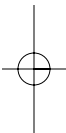
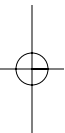


# 10 Questions 2 Architects On Program Rem Koolhaas + Bernard Tschumi



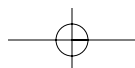
What role does program play in your current practice and how has it evolved since it first emerged in your thinking and design? Has the shift of your work from paper (both writing and design) to practice changed the way you conceptualize and/or use program?

Would it be shocking if I said that it is no different than it used to be?

It is straight forward. You call me grandfather of program and it's a story that im not particularly interested in to convey or dwell on. Program started for me as the nearest thing to script writing by other means. I experienced an interesting moment where my obsession with script writing meet almost randomly the world of constructivism and so at that point I saw in constructivism a rare (and compared to all other architecture stories) exceptionally interesting merger or hybrid of the two. Where any aspect of daily life could be susceptible to being imagined and to being enacted through the architects imagination.

1. My theoretical intuition from years past has been proved correct in practice, namely, that program always entertains a major relationship with architecture, but that this relationship can differ enormously. It's like a relationship between two people: you may like antagonism or prefer it seamless.

2.



**72 Exodus, or the Voluntary Prisoners of Architecture**

Introduction of the Social Condenser, which "brings hidden motivations, desires, and impulses to the surfaces to be reborn for recognition, provocation, and development."

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**78 Delirious New York published****79 Renovation of the Arnhem Prison**

"Modern architecture is based on a deterministic coincidence between form and program, its purpose no longer an abstraction like moral improvement but a literal inventory of all the details of daily life."

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**82 Parc de la Villette competition**

The park's program "is not definitive: it is safe to predict that during the life of the park, the program will undergo constant change and adjustment."

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**87 Kunsthal. Museum, Rotterdam**

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**91 Urban Design Forum, Yokohama**

OMA invents programs to fill the rest of the day" since the markets were only open for six hours.

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**94 Bigness**

"The artificiality and complexity of Bigness release function from its defensive armor to allow a kind of liquefaction; programmatic elements react with each other to create new events - Bigness returns to a model of programmatic alchemy."

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**97 IIT Campus Center, Chicago**

"The physical heart of the campus is our project. By not stacking activities, but by positioning each programmatic particle as part of a dense mosaic, our building contains the urban condition itself."

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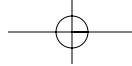
**01 Dallas Multiform Theater****02 The Guide to Shopping**

"Because of its tenuous viability, Junkspace has to swallow more and more program to survive; soon, we will be able to do anything anywhere. We will have conquered place."

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In a certain way I think that sometimes in the linear way and I think its more connected to the process of creation increasingly I think they are underlining structures in architecture for instance weather you do a competition or you get an outright commission which dictates your room to maneuver in every case which has such a decisive impact. and by critics never recognize the affect and that is also why we also try to present the last four buildings that we did in that context. Seattle had to be presented on a board and therefore had to be a linear logical process

Porto was a competition therefore it could be a totally irrational insane surprising project. That's how simple it is. And so you can talk long or short about it. Therefore, one is diagrammatic to the extent that only by explaining those things step by step by and only by generating all these materials that were basically a kind of education did it work. Therefore there is this dialectic dimension to it which is no really my dialectic motivation but simply a tool to explain the project in certain terms.

## What is the relationship between program and form? And event? And politics? (Feel free to answer any one or all three of these questions)

Totally. I have become more and more aware of that. There are Design where they speaks language and Designs that don't speak language- Designs that you can launch out of void- Designs that you have to be there in a hold holding capacity from beginning to end- Designs that are preemptive - Designs that are reactive

So all that is very straight forward and all very complex in ways that are totally impeceptible the critical world. So that is one type of program

Program increasingly for me has another connotation, which is really closer to agenda. Because of this randomness in architecture I have been increasingly trying to find ways in which we could to somehow circumvent or avoid this essential passivity of the architect in terms of being dependent on others initiative . However, it is framed and pursue our own agenda/ program and that's for me is a really important term. To the extent that contrary to my reputation which for the longest time has been as a capitalist sell out and cynical bystander in the process of globalization. I actually was of course very interested in selective participation-- the word has always been selective and in the mean time looking for strategies where we could pursue

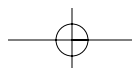
more programmatically our own interest. I think that AMO is an import part of that. Which is now working in a much greater ability in charging buildings and redefining the initial brief of buildings and adding either political dimension or cultural dimensions.

The relationship between program and form? You decide: it can be one of reciprocity, indifference, or conflict. But you must decide which ones - that's where architecture begins. There is no value judgment here. All three are fine, depending on your objectives for a given project.

Events? Events are different from programs. A program relies on repetition and habit; it can be written down and be prescriptive. In contrast, an event occurs unexpectedly. You may be able to contribute to conditions for some future, unknown event to take place, but you do not "design" an event.

### How would you trace the genealogy of program?

3. Programs are as old as architecture. The first Greek temples began with program, not with form. Most architects are blinded by form, and ignore the potential of programs to generate forms.



New York, 1976: You and Bernard Tschumi were pursuing parallel research and theories of program that spawned what became for each of you seminal publications: *Delirious New York* and *The Manhattan Transcripts*. What was so urgent about the issue of program at this moment? What made New York such fertile ground—both as a working environment and as a subject—at that particular time?

And something that Hans Obricht is involved and Chris Dercon, the director and curator of Haus der Kunst. Basically there is a group of people who are interested now in programming but, in a programming of activities partly inside architecture and partly beyond architecture. We have just done a competition in Dubai a vast proposal which includes the components of the hermitage, the Tate, and the serpentine. Its not quite impresario like but making amalgamations in culture and politics. That is what really interests me. And that kinda programming that we are finally able to enter.

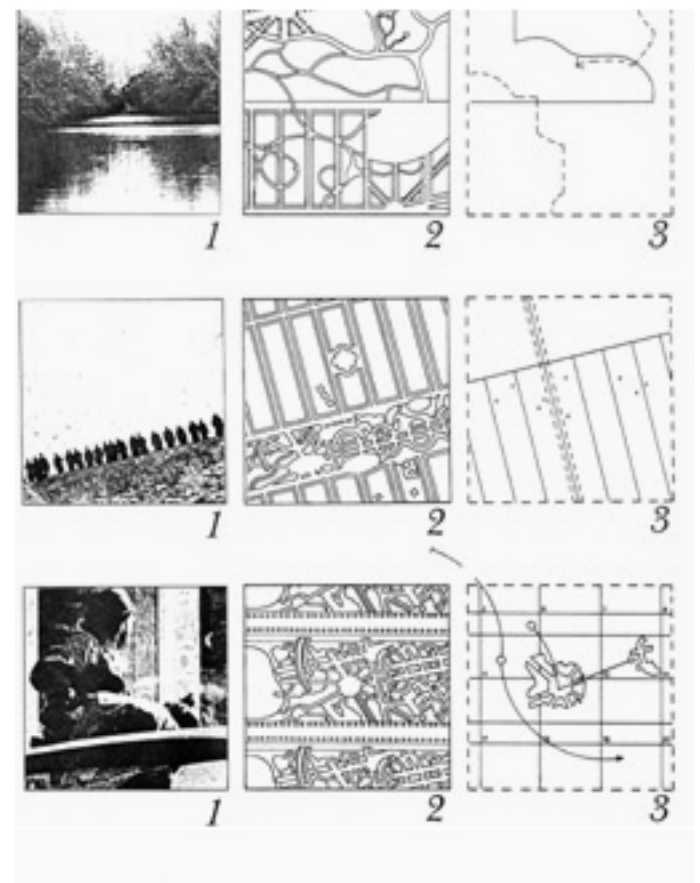
Brief is an architectural word but for me, program exceeds that sheer limitation but, that does not mean that we are not interested in briefs and we are always highly literal about briefs. What is almost impossible to convey in the current weird mood is that in a certain way we are really earnest and innocent. In the sense that for instance—maybe to earnest and innocent. for example in Berg?, Porto, the Berlin Embassy, IIT, and Seattle we literally took the brief and made it go in a particular critical places and have effects. In that sense I wouldn't even claim any sophistication or uniqueness in approaching them.

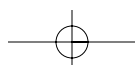
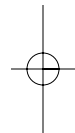
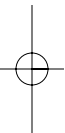
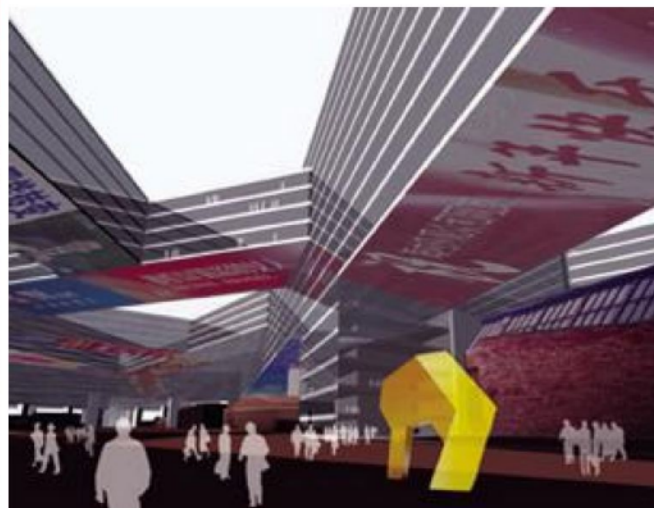
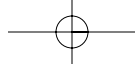
Disappointing?

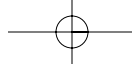
There is no relationship between program and form. On my part we really in the past three years have been a radical experimentation that sometimes there was an extreme relation and sometimes there was no relation. Porto started as a house



Forms are fairly interchangeable. (So are programs). Any form can be called "architecture" if appropriately scaled for human use. Form is only as important as what you do with it. It's quick to arrive at form. Concepts and ideas, however, take longer. One possible way to arrive at a concept is to address the issue of program. Look at New York City: its architecture started with steel, elevators, density, and potential use, not with form. Its grid only exists with what happens in it.







## Can you tell us about your time at the Institute for Architecture and Urban Studies and how it influenced your development as an intellectual and as a designer? Who were your allies there?

So sometimes maintaining a one to one relationship and sometimes maintaining a zero to one relationship simply showing how unbelievably both unstable but, also unspecific and also inconsistent the whole thing can be and that is imposable to abstract from it a single direction but in every case a large preoccupation. Also say that affected each of these four projects has been appropriated in a kinda with relish and works with relish. Is incredibly important to me.

None of them surfaced from the slightest inability or offensiveness of any of the uses. Inability or affinitive of any or the uses. The Embassy is really unbelievable happy to use it the way it was intended to work. Even though, it was not very obvious at the time. Program and former politics

Contrary to our official stance kind of cynical bystanders working on finding ways to create independence or \_\_\_\_\_ parallel to positions to that enabled us to do what we wanted to do or what interests us rather -rather than being an extension of the market economy or developments desired or private individual desired and for instance. That really makes the question for politics in an incredible strong way. For instance in the case of CCTV there is a brainstorm connection to politics in a sense that no other political system at this point would be interested in putting so many things together in a single entity and creating in a single entity so many connections that we did different components. In other words in the any part of the west would have been dismantled and distributed and here it is to be relished. In a very direct way there is correlation between centralization and the presence of the state. It is not really flirtation with military regimes but an investigation in the world - what systems enable what type of architecture.

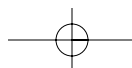
we noticed in Porto in during the entire process there was five government changes and so we constantly osculated between socialists and conservatives and every time the socialists wanted this and the political conservatives wanted this and we explain the two like breathing

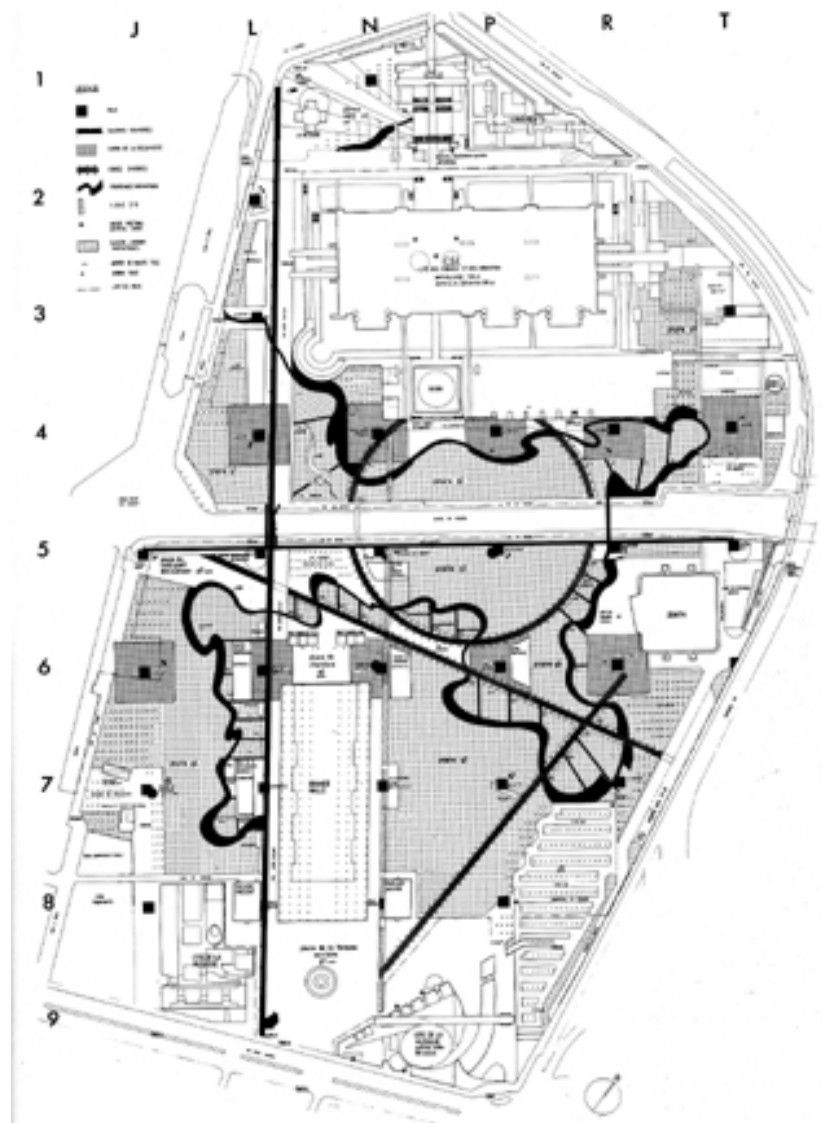
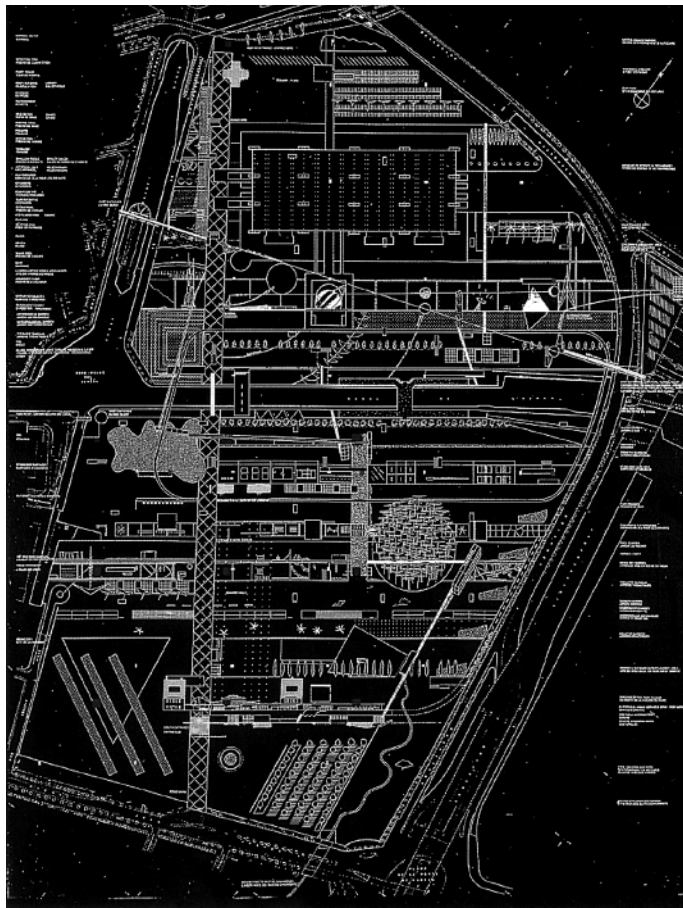
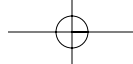
The Institute for Architecture and Urban Studies, with its conjoined publications, was one of the only places in architecture at the time that understood that architecture could be part of an intellectual discourse. But many of its interests were quite distant from my own. I felt more comfortable with the New York art scene of the time.

## What was the status of program in this laboratory of Eisenman-inspired formalism?

If you mean the genealogy of program in my work, I would trace it to my childhood. Even then, think that I was always I was interested in organization, even as a child, so ... and I was completely hypnotized how urban systems were organized, or how different cultures imagined cities, I think that must be simply unconscious

Eisenman's remarkable buildings are set to negate program and yet programs return to haunt them.





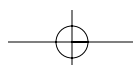
preoccupation. Everyone who says organization will be initially announces a space between rigour and default between and conformity and independence. Organization is the background and the tension is between compliance and independence. It is this tension that interests me within all of that layers of script writing lended me to of course to particular moment to define program in a particular type of way.

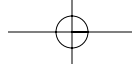
So maybe organization is the background, and that contention between compliance and independence probably their contention that interests me (((within))) of that, and that then with layers of script where I think constructivism and whatever, then that leads you close to program in a very particular way. And would say that kind of program is really similar to what I'm trying to do. And not in other words not more or no sorry, it's not a generic term of program that could be could have any contents, but in the New York (((TERM))) was really trying to assert that New York or that kind of

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What was the relationship between this early research and writing and the radical reconceptualization of program evidenced in your design for the Parc de La Vilette?

7. The tripartite mode of notation of The Manhattan Transcripts (space, event, movement) led to two articles, "Architecture and Limits" and "Violence of Architecture." In turn, these two texts led to the Parc de la Villette strategies of the superposition of points, lines, planes, etc.



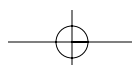
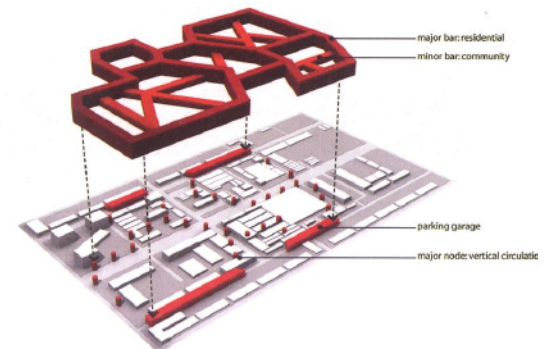
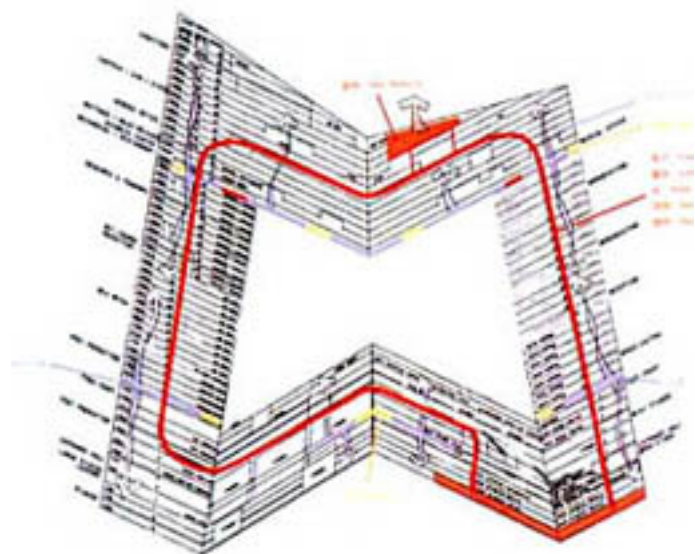
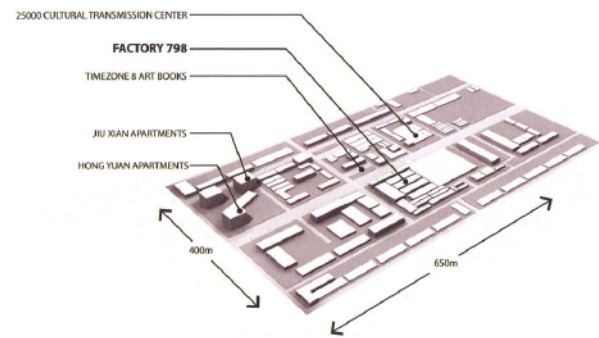


Some critics have written about the return of the megastructure- not only in your practice but also in other architect's designs. Do you agree, and to what would you attribute the recuperation of this type? How is this 'new' megastructure different from its sixties predecessors?

architecture in itself had not only program but was a program. And I think that's the whole point, so therefore that is the ambition of a manifesto.

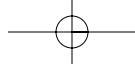
8. Liberal economy and megastructure are two terms that rarely go together. Who will pay for megastructures? Today's capital is transient, while megastructures are not. So maybe you can call the newest megastructures a resurgence of criticality. (What an ugly word!) I mean that megastructures often act as manifestos.

Of course right now there's a kind of total banality between transit









Recently, various critics have argued that you are responsible for inspiring an entire body of work regarding program, both pedagogical projects and also trends in architectural production outside of academia. What is your reaction to this type of 'blame,' acknowledgment, or attribution?

that I had to kind of shield, shielded behind America really.

10. Fine.

1972 was a time when the Institute was probably much less vigorous and much less (??????rooted?) in its alliances, really. Still, there is not a single person in that period in New York where I was not at some point, or to some extent, sympathetic to or involved with or - who did not in some ways influence what I was doing. The big unknown in this whole story is the influence of Matthias Ungers. In 1972, I spent a year at Cornell prior to going to New York, which was significant. There were two phenomenon that made it important. First, in studying with Ungers, I became intimate with his way of thinking, particularly his conceptual abilities to think about cities. That year also happened to be the year Michele Foucault taught there, as well as Herbert Damish, another French Intellectual with whom I became close friends. He introduced me to Foucault, so before I even arrived in New York, I spent a year in America immersed in French Intellectual culture.

