Congestion Without Matter

Parc de la Villette
Paris, France
Competition, 1982
and Spain but soon recaptured by Louis XIV 1667; captured again in 1708; restored to France 1713; occupied by Germans October 1914—October 1918; occupied again by Germans June 1940—September 1944; to date occupied and governed by the French.

LILLE
Amongst other things, the Lille metropolis has 6 golf courses. It is also possible to go sailing, windsurfing, horse-riding, and gliding as well as play tennis and plan walks and cycling outings near Lille.

LILLE
In the case of Euralille—a name which expresses Lille’s desire to situate itself firmly at the centre of an increasingly homogenous continent—the site plan encompasses the neighbouring cities of London, Brussels and Paris. Euralille could be a monster.

LIMINAL
The liminal period is that time and space betwixt and between one context of meaning and action and another. It is when the initiand is neither what he has been nor is what he will be.

LIQUEFACTION
The latest generation of OMA buildings is probably explained better as a collection of containers of gel or hydropneumatic mechanisms rather than a series of geological formations or piles.

LITE
Welcome to rich cocoa flavor at its peak... with one-third less calories. One delicious sip of Swiss Miss® Lite Hot Cocoa, and you’re snuggling by a fireplace in a cozy chalet nestled in beautiful, snow-covered mountains. Just add hot water and your wholesome treat is ready with all the chocolatey goodness you’ve come to expect from Swiss Miss®. And with one-third less calories than our regular hot cocoa mix. Whether you’re out for a brisk toboggan run, or just huddled around the TV, your family will love the chocolatey goodness of Swiss Miss® Lite Hot Cocoa Mix. For rich cocoa flavor at its peak, with one-third less calories.

LITE CITY
It is clear on any drive through Houston that what is needed is a science
of desettlement — an art of erasure—
the development of “occupying” former
ly urban territory (park is not by
any stretch of the imagination the
right word) but with a less substantial,
therefore less oppressive and less
vulnerable kind of urban condition
that offers the benefits of the urban
condition — catalytic chains and
patterns of unpredictable events —
without the weight of matter — call
it Lite City.

LITERATURE
Now everyone seems, and seems
to themselves, to have a book in
them, just by virtue of having a par
ticular job, or a family even, a sick
parent, a rude boss. A novel for
everyone in the family or the busi
ness... It’s forgotten that for anyone,
literature involves a special sort of
exploration and effort, a particular
creative purpose that can be pursued
only within literature itself, whose
job is in no way to register the
immediate results of very different
activities and purposes. Books
become “secondary” when market
ing takes over.

LITTLE STONES
When you look at hardened concrete
1. Initial Hypothesis
As the diagram reveals, the site of La Villette is too small, and the program too large, to create a park in the recognizable sense of the word. A conventional park is a replica of nature serviced by a minimal number of facilities that ensure its enjoyment; the program of Parc de la Villette extends like a dense forest of social instruments across the site.
At this stage it would be nonsense to design a detailed park. We have read the program as a suggestion, a provisional enumeration of desirable ingredients. It is not definitive; it is safe to predict that during the life of the park, the program will undergo constant change and adjustment. The more the park works, the more it will be in a perpetual state of revision. Its "design" should therefore be the proposal of a method that combines architectural specificity with programmatic indeterminacy.
In other words, we see this scheme not simply as a design but mostly as a tactical proposal to derive maximum benefit from the implantation on the site of a number of activities—the use of nature among them—in the most efficient and explosive manner, while at the same time offering a (relatively) stable aesthetic experience.

The underlying principle of programmatic indeterminacy as a basis of the formal concept allows any shift, modification, replacement, or substitution to occur without damaging the initial hypothesis.
The essence of the competition therefore becomes: how to orchestrate on a metropolitan field the most dynamic coexistence of activities x, y, and z and to generate through their mutual interference a chain reaction of new, unprece-dented events; or, how to design a social condenser, based on horizontal congestion, the size of a park. To do this we propose the following projections that, superimposed on the site, constitute the park.
you do not normally see which aggregate has been used because a film of cement covers every one of the little stones in it. But sometimes the surface film is specially removed in order to expose the natural stone and give the building a richer appearance. In this way, concrete can display a whole variety of textures and colours.

LIVERS
The construction of situations begins on the ruins of the modern spectacle. It is easy to see the extent to which the very principle of the spectacle — nonintervention — is linked to the alienation of the old world. Conversely, the most pertinent revolutionary experiments in culture have sought to break the spectator’s psychological identification with the hero so as to draw him into activity. The situation is thus made to be lived by its constructors. The role played by a passive or merely bit-part playing public must constantly diminish, while that played by those who cannot be called actors, but rather, in a sense of the term, livers, must constantly increase.

LOBOTOMY
In the deliberate discrepancy between container and contained New York’s makers discover an area of unprecedented freedom. They exploit and formalize it in the architectural equivalent of a lobotomy — the surgical severance of the connection between the frontal lobes and the rest of the brain to relieve some mental disorders by disconnecting thought processes from emotions. The architectural equivalent separates exterior and interior architecture. In this way the Monolith spares the outside world the agonies of the continuous changes raging inside it. It hides everyday life.

LOGIC
1. The science of reasoning by formal methods. 2. A way of reasoning. 3. Reasonable thinking.

LONGER
And, because it keeps its texture longer, the beauty lasts up to twice as long as many other carpets.

LOOK-ALIKE
In the “look-alike” phenomenon, the subject duplicates the early narcissistic identification with the mirror image; only now, the Ideal-Imago structure is projected into desire to look like some rock star. Different from the familiar Hollywood star fetish is that the market now makes available clothes associated with particular highly successful rock stars, like Madonna. Hence, in 1986, Macy’s ran a whole campaign around its stocks of Madonna look-alike clothes, with a prize going to the woman who came closest to the Madonna image. Look-alike performance contests encourage the same consumption.

LOVE
The tender soul has fixed his love on one spot in the world; the strong man has extended his love to all places; the perfect man has extinguished his.

LULLABY
Sunnay sat under a golden lantern and listened to the musician and watched his nimble hands, but Sarnac was more deeply moved. He had not heard much music in his life, and the player seemed to open shutters upon deep and dark and violent things that had long been closed to mankind.

LUMBER
In the Yellow Pages of Garp’s phone directory, Marriage was listed near Lumber. After Lumber came Machine Shops, Mail Order Houses, Manholes, Maple Sugar, and Marine Equipment; then came Marriage and Family Counselors. Garp was looking for Lumber when he discovered Marriage.

LURID
By artificial light the colours were lurid and unconvincing, as though the flowers had been made of bright paper and gleaming.

MAD
We all go a little mad sometimes. Haven’t you?

MADNESS
Off in the distance she could make out the shape of cities. These were cities that she might have seen before but couldn’t name. As she continued to look, they ran together. First appearing in one way, then another. Sometimes a part of a building, then a window, then a whole street. And then the perspective shifted as well, dipping and whirling about in a mad kind of dance. Depositing building parts around for them to see and then casually dissolving them into something else. What she could not be sure.

MAINTENANCE
Servicing a scraper can be a dangerous business, unless the operator or mechanic knows what he is doing, and takes proper precautions. When changing blades or doing other work under the scraper, both the bowl and the apron should be blocked, so that they cannot come down if the supporting cables break or are accidentally released.

MAKE
And right now it is ten times more interesting to make things than to explode things… Explosion lasts one moment, but making takes much longer. In that sense, construction has done everything it could do in architecture. It might have been an important way of analyzing things, to experiment, but I do not see any future for it within architecture.

MAKE-UP
In every 100 men, 95 weigh between 127 and 209 lb. (for women it is 95 and 195 lb.). In the average 162 lb. man, about 43% of the weight is muscle, 14% is fat, 14% bone and marrow, 12% internal organs, 9% connective tissue and skin, and 8% blood. The weight distributes: 47% in the trunk and neck, 34% in the legs, 12% in the arms, and 7% in the head. Broken down into his elements, man is 65% oxygen, 18.5% carbon, 9.5% hydrogen, 3.3% nitrogen, 1.5% calcium, 1% phosphorus, 0.3% or less each of potassium, sulphur, chlorine, sodium, and magnesium, with traces.
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.
of iron, iodine, zinc, fluorine, and other elements. This gives him enough water to fill a 10-gallon barrel, enough fat for 7 bars of soap, enough phosphorus for 2,200 match heads, and enough iron for a 3 in. nail.

MAMMALS
Do suburbs represent the city's convalescent zone or a genuine step forward into a new psychological realm, at once more passive but of far greater imaginative potential, like that of a sleeper before the onset of REM sleep? Unlike its unruly city counterpart, the suburban body has been wholly domesticated, and one can say that the suburbs constitute a huge petting zoo, with the residents' bodies providing the stock of furry mammals.

MANEUVER
In me grows a tiny feeling against dichotomies (strong-weak; big-small; happy-unhappy; ideal—not ideal). It is so only because people cannot think more than two things. More does not fit into a sparrow's brain. But the healthiest thing is simply: maneuver.

MANUSCRIPTS
Deep beneath the grimy surface of Manhattan, in a shimmering white vault cooled to 68 degrees, lie 20,000 linear feet of manuscripts—from Truman Capote's notebooks to George Washington's handwritten recipe for beer.

MAP
"Hey Pal! How do I get to town from here?"
And he said: "Well, just take a right where they're going to build that new shopping mall; go straight past where they're going to put in the freeway; take a left where it's going to be the new sports center; and keep going until you hit the place where they're thinking of building that drive-in bank. You can't miss it."

MAP2
Principle of cartography or decaomania: A rhizome is not amenable to any structural or generative model. It is a stranger to any idea of genetic axes or deep structure. A rhizome is a map, not a tracing. It does not follow the tree logic, ordered to reproduction and establishment of competences, but a rhizomatic logic, drawn to experi-

mentation and performance. It has multiple entrances rather than a single viewpoint.

MAQUILLAGE
Europe now bears a paradoxical resemblance to exactly what it claims to despise across the Atlantic Ocean. Once unique, its forms have been diluted or, worse, survive under the cover of maquillage. We can ridicule Twenty-nine Palms, California; Bismarck, North Dakota; Saint Cloud, Minnesota; Murfreesboro, Tennessee; Pocomoke City, Maryland; Holbrook, Arizona; and a thousand other cities, which Lewis Mumford referred to as no more than postal addresses, but only on condition that we do the same thing with obscure French villages like Cergy-Pontoise, Saint-Quentin-en-Yvelines, L'Isle-d'Abeau, and indeed even Maubeuge or Annemasse.

MARBLE
I went into Italian churches a great deal then and I began to be very much interested in black and white marble. Even other colored marbles. I went in Rome to Saint John without the walls and I did not like the marble and then I looked at the marble I did like and I began to touch it and I found gradually that if I liked it there was always as much imitation oil painted marble as real marble. And all being mixed together I liked it. It was very hard to tell the real from the false. I spent hours in those hot summer days feeling marble to see which was real and which was not.

MASKS
Every day of our lives the masks go off and on, donned, discarded, exchanged, as we move from obligation to obligation and from friend to friend. Never mind that the masks are invisible, being facial expressions, the stance, the vocabulary, attitudes, even the tone of voice appropriate to each position, each condition of life. We wear them all the same.

MASKS
Many of the caresses had already begun in the crowded automobiles. The masks gave people a liberty that turned the most refined ones into hungry animals. Hands ran under the sumptuous evening dresses to touch what they wanted to touch, knees intertwined, breaths came quicker.

MASTERPIECE
MOVED IN YESTERDAY.
YOU HAVE MADE ANOTHER.
MASTERPIECE. THRILLING BEYOND WORDS.

MATADOR
If he was so short he should not have tried to be a matador.

MAY
It's not the work of an architect, yet he may become an architect.

ME
As soon as my glance met theirs, they began to applaud. And I realized that my Faust didn't interest them at all and that the show they wished to see was not the puppets I was leading around the stage, but me myself! Not Faust, but Goethe! And then I was overcome by a sense of horror very similar to what you described a moment ago.

MEDIA
The media are nothing else than a marvellous instrument for destabilizing the real and the true, all historical or political truth... And the addiction that we have for the media... is not a result of a desire for culture, communication, and information, but of this perversion of truth and falsehood, of this destruction of meaning in the operation of the medium.

MEDIA
In 1980 there were 23.3 million radio and 21.2 million television receivers registered in the Federal Republic of Germany. 93.9% of all households had radio and 85.4% television. More than 20 million newspapers were sold every day. Three out of four West Germans read a newspaper daily. Only about 5% of the population are reached by no medium at all.

MEDIATORS
Mediators are fundamental. Creation is all about mediators. Without them, nothing happens... Whether they're real or imaginary, animate or inanimate, one must form one's mediators. It's a series: if you don't belong to a series, even a completely imaginary one, you're lost. I need my mediators to express myself, and they'd never express themselves without me: one is always working in a group, even when it doesn't
3. Point Grids, or Confetti

Excluded from the strip treatment are relatively small-scale elements that occur across the site with a certain frequency: kiosks (11), playgrounds (the 50% not organized in bands but divided into 15 separate units), sales kiosks (30), refreshment bars (15), picnic areas (5 large ones that represent 50% of the total with the rest "atomized" in 25 smaller ones).

Their distribution in the form of different point grids across the site is established mathematically on the basis of their desirable frequency. The frequency calculation is relative to the available area, the total area per service asked for in the program, an assessment of the optimum number of points required across the site, and the need for distribution across either part of the site or the whole. The formula for determining the dimensions of each point grid then becomes:

\[ \frac{A-a}{x} \]

where \( A \) is the available area; \( a \) is the area of the facility required; and \( x \) is the number of points to be distributed.

Since the park is divided in bands, it follows that the elements on the point grids will occur in different zones, thereby both acquiring and influencing the character of the "host" zone — i.e., a kiosk in \( x \) is different from a kiosk in \( y \), even if they are the same kiosk.

The occasional proximity of the various elements distributed according to the different grids leads to random and accidental clusterings that give every constellation of points its unique configuration and character.

Besides their autonomous identity, which gives a predictable provision of each facility at fixed intervals, and their potential to be absorbed by and thereby affect their locality, their projection on the entire site creates a unity through fragmentation.

Although small, the episodes of the point grids will consist of compositional permutations of a series of identical, strong, colorful, recognizable elements that will litter the site — as though after a pin-point bombardment of small meteorites — with tectonic confetti.
appear to be the case.

MEGALOMANIA
Architecture is a very bizarre profession in the sense that it is a poisonous mixture of omnipotence and impotence. It is obviously true that our dreams and fantasies are megalomaniac, and we are doomed to wait passively for occasions where we can realize fragments of that megalomania.

MELT
To be modern... is to experience personal and social life as a maelstrom, to find one's world and oneself in perpetual disintegration and renewal, trouble and anguish, ambiguity and contradiction: to be part of a universe in which all that is solid melts into air. To be modernist is to make oneself somehow at home in the maelstrom, to make its rhythms one's own, to move within its currents in search of the forms of reality, of beauty, of freedom, of justice, that its fervid and perilous flow allows.

MEMO
TO: Entire Office
FROM: Rem Koolhaas
DATE: 10 July 1991
On Monday 15 July Phyllis Lambert will visit the office.
(When she was 23 she convinced her dad to ask Mies to do the Seagram for him.)
Please clean and prepare for presentation...
PLEASE PREPARE SLIDES
FUKUOKA
N.B. PLEASE REMOVE ALL TRACES OF ASH!!!!!!!!!!!!

MEMORY
You have 4095 KBytes of extended/expanded memory available.
AutoCAD needs 64512 additional bytes of regular memory (RAM) to use the last 4032 KBytes of this extended/expanded memory to make more RAM available. For extended/expanded memory bookkeeping, remove some memory resident programs, or specify a small value for a CAD free RAM — (in autoexec.bat) — or for buffers — or files — (in config. system).

MÉN
What are men to rocks and mountains?

MÉSS
"Look" says Doctor Sax pointing at a wall — it's like a cellar window, we see the ground outside the Castle illuminated by some kind of oil lamp or flare near there — just the ditch along the cellar stope — thousands of slithery little garter snakes are tumbling in a shining mess in the half grass half sand of the cellar ditch. Horrible!

MESSAGES
I watched the cars approaching us, unable to grasp more than a fraction of the thousands of messages which their wheels and headlamps, windshield and radiator grilles were flashing at me.

MESSY
It's messy because I'm cleaning up.

METAPHOR
It's gradually dawning that a brain-shaped building or some notion of the ego doesn't, on its own, make a mental asylum proposal more satisfying.

METAPHORS
Metaphors are transformations of an actual event into a figurative expression, evoking images by substituting an abstract notion for something more descriptive and illustrative. It usually is an implicit comparison between two entities which are not alike but can be compared in an imaginative way. The comparison is mostly done through a creative leap that ties different objects together, producing a new entity in which the characteristics of both take part.

METROPOLIS
In the geography of advanced forms of capitalism, metropolis equals world.

METROPOLITAN
OMA produces an architecture that embraces aspects of the maligned metropolitan condition with enthusiasm, and which restores mythical, symbolic, literary, oneric, critical, and popular functions to large urban centers. An architecture which accommodates and supports the particular forms of social intercourse, characteristics of metropolitan densities, an architecture that houses in the most positive way the Culture of Congestion.

METROPOLITAN
I don't know if they're our type, Martha! They seem like pretty powerful folks! In fact — I wouldn't doubt he's some executive type from Metropolis itself.

MIDAS
Our intention could be synthesized as how to turn all that garbage of the present system to your advantage. A kind of democratic King Midas: try to find the concept through which the worthless turns into something, where even the sublime is not unthinkable.

MILESTONE
The police station was a low point in our practice. It showed OMA's weakness, professionally, in that we produced a building that was forty percent too expensive to realize, and then had to be shrunken or redesigned. And it shows. I wouldn't call it an embarrassment, but maybe Rem would — because of the fact that I didn't see it on the list of projects he wanted to publish in the book. But it has an important place in OMA's personal history — it's actually a milestone because that's how you learn the art of building.

MIMESIS
No, no. Of course not. There is no overall order. But at the same time, I disagree with the dominant conclusion of a broad spectrum of contemporaries — especially the Japanese — who propose that architecture by definition has to be chaotic. The ultimate justification or argument of this position has been that of analogy: you are in a mess, we are in a mess, you are unstructured, we are unstructured, you are vulgar, we are vulgar, you are chaotic, we are chaotic... I am beginning to think that this is a mistake: there is right now an exciting potential for an architecture that resists this mimesis.

MINUTE
I was just as clever as Jacques was. He didn't have to tell me either. That nasty dry taste was back in my throat and mouth again. I'd a minute left, no more, and then it would be too late.

MISUNDERSTANDING
This isn't a lemonade stand. This is a psychiatric booth.

MOBIUS STRIP
Take an ordinary flat strip of paper. Give it a half-twist. Now Scotch-tape the two ends together to form a loop. Okay, ready? Take a red
4. Access and Circulation

The access and circulation system nourishes all episodes of the park and ensures their most intense exploitation. It reaps the benefits of the arrangements and distributions described above. It consists of two major elements: the Boulevard and the Promenade.

The Boulevard, running north-south, systematically intersects all the bands at right angles and connects the major architectural components of the park directly — the Science Museum and the Baths in the north, the Music City and the Grande Halle in the south. Of its total width of 25 mètres, five are sheltered. The Promenade, complementary to the Boulevard, is generated through the identification and subsequent demarcation — in the form of plazas — of certain significant cross sections through the bands whose marking offers an opportunity to capitalize on nodes of heightened programmatic interest as they are created fortuitously through the interaction of the bands.

These "sites within the site" are further equipped with apparatus such as small amphitheaters, seating, chess tables, tribunes, puppet theaters, roller-skating surfaces, etc. Each also accommodates a greenhouse, so that a journey along the Promenade will represent a cumulative visit. The journey from greenhouse to greenhouse is covered.

The plaza-like elements of the Promenade are connected by the east-west paths of the strips; along the Canal de l'Ourcq, the Boulevard and the Promenade are formally joined through a riverside ambulatory, so that the circulation system forms a figure eight.

The Boulevard accommodates the 24-hour part of the program: all-night facilities are located on or along it. Even when the rest of the park is closed, the enclosure of the Boulevard — combining the glare of neon with the lure of a never-ending public life along its perimeter — will be a major metropolitan element in the texture of Paris, a late-20th-century equivalent of the arcades.

The entrances of the Promenade coincide with (and control) the opening of the park itself.
Magic Marker and color in one side of the loop, and a green Magic Marker and color in the other. Whoops! That's right: The strip has only one "side" — or do we mean "one" side? Easy to construct, and hard to imagine.

MOBIUS STRIP
The scenario, reminiscent of one of Kafka's short stories, might take place at a wall in which the bricks are laid cyclopaically. Santoro thinks that he sees a few holes appear in the structure. The mysterious atmosphere created by these holes and Santoro's immense amazement when he finds himself to be on the other side of the wall, the psychological confusion he is subjected to in confronting his double. Who is that? What kind of a wall is this? He is amazed at the wall's peculiar structure. His terror as he suddenly realizes that he's being absorbed in a completely different image, that of a Möbius strip.

MODERN
For modern is not any one style but a way of living that's pleasant, comfortable, free from unnecessary housekeeping.

MODERNISM
Somebody, I believe he was English, recently said that modernism was perhaps Europe's post-modernism. Once that formula was launched, it became very painful to us.

MODERNITY
Modernity is the transient, the fleeting, the contingent; it is one-half of art, the other being the eternal and immovable.

MONEY
There is no more opposition between the abstraction of money and the apparent materiality of commodities: money and what it can buy are now fundamentally of the same substance.

MONSTER
Slowly, the monster, the thing that had been my husband, covered its head, got up and grooped its way to the door and passed it. Though still screaming, I was able to close my eyes... Until I am totally extinct, nothing can, nothing will ever make me forget that dreadful white hairy head with its low flat skull and its two pointed ears. Pink and moist, the nose was also that of a cat, a huge cat. But the eyes! Or rather, where the eyes should have been were two brown bumps the size of saucers. Instead of a mouth, animal or human, there was a long hairy vertical slit from which hung a black quivering trunk that widened at the end, trumpetlike, and from which saliva kept dripping.

MONSTERS
What sense would there be in blending in these urban monsters (Beaubourg, La Villette, La Défense, Opéra, Bastille, etc.) with the city or the surrounding area? They are not monuments; they are monsters. They testify not to the integrity of the city but to its disintegration, not to its organic nature but to its disorganization. They do not provide a rhythm for the city and its exchanges; they are projected onto it like extraterrestrial objects, like spacecraft falling to earth from some dark catastrophe. Neither centre nor periphery, they mark out a false centrality and around them lies a false sphere of influence; in reality they reflect the satellization of urban existence. Their attraction serves only to impress the tourists, and their function, like that of airports and places of interchange in general, is that of a place of expulsion, extradition, and urban ecstasy. Moreover, this is what all the alternative groups and the subculture that congregate there are primarily looking for: an empty ecstasy, an icefloes in outer space, a cosmopolitan strand, a parasitic site... We must take them as they are — monsters they are; monsters we must leave them.

MONUMENTAL
"Strong," "tough," and "brutal" are post-World War II terms of praise (although used earlier by the Futurists to evoke the joy of industrial dynamism and warfare), and often serve as euphemisms for "monumental," a word which may not yet be used without nervous apprehension. But "strong," "tough," and "brutal" describe qualities presently less gratifying than those now designated by "crazy," "wild," and "camp." The parody tends to become the norm.

MORAL
There are no moral phenomena at all, only a moral interpretation of phenomena.

MORALITY
The morality of this youth says, in short, "Don't do anything." Thus, once he starts to do something he rules out morality. This youth decays like radioactive material.

MORE
Please sir, may I have some more?

MORPHOGENETIC
In the work of OMA, the process of formal synthesis is closer to morphogenetic processes than to the classical precepts of hylomorphism. Morphogenesis as an approach to form in its fluid state, rather than in its eternal or ideal state, form as a temporally stable configuration within a process of entropy, rather than as a constant. Reality as an unstable composite of flows rather than a collection of objects: a set of operative topographies rather than "significant" configurations.

MOUNTAIN
For the first time Hood works on a multi-purpose building. Indifferent to programmatic hierarchy, he simply assigns parts of the Mountain to the necessary functions. With bare-faced literalness he projects two floors — the Cathedral and the Parking Garage, separated only by inches of concrete — that realize his boast to the pastor and represent the final implementation of the Great Lobotomy's indispensable complement: the Vertical Schism, which creates the freedom to stack such disparate activities directly on top of each other without any concern for their symbolic compatibility.

MOUSTIQUE
Vous voyez ce moustique? C'est un
5. The Final Layer
The final layer is a composition of the major elements — added and found — that are unique or too large to be located according to mathematical rules or to a system. The relative regularity and neutrality of the first three layers forms a background/context against which these elements become significant. They are intermediate-sized, unique objects, such as the sphere of the Science Museum, the Ariane, the Rotonde des Vétérinaires, that are placed according to organizing lines extrapolated from the context.

The large-scale composition consists, in addition, of the two major givens — the museum and the Grand Halle — amplified by the Circular Forest and by a series of architectural interventions that help to define the boundaries of the park without necessarily coinciding with its perimeter: a reception square and the Baths in the north, where they counteract the dominance of the museum in that sector; the Music Zone in the south, which, together with the other major elements, helps to define an entrance zone; a Facade Building that displays the entrances to both the Boulevard and the Promenade and accommodates all the facilities necessary for the running of the park (information, police, etc.).
SECOND PHASE: Demonstration

In the first phase, we have stressed our interest in the program and the primacy of its social dimension. We have imagined, as a hypothesis, the coexistence on the site of La Villette of diverse human activities in a way that creates a park. We now want to describe in detail the landscape generated by this method of organization. Having explained "how it works," we now want to show "how it looks."

Principles
The park is a mise en scène of three different categories of nature.

1. Regions in which the program itself is nature, i.e., expanses where the vegetal dominates (thematic gardens, didactic gardens, play-prairies, etc.). Often these have been regrouped to invest large aggregate areas with the transposed image of open fields.

2. Screens of trees parallel to the bands, which define the zones but at the same time create a series of successive landscapes. This east-west marking of the zones in the form of arboreal screens (differing in height, species, transparency, density, and homogeneity) produces curtains as in the theater; together they act as paysage en coulisses. The trees that make up these screens are juxtaposed to maximize this effect; for example, the natural dominant type in a row such as Acer (the genus of the maple tree variety) will be mixed with its cultivar series, and the clone will be opposed to the individual parent plant. By displaying the variety of each species, this sequential juxtaposition has both a didactic and an aesthetic purpose.

Two modes of perception are generated by this arrangement: together, seen in the layered north-south perspective, these screens interweave and suggest the presence of a mass (about 6,000 trees) covering the site. In the inverse east-west views, the screens frame open zones, like "fields."

Occasional breaches open up vistas. This play of enclaves and connections produces the effect of contracting or expanding the apparent field of vision. This strategy is adopted especially to
make the space between the museum and the canal, which might otherwise be isolated, participate in the park's central area. The opposition between these diverse perceptions is further exploited by the major circulation axes, the Promenade and the Boulevard: the secretive vs. the blatant. While the end of the Promenade is continually deflected, the course of the Boulevard unfolds without surprises — its progressive stages are always explicit. The Promenade is surprise, the Boulevard certainty.

3. Vegetal elements conceived at the scale of the major architectural elements on the site, to which they form the counterpoint. The Linear Forest, south of the Canal de l'Ourscq, and the Circular Forest, at the center of the park, have a dialectic correspondence: from the natural to the artificial, solid to hollow, evergreen to deciduous. These oppositions provide the entire spectrum of possible variations on the theme "image of the forest."

The Linear Forest forms a backdrop against which all vegetal and architectural components in the southern part of the park stand out. In section, through the mixed assortment of trees, shrubs, and evergreen climbers, it assumes a maximum impermeability. The whole is planted in a free, quasi-natural pattern, like a slice through a wild forest. Occasional cuts through its solid mass ensure visual connections with important elements on the other side of the canal. In this way the Linear Forest acts as a buffer and filter to the Science Museum. By locating this illusion of forest on the axis of the Place de Stalingrad, by planting a row of chestnut trees on the opposite bank of the canal, and finally, by conserving the monumental bridge covered by a gazon, we advertise an emblem of park which can be deciphered from the center of Paris.

The Circular Forest is raised on a three-meter socle. While the Linear Forest is a catalog of natural features, the Circular Forest represents the forest as program, compressing in an artificial way a maximum number of sensations and associations linked with the idea of forest. It is a Forest Machine or, at least, a Forest Building. Where the Linear Forest acts like a dense mass, the Circular Forest is an interior. Its trees — cypresses alternating with cedars of Lebanon — produce the effect of majestic rows of columns covered by a dark green roof of vegetation, which during the day calibrates the rays of light penetrating from above, and at night is artificially illuminated from the ground. (This description, of course, refers to the adult stage of the forest. In the beginning of the park's growth, the forest is conceived as a spectacular raised garden à la française, with pruned trees — modern referents of classical parterres.) A marble floor traverses the Circular Forest.

Between the columns of trees rise smoke wisps from a number of campfires, hollowed out randomly on this perfect surface. An ambulatory, like the walk-round of traditional fortifications, runs along the periphery of the socle. Proceeding from afar, carried by an aqueduct, water is brought to the park and progressively transformed: starting as a river, it turns into jets that spout to the Circular Forest to be collected in a basin, which then becomes a canal, and finally turns into a waterfall at a clearing in the forest. Independent of the three systems of nature, the landscape incorporates a series of anticategorical elements: scattered on the site are virgin nature islets, where single trees or small groups grow freely. These islets constitute an archipelago of fragments exploded from the traditional romantic park and geometric figures of color in the grass and on the ground; applied like a kind of floral wallpaper, these color fields are triggered by the seasons, intense and ephemeral apparitions, almost like a mirage.

Landscaping
In accordance with the principle of the utilitarian at the service of the poetic, the landscaping is conceived as the sum of the infrastructural interventions deemed necessary. At La Villette the soil is often sterile, and our vegetal strategy implies fertility. We take advantage of the need to transport new soil to the site, turning this importation into an additional theme: the differentiation of the nature of soil strata required (healthy soil, peat, etc.) by juxtaposing natural and artificial vegetal sets and by clearly showing the diverse strata in elevation to accentuate further the third dimension of the landscape.

1. While La Villette was intended to be a one-stage competition, the jury — split into architectural and landscaping camps — apparently could not reach a decision; a second phase was added for nine "first prize" winners who were asked to elaborate their schemes.

2. Cultivar is the botanical term derived from the conjunction of cultivated and variety and denotes those varieties of a plant, flower, etc., specially cultivated for horticultural or garden purposes.

3. Clone denotes a plant group whose members are derived from a single individual, through propagation by means such as buds, grafts, etc. — not bred from seeds.

4. A new method of seeding will be used. The seeds will be arranged regularly between two pages of reinforced paper. This perishable paper is then unrolled on fertile soil and watered. The seeds pierce the decomposing paper and grow. Depending on the manner in which the seeds or grains are laid out (ordered or random), this procedure enables the formation of ephemeral compositions of color splashes on the ground.
engin formidable avec ses minuscules capteurs qui détectent les vaisseaux sanguins. Il fait une incision dans la peau avec une scie microscopique et suce le sang avec une précision remarquable. Si l’on construisait une machine de ce type, on pourrait faire des prises de sang et des analyses, sans même que vous ressentiez la piqûre. On fabriquera bientôt des micro-robots qui partiront en mission d’exploration dans l’organisme humain.

MOUTH
André had a particular passion for the mouth. In the street he looked at women’s mouths.

MOUTH
The mouth is interesting because it is one of those places where the dry outside moves toward the slippery inside.

MOUTHS
We see the same great law in the construction of the mouths of insects: what can be more different than the immensely long spiral proboscis of a sphinx-moth, the curious folded one of a bee or bug, and the great jaws of a beetle? — Yet all these organs, serving for such different purposes, are formed by infinitely numerous modifications of an upper lip, mandibles, and two pairs of maxillae. Analogous laws govern the construction of the mouths and limbs of crustaceans. So it is with the flowers of plants.

MOVEMENT
In its steadfast forward movement, the architecture of our time has made more than a few mistakes, but in the final result will be created a powerful embodiment of the human vision in spatial and volumetric forms. One must create; one must manifest one’s own creative capacities and summon to creativity those who are inert, in order that life within the art of architecture should be in a state of maximum movement.

MOVEMENT
A game of chess is a visual and plastic thing, and if it isn’t geometric in the static sense of the word, it is mechanical, since it moves; it’s a drawing, it’s a mechanical reality. The pieces aren’t pretty in themselves, any more than is the form of the game, but what is pretty — if the word “pretty” can be used — is the

Conclusion
Finally, we insist that at no time have we presumed to have produced a designed landscape. We have confined ourselves to devising a framework capable of absorbing an endless series of further meanings, extensions, or intentions, without entailing compromises, redundancies, or contradictions. Our strategy is to confer on the simple the dimension of adventure. The utilitarian coinciding with the poetic: the realization cannot but stick to the conceptual.
movement. Well, it is mechanical, the way, for example, a Calder is mechanical... It's the imagining of the movement or of the gesture that makes the beauty, in this case. It's completely in one's gray matter.

**MULTIPLY**
These days everyone wants to live with antiques, but the best examples have gotten so expensive they're out of everyone's price range. By designing copies we fill a gap. And, after all, if I am designing one of something, why not make sixty-one of it?

**MUSEUM**
What should a museum look like, a museum in Manhattan?

**MUSEUM**
The measliness of myself and humanity struck me to the core. But luckily the museum was open that evening until six, which made matters a little better. For I believed that museums should be open twenty-four hours a day, and should not cost anything, as was the case in England, so that I might roam about the African Plains Hallway at four in the morning with thoughts of the African veldt deep in my head.

**MUSEUM**
Then a funny thing happened. When I got to the museum, all of a sudden I wouldn't have gone inside for a million bucks. It just didn't appeal to me — and here I'd walked through the whole goddam park and looked forward to it and all.

**MUST-HAVE**
What we want, clearly, is a miniaturized, mobile, cooking, refrigerating, sewage-disposing, VHF and three-channel-televiewing, trunkdialing, dry-cleaning, and martini-dispensing services robot with fitted ash-trays and book rest, that will follow us around the house riding on a cushion of air like an interplanetary Hoover.

**MYSTERY**
But the tangle of clever, stupid, vulgar, and beautiful is precisely in such times so dense and involved that to many people it evidently seems easier to believe in a mystery, for which reason they proclaim the irresistible decline of something or other that defies exact definition and is a solemn haziness. It is fundamentally all the same whether this is
ELEGY FOR THE VACANT LOT

The permanence of even the most frivolous item of architecture and the instability of the metropolis are incompatible.

In this conflict the metropolis is, by definition, the victor; in its pervasive reality architecture is reduced to the status of a plaything, tolerated as decor for the illusions of history and memory. In Manhattan this paradox is resolved in a brilliant way: through the development of a mutant architecture that combines the aura of monumentality with the performance of instability. Its interiors accommodate compositions of program and activity that change constantly and independently of each other without affecting what is called, with accidental profundity, the envelope.

The genius of Manhattan is the simplicity of this divorce between appearance and performance: it keeps the illusion of architecture intact, while surrendering wholeheartedly to the needs of the metropolis.

This architecture relates to the forces of the Grozstadt like a surfer to the waves. In the seventies, architects wallowed, on the contrary, in fantasies of control.

Looking back at history they rediscovered not only old forms, a new erudition arrested at the first page of the history book—the door, the column, the architrave, the keystone—but also the symptoms of a former power and status—the endless axes, the impressive symmetries, the vast compositions. Were they not the work of architects?

Inflated by nostalgic dreams of omnipotence, its consciousness as much enriched as eroded by an exclusive concentration on form, the profession faced the end of the 20th century in a confident mood. Ambiguous illustrations of this fact were a series of great competitions (mass graves without tombstones: never has a single profession been so shamelessly drained of energy and money as architecture in the past 15 years), each the potential beginning of a triumphal march toward a new kind of city, a new urbanity.

In the first La Villette competition (1976), the architects were free to propose a whole new quartier—a fragment of the new, more humane city of the future.

Offered the opportunity to imagine an ideal episode of late-20th-century life, hurtling en plein vitesse toward the third millennium, they proposed, finally, an environment fit for glass blowers and horseshoers driving prewar Citroëns.

Later—half-emboldened by what?—this call to arms for the reconstruction of the European city became even more arrogant and dogmatic in the militancy of its declarations. Shame to all those who signed the Declaration of Palermo!

Meanwhile, OMA’s imagination—rigorously out of sync—was consumed by twin preoccupations: program (simple interest in what happens), which seemed the unrealized project of a marginal band of modern architecture; and the phenomena of Manhattan, which seemed, in many ways, its casual materialization. A combination could define a plausible relationship of architecture, modernity, and the metropolis (their home base).

The second La Villette competition (1982) seemed to offer the ingredients for a complete investigation of the potential for a European Culture of Congestion. Here was the par excellence metropolitan condition of Europe: a terrain vague between the historical city—itself raped by the greedy needs of the 20th century—and the plankton of the banlieue; on it, two pieces of history marooned like spaceships. It was one of those nothingnesses of still infinite potential that in this case could be preserved since its program could not be expressed in form, a program that insisted on its own instability.

If the essence of Delirious New York was the section of the Downtown Athletic Club—a turbulent stacking of metropolitan life in ever-changing configurations; a machine that offered redemption through a surfeit of hedonism; a conventional, even boring, skyscraper; a program as daring as ever imagined in this century—La Villette could be more radical by suppressing the three-dimensional aspect almost completely and proposing pure program instead, unfettered by any containment.

In this analogy, the bands across the site were like the floors of the tower, each program different and autonomous, but modified and “polluted” through the proximity of all others. Their existence was as unstable as any regime would want to make them. The only “stability” was offered by the natural elements—the rows of trees and the round forest—which instability was ensured simply through growth.

What La Villette finally suggested was the pure exploitation of the metropolitan condition: density without architecture, a culture of “invisible” congestion.

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