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inversions

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The Meaningless Popularity of Rem Koolhaas

Armstrong: "What question comes to mind, when you think of Marcel Duchamp?"

Conner: "The very idea of questioning."

If Rem Koolhaas hadn't come along, we would have needed to invent him. This article poses a critical investigation into the position of conceptual art in the Warhol sixties and its poignant repercussions for the architectural discourse in the Koolhaas nineties. Just like the art scene in the mid-sixties, the architectural world in the mid-eighties was ready for that revolution, and fortunately for Rem, he was the one who wiggled everybody else out. I may be giving him too much credit, but like Duchamp and Warhol before him, he discovered quite a bit just through his investigation into things. Had he not existed, chances are that someone sooner or later would have discovered many of the things he did. One of his most significant contributions was that he rediscovered the inherent complexity in everyday scenarios, and proved that you could make architecture out of them. Like Warhol and Duchamp, he found a new sense of freedom in the opportunistic quality of things generally considered banal or mainstream. Koolhaas was actually the first critical architect who reinvented the commodity status of architecture. According to Koolhaas, "What those art movements of the sixties had in common is that they found, in things that are generally considered banal, simple or simplistic, reasons to assume that the sublime was there." With this premise in mind, he repositioned architecture within the framework of the commodity fetish. In this regard, Koolhaas' work is not only deeply influenced by the aesthetics of Warhol, Beuys and the Fluxus Movement but moreover inspired by their "heightened sense of identifying the sublime in the contemporary."¹

While Duchamp challenged the status of the unique art object, Warhol denied the significance of its authorship. Rather than maintaining a separate status of art and defending it against impending processes of commodification, Warhol developed numerous strategies by which he transformed his work from

its inception into the absolute commodity.² In many ways, Warhol's work was an extension of Duchamp's destabilization of high art, in that it dealt with the manufacturing and distribution of art as any other commodity object. Ultimately, his work obeyed the same principles that determine the products of the cultural industry at large.³ Those principles—commodity status, advertising, and fashion—had been traditionally believed to be profoundly heteronomous to the strategies of negation and critical resistance on which modernist artistic practice had insisted. In short, the obvious contradictions between mass-cultural and high-cultural production and the need to incorporate these contradictions within the aesthetic construct itself had been a great motivation for the conceptual art movement in the sixties. In this sense, a sort of covert inversion occurs whereby the adoption of the techniques and language of popular culture becomes not so much a pure affirmation of such culture, but rather a sneaky reversal of the respective statuses attributed to high- versus pop culture.

If we compare Duchamp's achievement to reconcile the mass-cultural and the high-cultural object on a conceptual level to Warhol's incorporation of art into business ("Being good in business is the most fascinating kind of art"), we could say that Rem has done a bit of both. At a time, when critical architecture was still very much in fashion, Koolhaas ventured out of this schism—discarding the ideological baggage of modernist utopia—to surf on the commodified side of Manhattanism. Koolhaas' work superseded the role of architecture as a critical tool of modernist thought by taking a close look at the delights of commercially successful architecture. By reconsidering the split between "accommodating commercial" and "critical avant-garde architecture," he came up with a subversive mixture of both, which by Alejandro Zaera-Polo was termed the "accommodating critical." Koolhaas' intention here is not primarily to comply with the commodity fetishism of the consumer, but, just like Pop art, to irritate and experiment with the consumer's own compliance. By treating architecture in a quasi-simplistic manner, he reverted popular preconceptions that elevated the symbolic status of architects and imbued their works with artistic aura and the *sine qua non* of originality. Like Pop artists,

he plays on the keynotes of a post-industrial consumer culture while at the same time subverting its structures and intentions. In this way, his projects exude certain directness while simultaneously raising a different kind of awareness of the people experiencing it.

I would argue that much of Rem's intensity derives from this very suspension between critical avant-garde and commercial architecture. Flirting with both sides, he continues to destabilize the status quo between them. I'd say that it is this very questioning more than any thing else, which, as the overriding characteristic of his work, represents him and his role in architecture. It is the precision, with which he—more than any other architect of his generation—investigates the positioning of architecture within popular culture that has fundamentally changed many of the ideological and aesthetic representations of the architectural avant-garde.

CHEAPNESS

A utilitarian polemic of cheapness runs through much of OMA's work, recalling Warhol's complicity with mass production and commercial design. It also recaptures the use of inexpensive materials, as a quotation of the ordinary. Indeed almost all of OMA's projects articulate a keen engagement of mass-manufactured materials as well as the incorporation of "cheap" detailing, which closely corresponds to the annexation of normative consumer design into the realm of Pop art. The Kunsthal was perhaps the first radical example of cheapness: a subverted reiteration of the Neue Staatsgalerie in Berlin, the museum's playful array of innovative cladding materials in conjunction with new spatial complexities ironically recall Mies van der Rohe's perfectionist reductivism intimately tied to a restrained expression in material and form. Whereas Mies' Neue Staatsgalerie reads as a self-contained platonic object detached from the urban context surrounding it, the Kunsthal reveals a fragmented collision of parts, highly charged by the schizophrenic qualities of its site. Pedestrian and vehicular infrastructures break the ideal nature of its square, incessantly undermining its formal geometry. While the Neue Staatsgalerie hovers on a solid podium of limestone, the front facade of the Kunsthal punches through a transparent plane of meshed metal plates, exposing the infrastructure right below it. The interior spaces are formed by the exaggeration of "basics" more commonly found in parking garages: bare concrete floors and columns discharge a climate of alienating neutrality, set off by the bright color patches of temporary furniture and fluorescent tubing. Over-scaled signage guides you to the nearest exit, while the exit itself constitutes a sign.

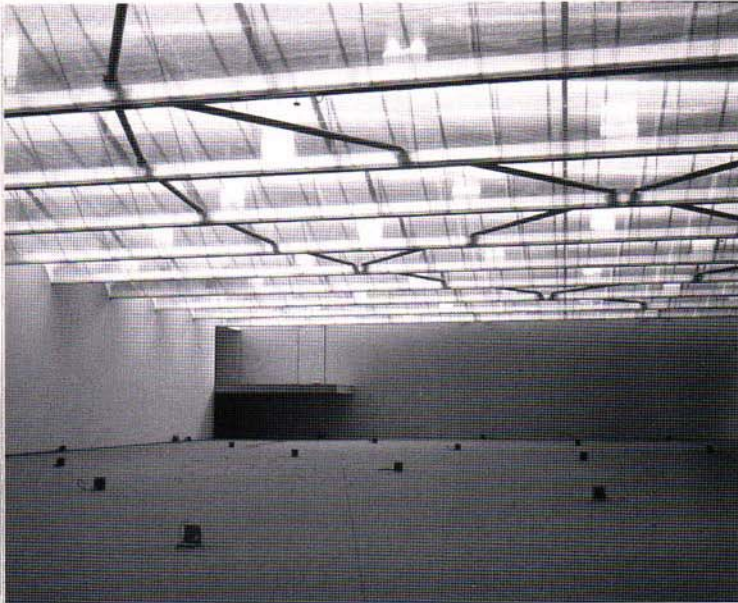
At first glimpse, the Kunsthal's four sides seem equally approachable. However, as opposed to Mies' building, where all four elevations form a consistent envelope, the Kunsthal's



1_Kunsthal, OMA

facades are each carefully differentiated by a distinguished sensibility. According to Cynthia Davidson, the Kunsthal "no longer seems like a static box but rather like a series of images that play back in the mind."⁴ This capturing of "experiential time" as opposed to "linear time" recoups the idea of simultaneity in Pop art, whereby artists, inspired by mass media no longer provided a narrative sequence, but momentarily dislocate the viewer with familiar information in an unfamiliar setting. In a similar fashion, the Kunsthal's four facades each seem to freeze a singular experience in space, resisting their reunion: Whereas the west facade is cut in half by the use of painted concrete below and semi-opaque glass above, the east facade does the exact reverse. The north facade exudes the most traditional appeal with a combination of travertine and glass, while the front with its row of surreal column types strikes as the most bizarre.⁵ Overall, one cannot escape the sense of "cheap" detailing, which is particularly noticeable at the corners, where the thinness of the cladding is clearly exposed. This fragmented quality of "pieces having been snapped together"⁶ exudes an aura of ephemerality, which recaptures Warhol's sense of the impermanent.⁷

As a polemical exercise of financial economy, the use of cheap construction materials is perhaps most obvious in the Con-



2_Kunsthal, OMA.

grexpo: the explicit use of low-grade concrete and corrugated plastic authenticates the building's blurred position between cultural and commercial use. Programmatically, the building articulates a contemporary hybrid: initially conceived as a trans-regional cultural institution incorporating concert hall, conference center and exhibition halls, the Congrexpo has been increasingly adopted for large-scale commercial events. Its low-budget architecture is however not to be confused with the sophisticated attitude of a "new simplicity." With its trite and, at the same time, grossly over-scaled proportions, the building more accurately acquires the unpretentious appeal of a suburban warehouse. Analogous to many pieces of Pop art, the Congrexpo constitutes a direct reflection of its suburban psychology. With infrastructure passing over, under, and around the building- softening its harsh glamour to the degree of formlessness, its non-descript supplication is rendered an actual simulacrum of the no-man's-land within which it is situated. This subverted reiteration of mainstream mediocrity is more over enhanced by the extensive use of low-cost materials. Layers of corrugated plastic define exterior and interior at once. No superfluous detail ever conceals the meeting of two panels, leaving no second thought about their prefabricated nature. Masses of meshed metal, this time in vertical position, wrap around colossal steel staircases. This ersatz mentality, exuding an alienating sense of familiarity is carried into the interior of the building with the extensive use of imitation leather and glossy surfaces to simply recoup... the average.

UGLY

Suspension of Judgment

Duchamp once said, "You have to approach something with an indifference, as if you had no aesthetic emotion. The choice of readymades is always based on indifference, and at the same time, on the total absence of good or bad taste."⁸ With this rather apathetic attitude, Duchamp insinuated a questioning of traditional ideologies, which in turn granted him a fresh exposure to a whole series of contemporary phenomena. It also implied a willful distancing from the aesthetics of "the retinal in art," which served as a source of liberation to many of his contemporaries. It was through Duchamp's introduction of a quasi-arbitrary attitude towards conventional aesthetics that decisions in art shifted from preconceived visions and notions of representation to the process of making. Duchamp's attitude in many ways coincides with Koolhaas' deliberate suspension of aesthetic judgment, which entails an intentional "stepping back" from ideological preconceptions and stylistic notions in architecture. While Duchamp consciously withdrew from art as a discipline, Koolhaas removed himself from the traditional role of an architect. It is precisely this act of withdrawal, that granted both the necessary freedom for a fundamental rethinking of their disciplines, paving the way for subsequent redefinitions in terms of performative aims.

Deformation

Another important link to understand Koolhaas' architecture is his latent infatuation with the debased, which implies to a certain extent a reconstitution of the marginal. For Aristotle, the beautiful object is one which has the ideal structure of an object; it has the form of a totality. One could argue that Villa Savoye is such a work of beauty. Its form is clear and distinct. Internally it exhibits coherence; externally it establishes a sharp boundary between itself and the world. According to the British psychologist and philosopher Mark Cousins, "This stress upon the object's being perfect and therefore finished already suggests a philosophical criterion as to what will function as ugly: it is that which prevents a work's completion, or deforms a totality—whatever resists the whole."⁹ If one argues, that Villa Savoye reads as a self-contained object in material and form, the Kunsthal represents a fractured topography that juxtaposes spatial difference with programmatic indeterminacy. It resists the subordination of its spatial and material constituents to an ideal configuration, insinuating a willful destructuring of space. In Alejandro Zaera-Polo's words: "OMA's projects constitute *bodies* rather than *objects*."¹⁰ No more ideal forms, but instead their deformations. As such they are no longer governed by measures of proportion, which were perhaps the basic instrument of classical modernity, but rather constitute deformed entities of topological relationships, of connections,

adjacencies or distances."¹¹ Permitting densifications in some areas, dissolution in others, both schemes constitute disorganized bodies rather than the structured compositions of parts as occurred in classical or modern architecture.¹²

Contamination

In many ways, the notion of the ugly is also closely linked to the concept of contamination. To quote Cousins: "Contamination, at a logical level, is the process whereby the inside of an object demonstrates that it is larger than its outside or representation. The ugly object is voracious and, through contamination will consume the entire zone."¹³ If one argues that the modernist object strove for a cohesive state of formal integrity and self-sufficiency, furthermore enhanced by its conscious detachment from context and site, one could say that OMA's works are the contaminated works of context. Extending into their respective surroundings, they form unstable infrastructures that mercilessly draw in local milieus and ambiances. The urban context is no longer merely "accommodated" but moreover interiorized and digested. The Congrexpo, in this regard, no longer constitutes a piece of architecture in the modern understanding but simply becomes a gigantic piece of "generic equipment" that absorbs the urban condition in order to recreate it—but *inside* rather than outside.¹⁴ As such, it is not only infected by the condition of its surroundings but literally becomes a virus in itself.

More often, however, Koolhaas' work also contaminates. His urban intervention in Yokohama proposes a "flooding" of adjacent sites with "programmable lava."¹⁵ Without architectural pretensions, layers of public activity are programmed on a 24-hour basis to incite a maximum of public events with a "minimum of permanent definition." According to Koolhaas, the question simply became how one might occupy the largest possible territory with the least amount of architectural substance. His project for the Illinois Institute of Technology campus in Chicago proposes a synthesis of both concepts: the "interiorization of urban congestion" (to be contaminated), and "the reurbanization of the largest possible area with the least amount of built substance" (to contaminate). In order to establish an "instant" metropolitan condition in a derelict area of Chicago, OMA devised a large building that contains the density of an urban situation while at the same time covering substantial ground. The result is a gigantic one-story city, that—rather than merely stacking an architectural program—chooses to consume the entire site.

The Grotesque and the Incoherent

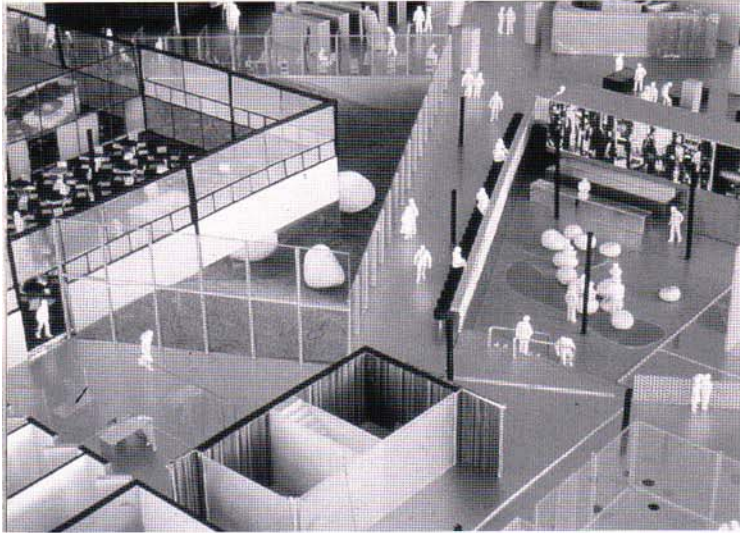
Assumption: "The genius may incorporate alien objects into a structure of a work, elements that would defeat a lesser artist,

in whose hands the whole would break into a collection of incompatible fragments."¹⁶ "This account of genius," according to Cousins,

"introduces a permanent instability into subsequent discussions of beauty and ugliness. A dialectic between the two is now played out through the issue of the coherence of the totality. Ugliness can deform a work, but it can also strengthen it. For the stronger the totality of a work of art, the more it has to overcome those elements within itself that oppose its unification."¹⁷

This argument clearly poses a threat to form as a homogeneous entity. Koolhaas, as we know, incessantly experiments with the simultaneity of different movements and the juxtaposition of spaces, which perpetually undermines the validity of the uniform.¹⁸

In this regard, I would like to compare Le Corbusier's *promenade architecturale* to the role of infrastructure in Koolhaas' architecture. While the *promenade architecturale* presupposes a relationship of coherence to the form it engages, the opposite is true for OMA's buildings: form and circulation are almost always disjointed. I'm referring to a review of the Kunsthall by Kenneth Frampton, as interpreted by Cynthia Davidson,¹⁹ who suggests that the Kunsthall poses an interesting parallel to Le Corbusier's Congress Hall for Strasbourg, most notably because in both projects infrastructure plays a vital role.²⁰ While at Strasbourg, a vehicular ramp passes around the building to the rooftop; the Kunsthall inhabits a series of pedestrian ramps, moving its visitors *through* the building to the roof. However, while in Le Corbusier's building, the ramp envelops and shapes the form of the building, the Kunsthall's ramp is conceived as a void that slices through the mass of the building. Whereas Le Corbusier's building reads as a synchronous expression of circulation and form, the Kunsthall's volume imparts a contested territory of cuts where form and movement as disjunctive elements enter into a dynamic process of negotiation. Again, I'm taking up Cynthia Davidson's argument, where she writes: "The box contains the spiral, compressing and deforming it while also being fragmented by it. The spiraling ramps of the Kunsthall move away from Le Corbusier's prescriptive circulation systems as form-making to symbolize instead the movement of architecture from actual spiral to a spiraling effect."²¹ While Le Corbusier, or also Mies for that matter established a linear coherence between movement and form, which resulted in a spatial homogeneity; Koolhaas instigates an unstable relationship between the two, where coherence is born from the contested space between the subjective experience of the user and the neutral container of the form. This juxtaposition of space and movement is also reiterated in the Sea Terminal in Zeebrugge and the IIT Building, where Koolhaas orchestrates multiplicitous overlaps of different speeds and spaces. This "elimination of linear temporalities in favor of experiences of



3_Congrexpo Center, OMA

simultaneity and indetermination,"²² questions the modernist concept of the uniform and introduces another kind of equilibrium. By no longer accepting the existence of an objective logic, reality becomes the construction of desire.

ORIGINALITY

Objet Trouvée

Warhol banished the mysteries of artistic creation from his factory, where making a painting had roughly the same number of steps as a cake mix, and selling one involved "Small, Medium or Large. And how many?"²³ Koolhaas' rejection of any skill-oriented mode of artistic production, as well as his disdain for any notion of authenticity reveal similar ways of working at OMA. Most obviously, this attitude is demonstrated in the categorization of OMA's projects in *S,M,L,XL*, a book, which—not unlike Warhol's paintings—categorizes architectural projects by size, subverting an inherently cultural venture to accede the commercial.

But also the depersonalized approach of Warhol's Factory along with its semi-automated mode of production imparts certain analogies at OMA. Warhol's comment "Pop comes from the outside" suggests that making art is a collaborative, not an isolated process.²⁴ His emphasis on the collective operation eradicated any concept of specialization. At the same time, Warhol's complete displacement of creative control opened

up the creative process to his co-workers where "collaborative craftsmanship gradually inverted the dependence on the individual designs of an artist-genius."²⁵ OMA, initially founded as a collaborative, likewise deflates notions of individual authorship. Furthermore, its architecture is less animated by the creative act itself but largely energized by the ever-shifting conditions of the contemporary city. Removing the notion of "taste" from their projects, OMA's architecture becomes a compliant entity that is subjected to the impact of existing restrictions. Economic or regulatory constraints in this regard are no longer viewed as an impediment to artistic invention but on the contrary present essential information. In fact, the entire urban territory is rendered an *objet trouvée*, which through a series of reinterpretations becomes the "readymade of architecture." By the same token, Warhol manipulated found materials that he happened to come across. The found image served as a template for a succession of mechanized processes entailing the systematic depersonalization of manual execution, whereby "drawing as the innermost mark of artistic authenticity, as a gesture of expression is replaced by a concept of artlessness."²⁶ More importantly, Warhol's work seemed to prove that these mechanized modes of production did not constitute a menace to the essential creativeness of an artwork, but simply elevated its cultural potential for mass consumption. For similar reasons, OMA propagates modes of architectural "deskilling," which constituted a vital source of inspiration for conceptual art. Just as Warhol used "anonymous processing" to obliterate the distinction between an original and its reproduction, OMA conceives of architecture no longer as a materialization of a prefixed vision but rather as a series of detached readings of contextual conditions. By quantifying operative data such as traffic flow, zoning, and land utilization, forms are no longer "designed" but rather "emerge." The ideological background to this mode of working, as was the case with Pop art, is intimately tied to the rejection of a prescriptive aesthetic discourse.

The Generic

Accordingly, OMA distills the parameters of each scheme down to its most generic condition in an effort to liberate the proposal from prevailing ideologies. "After all what is a university library but a surface, on which to locate books and computers and a path, to bring the public to them? What is an opera house but a facility for the company to manufacture performances and a place for the public to assemble and watch them?"²⁷

For Koolhaas, the banal constitutes a neutral basis from which to ignite his subversive strategy of difference. The most specific condition is distilled from the most generic to the point where the most common is defined anew, and the fundamentally unoriginal turns into something inherently original.²⁸ This interplay between the generic and the specific vividly recoups

Duchamp's game of originality and reproducibility. While for Walter Benjamin the original was marked by a sense of uniqueness, which was corrupted by methods of mechanical reproduction, Duchamp's readymades oscillate between both by turning previous distinctions inside out.²⁹ With the conception of the readymade, Duchamp undercuts the notion of the original by reproducing it as a kind of series. He then proceeds to subvert the "reproduction" by designating it as an "original." The terms are played off against each other to the point where neither one is privileged.³⁰ This attitude of ironic affirmation correlates with Koolhaas' critical transformation of the generic to yield something highly original. In his design for the Très Grande Bibliothèque de France in Paris, for instance, he uses the book stacks as a non-descript mass of "passive information," in which the reading rooms, as carefully carved-out voids, articulate the specific areas of "active information" by means of their diverse geometries. His project for the Universal Headquarters in Los Angeles presents another interesting redefinition of what is essentially deemed to be reproducible=generic in nature and what is irreproducible =specific. Again, a reciprocity is staged between the simple stacking of "generic floors" and the formal differentiation of "specific functions." Whereas the generic office floors remain essentially undesigned, they offer a convenient backdrop for selected, spatially differentiated volumes that display functions designated as specific. In this regard Rem's game is at once playful and subversive. While the generic allegedly legitimizes the specific, the commonplace is elevated as a singular event that points to a new definition of the authentic.

The generic is, however, also inseparably tied to the formal language of modernism. While Warhol plundered the legacies of modernism for product styling and propaganda, Koolhaas reused its formal vocabulary as a kind of architectural prototype. This perhaps also explains Rem's long lasting affair with Manhattanism—a commodified version of modernism—where the distinction of an original and its reproducible sign language has been eradicated.³¹ With his cunning reproductions of modernism, visible for example in the Kunsthal (where he uses Mies' Neue Staatsgalerie as a prototype), Koolhaas twists and subverts modern principles both in organization and form to the point where the initially inauthentic reproduction acquires new definitions of authenticity. This positioning between original and reproduced modernism is not acted out in a purist fashion as perhaps in new minimalism and postmodernism, but on the contrary remains rather blurred. By suspending any kind of ideological position, Rem in fact succeeds to revert these positions. With each inflection that renders the so-called authentic inauthentic and vice versa, he produces hybrids that belong to neither side but instead incorporate elements of both. In closing, I would say that Rem's work is not a negation of modernism, like perhaps postmodernism attempted, but rather a neutralization, an almost ironic affirmation of modernism.

Authorship

Rem's strategies of subversion ultimately point to the negation of architecture as the opus of an author. This final eradication of the original, as the unique production of the artist/architect was earlier signaled by Warhol who went as far as faking his own signature, as the traditional guarantee of authorship.³² Here Roland Barthes' argument of the "absentee author" comes into play: "The absence of the author is not only a historical fact of writing: it utterly transforms the modern text (or—which is the same thing—the text is henceforth written and read in such a way that in it, on every level, the author absents himself)."³³ Barthes' notions are picked up more recently in Koolhaas' statements on Bigness: "Bigness is impersonal: the architect is no longer condemned to stardom. Giving up control is the premise. Bigness surrenders the field to after architecture."³⁴ Koolhaas continues this argument in his essay on the "typical plan," by acclaiming the absentee authors of commercial architecture as an "avant-garde of erasers,"³⁵ which promised architecture a kind of post-heroic status. This opens up a new vantage point on the indeterminacy of commercial architecture – reiterating Pop art's infatuation with mass media as the origin of complete indistinction or freedom.

The liberation of architecture from individual authorships is naturally accelerated by new technologies: "The elevator—with its potential to establish mechanical rather than architectural connections render null and void the classical repertoire of architecture. The art of architecture is useless in Bigness."³⁶ This destructuring of the architectural vocabulary is expressed in many of OMA's projects. The Piranesian space of Lille or the House in Bordeaux renders a spatial perception quite different from classical modernism due to their extensive implementation of different technologies. This infiltration of new technologies into architecture is paralleled by the concept of mechanical reproduction in art, which, according to Benjamin was the end of art, as we knew it. While the unique status of art and architecture was always linked to a notion of implicit permanence, the mechanical as essentially reproducible accelerates a state of the ephemeral.³⁷

POPULAR

Ultimately the question arises: Why is Rem so popular? I would speculate that for our generation of architects he has had the same liberating influence as Duchamp and later Warhol had for the art scene. Interestingly enough, Koolhaas shares the same infatuation for American inventions, as many of the Pop artists in the sixties, for whom the commodification of mainstream America—at once impermanent, impersonal, and materialistic—correlated with more idealistic notions of pragmatic survivalhood and freedom. Koolhaas' architecture, in many ways, accurately reflects and embraces this unique combination of

pragmatism and ephemerality, without necessarily submitting wholeheartedly to its commodification. At the same time, however, his architecture exudes an opportunistic, almost apolitical quality, which for many of us has been a freeing influence from the moral allegations of recent critical practice.

With that in mind, Rem is as detached from the dogmatic ideologically coded constructs of "supposed" avant-gardes as Duchamp and Warhol were before him, which ultimately enabled him to open up a vast array of possibilities for the architectural discipline to extend itself toward more performative goals. About his Zurich airport project Koolhaas comments: "I think our work is increasingly connecting and addressing the issue of performance rather than the issue of form; it is more interested in what actually happens in the utility, than the notion that in these unstable conditions you can still create something beautiful." In this sense, Rem's architecture also negates architecture as a visual phenomenon offered to the viewer: "This is the theme of the end of aesthetics, of the refusal of the judgment of taste, of the rejection of formalism, of the exclusion of architecture from every practice grounded on a morphological basis."³⁸ No longer bound by a prefixed aesthetic, OMA's projects evolve more likely from a goal-oriented strategy. With this approach based on the performative, OMA makes a first effort to reconcile the lingering schism between architecture and the public by raising the critical potential of addressing a non-specialized audience. By posing a general condition of eventuality first, OMA inserts itself into the cultural divide of mass culture and critical practice.

Notes:

1. "Interview with Elisabeth Armstrong and Bruce Conner about the Work of Marcel Duchamp," in *The Duchamp Effect*, ed. Martha Buskirk and Mignon Nixon (Cambridge, Cambridge: MIT Press, 1996), 57.
2. Interview with Frances Hsu, 1997.
3. Benjamin H.D. Buchloh, "The Andy Warhol Line," in *The Work of Andy Warhol*, ed. Gary Garrels, (New York: Dia Foundation, 1989), 65.
4. Buchloh, 65.
5. Cynthia Davidson, "Koolhaas and the Kunsthal: History Lessons," in *Any 21: How the Critic Sees*, (New York: 1997), 39.
6. *ibid.*, 39.
7. Davidson, 40.
8. I'm referring here to Warhol's paintings of soup cans with torn labels, of opened cans or the rows of Coca-Cola bottles whose contents range from full to empty.
9. Pierre Cabanne, "Dialogues with Marcel Duchamp," trans. Ron Padgett (New York: Viking, 1971), as quoted by Thierry de Duve in "Echoes of the Readymade: Critique of Pure Modernism," in *The Duchamp Effect*, 104.
10. Mark Cousins, "The Ugly," in *AA Files* 28, (London: 1994, 61).
11. Alejandro Zaera-Polo, "OMA 1986-1991: Notes for a Topographical Survey," in *El Croquis* 53 (Madrid: 1994), 40.
12. *Ibid.*, 42.
13. *Ibid.*, 40.
14. Mark Cousins, 63.

15. Rem Koolhaas, *S,M,L,XL*, Rotterdam: 010 Publishers, 1995, 1204.
16. *Ibid.*, 1211.
17. Mark Cousins, 61.
18. Alejandro Zaera-Polo, 40.
19. Davidson, 40.
20. *Ibid.*, 40.
21. *Ibid.*, 40.
22. Alejandro Zaera-Polo.
23. Trevor Fairbrother, "Skulls," in *The Work of Andy Warhol*, 96.
24. Nan Rosenthal, "Let us now praise famous Men," in *The Work of Andy Warhol*, 42.
25. Rainer Crone, "Form and Ideology," in *The Work of Andy Warhol*, 80.
26. Benjamin H.D. Buchloh, "The Andy Warhol Line" in *The Work of Andy Warhol*, 54.
27. Jeffrey Kipnis, "Recent Koolhaas," in *El Croquis* 79 (Madrid: 1996), 30.
28. See also Anna Klingmann, Phillip Oswalt, "Formlosigkeit," in *Arch* + 30 (Berlin: 1997).
29. See Walter Benjamin, "The Work in the Age of Mechanical Reproduction," in *Illuminations-Essays and Reflections*, (New York: Random House, 1988).
30. Sarat Maharaj, "A Monster of Veracity, a Crystalline Transubstantation: Typotranslating the Green Box," in *The Duchamp Effect*, 66.
31. See also Rem Koolhaas, *Delirious New York*, (Rotterdam: 010 Publishers, 1994).
32. Crone, 79.
33. Roland Barthes, "Death of the Author," in *Image, Music, Text*, (New York: Hill and Wang, 1977).
34. Rem Koolhaas, *SMLXL*, 516.
35. *Ibid.*, 343.
36. *Ibid.*, 500.
37. See: Benjamin, "The Work in the Age of Mechanical Reproduction."
38. See also: Thierry De Duve "Echoes of the Readymade: Critique of Pure Modernism," in *The Duchamp Effect*, 119.