

**XII. ULUSLARARASI SİNAN SEMPOZYUMU**  
**INTERNATIONAL SINAN SYMPOSIUM**  
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**MİMARLIK VE TEKNOLOJİ**  
**ARCHITECTURE AND TECHNOLOGY**

**XII. ULUSLARARASI SİNAN SEMPOZYUMU**  
*XII. INTERNATIONAL SINAN SYMPOSIUM*

**8 - 9 NİSAN 2021**  
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**"TEKNOLOJİ ve MİMARLIK"**  
*TECHNOLOGY and ARCHITECTURE*

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## STRUCTURE OF “BIGNESS”: THE EXAMPLE OF TAIPEI PERFORMING ARTS CENTER

### “BÜYÜKLÜK”ÜN STRÜKTÜRÜ: TAIPEI PERFORMING ARTS CENTER ÖRNEĞİ

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#### ABSTRACT

This study attempts to read the relationship between text, architecture and technology by instrumentalizing the concept of "bigness" which is one of the concepts of Rem Koolhaas in his book S, M, L, XL; through the Taipei Performing Arts Center(TPAC)[1], designed by OMA.

"Bigness" is a concept related to both urban and architectural design, challenges the city. It is founded on the claim that a building with a megastructure is a city in itself. It is not only about the scale of structure that is used to realize this claim, but also the fact that a structure of this scale contains many potentials. The contemporary city which is the existence of layered and unpredictable collective productions in, it is the product of multiple actors.

TPAC, which is designed by considering Shilin Night Market and its users, which is an important place of local culture, and including it in the design equation, is an important example of this situation. Although the original brief proposed taking away the Shilin Night Market in order to house the TPAC, OMA decided it should not be eliminated. Performing arts space has been designed in which all three theatres are plugged into a central cube that is hanged on a super-structure to minimise the footprint so that the whole building can be lifted up to create an open ground plane for future move-in of the night market.

In the case of TPAC, the prominent intent was to merge the local grassroots culture of the Shilin Night Market with performing arts events that would take place in the new theatre that makes it possible to "experimentation in the internal workings of the theatre" as Koolhaas mentioned, and thus transcends the limits set in the 3000-year-old theatre tradition. This structure criticized the contemporary TPACs with iconic forms and repeating functionality which continues to be produced with historical references. Can this building be seen as a tool which has the characteristic of the theory of "bigness" in terms of reckoning with the city and autonomous design strategies? Put differently, can "bigness"

reopen the debate on urban form, type and technology in the context of the contemporary city? This change of scale of consideration, from urban reflection to architecture, is tried to understand with the effect of existing conditions on structural decisions taken in the building will be discussed in the context of construction, materials and technological possibilities.

**Keywords:** Bigness, theatre, superstructure, technology and architecture, Rem Koolhaas, TPAC

## ÖZET

Bu çalışma, metin, mimarlık ve teknoloji ilişkisini, mimar Rem Koolhaas'ın bir yapısı olan Taipei Performing Arts Center (TPAC)[1] üzerinden yine Koolhaas'ın kendi kavramlarından biri olan "büyüklük" (*bigness*) kavramını araştırmaya çalışır.

"Büyüklük", hem kentsel hem de mimari tasarımla ilgili, kente meydan okuyan bir kavramdır. Mega strüktüre sahip bir yapının, tek başına bir kent olduğu iddiası üzerine kuruludur. Bu iddiayı gerçekleştirmeye yarayan şey sadece yapının ölçeği değil, aynı zamanda bu ölçekte bir yapının birçok potansiyel barındırması ile ilgilidir. Çağdaş kenti meydana getiren çok katmanlı ve öngörülemeyen kolektif üretimin arkasında çoklu bir kullanıcı/aktör söz konusudur.

TPAC, yerel kültürün önemli bir parçası olan Shilin Gece Pazarı ve kullanıcılarını göz önünde bulundurması ve tasarım denklemine dahil etmesi bakımından önemli bir örnektir. Projenin tasarım şartnamesinde istenen Shilin Gece Pazarı'nın tamamının kaldırılarak yapının bu alana konumlandırılması olsa da; OMA, pazar işlevini koruma ve projeye dahil etme kararı almıştır. Bu sebeple sahne sanatları alanlarının yerle temasını en aza indirmek için yapıdaki üç tiyatro salonunu merkezi bir küpe takip bir süper-strüktürle havaya asarak tasarlanmıştır. Böylece tüm bina, hem gece pazarı hareketliliği için hem de gelecekteki etkinlikler için açık bir alan yaratmaya imkan vermiştir.

TPAC projesinin ilk amacı; Shilin Gece Pazarı'nın yerel kullanıcılarını yeni tiyatrodaki gerçekleştirilecek sahne sanatları etkinlikleriyle birleştirmek, Koolhaas'ın da deyimiyle "*tiyatronun iç işleyişinde deney yapma*"yı mümkün kılmak ve bu sayede 3000 yıllık tiyatro geleneğinde belirlenmiş sınırları aşmaktır. Böylece, tarihsel referanslarla üretilmeye devam eden, ikonik formlara ve tekrarlayan işlevselliklerle sahip çağdaş performans sanatları merkezi yapılarını eleştiriye açar. Bu bağlamda bazı sorular sormak anlamlı olabilir. Örneğin; bu yapıyı bağımsız tasarım stratejileri ve bulunduğu kent açısından ele alırken "büyüklük" kavramı üzerinden bir tartışma yapılabilir mi? Başka bir deyişle "büyüklük", kentsel formu, tipi ve teknolojiyi çağdaş kent bağlamında yeniden tartışmaya açabilir mi? Kent ile mimari yapı arasındaki ölçek farkı göz önüne alındığında, mevcut koşulların (kent dokusu, kullanıcı profili vs.) strüktürel tasarım kararları üzerindeki etkisi; taşıyıcı sistem, malzeme ve teknolojik imkanlar bağlamında tartışılmaya çalışılacak ve bu sorulara yanıt aranacaktır.

**Anahtar kelimeler:** Büyüklük, tiyatro, süper-strüktür, teknoloji ve mimarlık, Rem Koolhaas, TPAC

## 1. INTRODUCTION

*"like a metallic blanket of clouds, promising unlimited but unfocused potential renewal of 'everything,' but [it] never lands, never confronts, never claims its rightful place."*

(Koolhaas, 1995, p.504)

Rem Koolhaas is not just an architect who produces architecture by designing and building structures. He is also an architect who produces architecture by writing and

producing "new" concepts and putting forward provocative architectural discussions. This text aims to consider these two different forms of production together with an acceptance that they do not interchange or represent each other, rather than confine them to a space as if the production had a single nature. In this sense, this study attempts to read the relationship between architecture and technology by instrumentalizing the concept of "bigness" which is one of the concepts of Rem Koolhaas.

Koolhaas's theory of *Bigness* evaluates the specific conditions and consequences of buildings that go beyond a certain size. The concept of *Manhattanism*, which can be considered as a crucial contribution of Koolhaas to the discussions of architectural theory, may also be associated with *Bigness* theory. Before the article *Bigness or the Problem of Large*, he interprets Manhattan's tower and its conditions of existence in *Delirious in New York*. Although Koolhaas called the Manhattan skyscraper diagram *the ultimate typology*, later, in the article *Bigness or The Problem of Large*, he formulated the theory of *Bigness*. Five theorems, such as the five clauses of Le Corbusier, are already written in *Delirious New York* because three of the five theorems are directly linked to *Manhattanism*: (1) the break with the urban context, (2) infrastructure, (3) the distance between core and envelope (lobotomy). However, the other two principles are (4) the theorem that a building "beyond a certain critical mass ... can no longer be controlled" and (5) the thesis that "through size alone, such buildings enter an amoral domain". (Koolhaas, 1995, p.501-2)

The first theory of *Bigness* mentions that architecture gets out of control when a building has a large scale. In *Delirious in New York*, Koolhaas scrutinizes the skyscraper as the metropolitan form in the center of New York. In his book, he has not yet theorized the scale of the skyscraper, its effects on planning and social structure with the concept of *Bigness*. However, he started a "scale" debate that he would continue to increase later. The architect writes about the arithmetic between volume and surface, "mathematically, the interior volume of three-dimensional objects increases in cubed leaps and the containing envelope only by squared increments: less and less surface has to represent more and more interior activity." (Koolhaas, 1994, p.100) As the height of the Manhattan skyscraper increases, its internal volume increases with larger proportions than the surface area, and the *container* (Munford, 1961, p.34) and the contents begin to be disconnected.[2] In this new form that breaks the relationship between interior and exterior, the layers are autonomous[3] and do not have to relate to each other. (Koolhaas, 1994, p.105) Each is free to create his own fantasy world. This makes the tower a collage of juxtaposed experiences and subjectivities. Koolhaas' architectural concepts question the body of the program, structure, and material and unite the fragmented elements into an unprecedented whole. (Gargiani, 2008) The parts exist autonomously but interdependently to the whole. Koolhaas does not assess this autonomy as a situation in which the program is falling apart. The building program is created like many pieces in a collage lined up side by side.[4] Adopting the idea of the social condenser, Koolhaas speaks of an architectural nuclear reaction inserted by extraordinary building size and maximum program difference. By creating conceptual voids in a megastructure or in the city of exacerbated difference is not the methodical creation of the ideal, but the opportunistic exploitation of flukes, accidents, and imperfections.

## 2. MEGA STRUCTURE AS A CITY

As the building scale grows, the relationship breakdown between the structure and the context in the city. It causes city dwellers and building users to distance themselves by design. One of the purposes of this study is also to discuss how such buildings, which occupy huge spaces in the city, can be designed without rejecting the public relations and context through the examination of a sample project. Therefore, the TPAC structure considered as the object of the study evaluates how “Bigness” theorized and designed the construction of a large scale and how it affects the city.

Architectural planning often defines spaces with their boundaries. While centring some of the spaces, it partially excludes others and likes to describe its action to the user. According to Koolhaas, urban planning is also produced in a similar way. (Koolhaas, 1995, p.215-221) Regions of production and consumption, controlled and forbidden zones or zones of pleasure and fear are outcomes by planning principles that include some and exclude others. With the growth of the city, autonomous urban centers emerge, which increase the distance between the center and the environment, thereby undermining the city center and accelerating the collapse of the city center. Ruptures and discontinuities are produced within the symbols of this understanding. Koolhaas interprets this discontinuity as an architectural lobotomy. It evokes a similarity such as a relationship between the core and the envelope (lobotomy), discussed in the *Bigness* theory. With lobotomy (Koolhaas, 1994, s.100), Koolhaas refers to structures that can devote their exterior only to formalism and their interiors only to functionalism by separating exterior and interior architecture and developing the latter in small autonomous installments.

The Manhattan skyscraper, again, can be a tool to grasp the lobotomy. It is a diagram of spatial discontinuity and separation via lobotomy and schism. For Koolhaas, the *Cartesian Skyscraper* is a boring and rather banal design, but creating via the decongestion of the city and the transparency of its interior “a complete cultural void”. For example, Koolhaas describes his project for the competition for the City Hall in The Hague as “*Indeterminate Specificity*”, providing a scheme for a typical plan on twenty-four floors. (Koolhaas, 1995, p.544-5) Koolhaas uses the strategy of the envelope (Jameson, 1992) because the typology of the Manhattan skyscraper preempts both social life and public space. As Fredric Jameson remarks, it is an amalgam of diversity, programmed or otherwise, packaged in a rigid form that is not motivated by functional considerations. Structuring context is offered in which specialization and improvisation are given as free play. While there are no universal solutions for liberating architectural elements through spatial composition, new construction techniques can reveal new forms of social life. The result is that the congestion is boosted and margins are created within which unexpected possibilities can also come about. (Heynen, 1999, p.102)

### 2. 1. An Open Gate To Whole City: “Public Loop”

TPAC as OMA's other buildings has priority to open structures to the public to invite people inside. It has become an important design parameter for Koolhaas that makes structures easily accessible to the public. Moreover, the spaces which are usually not

allowed to be in -as rehearsal and technical areas-, can be seen by visitors by being in a public loop that is one of the circulation axes in the building. (Image 1) The effort to blur the boundary between public and private space that can be read as one of the design elements of the concept that Koolhaas defines as *Bigness*. Therefore, it becomes possible for people passing through the street to enter even buildings that do not invite or cannot be entered under usual circumstances. The "Public Loop" as a result of the design approach that will invite people inside the building has primary importance as in CCTV that is a media structure of OMA. (Image 2) It is possible to see what is happening in the theatre stages or behind the scenes by ticketless visitors. While this situation causes an increase in the distance between the building core and facade mentioned in the third theorem of *Bigness*; functions, circulations, or other units interior are no longer can be perceived from outside of the structure. (Koolhaas, 1995, p.496)

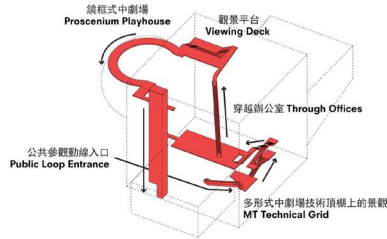


Image 1. TPAC Public Loop-OMA ©  
(Source URL 1)

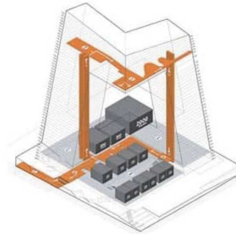


Image 2. CCTV Public Loop-OMA ©  
(Source URL 2)

This elusiveness does not mean the negation of uncertainty on the contrary enriched with it. It is possible to evaluate mixed-use buildings in this way as well. TPAC consists of several circulations which are the most important is Public Loop. Because it does not just function as a connection between two levels, but also allows for experiments, espials and intersections. The person who walks down the street can pass through the auditorium or infrastructures of the building freely.

## 2. 2. Modification of Spaces

The organization of volumes allows being modified or merged by structural and machinery as another building, Prada Transformer of OMA which has a single volume to be modified by rotating the building. Just as the basic geometric forms of walls of Prada Pavilion -a cross, a hexagon, a rectangle and a circle- consist of different functional spaces, so the three dimensional basic geometric forms of Multi Theatre and Grand Theatre, coupled by merging to generate Super Theatre for large scale various performances at TPAC. The spaces are getting smaller or bigger and can be used simultaneously in contrast to Prada Pavilion's single volume. These productions also show the experimental development of OMA incrementally. The transition from two-dimensional transformation to three-dimensional creation augment to experimental usage of visitors. OMA pushes the limits of

architecture step by step in every single project by its design approach. Therefore It is not beware of breaking the rules of more than 3000 years old tradition of theatre.

The 100-meter stage in Super Theatre (Image 3) gives a new form to plays that will be performed in. Because generic theatre plays are written and the choreography and decors are designed for a standard shape of the stage. Henceforth the extracanonial stage with new dimensions provides an opportunity to transform the modern theatre. This approach is mentioned by OMA in the project statement as follows; *“It can accommodate the previously impossible ambitions of productions like B.A. Zimmermann’s opera Die Soldaten (1958), which demands a 100-metre-long stage.”*(URL 3) Besides, it disrupts the hierarchy represented by architectural spaces. It transforms layers of program, structure, users and other parameters as thought layers into tectonics just as the city exists with similar tectonics and an indissociable multitude makes a whole possible. So *“bigness no longer needs the city: it competes with the city; it represents the city; it preempts the city; or better still, it is the city.”*(Koolhaas, 1995, p.515) This is one of the most significant successes of Koolhaas as an architect.

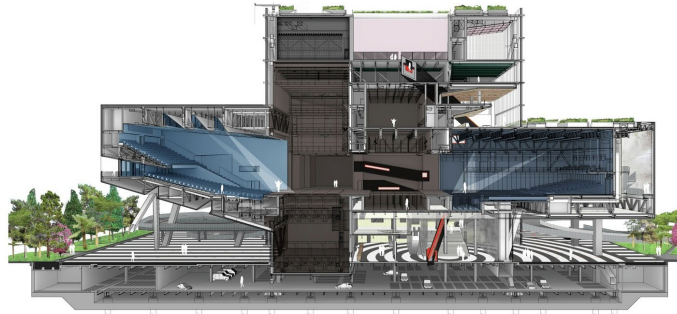


Image 3. Sectional Perspective Super Theatre-OMA © (Source URL 4)

Bigness does not mention only the subject of architecture. It can be said that sometimes it renders architecture invalid and modified architectural practices. Not only are the conventional architectural programs primary design parameters which enrich the potentials, but also mechanical and technological details of creating the structure. As Mark Wigley mentions in an interview with Koolhaas said that *“The elevator, escalator, and the ramp are understood as ways of perforating an object in space and time. Their defeat of the fixed solid becomes the main architectural event.”*(Wigley, 2014, p.174) The tools of architecture such as scale, proportion, shape, function etc. are debated anymore. So the second theorem of *Bigness* becomes the most important issue for TPAC. Because creating a new type of theatre by merging auditoriums and allowing the public to see performance without ticket throughout by public loop, empower different usage for people who gather in the building for distinctive purposes.

TPAC has similarities with the previous project of OMA|REX in Dallas, Dee ve Charles Wyly Theatre which was built and completed in 2009. The small-scaled building is designed as a machine/factory-like structure with a single cubic volume transform into

different stages and challenges to maximise audience scenario and proves how many potentials it can contain. It can be thought of as a rehearsal of TPAC. All those designs of OMA show that the stages of designing super-structures like TPAC point out that it does not have to fit the world into a single pattern. It is a considerably provocative and challenging design for architecture that has tried to protect its borders persistently for ages. Besides, it is quite problematic to think that architecture as an only tool accomplishes this challenge because architecture exists collectively with other disciplines.

### 3. STRUCTURE OF TPAC: The Superstructure and The Sub-structure

It is inadequate and even meaningless to try to read the concepts contained in Koolhaas's texts alone or together through the dilemmas and obstacles to putting them into practice, or the forms of objectification of their concepts. As a means of trying to understand architecture productions that cannot be interchangeable within their own conditions and processes of existence, the textual and design plane of the concept is as important as the way of production and construction actors in the field of construction. Because the concept, which was initiated by a person/author/architect Koolhaas on a page level and within a text, got out of the control of a one-person actor and began to transform in a multi-actor environment. The construction of large scale and large span objects has always demanded the collaboration of experts from different disciplines. The cooperation between architect and engineer, which is effective in the emergence of a qualified architectural structure, is more valid in structures where "Bigness" is concerned. The interdependence of form and structure, the juxtaposition of spatial relations, and the function and construction speak about the complexity of the design and the impossibility of separating these two professions. In this sense, in order to build large structures such as TPAC, it is aimed to include disciplinary collaborations and teamwork in the discussion as a factor that allows the concept of "bigness" to be implemented in practice.

ARUP Group, which undertakes the engineering works of the building, has chosen to "break down" the building that will exist as a "big" mass in the middle of the city. The relationship between the design concept and the structural system selection will be analysed in this part. The logic behind the design of TPAC, with emphasis on structure, as well as the relationship between programming, functional performance and tectonic facts that directly affect the construction system decisions also will be discussed throughout this section. A structural system was proposed for TPAC; (a) Steel braced box (Superstructure), (b) Seismic isolation. While the superstructure part is associated with programming and functional performance, the carrier system decisions taken for seismic isolation are handled with the earthquake risk of the location where the TPAC is located. The big cube designed in the center was built as a superstructure. Load transfer elements and isolators, which are used to separate the superstructure and the sub-structure, were used for seismic isolation.

#### 3.1. Steel Braced Box as a Superstructure: The Big Cube

The superstructure relates to Koolhaas's theory of *Bigness*, in which he interprets consequences of buildings beyond a certain size or the specific conditions. The logical setup of the cube located in the center of the TPAC, as both spatial and constructional

system design, will be established through the spatial mathematical relationship between surface and volume in the first part of the article.

TPAC consists of three auditoria, each of which can function autonomously, plug into a compact “central cubic box” that consolidates the stages, backstages, support facilities, and the “Public Loop” circulation through the building. The Cube contains multi-storey spaces with large floor voids. A laterally and torsionally stiff braced box was selected as a superstructure system for the complex architectural form, giving the architect freedom to plan the large internal spaces.(URL 5) The huge box, or in other words, the Cube, which allows the halls to be mounted on it and carried as a cantilever, is 53.5 x 53.5m on plan within the main braced elevations 5m in height. The superstructure is constructed in a steel-braced frame with composite concrete/steel floors. Braced panels are mainly located around the exterior of the Cube, providing a system with high lateral and torsional resistance for the superstructure lateral stability. The large voids in the Cube contribute column-free spaces for the stacked stages etc., only the columns located on the braced elevations plus four internal primary columns run the full height of the Cube. (Image 4)



Image 4. Superstructure - Photo by Philippe Ruault (Source URL 6)

This arrangement also enables the stages to be modified or merged for unsuspected scenarios and uses. According to Koolhaas, “Bigness depends on regimes of freedoms, the assembly of maximum difference ... a promiscuous proliferation of events in a single container. It develops strategies to organize both their independence and interdependence within a larger entity in a symbiosis that exacerbates rather than compromises specificity.” (Koolhaas, 1995, p. 512) It can be interpreted that the huge cubic box in the center is designed like a container that allows encounters. But the fact that the container evokes a limited space makes geometry an inevitable determinant. At first glance, even the solid image of this rigid box, supported by a steel frame can bring to mind the question “how can any leakage out of the container?” However, through the stiff braced box structure with steel frames, the high capacity halls can be brought together

and flexibility can be provided by the structural system. Hence, due to its opportunity, it can become a tool of fluidity and it can foster the emergence of unprecedented conditions. The Public Loop allows you to watch the stage in the merged halls with a running glance. Koolhaas investigates new ways in which planning could become a tool for initiating change, for providing freedoms, and for permitting the emergence of unpredictable, virtual events.

### 3.2. Sub-structure: The Seismic Isolation

Taiwan is in a seismically active zone known to have experienced large earthquakes in history. Designing a structure with a high level of security, taking into account the risk of earthquakes, is a significant design input in the selection of structural systems. The first priority for the Taipei government, not only to protect its investments, but also to keep this crucial infrastructure operational after a possible earthquake, was the seismic performance of the structure. Therefore, it was decided to design TPAC in the high security range specified for hospital buildings.

Foundation insulation is used in regions where dynamic loads are at a devastating danger limit. The early implementations of base isolation arose from three motivations: *"providing high performance for emergency facilities; providing higher-than-code performance as desired by a building owner; or retrofitting historic buildings."*(URL 7) In the proposed structural diagram, a solution was made to isolate the superstructure from the foundation in order to reduce the seismic forces transmitted to the 100 insulators located approximately at the basement level. Insulators work together with steel braced superstructure. The isolation layer extends around all superstructure columns and is located at basement level to avoid conflicts with stage pits. The slabs span between secondary composite steel beams at approximately 3m centres, which turn supported by primary beams or trusses depending on location. Composite (concrete-filled box) columns will be used for primary columns, to reduce steel weight.

### 3.3. Three Auditoria: Plug Into "central cubic box"

The Proscenium Playhouse Auditorium (PP) is an ellipsoidal structure that is hanged 26m east from the Cube and supported by two columns. The primary structure of the PP is a steel three-dimensional space truss. A ring truss at the interface with the Cube enables gravity loads from all levels of the PP to be transferred from the space truss into the columns, and also carries the Cube's lateral bracing around the auditorium void. The Grand Theatre (GT: 37m x 39m) is hanged south from the Cube. Designed in two layers, the main and the secondary cross trusses show high performance in the carrying of the hall. Primary framing is provided by two full height trusses running north-south on either side of the auditorium between the Cube and five sloping column supports. The Multiform Theatre (MT: 29m x 31m) is located north from the Cube and structurally, it is similar to the GT, spanning on to primary north-south trusses at two levels, with east-west trusses carrying the floor and roof respectively. The main trusses are supported near their northern end by three external support columns.

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#### 4. CONCLUSION AND EVALUATION

Bigness depends on regimes of freedom and offers everyone living under urbanism maximum space, freedom and privacy. The assembly of maximum differences combines architecture and urbanism. According to Koolhaas when modernized urbanism meets architecture, the problem of the large occurs and adds assertively that Bigness is a solution, "it is the one architecture that can survive, even exploit" (Koolhaas, 1995, p.505). Adopting the idea of the social condenser, Koolhaas speaks of an architectural nuclear reaction sourced by extraordinary building size and maximum program difference. To achieve this, multiple disciplines and production conditions must come together. For the theory of Bigness, especially the structural and mechanical productions are vital matters to enable the design of space.

Through the TPAC structure, discussing the five theorems that constitute the concept of "bigness" is important not only for this article, but also for understanding the ways in which Koolhaas produced architecture in various media. Such as Bigness, other metaphoric discourses of Koolhaas open up a new field that can multiply spatial dynamics for every event space is involved. Therefore, the theoretical thinking by metaphors is neither a method to rich a building form nor legitimate Koolhaas' architectural approach.

Within the scope of this article, the TPAC structure is one of the large-scale structures in which Koolhaas tests the concept of "bigness" on a practical plane, and is a tool of narrative potential and practical combination in the hands of the architect. These two forms of existence, text and practice, structure Koolhaas's spaces, which react in a way that is the response of megastructures as a city, in separate ways but together.

#### NOTES

[1] The TPAC competition project was announced in 2009 as a two-stage open call. OMA was chosen as the first in 135 project participation from 24 countries. The completion of design and application projects continued between 2009-2012, and ground excavation started in 2012. The building, which is planned to be completed in 2015, has not been completed yet.

[2] Koolhaas uses a metaphor in his theory of Bigness similar to Mumford's "container" theory. The "container" describes the city as an accumulator of both goods and influential ideas. Inside the container, a variety of diverse elements are densely packed together, a condition that could lead as if under pressure to an "urban implosion."

[3] In his book, *Delirious New York*; Koolhaas discusses this autonomy under the heading of Schism. "The Vertical Schism, a systematic exploitation of the deliberate disconnection

between stones. By denying the dependence of one floor on any other, the Vertical Schism allows their arbitrary distribution within a single building.”

[4] His architectural strategy on the physical experience of the space is similar to Bernard Tschumi. The designs of both Tschumi and the early designs of Koolhaas can be read as applications of the Situationist techniques of *dérive* and *détournement*. Both of them encourage the notion of architecture and approach the program as events, kinesthetics, activity and sensory process. For instance, the concept of a “horizontal skyscraper” for La Villette, like the typical Manhattan skyscraper, is a social condenser, that is, a machine to initiate and intensify social events via the architectural tools. (The competition for the La Villette Park, which Bernard Tschumi won, Rem Koolhaas also put forward a proposal.)

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