

# **Rem Koolhaas**

# **The City of the Captive Globe**

Malwina Nowak

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## Person

Rem Koolhaas is a Dutch architect, urbanist and theorist whose career has spanned over four decades. He was born on November 17, 1944, in Rotterdam, Netherlands, to Anton Koolhaas and Selinde Pietertje Roosenburg. His father was a writer and literary critic, while his mother was a schoolteacher. In addition to his work as an architect, Koolhaas is also a prolific writer and journalist. He has been involved in journalism and academia, writing numerous books and essays on architecture and urbanism and teaching at several universities.

The germ of Koolhaas' career was to start as a journalist at Haagse Post in The Hague, and then as a rising writer he tried his hand at producing scripts. By 1968 he was attending the Architecture Association School in London, where he received a Harkness Fellowship for research in the United States, after which he studied for a year at O.M. Ungers at Cornell University. He then became a visiting fellow at the Institute for Architecture and Urban Studies in New York.

Koolhaas' professional development as an architect took off in the 1970s, when he co-founded the Office for Metropolitan Architecture (OMA), which became known for its innovative and experimental approach to architecture and urban design. He cooperated with Elia and Zoe Zenghelis and Madelon Vriesendorp, who has been married to Koolhaas since 1992 and has worked with him on numerous projects throughout their career. In addition to her role at OMA, Vriesendorp is also an artist and designer who has worked on her own projects, including exhibitions and installations at galleries and museums around the world. Together, Koolhaas and Vriesendorp have been a formidable team, bringing their diverse skills and perspectives to their work. Koolhaas' focus on innovation and the abstract image has been complemented by Vriesendorp's artistic and design expertise, resulting in some of the most memorable and influential ideas of the past few decades.

Earlier Koolhaas' visit to New York sparked the co-writing of the book "Delirious New York" with Madelon Vriesendorp, who played a significant role in the development of the book's visual style. Koolhaas gave the middle name to it, as it were, „a retroactive manifesto for Manhattan." The book was published in 1978 and received a plurality of critical acclaim as a text on contemporary architecture and society. Together, Koolhaas and Vriesendorp created a unique and thought-provoking work that has influenced generations of architects and urbanists. It made his fame come to light even before any building emerged from under his hand.

Throughout his career, Koolhaas has continued to push the boundaries of architecture and urban design, and his work has been recognized with numerous awards and accolades including the Pritzker Architecture Prize in 2000. Through his journalism, designs and abstract ideas, Koolhaas has made significant contributions to the field of architecture and has helped to shape the way we think about the built environment.



Colours	
	CONCRETE
	STONE
	CLAY
	GRASS
	TREE
	METAL
	WATER
	ASPHALT
	FABRIC
	WOOD
	TILE

Textures	
	ASPHALT
	STONE
	CLAY
	TILE
	GRASS

## Agenda

One area in which Koolhaas and Vriesendorp have particularly collaborated is in the creation of abstract designs. Koolhaas has long been interested in the abstract image as a way to break free from traditional forms and embrace new technologies and materials in architecture. In his book „Delirious New York,“ Koolhaas explores the history of New York City and its evolution into a global metropolis. Through a series of essays and images, he reflects on the city’s unique character and its impact on the built environment. One of the key motivations for Koolhaas in designing experimental and innovative designs especially connected with New York was his desire to challenge traditional notions of architecture and urbanism. He saw the city as a living laboratory for testing new ideas and pushing the boundaries of what was possible in the built environment. He saw the city as a dynamic and vibrant place that was constantly being reshaped by the forces of globalization, technology, and cultural exchange. This sense of constant change and evolution is reflected in the book’s use of abstract images and ideas, which capture the energy and excitement of the city.

Koolhaas’ work as an architect and a theorist has been heavily influenced by his interest in media and communication. Note that he is basically a journalist, from where his drawing on advertising techniques is born. He employs a range of commonly used techniques such as storytelling, imagery, and persuasion. Through the use of anecdotes, narratives, and historical accounts, he is able to convey the rich history and character of New York City in an engaging and informative way. This helps to bring his ideas to life and make them more relatable and accessible to readers. Koolhaas also makes extensive use of imagery in his work, including photographs, diagrams, and maps. These images help to illustrate and clarify his ideas, making them easier to understand and remember. They also add a visual dimension to his work, which helps to capture the energy and excitement of the city. Finally, Koolhaas employs persuasive language and argumentation to convince readers of his perspective on the city and its significance. He uses rhetorical devices and logical reasoning to build his case and persuade readers to see things his way. Koolhaas is able to capture the spirit and energy of the city and inspire others to think creatively and experimentally about the created environment.



PLAN VOISIN  
BY LE CORBUSIER



THE ANGELUS  
BY JEAN-FRANCOIS MILLET



ANATOMICAL REMEMBRANCE  
OF MILLET'S 'ANGELUS'  
BY DALI



LENIN TRIBUNE  
BY EL LISSITZKY



TELSON AND PERSHERE  
BY HARUKI CON



RCA BUILDING  
NEW YORK

### Data

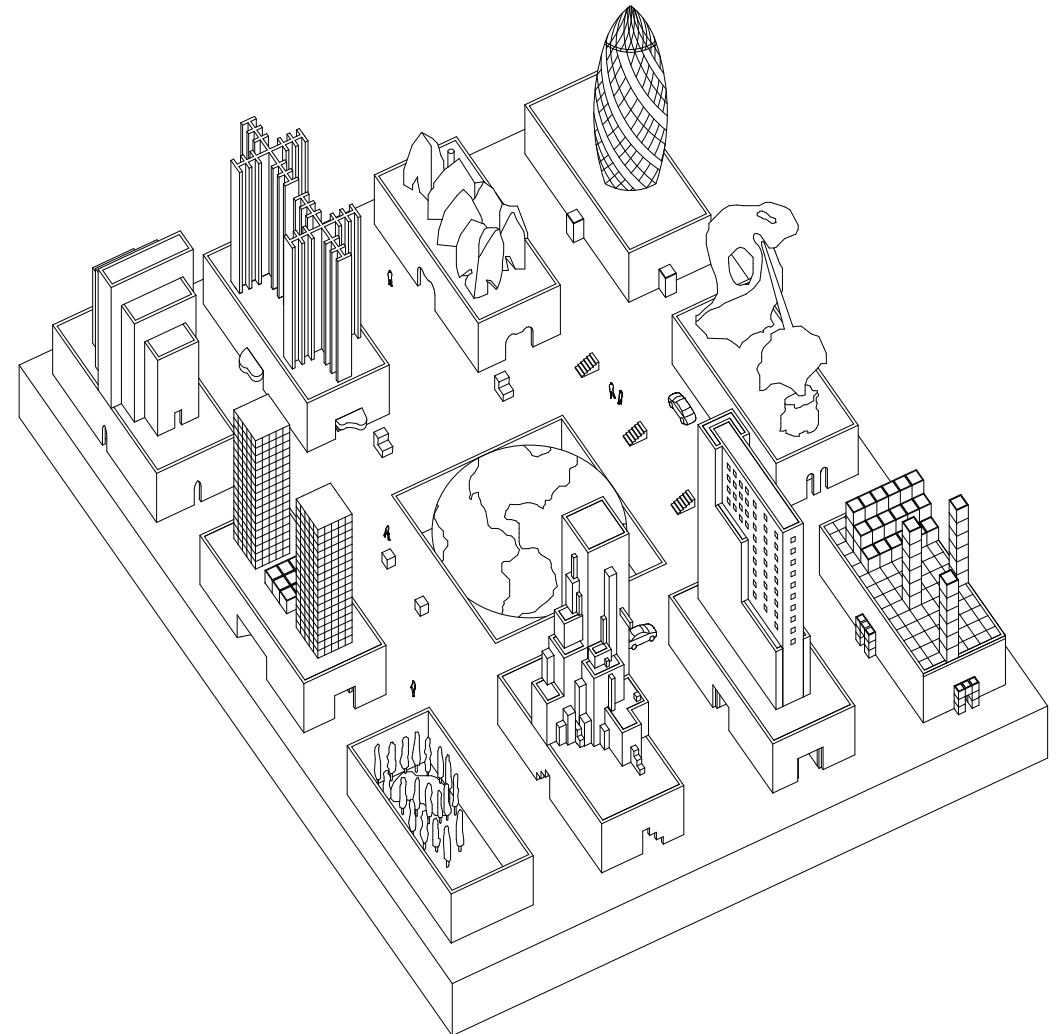
GFA	8405,5 m <sup>2</sup>
FAR	0,97
Floors	1-12
Year	1972

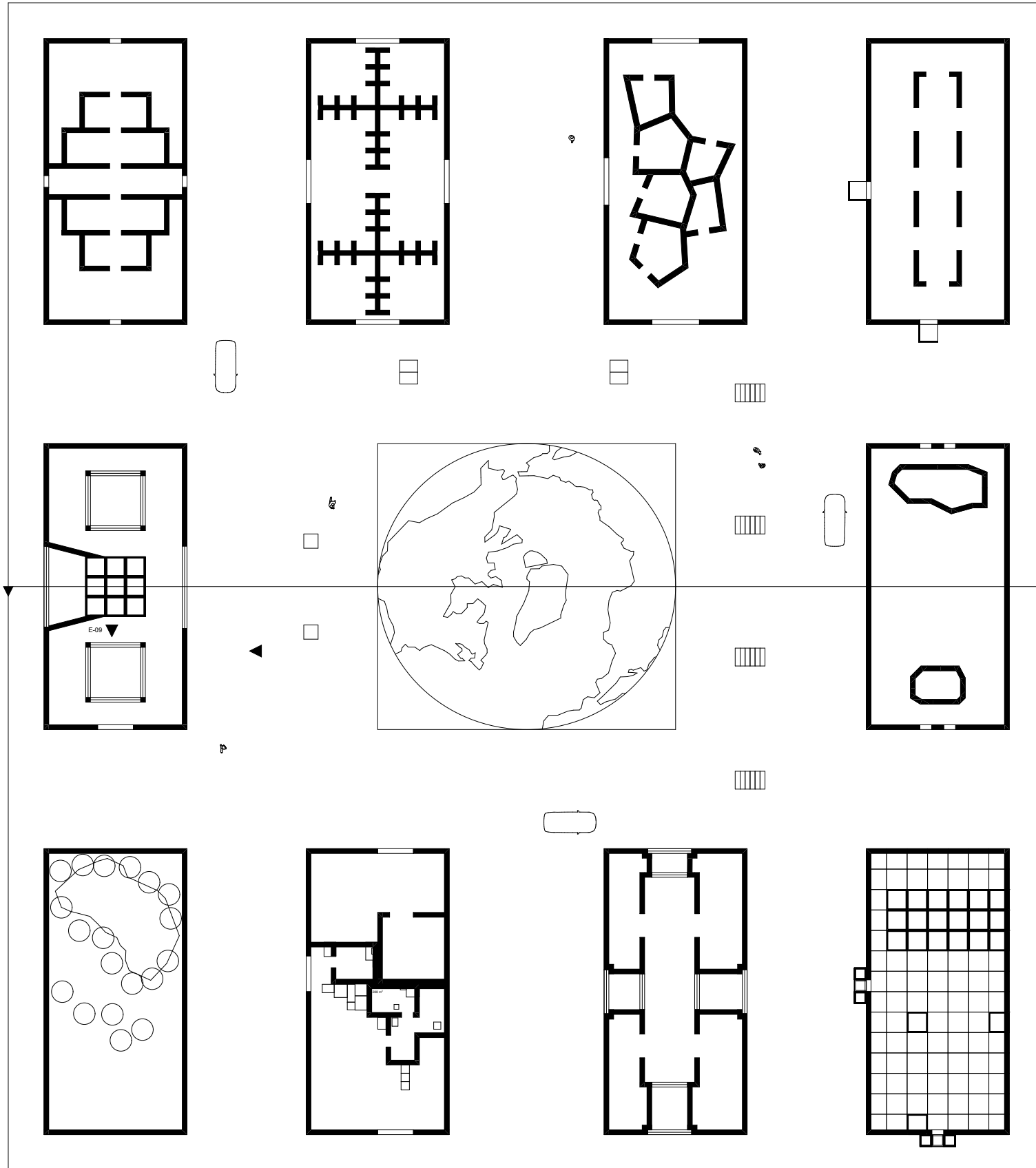
## Medium

Together, Koolhaas and Vriesendorp have created a body of work that pushes the boundaries of traditional image and offers a unique perspective on the role of the abstract image in architecture and design. With them was born the idea of an abstract city space, which evolved into the axonometry of "The City of the Captive Globe". Starting with a central core in the form of a globe as a metaphor for the incubator of the world, the architects design the surrounding blocks like siblings, in a sense repetitive, but different in character. Each is a germ to pile up forms representing different functions, or identities. The repetitive bases bring into the world abstract little universes, which are also themselves a city within a city. On the top of controlled structures, spaces are developing their selves with their own rules, defying their own worlds, while the perception of the grid is still maintained.

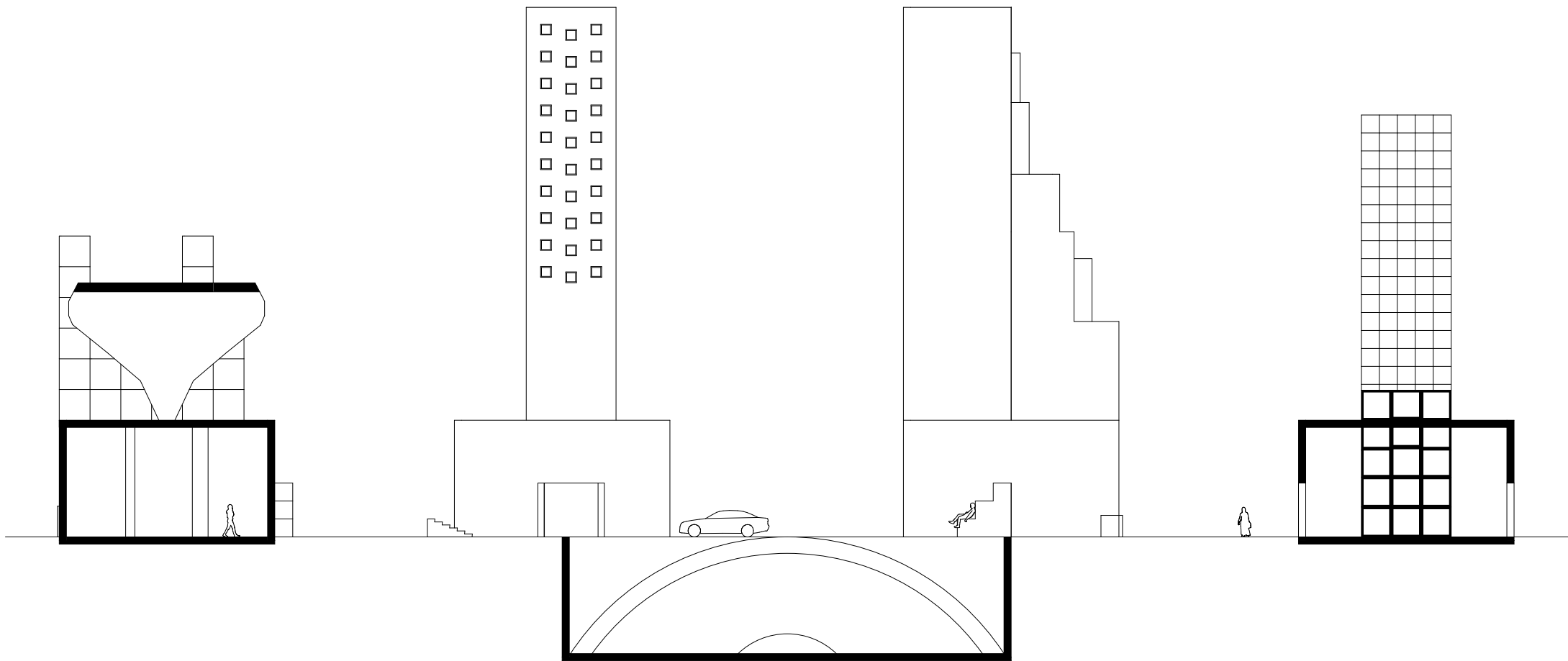
Vriesendorp has brought her artistic skills to this pursuit, creating drawing that explore the intersection of form, color, and composition. Using gouache and graphite on 31.8 x 44.1 cm paper created a visually striking and aesthetically pleasing, strong image. Pastel, consistent colors, shapes, and patterns in this work help to create a sense of visual interest and impact. The abstract is also characterized by a strong sense of composition and balance, which helps to create a sense of harmony and coherence, while drawing viewers in. However the very much Rem constellation of the drawing derived through "Delirious New York" stimulates intellectually and provokes thoughts. The fertility of layers and meaning encourages viewers to think critically and engage with the work on a deeper level, which helps to create a sense of intrigue and appeal.

Koolhaas and Vriesendorp work is a sense of playfulness and creativity. They help to illustrate and clarify ideas and perspectives, and add a visual dimension to Koolhaas' work that helps to capture the energy and excitement of the city. This makes the image engaging and interesting to look at, and encourages viewers to think creatively and critically. The experience of looking at the work is memorable, visually striking and intellectually stimulating.

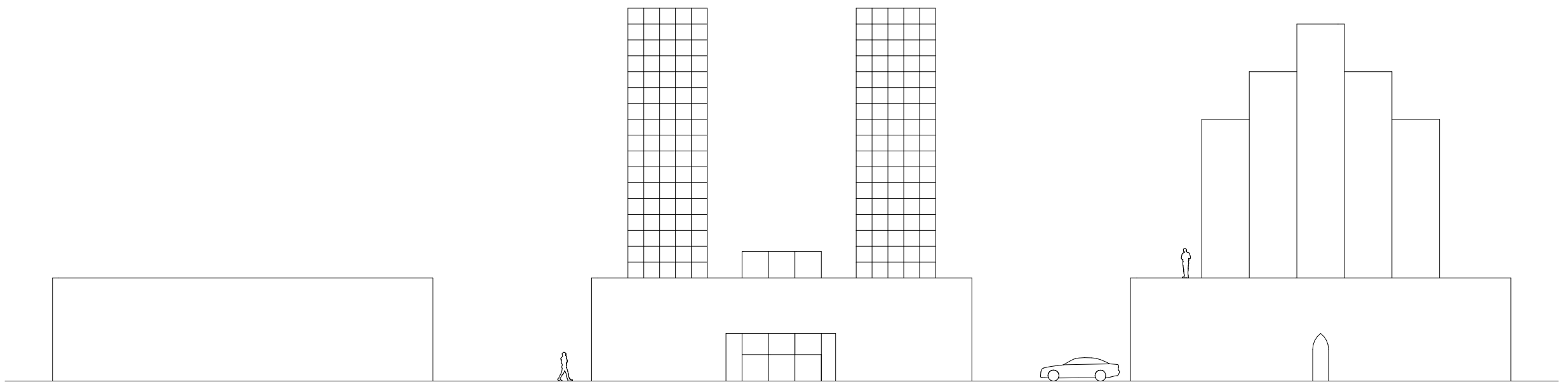




0 5 10 m  
 PLAN



0 5 10 m  
SECTION



0 5 10 m  
ELEVATION

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