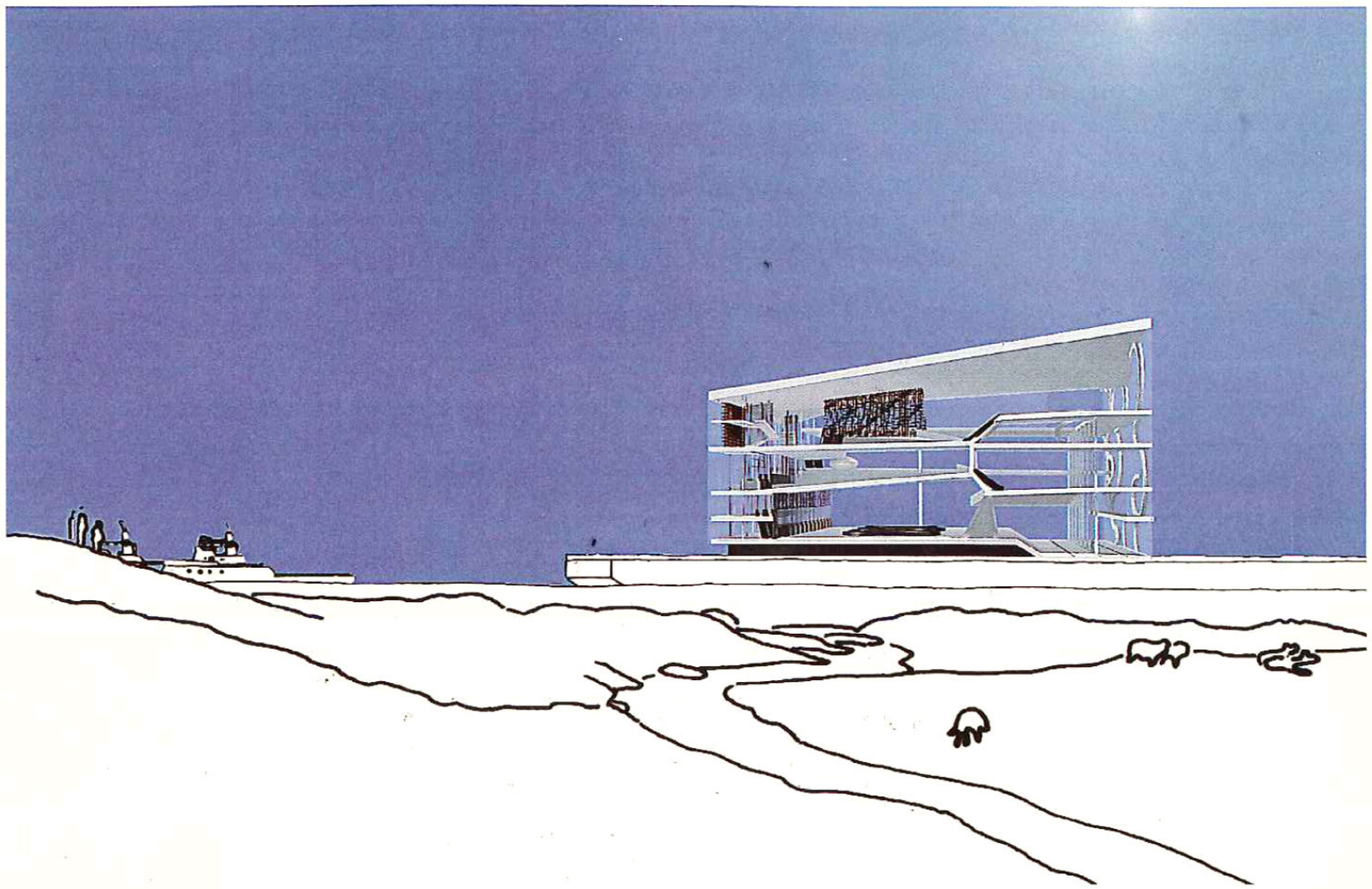
WIEDERHALL 19

EDWIN LUTYENS BERNARD CACHE PHILIP JOHNSON

PORNOGRAPHY FROM SUBURBIA

Yokohama Passengers Cruise Terminal Competition Entry Comment



Matthijs Bouw, Joost Meuwissen, Wouter Vanstiphout

'Pornography from Suburbia' is a metaphor used by the American architectural theorist Michael Speaks, who is based in New York, where he was the editor of the Architecture New York (ANY) magazine, and lives in Hanover, New Hampshire, to describe our work and in particular our project for the Yokohama Passengers Terminal. Yokohama is a big city in Japan. The site is in the middle of the city.

Michael used this metaphor to point at two themes that were of his interest in this project. Two themes that form a parallel interpretation of the project. Two developments that are essentially linked. That form a tautology. Pornography *and* suburbia. The two tracks that converge in our plan for the Yokohama Passengers Terminal are the following: With 'pornography' Michael meant the immediate availability without any resistance of things that a person might want or not. Without any mediation.

Disintermediated. In porn-flics every body and every part of the body is readily available for consumption. If you want it, you can get it. No wine and candles necessary, although they can be used. What is so striking about porn-flics, and what makes them distinctive from other erotic films, is the absolute realism with which it is filmed. No soft-lighting. They get right to the point. They immediately consummate what the viewer wants. (Of course an extensive discourse can be set up about the exploitation involved in the production of these films, but we don't want to get into that here.)

What Michael meant by pornography is the possibility for immediate consummation of things a person might choose to want or not. Without any 'discipline and punishment'.

With suburbia, Michael alluded to the possibility of individualized living patterns and the subsequent spatial mode. Not the city as a linear pattern of streets and wider streets called squares, not the 19th century city which reminds us of the Industrial Age, Charles Dickens, the Paris commune and the Crimean War; the city of Foucault's 'discipline and punish', the Virilian city of linear flows, but the city of points and fields, urban fields.

Our conception of 'suburbia' is based on a different spatial mode than that of the city, fields *and* points instead of lines, not of differences in density as such. We called our Yokohama-project 'Downtown Suburbia'.

For Michael, pornography and suburbia were linked ideas. Without suburbia, pornography would be politically incorrect. Without pornography, suburbia would be boring.

Joost read the competition program for the Yokohama Cruise Terminal last year September on the train to Karlsruhe, where he was a professor at the time, with the intention to analyze it further on the way back to Holland and to develop a design idea. On the way back it appeared that unfortunately he had completely forgotten this program – forgetting is, says Freud, an impressive ability. One does not repeat, says Freud, because one has forgotten what one has done before; it is the other way around; one forgets because one repeats. That is why it is wise to repeat things from the past, so that they don't become saddening. That is why history is important. That is why we co-operate in every project with historians, in this project with Wouter Vanstiphout from Crimson. Historians make repeat. Historians make forget.

Joost had forgotten the whole program except two things: the building had to be entirely white, with no color, and, because cruise-ships berthed on both sides of the pier and because the program would thus be symmetrical, the building had to be symmetrical. The building had to be entirely white and symmetrical. The reason that he had not forgotten these two demands was not that they really did not belong to a program – because they are too formal – but that the building could never look white and symmetrical. Because on this fully white symmetrical box there would always be placed a pole with a flag, with a Japanese flag, with on it a large red sun. The building would always be colored and the building would always be asymmetrical. In the program, they had forgotten the flags.

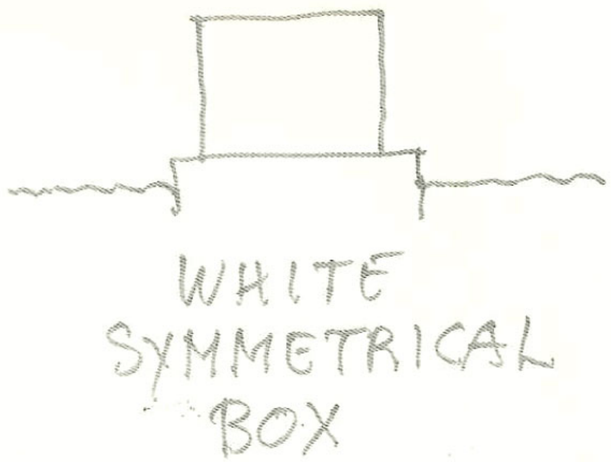
The flag would be of great importance at the site in the Yokohama Harbor where this terminal was to be built, because this was the site where after centuries of isolation and autarky Japan had opened itself up to the world and to world trade in the middle of

the 19th century, where it had put the door to the world a little ajar. The old pier, that – by the way – was built later by an English engineer, is a historical monument. A monument that is largely under water. The flag and its symbolic value of the rising sun had great historical significance.

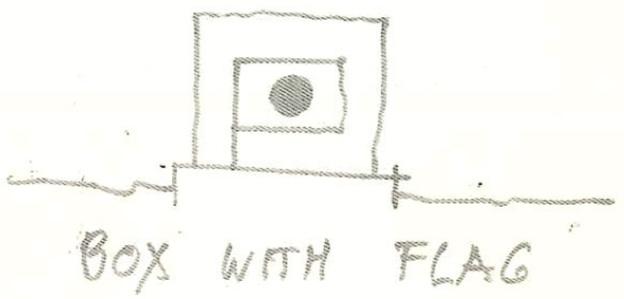
The difficulty was that both, the white box and the white flag, resembled each other, the flag always being a little more beautiful than the box, because the flag has an added value, the large red bloodspot that was forbidden in the building itself. The flag is simply more beautiful than the building but that was not the difficulty.
The difficulty, for us, was that the rising sun would have two backdrops, the one of the flag and the other of the building. That means, the entirely white building would always reduce the autonomy, the individuality and thus the symbolism of the flag. It occurred to us that the demands of the program, albeit correctly formulated urbanistically, were not correct in the historical and political sense.
The solution for saving the flag could have been making the building simply a flag. Now we have building and flag as one and so no double background. But in this case the flag would become too big to be simply a flag. Only the red bloodspot still says flag. It is now only a big rising sun, the sun of a flag, projected on a large white building. The building only says flag because of the large red sun. The flag becomes an image and because the Japanese flag itself already projects an image, the image of the rising sun, it would not be politically correct because it would imply that the image in itself was not sufficient: we had to project it once more. But it could also be interpreted inversely and say – and that is what we have thus said – that the liberation of the red sun out of its own fond could coincide with the symbolism of the red sun, that in itself has also no background or a perpetually changing background.
Without a set background the rising sun would have the possibility to continue to rise, to rise higher, to free itself from its background. That is to say, in the solution the background is not doubled but only the symbolism or meaning of it is affirmed and we were under the impression that this could be the politically correct solution.

Other than the competition program we found two architectural elements: building and flag. Of both architectural elements – box and flag – one should be left out. Because the red sun was more fun than the white background but mainly because otherwise the difficulty could not be entirely solved, we left the white box out and thus did not win the competition.
These considerations crept up over Joost during the six hour train ride from Karlsruhe to Hilversum, even before a single line was put on paper. In reality these considerations only take up a split second. Flag becomes building, but building becomes narration of flag. Because one immediately sees what happens if the flag is not obstructed or frustrated anymore being flag but becomes architecture. In the reality of the building the sun really rises, that is to say, only in the reality of the building the symbolism of the flag becomes a natural image, instead of the other way around, instead of the building being projected somewhere in a natural space which was already there anyway, even without building. The building defines its own natural images, its own nature.

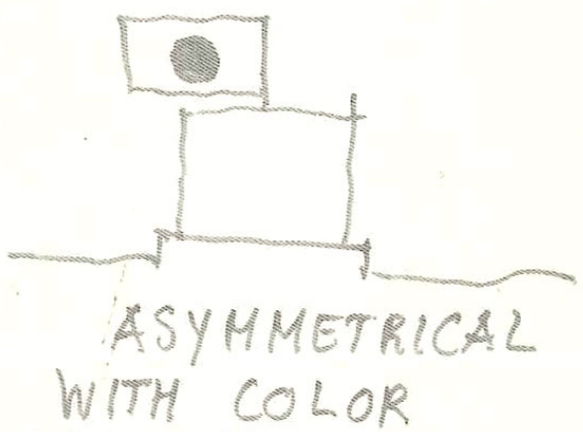
The heraldry, the meaning of the flag, becomes narration. One could ask oneself whether this narration need necessarily be an image of nature, that develops as a cartoon, or whether they could be other images than nature images. We'll come back to this important question.



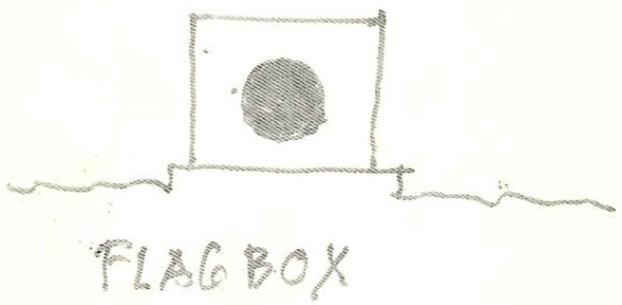
The program asks for a white symmetrical box



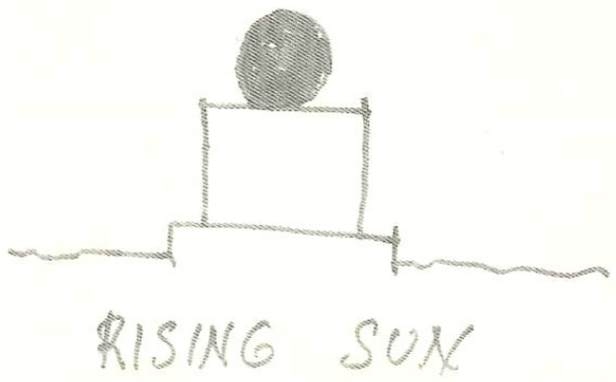
White building mimicries the Japanese flag



Flag on top makes the view assymetrical and colored

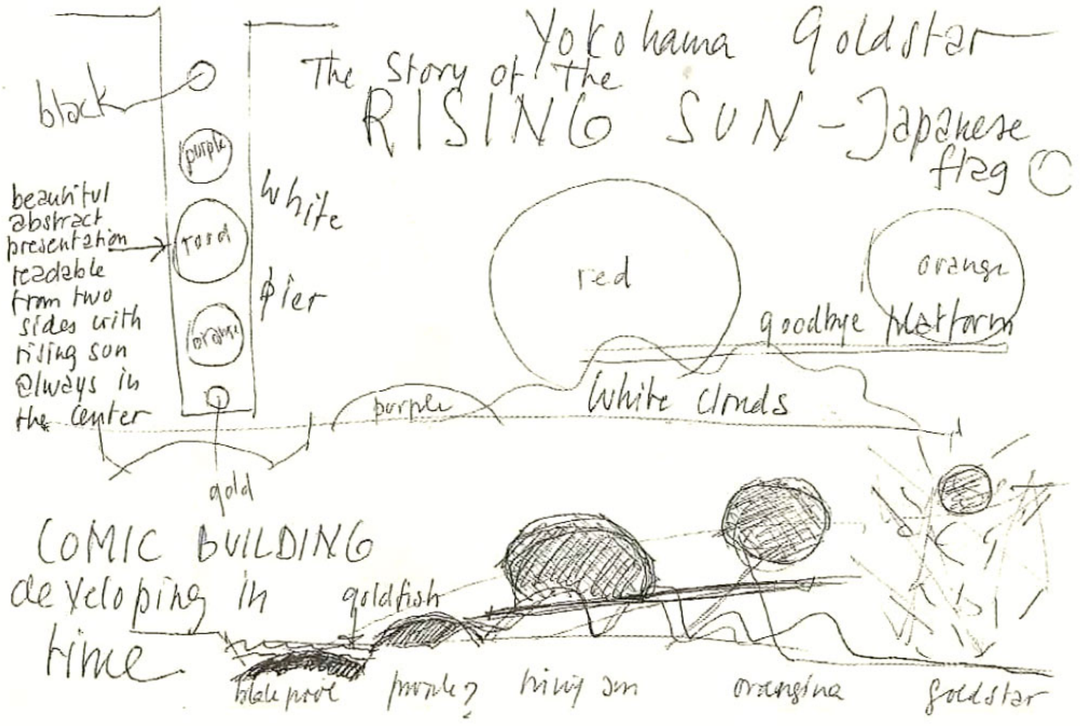


Coincidence of white building and Japanese flag

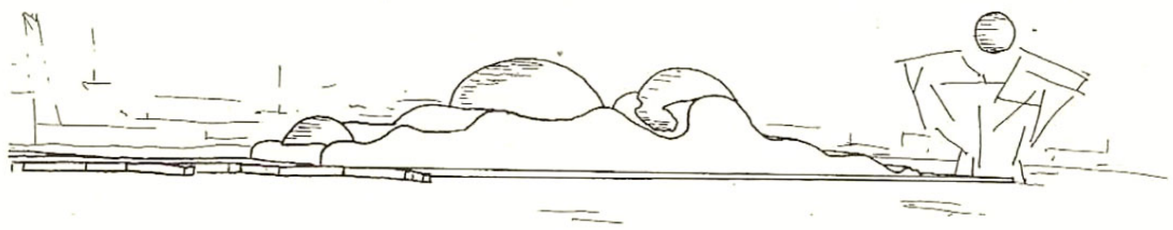


Whether this was culturally possible with the Japanese flag, whether this could be politically correct, we immediately asked this question to a Japan expert, who confirmed it. It could be done. One could have the sun rise in Japan.
In architecture one should always, in any case when dealing with a different culture, ask the consultation of experts. For this design we had an extensive team, that not only consisted of an engineering firm and an offshore consultancy firm, but also computer experts and historians. As said before, we co-operate in every project with historians, not only because they're fun but because they are people who can tell a story and our rising sun was a story and looks like a story, like a cartoon. Architecture could be narrative. Architecture could narrate instead of projecting an image and for narration historians are responsible.

After working in his mind on this real rising sun in the train from Karlsruhe to Hilversum Joost faxed these drawings the same night to our office in Amsterdam. The fax is an excellent medium for ideas, because when you fax in late in the evening or in the middle of the night or early in the morning this fax immediately arrives without the danger of getting an immediate reaction. It is possible to, because it arrives instantaneously, instantaneously forget the fax. That is different from a letter, that always arrives too late and will get stuck in your head. It is also different from a telephone call, where one always runs the risk that someone answers. The fax-machine is as such a very important new design technique. At the office, the next morning, it was still supposed – and this drawing is proof of that – that the building, as the program demanded, should be symmetrical, because this rising sun in itself, in order to function as a real sun, should be projected spatially, while the clouds, above which it rises, should, in order to function as an image, be flat. The latter is possibly difficult to understand and that is why we will be quite comprehensive.
We could formulate it as a law of architecture, in relation to the perception. That is to say, in this case, that the sun, because it is a point, because it has a zero dimension, that the sun in architecture, when it is projected, when it moves into architectural perception, has no finality, has to be projected three-dimensionally or spatially as an image, while the clouds, because they are projecting themselves as three-dimensional, because they are spatial and have no finality, when projected into architecture these clouds should appear as a flat image. Otherwise it could not be perceived as a image. Otherwise they could not project themselves as an image of nature, as defined nature instead of nature itself, be seen and perceived.
The image has to be flat in order to point at the fact that it is an image and not a body that looks like an image. One could say that the image of the rising sun, in order to be an image, has to be projected as realistically as possible into architecture. That is important for the sun but also for the cloud. Together they form an image, because the sun needs something to rise up from. The cloud forms a reference to the now absent background of the image. The cloud forms a reference to things that we used to have in architecture, namely buildings. In a Flash Art interview Bernard Tschumi points at the importance of half-transparency or translucency in contemporary architecture, as an attempt to break from perspectivism and the passive space. But one should reach a point where translucency is not only thought of in terms of material or appearance, because these will remain tied to the natural space which it wanted to escape – that is roughly the situation of contemporary architecture – but that this translucency can also be formulated as form or tectonics, as an architectural category, and this is why the cloud is so important here. The art-historians called it sfumato, a term related to painting, and it is of great importance to have such notions in order to be able to proceed with the work.



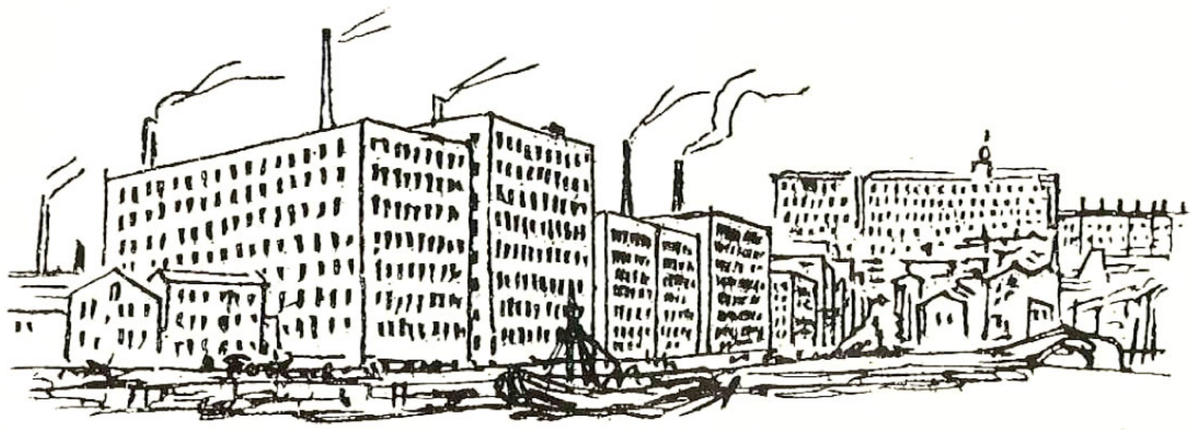
First drawing



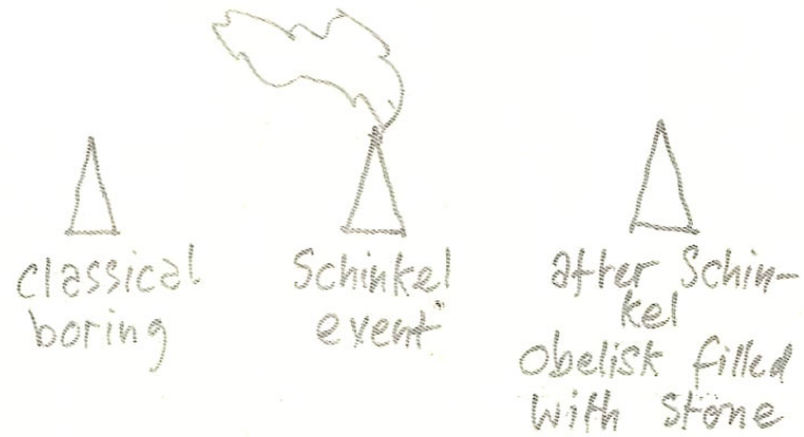
Symmetrical scheme

Without the cloud the sun would have been a red sphere of which one still had to unravel the image – that is the way most narrative architecture works, as a medium. One still had to decipher the image because it was not directly recognizable as an image, that it might not have been an image. The architecture as a medium would have dominated the projected image, while we were looking for a disintermediated image. In the same interview, Tschumi also points at this tendency in contemporary architecture: disintermediation[1].

We could have affirmed the flag as an architectural element but the result is that the building in itself develops from white background to cloud. A sun has a form but a cloud has no form. A cloud always looks like something else. We could have, in order to appear realistic, projected the sun in a naturalist way, but projecting a cloud naturalistically would mean nothing in architecture: it would in itself remain formless. That is why the historians called it sfumato, which is not an architectural category but a category from painting.
The building has to be white through and through, white so monochrome that it appears to be not made of steel but of whiteness. The building would project a cloud because it is penetrated by whiteness, because whiteness would have been the continuity of the building, an element of filling. A building filled with whiteness. On the outside of the building the sun is affirmed as an architectural element, while inside the cloud is affirmed as an architectural element, an element of filling or quality, a typical interior element. But designing and maintaining the cloud on the outside as a distinctive architectural element is much more difficult because the facade is flat. We have delivered the arguments why it should be flat and one can find there the extension of the cloud and its whiteness but never as filling. On the outside the cloud is formulated with two elements; the whiteness of the surface and the cartoon of the line.
Unfortunately, in architecture, nothing much is said in the past about the architectural affirmation of a cloud and how one uses a cloud as an architectural element in a building. We only really knew Karl Friedrich Schinkel's famous words in 1826, on his English journey, when he described the forest of factory smokestacks in Manchester and Sheffield as 'everywhere thousands of smoking obelisks and steam engines, whose height annuls all impression the church towers can possible make'[2]. That is to say, he described the smokestacks not as smokestacks – a description which would have implicated smoke in the architectural element smokestack. He described the smokestack as an obelisk, as an element with no smoke, as an element without the architectural or even technical possibility of smoke, with as a result that the smoke, which is simply there, that can be simply seen, can be affirmed or negated as an architectural element. That is, what normally, in the case of a smokestack, would have been the envelop of the smoke-cloud becomes now filling through something else, the filling of a smokestack that is entirely of stone.
There is no architect we can learn so much from as Schinkel. In the first place his words contain a correct observation. Moreover, it is politically correct, because everyone found it a pity that the church towers were not impressive anymore. It communicates. But the most important things in these words are what it communicates. It communicates a definition of what architecture is and what it could be. After these words by Schinkel architecture breaks up in two parts, in two periods, the architecture as it was before Schinkel's words and the architecture as it is or could be after these words. There is the architecture of the obelisks, the classical architecture as it is known, where no smoke comes from the obelisk on the one hand, and on the other hand the architecture of the obelisks with smoke coming out, our architecture or rather that of Schinkel's era, the architecture of the First Machine Age. Classical architecture is beautiful, harmonic and boring. The smoke architecture is intensive, disintermediated and has organizational depth'. Because whether the smoke-cloud does or does not come out of the smokestack, it makes perception intensive. Perception perceives an event and not a somewhat transparent geometric construction. There is no medium, no perspective that positions itself between us and the smoking obelisk and finally, the smoking obelisk, even if we perceive it as a natural appearance, as an appearance in natural space, and even if we perceive it as an event, as an event in a possibly natural space, the smoking obelisk is also organized. What I mean is that we know that an obelisk, made of stone, does not start smoking spontaneously. Organization is necessary, the whole abstract organizational depth of capitalist society, in order to make the obelisk smoke. The image does not become complex because of this, it is not a collage of two things that together form more than the sum of the parts: the smoking obelisk is completely understandable. Instead of complexity the image points at organizational depth.
But as has been said Schinkel's words also point at a third possibility, that is the smoking obelisk where no smoke comes from and that is not filled with smoke but with stone, where stone should be thought of as equally smoky or cloudy as smoke. Rem Koolhaas uses the same formula in House with No Pool and House with No Palms etc. That means that in the new paradigm also the old, classical obelisk changes character and becomes an obelisk filled with stone. Instead of perspectivist and geometric, instead of abstract proportion, the new obelisk is given a new program, where the old obelisk becomes fluid as a cloud. All that is solid melts away. This possibility that was an immense eye-opener in



Karl Friedrich Schinkel, Manchester, 1826: 'Everywhere thousands of smokings obelisks and steam engines, whose height annulls all impression the church towers can possibly make'



Architecture as it was before and as it is after Schinkel's discovery of smoking obelisks

architectural theory in the mid-1980's was really Schinkel's formula. And this forms, finally, also the solution to the problematic that was formulated through this politically correct communication, the complaint that church towers have lost their character. That need not be! The obelisks, the church towers, get a new character, a new definition as a church tower filled with stone.

One can imagine that the philosopher Hegel was really annoyed with the astonishing simplicity of these lateral, flat dialectics when he bumped into Schinkel at a Berlin street.

Since Schinkel this is a design-technique. Introducing the sun or the flag or power-lines or a tennis court or a car in a project or not is Schinkel's design technique and the only thing we have done in our Yokohama project is using this technique.

Cartooning

A danger can be found in this technique that we have more or less overlooked in this project. And that is the homogeneity of something fluid, something that is filled with smoke, with cloud or with stone, something of which the filling is sun or color. With Schinkel this led to, some ten years after the visit to Manchester, a formula that can be called one of the first formulas of modern architecture, when he says: 'style in architecture is arrived at when of a building the construction is made visible and characterized in one material'[3].

This would have a tremendous influence on Mies. Because a construction is of course almost always made of more materials but there is one that can be thought of as so fluid that it can express all the others.

It is that homogeneity that bothered us with the acknowledgment of the rising sun as an architectural element, rising on a cloud as another architectural element. That is why, we think now, the different stages with which the sun rises, from black via purple to red, and from red via orange to gold, were not affirmed as a uniform architectural element but were all also called a panopticon, an architectural centrally symmetric guard structure, and were all thought of as monochromously colored, just like the white of the building, while at the beginning of the project only the orange sun had such a character, as an observation point: Orangina, a helium filled balloon with an orange-juice bar, initially also having an orange juice swimming pool, offering a completely panoramic monochrome orange view of Yokohama while drinking OJ. From a somewhat incomprehensible urge for homogeneity every sun now received its panoptical function. The sun – the natural panopticon – contains the panoptical functions – *Punctum functions* whose intensity is based on appearing and disappearing. The sun rises from black into gold:

Emergency Exit: A black helicopter landing-pad between building and city.

Thunderdome: A purple acoustically isolated house party-lump that slowly threatens to dissolve into the form of a Spanish guitar.

Rising Sun: Come stay at our most hermetic function: *Quarantine* Hotel, kept in quarantine itself within a giant red bloodcell.

Orangina

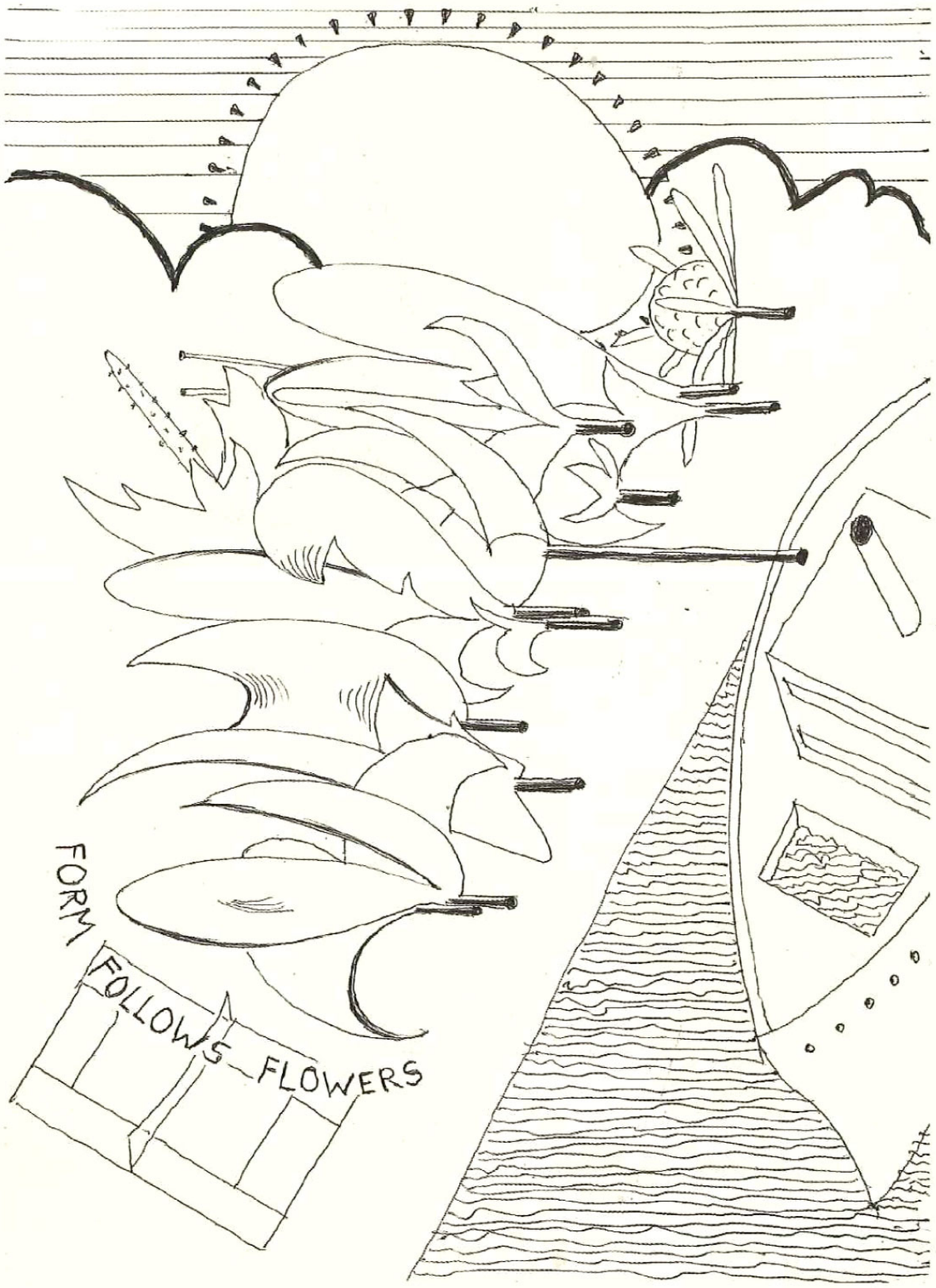
Yokohama Goldstar: A transcendental point. Extending the logical line of existing landmarks – the high-rise building that looks like a building and which does as such needs no mental image or *Gestalt* – a building with no Gestalt – and the *gestalt*building (in the shape of a shark fin) – a building with Gestalt- the Goldstar itself forms a Gestalt with no building, program or color. Carried by cables and solar-energy panels the Goldstar will lighten up during the night by lightrays fed by the energy collected during the day by the solar-energy panels, thus surpassing the difference between day and night.

Instead of thinking of the panoticons programmatically as a point, the realistic, three-dimensional sphere became an obsessive envelope. It is to say that during the design process we have always cherished a quiet hope to be liberated from the spheres, such that a white building could have come into existence that was whiter than all the others, the white building the competition brief demanded. That we did not succeed in the end had to do with the problem of the cloud.

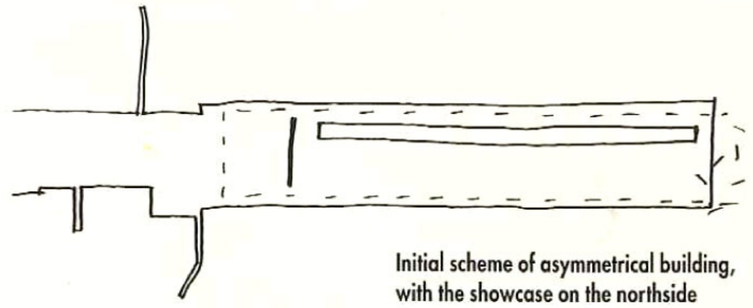
There is another remark to be made about Schinkel's obelisk: namely the fact that an obelisk or a church tower has a point made of stone but that a smokestack has a point made of smoke. The smoke above the smokestack is always a multiplicity. We have thought about this for a while with the problem of the line of the cloud. This line looks so stupid. So Dick Bruna. This line was traced on the screen by our computer expert in an almost thoughtless and provisory way and the whole design-team was cheering and we said that it could always be improved in a later stage. But later it appeared that this line could not be improved. We have put our undoubtedly naive attempt here in a scheme. Differentiating the line further, in a Paul Klee mode, would result in an atrocious and horrifying elegance that would always contradict the attempted realism of the image. And integrating the line to a big form, that still says cloud but in a more abstract, reduced manner, the Wassily Kandinsky way, would also stylize the image in a way that the image does not require. Still, this would be the better solution of the two, but it would have become too much landscape and too little cloud, and with the landmark and the fish a folded landscape belonged to our allergies because Rem had already designed a landscape for Yokohama and we didn't want to repeat that because it would mean forgetting Rem's landscape, which is exactly what Alejandro Zaero does in his winning scheme, a watery derivative of a Remlandscape without too much reference to Rem's Yokohama design. Not only because of that but also in itself the existing cloud remained the best solution, a solution that we haven't researched enough out of our discontent with it. Our big mistake was to think of the line as a line instead of as a series of large points, a series that related in scale to the large points in the sunseries. That the line was not a line was an amazing discovery, and we subsequently analyzed comics on the basis of this notion.

In a comic one sees lines but they are actually large and small points. This has to do with the sequence of images. With the comic, one could have the naive feeling that the development, the course of the narrative, is realized through the sequence of the different images, but every individual image works in very much the same way and has to work in that same way in order to function. That is, every image in itself must negotiate the discontinuity of the sequence, the possibility of abrupt transitions and developments, in the image itself. Every individual image must not be built up of lines but of disparate points in order to function; even though these points, as well as the line from the clouds, in themselves appear to be a line. That is the secret of comics. One could assume that pornography works in the same way but we have not yet done the research to prove it.

By being stuck with the interpretation of the cloud as homogeneous, while it functions simply as an image and as such need not be thought of as homogeneous, instead of thinking about it as a discontinuous sequence of large Kandinskypoints – large point built up of many small points that in order to not like anything but a point need a circular form in order to appear as a point – we have overlooked the possibility that this sequence of large points empties the image of all scale such that the scale of the spheres of the rising sun does not matter. Because the curve came into being on the basis of the scale of the spheres perhaps the wrong thought entered our mind that spheres and cloud did have a certain scale while everyone knows that on the computer scale does not exist anymore. Only a real building exists. Perhaps scale can, or can't, be thought of as a category of perception, as a purely esthetic category, but it is not part of the techniques that are used in the production of architecture and it can thus be left out or used in an inversed way. Scale, or how the building is seen from various distances, becomes a question of the consumption of such a building and is no longer part of the production of it. In that sense a scaleless building works deterritorializing; the distance to such a building does not have to be taken up in the architectural design. In a sense no design is put in between viewer – at



Function analysis by means of Aldo van Eyck circles



Initial scheme of asymmetrical building, with the showcase on the northside

whatever distance – and building. Even at infinite distance the building keeps its form. The Sidney Opera House, on the other side of the world, just keeps its form.
Here we also see a tendency towards disintermediation, just like a person getting his money from a ATM machine without a bank teller functioning as an intermediary, or, different example, the Internet with its boundless unmediated information instead of journals and newspapers.
Because the spheres do not function because of their scale they can have any scale because they have no scale and as such we could have simply left them out. We could have simply liberated the panoptical functions from their envelope. That the panoptical functions all have a different scale is not a point because the large points of the white cloud would render all appreciation of scale obsolete. The house party lump could have really had the form of the Spanish guitar to which it was under way. The Quarantine Hotel could have been a precise reconstruction of Jeremy Bentham's panopticon with all the SM qualities – the small and medium qualities – that can be enjoyed in this building type. The Orangina could have been a real hot-air balloon with the orange juice bar in its basket and the Goldstar could have been a white Goldstar and everything could have been as white as in the past, when it was to expensive to colorize the cartoons.
It would have meant a Frank Gehry freed of collage.

This concerning the form. The functions have really been thought of in the same way, in terms of pornography and suburbia, in terms of disintermediation and individuality, in terms of field and points instead of in terms of lines.

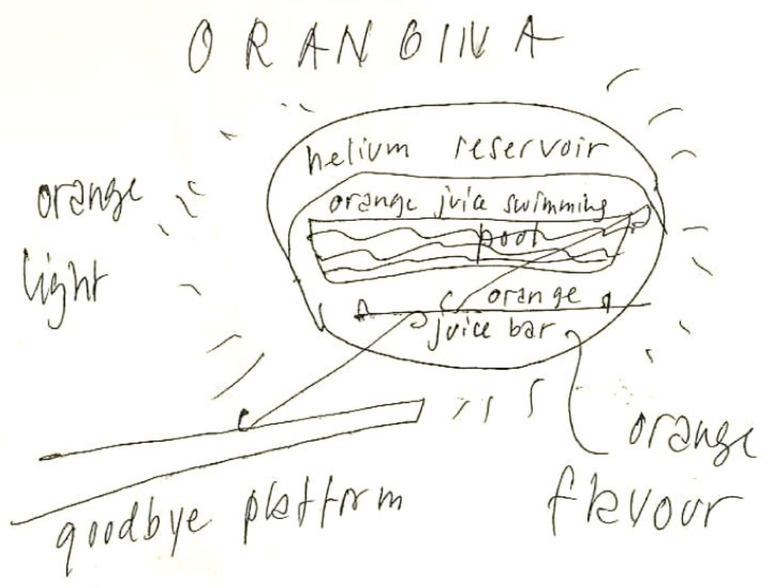
Panopticon gone

At a time when congestion has ceased to be a defining element of urban life, the demand is raised for a city of freedom instead of a city of traffic jams, for an environment of carefully kept gardens instead of the nostalgia for desolate port areas, and for an architecture of bliss.
Designed as such, this building will not communicate through the confrontation of programmatic parts – a visualization of congestion doomed to incomprehensibility – but through an aggressive intensification of the visual – at each degree of density, telling everyone that it has been built especially for you, an intelligent human being.
This is why the building has to shed symmetry, centrality and even hierarchy and at the same time needs to acquire precision and beauty in its programming and packaging. A centreless object that imposes its visuality, not its scale, and that is empty of divisions but full of floorspace, air, material, whiteness and choice is what we need to attract and condense the waves of happiness between the city and the Cruise Ships.
Because each function occupies a space between zero and infinite m3 – between monad and universe, between Yokohama and the world – it can be understood as brought forth from two dynamic relations, one of intensification and one of extension. The intensive and the extensive have been defined separately and independently.
The intensity of a function consists of human actions; shopping, showing, exchanging objects and changing money. In general it means gestures and looks. These points of exchange, occupying a

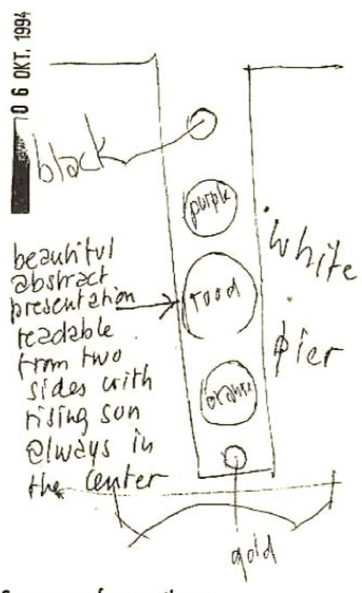
minimal space, are visualized by being placed in a showcase. The northside is a huge 1983 Jeff-Koons-type showcase for the points of exchange and for the restricted areas (offices, storage etc.).
The extreme density of the Minato Mirai 21 district presents itself to the interior of the Passengers Terminal through the neatly arranged and carefully framed collection of urban attributes and signs in the showcase, combined with a 'facade of slogans'. The incredibly romantic scenery of the entrance of the bay, being spanned by a huge suspension bridge, fills the panoramic field at the Southern end.
From these points functions blossom out – as a flower from a vase – and transform into floorfields flowing over into each other till infinity. Extensive as it may be, a function shall never be able to totally define this space. It exhausts itself and leaves space for the mixing of functions. It exhausts itself and transforms into gardens. In the case of no cruise operations the building has maximum availability for other functions.
The way we organized the building in this way was quite simple; we drew each functional category, each part of the program, as a point with a certain required minimum extension of floor space towards all sides. These points with circles we organized in a perfect functional Aldo van Eyckscheme, which we plotted on a piece of paper. Since many different things could be exchanged at the points, since the point had no form but were only activated when certain action took place, we folded the paper such that all the points became one larger point. Folding techniques can be very useful for programmatic innovations, and we are glad they have so easily become accepted as a design technique for architecture, almost in the same way that the elevator, as Rem Koolhaas shows in *Delirious New York*, offered unparallel opportunities for the artificialization of architecture.

Form Follows Flowers

This was the first drawing, made by Matthijs, in which the building is asymmetrical along its longitudinal axis, with on the North side the showcase with intensive functions, and on the South side a fan-out of these same functions in the direction of the cloud. This drawing finally made it possible to think and define the intensity and extensivity of a function separately, rigorously separating the minimal and maximal spatial occupation of the function, such that the, like the form, also the function does not passively insert itself into natural space but that it at all times determines the space or natural space by itself. One could also say that we were looking for ways to make the function as active as possible. In both cases, both with the minimal and with the maximal spatial occupation, the function really does not occupy any space, because in the points of exchange we are dealing with immediate consummation – the product in the shop that you unreservedly want – while the maximal spatial occupation of a function coincides with the world, coincides with all natural space and not with a piece of it. It can determine the naturalness of this natural space by itself. The same goes for the functional mix. In the intensive part, in the show case, they are simply put next to each other and every desired relation can be made. They are visual and they are independent but they are so close to each other, like products in a store, that every relation is possible, not in terms of functional analysis but in term of building, of reality. On the extensive side the functions mix in a fluid way because they all might coincide with the world.
In the analysis of the program and the required number of square meters it was subsequently not necessary to designate the relations between the functions or even analyzing them or have them become subject to analysis. We have designed these analysis in Aldo van Eyck circles in which one sees that it is impossible in this working method to designate the relations between the functions



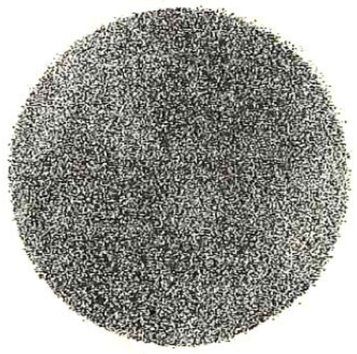
Orangina



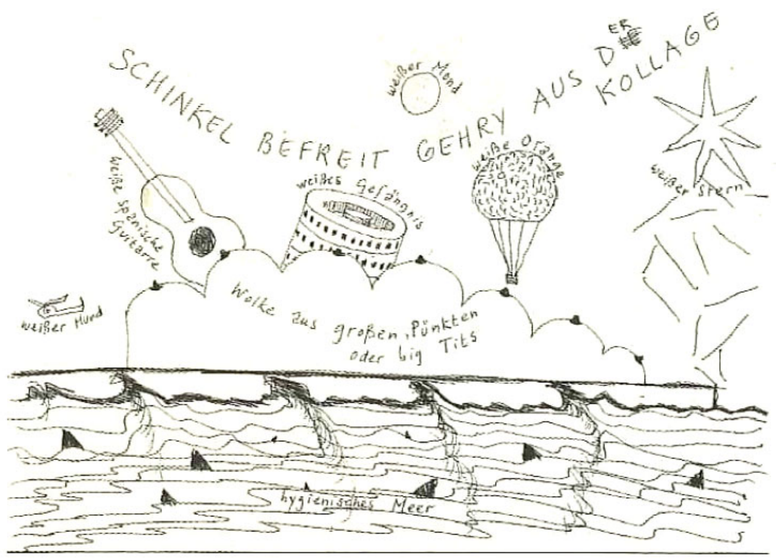
Sequence of panopticons

Differentiating the cloud in a Paul Klee mode

Integrating the cloud in a Wassily Kandinsky way



Wassily Kandinsky, big point consisting of small points

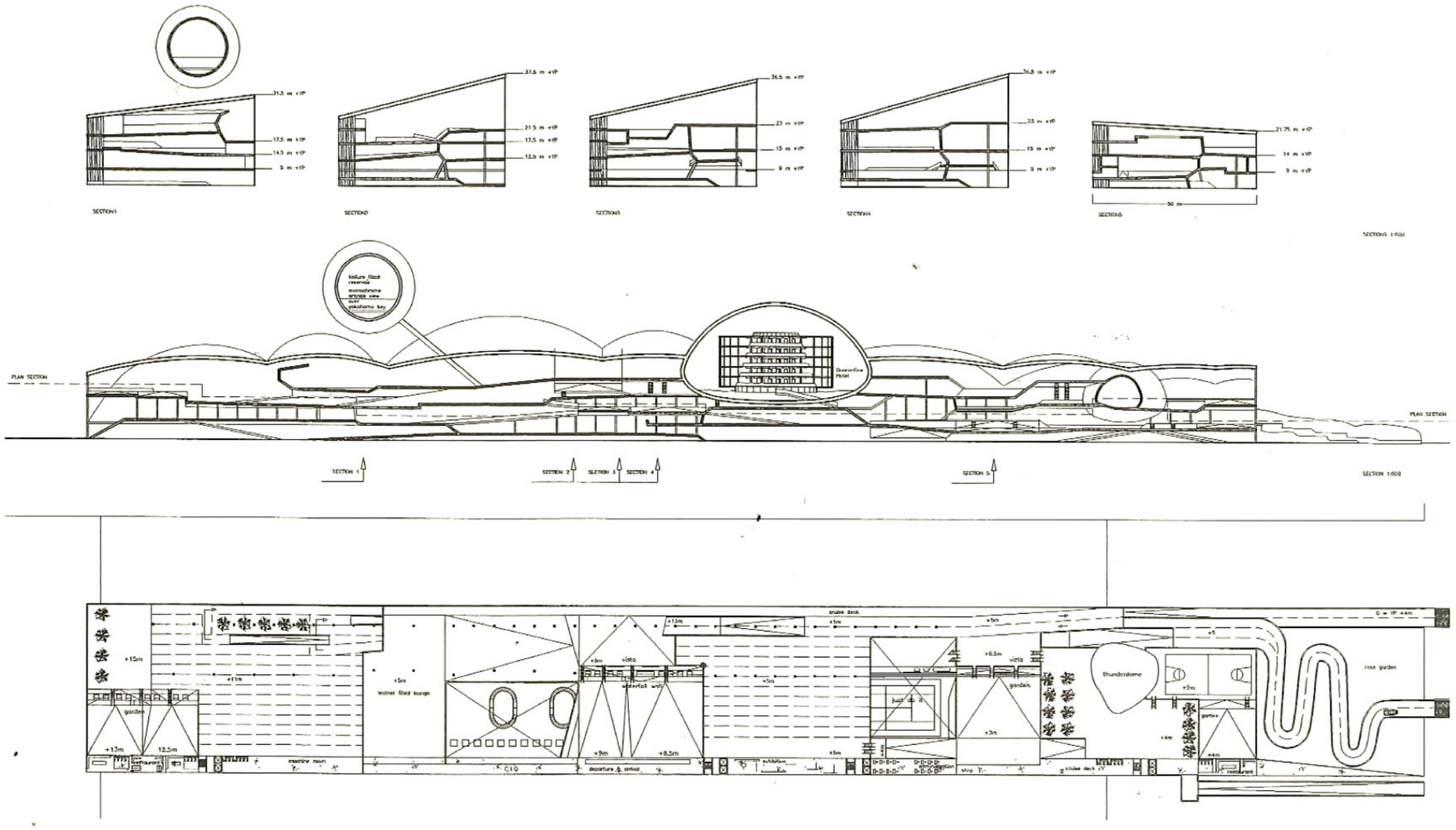


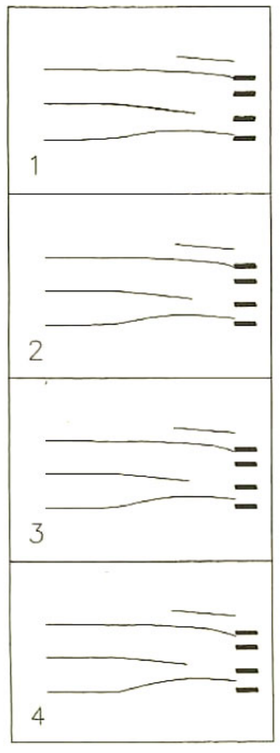
Frank Gehry freed of collage

because, as you see, the intensity of the function – the point, the point of exchange – is always in the middle, in the middle of the world. That means that any function has been thought of as in the building from the start.
Now it was very difficult for the people in the team to think along with this rather unusual working method. Thinking intensity and extensivity of a function separately requires an immense confidence in the building, in reality and in the world: and the problem, at that moment in the design process, was of course that the building in its rough form was already there but not wholly.
The working method requires a complete lack of fear or even of any psychology in the design team. To illustrate this point to the design team, Joost made the 'form follows flowers' drawing. Flowers, our Japan expert underlined, were completely politically correct in Japan. Nothing is more correct than flowers.
Form follows flowers is what Louis Sullivan really meant when he said his famous words that have become this century's best known and most often misunderstood formula in architecture, maybe with less is more and less is a bore. Form follows flowers is what Louis Sullivan meant when he said form follows function, because what he meant by function was not the function of the user but the form is a function of its flowering, like an eagle, says Sullivan, attains his form through its flying[4]. A result of this drawing was that almost everyone in the office started folding flowers from the Aldo van Eyck circles and after a week of folding flowers the office had changed into a sea of flowers. Which was a happy sight, but not what was meant when making this drawing – he had only wanted to illustrate a theoretical point that was difficult to imagine.
In the sections it can be seen how difficult it was to, after the exaltation of the flowerdrawing, put the leaves into floorfields that, in order to be useful, could not have an angle greater than 4 degrees. That is, it appeared that the functions blossoming out of the showcase would rarely mix. A second problem was, and that is also clear in the sections, with the intensive functions in the showcase and the extensive functions in the cloud, where both deal with stories -'the story is of primary importance, because people develop activities on the floors', according to Raymond Hood[5] – is that the distinction between intensity and extensivity would be lost in the reality of the building, because the intensive point might become lines.

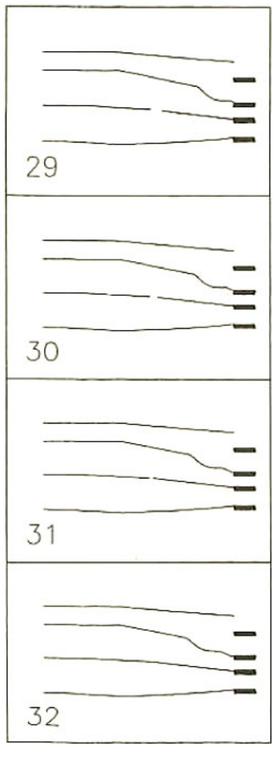
Our conclusion was that the extensive floorfields needed a definition in their middle in order to appear as an extensive plane – as an urban field. In general, when a slope is too little in order to bridge a difference in height, in this case between two floors, if in other words a line is not good enough, it is not only better to think of it as a point instead of as a line, that is to say as a middle (you are always in the middle of an extensive plane whose definition it is, as is here the case, that it coincides with the world), but subsequently a plane or on the section a line can always, the same way we did with the cloudline, be differentiated and integrated. We have differentiated the extensive floorfields by principally putting the slope in the other direction than that which was initially meant and connected them in the middle, and bridged the gap in the middle by means of escalators, windows and rock-gardens. The plane is made visible as a natural rift, as seismic zone running through the entire building.

Lily-white, the building can be seen as a Snow Garden; only the steepest slopes, forming a schism along its total length, are free of snow. These slopes form vertical gardens, rockgardens, vistas, waterfall walls and, between the meanderings of the entrance ramp, a rosegarden.
The vertical garden is visible from every point: it is just as beautiful nearby as far off.

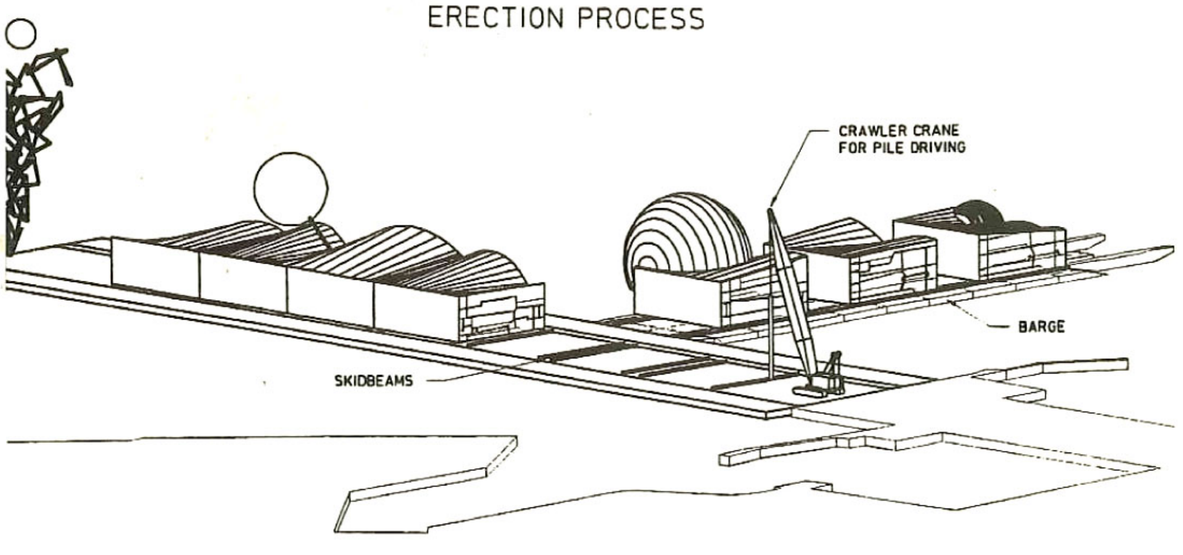




Initial sections



When a slope is too little in order to bridge a difference in height, it is better to differentiate the floorfields by principally putting the slope in the other direction



Erection process, by means of roll off outfitted building sections

Journey

The Yokohama Passenger Terminal would not have been built in Yokohama; it would have been assembled in 48 hours. The Osanbashi pier will not be a construction battlefield for several years, thereby messing up the whole port area including the Yamashita-Park; it would have been waiting for the arrival of two huge vessels carrying the seven segments of the building from the wharf were the actual construction has taken place. Except for architecture, this scenario is by no means exceptionally daring or innovative; it is just capitalizing on the knowledge and experience of the offshore construction branch.

Making architecture work for a city can no longer be a matter of patience, of blending in. Architecture nowadays has only one chance to make a first impression; and this is becoming more important everyday. A seemingly endless construction site in the middle off the city is the worst possible introduction; the arrival of seven segments on the morning of December 29, 1999, and the opening of the building to the public at the changing of the millennium is a serious alternative, considering how oil platforms are shipped off to the oceans with blankets on the beds, and food in the cupboards.

It is important to construct new mythologies in architecture; the parable of a journey half way around the globe of a fleet of carrier vessels to the exact place where Japan opened itself to the industrializing world one and a half century earlier, to put in place a thoroughly post-industrial monument is one.

1 Franceso Bonami, 'Bernard Tschumi. The Schizophrenic Side of Architecture', Flash Art International, Vol. XXVIII, No. 184, October 1995 (Milan: Giancarlo Politi, 1995), p. 84

2 Karl Friedrich Schinkel, Briefe, Tagebücher, Gedanken. Edited and with an introduction by Hans Mackowsky (Berlin: Propyläen-Verlag, 1922), p. 174

3 Quoted by Goerd Peschken, Das Architektonische Lehrbuch (Munich – Berlin: Deutscher Kunstverlag, 1979), p. 117

4 See Thomas A.P. van Leeuwen, The Skyward Trend of Thought. The Metaphysics of the American Skyscraper (Amsterdam: AHA Books, 1986; Cambridge, Mass.: The MIT Press, 1988), pp. 119-120

5 Quoted by Arthur Tappan North, Raymond Hood (New York: Whittlesey House, 1931), p. 8, and by Rem Koolhaas, Delirious New York. A Retroactive Manifesto for Manhattan (London: Thames and Hudson, 1978), p. 130