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Actuating. Koolhaas' Urban Aesthetics

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Introduction

In the last few decades a lot of discourse across different disciplines has shown that to re-think meanings, functions, capabilities and virtues of the relationship between urban strategies and built form is always a collective effort. There are the significant changes in economic, social and environmental dimensions across the globe. But they are not homogenous. Exploding cities, shrinking cities, skyscraper booms and informal shanty housing for example are different conditions in the same way as ICT-networks and new economy, tourism or exclusion, migration and ecological change. Every questioning or framing of issues may lead to different interpretations.¹ Rather than explicating a general approach, the following reflections will raise some specific aesthetic practices of the globally reknowned architect Rem Koolhaas. Since the late 1970's his architectural thinking has impressed and influenced a lot of disciplines and some politicians. It is concentrated on projects that motivate to perceive contemporary conditions in diverse and unusual ways and to create imaginations and strategies with an optimistic drive. His examinations of cities and his search for uncommon terrains in architectural reflection and projection can be characterized as an often criticized confrontational avant-garde practice.² This is getting obvious in different kinds of works, which are often distinctly conceptual, in books, exhibitions, lectures and buildings.³ Rem Koolhaas (the current principal of the Rotterdam based OMA, Office of Metropolitan Architecture, and the attached 'think tank' AMO) was born in Rotterdam and spent several years of his youth in Jakarta, Indonesia. He first worked as a journalist, experimental film maker and scriptwriter before studying architecture in London and New York.⁴ In the last decades he published with different teams some books that focus on projects dealing with the notion of the city. Furthermore, these observations on contemporary cities which are based on a 'critical' attitude towards unquestioned habits of architecture and urban design, can fit as a base for pointing out cultural conditions in an increasing significance of changes.

Bigness and the Everyday

Considering two major subjects might reveal both main sources of Koolhaas' modes and logics of production and some refreshing perspectives concerning theorizing contemporary urbanism. One of them is the term 'bigness' which shall help to understand, underline and mediate the specific phenomena of a culture of congestion. The other is directed to comprise the everyday life in architectural thinking and projecting.

In his first book "Delirious New York," published in 1978, Koolhaas characterized bigness between the lines in the context of the skyscraper and skyscraper ensembles of Manhattan.⁵

The narrative text indicates his fascination for hidden and uncovered stories especially for those which are connected to everyday life. In relation to the human body 'bigness' for him signifies a quantitative mass which at once negates and integrates man. In Koolhaas' imagination the skyscraper is a kind of archetype, connected with ambivalent multiplicity of metropolitan congestion and interrelations.⁶ The dissociation of outside and inside is linked up with an object-status of form on the one hand and on the other hand with the possibility to provide a multitude of human activities inside.⁷ Many subsequent reflections and projects of Koolhaas transform in one or the other way the findings which he had made in this first book. Following his investigations the high-rise-building can furthermore be conceived as an accumulation of programme with collisions of life introducing unexpected functions, in other words the skyscraper can be conceived as a rational structure with irrational and unpredictable chances - like the city life.⁸ Bigness is in this sense at the same time an expression of fact and an expression of quality. The subtitle of *Delirious New York*, 'A retroactive manifesto for Manhattan,' announces a feature of an aesthetic attitude between responsiveness and imagination which is to be found both in Koolhaas' own activity and in the dimensions of making phenomena perceivable.

In another way this is expressed in the renowned and widespread work "S,M,L,XL," published in 1995. It is an exemplification in the sense of Nelson Goodman.⁹ With around 1356 pages and 1.5 kg weight this book represents in its form the topic of bigness and incorporates a multitude of expressions.¹⁰ Various projects on architecture and the contemporary city produced by Koolhaas and OMA over the last decades were presented and arranged in a linear structure of scales from small to very large. Beside the project presentation it includes the manifest 'Bigness,' some essays on questions on architecture and the city and a lot of contextual devices.¹¹ Photographs, graphics and diagrams are included as they are to be found in different areas of contemporary culture above all of mass culture. In combining them in various graphical modes and structures, including both contrasts and continuity, they present affecting stimulations. The explicit quality of visual communication was developed in cooperation with the Canadian designer Bruce Mau. Yet, it is not only a book of images. There may also be found a number of provocative essays, autobiographical notations, meditations printed in different types and sizes and a kind of lexicon with free flowing connotations, definitions, aphorisms, structured from A to Z. Their contents are vast notions on the phenomena of the global. Like the images the reflections go far beyond the usual concentration on questions of architecture and the city. There are widespread and sometimes irritating and provoking references to economy and politics, art, philosophy and literature as well as, and especially to, popular cultural spheres.

Thus, viewing, reading and thinking is evoked in an uncommon way. Referring to both the notions and articulations of the French writer and philosopher Roland Barthes and to situationist artistical strategies, intellectual convenience is disturbed in a somewhat casual way and at the same time adapted to a multitude of perceptions instead of general concepts.¹² It might be the approach of the former journalist, experimental film maker and scriptwriter, which proliferate this kind of articulation reminding us also of some technical modes and perceptual effects of film montage like for instance the Russian

avant-garde film maker Sergei Eisenstein used it.¹³ The contents of Koolhaas' book will at least be conceived through a process, started and guided by emotional excitement and leading to uncover sources both of logic and creative imagination.¹⁴ It is the effect of the not predetermined sequences and of actuating the observer that matters above all. The experience of "S,M,L,XL" has something in common with an imaginary strolling in a city, capable of permutation, open to time and only partly or provisionally stable.

Global and Local. Projects on the City

Like "Delirious New York" the main part of Koolhaas further investigations attempt to depict explicit architectural implications of metropolitan cities. Each of the attached publications shows a specific design, special means of creating and composition and appears as a combination of different communicational medias, which since 2005 also extended to Audio and Video-DVD. The unconventional textual and graphical presentations are intensifying each other and help to mobilize progressive agendas. The various books articulate the potential to comprehend the strangeness and to artistically adapt uncommon urban conditions. They are also bound to a persistent interest in cultural modernization. Mainly with his students at Harvard (where Rem Koolhaas has been professor in the practice of architecture and urban design since 1995) these research projects have been directed to phenomena which would usually be regarded as 'non-city'. They favored a bottom-up approach to uncover both special modes of a culture of congestion and an urban approach to architecture. The rapid growth of the Pearl River Delta in China characterized by exacerbated differences as well as worldwide shopping habits, claimed as one of the last remaining forms of public activity, have been topics that might show somewhat unpleasant new qualities of the urban.¹⁵ The research on Lagos, Nigeria stands as an example for the informal and growing African city with still perceivable specific intensities, and the studies on the Gulf region for some tendencies of the contemporary Arabian city developments which are to become leisure and tourism paradises once the oil resources have been exhausted. Not only are the research students in Harvard representatives of different ethnical cultures of the world, also the observation practice is focused on various cityscape developments in American, European, Asian and African cities. The 'Projects on the city' explore a new kind of globalizing analysis created out of experience and incorporating the strange and otherness into one's own thinking and acting.

The presented portraits of particular cities are not meant to develop a theory, but to unfold and communicate how cities currently exist and how urbanity is being formed and might be understood. In every situation, defined by time and geography, the research is not focused on controllable conditions as modern architects are conceiving and looking for. The departure point is city life. The research on Lagos for example, which lasted eight years, partly displays the wide range of possibilities and expressions with which the inhabitants of this very big and permutating city cope. It deals with an urban reality of obstacles and opportunities and shows how city life and infrastructures are related to each other.¹⁶ Bigness again was a link in these various researches as an underlying feature in the context of acceleration, shopping and processual development which might also be seen as cultural phenomena that are emerging in different parts of the world.¹⁷ In this way the contrast between difference and synthesis is blurred.

Koolhaas inquiries are directed to unfold and understand the contemporary with all its problems and contradictions starting from a realistic viewpoint and a poetical attitude

without illusions.¹⁸ At least they invite not to condemn the present. In every case-study looking at history is also an inseparable part of the research. Recording stands as a beginning of a conceptual production. The articulations rarely apply to scientific reasoning and discursive logic. Such features are obscured by combining them in one or the other way with overestimation of the observed. A critical attitude is incorporated, but not explicit. By showing the significance of certain current urban conditions Koolhaas' paradoxical statements and novel perspectives are enlightening. One example may again be a label, the term 'junkspace,' which is to characterize the not memorable and totally interchangeable building structures or images of incoherent space in shopping malls, airports, casinos or theme parks.¹⁹ Another one is the copyrighting of nearly 75 terms in the context of the Pearl River Delta study, inserted as a provocation and showing a new status of definition in the context of urbanism.²⁰ Last but not least the term 'resort' may be mentioned, which describes the current state of the planning for Dubais future.²¹ He also recognizes this phenomenon in Singapore or Berchtesgaden, in new urbanism, thematic zoning and so on. Thus, Koolhaas strives to provide new and adequate terminologies to describe, interpret and discuss distinctive features of contemporary cities in an uncommon and actuating way. These suggestions might become an interesting contribution to reinforcing the power of theoretical research and invention.

Critics often reproach Koolhaas to be cynical or rhetorically inflational or to loose an anthropological dimension.²² Ultimately these attitudes might be a strategy for him to resist common habits.²³ Included are experientialism and a subversive power which is directed against a mere reactive repetition or consensus. The research projects deal with the changes of cities and urban realities with effects of estrangement in order to rethink the notions, tasks and possibilities of architecture. They contribute both to keeping intellectual ideas on the move and motivating the architectural profession to re-invent themselves in order to adapt to present and future conditions. Every presentation is a sort of tentative searching with an anarchical artistic impulse. The books as well as the exhibitions and installations and not at least Koolhaas' lectures initiate an alternate set of reflections and tasks by which both urbanism and architecture might be freed from stagnation, understood anew, and be mutually vitalized.

Monumentality, Social and Bodily Experience

Asking how architecture can be a contributor to the formation of the city, a focus on bigness might again be a starting point. Notions of bigness are also incorporated in the built projects of Koolhaas and the OMA in as much as they are often relating diverse programmes in one volume so that they form an apparently coherent whole. The two designs for libraries in Paris dating to the late 1980ies are early, yet unrealized examples. The Bibliotheque de France plan presented a luminous block out of which spaces could be carved as needed and should provide inside a large space for a suite of events for specific reasons.²⁴ The topic of bigness is paraphrased in various buildings of the OMA without being exhausted up to now.

Observing the CCTV headquarter currently being realized for Central Chinese Television in Beijing, and to be completed in 2008, is a real challenge. At first sight it might be obvious that bigness springs from the fact that this building has to accommodate an environment for multiple uses of television production, broadcasting and management and is thus maintained by complicated dispositions of influences.²⁵ Against indiscriminate proliferations of independent towers, against eccentricities or the futile

competition for height Rem Koolhaas and Ole Scheeren with the OMA designed a huge looping sculptural volume. Arranged of two beams being bent at the ground level and at the top through horizontal bursted volumes like an irregular hollowed out rhomboid, it corresponds and structures the urban situation of the crossing streets and wider cityscape.²⁶ As an explicitly three dimensional presence this complex monumental frame for a monumental void or panorama constitutes a site. Moreover, the building will give significance to a location in the exclusive business district of Beijing being in the near future a point of highest congestion overseeded with around three hundred high-rise-buildings. The built structure might become a fixpoint, a constitutive primary element within the generic urban fabric and the every-day casualness of living. At the same time Koolhaas has put forward a Preservation Study to protect the remaining traditional courtyard houses in the city centre of Beijing.²⁷ The example of the CCTV shows that bigness might also be connected to a reinterpretation of centrality and monumentality. These features need to be checked by critical examination of the qualities, problems and contradictions, that attend their specific formations in the context of global economics, ethnic histories, social values and not least in re-defining the 'public' role of architecture.

The goal of the architects was to redefine the typology of the skyscraper. As the design team intended it should get a feature of neutrality through reserved abstract expression and the continuity of the plane outer surfaces which sustains formal coherence and sharpened outline. Thus, the building should get a uniting and centralizing stimulus and shape experiences of pleasure. It might also be tied to different symbolic imaginations both of Chinese traditions and of the Chinese culture at the beginning of the 21st century or further potential references and effects that go beyond the architectural medium.²⁸ Whether this attitude is to be characterized as a neoliberal adaption and support of an ambivalent power of medias and politics or an attempt to create a progressive and successful 'urban' bigness remains an open question.²⁹ However, it might become a meaningful cultural and social contribution. Beside the previously mentioned environment the interior is conceived to provide large interstitial spaces with programmatic instability where unexpected collective processes of encounter and exchange can take place. The urban practice as a social interaction is an underlying idea.³⁰ Furthermore, a designated path circulation through the building for the general public is conceived. In this way there are integrated qualitatively different levels of organization and a support of the sensitivity to relational qualities and part-time contexts. Thus, technical and functional suppositions, the forming of space and the notion of further performing space are parts of the conception.

This equation is also to be found in other projects of Koolhaas. In dealing with the relation of architecture to the city the orchestration of sensual perception is an often, yet in Koolhaas commentaries disguised, essential dimension. The consideration of the phenomenological experience of the individual subject finds its articulation in a kind of 'spacing' circulation as a sensomotorical tour through the building. This also opens up the interior to the exterior and connects the building to the context.

Looking at another representative building, The Dutch Embassy in Berlin, Germany, completed in 2003, may show this architectural transformation of an everyday experience in a paradigmatic way. The shape was conceived as an independent volume, the main building as a cubic form in the context of Berlin where it has been a dominant goal of city planning since the 1990s to close the city block. It is not an assimilation in the fabric, the 'texture' as Colin Rowe and Fred Koetter are looking for in their famous work *Collage*

City, published in 1978.³¹ What in Western architectural theory is called the 'context' and found a basic concept in Kenneth Frampton's claiming of a 'Critical Regionalism,' is (re-)interpreted through the invitation to take a stroll and actuate perception. It is an animation of architecture itself through modes of bodily experience.

Again, the goal was to give the outer appearance a kind of neutrality in referring to the modern glass cubes both of Mies van der Rohe and the manifold examples of the post-war architecture in Europe especially in the Netherlands.³² In using various kinds of aluminum there is also a device to a widespread even low cost standardized material. But there is some strangeness in the way this tranquil expression was transformed. The so called 'trajectory' which seemed to be carved out of the interior space takes, via various rising ramps, stairs, floors and platforms, an irregular course from the outside entrance area to the top and reversal. Stimulating to transform the building into a movement flow it modifies the modernist concept of the so called 'promenade architecturale'. Rooms and open spaces are arranged around and connected to this primary spatial solution. Foldings and crossings and variable widths and heights change the physiognomy of the three dimensional modeled route. Diving into the building or appearing on the buildings exterior it measures over 200 meters. Sensory qualities of scenes and atmospheres such as reflections and changes of light and shadow, brightness of colors, textures of materials and dimensions of space are evoking suites of complex perceptions. Partly directed to huge windows or glass-panes the experience furthermore shifts unexpected attention to some meaningful buildings of the Berlin City history, as well as to the narrow and wider more marginal context and the way the urban fabric changes. Parts of the exterior space seem to be lodged inside the building. The experience of site as an actual location with its distinctive features is strengthened. It is also a conception of city experience linking immediate perception with an imaginative conscious or unconscious sense of an entity. This is an uncommon contextualization with respect to the presence of the existing, turning it in new qualities. The crossing of inside-outside perceptions, of interrelation and autonomy presents again a special kind of urban aesthetic. Imaginary and real circulations intertwine.

Moreover, the observer in motion brings time and duration into play in architecture which might be perceived as relation of different modes of time as well as of different modes of movement. Last but not least a certain lightness might be perceived through the smooth change of features. Thus, also a kind of empowerment through bodily experience is actuated and an unfolding of capabilities for evaluating the distinct qualities of the real.

Conclusion

To develop aesthetics for the 21st century as a critical and operational theory and praxis from the viewpoint of architecture and urban design, to look at concepts of architects and their presented or hidden implications might become a meaningful contribution. This could be a way to clarify questions of discourses on the one hand – whether they are fruitful or to be rejected – and at the same time open up an ability to understand the complexity of important issues with the potential to transform and mutate. Against attempts to retrieve an over-all content or harmony of urban realities they might lead to re-imagine hidden attractors of city perception. Valorization can be mobilized anew to mutually conceive multilayered approaches that accommodate to various contemporary features of space and place. This all bears noting, that there is something intriguing in the work of Rem Koolhaas with OMA and AMO. It is at least plausible to suggest that their

attitude is a culturally and aesthetically inventive form of modifying observations and perceptions of reality even if these sometimes clash. Koolhaas urban aesthetics are referring to the avant-gardes of the 20th century in architecture, art and philosophy, directed to be novel and autonomous while at the same time being embedded in global and local contexts. Detached of utopias of ideal city conditions these proposals can be viewed both as contra-designs and suggestive of improving future developments.³³ There are to be found different modes of reference above all to the strength of the architecture of modern classics as Mies van der Rohe, Le Corbusier, Frank Lloyd Wright or the Russian constructivists. But there is also an amalgamation with critical considerations against the functionalist urban design that have been emerging since the late 1960's in the Western world on the one hand. On the other hand there is the intuition springing from his own globalizing investigations and findings. Existing solutions were expanded and transgressed in giving significance to the everyday life to redefine in a positive way what 'modern' might mean. To blur oppositions between theory and practice, 'high' architecture and the city life as well as between cultural diversity and synthesis might be a strategy to uncover and alter realities of transition, relation and difference. Thus, it is possible to conceive the project of avant-garde as both an unstoppable predilection for alternatives and a critical cultural activity directed to a laboratory for the future, empowered by a complex combination of perception and action.

¹ On contemporary discourses and projects on the city see Fondazione La Biennale di Venezia, ed. *Cities, Architecture and Society*. New York: Rizzoli, 2006, Vol.1; Baan, Christine, Joachim Declerck, and Véronique Patteuw, eds. *Visionary Power Producing the Contemporary City*, Rotterdam: NAI Publishers, 2007.

² On the critics see for instance Foster, Hal. *Architecture and Empire. Design and Crime and other Diatribes*. London/New York: Verso, 2002. 61-62. Sorkin, Michael. Ist das Ende des Urban Design gekommen? *Bauwelt* 98.24(2007):34. On avantgarde attitudes see Bubner, Rüdiger. *Ästhetische Erfahrung*. Frankfurt am Main: Suhrkamp, 1989. 32,44,118. Bürger, Peter. *Theorie der Avantgarde*. 4.ed. Frankfurt am Main: Suhrkamp, 1982. 78-80.

³ See also Buchert, Margitta. Anderswohnen. Id., and Carl Zillich, eds. *Performativ? Architektur und Kunst*. Berlin: Jovis, 2007. 40-49.

⁴ See Verschaffel, Bart. The survival of Rem Koolhaas: The first houses by OMA. Patteuw, Véronique, ed. *What is OMA?* Rotterdam: NAI Publishers, 2003. 154.

⁵ Rem Koolhaas. *Delirious New York*. A retroactive manifesto for Manhattan. Aachen: Archplus Verlag 1997.

⁶ *Ibid.* 10.

⁷ *Ibid.* 13, 15-16, 157, 244.

⁸ *Ibid.* 100.

⁹ See Goodman, Nelson. *Sprachen der Kunst*. Frankfurt am Main: Suhrkamp, 1973. 94-95, 102, 254.

¹⁰ Koolhaas, Rem, Bruce Mau, and OMA. *S,M,L,XL*. Rotterdam: 010 Publishers, 1995.

¹¹ See for instance Koolhaas, Rem. Bigness or the Problem of the Large. *ibid.* 494-516.

¹² See for instance Barthes, Roland. *Le plaisir du texte*. Paris: Ed. du Seuil, 1977. Barthes, Roland. *L'empire des signes*. Genève: Skira, 1980. On Situationists see Ohrt, Roberto, *Phantom Avantgarde*. Eine Geschichte der Situationistischen Internationale und der modernen Kunst. Hamburg: Ed. Nautilus, 1990.

¹³ See Chevrier, Jean-François, and Rem Koolhaas. Changing dimensions, *L'Architecture d'aujourd'hui* 361(2005):100. On the montage of Eisenstein see for instance Monaco, James. *Film verstehen*. Kunst, Technik, Sprache, Geschichte und Theorie des Films. Reinbek b. Hamburg: Rowohlt 1994, 51. 356-361.

¹⁴ For a distinction of this features see also Langer, Susanne K. *Feeling and Form*. 5. ed. London: Rotledge & Kegan Paul, 1973. 236, 249.

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- ¹⁵ Chung, Chuihua Judy, and Rem Koolhaas. *The Great Leap Forward: Harvard Design School Project on the City*. Köln:Taschen, 2001. Chung, Chuihua Judy, Jeffrey Inaba, Rem Koolhaas, and Tsung Sze Leong, eds. *Harvard Design School Guide to Shopping*. Köln:Taschen, 2001.
- ¹⁶ See Haak, Bregtje van der, and Rem Koolhaas, eds. *Lagos wide and close*. An interactive Journey into an Exploding City. Amsterdam: Submarine, 2005. 1-22. AMO, and Rem Koolhaas. *The Gulf*. Baden:Lars Müller Publishers, 2007.IX-X, XVIII-XIX.
- ¹⁷ See also Chaslin, François, and Rem Koolhaas.Face à la rupture. Les mutations urbaine. Chaslin, François. *Deux conversations avec Rem Koolhaas et cetera*. 3.ed. Paris: Sensa Tonka, 2003, 105.
- ¹⁸ See ibid. 82-94.
- ¹⁹ Koolhaas, Rem. Junkspace. Chung, Chuihua Judy, Jeffrey Inaba, Rem Koolhaas, and Sze Tsung Leong, eds. *Harvard Design School Guide to Shopping*. 408-421.
- ²⁰ Koolhaas, Rem. City of exacerbated difference©, in: Chung, Chuihua, and Rem Koolhaas. *The Great Leap Forward*. 27-29.
- ²¹ See also Chaslin, François, and Rem Koolhaas. Face à la rupture. Les mutations urbaine, 113. AMO, and Rem Koolhaas. *The Gulf*. VI-VIII; XVXVI.
- ²² See for instance Choay, Françoise as quoted in Chaslin, François. Deux conversations avec Rem Koolhaas et cetera. 76-77. Foster, Hal, Architecture and Empire. 61-62. Harteveld, Maurice, Bigness is all in the Mind. Avemaete, Tom, Fransje Hooimeijer, and Lara Schrijver, eds. *Urban Formation and Collective Space* (=Oase 71).Rotterdam: NAI Publishers. 2006.132.
- ²³ See for instance François Chaslin, and Rem Koolhaas. Chaslin, François. Deux conversations avec Rem Koolhaas et cetera, 53-59
- ²⁴ See Koolhaas, Rem. Strategy of the Void. Id., Bruce Mau, and OMA. *S,M,L,XL*. 603-685.
- ²⁵ See Yoshida, Nobuyuki, ed. *CCTV by OMA*, Tokyo: a+u Publishing, 2005. passim.
- ²⁶ See Koolhaas, Rem, and William B. Millard.CCTV. AMOMA, and Rem Koolhaas.*Content*. Köln: Taschen. 2004.482-491.
- ²⁷ See AMO, Emilie Gomart, Hou Hanru and Rem Koolhaas, Beijing Preservation. *Content*. 454-465.
- ²⁸ See for instance Scheeren, Ole.Made in China. Yoshida, Nobuyuki, ed. *CCTV by OMA*, 5. On diverse cultural interpretations see Jencks, Charles. *Iconic building. The power of enigma*. London: Frances Lincoln, 2005.106-111.
- ²⁹ On this issue see also Aureli, Vittorio and Martino Tattara. The City as Political Form. Baan, Christine de, Joachim Declerck, and Véronique Patteuw, eds. *Visionary Power Producing the Contemporary City*. Rotterdam: NAI Publishers, 2007. 17-28. Ito, Toyo, and Ota, Kayoko. Big Time Dilemmas.(Interview). AMOMA, and Rem Koolhaas. *Content*. 448-449.
- ³⁰ See for instance Scheeren, Ole. Made in China. Yoshida, Nobuyuki, ed., *CCTV by OMA*. 5.
- ³¹ See Koetter, Fred, and Colin Rowe. *Collage City*. Cambridge, Mass.:MIT Press, 1978. Frampton, Kenneth. Prospects for a Critical Regionalism. *Perspecta* 20(1983):147-162. Frampton, Kenneth. Ten Points on an Architecture of Regionalism. A Provisional Polemic. *Center* 3 (1987):20-27. On the Dutch Embassy in Berlin see also Chaslin, François. Psychogeography of a Cube. NAI, ed. *The Dutch Embassy in Berlin by OMA/Rem Koolhaas*. Rotterdam:NAI Publishers 2004. 26-43.
- ³² On the goal of neutrality see also Koolhaas, Rem. Nach dem Iconic turn. Strategien zur Vermeidung architektonischer Ikonen. Burda, Felix, and Christa Maar, eds. *Iconic Worlds. Das Neue Bild der Welt*. Köln: Dumont,2006.113-114.
- ³³ See also Koolhaas, Rem. Utopia Station. *Content*.393.