

# The Fabrication of Evidence in Rem Koolhaas's *Delirious New York*

Nicholas Parr



Madelon Vriesendorp, *Flagrant Délit* (1975)

**Nicholas Parr**

**The Fabrication of Evidence in Rem Koolhaas's *Delirious New York***

**AD673 Architectural Humanities**

**University of Brighton**

Student Number 09810832

Tutor: Tilo Amhoff

Extended Essay / Dissertation

Date: 24/01/14

Word Count: 5492

**Figure 1** Illustration on Front Cover, Madelon Vriesendorp's  
*Flagrant Délit* (1975)

I hereby declare that,

I have consulted, and understand, the information provided in the University of Brighton's Plagiarism Awareness Pack and the information on academic standards and conventions for referencing given in the module directive.

I know that plagiarism means passing off someone else's writings or ideas as if they were my own, whether deliberately or inadvertently. I understand that doing so constitutes academic misconduct and may lead to exclusion from the University.

I have therefore taken every care in the work submitted here to accurately reference all writings and ideas that are not my own, whether from printed, online, or other sources.

Nicholas Parr

24/01/14

Introduction	5
The Paranoid-Critical Method and Koolhaas	8
Manhattanism and the Culture of Congestion	11
Fictional Conclusion / Introduction	14
The Grid, and The Downtown Athletic Club	18
Koolhaas and Vriesendorp	24
Koolhaas and OMA : Post <i>Delirious New York</i>	29
Conclusion	34
Bibliography	37
List of Illustrations	39

In 1978, Rem Koolhaas's first major publication, *Delirious New York*, was published, and described in Koolhaas's own words as "a retroactive manifesto for Manhattan".<sup>1</sup> But what is a retroactive manifesto? As New York has already been built and shaped by the architects at the beginning of the 20th century, Koolhaas analysed Manhattan knowing its history, how it came to be, and aided by years of research, was able to create the ideology of 'Manhattanism': "How to write a manifesto - on a form of urbanism for what remains of the 20th century - in an age disgusted with them? The fatal weakness of manifestos is their inherent lack of evidence. Manhattan's problem is the opposite: it is a mountain range of evidence without manifesto."<sup>2</sup>

The aim of this essay is to investigate the fabrication and strategy behind Koolhaas's analysis of Manhattan, and whether Koolhaas has created his own fiction in order to make a compelling manifesto, researching numerous articles, interviews and critical responses to *Delirious New York*, as well as the involvement of Koolhaas's wife Madelon Vriesendorp, and how her paintings were incorporated into the book to enhance the narration provided by Koolhaas.

Prior to *Delirious New York*'s release, Koolhaas spent several years travelling between Europe and New York (with Vriesendorp, his girlfriend at the time), adding to his reservoir of knowledge and evidence. Previously, Koolhaas (born in 1944, in Rotterdam) had been a journalist for the Dutch publication "De Haagse Rost", as well as joining "1,2,3, Groep", a filmmakers group, where he took part in all aspects of filmmaking, such as writing screenplays, production, directing and even acting, before joining the Architectural Association School of Architecture in London in 1968.<sup>3</sup> Several of the theories raised in *Delirious* were evident in Koolhaas's work before the book was published. Koolhaas and Elia Zenghelis (whom was one of Koolhaas's professors as a student) formed a "fundamental relationship of cultural collaboration" and along with their partners - Vriesendorp and Zoe Zenghelis respectively - worked together on the project *Exodus or The Voluntary Prisoners of Architecture* in 1972.<sup>4</sup> The work in *Exodus* was "intense/devastating but positive...architectural warfare against undesirable conditions" that cut through London and spread out into the suburbs of the capital.<sup>5</sup> Within the 'Strip' were several different programmes, an early indication of the cross-programming that would inspire

---

1 Rem Koolhaas, *Delirious New York*, p. 9.

2 Ibid.

3 Roberto Gargiani, *Rem Koolhaas | OMA, The Construction of Merveilles*, p. 3.

4 "For Elia Zenghelis had been teaching for some time when, in the early 1970s, a brilliant student (ex-filmmaker) called Rem Koolhaas joined his class. Zenghelis had proved to be the best first year master for several years. But the magic with Koolhaas was far greater." (Peter Cook, 1983). Roberto Gargiani, *Rem Koolhaas | OMA, The Construction of Merveilles*, p. 5.

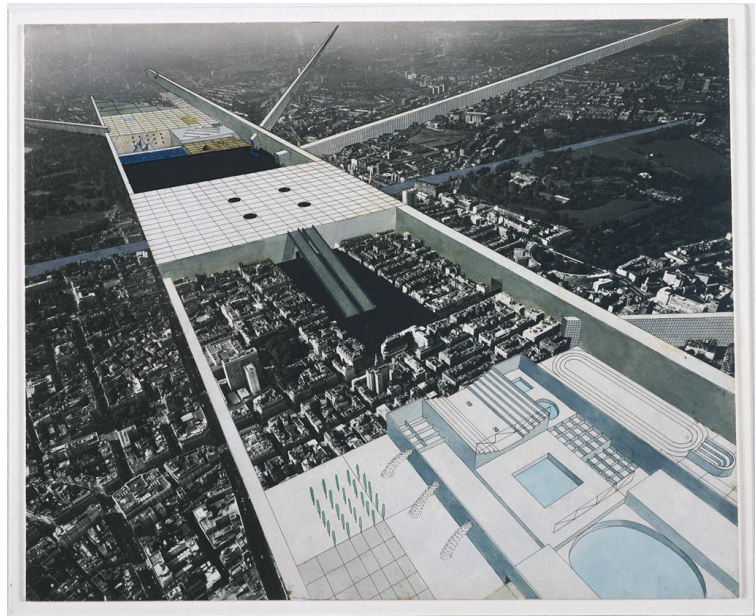
5 Rem Koolhaas/Elia Zenghelis, *Exit Utopia - Architectural Provocations 1956-76*, pp. 237 - 253.

Koolhaas throughout his career. For example the “Institute of Biological Transactions” (Fig. 3), where sick ‘prisoners’ are sent through on a conveyor belt, alongside dancing nurses, and are seen to by doctors who then return them to the conveyor belt regardless, which reaches a cemetery as its final destination. The notion is a “harmless nature of mortality” where there are “no sadistic extensions of life”.<sup>6</sup> “The Allotments” (Fig. 4) are where “each prisoner has a small piece of land” which “instills gratitude and contentment”.<sup>7</sup> One can also notice two figures in this courtyard - they seem to be representing the peasants from Millet’s *L’Angelus* (see Fig. 6), a painting which the Surrealist artist Salvador Dali recreated on several occasions. These intense installations imposed on London are clearly influenced by the Surrealist movement, an area in which Koolhaas had a vivid interest, and it was as a student in London where Koolhaas became aware of Dali’s Paranoid-Critical Method. This Surrealist influence is clear in *Exodus*, and is present in Koolhaas’s writings throughout *Delirious New York*.

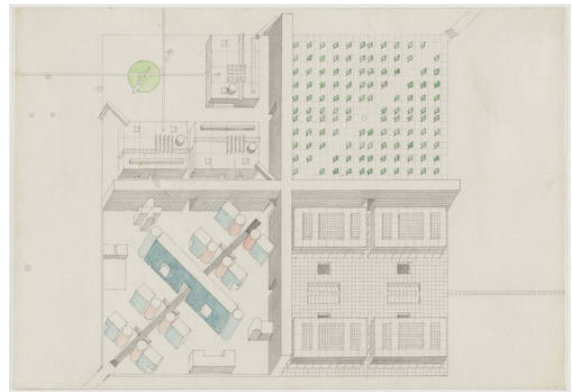
---

6 Rem Koolhaas/Elia Zenghelis, *Exit Utopia - Architectural Provocations 1956-76*, pp. 237 - 253.

7 *Ibid.*, pp. 237 - 253.



**Fig. 2** Koolhaas, E. Zenghelis, *Exodus, or the Voluntary Prisoners of Architecture* (1971-72)



**Fig. 3** Koolhaas, E. Zenghelis, “Institute of Biological Transactions”, *Exodus* (1971-72)



**Fig. 4** Koolhaas, E. Zenghelis, “The Allotments”, *Exodus* (1971-72)

## The Paranoid-Critical Method and Koolhaas

In order to fully understand and appreciate the influence that Dali's theory had on Koolhaas (as well as Vriesendorp), it would be beneficial to discuss the Paranoid-Critical Method (PCM) in more depth. Developed by Dali in the early 1930s, it was a Surrealist technique where Dali aimed to train his brain to irrationally link objects. This ability, to perceive connections between objects which would not rationally be linked, was described by Andre Breton as "an instrument of primary importance for Surrealism".<sup>8</sup> Dali, on his theory, wrote, "I believe that the moment is at hand when by a paranoid and active advance of the mind, it will be possible to systematize confusion and thus help to discredit completely the world of reality"<sup>9</sup>

A painting that served as a platform for some of Dali's most paranoid-critical works is Francois Millet's *L'Angelus* (see Fig. 6). The painting, completed in the mid 19th century, depicts a couple in a field, heads bowed as if in prayer. By using the PCM, Dali is able to reinterpret the original painting and its contents to create new works with new meanings. On Dali's use of the PCM, Koolhaas writes "Dali himself attacks Millet's Angelus... Through the systematic reshuffling of these worn-out contents, through the fabrication of flashbacks and flash-forwards... Dali reveals that the Angelus is an ambiguous freeze-frame and discovers hidden meanings: the couple is petrified in a moment of sexual desire that will animate them in the next instant; the man's hat, ostensibly taken off in a gesture of piety, hides an erection... and so on. Through interpretation, Dali explodes the Angelus and gives it a new lease on life."<sup>10</sup> While to many, these observations of sexual tension may seem absurd, through paranoid-critical eyes - where the irrational is linked to create something else entirely - it is one of a number of opportunities to reshuffle and reorganise the preexisting order of events. In an illustration for *Les Chants de Maldoror* (1934-35, Fig. 7), Dali uses the PCM to deconstruct the two characters, but "their accessories - the pitchfork, the wheelbarrow and its enigmatic bags - have been reconstructed as paranoiac 'substitutes'."<sup>11</sup> In *Reminiscenza Archeologica* (1935, Fig. 8), Dali transforms the protagonists from *L'Angelus* into two looming anthropomorphised structures in a desolated landscape. These humanised forms of buildings are very similar to what we see in Madelon Vriesendorp's paintings, such as *Flagrant Delit* (Fig. 1, front cover).

---

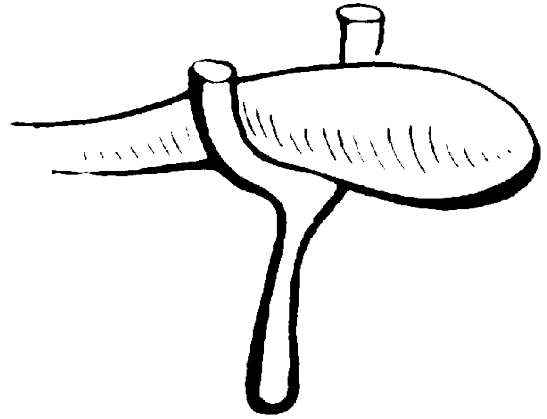
8 (Andre Breton), Haim Finkelstein, *Dali's Paranoia-Criticism or The Exercise of Freedom*, p. 59.

9 (Salvador Dali), *Ibid.*

10 Rem Koolhaas, *Delirious New York*, p. 243

11 *Ibid.*, p. 242

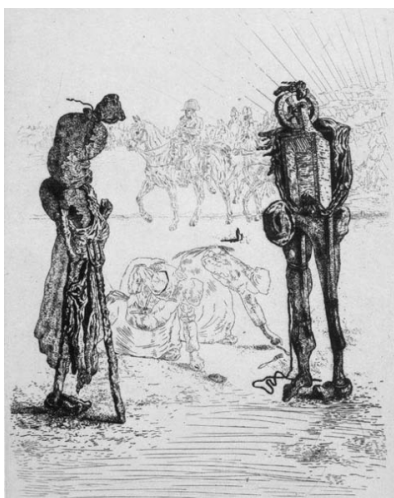




**Fig. 5** “Diagram of the inner workings of the Parnoid Critical Method: limp, unprovable conjectures generated through the deliberate simulation of paranoiac thought processes, supported (made critical) by the “crutches” of Cartesian rationality” Rem Koolhaas, *Delirious New York*, p.236



**Fig. 6** Francois Millet, *L'Angelus*



**Fig. 7** Illustration by Dali for *Les Chants de Maldoror* (1934 - 35).



**Fig. 8** *Reminiscenza archeologica* by Salvador Dali (1935).

The use of the PCM is clear in the creation of ‘Manhattanism’, and throughout *Delirious New York*. Koolhaas writes in detail of the PCM in the chapter “Europeans: Biuer! Dali and Le Corbusier Conquer New York”, stating “Architecture is *inevitably* a form of PC (paranoid-critical) activity.”<sup>12</sup> He later defines PC activity as “the fabrication of evidence for unprovable speculations and the subsequent grafting of this evidence on the world, so that a “false” fact takes its unlawful place among the “real” facts.”<sup>13</sup> Perhaps there is an admission here from Koolhaas of using false facts, and therefore fabricating his own evidence for the ‘unprovable speculations’ which aid his analysis.

---

12 Rem Koolhaas, *Delirious New York*, p. 246 (paranoid-critical added)

13 *Ibid.*, p. 241

## Manhattanism and the Culture of Congestion

Manhattanism is a term created by Koolhaas as a way to effectively and retroactively analyse Manhattan. He writes “Manhattanism is the one urbanistic ideology that has fed, from its conception, on the splendors and miseries of the metropolitan condition - hyper density - without once losing faith in it as the basis for a desirable modern culture. *Manhattan’s architecture is a paradigm for the exploitation of congestion.*”<sup>14</sup> It was a manifesto he created to attempt to bring architecture away from Modernism.<sup>15</sup> “Manhattan - Koolhaas writes - represents the apotheosis of the ideal of density *per se*, both of population and of infrastructures; its architecture promotes a state of congestion on all possible levels, and exploits this congestion to inspire and support particular forms of social intercourse that together form a unique *culture of congestion.*”<sup>16</sup> Here we see Koolhaas mentioning a ‘Culture of Congestion’, where the population of Manhattan grew and grew, leading to a densely populated urban environment. Advances in technology and information, evident in *Delirious New York’s* first chapter, “Coney Island: The Technology of the Fantastic”, are the primary reasons for this culture of congestion. Coney Island, a “clitoral appendage” to Manhattan, gave birth to several amusement parks, which attracted thousands of visitors from Manhattan to enjoy and participate in attractions that were state-of-the-art for the time (the end of the 19th century).<sup>17</sup> Steeplechase, with its robotic horses taking users along a mechanical track; Luna Park with its towers and “Moon architecture”<sup>18</sup>; and Dreamland, a journey featuring Shoot-the-Chutes, a ‘Midget City’ and the Fall of Pompeii.<sup>19</sup> Koolhaas describes this phenomena as Fantastic Technology, and depicts an early type of urbanism created on Coney Island, based on this ‘Technology of the Fantastic.’<sup>20</sup> Koolhaas describes conditions similar to a Culture of Congestion occurring on Coney Island, and as he says “Coney Island is the incubator for Manhattan’s incipient themes and infant my-

---

14 Rem Koolhaas, *Delirious New York*, p. 10.

15 “Manhattanism is a movement which is in almost every respect the opposite and counterpart of the so-called Modern Movement...[Manhattanism] is a movement which deals with the central, paradoxical source of Metropolitan unhappiness and anxiety” Roberto Gargiani, *Rem Koolhaas | OMA, The Construction of Merveilles*, p. 26.

16 Rem Koolhaas, ‘*Life in the Metropolis*’, p. 319.

17 Koolhaas, *Delirious New York*, p. 30.

18 *Ibid.*, p. 39.

19 See “Coney Island: The Technology of the Fantastic” in *Delirious New York* for more detail on each park. Koolhaas writes in particular depth on Dreamland, pp. 46 - 61.

20 [Tilyou, Thompson and Reynolds, the creators of Steeplechase, Luna Park and Dreamland respectively] “have invented and established an urbanism based on the new Technology of the Fantastic: a permanent conspiracy against the realities of the external world. It defines completely new relationships between *site, program, form and technology.*” Koolhaas, *Delirious New York*, p. 62.

thology...Coney Island is a fetal Manhattan.”<sup>21</sup>, we see how some of these ideas are spread from Coney Island and onto Manhattan and beyond, even classing these “spin-offs” as “Outposts of Manhattanism.”<sup>22</sup> Koolhaas believes “the Culture of Congestion is *the* culture of the 20th century.”<sup>23</sup>

Koolhaas then gives us a Surrealist take on how the form of the Skyscraper came to be. He studies two structures that took centre stage at the first New York World’s Fair in 1853 (Fig. 9): a version of the Crystal Palace of London, complete with a large dome (the globe), and the Lattening Observatory, a 350ft high tower (the needle). “The needle and the globe represent the two extremes of Manhattan’s formal vocabulary and describe the outer limits of its architectural choices.”<sup>24</sup> Here we see Koolhaas using the PCM to link two objects, the needle and the globe, and give them characteristics, a relationship between one another.

Koolhaas describes Ferriss’ *The Lure of the City* (Fig. 10, 1925) as the “*Ferrissian Void*...a pitch black architectural womb that gives birth to the consecutive stages of the Skyscraper”, and perhaps gives us an insight as to how Manhattanism was birthed from Ferriss’ painting (Fig. 9)<sup>25</sup> Ferriss’ renderings (particularly the void’s murky vagueness) have inspired Koolhaas to look at them as a incubator for a number of styles of architecture, design and art, and it is here where his manifesto is born, as he concludes “*Manhattanism* is conceived in Ferriss’ womb.”<sup>26</sup>

---

21 Rem Koolhaas, *Delirious New York*, p. 30

22 “The frenzied pace with which this psycho-mechanical urbanism has extended its tentacles across Coney Island testifies to the existence of a vacuum that had to be filled at all costs.” Koolhaas, *Ibid.*, p. 62.

23 “The Culture of Congestion will arrange new and exhilarating human activities...Through Fantastic Technology it will be possible to reproduce all “situations”...Each city within a City will be so unique that it will naturally attract its own inhabitants.” Koolhaas, *Ibid.*, p. 125,

24 “The needle is the thinnest, least voluminous structure to mark a location within the Grid. It combines maximum physical impact with a negligible consumption of ground. It is, essentially, a building without an interior. The globe is, mathematically, the form that encloses the maximum interior volume with the least external skin. It has a promiscuous capacity to absorb objects, people, iconographies, symbolisms...In many ways, the history of Manhattanism as a separate, identifiable architecture is a dialectic between these two forms, with the needle wanting to become the globe and the globe trying...to turn into a needle - a cross-fertilization that results in a series of successful hybrids in which the needle’s capacity for attracting attention and its territorial modesty are matched with the consummate receptivity of the sphere.” Koolhaas, *Ibid.*, p. 27.

25 “The womb absorbs multiple impregnation by any number of alien and foreign influences - Expressionism, Futurism, Constructivism, Surrealism, even Functionalism - all are effortlessly accommodated in the expanding receptacle of Ferriss’ vision.” Rem Koolhaas, *Ibid.*, p. 117

26 *Ibid.*



**Fig. 9** Crystal Palace and Latting Observatory - the *needle* and the *globe*.



**Fig. 10** Hugh Ferriss' *The Lure of the City* (1925)

## Fictional Conclusion, or Fictional Introduction

Explaining the Appendix of *Delirious New York*, Koolhaas writes “The fifth block - the Appendix - is a sequence of architectural projects that solidifies Manhattanism into an explicit doctrine and negotiates the transition from Manhattanism’s unconscious architectural production to a conscious phase.”<sup>27</sup> This Fictional Conclusion - or perhaps, more fittingly, Fictional Introduction, as the works contained within were all composed before Koolhaas had written the book - consists of several collaborations between Koolhaas and Elia Zenghelis, often with Vriesendorp and Zoe Zenghelis providing illustrations and paintings. These illustrations and concepts are the very evidence that Koolhaas fabricated in order to begin writing the book.

*The City of the Captive Globe* (1972) was one such concept, a method of exploration for Manhattan, created by Koolhaas and Elia Zenghelis, and illustrated by Zoe Zenghelis (Fig. 11). With the grid firmly in mind, a series of blocks surround the Captive Globe, suspended in the centre. These plots have a foundation of granite, from which a “philosophy” is based (“Each science or mania has its own plot...”), and each has “the right to expand indefinitely toward heaven... The collapse of one of the towers can mean two things: failure, giving up, or a visual Eureka, a speculative ejaculation.”<sup>28</sup> These blocks each contain a ‘city-within-a-city’ that Koolhaas has described in *Delirious* when talking about the grid. And the purpose of the Captive Globe itself? “...all these Institutes together form an enormous incubator of the World itself; they are breeding on the Globe.”<sup>29</sup> Brayer notes “The City of the Captive Globe (1972) illustrated this Manhattanesque culture of congestion. In the middle, the terrestrial globe was in a state of incubation, rising up in time with the development of ideas, with each block forming the pedestal.”<sup>30</sup> This project hints at a return to the ideologies of captivity that were present in *Exodus*, albeit on a global platform. Koolhaas has used this construct, with its ideas of the grid, the city-within-a-city, using the PCM, to enrich his analysis. He is building his own tools, which are then being used to construct his own manifesto, fabricating evidence.

Koolhaas also includes *The Story of the Pool* (1977), a floating swimming pool that was used to take architect/lifeguards from Communist Moscow to New York, a journey that took 40 years. The Pool is a long, rectangular shape, and has similarities to the layout of blocks and

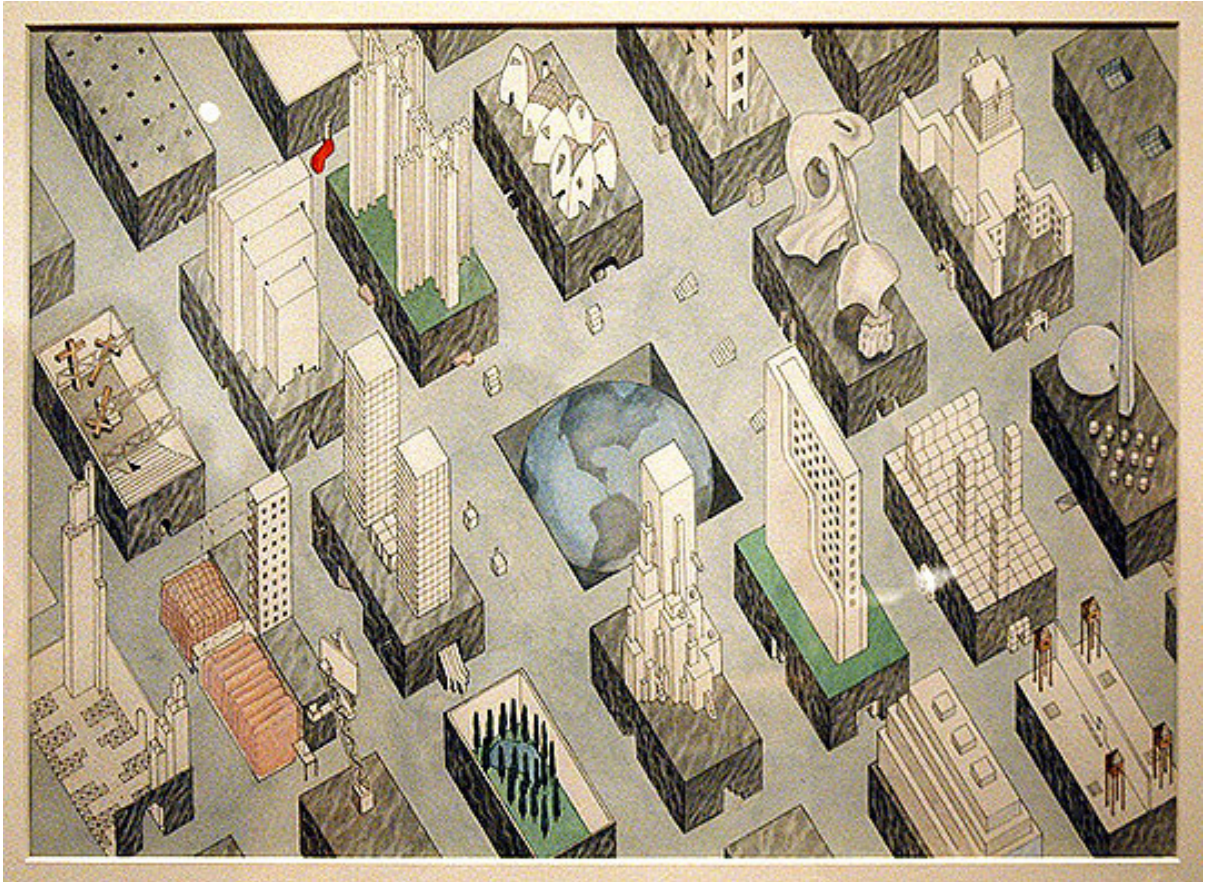
---

27 Rem Koolhaas, *Delirious New York*, p. 11.

28 Ibid., p. 294.

29 Ibid.

30 Marie-Ange Brayer, *Active Narratives*, p 85.



**Fig. 11** *The City of the Captive Globe* (1972) by Rem Koolhaas and Zoe Zenghelis.

grids found in Manhattan - Koolhaas in fact, states “In a way, the pool was a *Manhattan block*” - as well as the Strip from Exodus, with its long, rigid structure.<sup>31</sup>

While Koolhaas wrote the text, in 1977, Vriesendorp created the painting, *The Arrival of The Pool*, (Fig. 12) in 1974. This may be an instance of Vriesendorp inspiring Koolhaas to create this story around the painting. Gargiani hints that the “pool moves by means of a retroactive mechanism”.<sup>32</sup> In order for the architect lifeguards to reach their destination, they have to swim in the opposite direction, facing away, and swimming towards where they wish to flee.<sup>33</sup>

There may be some parallels with the ‘retroactive mechanism’ present here in the *Story of the Pool* with Koolhaas’s retroactive manifesto. In order to look to Manhattan’s future, Koolhaas had to go to Manhattan’s past to find answers and fabricate evidence to move away from the Modern Movement.<sup>34</sup>

---

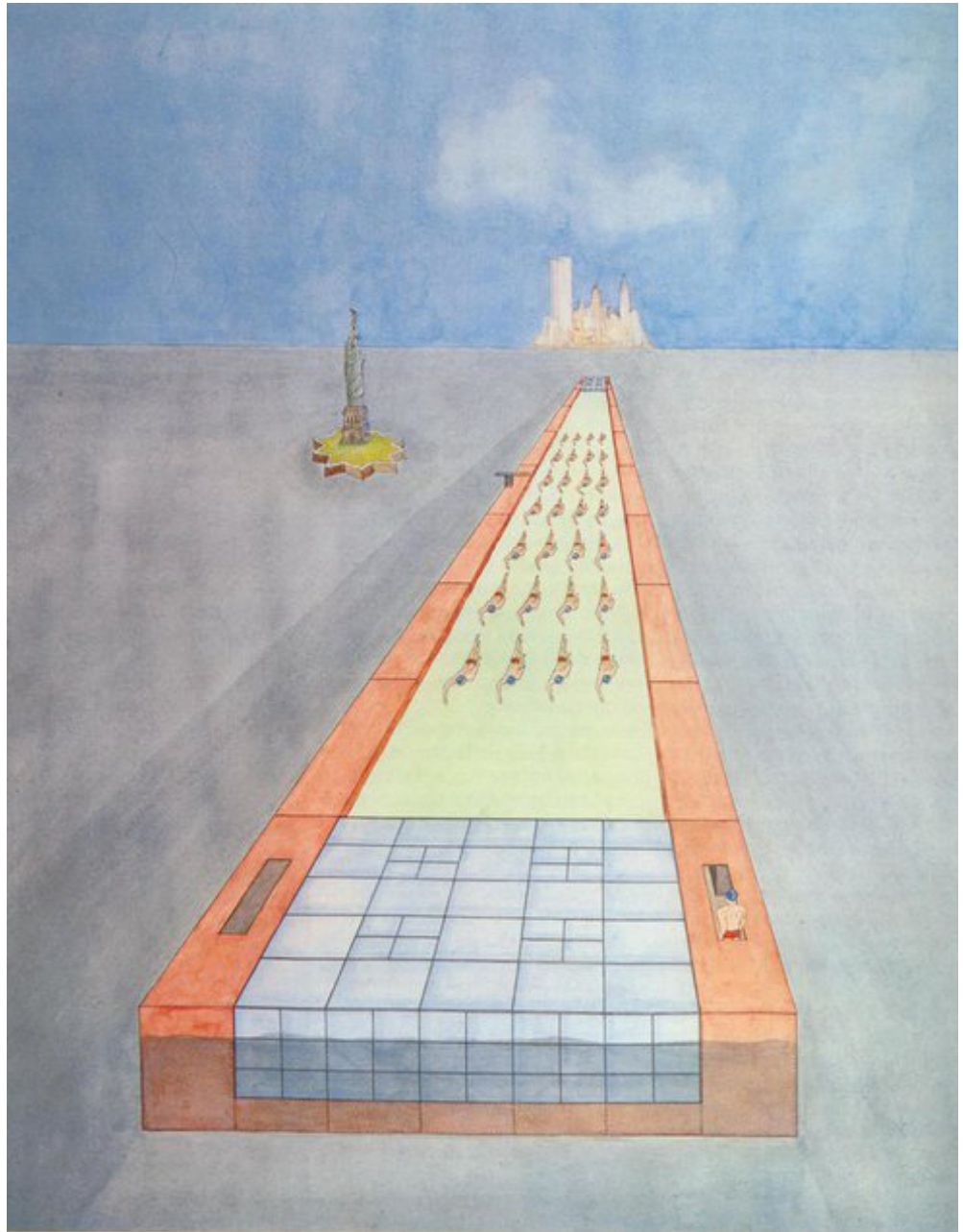
31 “The pool was a long rectangle of metal sheets bolted onto a steel frame. Two seemingly endless linear locker rooms formed its long sides - one for men, the other for women. At either end was a glass lobby with two transparent wall; one wall exposed the healthy, sometimes exciting underwater activities in the pool, and the other, fish agonizing in polluted water. It was thus a truly *dialectical* room, used for physical exercise, artificial sunbathing and socializing between the almost naked swimmers.” Koolhaas, *Delirious New York*, p. 307.

32 Gargiani, *Rem Koolhaas | OMA: The Construction of Merveilles*, p. 40.

33 “When they finally arrived, they hardly noticed it - they had to swim away from where they wanted to go, towards what they wanted to get away from.” Koolhaas, *Delirious New York*, p. 308.

34 Frances Hsu describes Koolhaas’s technique of “Re-writing and re-presenting history as a collage of fictions...Koolhaas sought to distinguish his work from mainstream architectural debates.” *Review of Delirious New York*, p. 170.





**Fig. 12** *The Arrival of the Pool* (1974), painting by Madelon Vriesendorp

## The Fabrication of Evidence: The Grid and The Downtown Athletic Club

Brayer, on Koolhaas's use of the grid, writes: "...in *Delirious New York*, Koolhaas turned it into a patchwork of heterogeneous narratives, effecting the disappearance of the architectural place. Here, the city became fiction, a fantasy narrative, where dream and reality emulsified with a heterogeneous corpus of references."<sup>35</sup> Fiction and Fantasy, narrated by Koolhaas, is allowing the early stages of a manifesto to be hatched. These concepts of audacious 'narrative-myth' (a term coined by Iris Aravot as a way of describing "the comprehension of an urban environment prior to phases of actual intervention") were vital in giving the poetic analysis described in *Delirious New York* life and meaning.<sup>36</sup>

Describing the Manhattan grid as "...a conceptual speculation. In spite of its apparent neutrality, it implies an intellectual program for the island: in its indifference to topography, to what exists, it claims the superiority of mental construction over reality."<sup>37</sup> Koolhaas implies that the grid, having been predefined before any building has occurred, will prevent Manhattan and its architecture from developing as it would in other cities, and instead a new regime (in the style of Manhattanism) can arrive.<sup>38</sup>

William S. Saunders, however, in his essay *Rem Koolhaas's Writing on Cities: Poetic Perception and Gnomonic Fantasy*, makes several points in where he believes Koolhaas has taken certain liberties in his writings to make his overall analysis and manifesto more effective. He writes:

"Rem Koolhaas's writing about cities attempts to communicate poetic perceptions of underlying fundamental realities. When the "poetry" is cut loose from the "perception", the writing degenerates into melodramatic, romantic fantasy...Disputing the details would be pedantic, for Koolhaas... wants to register the larger underlying truths and is willing to take poetic license with history, as long as those larger perceptions are on the mark and being effectively served."<sup>39</sup>

In response to Koolhaas's descriptions of the grid, Saunders responds "The reality is surely

---

35 Marie-Ange Brayer, *Active Narratives*, p 85.

36 Aravot believes that *Delirious New York* "may be considered an a posteriori urban narrative-myth: "a posteriori" because the explanatory/directive narrative appears, both logically and chronologically, after the creation of the city itself, and "narrative-myth" because, as with the myths created in antiquity, it interweaves a motivated set of values with an imaginative/conceptual order imposed on established facts and processes." Iris Aravot, *Narrative-Myth and Urban Design*, p. 79.

37 Rem Koolhaas, *Delirious New York*, p. 20.

38 "Since Manhattan is finite and the number of its blocks forever fixed, the city cannot grow in any conventional manner...The city becomes a mosaic of episodes, each with its own particular life span, that contest each other through the medium of the Grid." *Ibid.*, p. 21.

39 William S. Saunders, *Rem Koolhaas's Writing on Cities: Poetic Perception and Gnomonic Fantasy*, p. 61.

more mundane: The grid was chosen for its simplicity and efficiency”<sup>40</sup>

Alexander Eisenschmidt is more open to Koolhaas’s ideas that the Grid, while initially constricting, can become a playground for urbanisation: “Koolhaas has found a new kind of architecture in the ultimate modern realm of expansion - the grid. Characteristic of urbanisation, each block is simultaneously limiting and accelerating: it confines the building(s) and offers a focused test-bed for the elaboration of particularities, not simply as a location, but as a site of story where a whole world is taken captive. As such, metropolitan architecture invites all forms of urban life and becomes a ‘city-within-a-city.’”<sup>41</sup>

Koolhaas focuses on The Downtown Athletic Club in the chapter “Definitive Instability”, where the Skyscraper is used as a Constructivist Social Condenser: a machine to generate and intensify desirable forms of human intercourse.”<sup>42</sup> It consists of space for sporting activities on the lower floors, such as squash courts, swimming pools, a gym, even a golf course, and upon ascending there are floors for lounges, roof gardens, dining halls and bedrooms. From reading this chapter, the reader is led to believe this particular Skyscraper is some sort of paradise for bachelors, as Koolhaas writes: “The Downtown Athletic Club is a machine for metropolitan bachelors whose ultimate ‘peak’ condition has lifted them beyond the reach of fertile brides”<sup>43</sup>

Koolhaas narrates stories and scenarios throughout *Delirious*, and one of the most recognised is the image of the bachelors taking a break between a bout of boxing, relaxed and naked, eating oysters (fig. 15).

Again, Saunders is more than a little sceptical at Koolhaas’s suggestions of the scale and fantasy of the mixed-use skyscrapers, particularly the Downtown Athletic Club: “There is little reason to believe that Manhattan skyscrapers ever were significantly mixed-use, that office pods for the humanly dead transactions of the great grey corporate world were not... these buildings’ overwhelming activities. Rockefeller Centre a richer environment? Certainly. The Downtown Athletic Club, with its fluid building sections and mixed programs, scene of “eating oysters with boxing gloves, naked, on the nth floor”<sup>44</sup> a setting for maximum creative living? Certainly not, unless your idea of such living is a rich man’s hedonism.”<sup>45</sup>

---

40 William S. Saunders, *Rem Koolhaas’s Writing on Cities: Poetic Perception and Gnomonic Fantasy*, p. 63.

41 Alexander Eisenschmidt, *The City’s Architectural Project*, Architectural Design, p. 23.

42 Rem Koolhaas, *Delirious New York*, p. 152.

43 Ibid., p. 158.

44 Ibid., p. 155.

45 William S. Saunders, *Rem Koolhaas’s Writing on Cities: Poetic Perception and Gnomonic Fantasy*, p. 65.

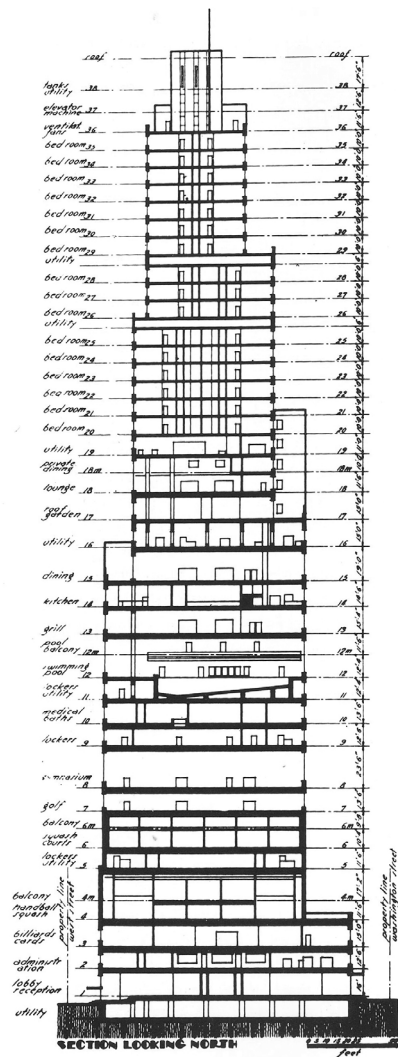


Fig. 13 Section of the Downtown Athletic Club



Fig. 14 The Downtown Athletic Club on Washington Street

Perhaps the rather Surrealist ideas that Koolhaas portrays are a fiction that he is imagining, more than any intentional program put forward by the architects? Eisenschmidt seems to appreciate Koolhaas's view more than Saunders, writing on the Downtown Athletic Club, "...is assessed as a by-product of collective urban forces (grid, elevator and climatic control) coupled with the desires of metropolitan life, and culminating in a 'techno-psychic apparatus' that choreographs an inventory of stories."<sup>46</sup>

The use of the word 'stories' by Eisenschmidt indicates that the scenarios described by Koolhaas are in the realm of fiction and fantasy, rather than reality, which gives credibility to Saunders' view "When the "poetry" is cut loose from the "perception", the writing degenerates into melodramatic, romantic fantasy".<sup>47</sup> On the culture of congestion, he continues: "Koolhaas...has the notion that multiple fluid programmatic uses, compacted into large areas, create a condition of maximum potential for desirable life. However, this notion...is based on a questionable assumption: that proximity by itself creates significant interaction...The just as likely (if not more likely) scenario is that, in *any* condition of vast scale and great congestion, people experience a life-inhibiting, demoralizing anonymity and isolation; they mill around each other unseeingly."<sup>48</sup> Surely the truth is somewhere inbetween. Koolhaas chooses to interpret that these conditions would have a beneficial effect, and in the early 21st century, with Fantastic Technology coming to the fore, these social condensers may have been fascinating. The option was there for these bachelors to eat at oyster bars. However in the present day, we may be more use to the feeling Saunders describes on his views of congestion.

The drawing of the naked boxers was illustrated by Koolhaas's wife Madelon Vriesendorp. In an interview with Colomina Vriesendorp reveals the story behind it.

"Rem asked me to do this drawing in the style of gay sex magazines...I told him I'd do it, providing he didn't tell anyone: 'You'll have to pretend that you found it'. Because that was the whole fun - that you found the proof of your theory, of eating oysters with boxing gloves."<sup>49</sup>

Koolhaas, in order to reinforce and make this 'fantasy' more believable, has enlisted the help of his wife to create an image which gives life (as well as visual evidence to back up his claims) to the compelling fiction he has written. While either device on their own may not have been

---

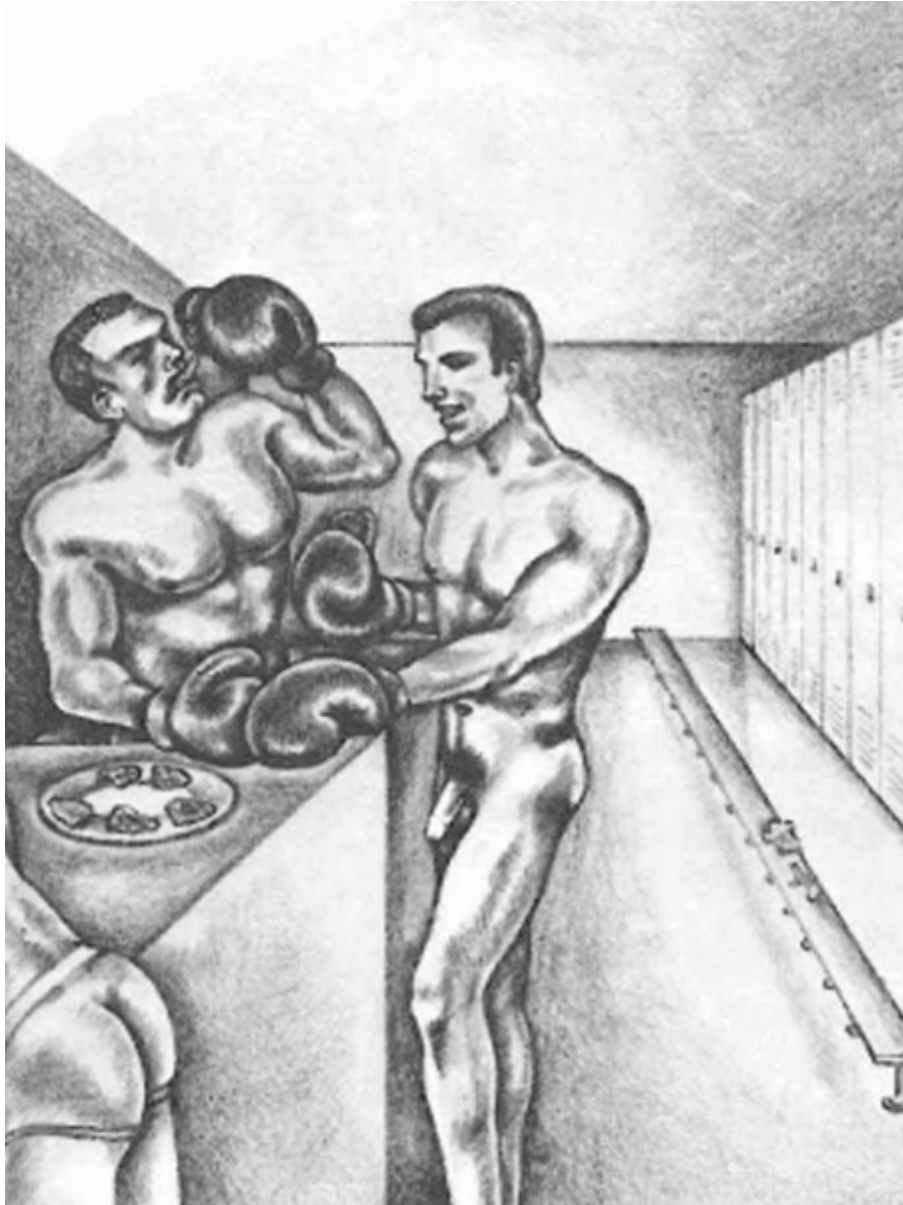
46 Alexander Eisenschmidt, *The City's Architectural Project*, Architectural Design, p. 22.

47 Saunders, *Rem Koolhaas's Writing on Cities: Poetic Perception and Gnostic Fantasy*, William S. Saunders, p. 63.

48 Ibid.

49 Shuman Basar, Stephen Truby, *The World of Madelon Vriesendorp*, p. 43.

enough to create a convincing story, together we can see the poetic romanticization that Koolhaas so desperately wants to be real.



**Fig. 15** *“eating oysters with boxing gloves, naked, on the nth floor...”*, illustration by Madelon Vriesendorp.

## Koolhaas and Vriesendorp

The image of the naked boxers was not the only work of Vriesendorp's to be used in *Delirious New York*. The original cover of the book was her iconic painting *Flagrant Délit* (1975), which shows two Skyscrapers, the Empire State and the Chrysler buildings, post coitus. *Flagrant Délit* was part of a series of paintings under the name *Manhattan*. Vriesendorp began work on these paintings around the same time that Koolhaas had discovered the paranoid critical method while studying at the Architectural Association in London. And it is clear that Koolhaas's fondness of the PCM has influenced Vriesendorp too. Charles Jencks writes; referring to Vriesendorp's early collections, ordered according to a "new logic", "...the world can always be reordered according to heterogeneous classes, and Vriesendorp following Koolhaas following Dali is interested in heterodoxies, not orthodoxies."<sup>50</sup> Brayer finds more links to the PCM and Surrealist movement, stating the painting "borrowed its dreamlike imagination from the Surrealist legacy...peeping-tom' skyscrapers conjure up Salvador Dali's 'paranoid-critical conquest'.<sup>51</sup> Like much of Koolhaas's writing in *Delirious*, Brayer also identifies Vriesendorp using "fantastic narratives coexisted with fragments of reality"<sup>52</sup>, however where Koolhaas uses text, Vriesendorp uses visual imagery.

The influence of the PCM is clear from looking at *Manhattan Angelus*, 1975, the painting used on the front cover of *The World of Madelon Vriesendorp* (fig. 17), and indeed Vriesendorp's other paintings which involve anthropomorphised buildings that were later used by Koolhaas in *Delirious*. These humanised skyscrapers are similar to the structures Dali creates in some of his paranoid-critical fantasies, for example *The Architectonic Angelus of Millet* (fig. 16, 1933) where the two peasants have been transformed into vast structures dominating the landscape. Note the crutch from fig. 5 is here - Dali was fond of using repeated symbolism throughout his work. Looking at Vriesendorp's *Manhattan Angelus*, the two skyscrapers are bowed in prayer, mimicking the couple used in Millet's original painting. Neil Leach observes the influence of Dali on Vriesendorp: "The corollary to reading the self as a building is the potential to read buildings as the self. In the context of New York, Salvador Dali's famous "paranoid" interpretation of the skyscrapers as representations of Jean-Francois Millet's *Angelus*, as animated creatures coming alive at sunset "ready to perform the sexual act" speaks of this

---

50 Charles Jencks, *The World of Madelon Vriesendorp*, p. 19.

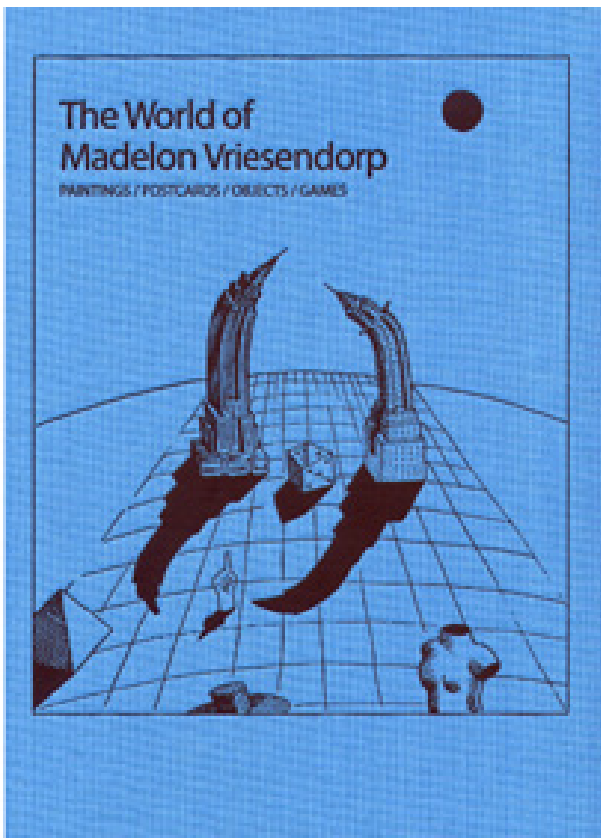
51 Marie-Ange Brayer, *Active Narratives*, p 85.

52 Ibid.





**Fig. 16** *The Architectonic Angelus of Millet*, 1933, by Dalí. Note the presence of the crutch (see Fig. 5).



**Fig. 17** Front cover of *The World of Madelon Vriesendorp*, featuring *Manhattan Angelus* (1975) by Vriesendorp.

opposite moment. It is this image, surely, that inspired the highly anthropomorphized illustration... *Flagrant Délit*.<sup>53</sup> Vriesendorp, like Koolhaas, is using the PCM and applying fantasy to make her paintings more absorbing, effective, poetic.

In an interview with Vriesendorp, Beatriz Colomina asks “There are paintings of yours in *Delirious New York*...” “[Vriesendorp responds] Yes. *Flagrant Délit* was part of a whole series of paintings (Manhattan). Just a few of them were published in *Delirious New York*.”

“[Colomina] You mean that once *Flagrant Délit* was put on the cover, other paintings went in too, though there were no plans to include any of them before that?” “[Vriesendorp] The paintings originally had nothing to do with Rem’s book.”<sup>54</sup> It is clear that Koolhaas and Vriesendorp were influenced by similar interests, theories, each other, or all of the above. Certainly, the PCM is a central theme both in Koolhaas’ synopsis of the book and in Vriesendorp’s paintings. In *The World of Madelon Vriesendorp*, Charles Jencks believes Vriesendorp “played a significant role in forming the image of his early work, and continues to bring architecture the fresh perspective of an outsider”.<sup>55</sup> He also emphasises “Madelon was instrumental in giving iconic power to the narrative” of the book.<sup>56</sup>

*Après l’amour* (fig. 18) and *Freud Unlimited* (fig. 19, both 1975) were also used from Vriesendorp’s *Manhattan* project. *Après l’amour* was Vriesendorp’s first entry from the series, and features a painting of a mysterious skyscraper above the bed, created by Vriesendorp, inspired by her research and travels across Manhattan with Koolhaas.<sup>57</sup> *Freud Unlimited* is an attempt to show the “subconscious of Manhattan”, and it could be argued that throughout *Delirious*, Koolhaas is also exploring Manhattan’s subconscious, through his narrations of fantasy.<sup>58</sup> Many critics praised the inclusion of the paintings, and believe that *Delirious* would not have been the same without them. Both Koolhaas and Vriesendorp are using two different mediums, narration and illustration, to reinforce the credibility of the ‘retroactive manifesto’, and were both heavily channelling the paranoid-critical method in their works.

---

53 Neil Leach, *9/11*, Diacritics, p. 82.

54 Beatriz Colomina, *The World of Madelon Vriesendorp*, p. 42.

55 Charles Jencks, *Ibid.*, p. 16.

56 *Ibid.*, p. 19.

57 “I wanted to show the most ugly, bad taste painting above the heads of the two skyscrapers lying in bed...It was the most horrible thing I could think of, indicating the beauty of bad taste and the whole imagery of America.” Madelon Vriesendorp, *Ibid.*, p. 49.

58 “This is the Freudian subconscious of Manhattan, all the things that happen underneath the surface: the trains and the tunnels. Everybody drowning in their own unconscious. There is Freudian imagery outside the windows too, peering in. I had already started to collect postcards of New York, all these amazing photos of the subways, the tunnels.” Vriesendorp, *Ibid.*, p. 56.



Fig. 18 *Après l'amour*, 1975, by Madelon Vriesendorp.



Fig. 19 *Freud Unlimited*, 1975, by Madelon Vriesendorp.

It is important to remember that Vriesendorp's paintings were made before *Delirious New York* as a stand alone project. Briony Fer talks on their value without the distraction of *Delirious*: "To see Vriesendorp's work in this larger context is to see it in a different light - to see that whilst her images are central to the genesis of the OMA project, and *Delirious New York* in particular, they also have a life outside it. Her paintings are crystal-clear visions of desire and destruction."<sup>59</sup>

Koolhaas explains the Paranoid and the Critical roles in the PCM in *Delirious*, suggesting it "is a sequence of two consecutive but discrete operations."<sup>60</sup> In an interview towards the end of *The World of Madelon Vriesendorp*, Shumon Basar muses to Rem Koolhaas: "*Delirious New York* seems to have been written with the help of Salvador Dali's paranoid-critical method (PCM). Proofs are important for his method, even if they are wrong or fake. I've sometimes thought that in *Delirious New York* the proofs are missing, and this is where Madelon's paintings come into play. You described the critical part of PCM as being to fabricate artificial proofs for an idea. In your collaboration, Maddie seems to be the critical part, and you the paranoiac one."

[To which Koolhaas replies:] "You're right. Her ability was totally crucial."<sup>61</sup>

Here we see that Basar has identified the two roles here needed for the PCM to be successful, with Koolhaas as the paranoiac, with his irrational, poetic, fantastical analysis of Manhattan, and Vriesendorp as the 'critique', developing these stories, compressing them and fabricating these paintings which give life to Koolhaas's ideas, allowing the manifesto to be credible and compelling.

---

59 Briony Fer, *Flagrant Deli*, p. 25.

60 "As the name suggests, Dali's Paranoid-Critical Method is a sequence of two consecutive but discrete operations:

1. the synthetic reproduction of the paranoiac's way of seeing the world in a new light - with its rich harvest of unsuspected correspondences, analogies and patterns; and
2. the compression of these gaseous speculations to a critical point where they achieve the density of fact: the critical part of the method consists of the fabrication of objectifying "souvenirs" of the paranoid tourism, of concrete evidence that brings the "discoveries" of those excursions back to the rest of mankind, ideally in forms as obvious and undeniable as snapshots. Rem Koolhaas, *Delirious New York*, p. 238.

61 Shuman Basar, Stephen Truby, Rem Koolhaas, *The World of Madelon Vriesendorp*, p. 263/4.

## Koolhaas and OMA post *Delirious New York*

So after creating Manhattanism, did Koolhaas use it as a manifesto for his own architecture? Many see clear influences from *Delirious New York* present in the works of both Koolhaas and OMA.<sup>62</sup>

The Zeebrugge Sea Terminal (Fig. 22) was a design submitted by OMA in 1989 for a competition for the Maritime Terminal in Zeebrugge. While it was never built, the design itself is renowned for its unorthodox shape (essentially an egg-like structure) and the presence of multiple programs within one building. It contained the necessary functions such as offices and parking and combined them with a hotel, casino, auditorium, even a swimming pool at the top (a hint perhaps to *The Story of the Pool?*), and Gargiani describes a passenger's potential experience of "Waiting for his ferry, he is accompanied in an ideal journey through the intense, pulsating Culture of Congestion."<sup>63</sup> The use of congestion is further analysed by Hilde Heynen: "The culture of congestion has presented us with a kaleidoscope in which the public creates itself as theatre while at the same time making enthusiastic use of the entertainment on offer... By bringing these differences together within a spacial context that mediates between them, this terminal achieves a sort of "urbanity", a culture of congestion that, without eliminating the differences, can function as a social condenser, thus furthering the desired aim of European integration."<sup>64</sup> The Zeebrugge Sea Terminal has been 'manhattanised', and uses *The Culture of Congestion* to create a internalised delirium.<sup>65</sup>

Koolhaas features it in his later book, *S,M,L,XL*, comparing the proposal to the biblical Tower of Babel. "Not only would the boats turn into floating entertainment worlds, but their destinations - the terminals - would shed their utilitarian character and become attractions." The word attractions hints at the amusement parks of Coney Island, and upon first glance of the terminal, one can see a passing resemblance to the Globe Tower (fig. 20), which Koolhaas also reflects upon in *Delirious*. When describing the Globe Tower, Koolhaas mentions different programs being "stacked on consecutive floors", and the same can certainly be said for

---

62 "Delirious New York is less a study of historic Manhattan than it is a hermeneutic investigation, and therefore it informed both architectural works and the very way Koolhaas practices as OMA/AMO." Randall Teal, *Foundational History: An Integrated Approach*, p. 42.

63 Roberto Gargiani, *Rem Koolhaas | OMA, The Construction of Merveilles*, p. 167.

64 Hilde Heynen, *Architecture and Modernity*, p. 214.

65 Alexander Eisenschmidt on Koolhaas "The architectural mutations that the city provoked and Koolhaas excavates, are later reassembled through a kind of constructive surgery in the laboratories of OMA - the cabinet of Dr. Caligari. What begin as 'exquisite corpses' in true Surrealist fashion develop into specialised/heightened architectures of and for the metropolis by internalising its delirium." *The City's Architectural Project*, p. 23.



Fig. 20 The Globe Tower

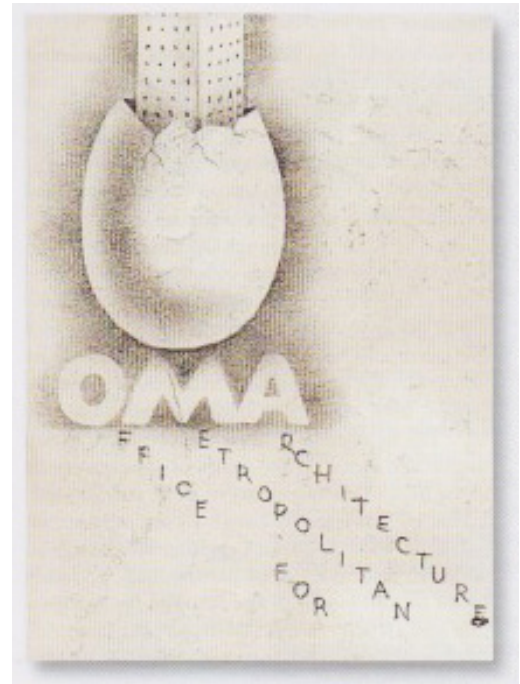


Fig. 21 OMA Manifesto, January 1st, 1975.



Fig. 22 Zeebrugge Sea Terminal, 1989

the Zeebrugge terminal.<sup>66</sup> Unfortunately the Globe Tower scheme was a scam, and thus never built, but the culture of congestion present in its design is something Koolhaas has looked to recreate with Zeebrugge terminal. Koolhaas himself describes the terminal building “crosses a sphere with a cone”<sup>67</sup>, which is very similar to his analogy of the needle and sphere (fig. 9). There is also a striking similarity with the terminal and an OMA symbol of an egg with a tower hatching out of it (fig. 21).

Looking at the projects Koolhaas and OMA have designed post *Delirious*, several seem to have been inspired by Manhattan buildings featured within the book (such as the Downtown Athletic Club and the Rockefeller Centre), in that they rarely have one pure function. For example, the Educatorium in Utrecht (Fig. 23), built in 1995-97. As the name suggests, rather than just a University campus or a series of lecture theatres, there are a range of programmes, including auditoriums, lecture halls, cafeterias and more. The curving, bending floor planes are design to give a single trajectory throughout the building, and these curves allow for moments of playful ‘delirium’. (see Fig. 24)

Similarly, cross-programming is evident in The Seattle Public Library, completed in 2004, and terms such as ‘Living Room’ (Fig. 27) and ‘Mixing Chamber’ remind us of a social condenser. Koolhaas writes “As the major (and perhaps only) free public space in downtown Seattle, the Living Room provides an inspiring and inviting amenity for the entire city.”<sup>68</sup> The way OMA have arranged the different spaces and programmes with the Library is methodical and well thought out, and far from the paranoid-critical observations Koolhaas describes in *Delirious*.<sup>69</sup> However it is the spaces between these programmes which begin to show some of the PCM Koolhaas is so inspired by, with Gargiani noting the “building seems to be crossed by sudden, violent pulsations [see Fig. 26]...it is an animate body, like that of the skyscrapers depicted by Vriesendorp”<sup>70</sup>

---

66 “As a program, the Globe Tower is an agglomeration of Steeplechase, Luna Park and Dreamland, all swallowed up in a single interior volume, stacked on consecutive floors...the capacity of the Globe Tower is 50,000 people at one time. Every 50 feet of its height [700 feet] is a station consisting of a main attraction embedded in subsidiary amusement facilities.” Koolhaas, *Delirious New York*, p. 73.

67 Rem Koolhaas, *S,M,L,XL*, p. 587.

68 Koolhaas/ OMA, *Seattle Public Library*, p. 93.

69 “The functions of the program are classified and distributed in a logical sequence from below (parking) to above (administration), using a diagram that shows a vertical stratification of floors in the form of a skyscraper.” Gargiani, *Rem Koolhaas | OMA: The Constructions of Merveilles*, p. 286.

70 “The articulation of the Seattle Public Library can also be seen as the extreme outcome of the form of the Manhattan skyscraper” *Ibid.*, p. 287.



Fig. 23 Exterior of the Educatorium, OMA, 1997.



Fig. 24 Curves present within. A wave of delirium.



Fig. 25 Cafeteria within the Educatorium





**Fig. 26** Elevation view of Seattle Public Library, 2004, OMA.



**Fig. 27** Interior view of the “Living Room”. A culture of congestion brings together public and functional spaces.

## Conclusion

This essay has aimed to show that both Koolhaas and Vriesendorp have mastered the PCM - Koolhaas through his writings, Vriesendorp through her imagery - and together (rather than just Koolhaas) have created an effective analysis of Manhattan.

Koolhaas's previous professions have largely influenced his writing, with his journalist beginnings allow him to narrate effectively the views he wants to put across, as well as fabricating evidence. And his experience in filmmaking too is clear - his use of metaphors in describing the Skyscrapers characteristics, actions, and sexual desires transform *Delirious New York* into something resembling a film-script. They are the characters of *Delirious*, actors, and Manhattan is the stage. Vriesendorp is attempting the same, but visually, in the form of paintings, and the two works side by side are more powerful than taking each work individually. Koolhaas's retroactive manifesto works so well *because* he has fabricated this evidence. We are able to clearly see and understand Koolhaas's notion of Manhattanism, his views and his position in architecture, through his poetic words, and Vriesendorp's vivid paintings.

On the grid, Koolhaas describes its "superiority of mental construction over reality" and this is a theme throughout the book.<sup>71</sup> Koolhaas's way of writing may not be fully grounded in the realm of possibility, but there is no denying the audacity and entertainment that Koolhaas brings to the narrative. The fact that Koolhaas frequently uses fiction is of no concern. It does not make *Delirious* any less of a manifesto. We simply have to realise that a large portion of it has been fabricated and overexaggerated, in order for Koolhaas to make his position clear. There is a lot to like about Koolhaas's style of writing, and even if his theories do not always translate seamlessly into his architecture, the journey he takes us on is often a thrilling one.

Koolhaas has written this hugely influential, engaging book on Manhattan, and deservedly received critical acclaim and praise for it. It thrust him into the spotlight of architectural critics across the globe. However *Delirious* should not be remembered solely as a Rem Koolhaas work. Vriesendorp, with her Manhattan paintings, anthropomorphised skyscrapers and fictional drawings, gave much more power to Koolhaas's writing, more so than ever could have been achieved by Koolhaas alone. And alongside Vriesendorp, Elia and Zoe Zenghelis played a huge part in the collaborations leading up to *Delirious's* genesis. *Exodus*, and projects such as *The City of the Captive Globe* and *The Story of the Pool* from *Delirious's* Fictional Conclusion

---

71 Rem Koolhaas, *Delirious New York*, p. 20.

/ Introduction were the building blocks that enabled Koolhaas to construct his argument, his views and his architectural position.

Koolhaas ends the book with his “Acknowledgments”, and his last sentence is “Above all, *Delirious New York* owes a special debt of inspiration and reinforcement to Madelon Vriesendorp.”<sup>72</sup> Indeed, at the start of his analysis of Manhattan, Koolhaas himself could have had little idea of the impact on which Vriesendorp’s paintings would go on to have within *Delirious New York*.

---

72 Koolhaas, *Delirious New York*, p. 317.



**Fig. 28** Madelon Vriesendorp with a first edition of *Delirious New York*, complete with her painting, *Flagrant Delit*, on the front cover. (Taken in 1978)

# Bibliography

## Books

- Basar, Shuman and Stephen Truby. *The World of Madelon Vriesendorp*, AA Publications London, 2008.
- Gargiani, Robert. *Rem Koolhaas / OMA: The Construction of Merveilles*, EPFL Press, 2008.
- Heynen, Hilde. *Architecture and Modernity: A Critique*, MIT, 2000.
- Koolhaas, Rem. *Delirious New York*, The Monacelli Press, 1978.
- Koolhaas, Rem and Bruce Mau. *S, M, L, XL*, The Monacelli Press, 1995.
- Lucan, Jacques. *Rem Koolhaas - OMA Architecture 1970-90*, Princeton Architectural Press, 1990.
- OMA/LMA. *Seattle Public Library Catalog Information*, Actar, 2005
- Van Schaik, Martin. *Exit Utopia - Architectural Provocations 1956-76*, Prestel Publishing, 2005.

## Articles

- Aravot, Iris. 'Narrative-Myth and Urban Design' in the *Journal of Architectural Education*, Vol. 49, no. 2 (November 1995), pp. 79 - 91.
- Brayer, Marie-Ange. 'Active Narratives' in *Architectural Design*, Vol. 75, No. 2 (2005), pp. 82 - 87
- Eisenschmidt, Alexander. 'The City's Architectural Project', in *Architectural Design*, Vol.82, No.5 (2012), pp. 18 - 25.
- Finkelstein, Haim. Dali's Paranoia-Criticism or The Exercise of Freedom, in *Twentieth Century Literature*, Vol. 21, No. 1, Essays on Surrealism (Feb., 1975), pp. 59-71.
- Fer, Briony. 'Flagrant Deli' in the *A.A. Files*, Vol. 57 (2008), pp. 25 - 28.
- Hajer, Maarten. 'The Generic City', in *Theory, Culture and Society*, Vol 16 (1994), pp. 137 - 144.
- Hsu, Frances. 'Review - Deilirious New York: A Retroactive Manifesto for Manhattan by Rem Koolhaas', in the *Journal of Architectural Education* (1984-), Vol. 64, No. 2, Beyond Precedent (March 2011), pp. 169-170
- Koolhaas, Rem and Whiting, Sarah. 'Spot Check: A Conversation between Rem Koolhaas and Sarah Whiting' in *Assemblage*, No. 40 (December 1999), pp. 36 - 55.
- Leach, Neil. '9/11', in *Diacritics*, Vol. 33, No. 3/4, New Coordinates: Spatial Mappings, National

Trajectories (Autumn - Winter, 2003), pp. 75-92.

MacNair, Andrew. 'Review - Delirious New York by Rem Koolhaas' in the *J.A.E*, Vol. 32, No. 4, Search/Research (May, 1979), p. 32.

Mattern, Shannon. 'Just How Public Is the Seattle Public Library?: Publicity, Posturing, and Politics in Public

Design' in the *Journal of Architectural Education*, Vol. 57, No. 1 (Sept 2003), pp. 5 - 18.

McDonough, Tom. 'Delirious Paris: Mapping as a Paranoiac-Critical Activity', in *Grey Room*, No. 19 (Spring, 2005), pp. 6-21.

Neumeyer, Fritz and Francesca Rogier. 'OMA's Berlin: The Polemic Island In The City', in *Assemblage*, No. 11 (April 1990), pp. 36 - 53.

Saunders, William S. 'Rem Koolhaas's Writing on Cities: Poetic Perception and Gnomonic Fantasy' in the *J.A.E*, Vol. 51, No. 1 (September 1997), pp. 61 - 71.

Scott, Felicity D. 'Involuntary Prisoners of Architecture', in *October*, Vol. 106 (Fall 2003), pp. 75 - 101.

Teal, Randall. 'Foundation History: An Integrated Approach to Design, History and Theory' in the *Journal of Architectural Education*, Vol. 64, No. 2, Beyond Precedent (March 2011), pp. 37 - 45.

## Websites

<http://www.australiandesignreview.com/features/36842-koolhaas-retroactive-manhattanism>

<http://observer.com/2003/09/still-delirious-has-rem-koolhaas-abandoned-city/>

# List of Illustrations

## Introduction

**Figure 1** <http://lineasdetrabajo.com/wp-content/uploads/2011/10/Flagrant-Delit-1975.jpg>

**Fig. 2** <http://thefunambulistdotnet.files.wordpress.com/2010/12/exodus7.jpg>

**Fig. 3** <http://socks-studio.com/img/blog/Rem-Koolhaas-and-Elia-Zenghelis-with-Madelon-Vriesendorp-and-Zoe-Zenghelis.-Exodus-or-the-Voluntary-Prisoners-of-Architecture-The-Institute-of-Biological-Transactions-project-Plan-oblique.jpeg>

**Fig. 4** [http://www.moma.org/collection\\_images/resized/851/w500h420/CRI\\_5851.jpg](http://www.moma.org/collection_images/resized/851/w500h420/CRI_5851.jpg)

## The Paranoid - Critical Method and Koolhaas

**Fig. 5** <http://www.akhnaton.net/akh/suba/dalipcm.gif>

**Fig. 6** [http://upload.wikimedia.org/wikipedia/commons/5/57/Jean-Fran%3%A7ois\\_Millet\\_Angelus.jpg](http://upload.wikimedia.org/wikipedia/commons/5/57/Jean-Fran%3%A7ois_Millet_Angelus.jpg)

**Fig. 7** [http://24.media.tumblr.com/tumblr\\_kutapaLTQD1qav4uxo1\\_500.jpg](http://24.media.tumblr.com/tumblr_kutapaLTQD1qav4uxo1_500.jpg)

**Fig. 8** <http://silverandexact.files.wordpress.com/2013/05/the-angelus-salvador-dalc3ad-1935.jpg>

## Manhattanism and the Culture of Congestion

**Fig. 9** Crystal Palace and Latting Observatory at first New York World's Fair, 1853. Taken from p. 26, Koolhaas, Rem. *Delirious New York*, The Monacelli Press, 1978.

**Fig. 10** [http://25.media.tumblr.com/tumblr\\_loyty4eb4d1qlrkw8o1\\_500.jpg](http://25.media.tumblr.com/tumblr_loyty4eb4d1qlrkw8o1_500.jpg)

**Fig. 11** <http://relationalthought.files.wordpress.com/2012/02/rem-koolhaas-the-city-of-the-captive-globe-new-york-1972.jpg>

**Fig. 12** [http://media.treehugger.com/assets/images/2012/05/rem.jpg.492x0\\_q85\\_crop-smart.jpg](http://media.treehugger.com/assets/images/2012/05/rem.jpg.492x0_q85_crop-smart.jpg)

## The Grid and The Downtown Athletic Club

**Fig. 13** <http://archiclog.files.wordpress.com/2011/08/dac.jpeg>

**Fig. 14** <http://www.australiandesignreview.com/wp-content/uploads/2013/11/Rotterdam-2-ADR.jpg>

**Fig. 15** <http://www.australiandesignreview.com/wp-content/uploads/2013/11/Rotterdam-1-ADR.jpg>

## Koolhaas and Vriesendorp

**Fig. 16** <http://www.edali.org/images/paintings/millets-architectonic-angelus.jpg>

**Fig. 17** [http://charliekoolhaas.com/wp-content/uploads/2011/02/9781902902630\\_cp011.jpg](http://charliekoolhaas.com/wp-content/uploads/2011/02/9781902902630_cp011.jpg)

**Fig. 18** [http://api.ning.com/files/ag1hi1mYoTjw2jHkW4gqnrBlOpuiFc9YJ\\*bHIMbAMqg\\_/maddieFWApresLamour\\_1975.jpg](http://api.ning.com/files/ag1hi1mYoTjw2jHkW4gqnrBlOpuiFc9YJ*bHIMbAMqg_/maddieFWApresLamour_1975.jpg)

**Fig. 19** <http://madelonvriesendorp.com/wp-content/uploads/2011/03/12-1.jpg>

## Koolhaas and OMA: Pre *Delirious New York*

**Fig. 20** <http://www.westland.net/coneyisland/articles/images/con-globetower.jpg>

**Fig. 21** Manifesto of the Office for Metropolitan Architecture (OMA), January 1st, 1975. Taken from p. 26, Gargiani, Robert. *Rem Koolhaas / OMA: The Construction of Merveilles*,

EPFL Press, 2008.

**Fig. 22** [http://www.oma.eu/contentimages/projects/1989-ZEEBRUGGE-SEA-TERMINAL/Zeebrugge-modelvleugelrechts-resize\\_big.jpg](http://www.oma.eu/contentimages/projects/1989-ZEEBRUGGE-SEA-TERMINAL/Zeebrugge-modelvleugelrechts-resize_big.jpg)

**Fig. 23** <http://ad009cdnb.archdaily.net/wp-content/uploads/2011/03/1300237406-educatorium-flickr-user-harry-nl-528x396.jpg>

**Fig. 24** Photograph taken by Parr, N, November 2010. Curved wall within the Educatorium.

**Fig. 25** Photograph taken by Parr, N, November 2010. Cafeteria within the Educatorium, OMA.

**Fig. 26** <http://www.lalitmag.com/wp-content/uploads/2013/04/SPL.jpg>

**Fig. 27** <http://www.bluffton.edu/%5C~sullivanm/washington/seattle/library/0085.jpg>

## Conclusion

**Fig. 28** [http://www.baunetz.de/meldungen/Meldungen\\_Interview\\_mit\\_Madelon\\_Vriesendorp\\_i\\_der\\_BAUNETZWOCHE\\_69\\_192792.html?bild=2](http://www.baunetz.de/meldungen/Meldungen_Interview_mit_Madelon_Vriesendorp_i_der_BAUNETZWOCHE_69_192792.html?bild=2)



