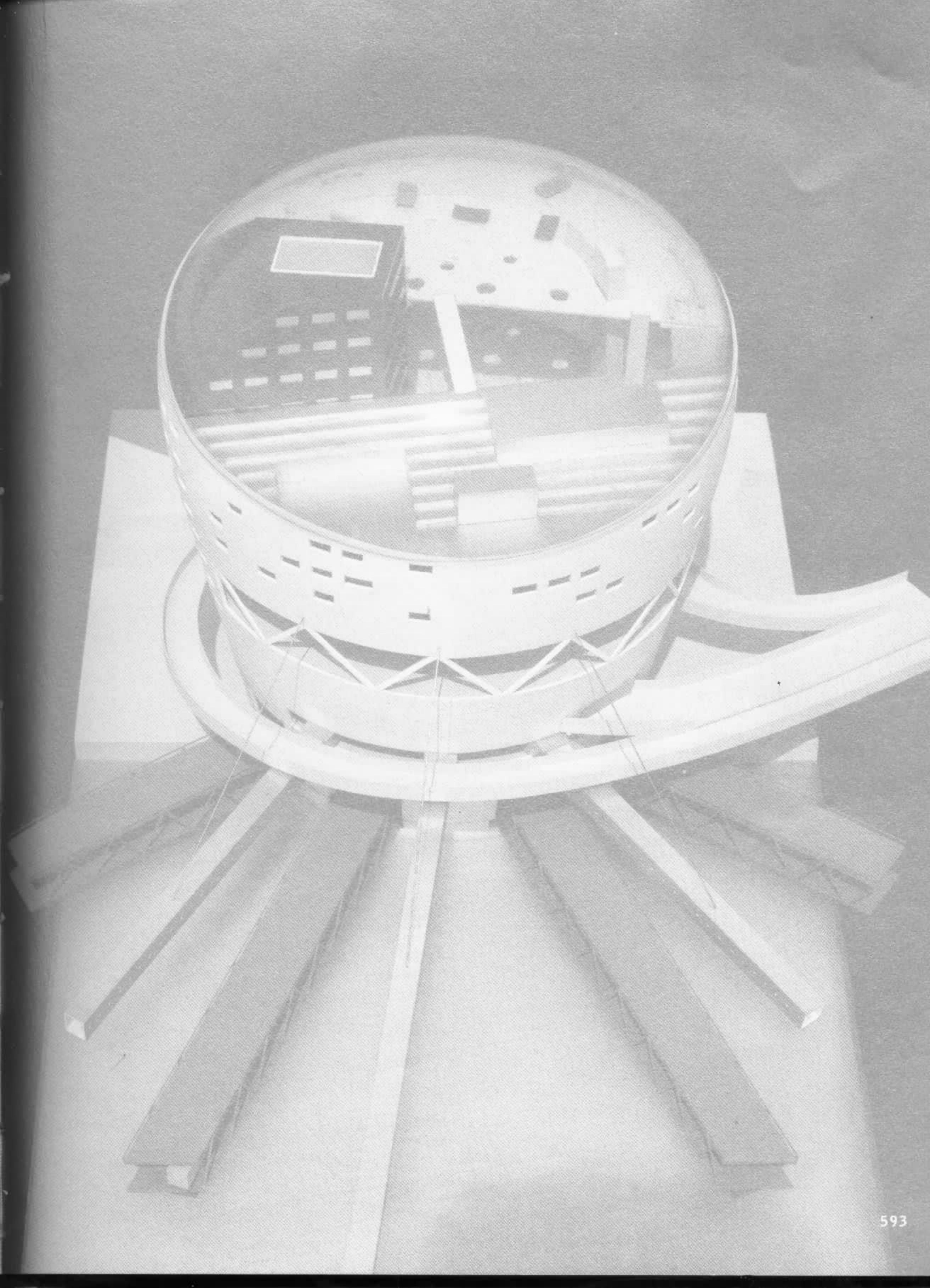


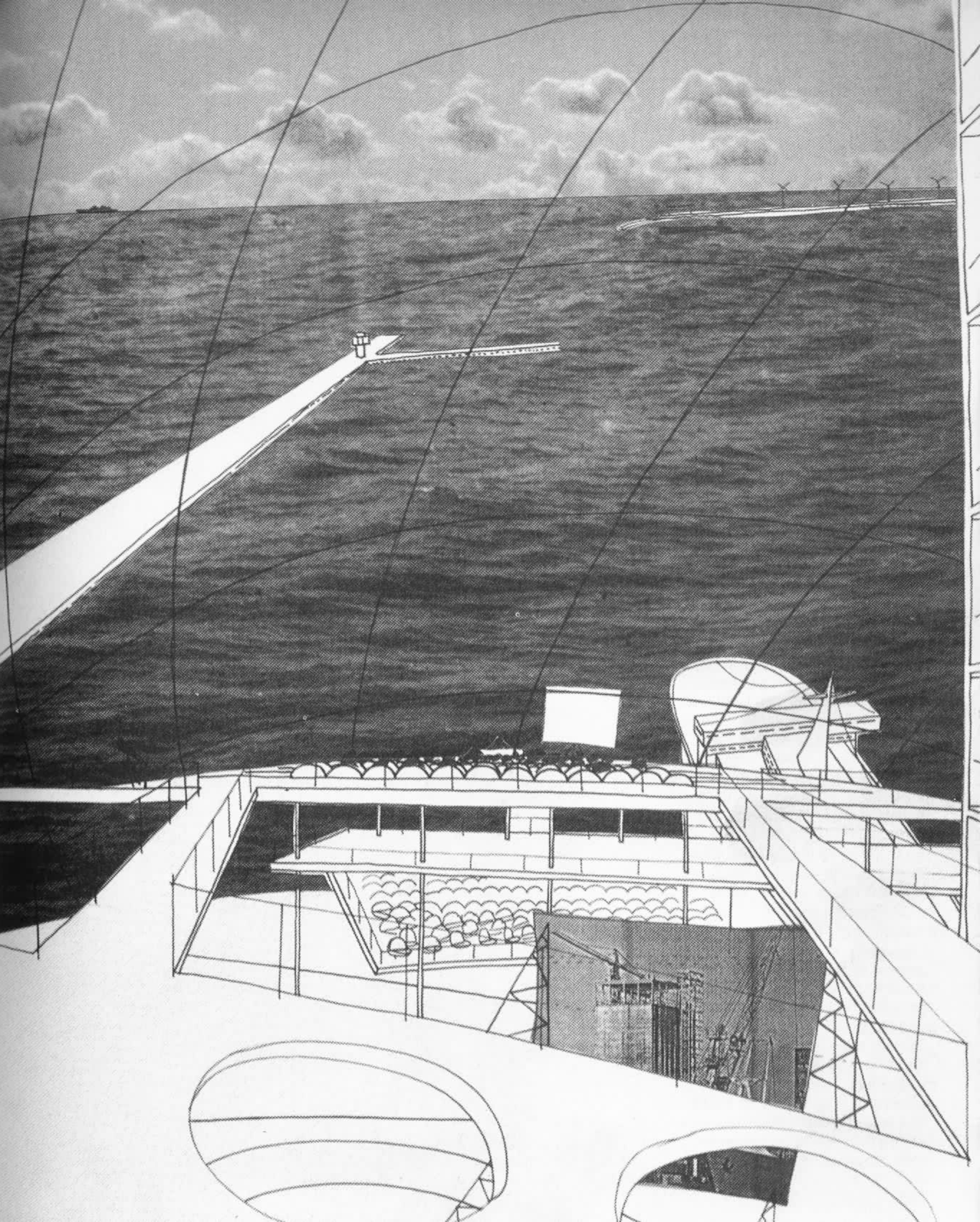
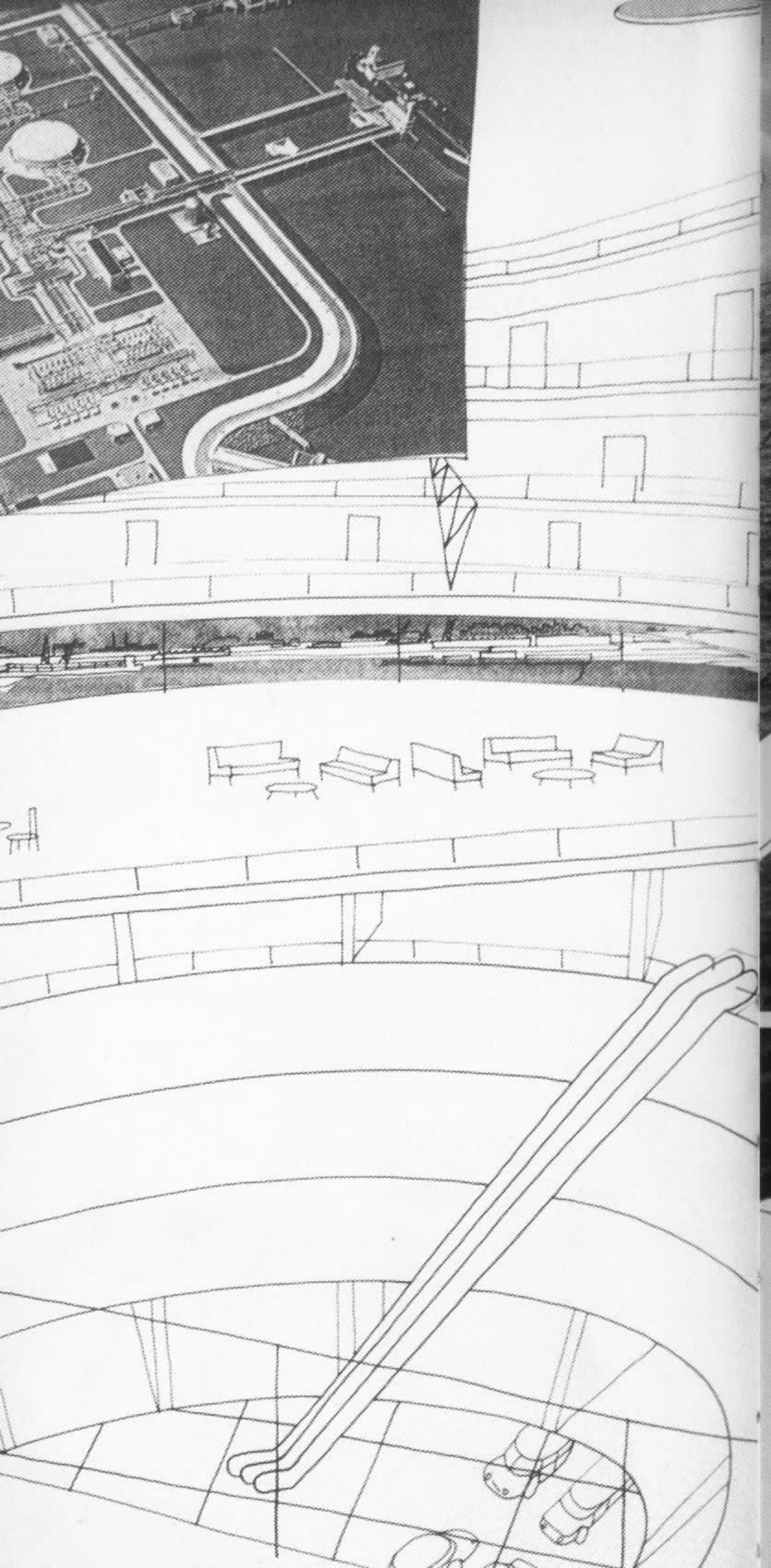
public lobby

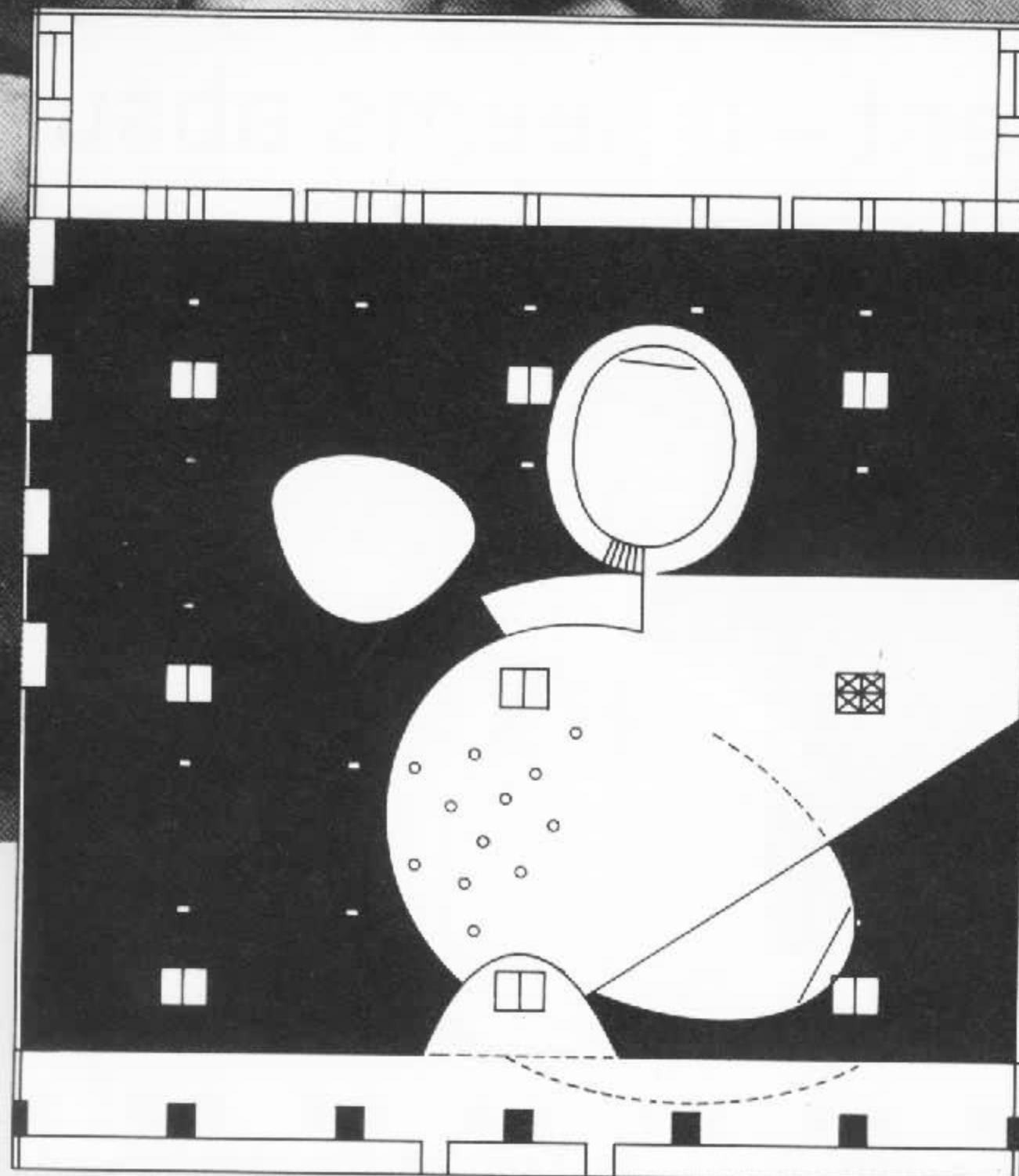


driver facilities, cafeteria





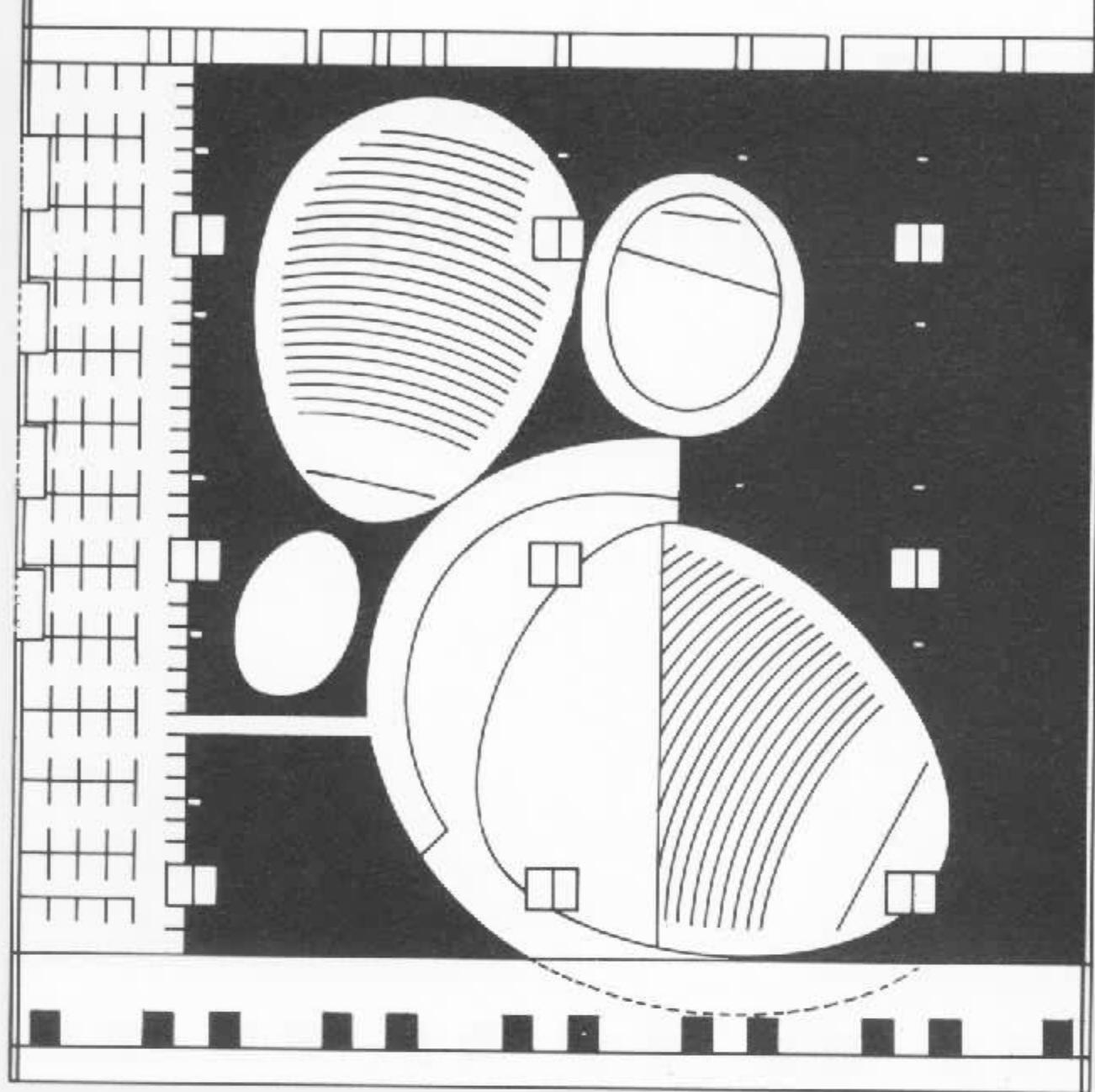




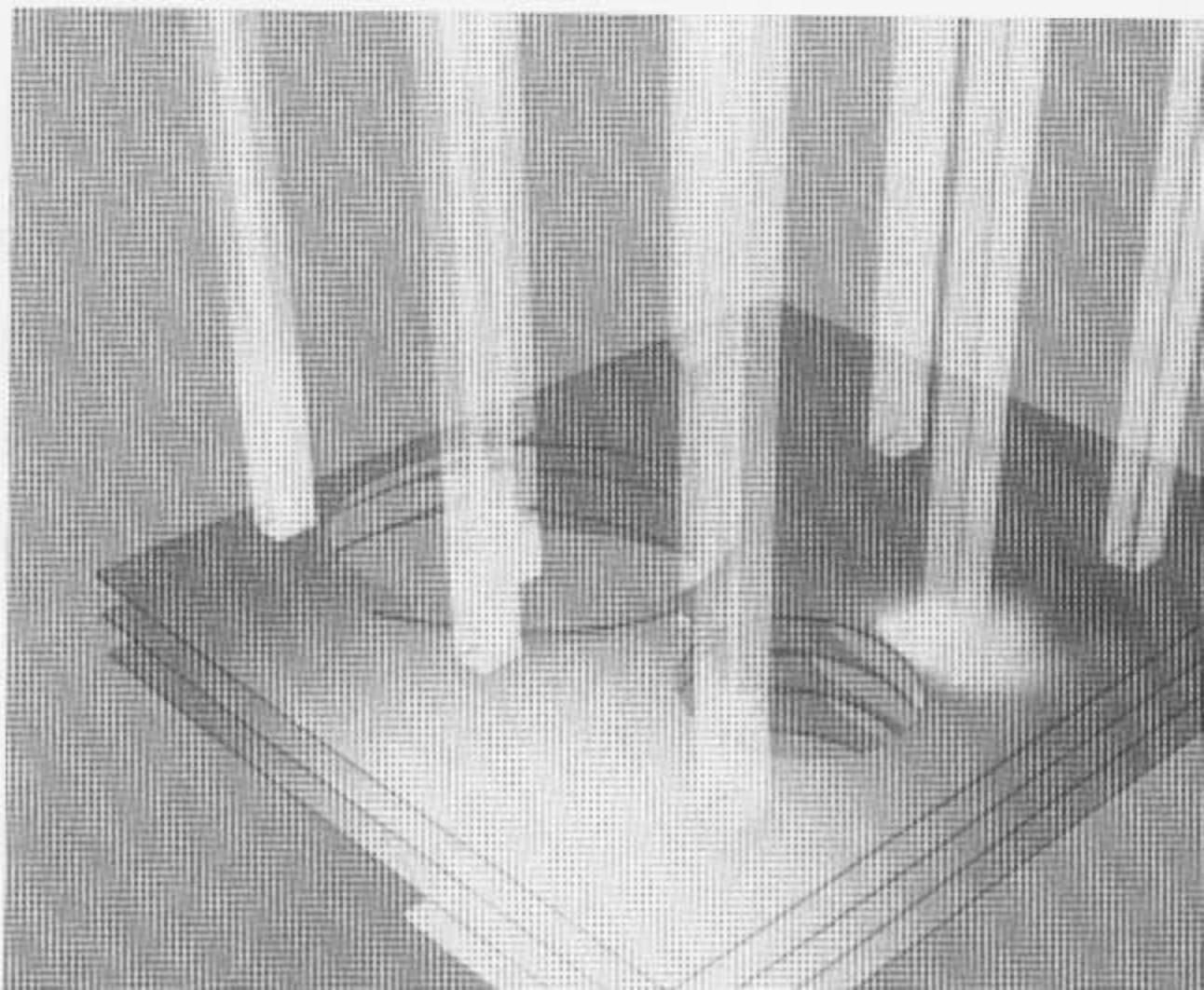
level -4

**Pebbles**

Sound and Moving Image Library: auditoriums,  
viewing booths, and acoustic cubicles for film, video,  
television, and music, embedded in the socle.

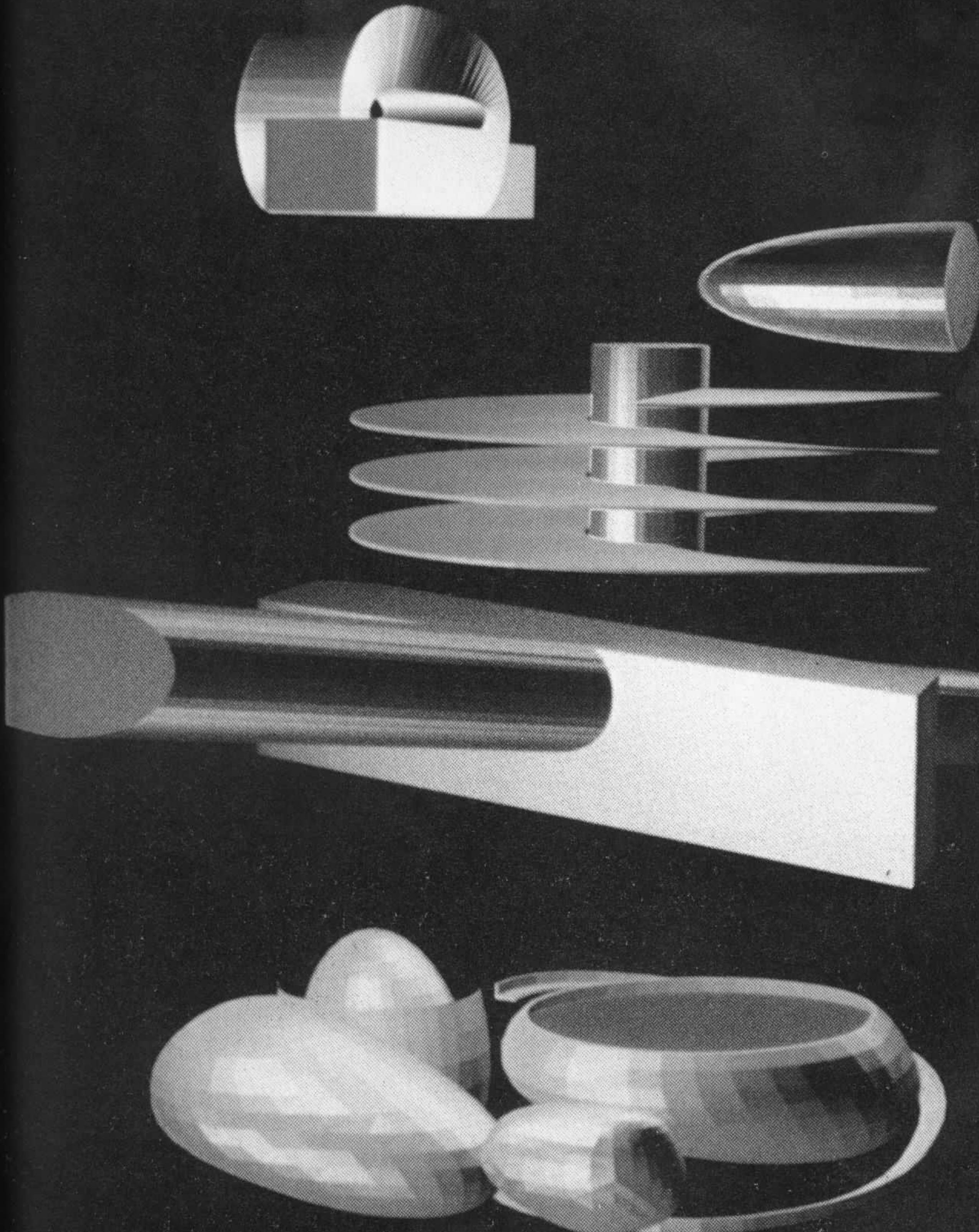


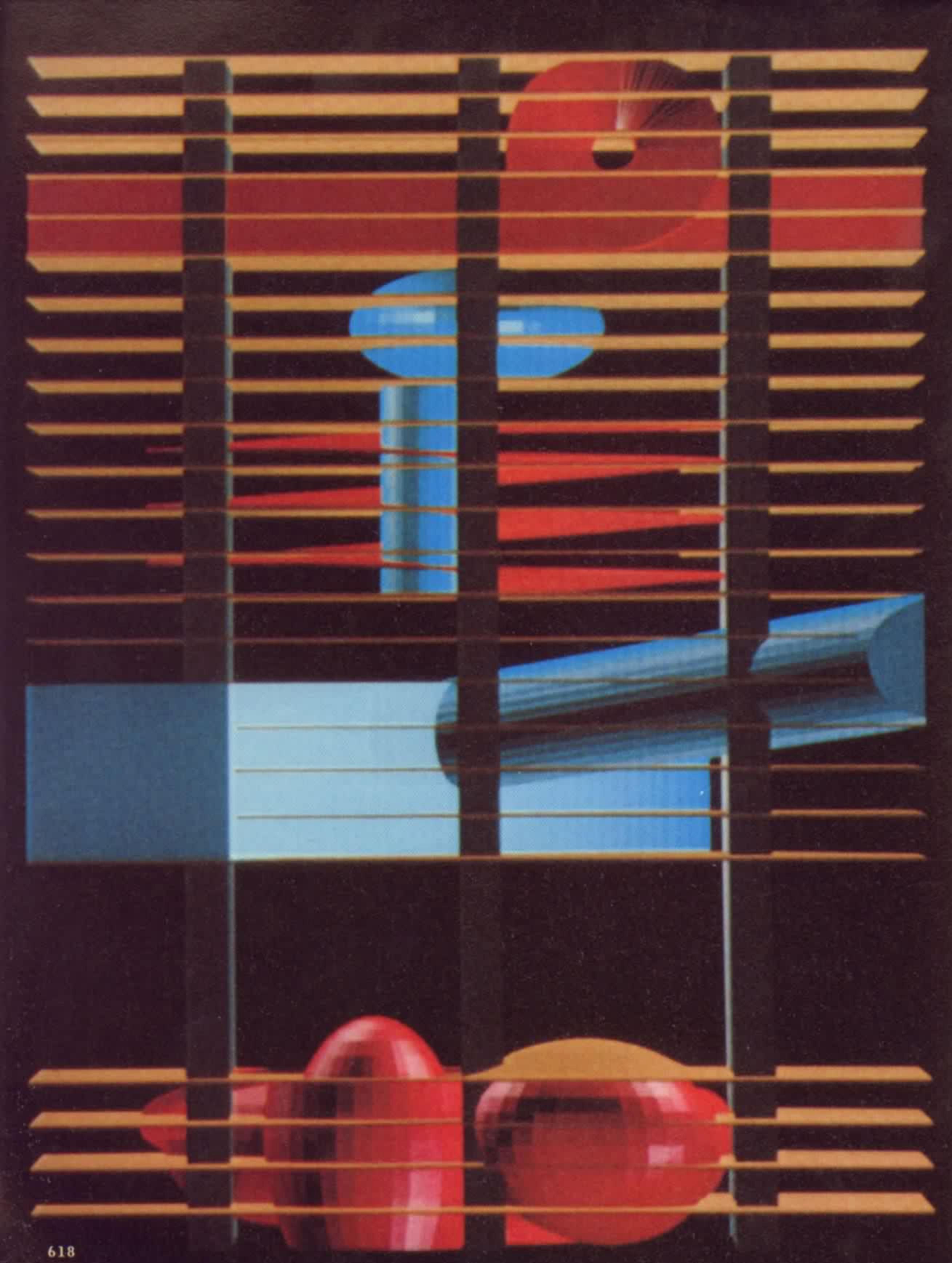
level -3  
Sound and Moving Image Library: cinemas,  
conference rooms, booths

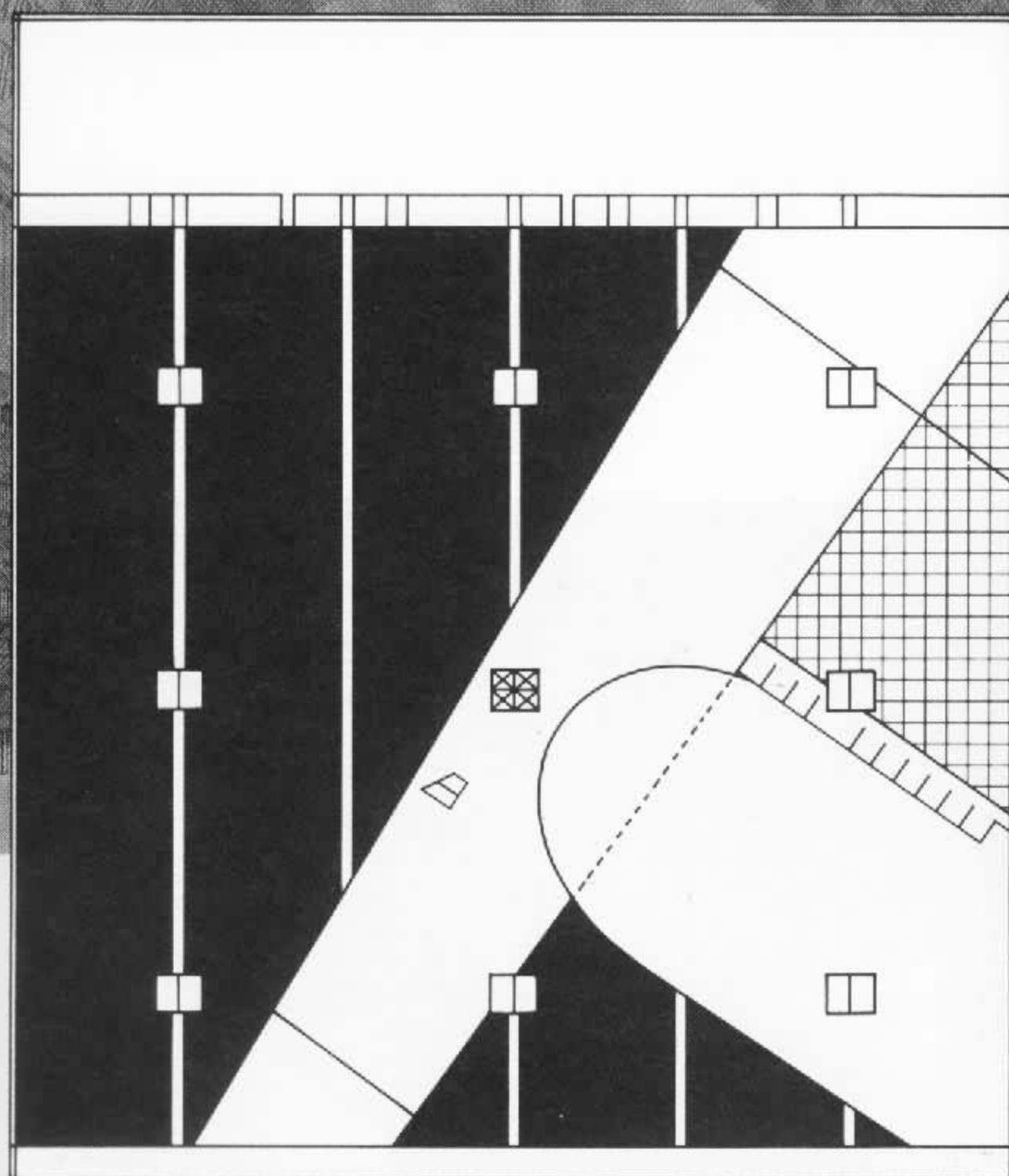


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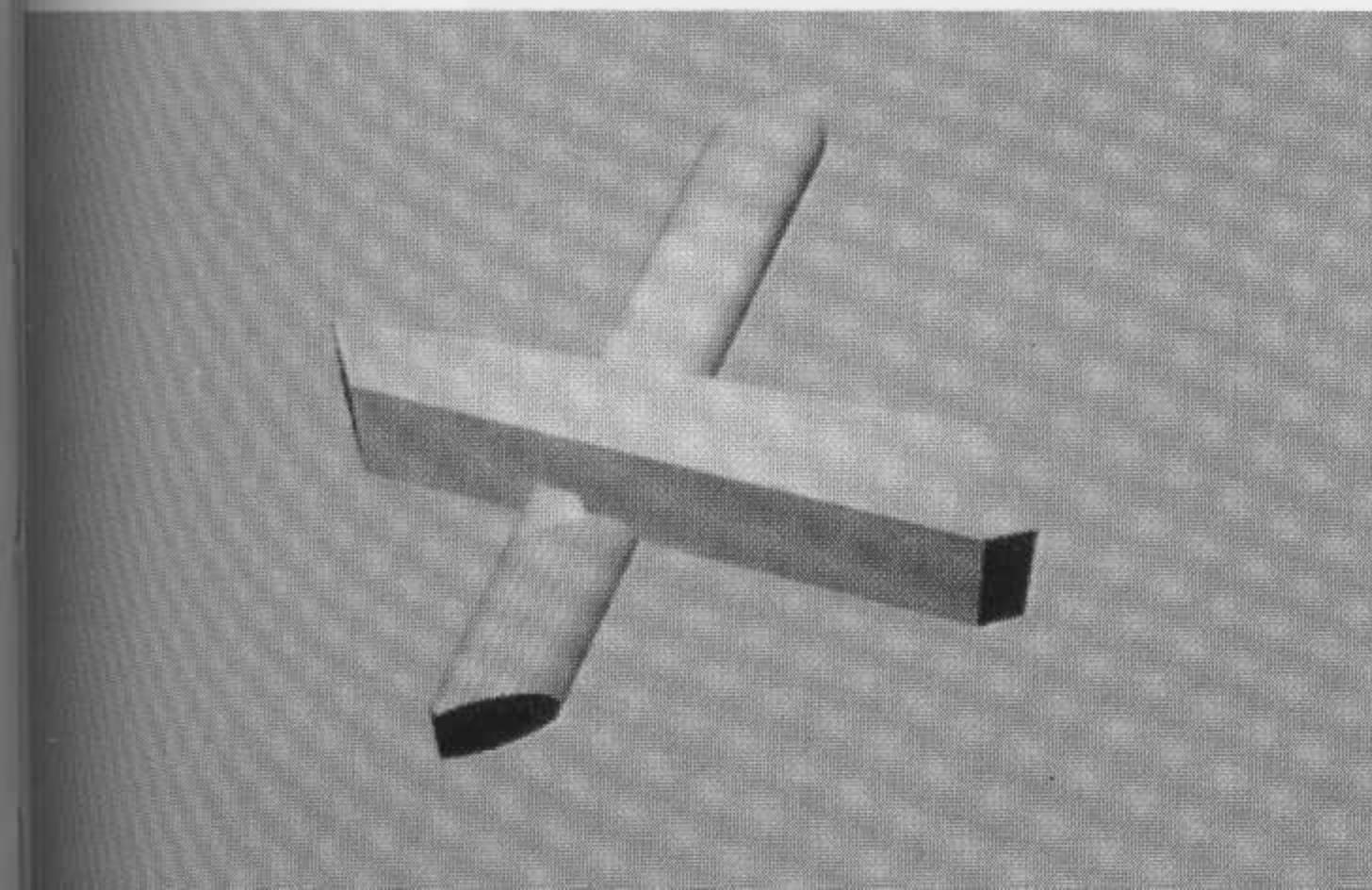
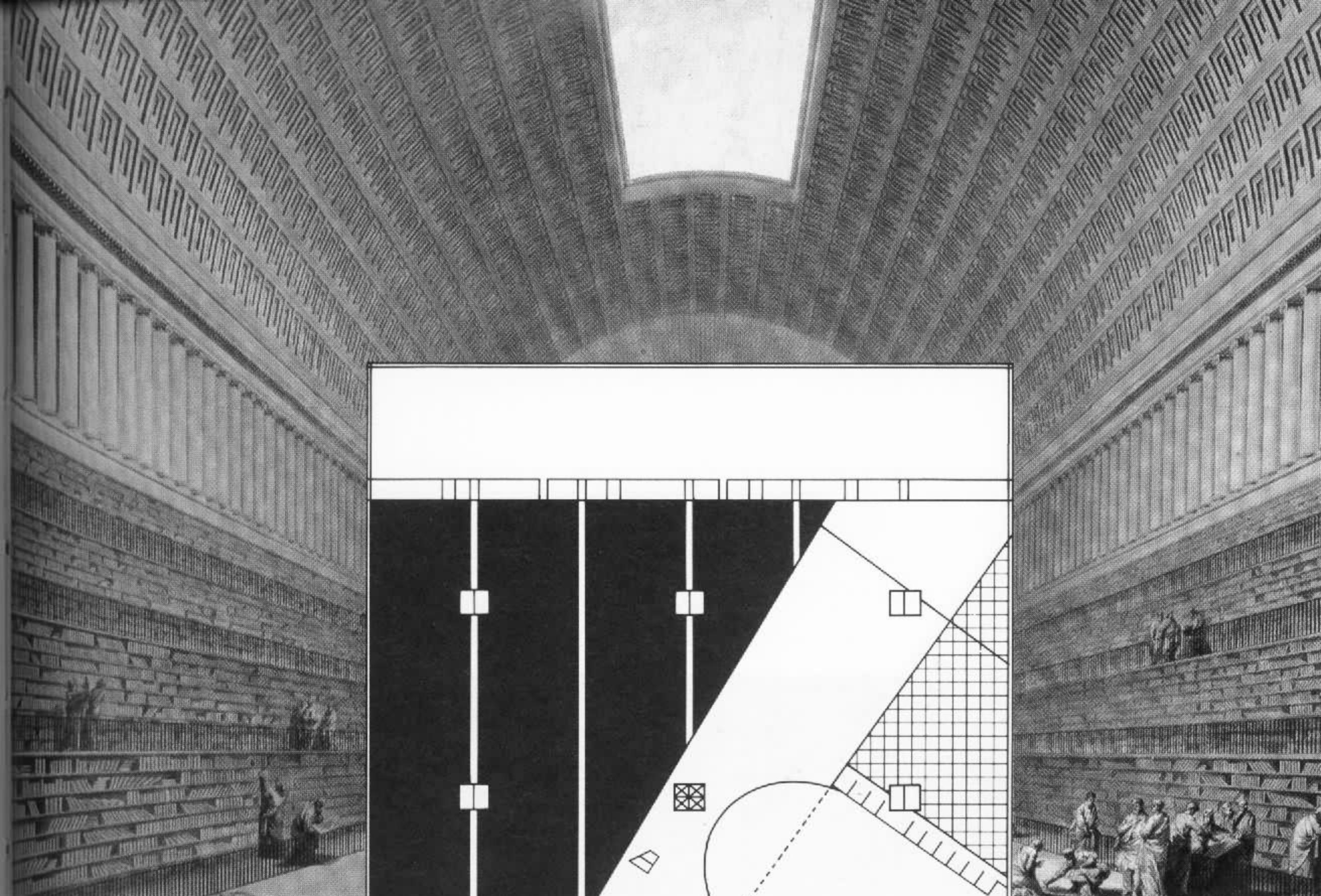
20m

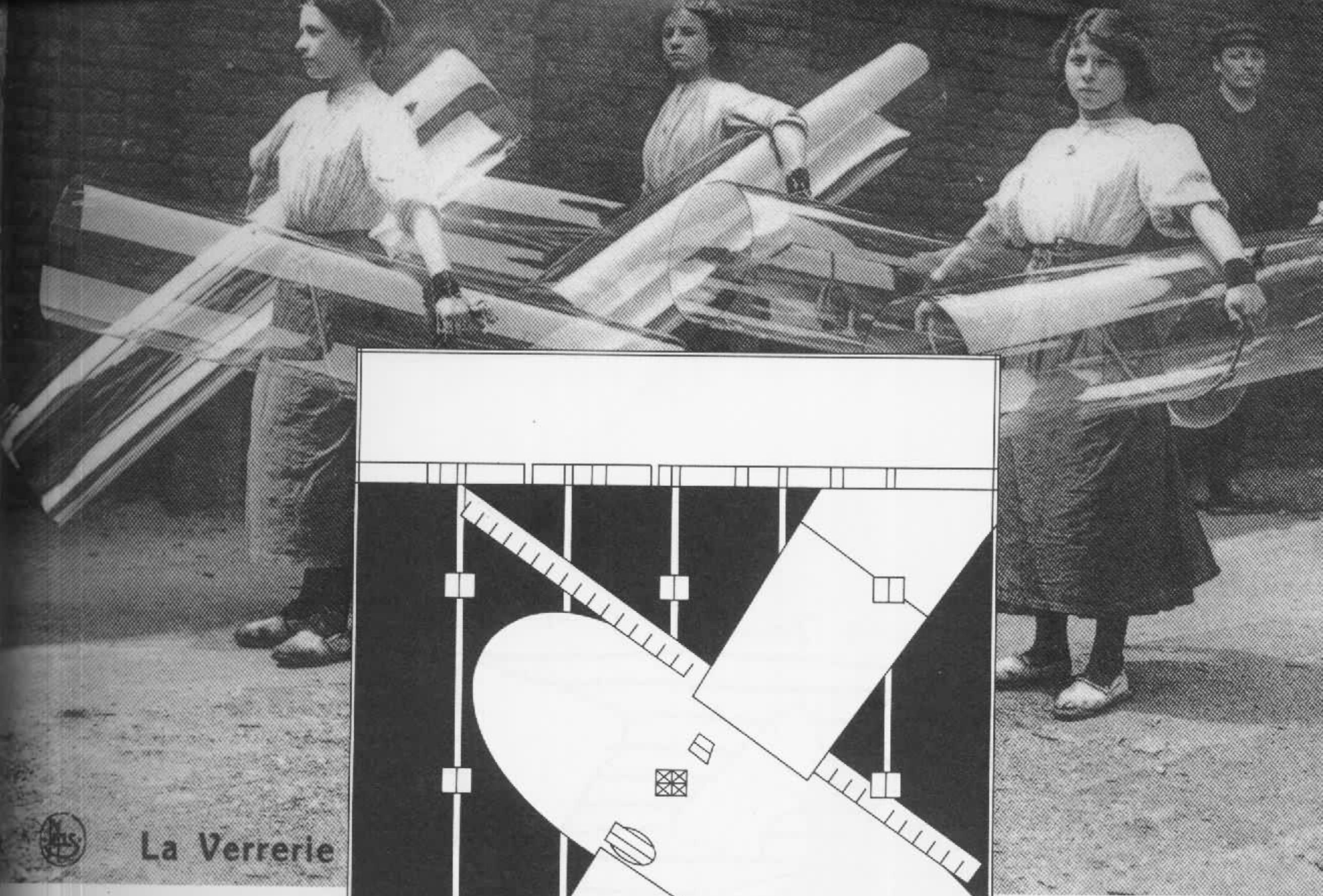




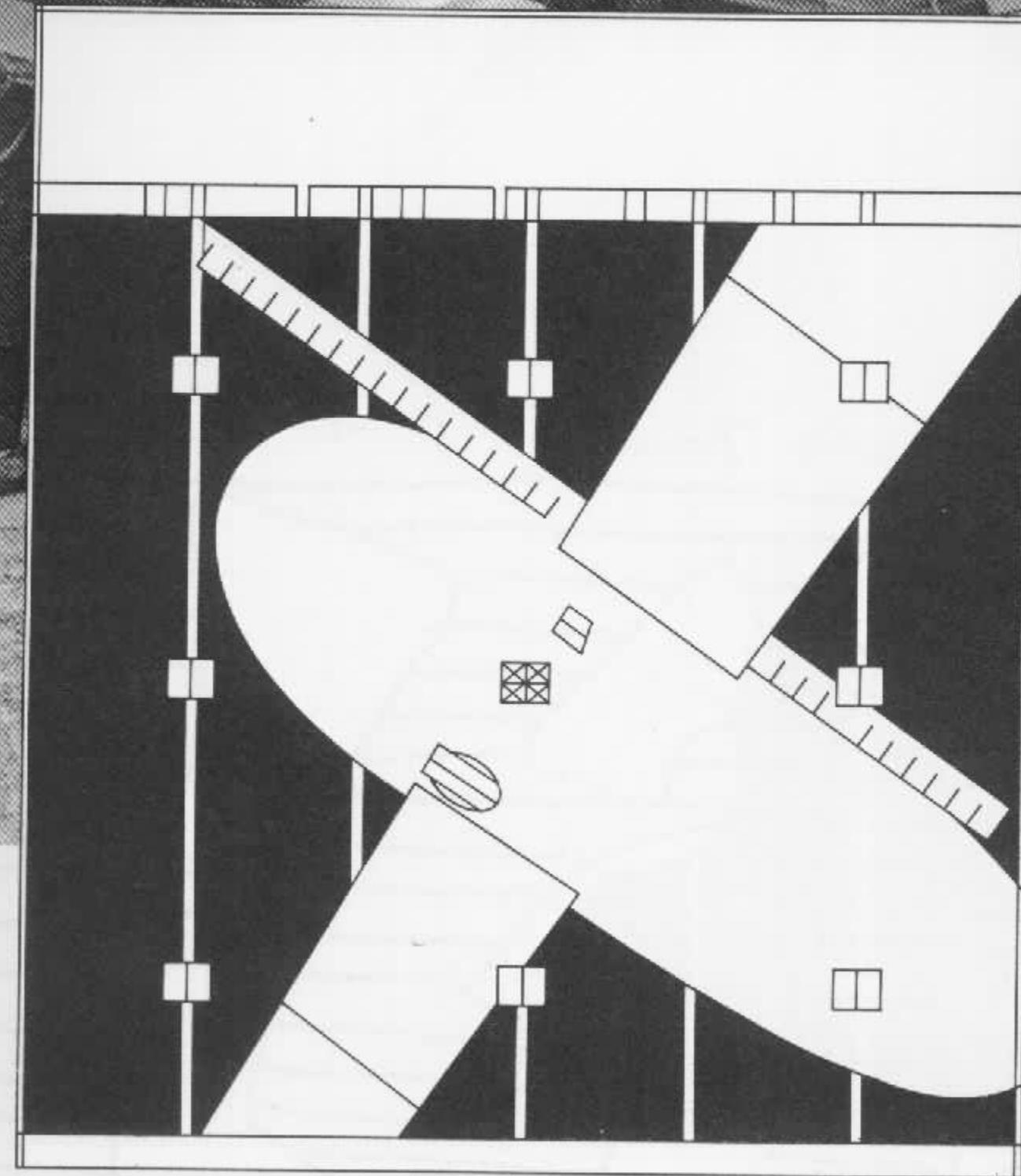


level 4  
Recent Acquisitions Library: audio, booths, plant, storage



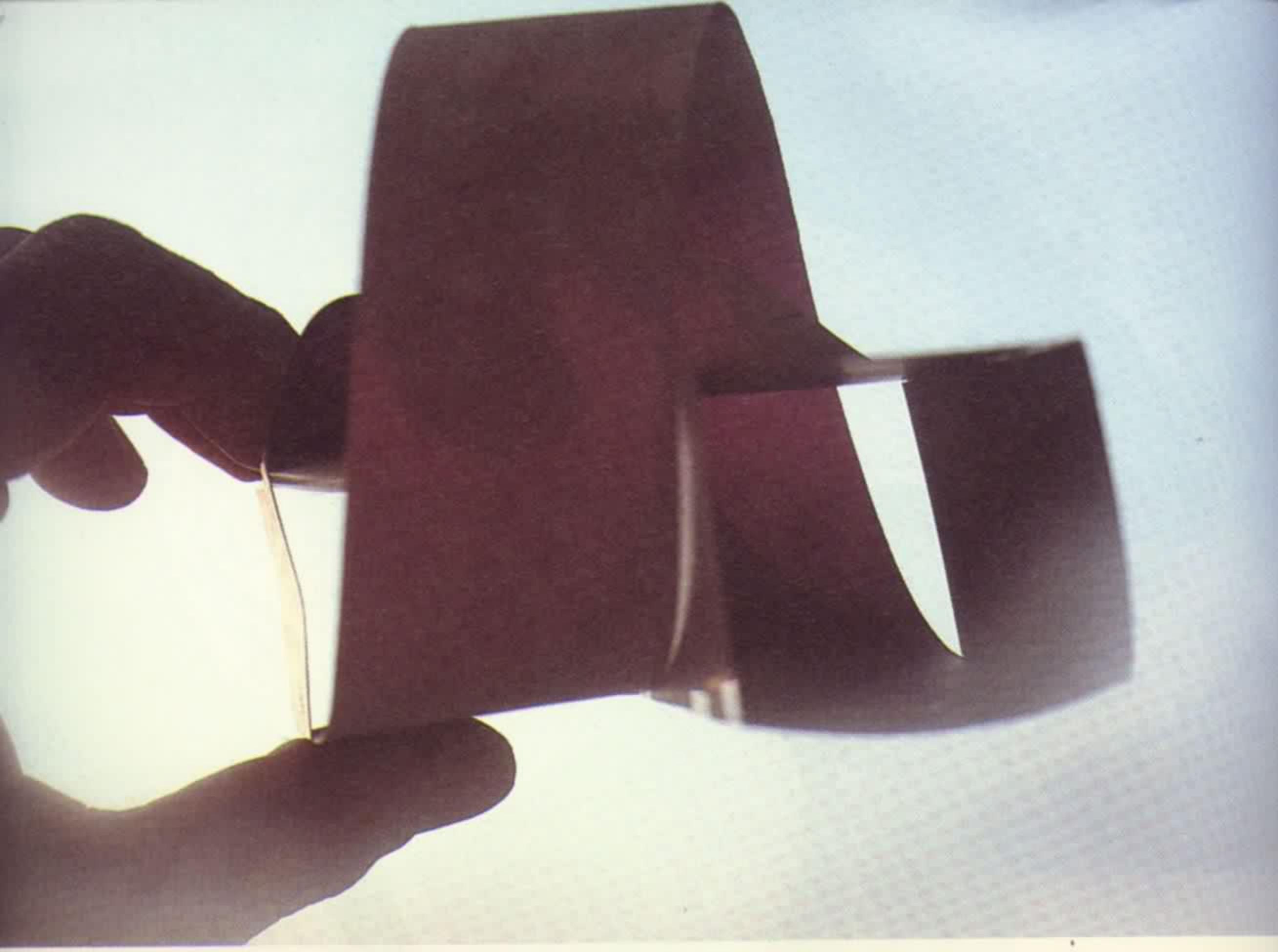


## La Verrerie

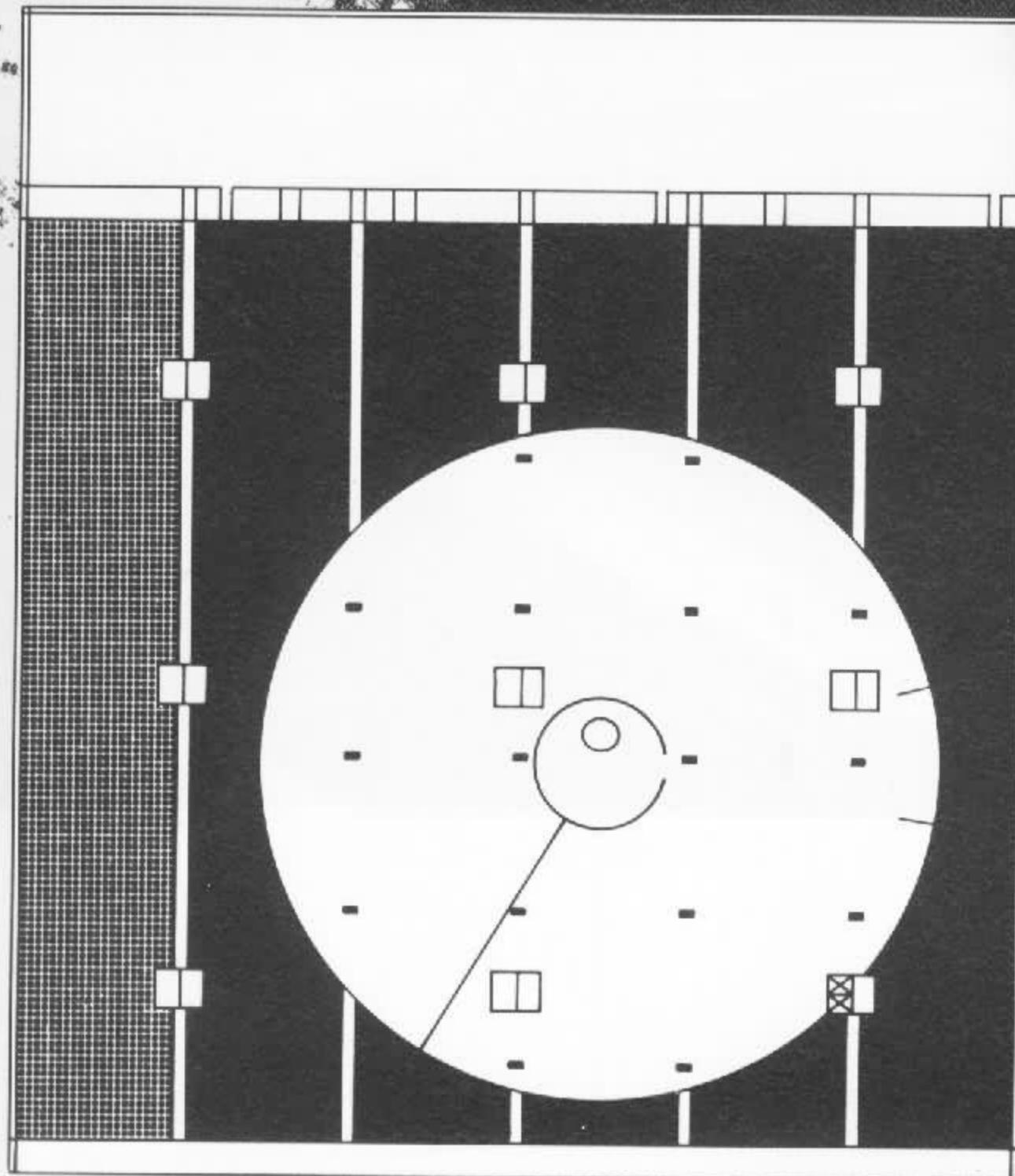


level 5

Recent Acquisitions Library: audiovisual, auditorium

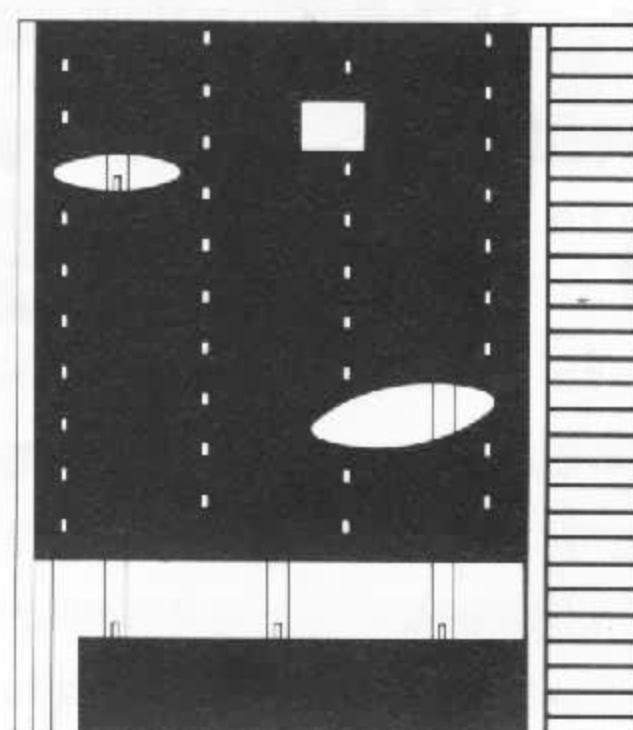
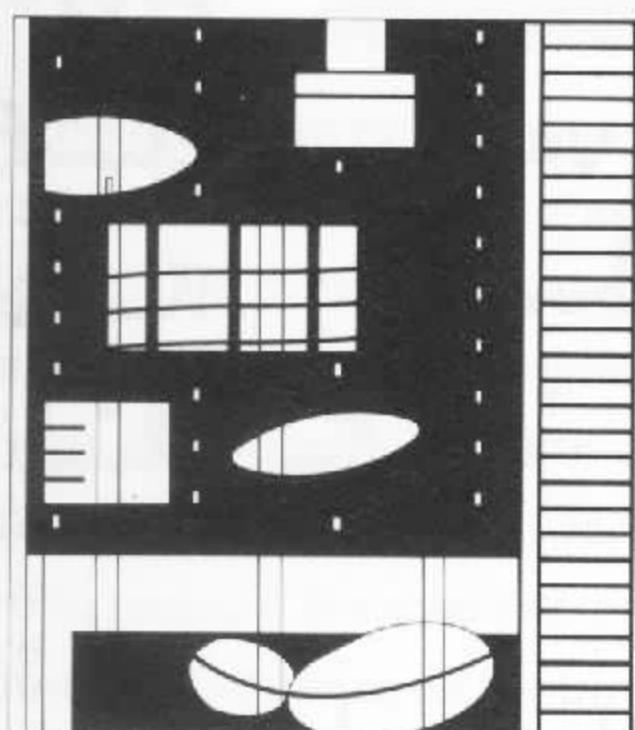
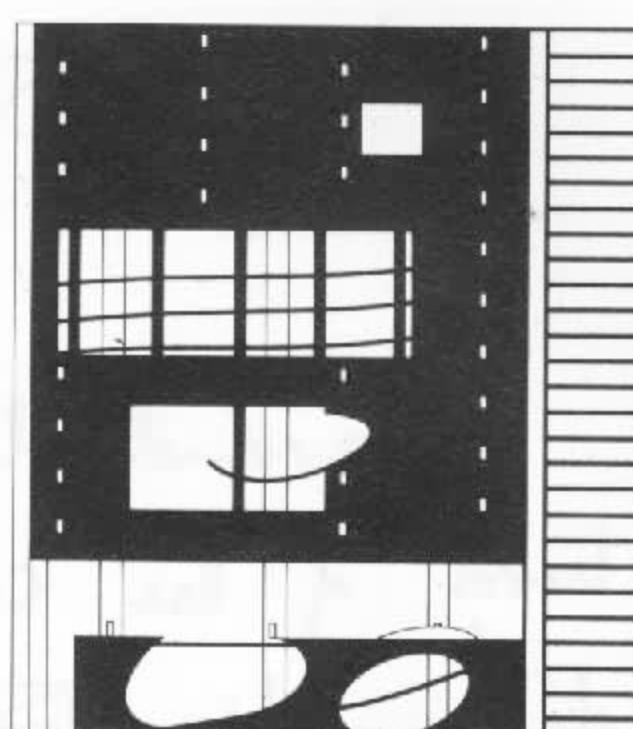
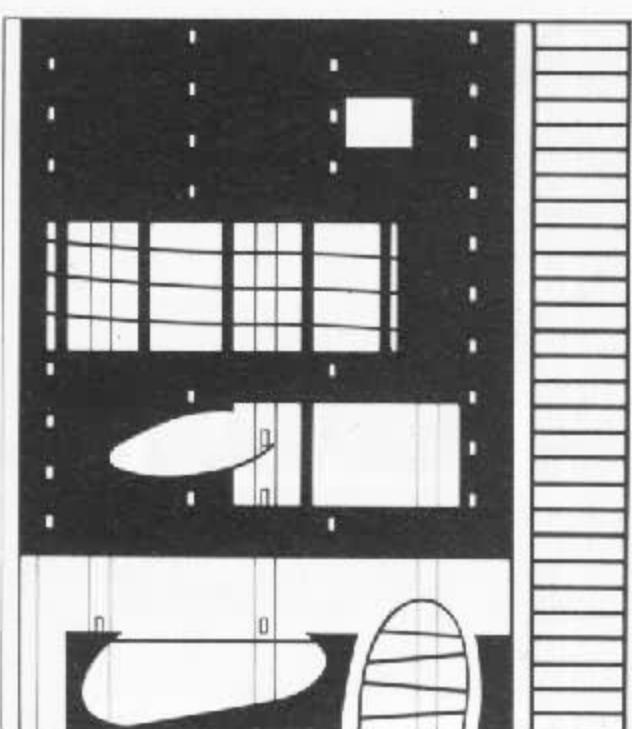
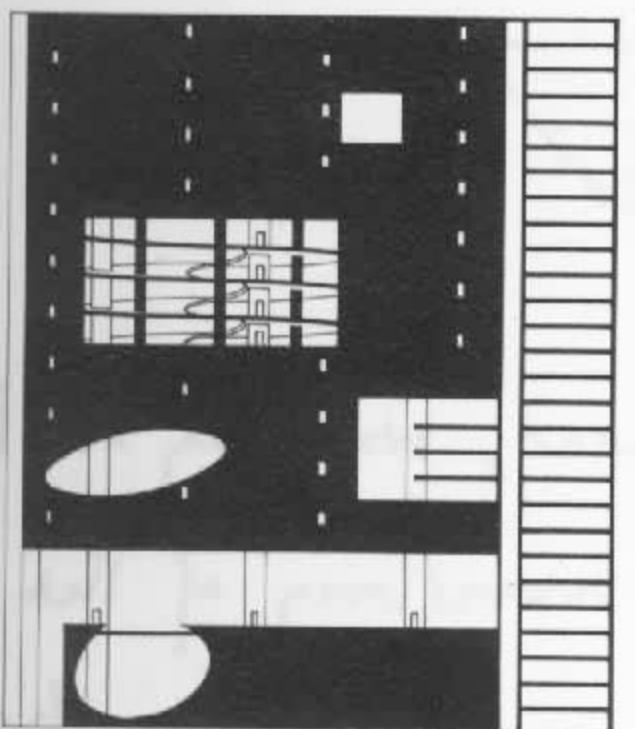




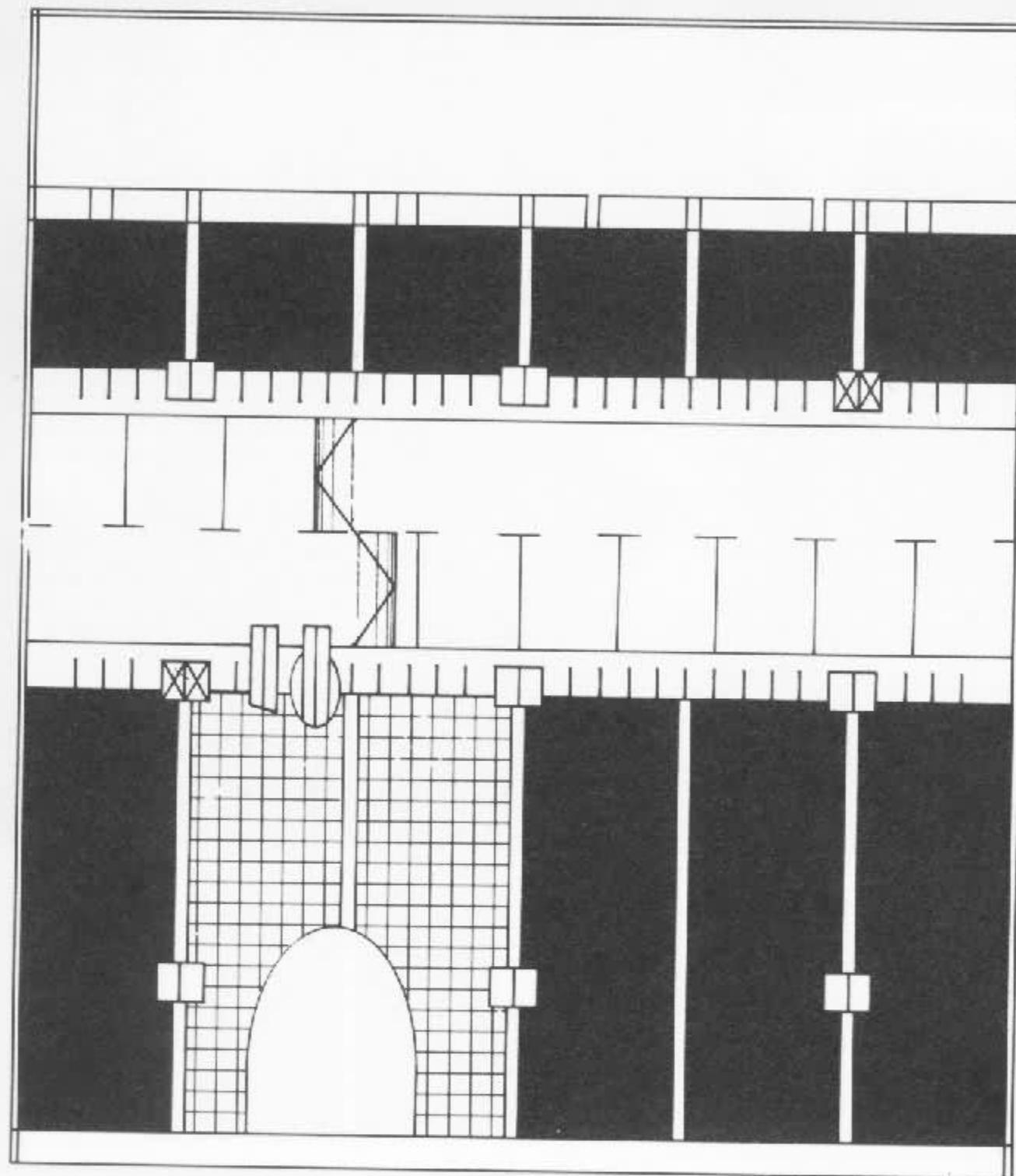


level 12  
Reference Library: reading room, plant, storage

the voids occur, they simply punch holes in the beams. In the Great Hall of Ascension, the beams are supported on two opposite sides to create a column-free square of 70 x 70 meters.



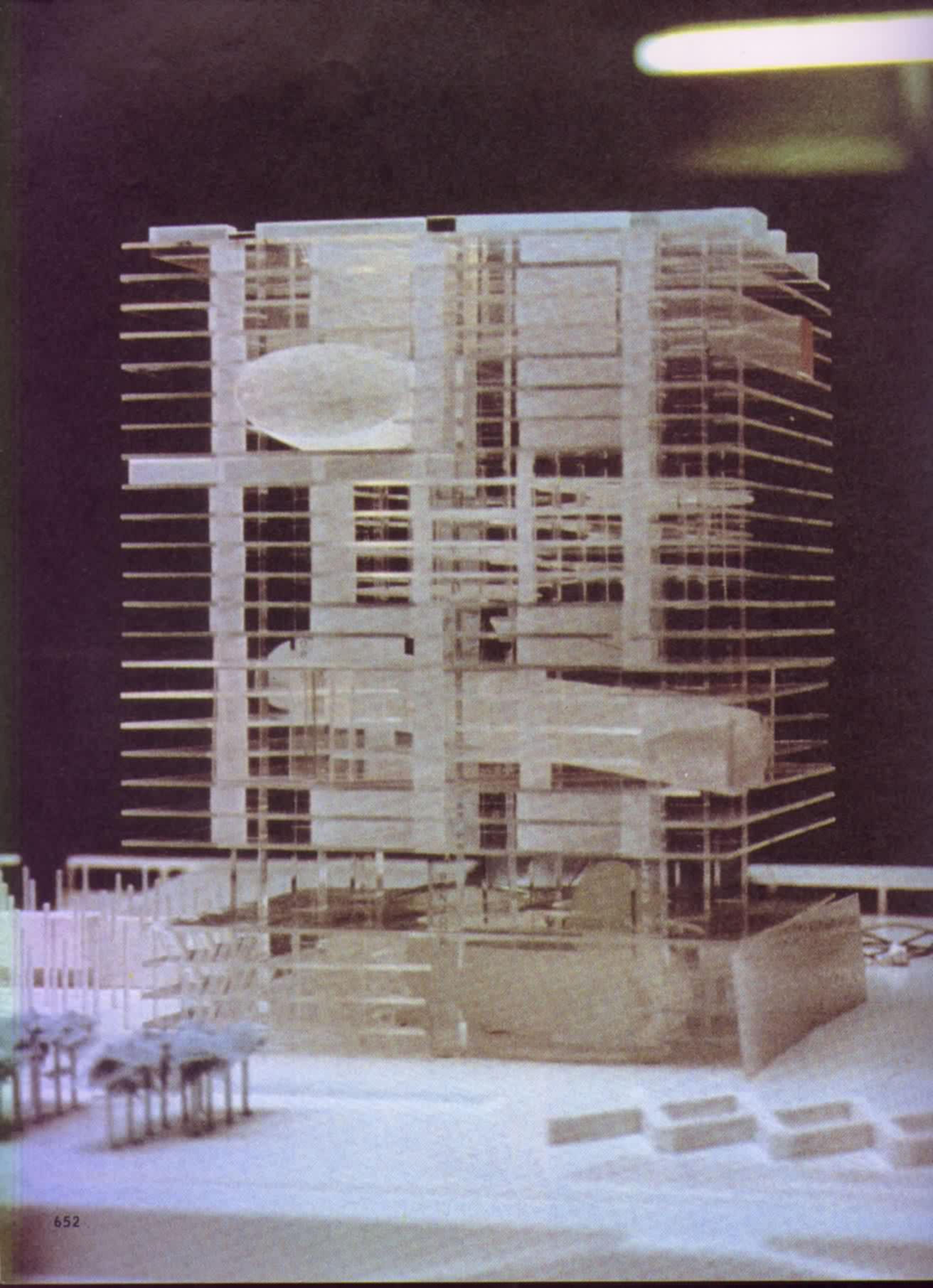
Because the building is colossal, almost a cube, and entirely public, its demands for "conditioning" are massive, its artificiality total. Yet, its 100-meter height (three times the limit

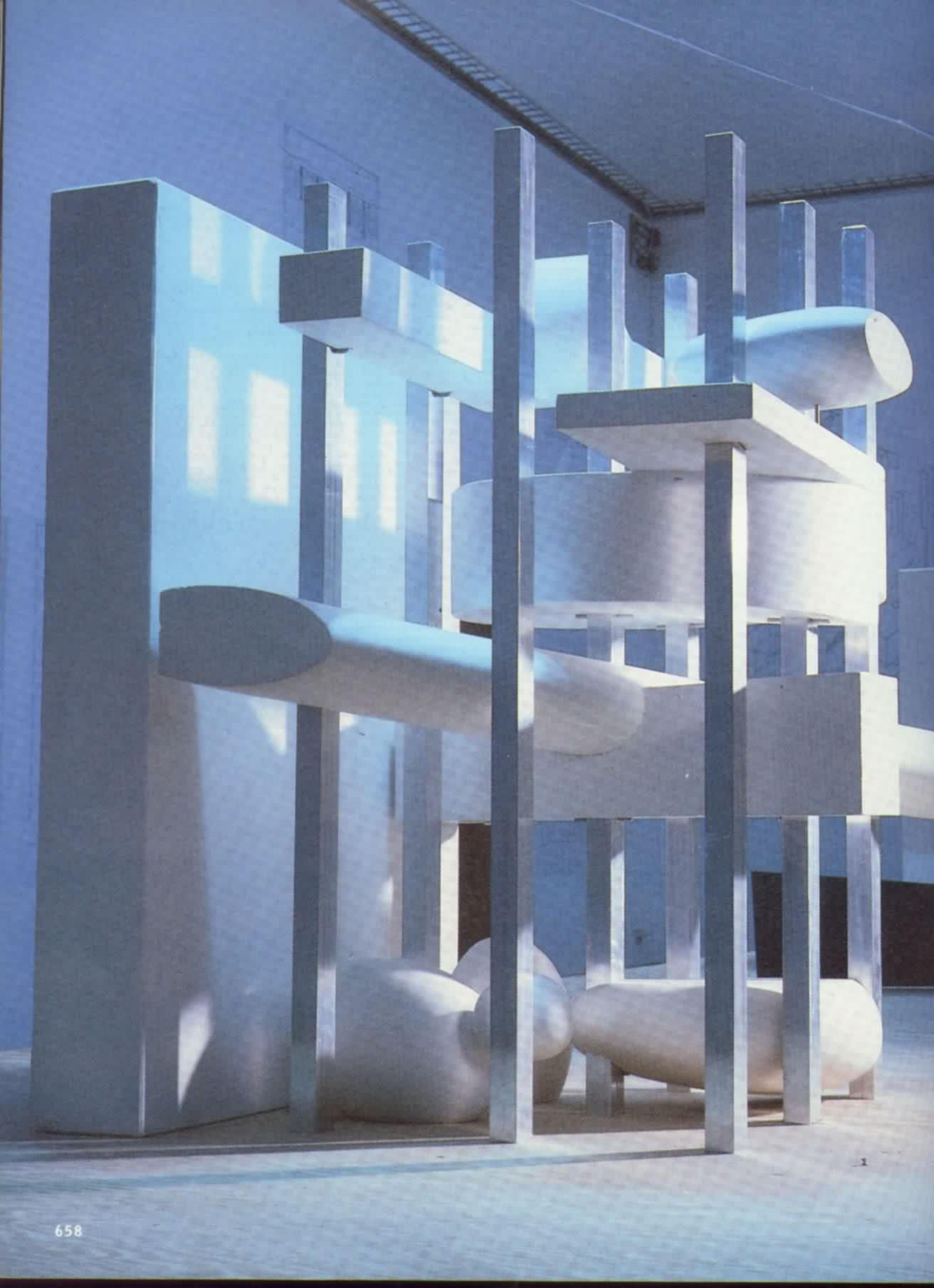


level 17

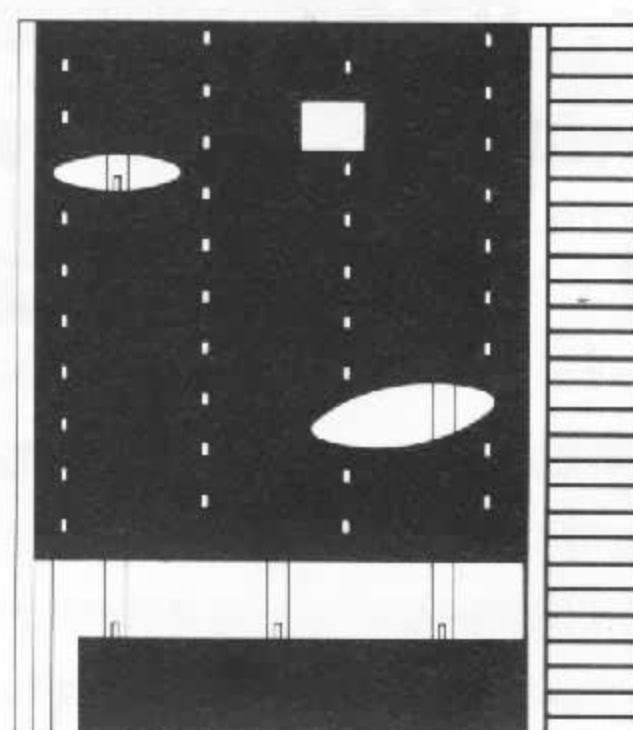
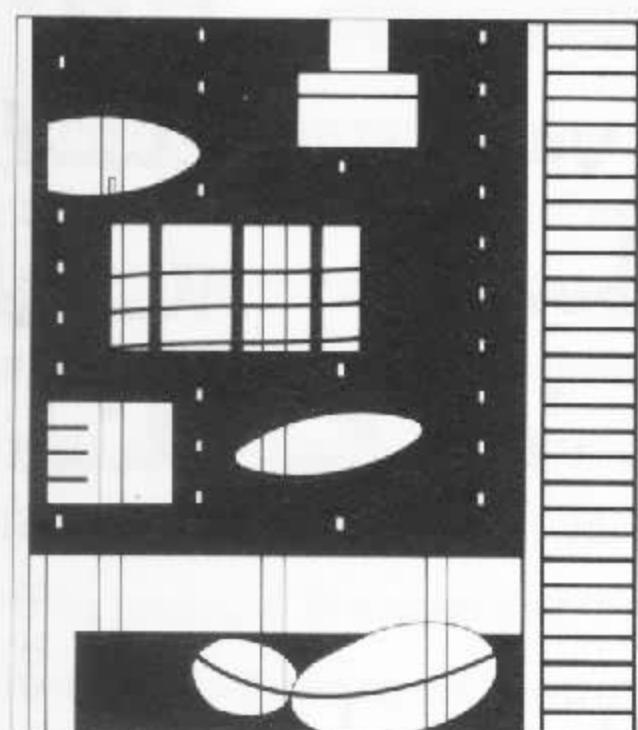
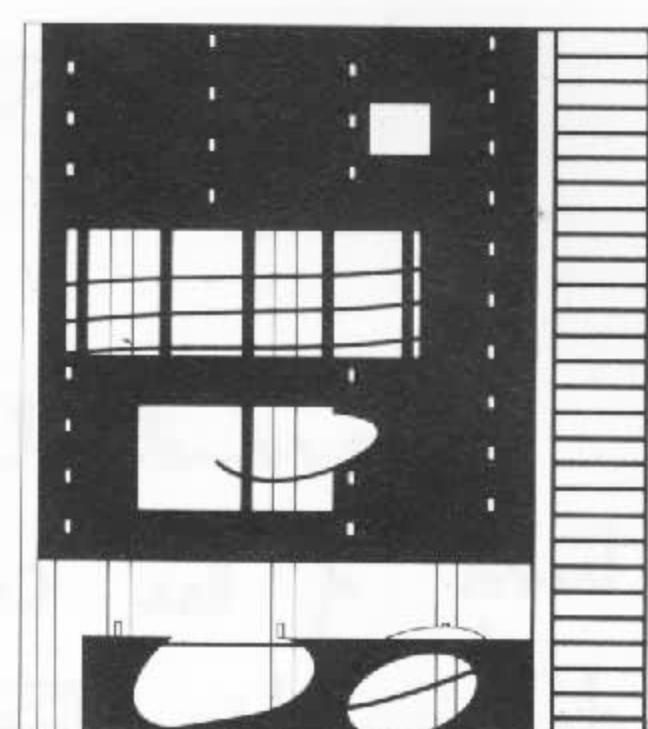
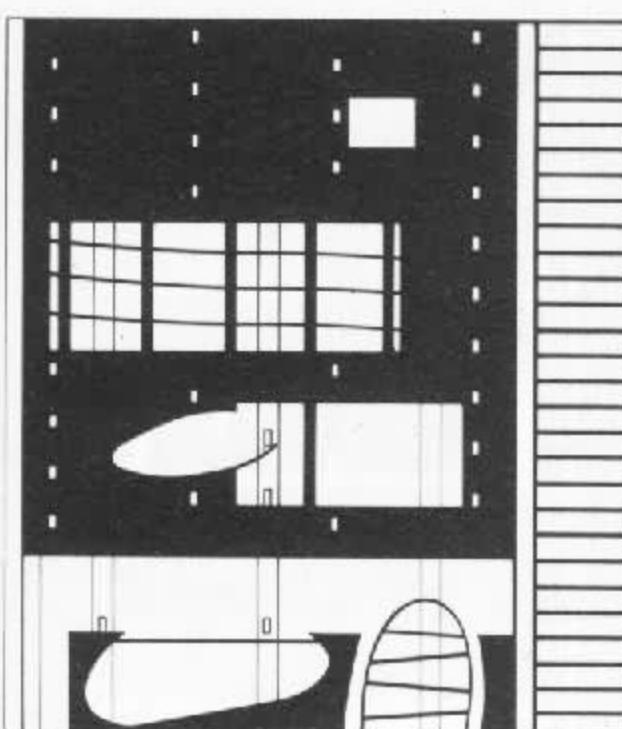
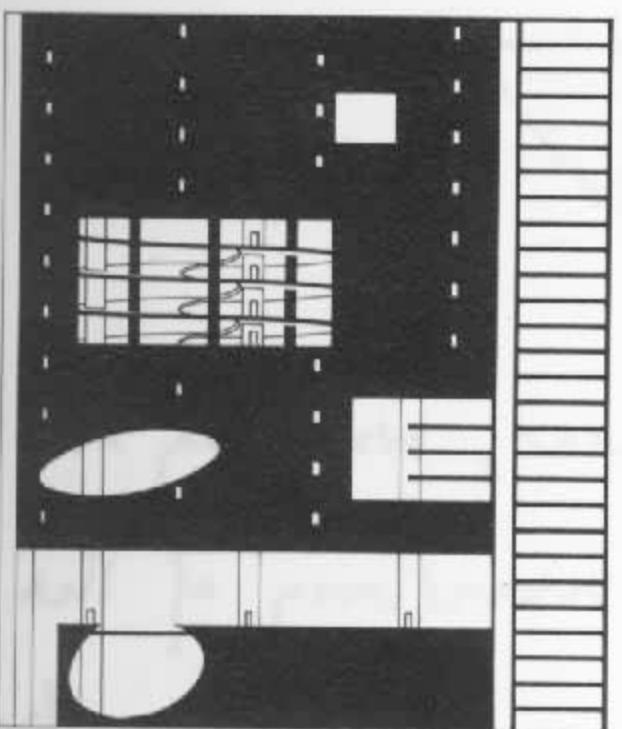
**Loop**

Research Library: a "scientific" interior where floor becomes wall becomes ceiling becomes wall—a Möbius strip that performs a loop-the-loop across the depth of the building.





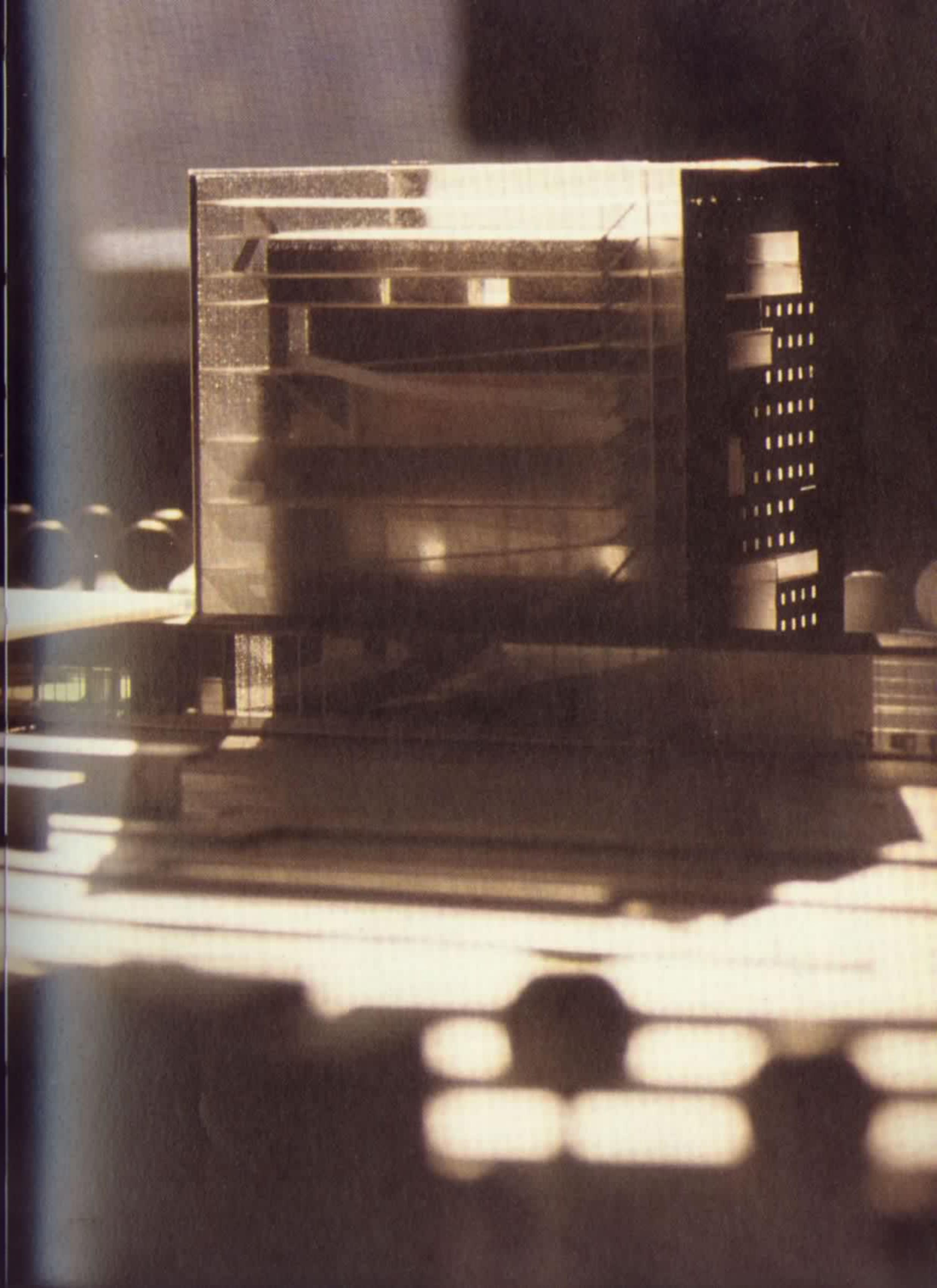
the voids occur, they simply punch holes in the beams. In the Great Hall of Ascension, the beams are supported on two opposite sides to create a column-free square of 70 x 70 meters.

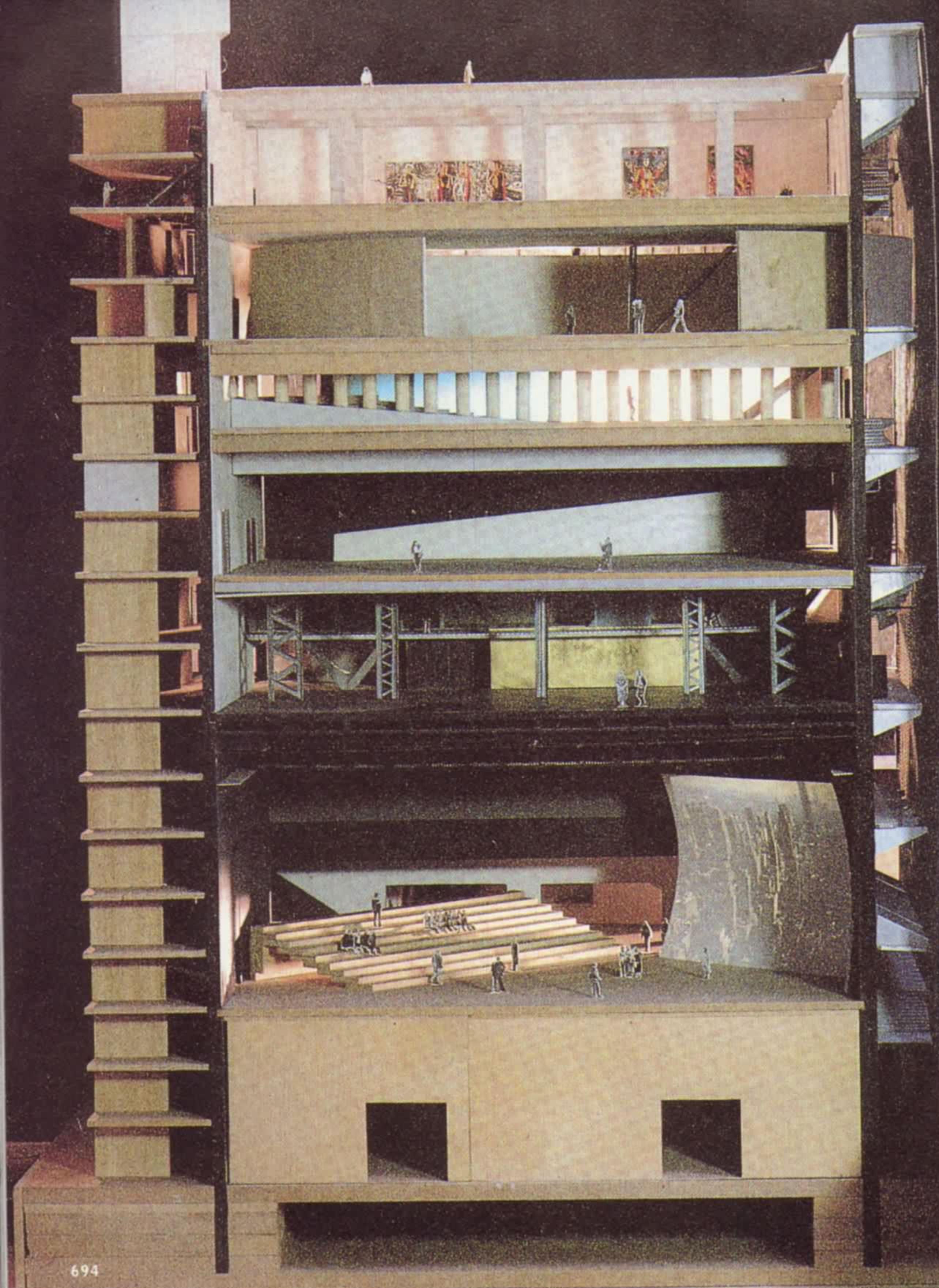


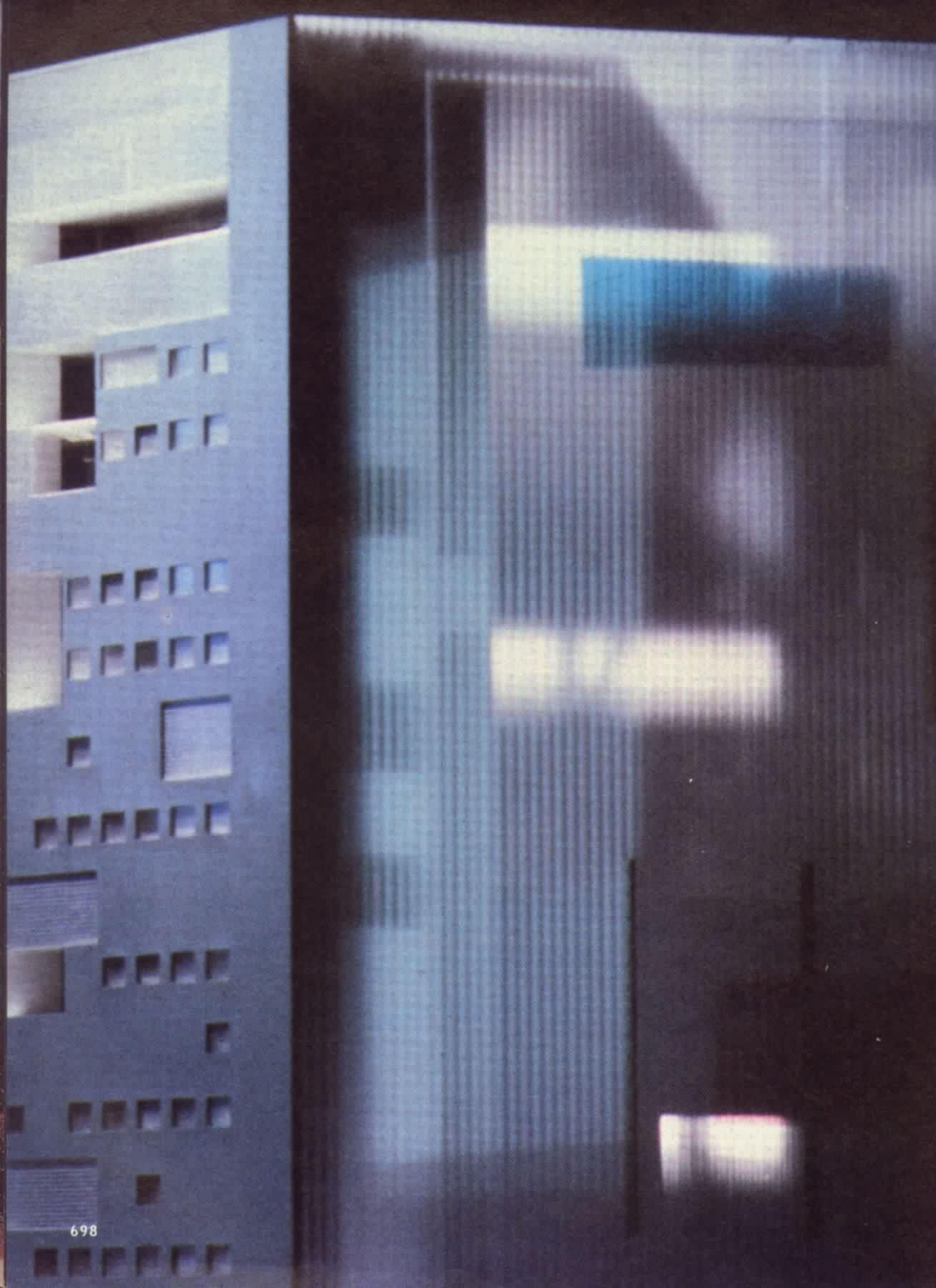
Because the building is colossal, almost a cube, and entirely public, its demands for "conditioning" are massive, its artificiality total. Yet, its 100-meter height (three times the limit

sity, exploit proximity, provoke tension, maximize friction-between, promote filtering, sponsor identity and stimulate the entire program is incorporated in a single container, centers.

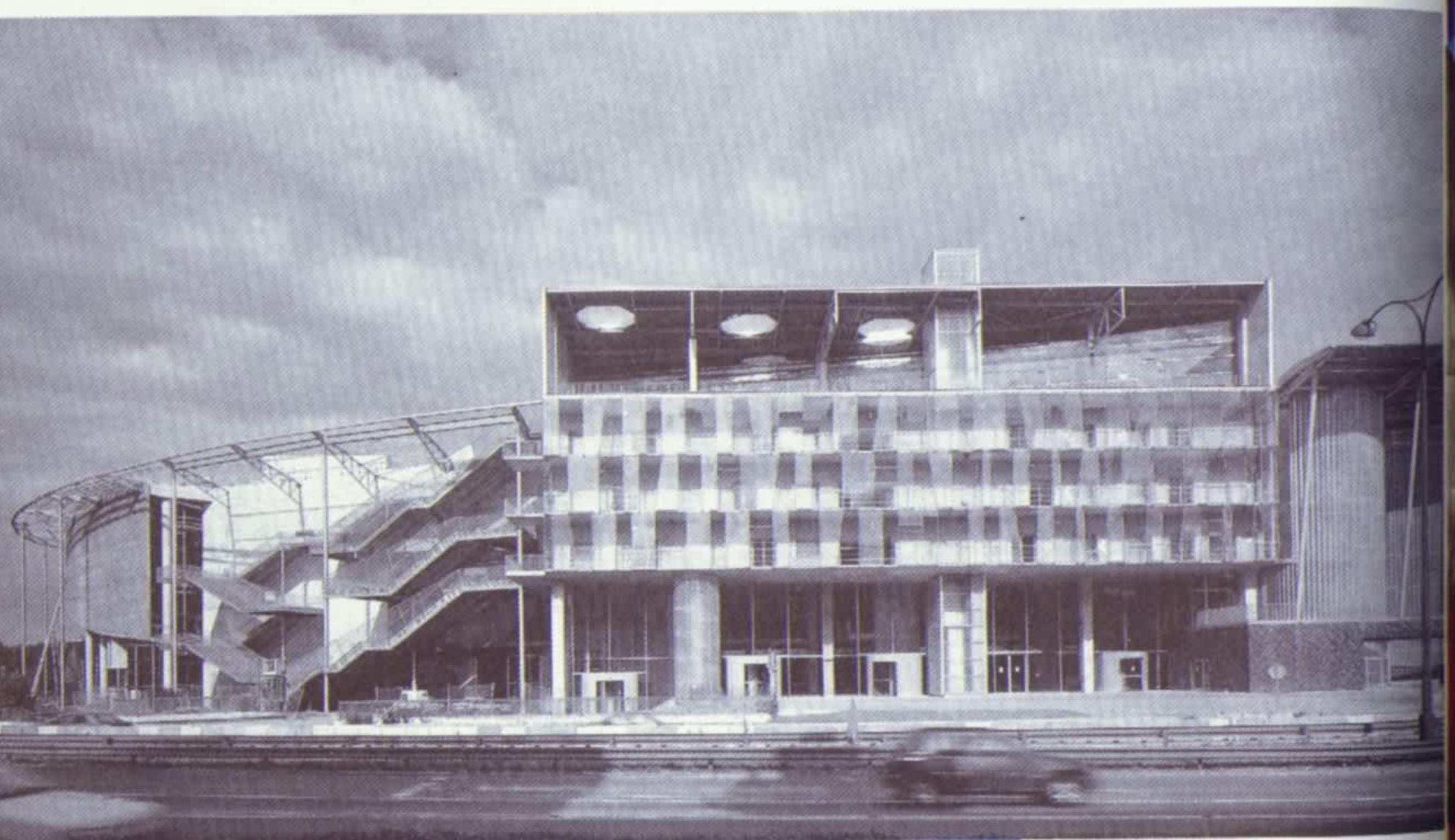
is pushed bluntly against the railway embankment, then the station circulation to form a new, two-faced entity: BAHNHOFMUSEUM, to the periphery MUSEUMBAHNHOF.

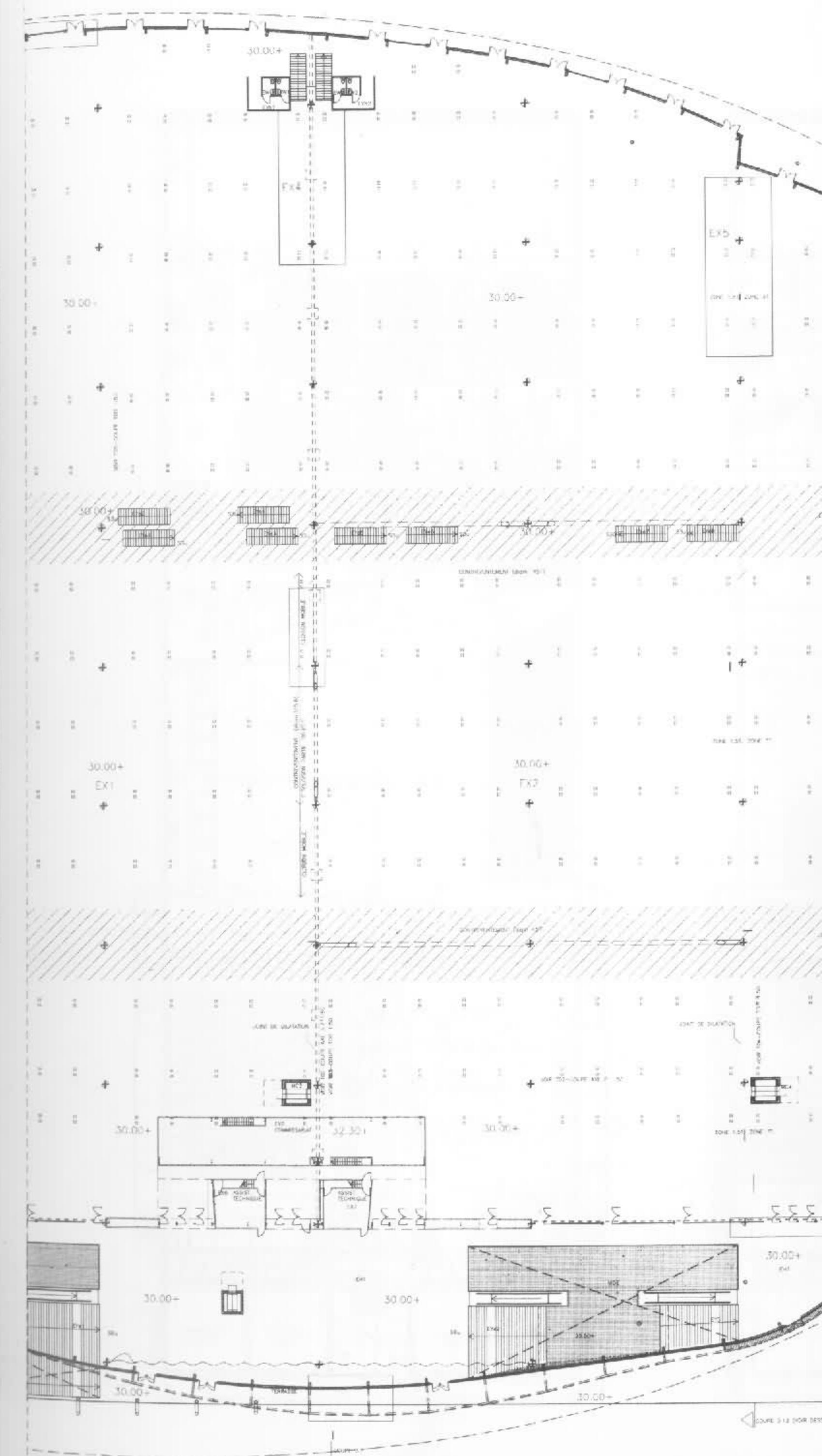
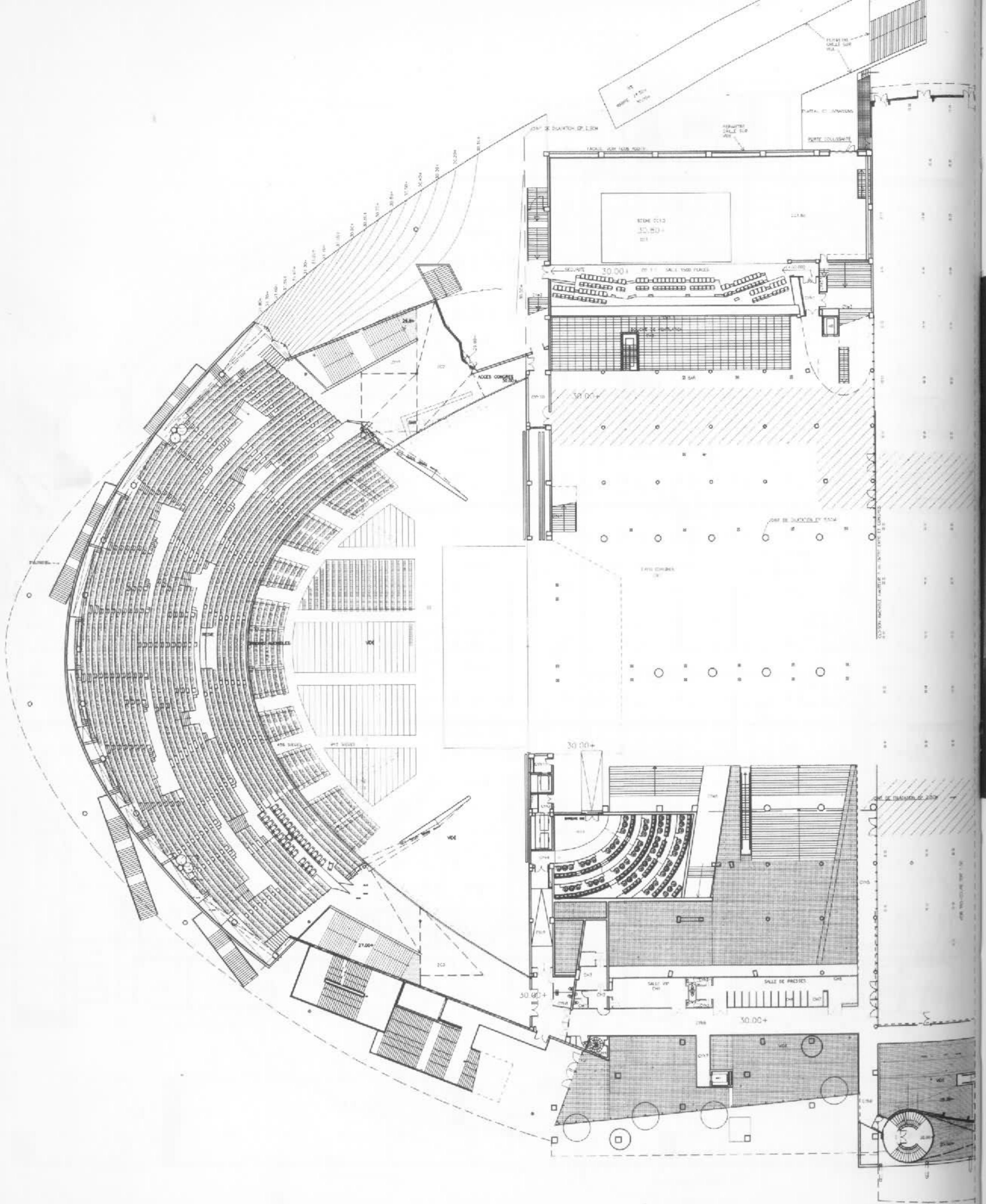




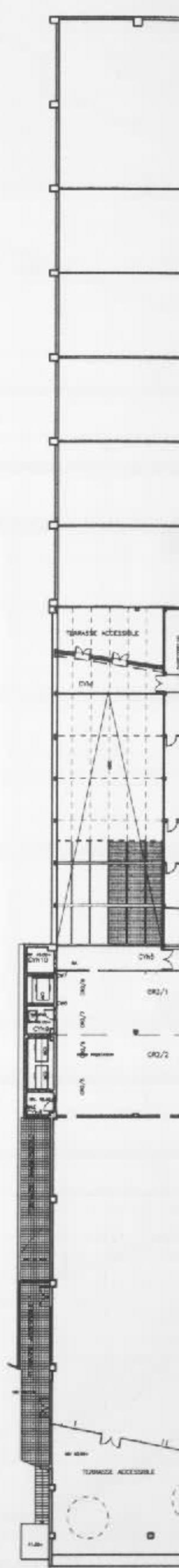
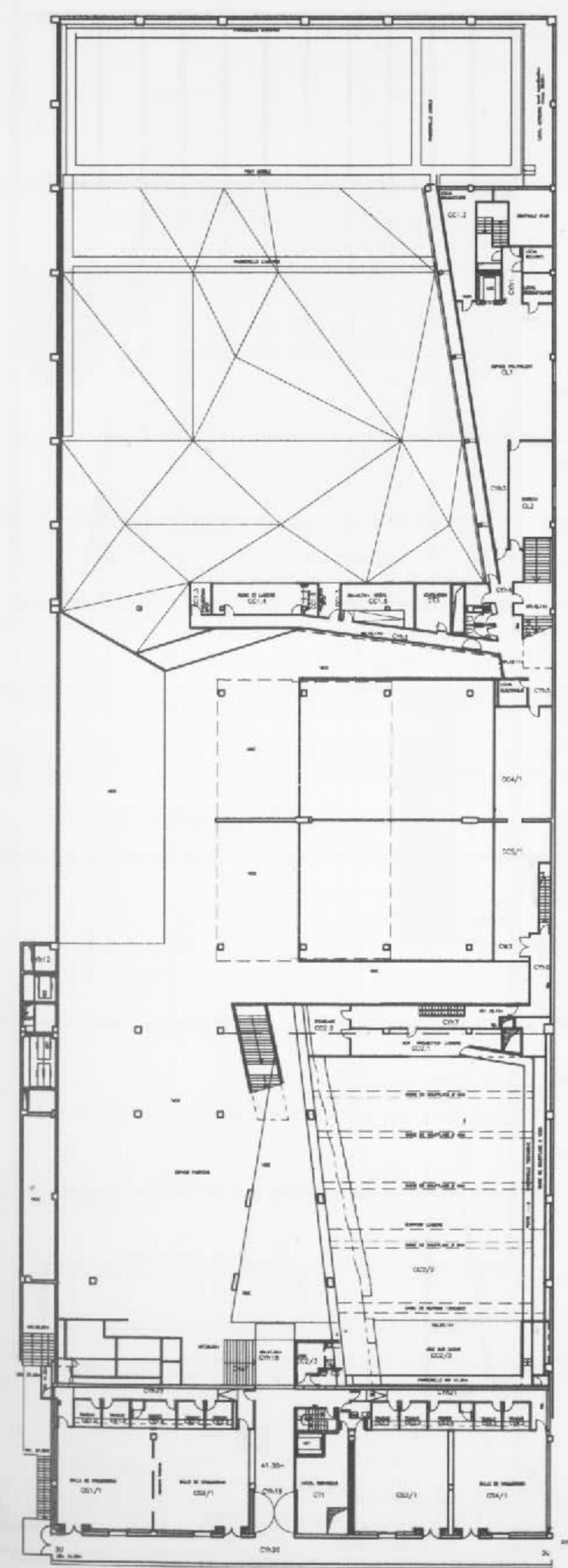
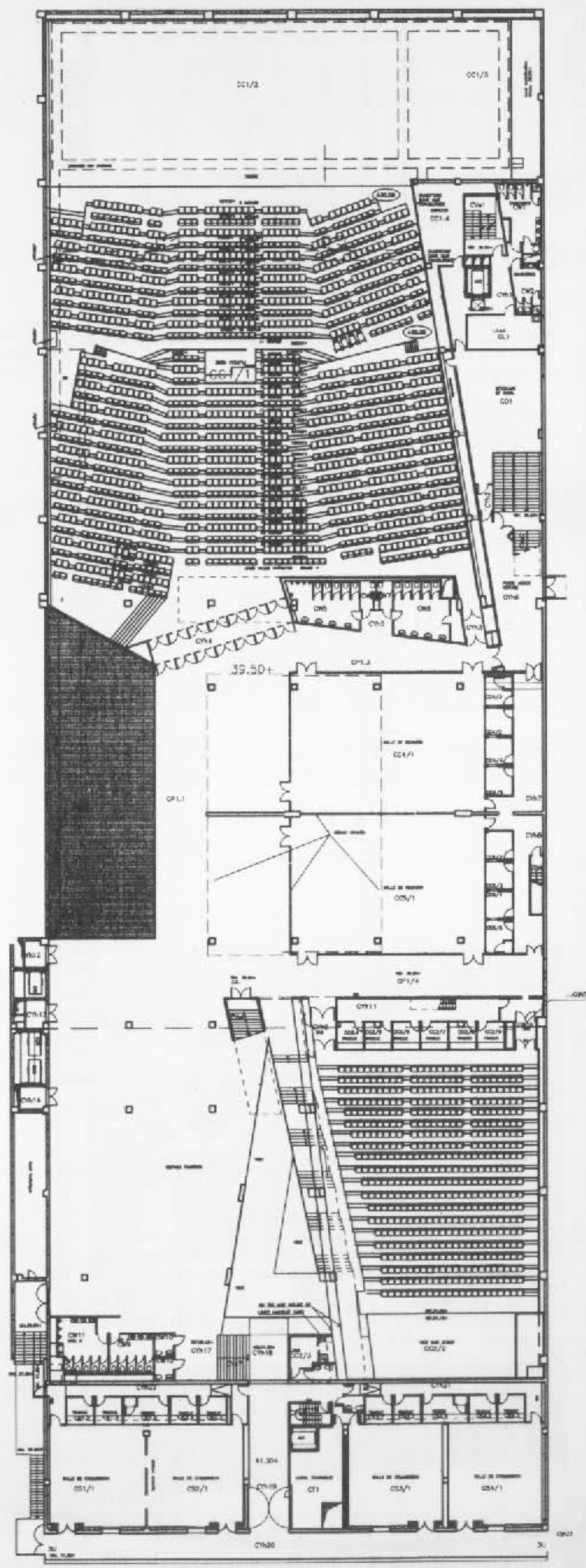
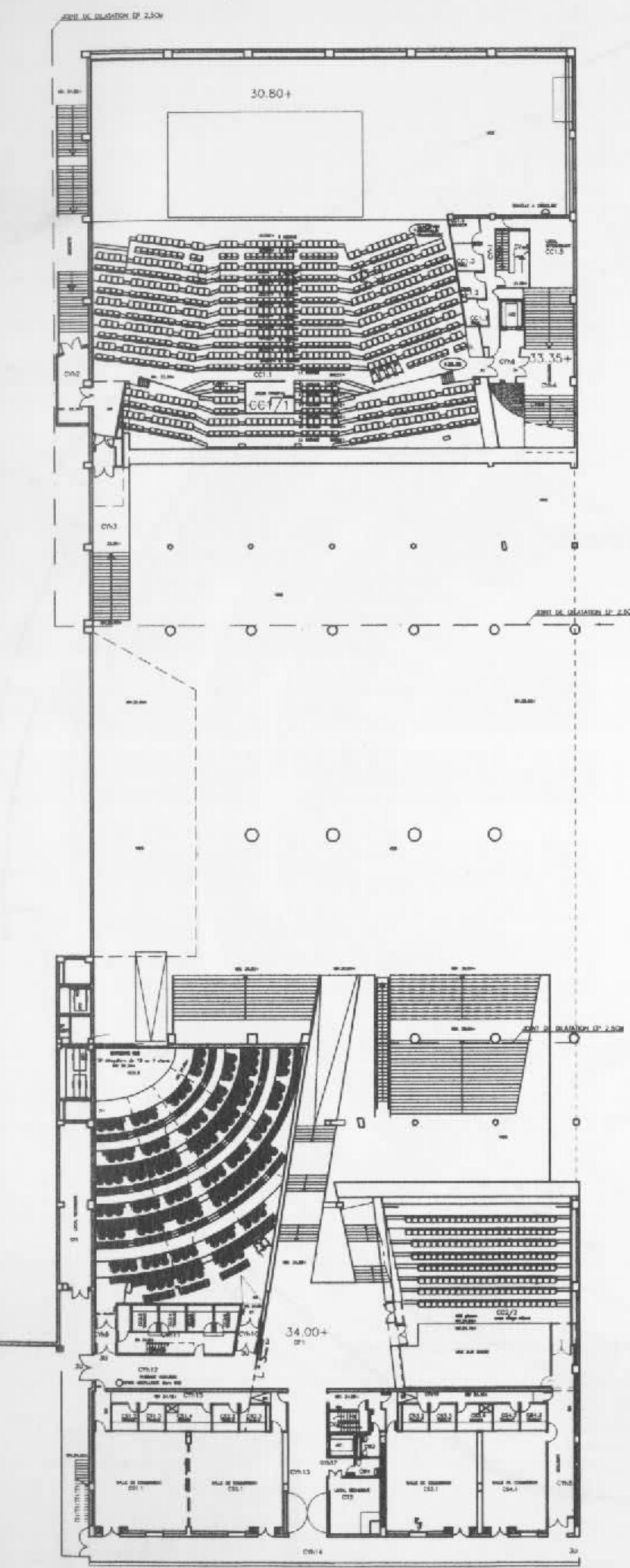








second level +30 m



congress plans +34 m, +39.5 m, +42 m, +45 m

metro—its massive scale

monumental intruder in a

—more asphalt—with an

automatic, the condition

the existing green will

t" which will partly re-

ssly hexagonal motif of

ence to the "inhuman"

have its own program-

ch, theater, etc.

and the boulevards by

o specific destinations,

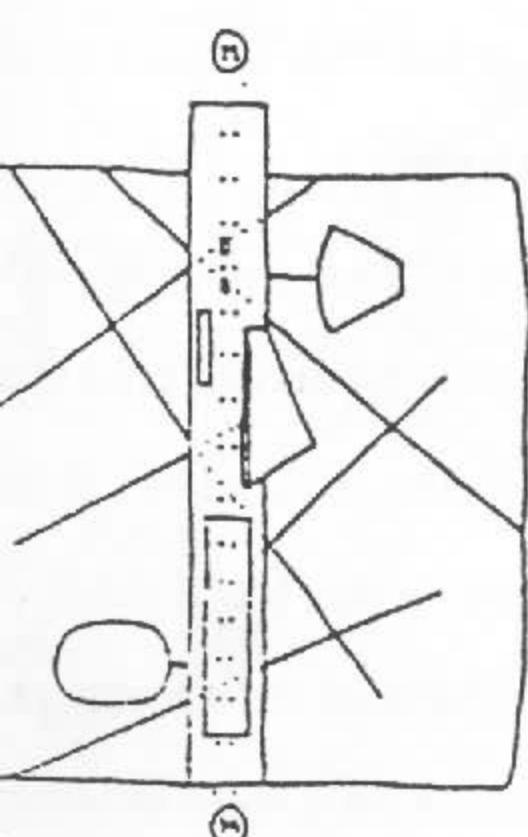
ds from the enforced

tion now in place.

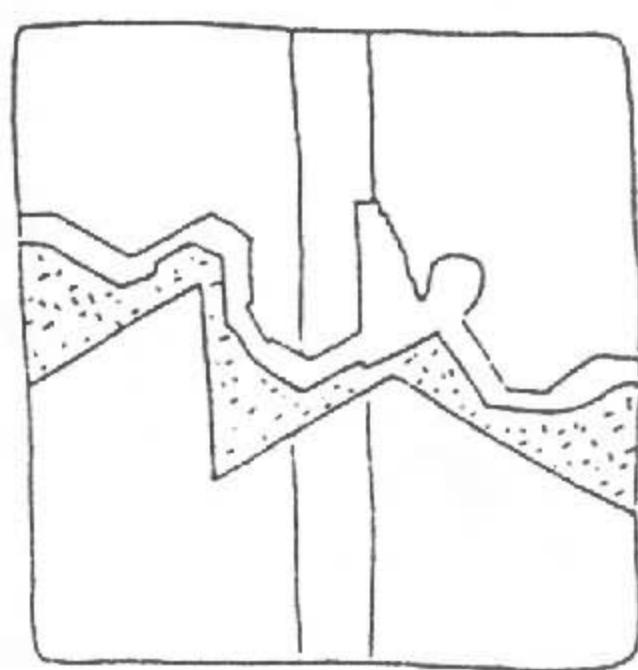
typological bombardment

range of accommoda-

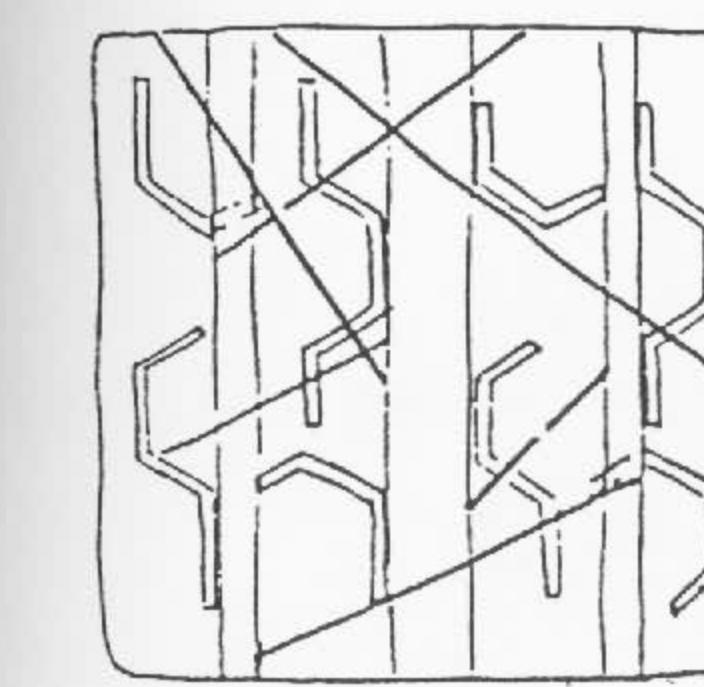
ouses, towers, patio-



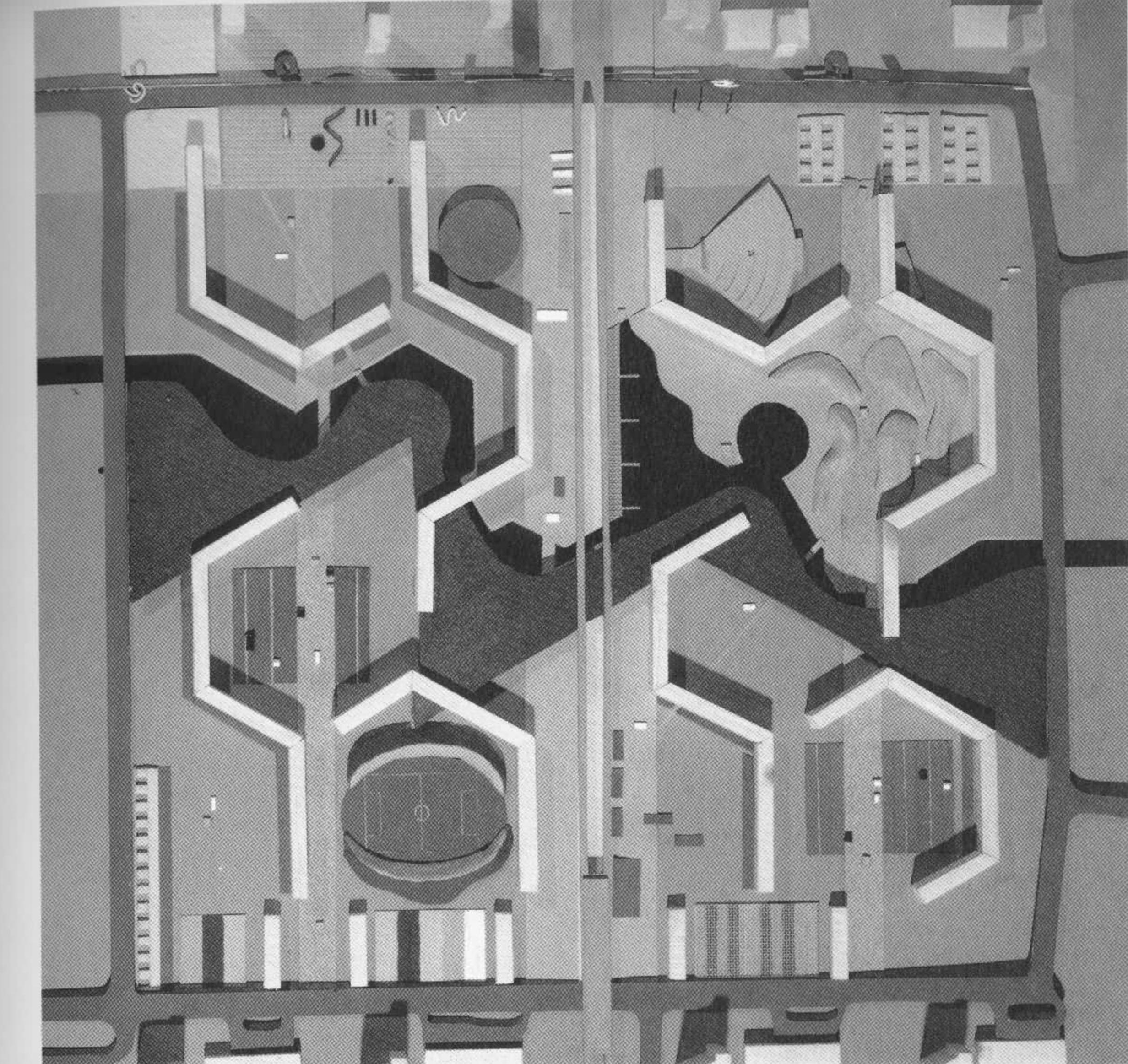
boulevard/marketplace below  
o.



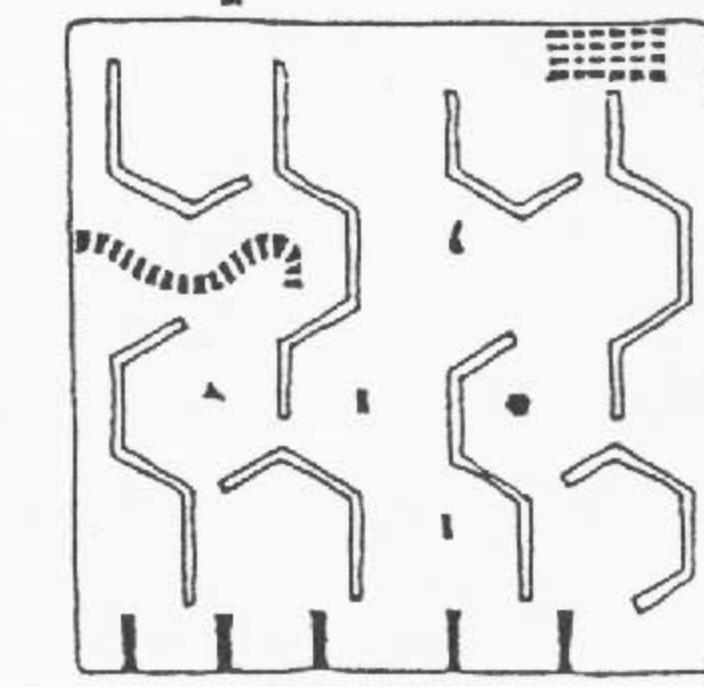
Existing green will contract.



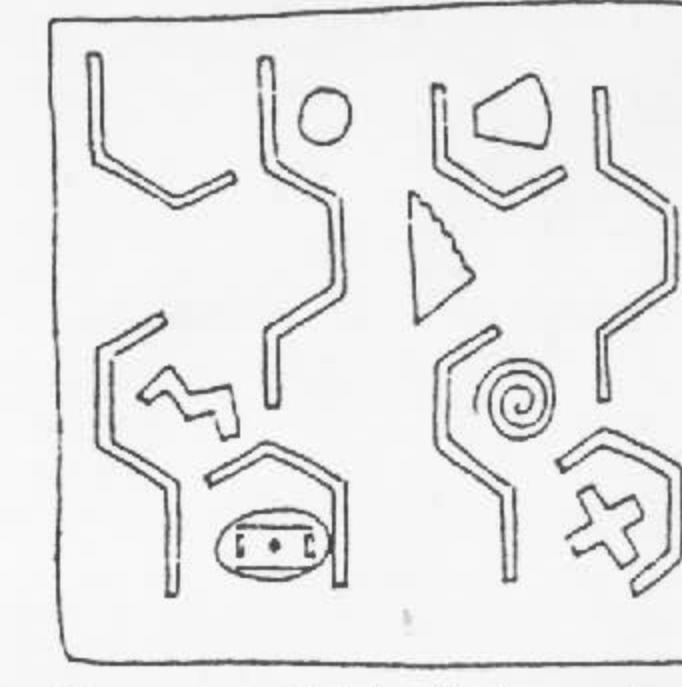
Straight paths to specific  
destinations.



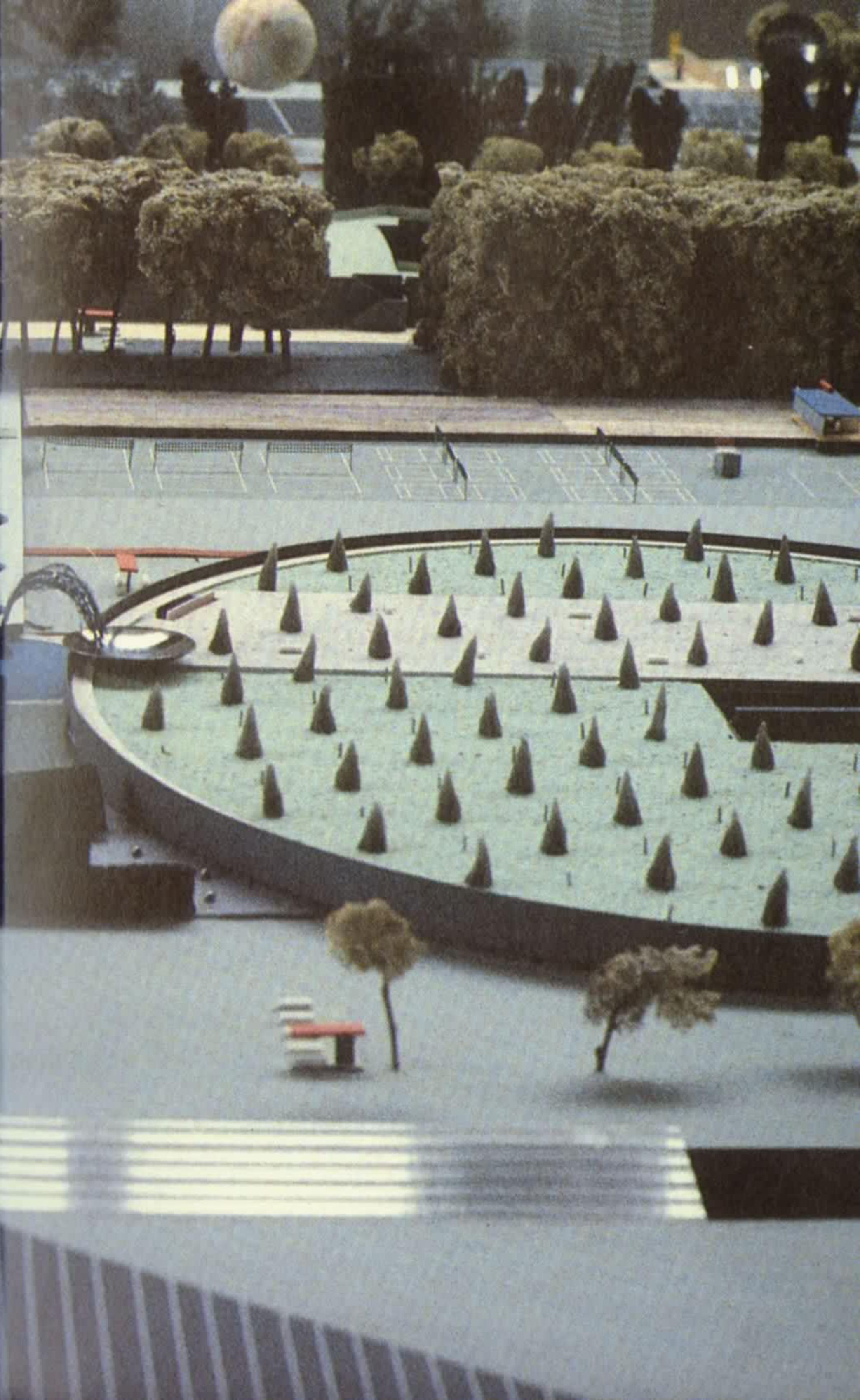
Bijlmer revised.



Typological bombardment.

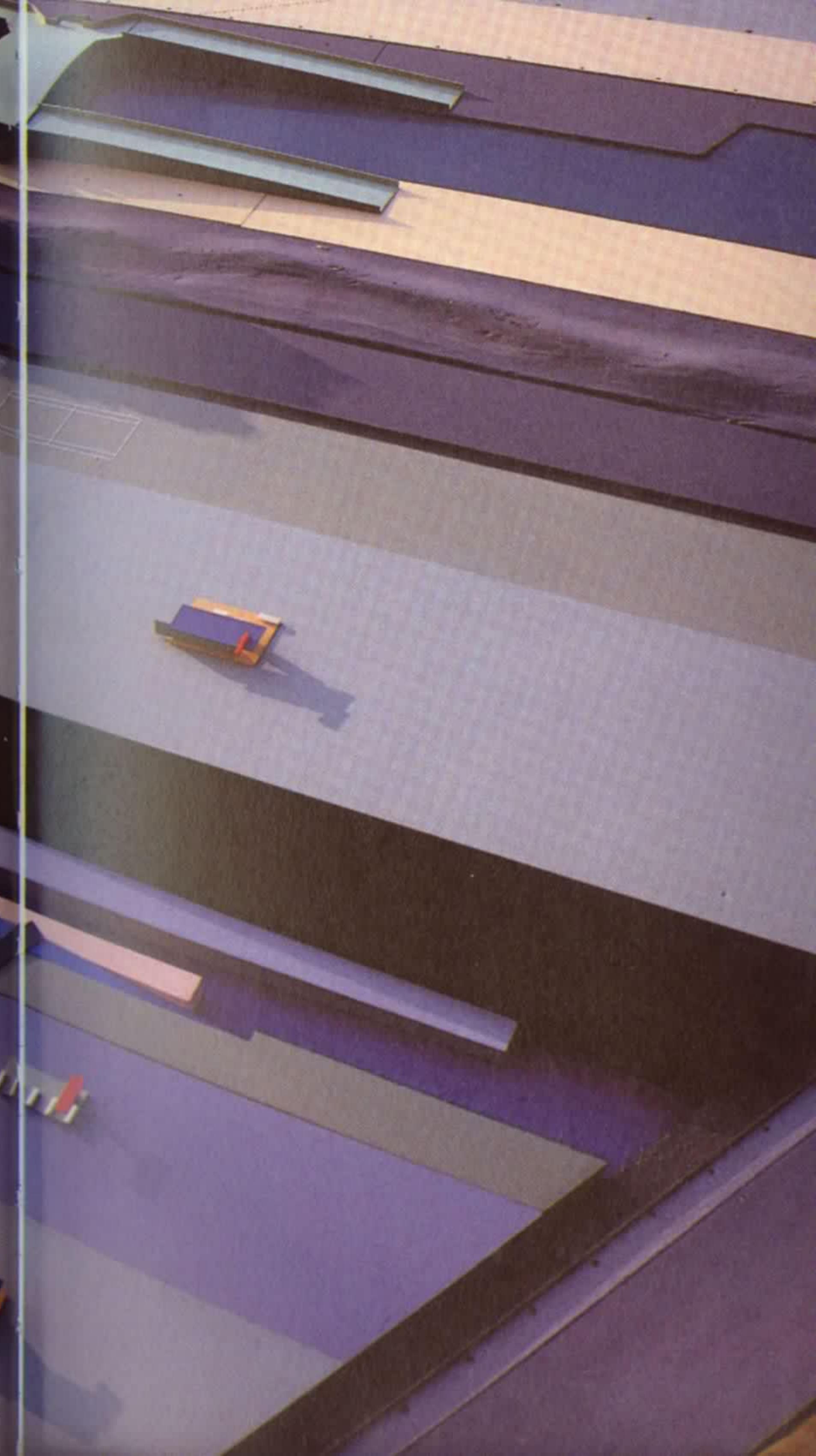
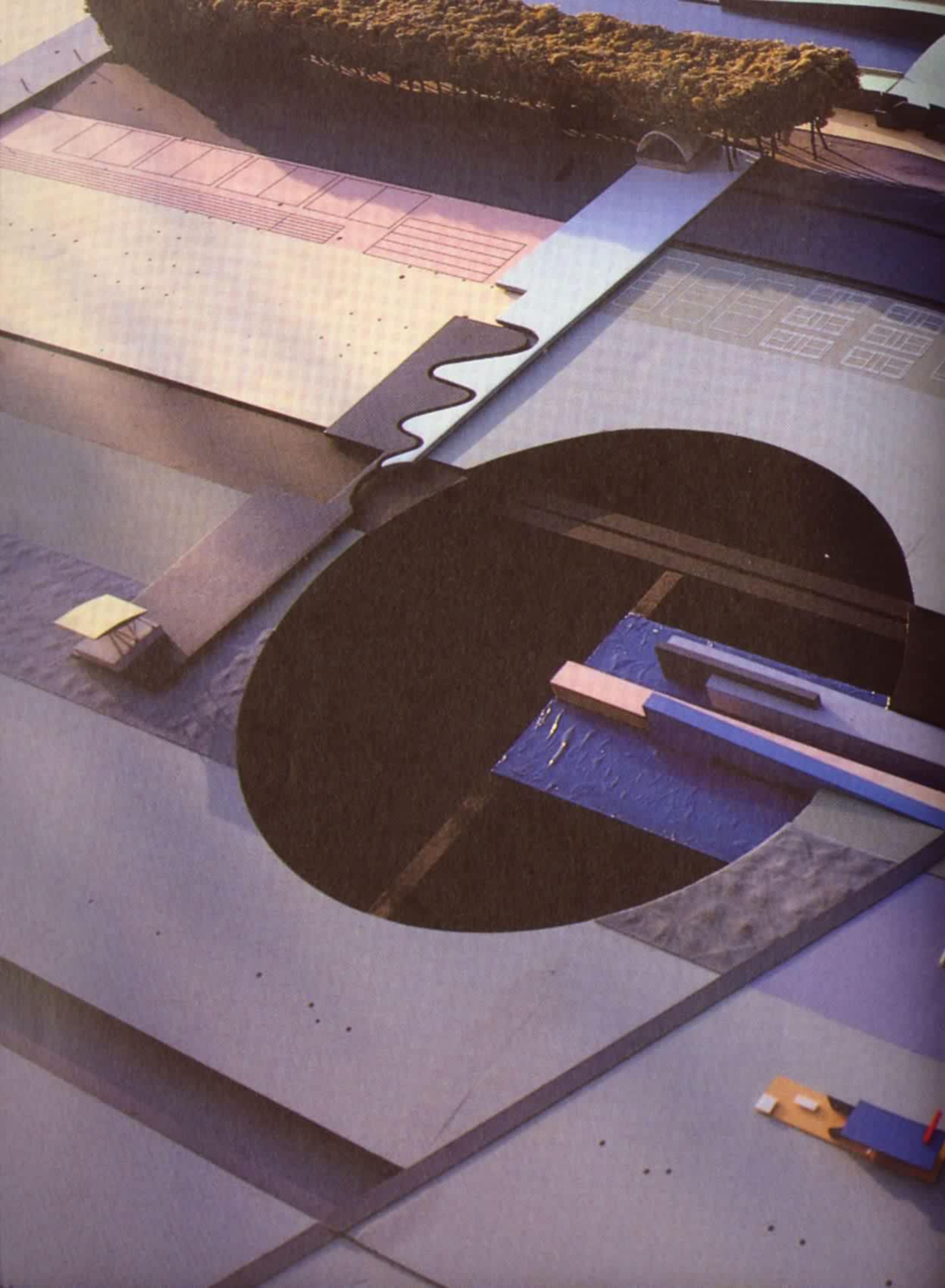


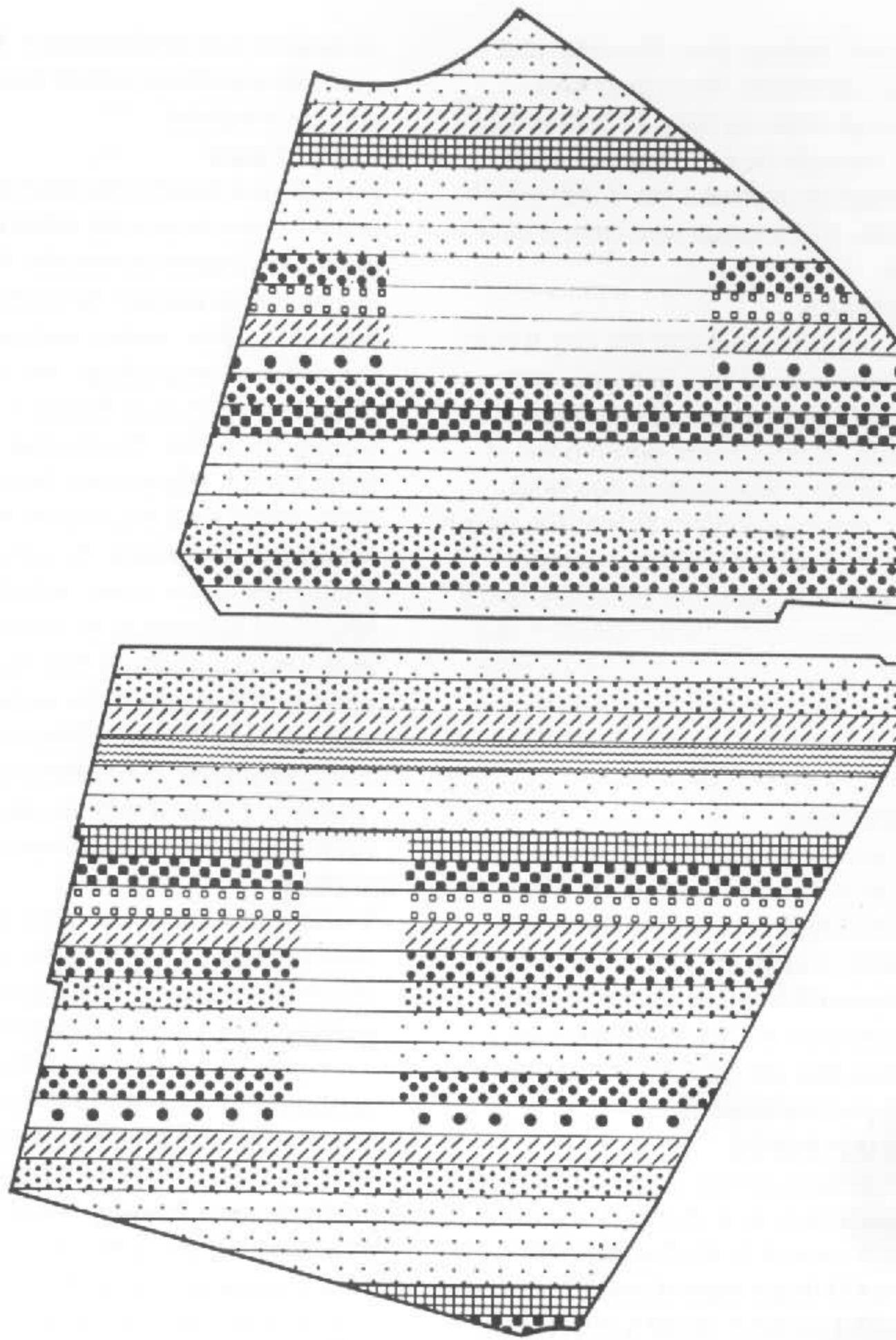
Programmatic identity for each  
courtyard.











## 2. The Strips

In the first primordial gesture the whole site is subdivided in a series of parallel bands — running east-west — that can accommodate, in principle, zones of the major programmatic categories: the theme gardens, the playgrounds (50%), the discovery gardens, etc.

In this way, concentration or clustering of any particular programmatic component is avoided; the bands can be distributed across the site partly at random, partly according to a logic derived from the characteristics of the site.

This tactic of layering creates the maximum length of "borders" between the maximum number of programmatic components and will thereby guarantee the maximum permeability of each programmatic band and — through this interference — the maximum number of programmatic mutations.

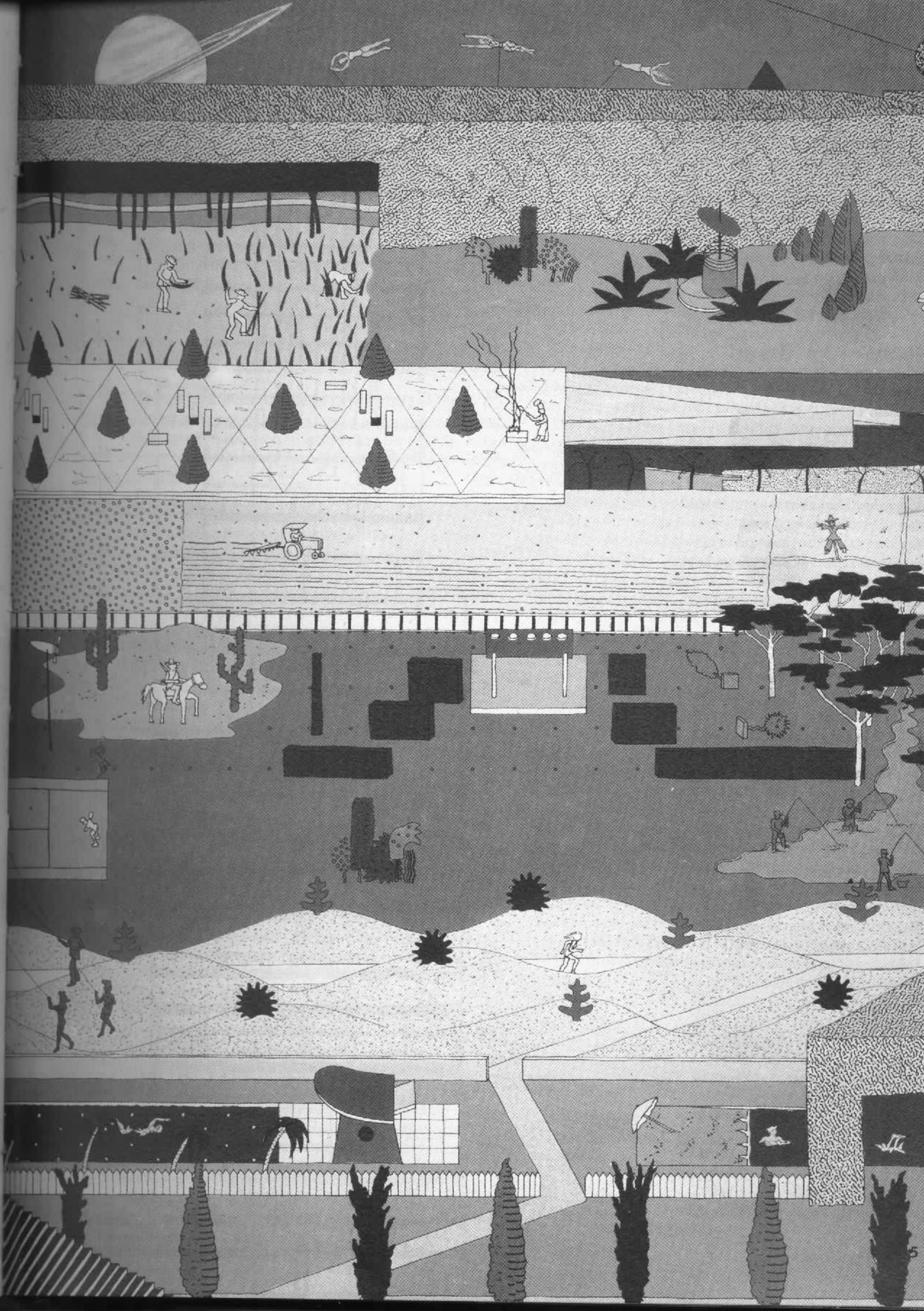
The direction of the bands is chosen so that the dominant elements already on the site — the Science Museum and the Grande Halle — are incorporated into the system: the museum as an extrawide band (that could itself be divided in

analogous thematic bands), the Grande Halle as an incidental covered part of another series of bands running through it.

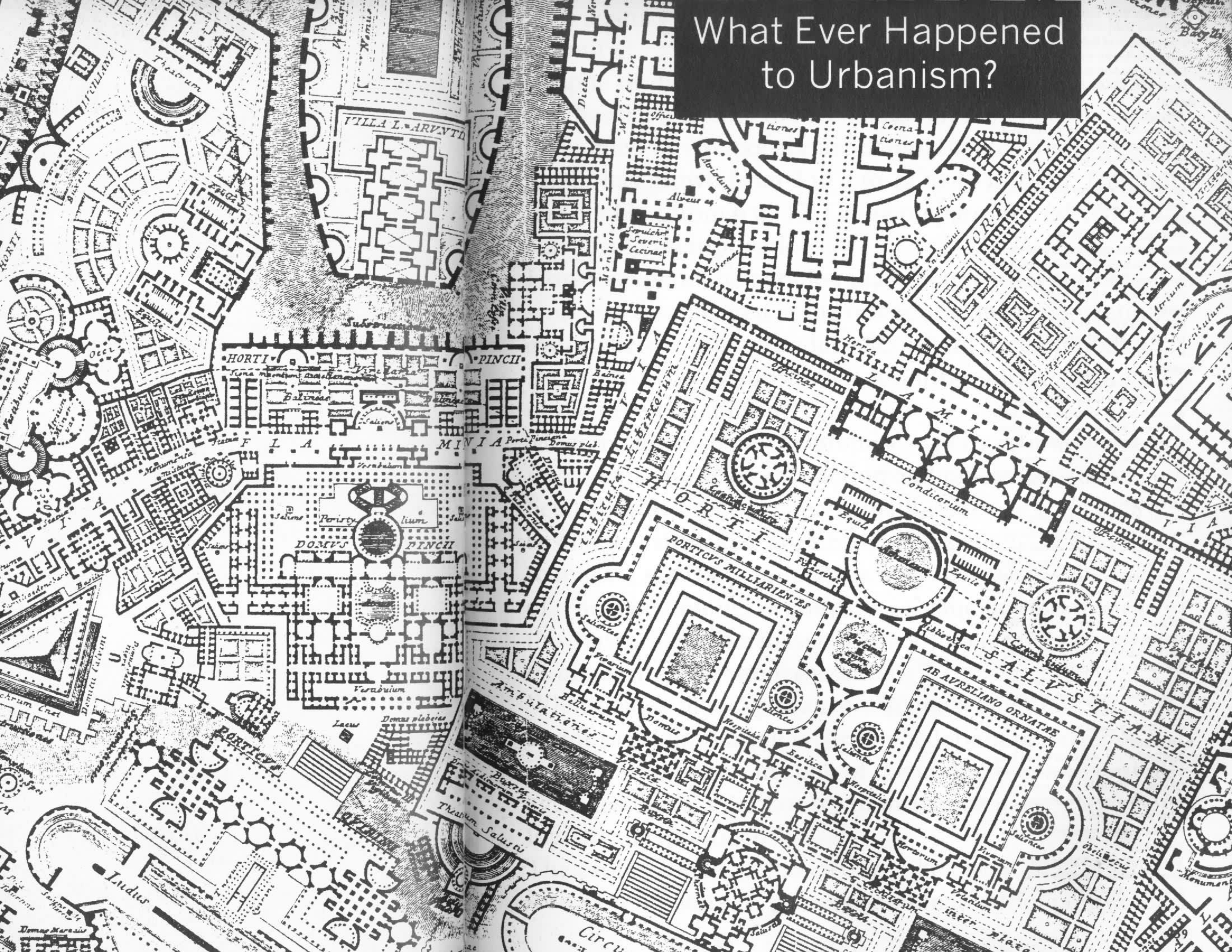
The strips are based on certain standard dimensions — a basic width of 50 meters divisible into increments of 5, 10, 25, or 40 meters — to facilitate change and replacement without disruption and to create fixed points for the infrastructure.

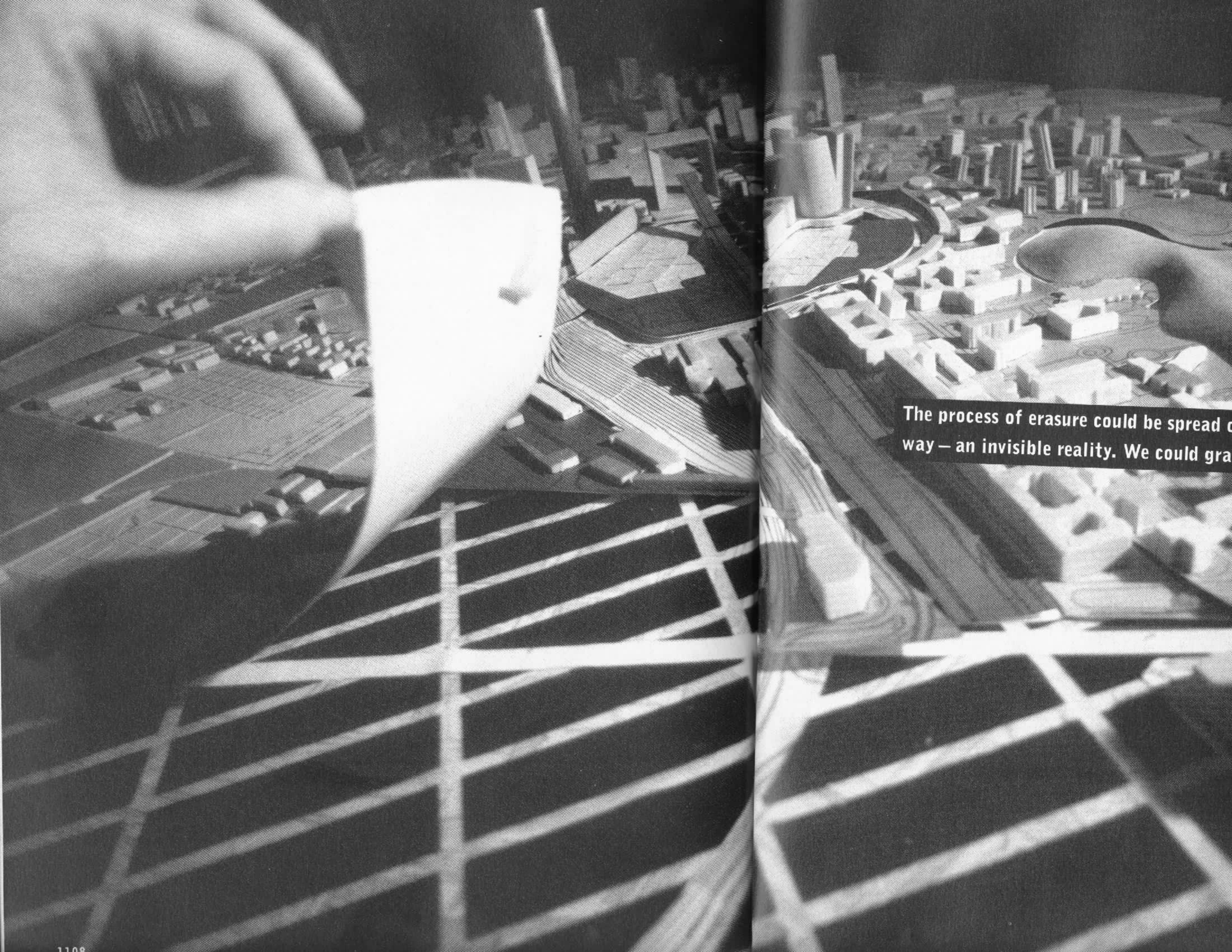
Nature — whether the thematic/discovery gardens, or "real" nature — will also be treated as program. Blocks or screens of trees and the various gardens will act like different planes of a stage set: they will convey the illusion of different landscapes, of depth, without offering, in passing, the substance.

The layering is not unlike the experience of a high-rise building, with its superimposed floors all capable of supporting different programmatic events, yet all contributing to a summation that is more than the accumulation of parts.

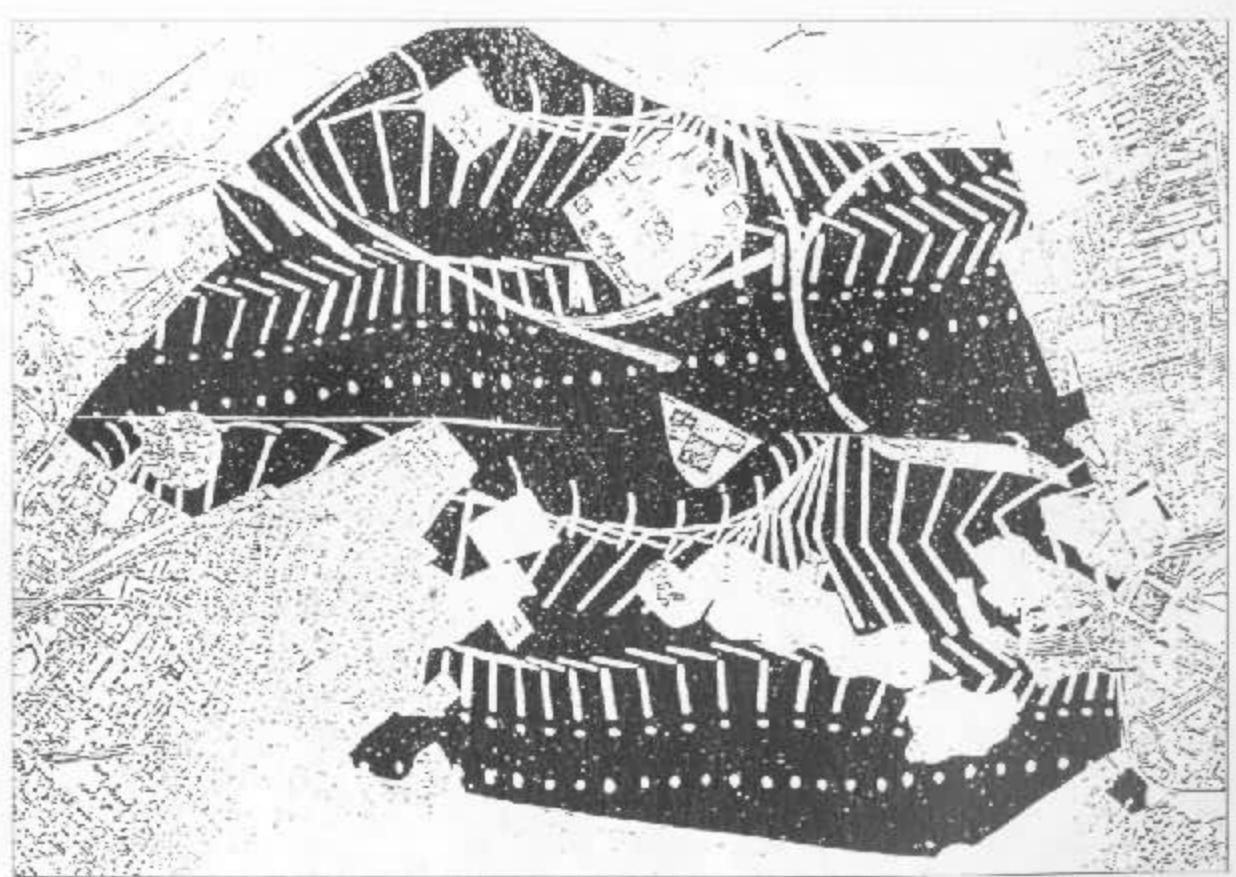
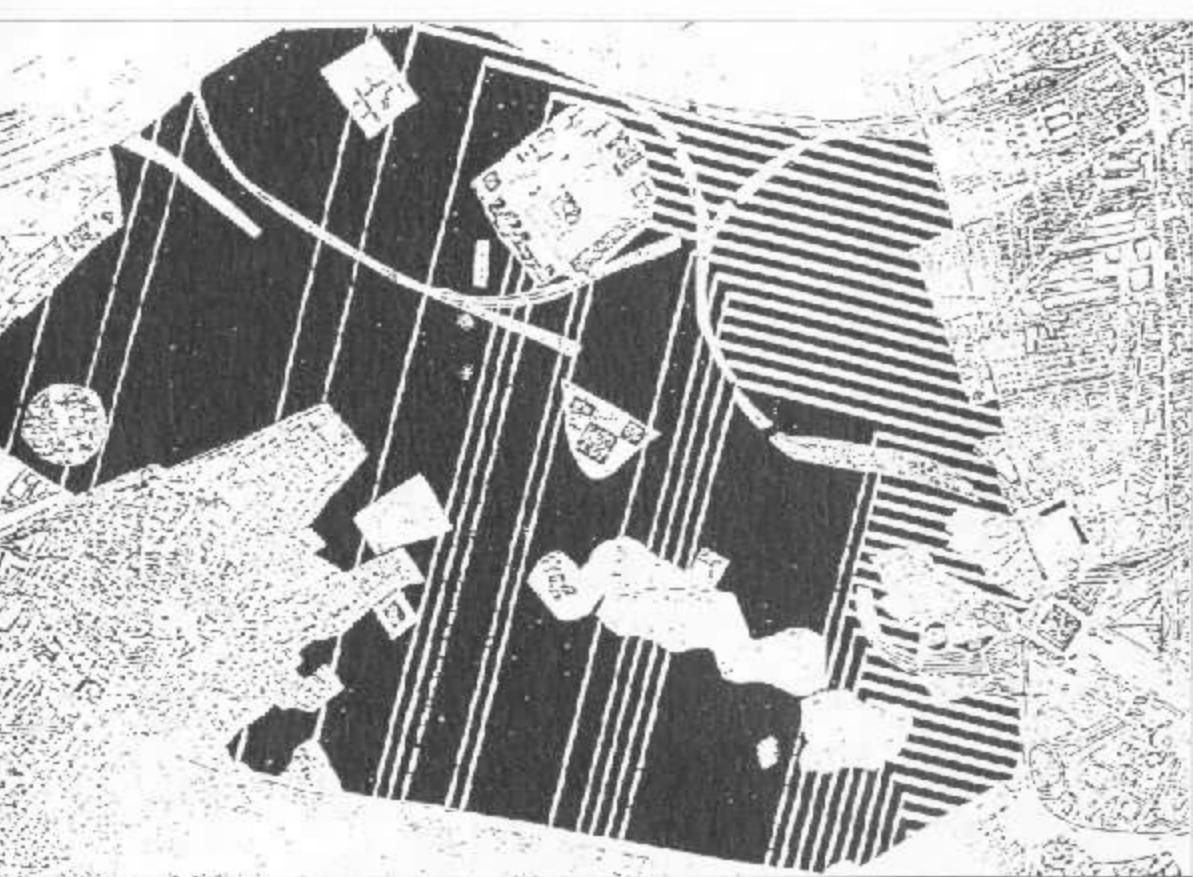
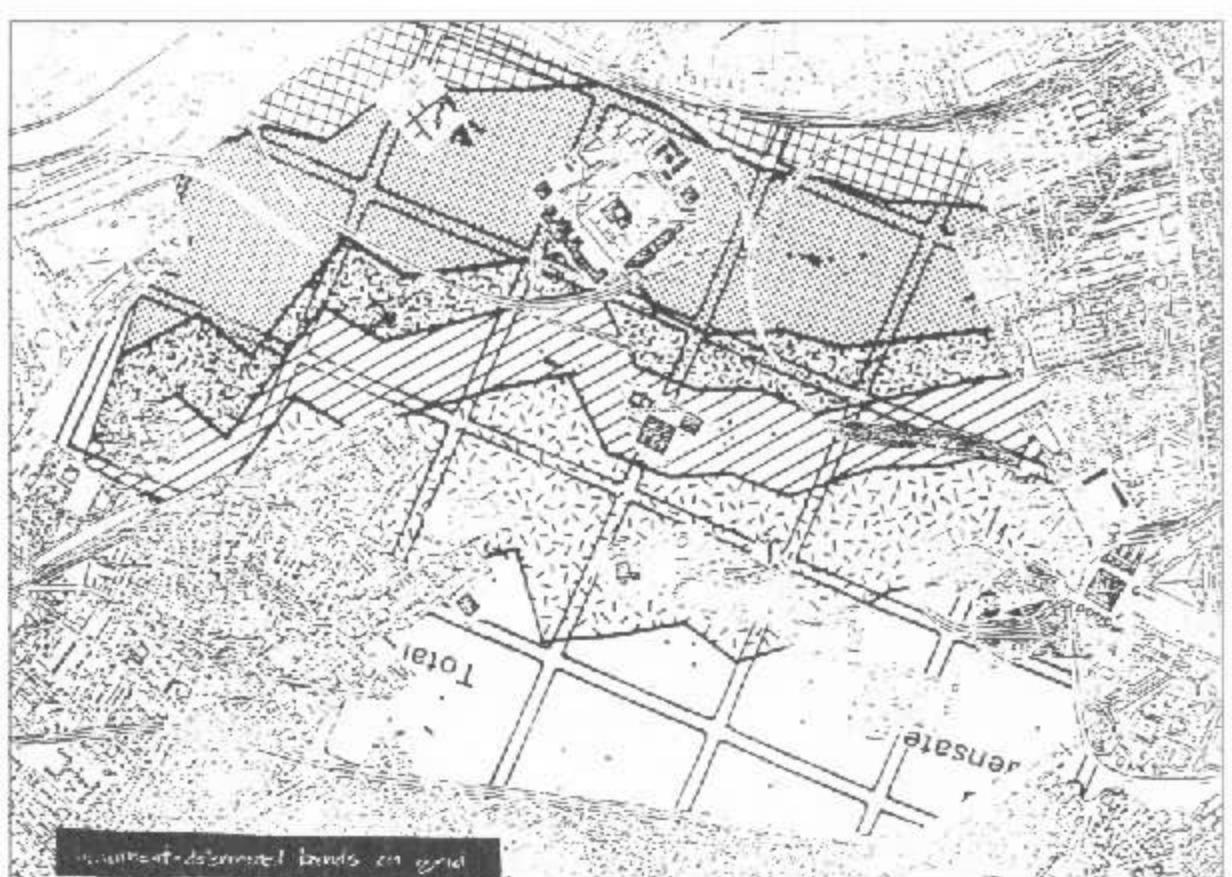
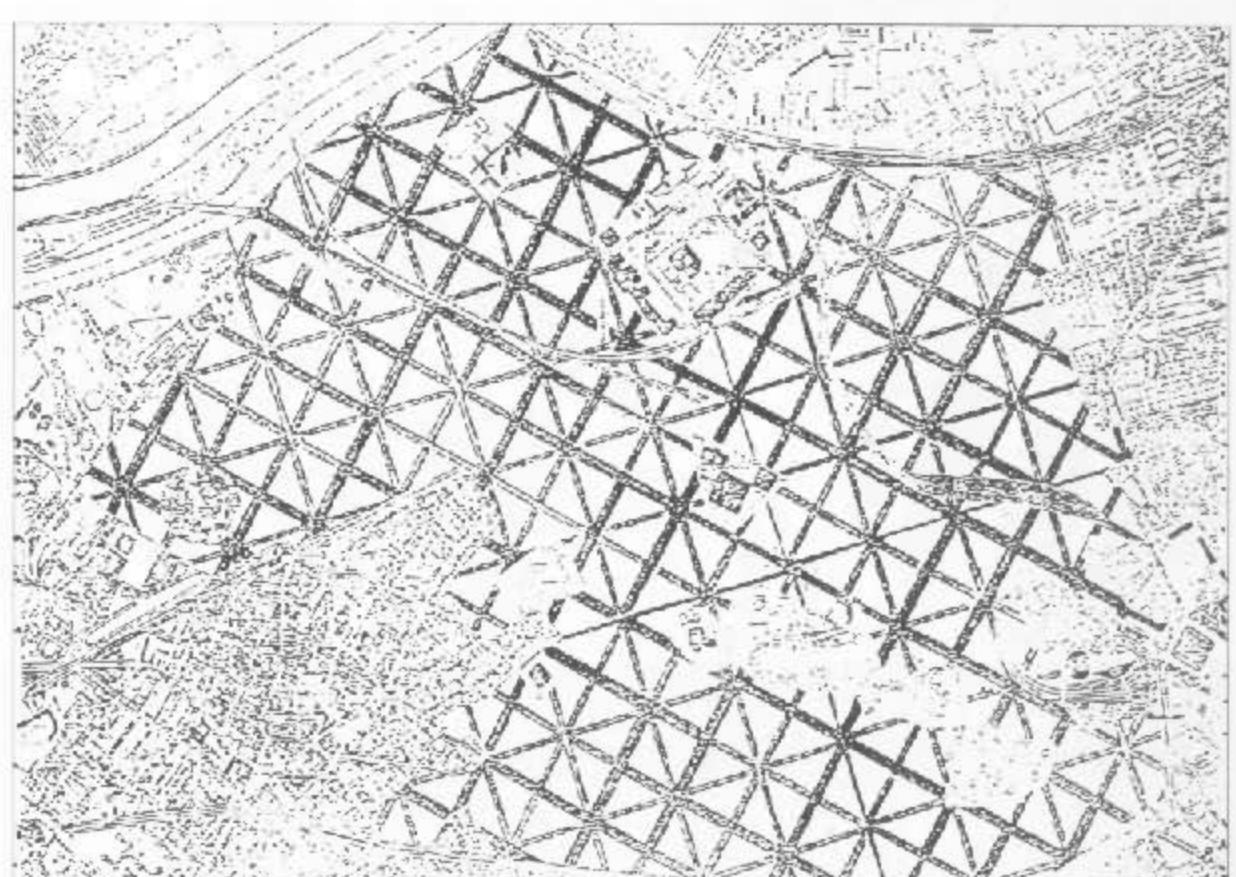
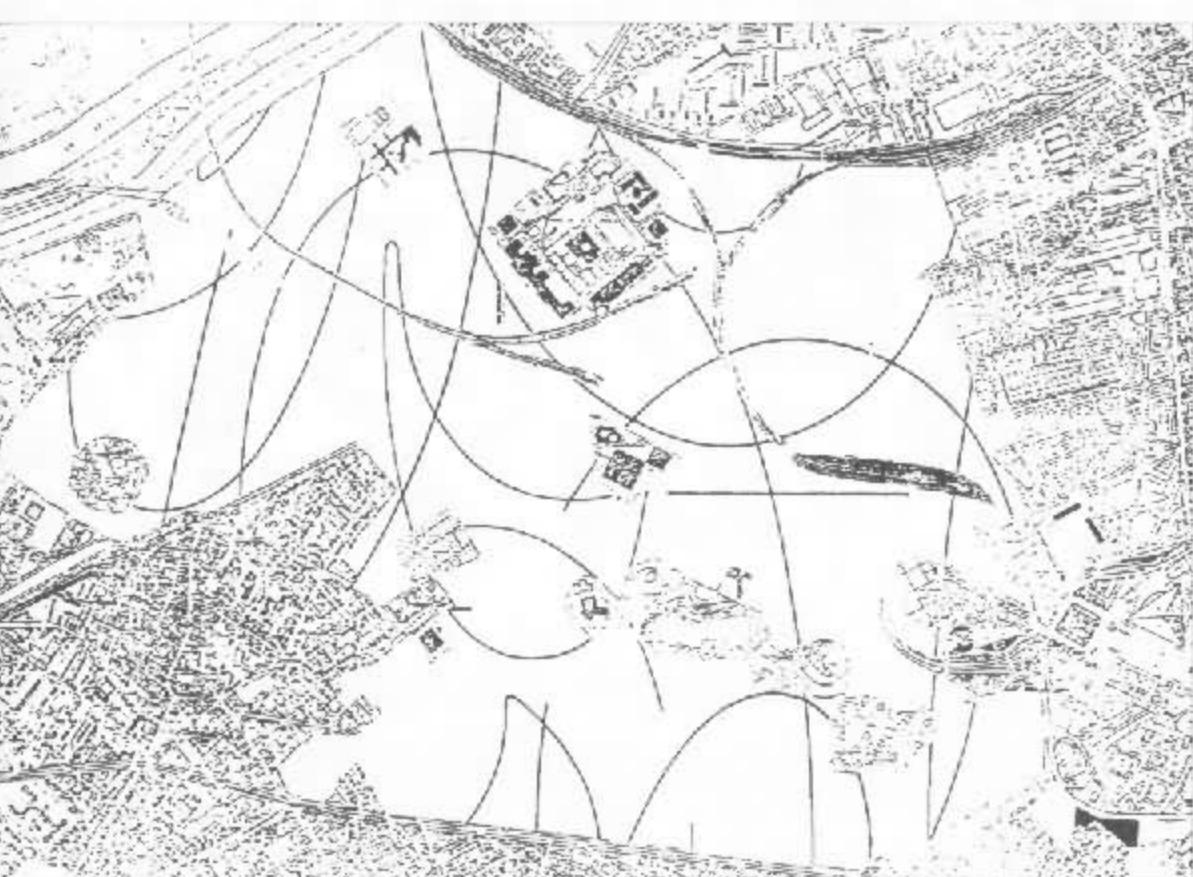
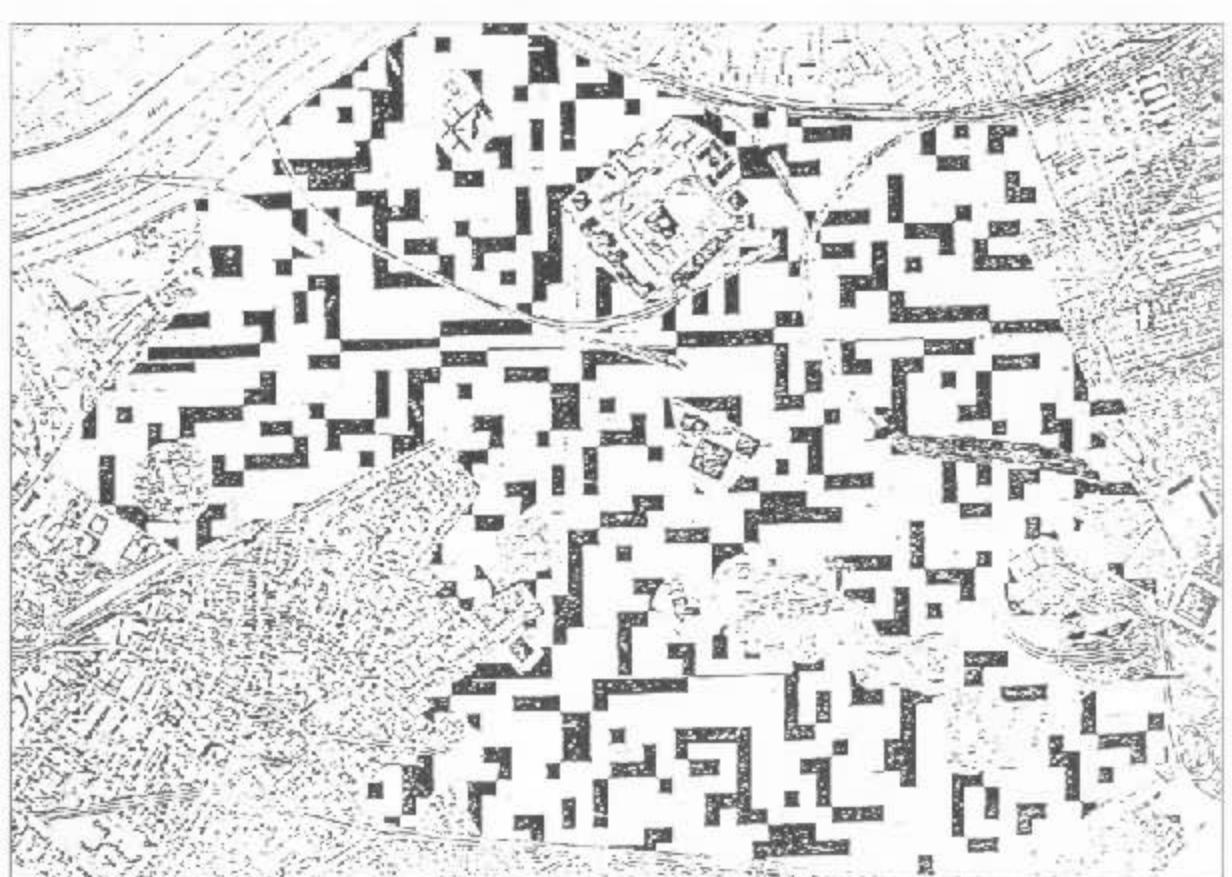
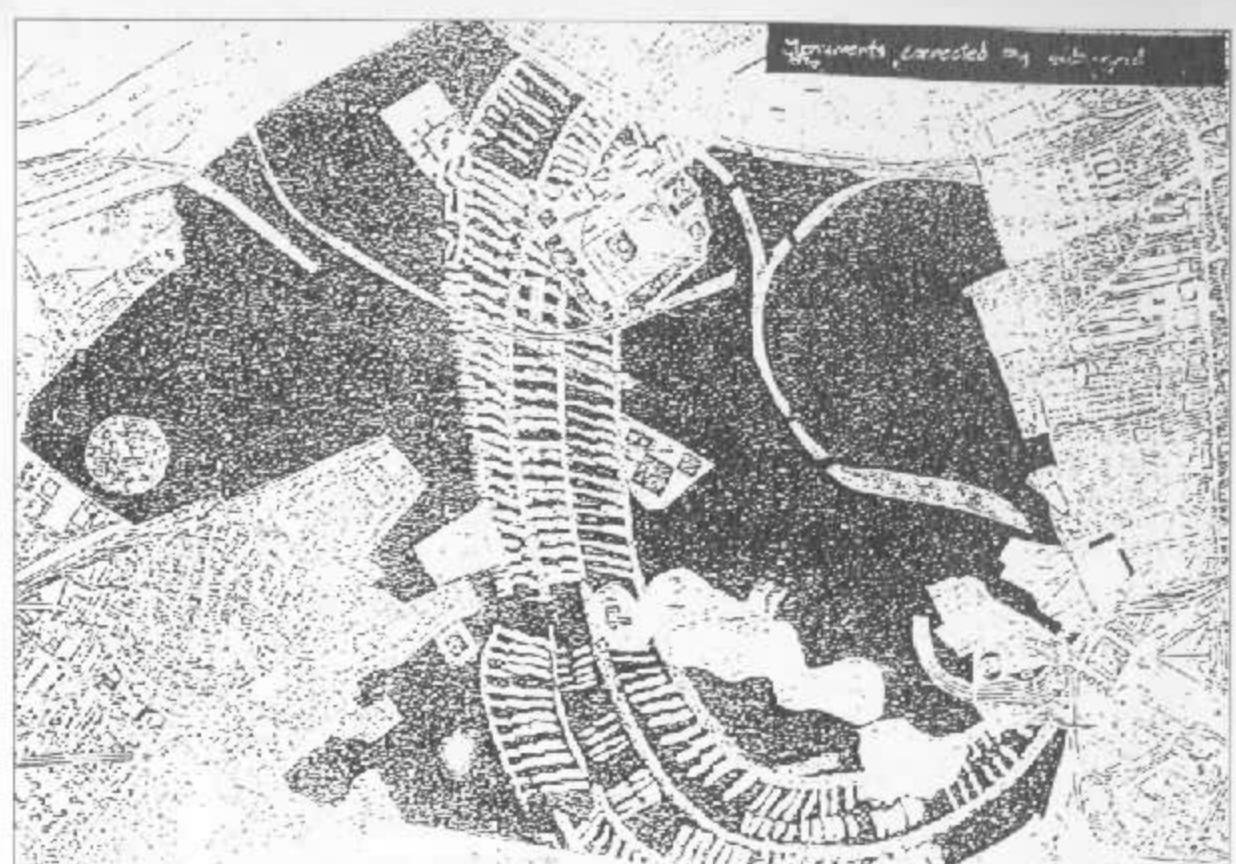
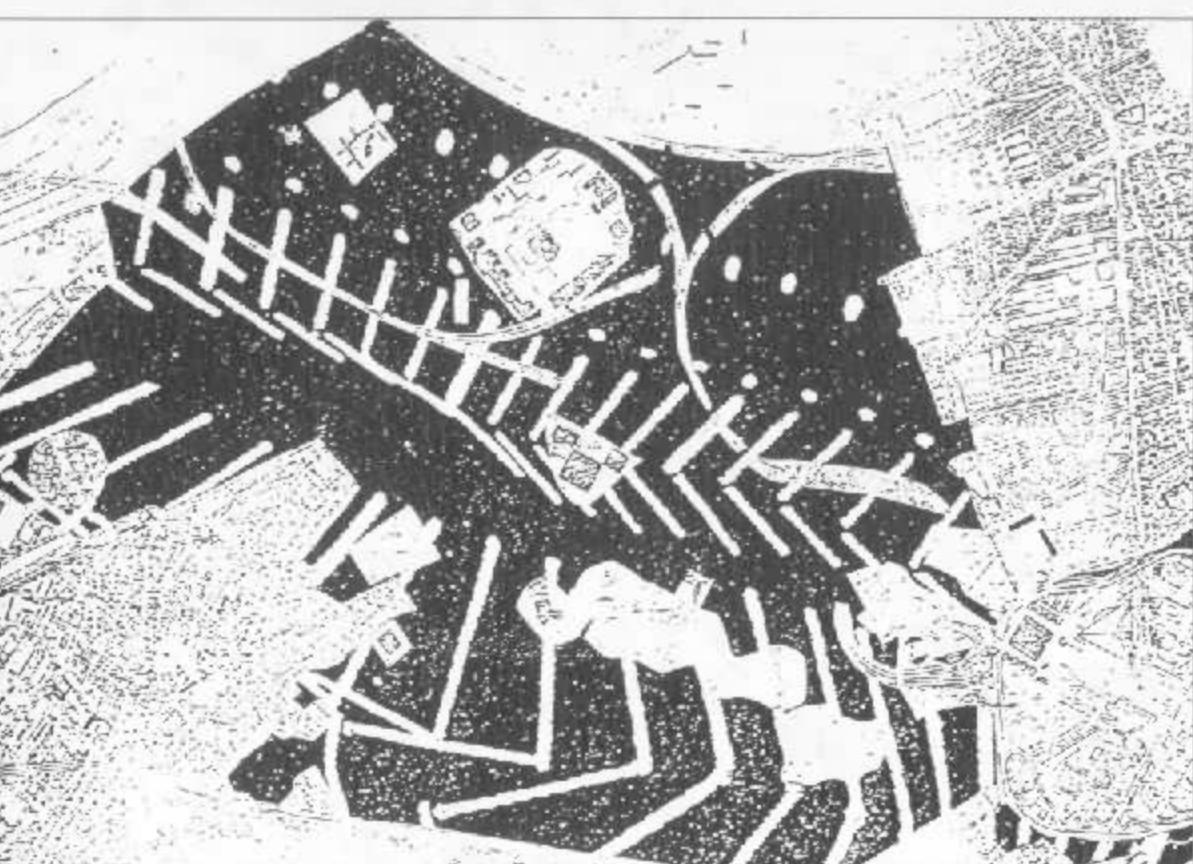


# What Ever Happened to Urbanism?

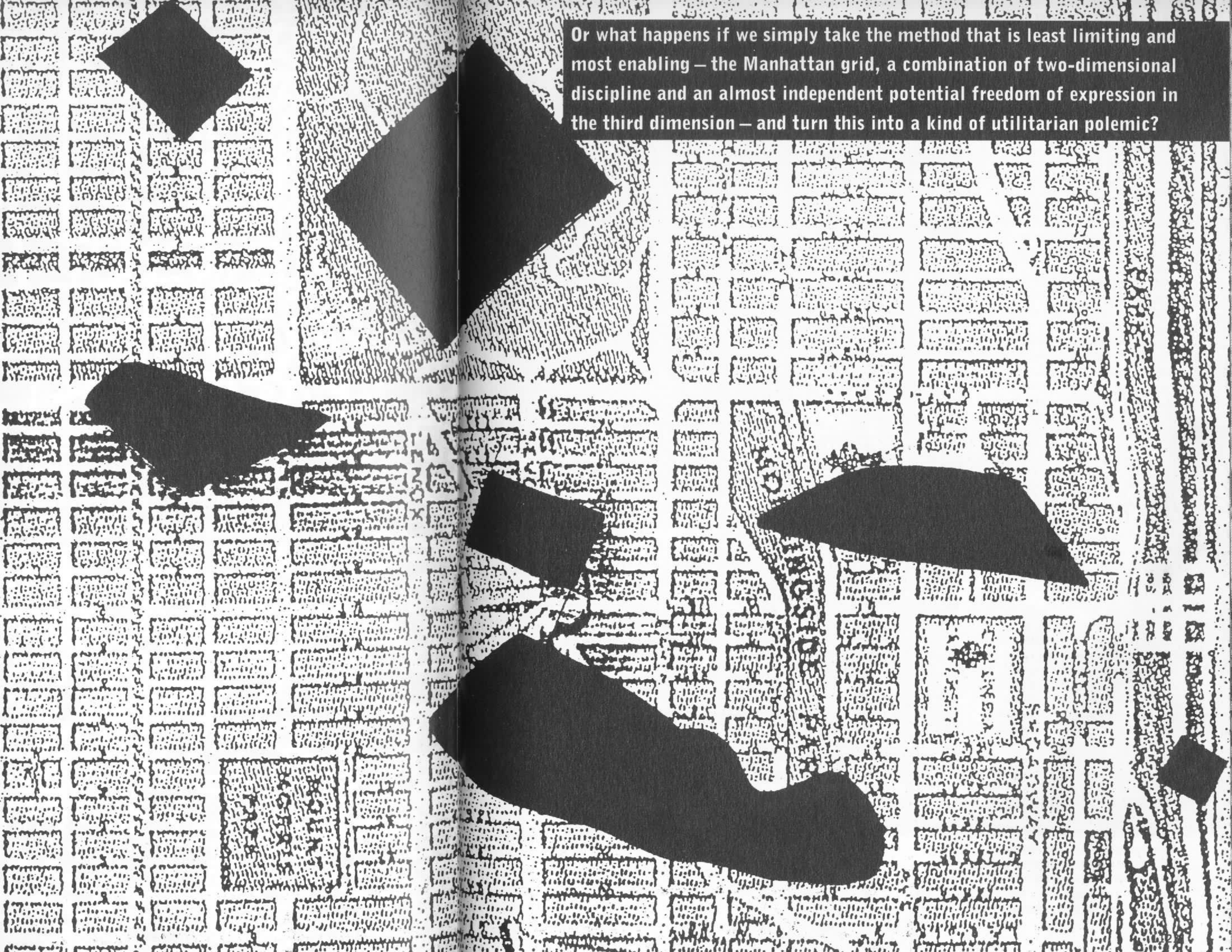




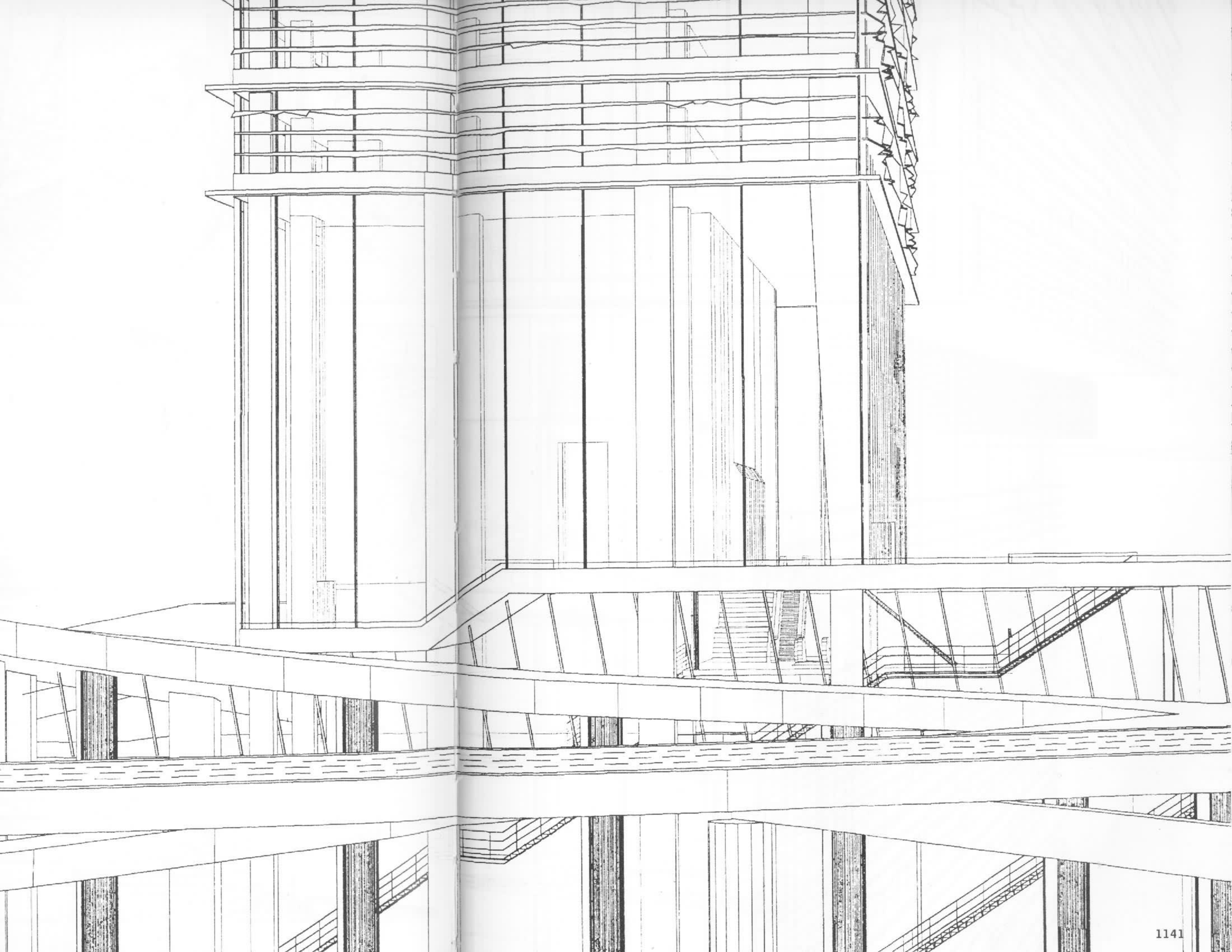
The process of erasure could be spread  
everywhere – an invisible reality. We could gra

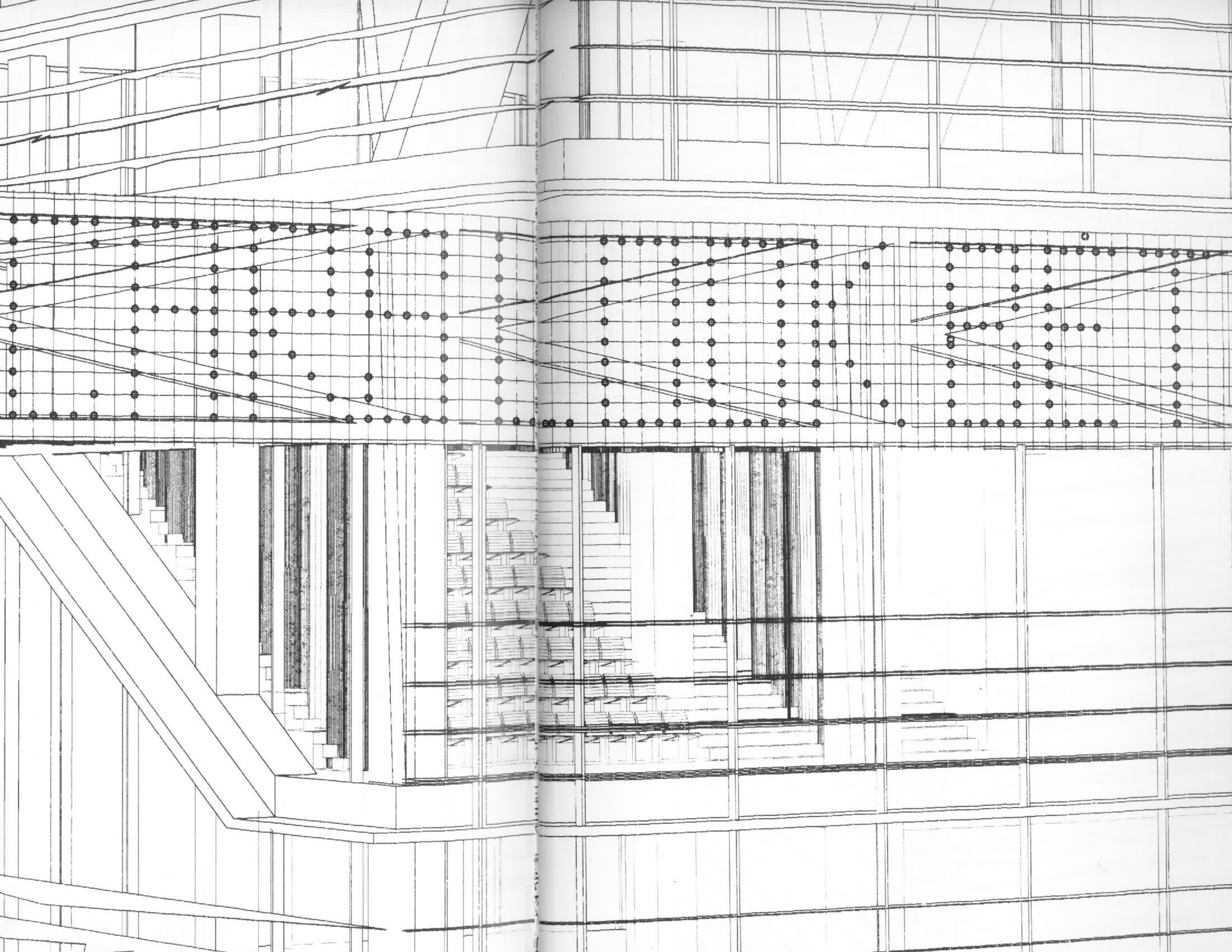


We made a series of studies to try to imagine an urban plan for this area.



Or what happens if we simply take the method that is least limiting and most enabling – the Manhattan grid, a combination of two-dimensional discipline and an almost independent potential freedom of expression in the third dimension – and turn this into a kind of utilitarian polemic?





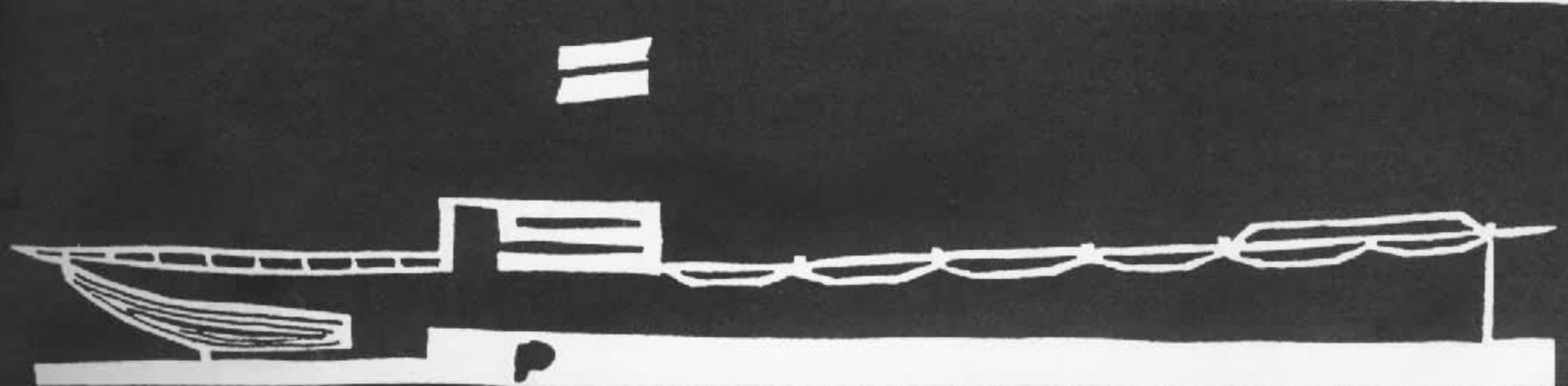
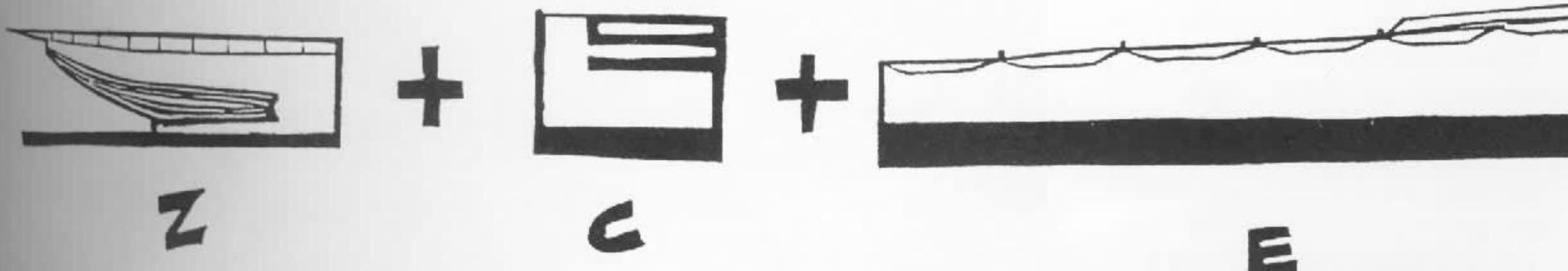
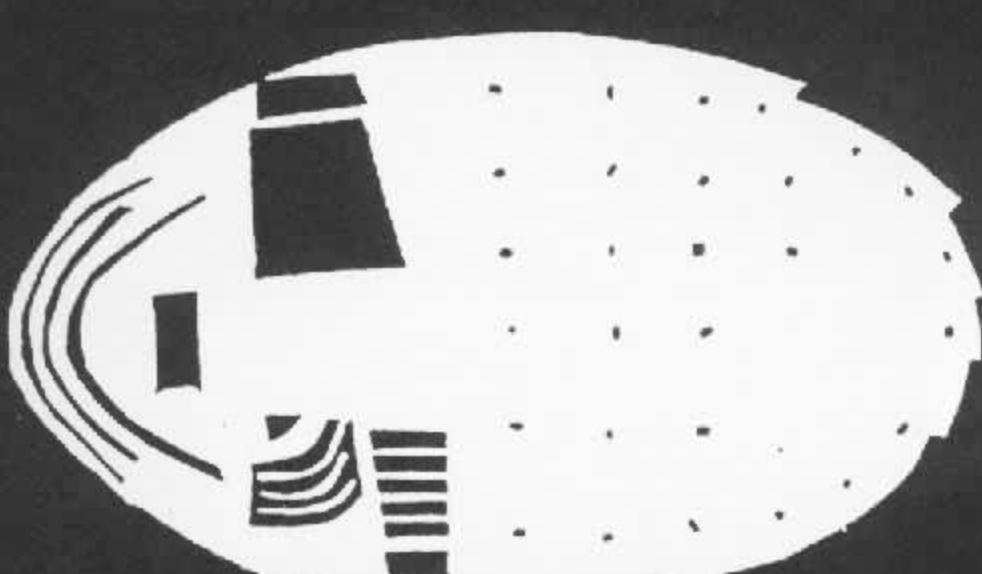
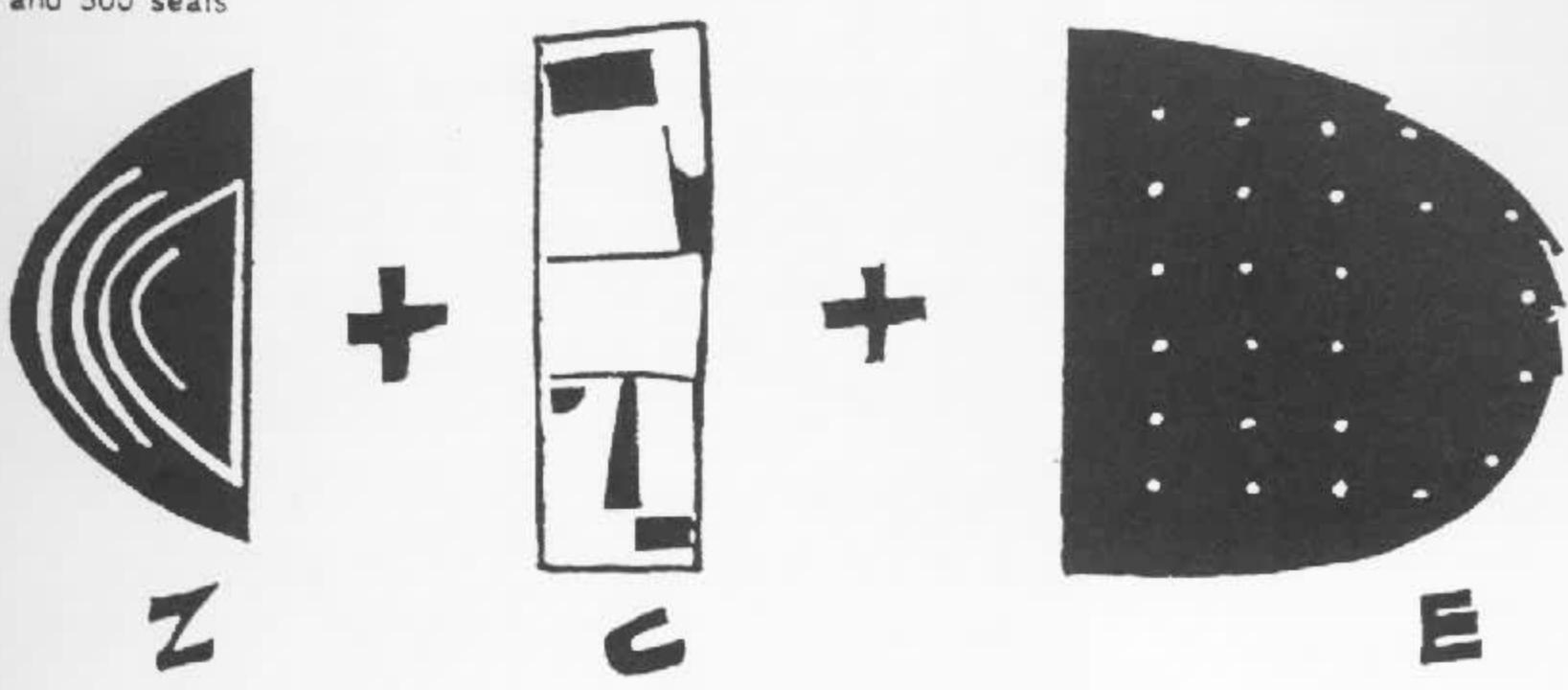


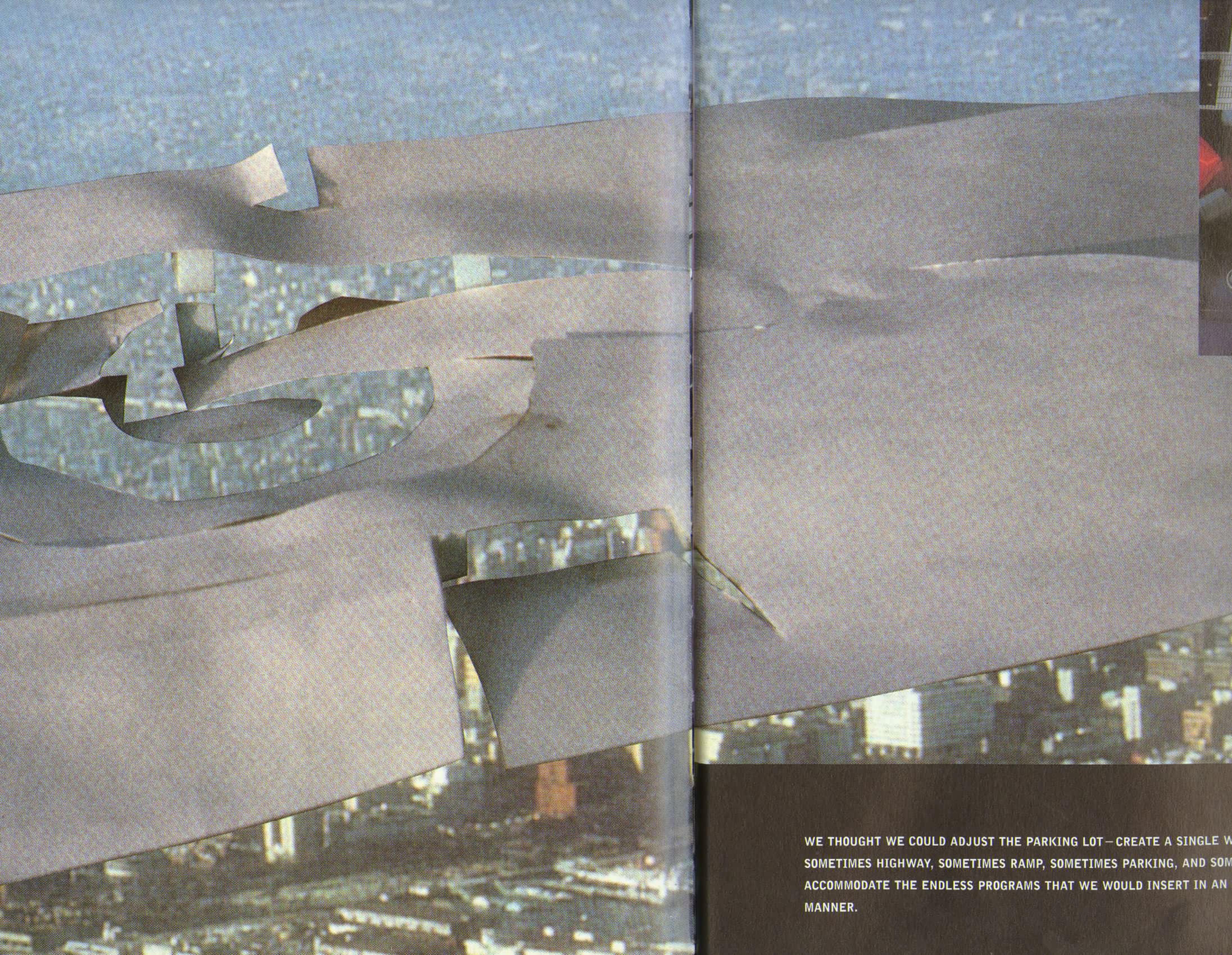
Zenith: 5.500 seats

Congres: 3 halls, 1.500, 350 and 500 seats

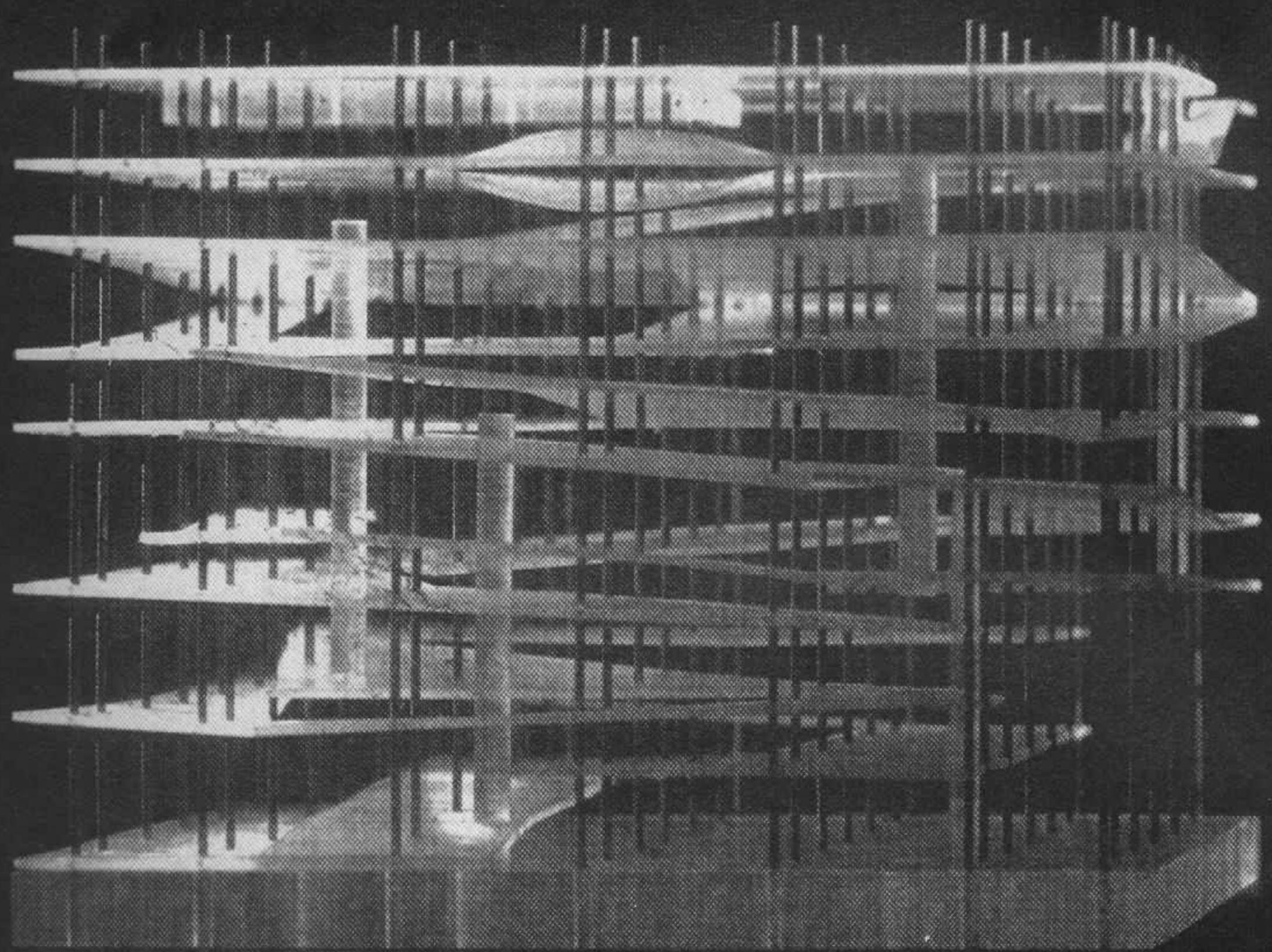
Exposition: 18.000 m<sup>2</sup>

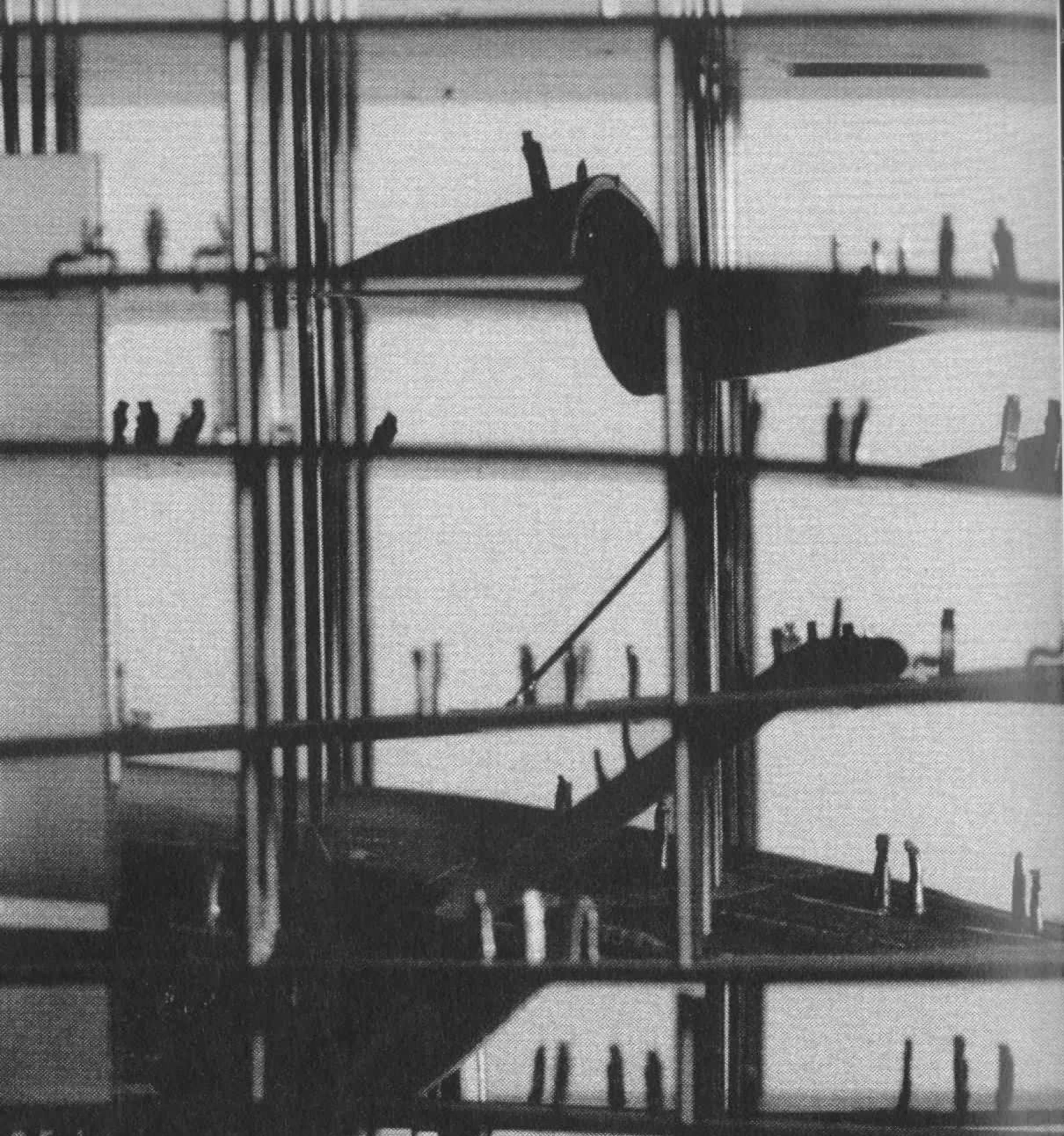
Parking: 1.230 places





WE THOUGHT WE COULD ADJUST THE PARKING LOT – CREATE A SINGLE W  
SOMETIMES HIGHWAY, SOMETIMES RAMP, SOMETIMES PARKING, AND SOM  
ACCOMMODATE THE ENDLESS PROGRAMS THAT WE WOULD INSERT IN AN A  
MANNER.

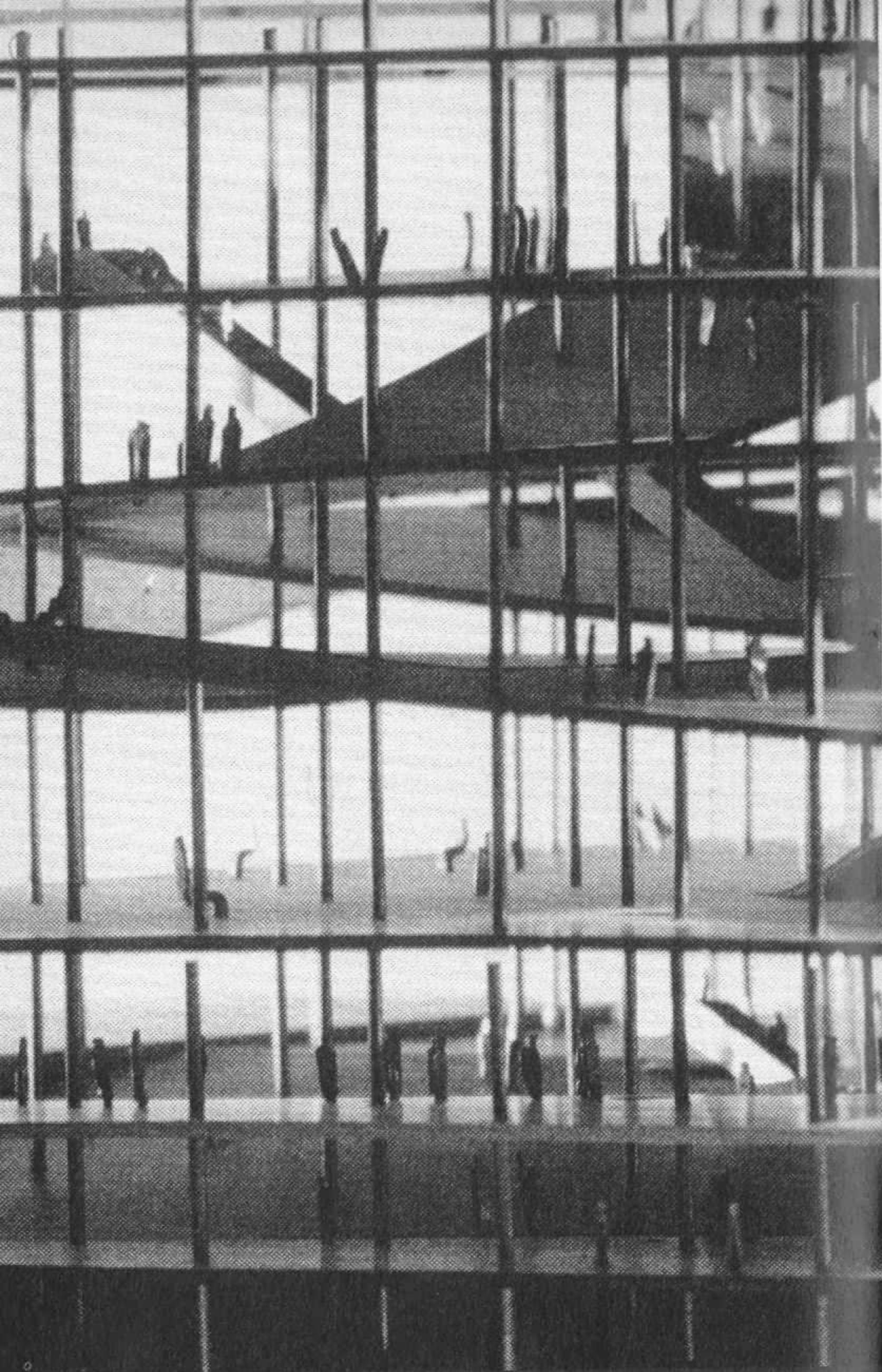




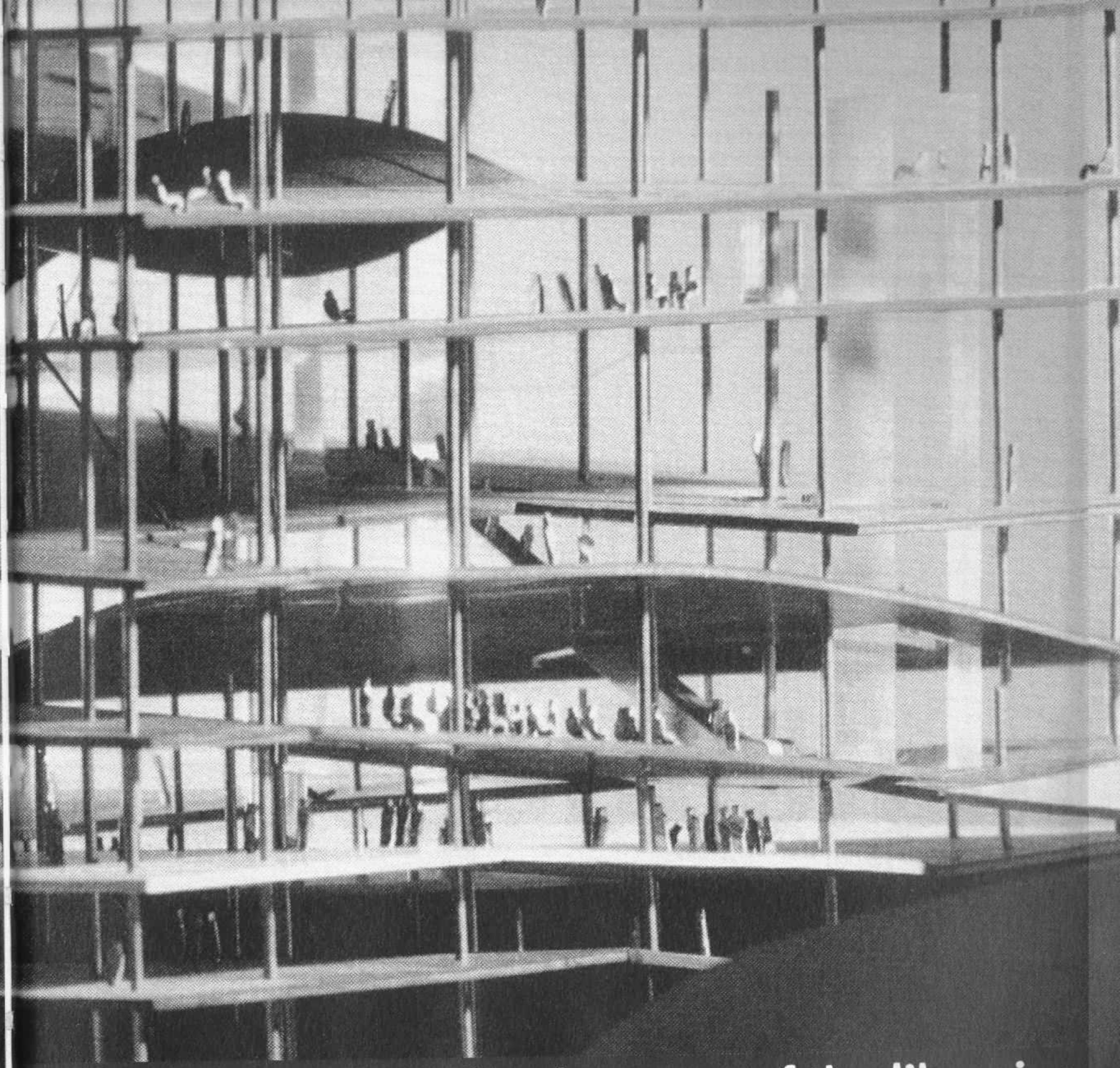
the essential problem of the present  
medium is dispersal, then this reconfigura-  
tion generates, with the same sub-  
stance, concentration. To create more



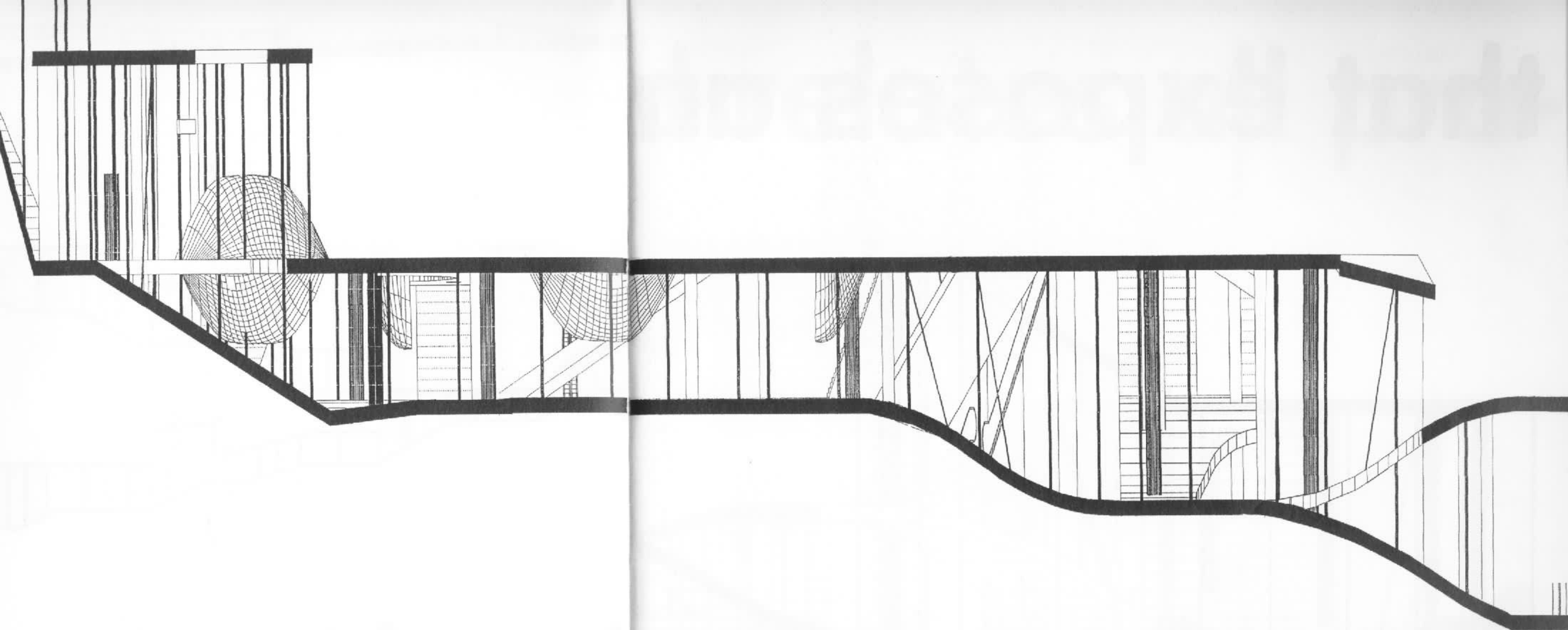
density still, the two libraries are  
posed: science is embedded in  
humanities rises upward. Between  
the *parvis* — connected in the so-



nd in the north with the  
o the building to become  
ese surfaces — a vertical,  
scape — are then “urban-

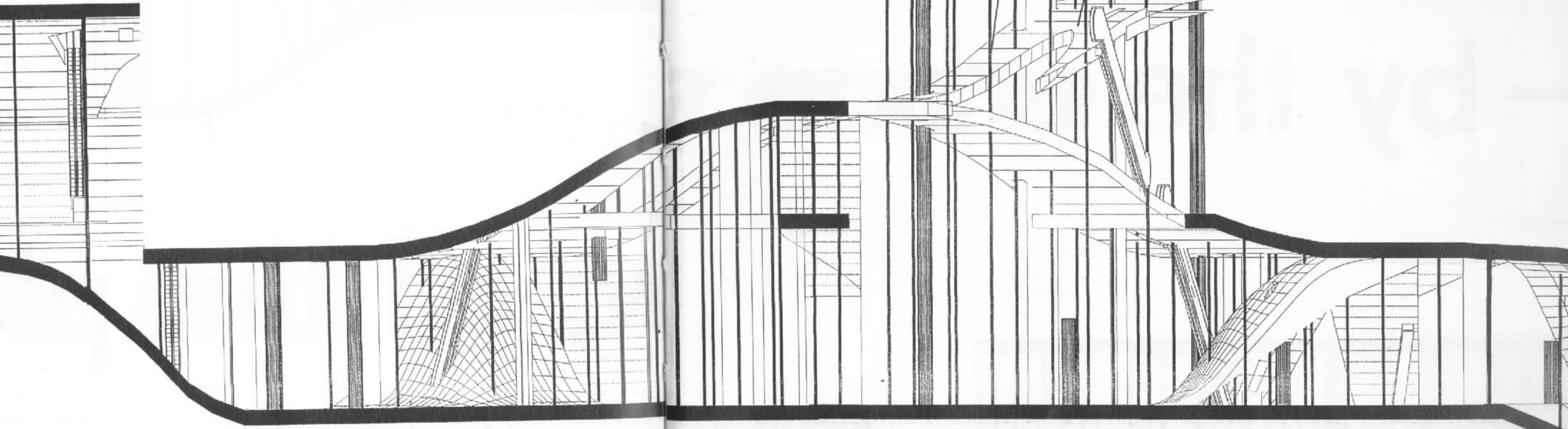


ized”: the specific elements of the libraries  
are reimplemented in the new public realm  
like buildings in a city.

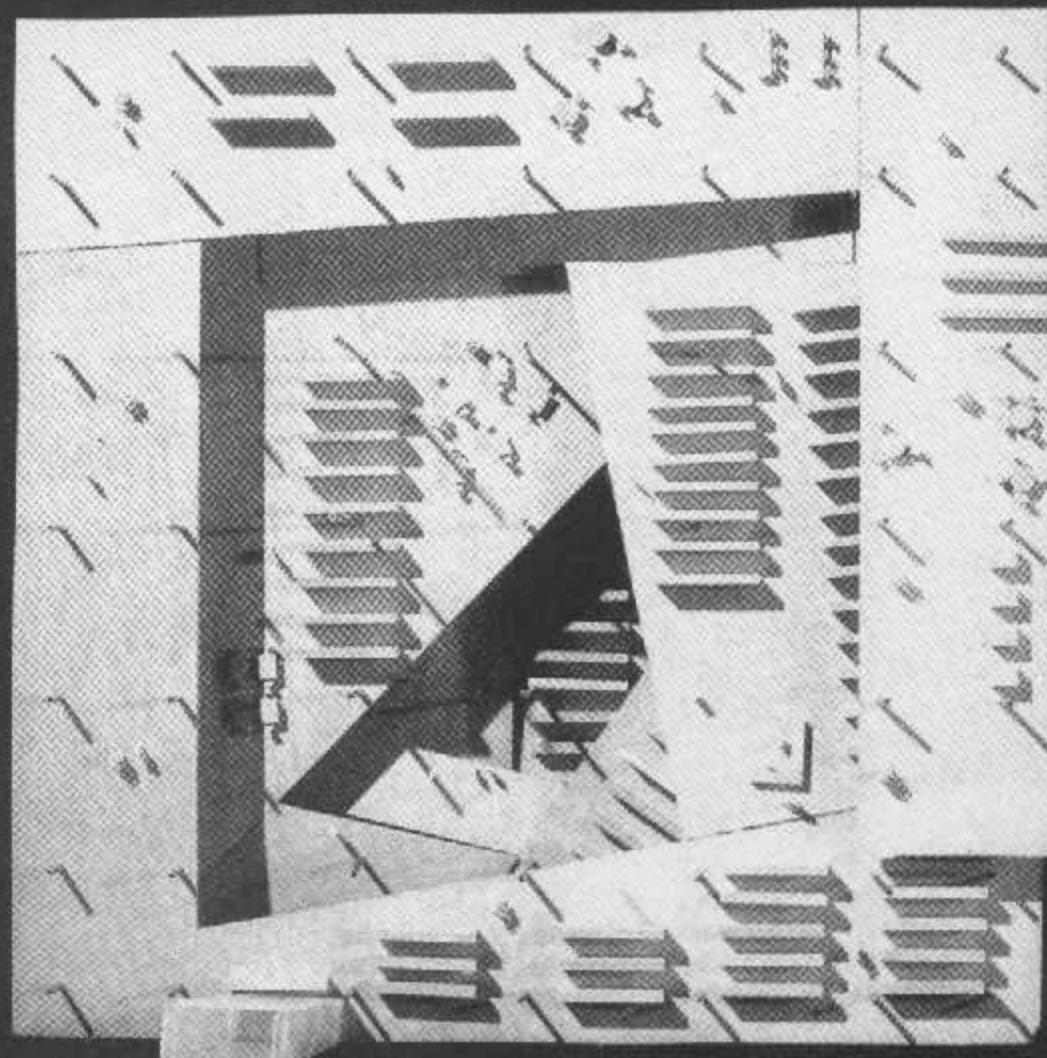
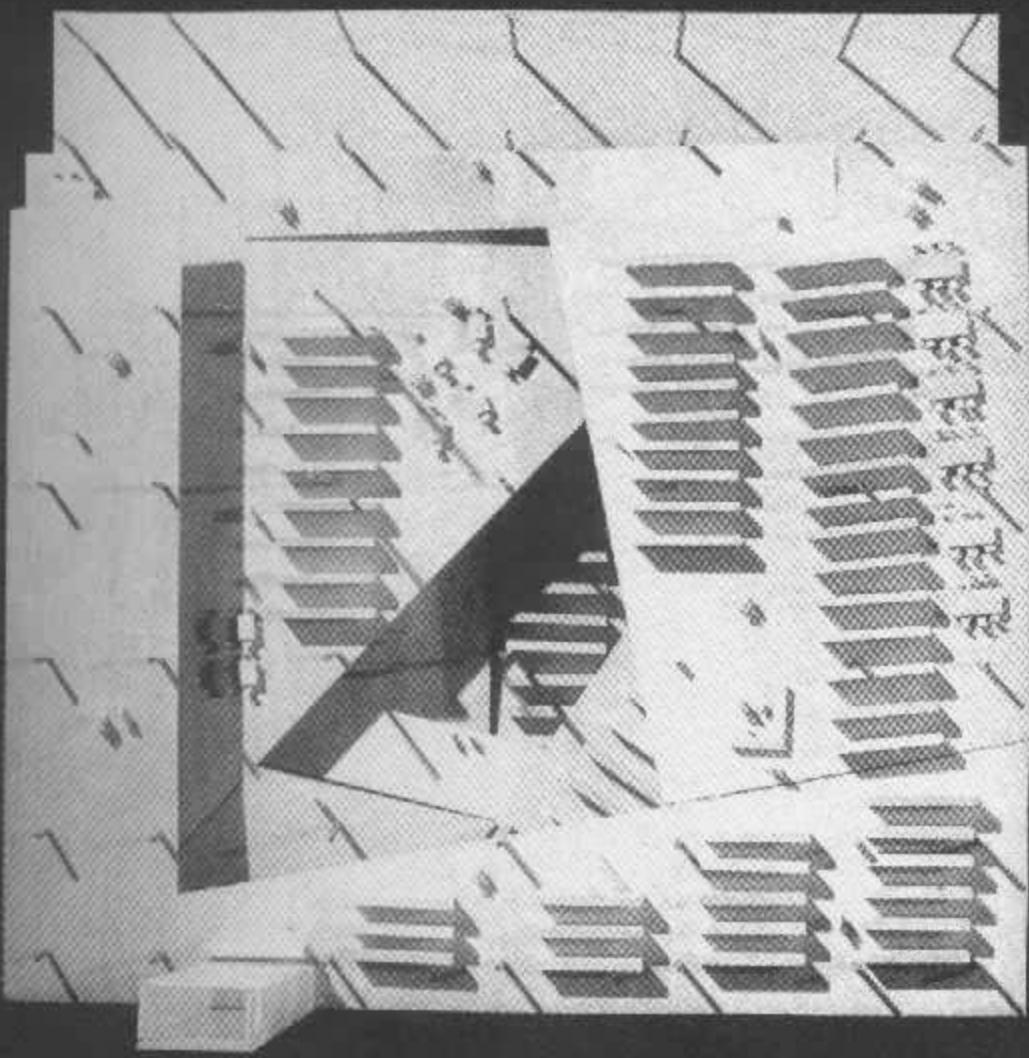
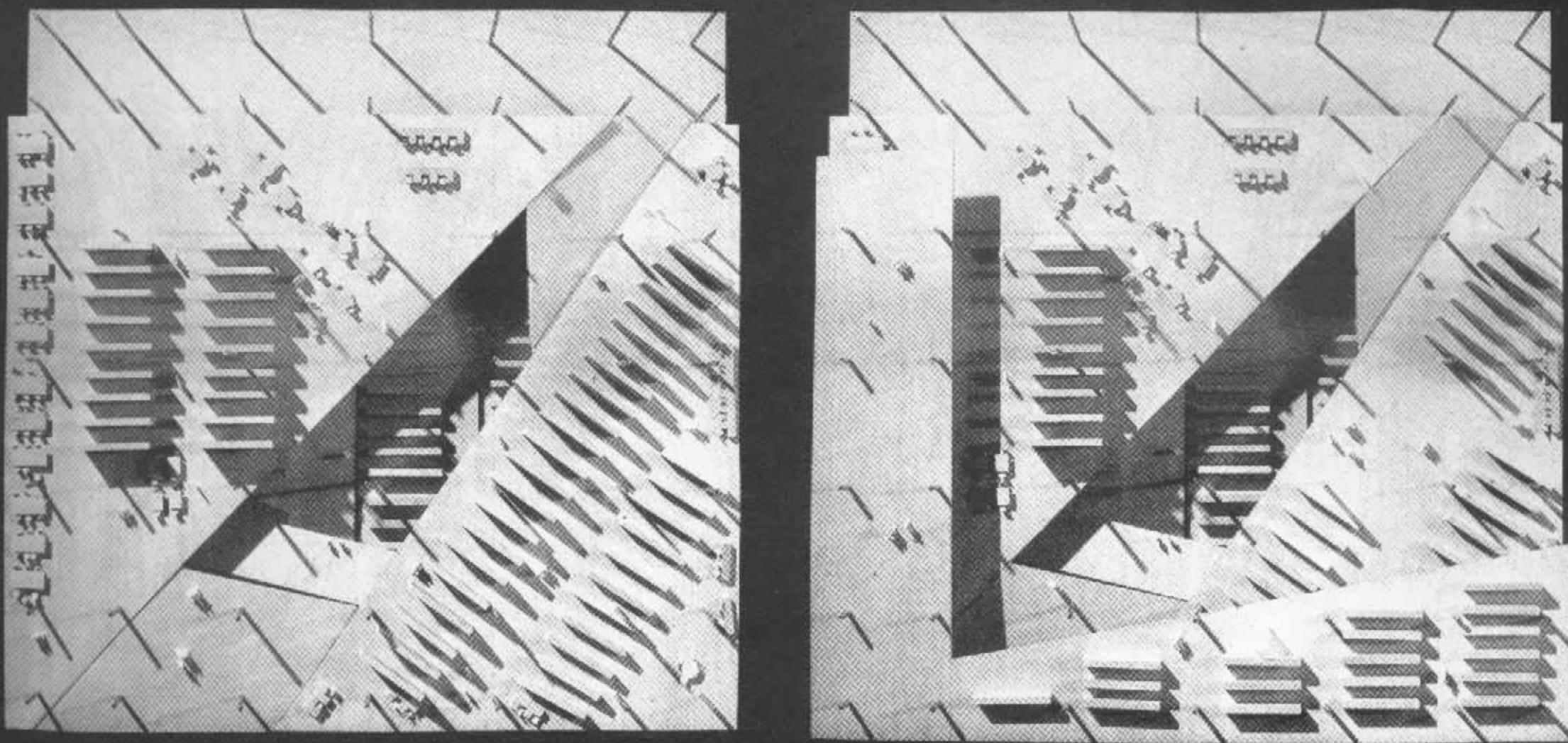


e and below; all the planes  
connected by a single trajec-  
a warped interior boulevard

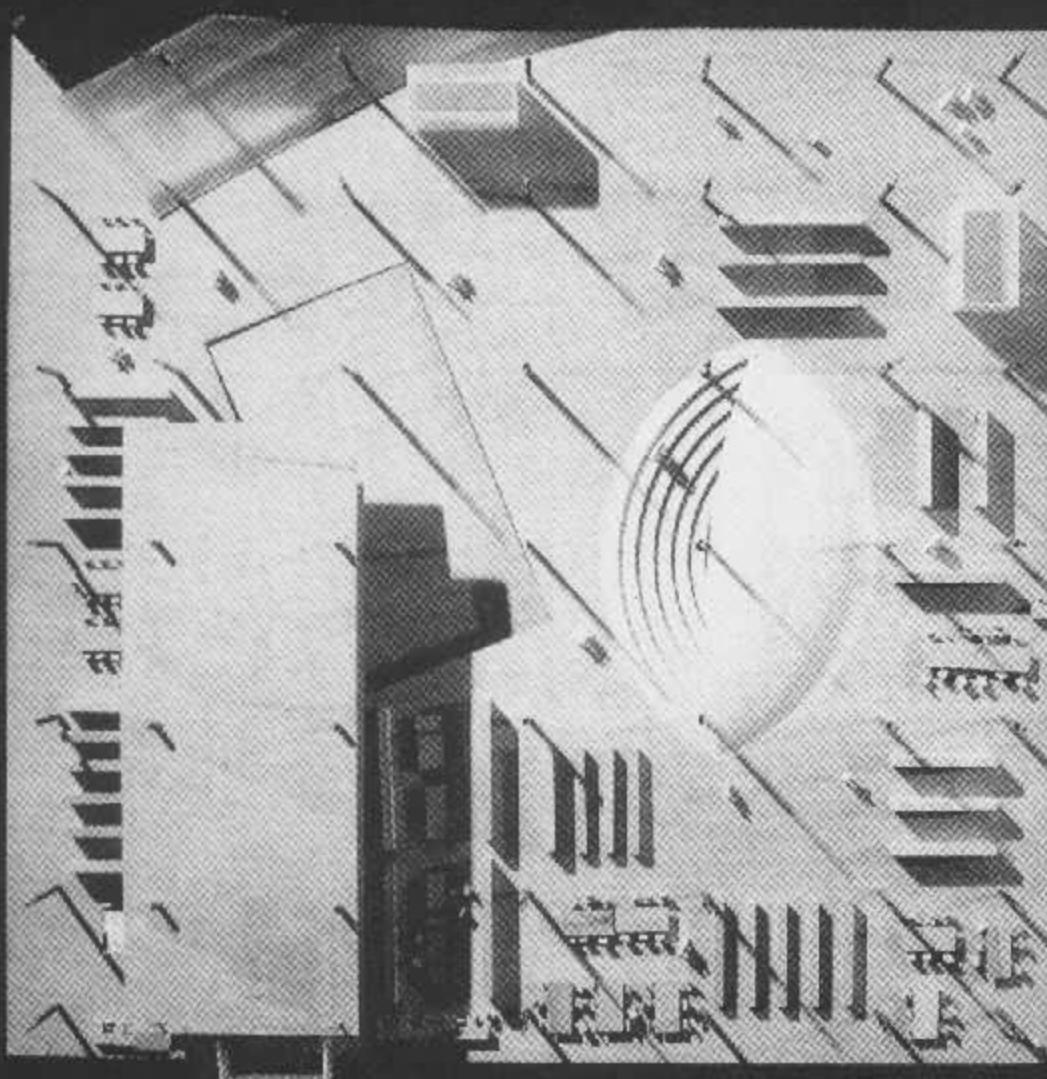
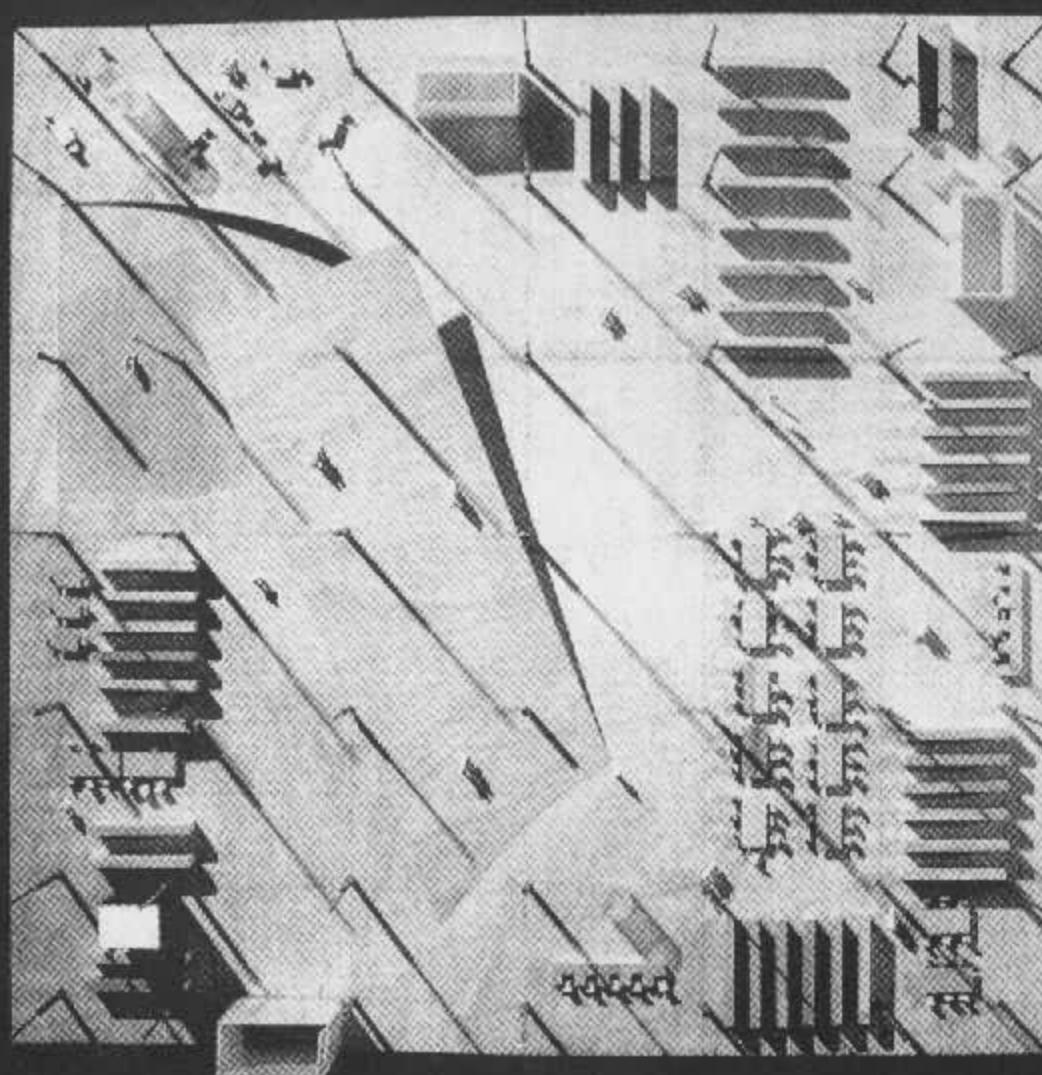
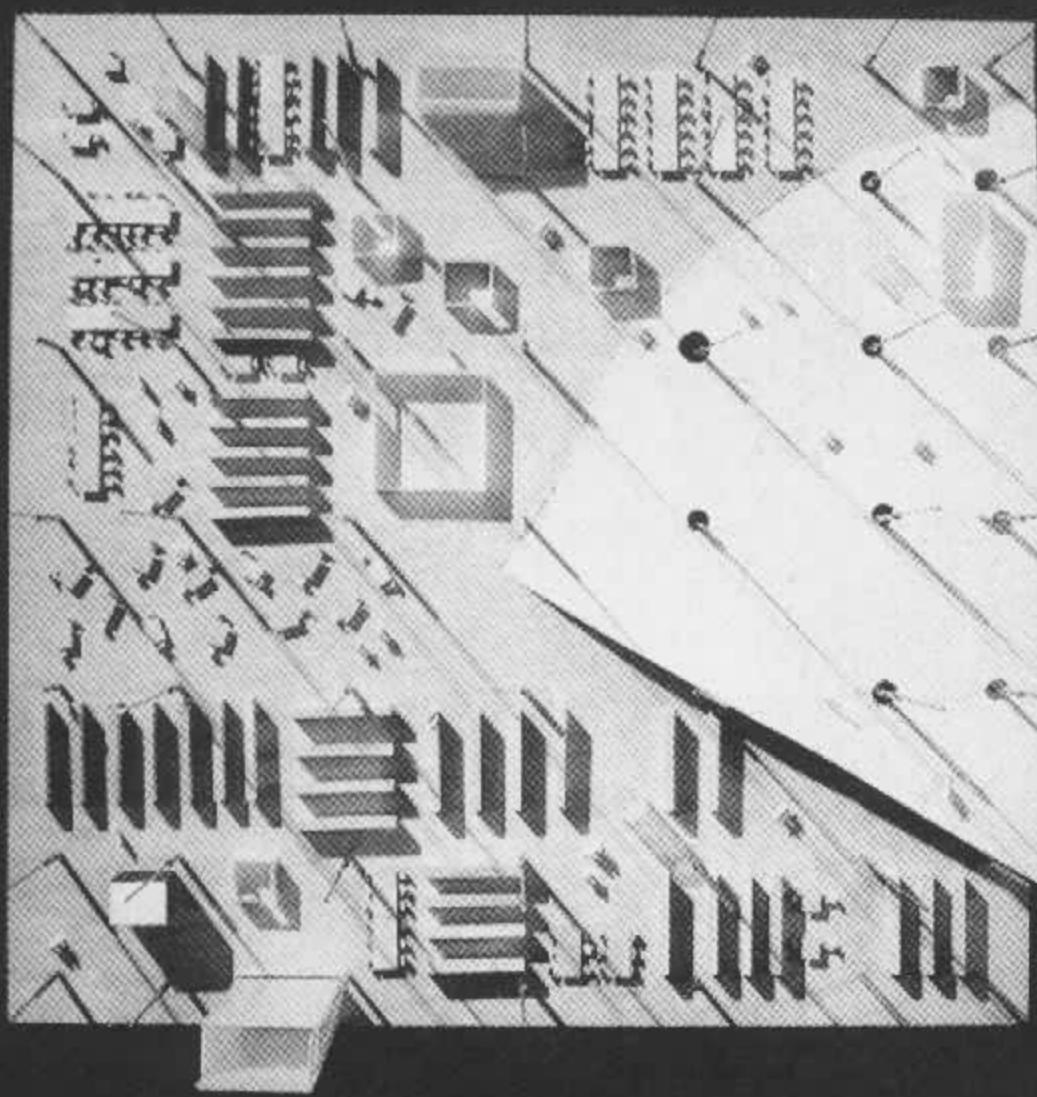
exposes and relates all pro-



homatic elements. The visitor  
omes a Baudelairean *flâneur*

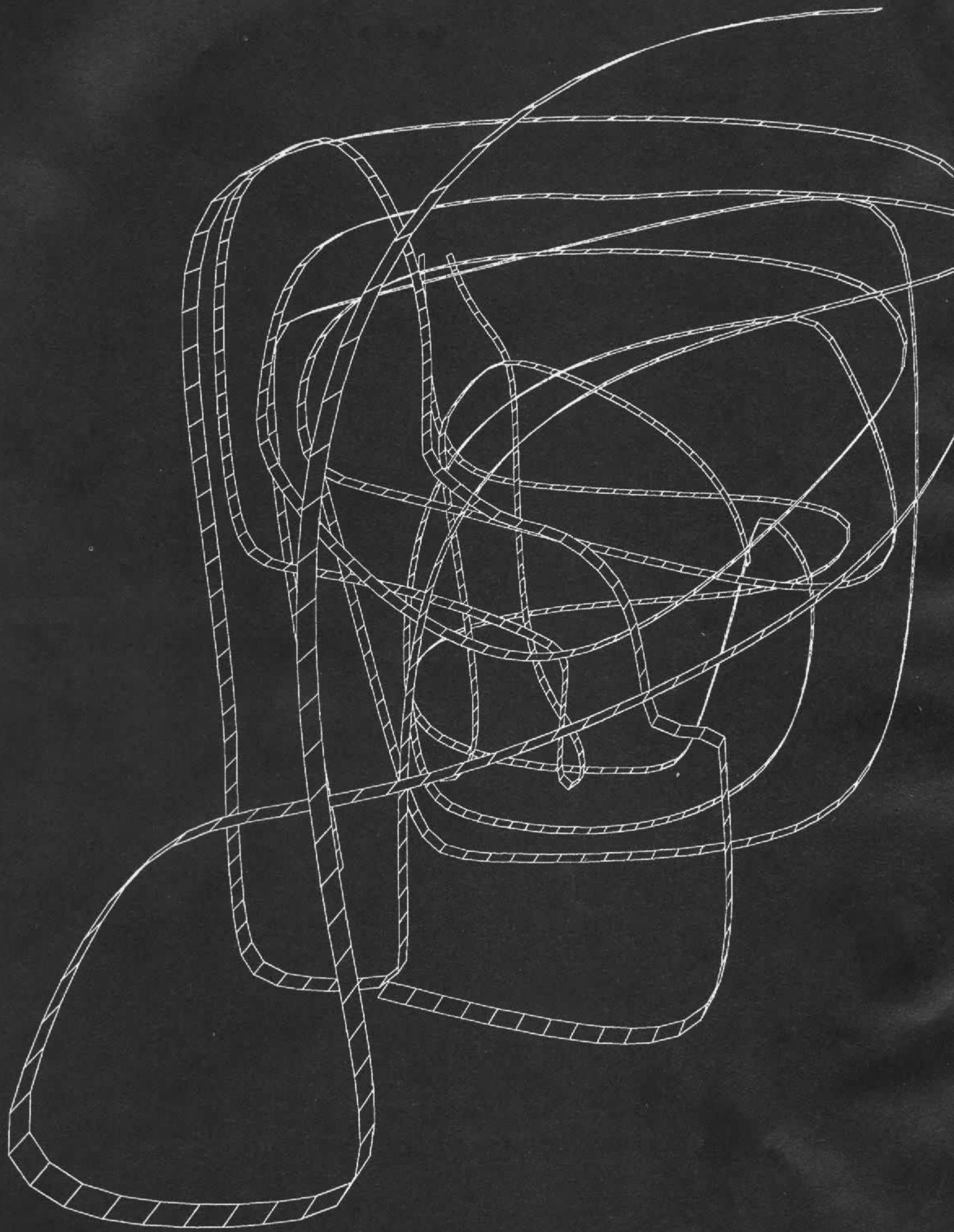


**utilitarian paths, escalators and elevators create short circuits that complement pedestrian options with mechanical ones and establish the necessary programmatic connections. Vis-à-vis the monumental scale of the architecture – the average distance between floor and ceiling is seven meters – the 2.5-meter crust**



**the crust of the “settlements” are not necessarily the same; the path and the public domain are analogous to the permanence of the city, the infill of the libraries to that of individual architectures. In this structure, program can change continuously, without affecting architectural character.**





**This massive book is a novel about architecture. Conceived by Rem Koolhaas – author of *Delirious New York* – and Bruce Mau – designer of Zone – as a free-fall in the space of the typographic imagination, the book's title, **Small, Medium, Large, Extra-Large**, is also its framework: projects and essays are arranged according to scale. The book combines essays, manifestoes, diaries, fairy tales, travelogues, a cycle of meditations on the contemporary city, with work produced by Koolhaas's Office for Metropolitan Architecture over the past twenty years. This accumulation of words and images illuminates the condition of architecture today – its splendors and miseries – exploring and revealing the corrosive impact of politics, context, the economy, globalization – the world.**

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HK\$ 850.00