An architectural drawing of a building complex, possibly a residential or institutional structure, rendered in a dark, textured style. The drawing is overlaid with a grid of light-colored lines. Several prominent lines in red, green, and yellow are drawn across the structure, likely representing circulation paths or specific zones. The drawing is presented on a grid of rectangular panels, suggesting it is a page from a larger set of plans.

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THE
DRAWING
CENTER

Lebbeus Woods
Architect

San Francisco Museum of Modern Art

San Francisco, California

February 16–June 2, 2013

Eli and Edythe Broad Art Museum at Michigan State University

East Lansing, Michigan

November 22, 2013–February 23, 2014

The Drawing Center

New York, New York

April 17–June 15, 2014

Lebbeus Woods
Architect

Curated by
Joseph Becker *and* Jennifer Dunlop Fletcher

DRAWING PAPERS 114

Foreword by Brett Littman

Essays by Joseph Becker *and* Jennifer Dunlop Fletcher

Foreword

Lebbeus Woods, Architect, organized by Joseph Becker, Assistant Curator of Architecture and Design, and Jennifer Dunlop Fletcher, Helen Hilton Raiser Associate Curator of Architecture and Design, at the San Francisco Museum of Modern Art, brings together works from the past forty years by one of the most influential figures in contemporary architecture. Woods has been hailed as a significant voice not only by architects, but also by designers, filmmakers, writers, and artists. The conceptual depth, imaginative breadth, lasting beauty, and ethical potency of his work resonate across many disciplines. The exhibition centers on transformation as a recurring theme in Woods's practice, providing a framework for understanding its experimental nature.

The Drawing Center's interest in hosting *Lebbeus Woods, Architect* stems from our long-standing history of showcasing the work of visionary "paper" architects like Frederick Kiesler, Yona Friedman, and Iannis Xenakis. Woods dreamed up innovative creations unbound by the rules of nature or society. He envisioned underground cities and floating buildings that go far beyond the idea of form and shelter. His architecture deals with the moral, technological, and ecological impact that humans have on this planet. His highly theoretical and exploratory practice was captured in hundreds of sketchbooks. Woods was a visual thinker whose ideas could only be expressed through the medium of drawing. Instead of architectural plans intended to serve as the basis for completed structures, Woods's drawings are projections that convey radical ideas as their end result.

I wish to offer my profuse thanks to Joseph Becker and Jennifer Dunlop Fletcher at the San Francisco Museum of Modern Art for their expertise in curating this provocative exhibition and for writing such insightful essays for our Drawing Papers. I am grateful to Aleksandra Wagner, Lebbeus Woods's widow, for her unwavering support of this exhibition and for providing invaluable access to Woods's estate and the loan of many works. I would also like to acknowledge our board member Steven Holl for his enthusiasm for the presentation of *Lebbeus Woods, Architect* at The Drawing Center. Holl's long-term friendship and collaboration with Woods and respect for his work informs this endeavor.

Thanks are due as well to those institutions and individuals who generously agreed to loan works: the Getty Research Institute, Los Angeles; the Museum of Modern Art, New York; The San Francisco Museum of Modern Art, San Francisco; Edward Cella Art + Architecture, Los Angeles; Marc Benda at Friedman Benda Gallery, New York; the Collection of Jo Berkus and Estate of Barry Berkus; Craig Hartman and Jan O'Brien; Blythe and Thom Mayne; and John Sanger.

At The Drawing Center, I want to thank my enthusiastic staff for their efforts in mounting this exhibition: Joanna Ahlberg, Managing Editor; Peter J. Ahlberg, AHL&CO; Dan Gillespie, Operations Manager; Nicole Goldberg, former Deputy Director for External Affairs; Molly Gross, Communications Director; Anna Martin, Registrar; Joanna Romanow, Assistant Curator; and Margaret Sundell, Executive Editor.

Lebbeus Woods, Architect is organized by the San Francisco Museum of Modern Art. The exhibition at The Drawing Center is made possible by the generous support of Elise Jaffe and Jeffrey Brown, Steven Holl and 32BNY, Edward Cella Art + Architecture, Friedman Benda, and Stéphane Samuel and Robert Melvin Rubin. Additional support is provided by the National Endowment for the Arts and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

—Brett Littman, *Executive Director*

Drawn In: The Rendered Visions
of Lebbeus Woods

Joseph Becker

Peter Cook, the esteemed architect and co-founder of the 1960s and 1970s avant-garde studio Archigram, declared that the essence of architecture lies more in the drawings that depict the built form than in the completed buildings themselves.¹ His assertion resonates unmistakably in the life's work of Lebbeus Woods. Born in Lansing, Michigan, in 1940, Woods trained as an engineer at Purdue and an architect at the University of Illinois. Throughout the 1960s and early 1970s, he held appointments as a designer for multiple architecture studios, entrenching himself in the production and realization of buildings and environments. Feeling stifled by the corporate model, Woods moved to New York to start his own practice—one focused on addressing architecture in a self-guided way and from a more conceptual and philosophical perspective. Actively pursuing his own mode of investigational and theoretical architecture from 1976 until his death in 2012, Woods played a key role in the development and articulation of an exploratory architectural discourse that has continued to expand and inspire countless practitioners. Approaching both the field and the medium of architecture with a visionary spirit, he dedicated his career to the principle that, while a spatial practice, architecture is fundamentally a means of facilitating and altering our perception, use, and experience of space. Correspondingly, the methods through which these perceptual opportunities are presented extend beyond built form, and their success lies in their ability to stimulate, or aggravate, our

¹ Peter Cook, *Drawing: The Motive Force of Architecture* (London and Chichester, England: Wiley, 2008), 60.

imagination. Woods was firm in his convictions and didn't shy away from announcing them. "I don't care very much about building buildings," he once avowed, "I care about building ideas."²

Whether through plans and sections, details, or renderings of hypothetical or realized structures in situ, drawing—the indispensable tool of visualization and exploration—lies at the heart of architectural discourse. Architects rely on technical drawings to provide the details with which to realize and represent significant structures, but the history of architectural drawing also evinces an ongoing fascination with the medium's illusionistic potential. Through their use of single-point perspective and the axonometric, among other techniques, architectural renderings present convincing tableaux of habitable and experiential structures. The act of drawing enables the visual expression of an idea, the representation of a thought, the revelation of a place, site, or space that may otherwise be non-existent. Renderings can explore the vagaries of form, the vision of what could be, the projection of our assumptions. And as a rendering, the drawing acts as a portal into the realm of possibility.

In Woods's practice, the final edifice—the concrete assurance of permanence—isn't of principal concern. Realized largely through the medium of drawing, Woods's work presents proposals for form and function that often invert our normal modes of spatial and structural understanding. While he did build full-scale inhabitable installations (mostly temporary but some permanent), he saw these more as the extension of the drawing's genesis—essentially an opportunity to experience the drawing itself in three dimensions. Woods's work challenged—and continues to challenge—conventional interpretations of architecture. For example, in *Aerial Paris*, 1989, a new city hovers over Paris, harnessing electromagnetic energy to stay aloft. Disengaged from the world below, a network of inhabitable spaces operates under new sociopolitical structures, freed from ideological symbolism. Perhaps fantasy, a project such as this nonetheless pushes our conception of architecture's role in society: need it continually

² Lebbeus Woods. 2010. Rendering Speculations. Paper presented at Architectural Association (AA), School of Architecture, London, <http://www.aaschool.ac.uk/VIDEO/lecture.php?ID=1220>.

perpetuate traditional organizational modes, or might architecture resist them with new ideas of how we build, use, and live in space. Each of Woods's drawings depicts an opportunity—not a declaration of finality—presenting his vision of the heuristic environment as one meant to inspire and provoke not only other architects, but philosophers, social scientists, engineers, cultural anthropologists, and beyond.

Today, architectural renderings are realized in glittering multimedia; nonetheless, composition and technical expertise remain paramount. In this, architectural drawing stays the course, maintaining its purpose as a tool for the communication of ideas. We live in a hyper-visual, hyperconnected, and “instant” world; the pure honesty of the hand drawing, the tactility of the page, and the efforts of manual craft seem to be farther and farther from present modes of architectural discourse. Looking at Woods's drawings, by contrast, there is an awareness of the process, a keen understanding of the layering of line, and the mastery of the tools that today's digital renderings often conceal and obscure. Whether combining collaged photographs and drawing, as in the project *San Francisco: Inhabiting the Quake*, 1995, or rendering entirely in black crosshatched chiaroscuro, as in *Einstein Tomb*, 1980, the artist's hand, aptitude, and facility, are present. Indeed, it is no stretch to consider Lebbeus Woods the most influential and prolific architectural renderer of our contemporary era. Through a conceptual vision and a technical prowess that remains unmatched, he brought thousands of environments to vivid life.

Woods's imagination never shied from proposing the extremes of rampant construction and destruction (as its inevitable counterpart) and, in the latter part of his career, pure abstraction and formal experimentation. He was uncensored and unbridled and within the medium of drawing, was free from the constraints of our physical and political world to delve into alternative, hypothetical, and parallel realities of the built environment. His was an architecture that need not be constructed to be provocative, a practice that revolved around the materialization of ideas first and the manifestation of forms second. Through the tools and the language of architecture and engineering, his drawings, along with his models and installations, convincingly unlocked the vast potential of built space.

There is no architecture devoid of experience, and Woods's drawings make a case for the experience of architecture to alter both individual and collective engagement. Consider for example, his *Free Zone* projects from the early 1990s. The drawings pull viewers into a seemingly impossible place, challenging our common assumptions of how buildings work and yielding an architectural unknown. In them, ceiling and floor plates slant and twist, spaces compress and verge on becoming unoccupiable. Electromechanical elements hint at some mysterious function or performance. Proposing a new kind of architecture liberated from predetermined and presupposed usage, the *Free Zones* allow us to imagine new and yet-to-be discovered relationships with the constructed world. Woods insisted on the built environment's capability to act as a catalyst—to provide an opportunity for non-normative engagement through social and political *heterarchies* (to use his term) that defy the top-down rules of existing hierarchical systems. He saw architecture as participating in our lives—not just as the stage for events to play out on and in, but somehow as the event itself.

The exhibition, *Lebbeus Woods, Architect* serves as an introduction to the themes and connections that he explored, venturing beyond widely held notions of what architecture is and how it is supposed to perform. In looking at the work on view, one is confronted with big, potentially unanswerable, socially- and politically-charged questions about architecture's capacities. Can architecture preempt, or even harness, seismic activity, as proposed in *Inhabiting the Quake*. Can architecture subvert an ideological battleground to make way for clear social and cultural transmissions, as in the 1988 *DMZ* from *Terra Nova* designed for Korea's demilitarized zone. Can architecture exist as pure fields of energy, as lines and vectors floating in a spatial ether, as in the *Conflict Space* drawings from 2006. Tracing a forty-year career arc, the exhibition highlights the drawings and models that reveal a progression of attention and intellect: the exploratory utopic projects that imagine sweeping urban scenarios; the conflict projects, which deal with political resistance and a new future; and the rich and unthrottled investigations into the spatial abstract. Whether drawn in pocket-sized sketchbooks or on wall-sized linen, whether assembled by collage or layers of ink and colored pencil, the drawings

in this exhibition are built and constructed, line by line—an assemblage and process analogous to the creation of buildings.

Experimental Architecture has long been a focus of the Architecture and Design Department at the San Francisco Museum of Modern Art. In the thirty-year history of the museum's architecture and design collecting and programming, one figure has been the subject of more attention than almost any other: Lebbeus Woods. This exhibition, originating at SFMOMA, and presented subsequently at the Broad Art Museum at Michigan State University and The Drawing Center, highlights the work of an unwaveringly dedicated philosopher, professor, theorist, and artist.

Woods's passing in 2012 remains a tremendous loss, not just to the architectural community. He was an epistemologist, constantly peeling back the curtain on our processes of thought and action. He drew inspiration from science, philosophy, and art, and, in turn, has had a profound influence on many outside his field. Woods's impact on architecture over the past four decades is unparalleled. His legacy is felt through his drawings and models, his installations and exhibitions, his collaborations and publications, his teaching and lecturing—all of which are equally marked by his insistent exploration of the boundaries of architectural practice. Woods's work is radical: it is visionary in its reach and risky in its proposals. It is an architecture of disruption and of resistance—an architecture that challenges the normative condition, the status quo, the comfortable, familiar, and safe. His projects upend our known hierarchical formulas and pose far-reaching questions about the built environment as it relates to social engagement, political conflict, and environmental change. In his own words, he was “very interested in what architecture could become” and spent his life's work probing that potential.³

³ Lebbeus Woods, 2006. Public lecture delivered at California College of the Arts, September 14.

Lebbeus Woods: An Architecture of Dialogue and Resistance

Jennifer Dunlop Fletcher

In a 1971 essay, Peter Eisenman asked if conceptual architecture was possible.¹ He was aware of Conceptualism in art, which emerged in the 1960s as, among other things, a reaction against the formalist orientation of high modernism. The Conceptualists questioned if art was necessarily a realized form, proposing instead that it was the artist's concept or intention. Eisenman saw parallels in architecture as members of the field responded to the dominant architectural movement known as International Style, which, like modernism in art, was becoming purely an aesthetic—and no longer a conceptually-infused—practice. Eisenman was the founding director of the Institute of Architecture and Urban Studies (IAUS), a small New York nonprofit organization that led the discussion on rethinking education, research, and theory in architecture from the late 1960s to the early 1980s through publications, critical debates, and exhibitions. Eisenman's interest in conceptual architecture stressed what he called a *post-functional* approach to form; he felt that it wasn't architecture's place to solve—or even address—societal issues. But, as architect Lebbeus Woods and others would demonstrate, Eisenman's was not the only way of thinking about conceptual architecture.

A 1976 IAUS exhibition, *Idea as Model*, curated by Andrew MacNair, proposed that the architect's concept was architecture regardless of whether it was realized. The exhibition featured

¹ Peter Eisenman, "Notes on Conceptual Architecture: Towards a Definition," *Design Quarterly*, no. 78/79 (1970): 1–5.

design proposals by Eisenman, alongside fellow architects Michael Graves and Richard Meier. Gordon Matta-Clark, an artist and “anarchitect,” who, like Eisenman, studied architecture at Cornell University, was also invited to participate. Matta-Clark proposed shooting out a couple of cracked windows at the Institute and using the window frames to hold a series of photographs he had taken of vandalized windows in a housing project in the Bronx entitled *Window Blowout*.² However, during his work’s “installation,” an inebriated Matta-Clark blew out all the windows of the Institute, while loudly railing against the ineffectiveness of architectural theory given the current urban condition, which included, among other things, substandard public housing.³

In the same year, after a decade of working in corporate architecture firms, Lebbeus Woods opened his own practice in Manhattan. Until early 2012, when he completed his first, permanent structure, Woods’s work was entirely conceptual, although he preferred the term *experimental*.⁴ His architecture existed in drawings, models, texts, lectures, and installations; it was witnessed in the classroom, on the page, and in the gallery. It was a practice in deep conversation with other architects, much like Eisenman’s had been; however, it also recognized and forcefully addressed the existing built environment, like Matta Clark’s. It was architecture for the mind, but a mind attached to a body that experiences architecture—its protection and fragility, its limitations and provocations. Lebbeus Woods put forward designs that identified socio-political imperatives for architecture, while also pushing the discipline’s formal capabilities.

For Woods, a conceptual practice was only possible if it remained free from government, private, and corporate funding. Like many New-York-based practitioners active in the early 1980s, he was deeply

2 Pamela M. Lee, *Object to Be Destroyed: The Work of Gordon Matta-Clark* (Cambridge, MA: MIT Press, 2001), 115-116.

3 Interestingly, while IAUS’s windows were boarded up in time for the exhibition’s opening, Matta Clark’s *Window Blowout* photographs were still included in the exhibition; they did not, however, appear in the *Idea as Model* book Eisenman co-authored with Richard Pommer in 1980.

4 Woods’s sole permanent structure, the Light Pavilion, was completed in October 2012 and exists within a housing complex in Chengdu, China, designed by Steven Holl.

suspicious of capitalism's imposition on built architecture.⁵ Lower Manhattan—where Woods lived and worked—was common ground for a backlash against corporate culture; the neighborhood housed the Mudd Club and CBGB's, where New York's alternative punk and performance scenes thrived, and was the site of the graffiti art movement led by Keith Haring and Jean-Michel Basquiat.

In 1982, a small storefront gallery opened in this setting—appropriately titled Storefront for Art and Architecture. The nonprofit, independent institution was founded by Kyong Park—an architect who took classes at IAUS when Eisenman was Director—to stimulate discussion, experimentation, and reflection in art and design. Storefront's first solo exhibition by an architect was Woods's *Centers: Three Public Building Projects*, which opened in November 1984. It included three projects that challenged conventional city grids by introducing the concept of human-centered design, or centrality, for urban areas. Over the following ten years, Woods's work was included in eight Storefront exhibitions, which presented his concepts of *heterarchy* (a utopian antithesis of hierarchy); ideology-free spaces, which he called *freespaces* and *free-zones*; and architecture as a political act, as seen in his multi-year project *War and Architecture*.

IAUS and Storefront were part of a significant shift in the discussion and display of architecture in the United States. Instead of presenting documentation of finished structures, architects began to create new works for exhibitions in the form of drawings, plans, models, and even ambitious spatial environments. This altered the content of many architecture exhibitions: from retrospective presentations to provocative and topical responses. The gallery became a space of dialogue that broadened the conversation on the role of architecture. Along with Woods, New-York-based practitioners such as Diller + Scofidio and Neil Denari viewed the gallery as a site for launching

5 In a recent talk, architect Neil Denari spoke of Philip Johnson's 1984 statement, "I am a whore and I am paid very well for high-rise buildings," as a watershed moment. Thom Mayne and Neil Denari on Lebbeus Woods. 2013. Talk held at the San Francisco Museum of Modern Art, February 21.

an architecture practice. Rather than pursue clients for built work, they were actively producing projects for the white-walled gallery cube. Presenting critical architecture in galleries—particularly ones open to the general public like the Storefront—expanded the medium’s accessibility, engaging architects as well as non-architects in an awareness and discussion of the built environment.⁶

The experimental work shown in galleries was often unbuildable—sometimes purposely so, sometimes because the architect’s imagination surpassed construction and funding capacities. Since the early 1990s, the tools for design have changed drastically. As technology enabled the realization of their radical forms, many of the experimental architects who presented conceptual projects at the Storefront in the 1980s and 1990s have expanded their practice to include built work. Woods, however, soldiered on in capitalism’s margins, maintaining the once-more-widely-held view that it was a badge of honor to operate outside the system of building codes and policies.

In addition to architecture, Woods studied engineering. He worked very hard to propose designs in his drawings that literally could not be built. This effort was not simply an act of creativity, but one of resistance. Until his death in 2012, Woods remained in dialogue with many of the architects whose work was shown alongside his early in their careers. Thom Mayne, Steven Holl, and Denari, whose built structures have garnered many accolades, speak reverentially about their relationship with Woods. His refusal to build was not seen as a weakness, rather the opposite. Architectural historian Anthony Vidler called Woods, “Architecture’s moral compass.”⁷ Woods was particularly astute at identifying the incongruencies that

⁶ As a further means of disseminating architectural ideas, in 1987, Woods co-founded the Research Institute of Experimental Architecture (RIEA). Woods compared the effort to form a research institute to one already established by scientists, whose “ideas must be taken up and tested by others to be considered valid, true, even useful.” “RIEA: The Back Story,” *Lebbeus Woods* (blog), June 25, 2011, <http://lebbeuswoods.wordpress.com/2011/06/25/riea-the-back-story/>.

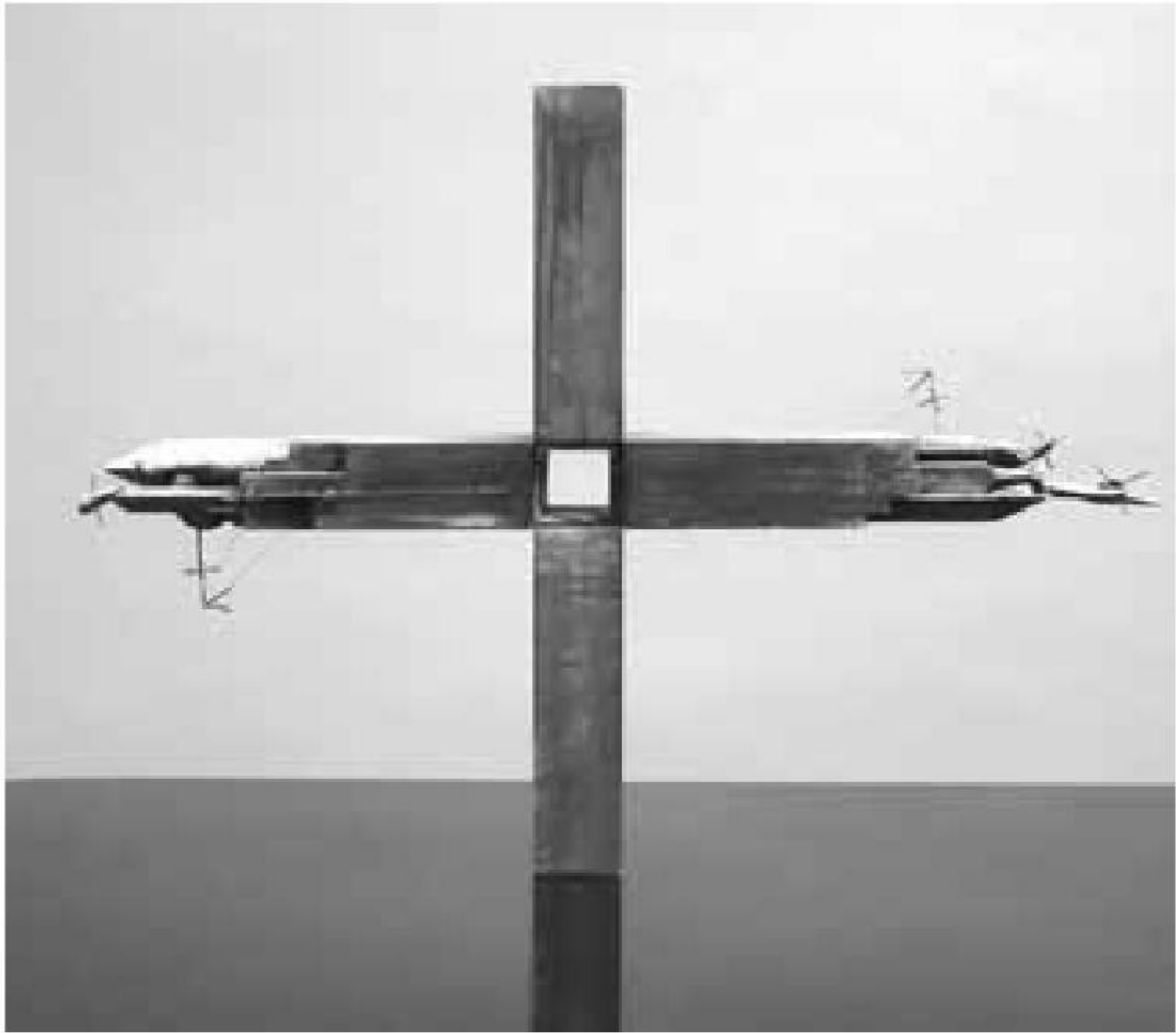
⁷ Anthony Vidler. 2013. *Towards an Other Architecture: Lebbeus Woods and 20th Century Resistance*. Public lecture delivered at California College of the Arts, February 18.

governed built architecture. His conceptual works pose essential questions about the perception of architecture and urban design: Why should a structure appear safe when it's erected on an earthquake fault line? Does razing war-damaged buildings suppress the past? Are all architectural constructions ideological monuments? Perhaps the very acuity of Woods's insight made it impossible for him to create structures that would be subjected to policies he found deceptive and ethically suspect.⁸

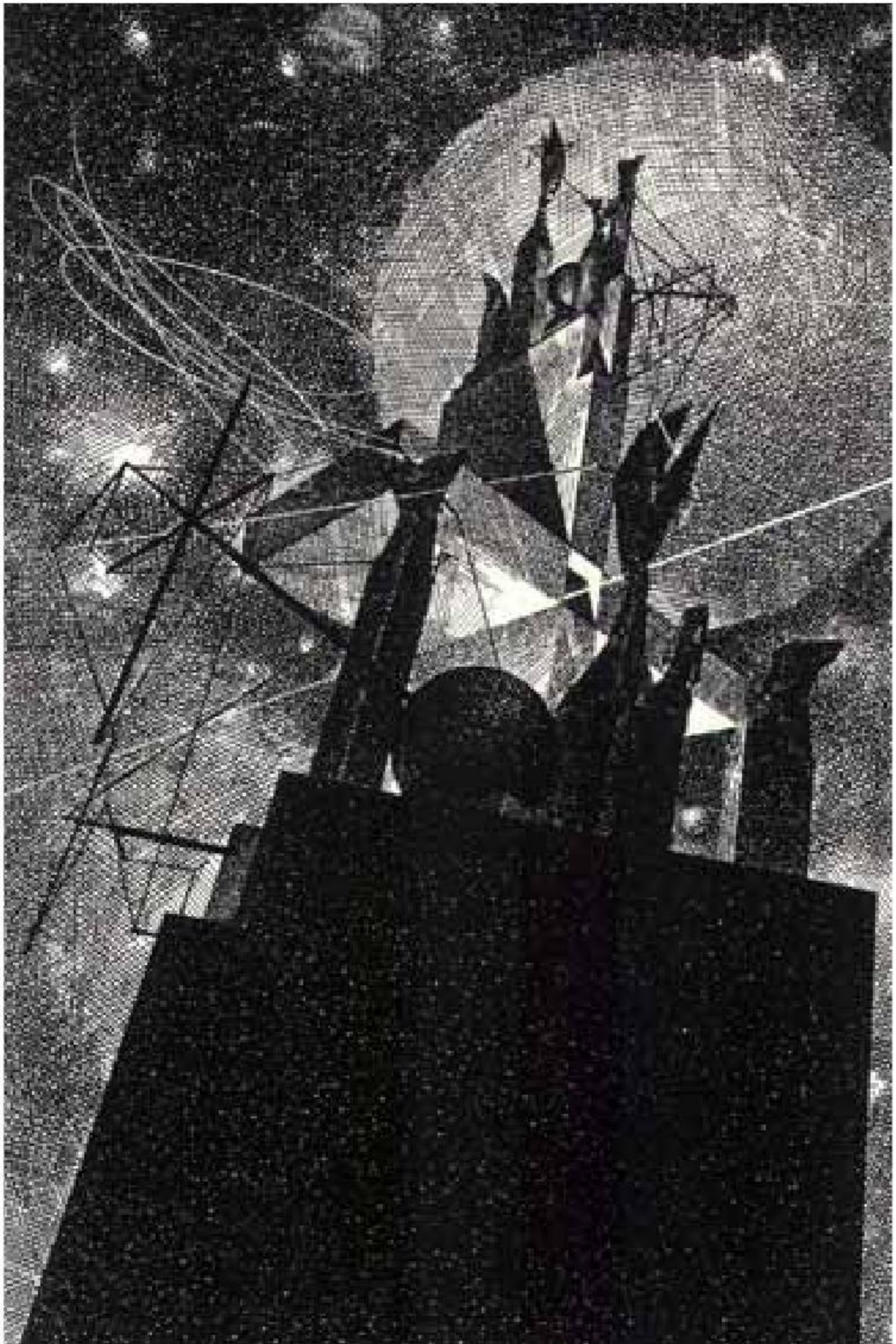
Woods's level of resolve was not easy to sustain financially. Over the years, he exhibited his drawings and models regularly and sometimes sold works. In 1987, he became a professor at Cooper Union, which until recently was one of America's only tuition-free universities. He was invited to lecture frequently and was commissioned to create large-scale installations at a number of international institutions. From 2008-2012, he maintained an active blog, posting writings on many of the same topics he addressed in his works. All of these aspects of his practice were a means of engaging in conversations—with students, colleagues, the public—about architecture. His architecture didn't propose solutions, it identified opportunities to transform accepted but problematic practices.

The first museum exhibition to be held since his death, *Lebbeus Woods, Architect* speaks not just to architects but to anyone who navigates public and private space. Woods's work calls on the viewer to consider architecture's function as propaganda, as oppression, as camouflage—and to imagine an alternate architecture that is flexible, free, and transparent. As this awareness takes hold, one recognizes that no matter the form, built architecture is a reification of a very particular—and often fleeting—power; whereas, the gallery offers architects a space of discourse and resistance.

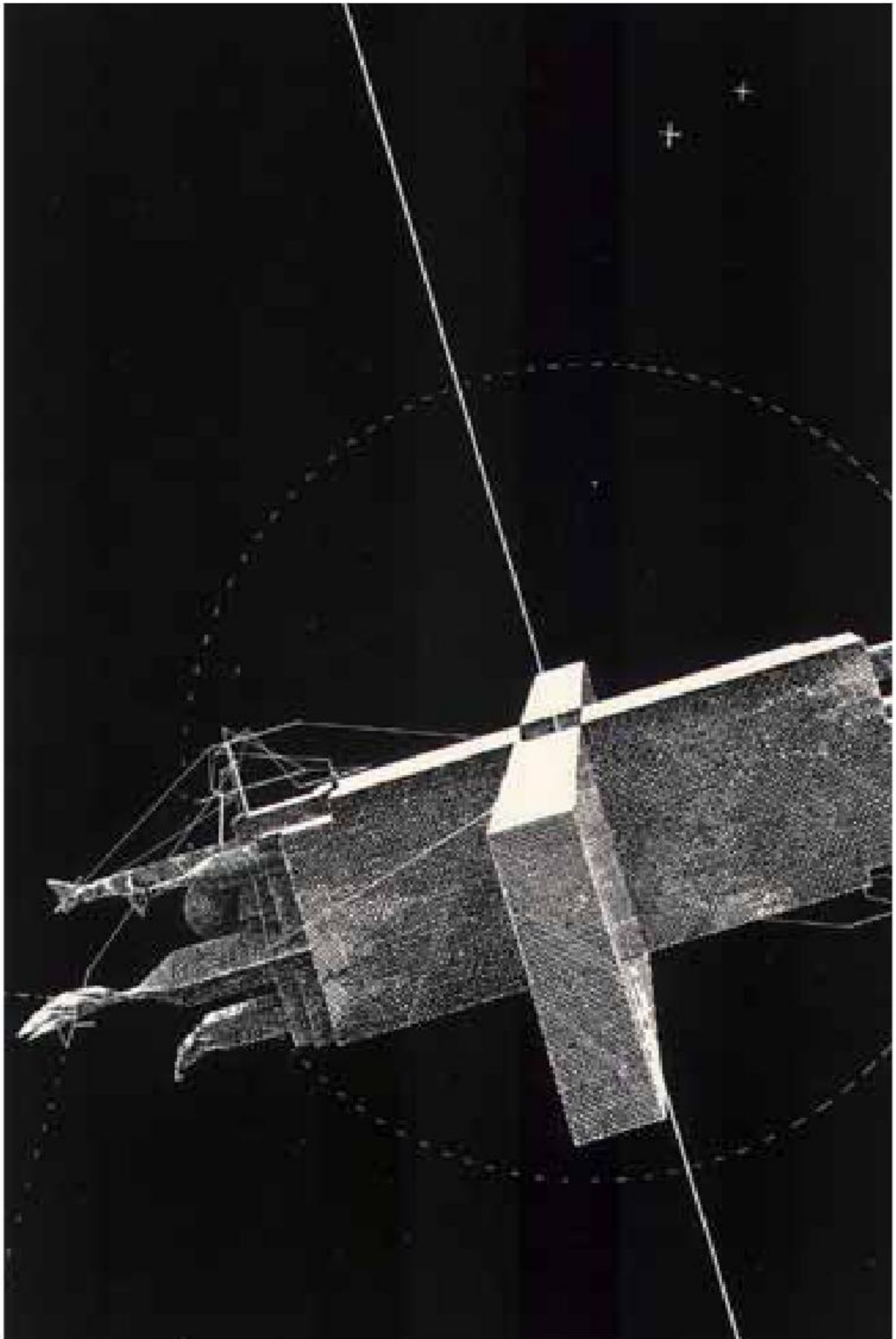
⁸ Although a permanent structure, the Light Pavilion was intended as a work of experimental architecture. It is not inhabited but passed through, offering a new spatial environment. Still, it must have been subject to civic regulation, which suggests a change in Woods's attitude, shortly before his death, toward building within his own practice.



PL. 1
Einstein Tomb, 1980



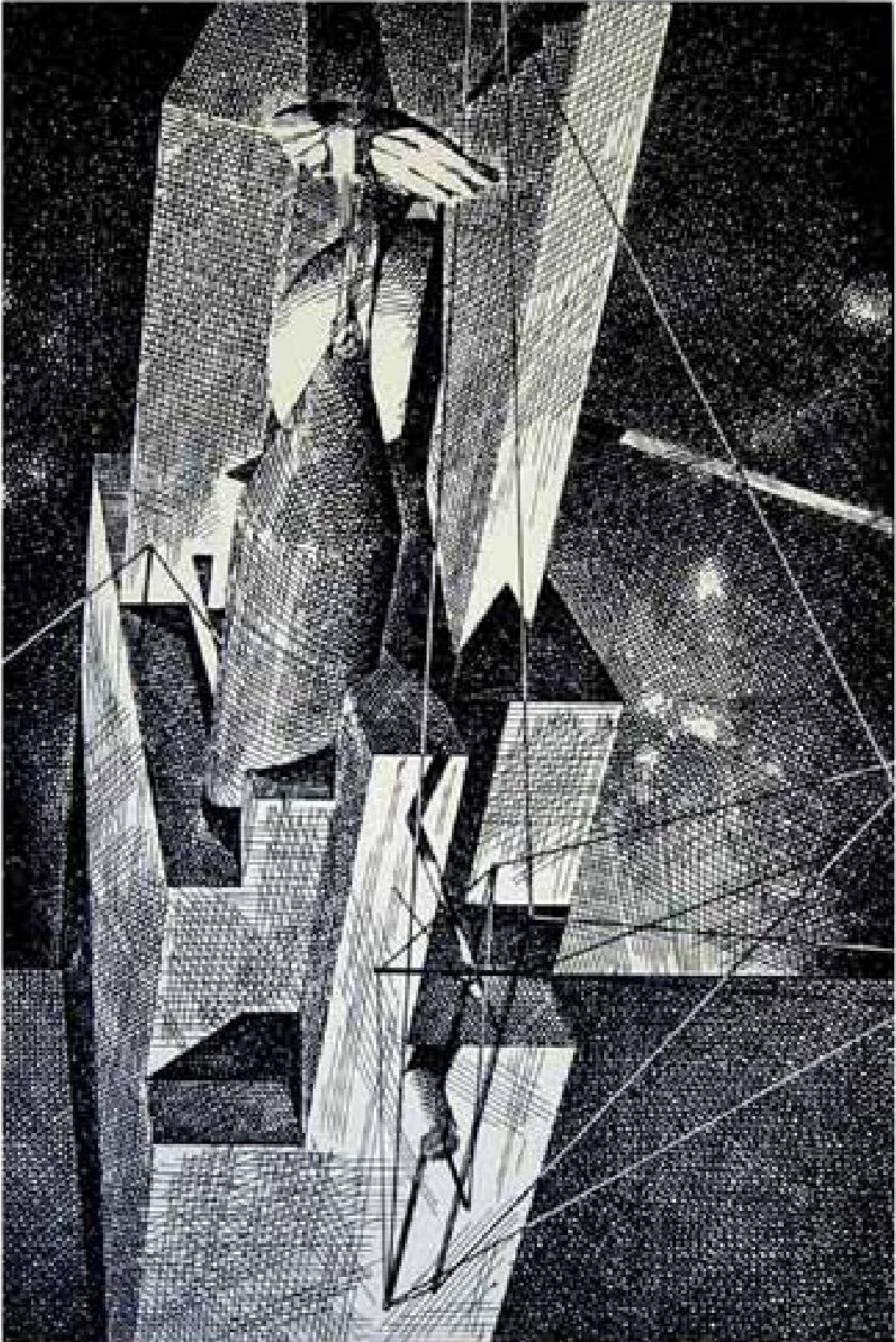
PL. 2
Einstein Tomb, 1980



PL. 3
Einstein Tomb, 1980



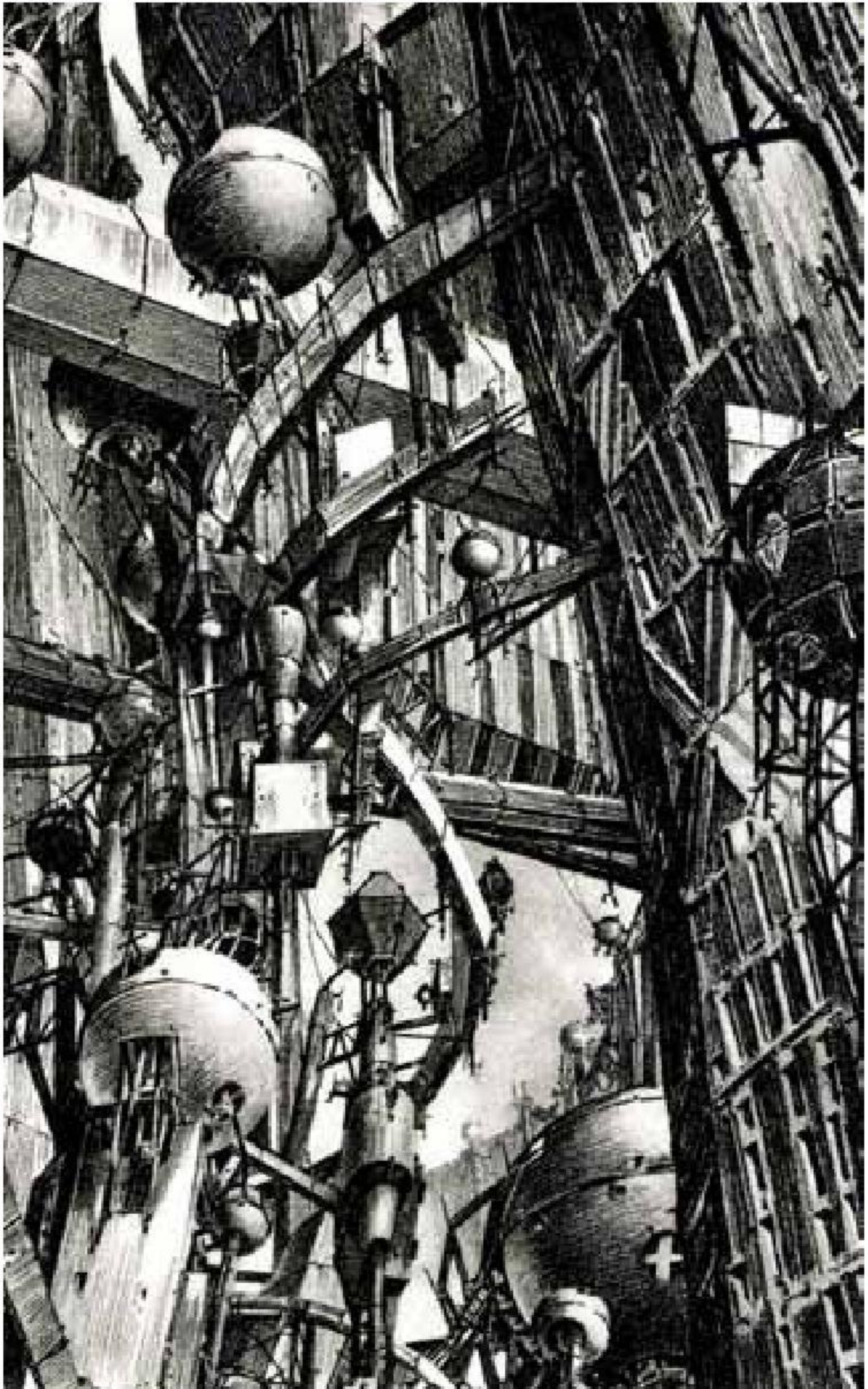
PL. 4
Einstein Tomb, 1980



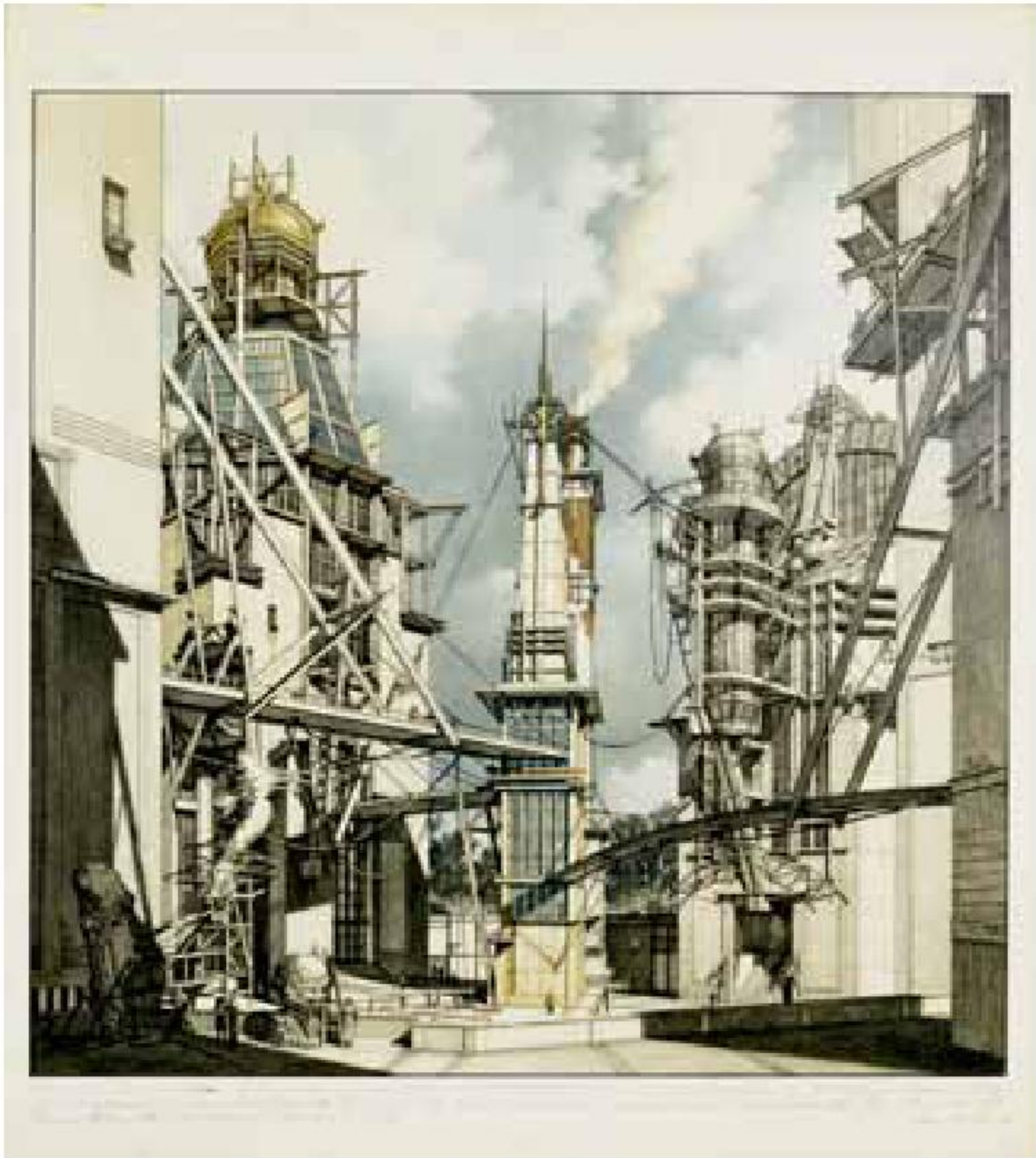
PL. 5
Einstein Tomb, 1980



PL. 6
Acon, 1981



PL. 7
Acon, 1981

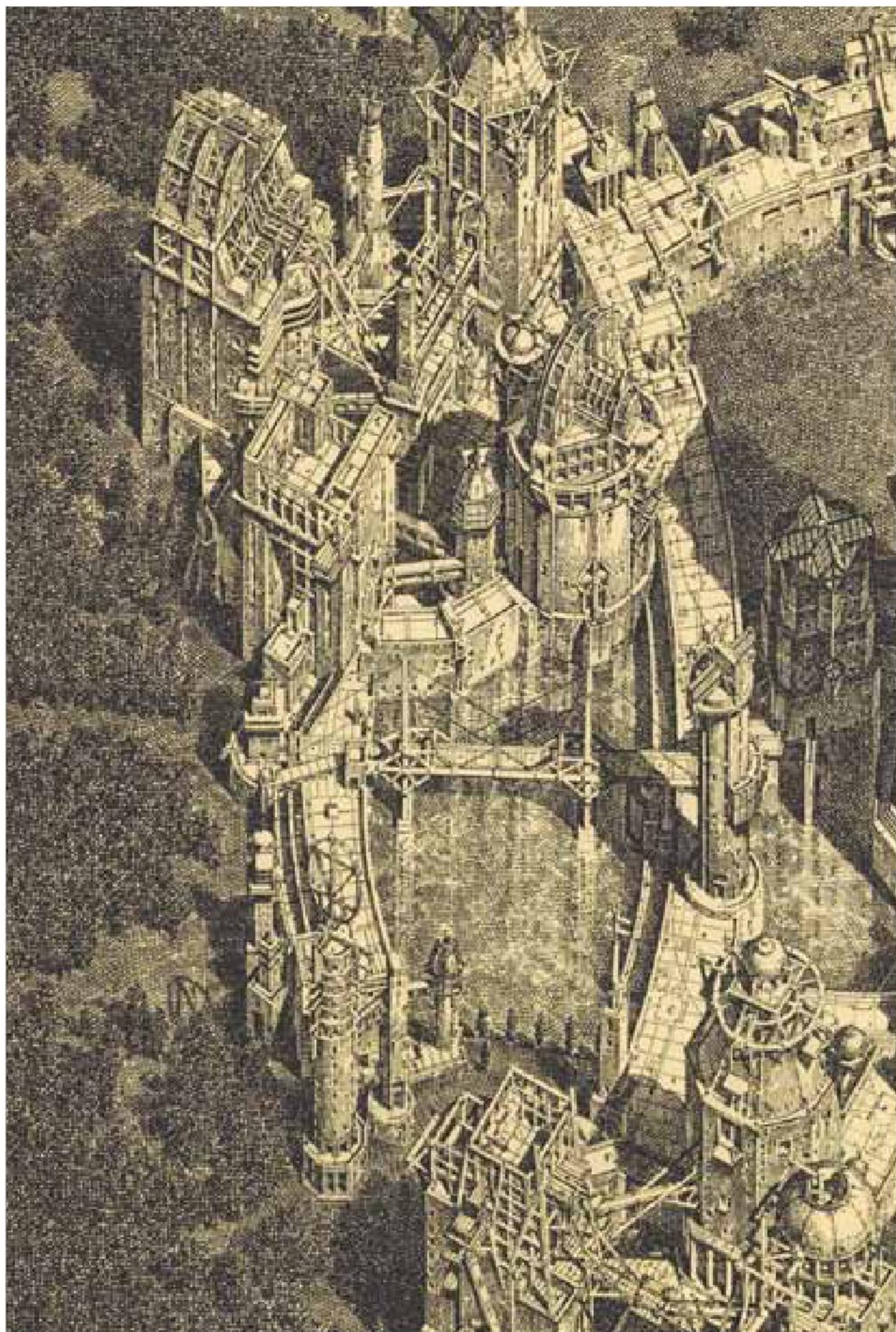


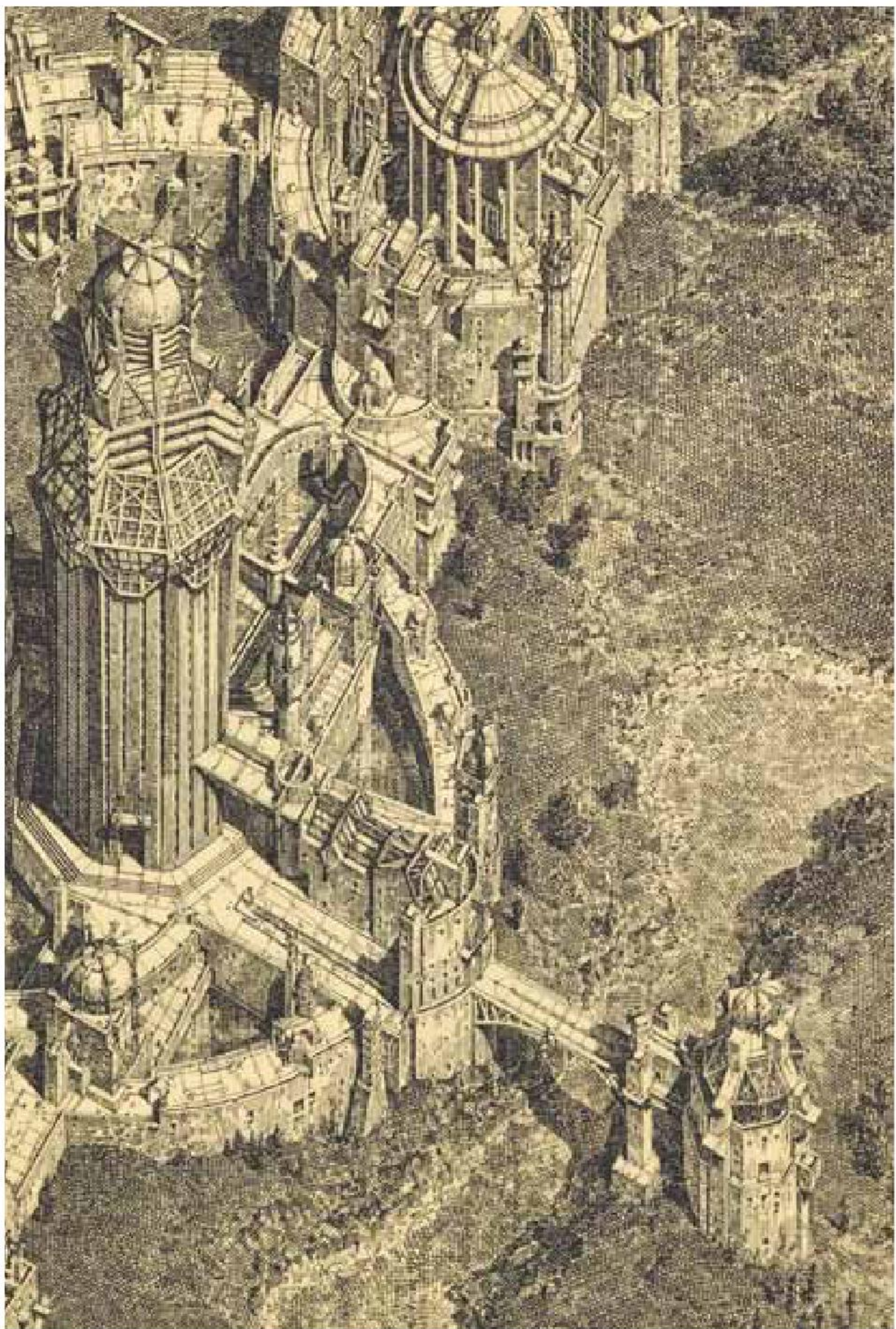
PL. 8
Sector 1576N, Quad 2NR, from A-City, 1987

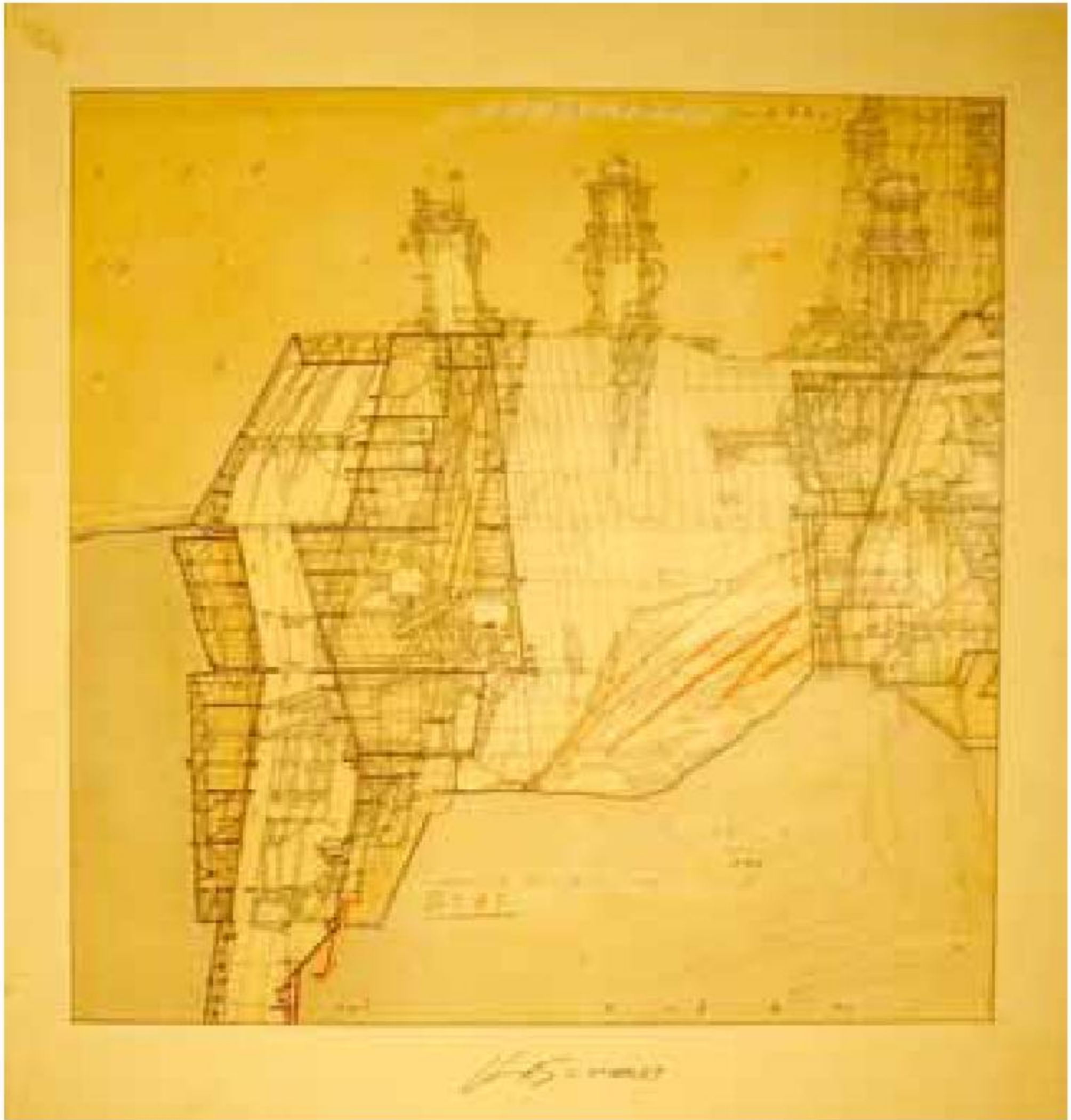


PL. 9

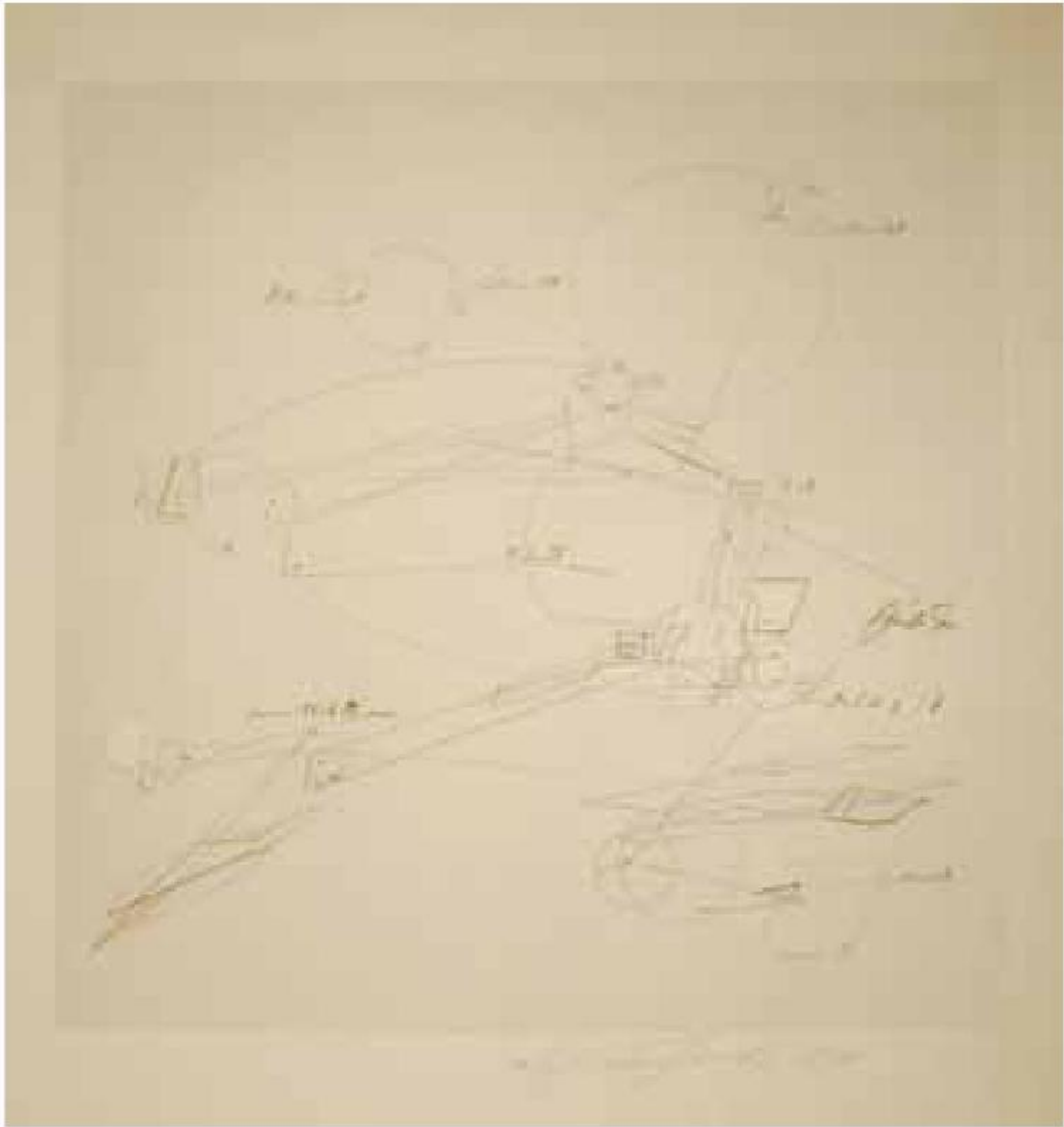
Sector 1576N, from A-City, 1986







PL. 10
Centricity, 1986–87

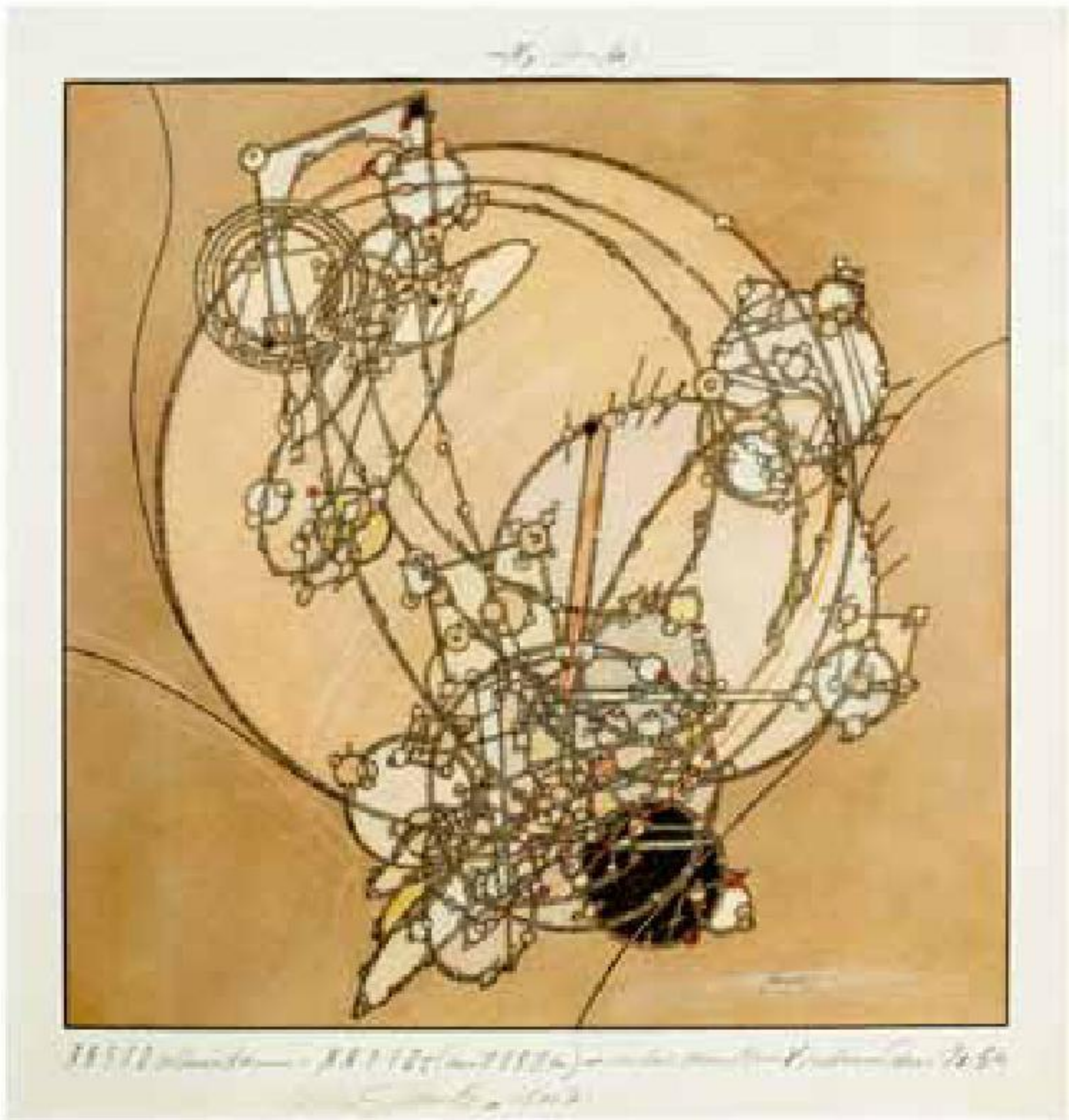


PL. 11

Archimatical Invention 1, from *Centricity*, 1986–87



PL. 12
Centricity, 1987



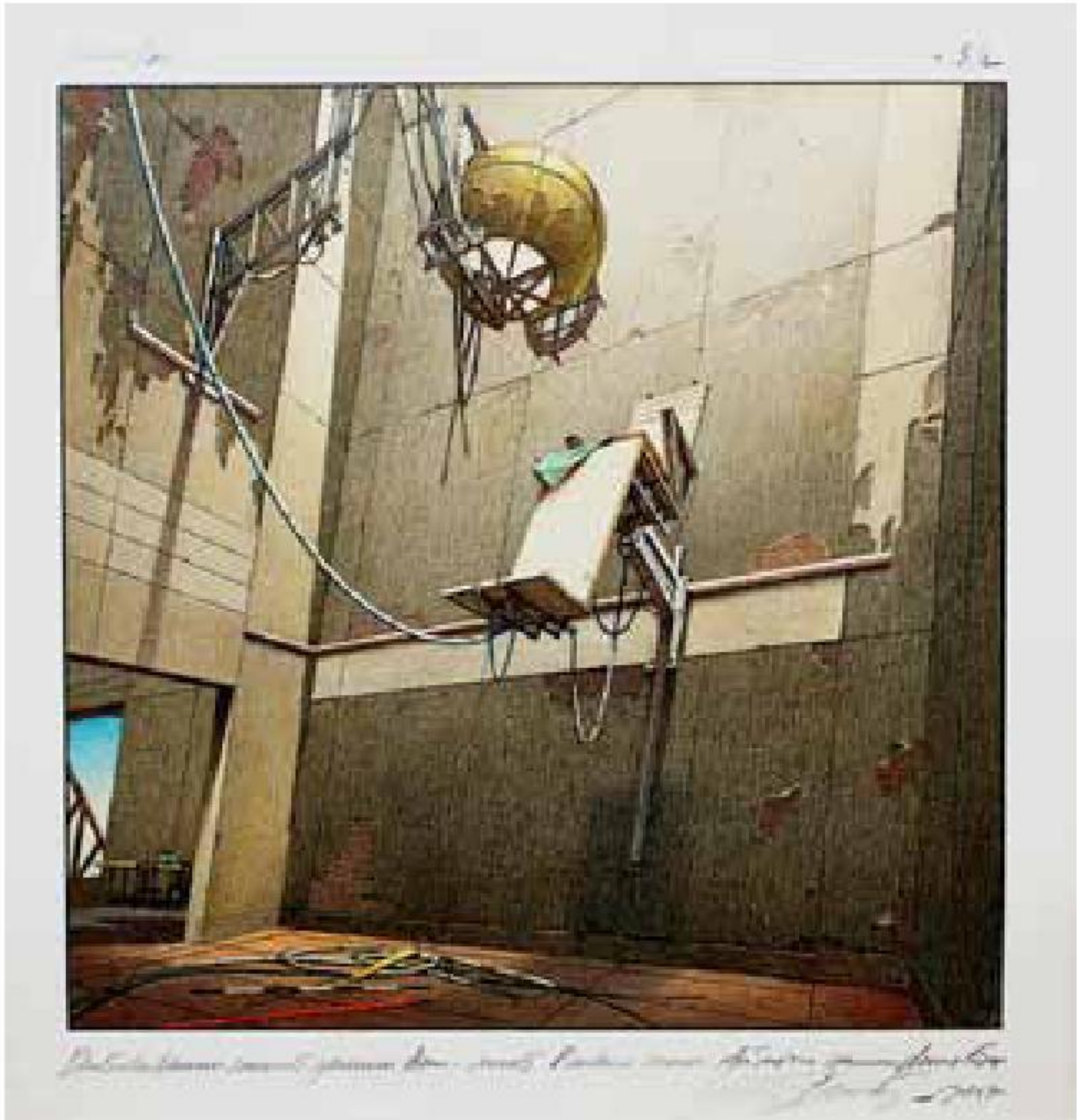
PL. 13
Centricity, 1987



PL. 14
Concentric Field, from *Centricity*, 1987







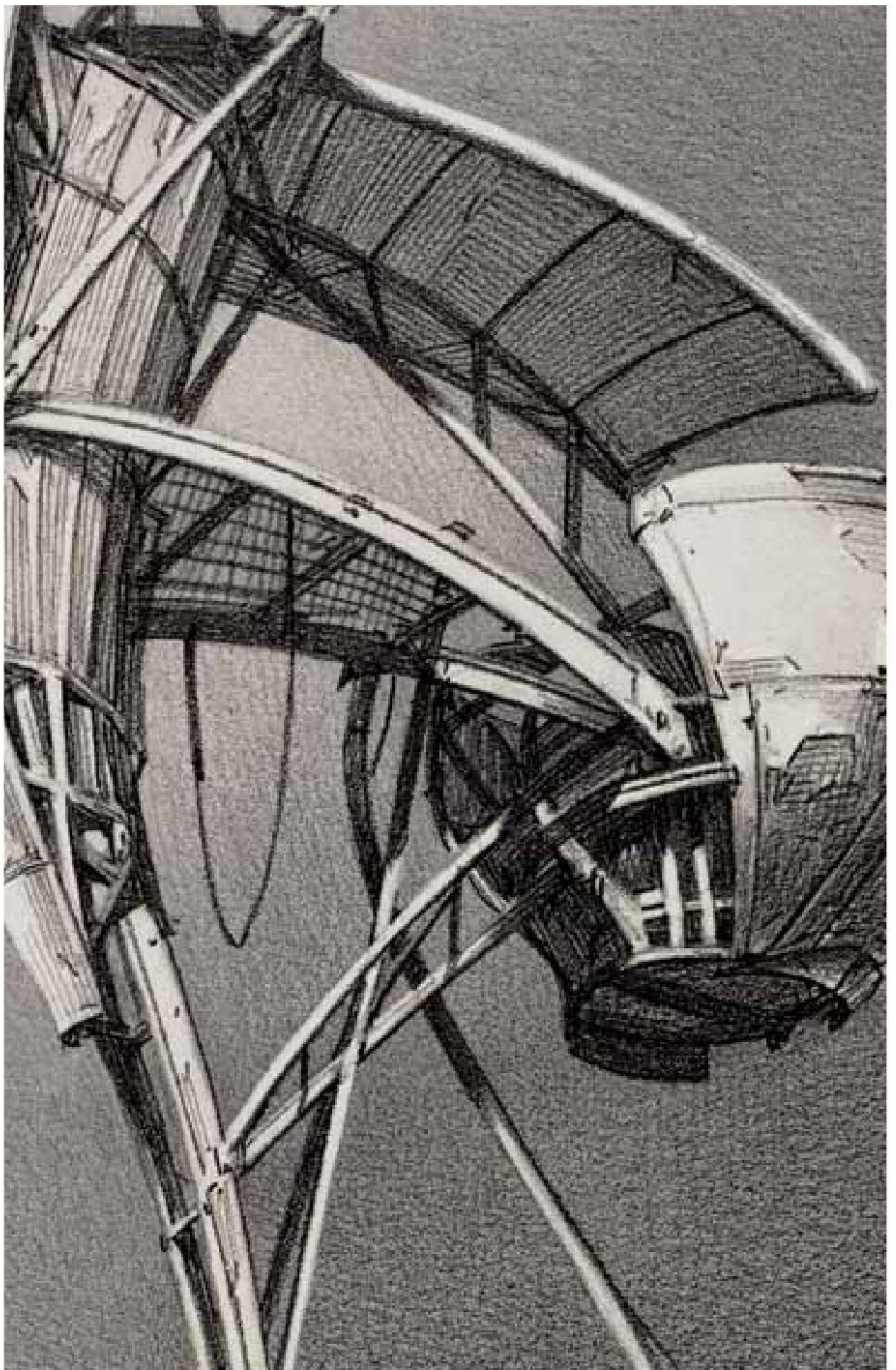
PL. 16

Neomechanical Tower, Upper Chamber, from Centricity, 1987



PL. 17

Photon Kite, from Centricity, 1988



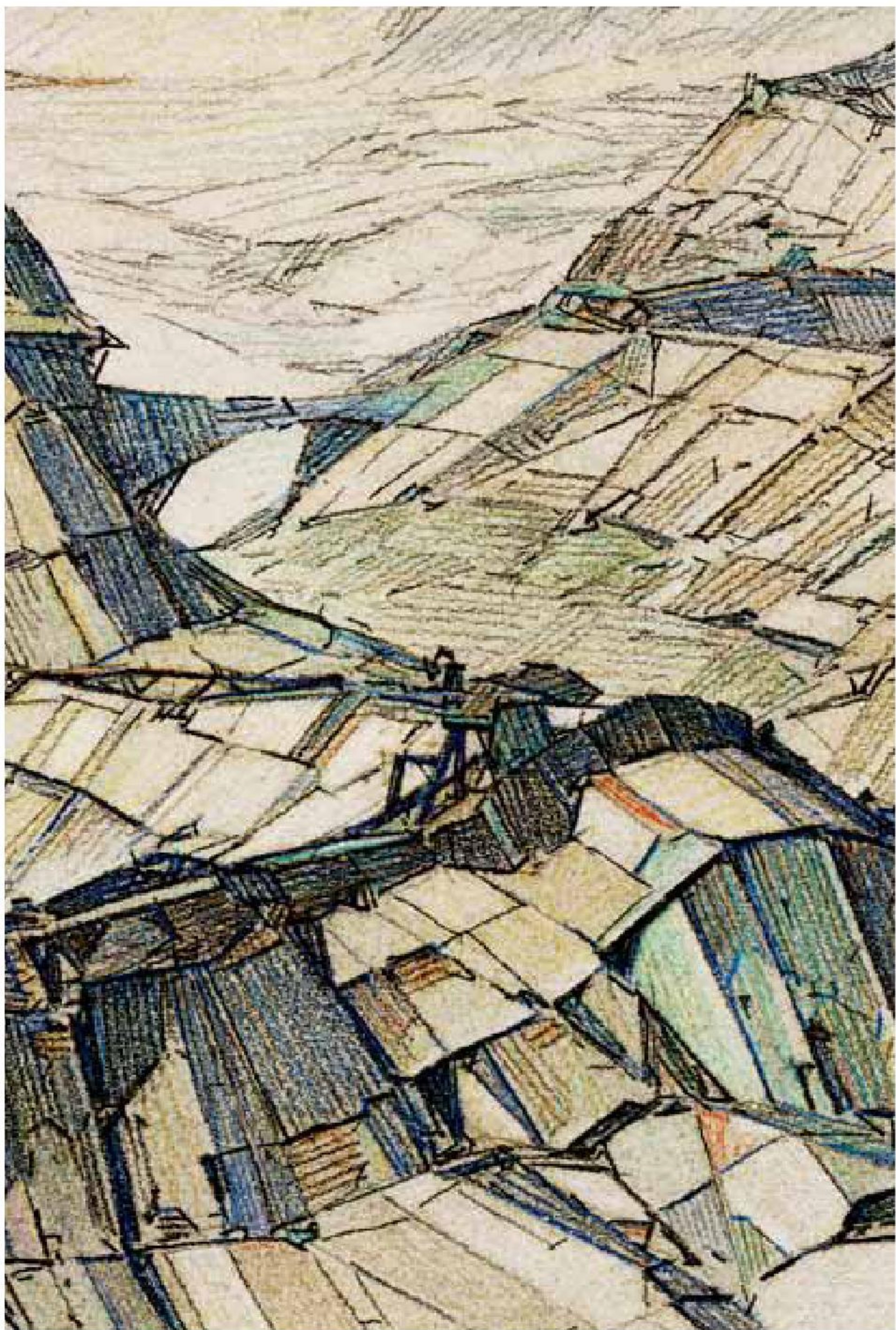


PL. 18
DMZ, from *Terra Nova*, 1988



PL. 19
DMZ, from *Terra Nova*, 1988







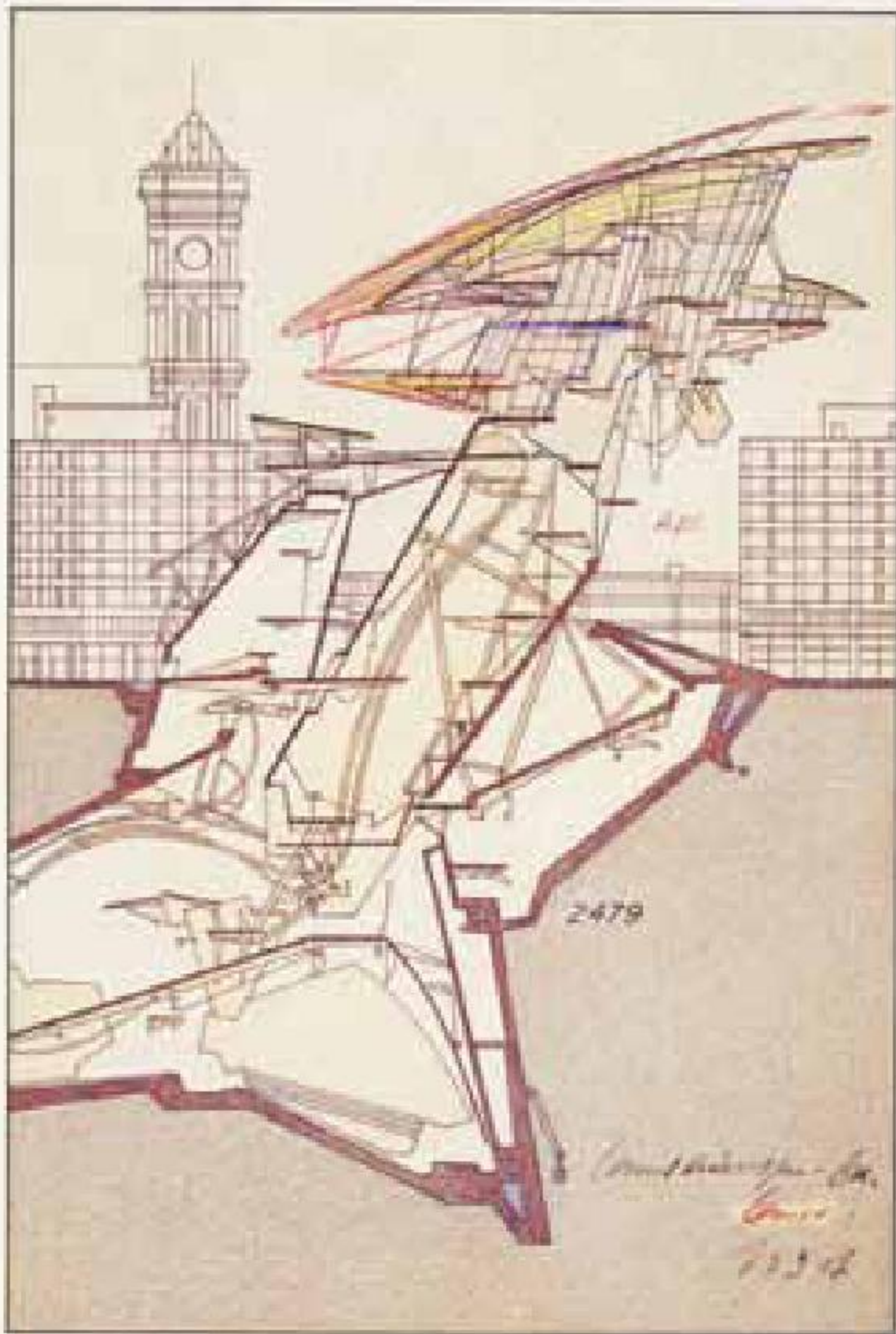
PL. 21

Underground Berlin, 1988

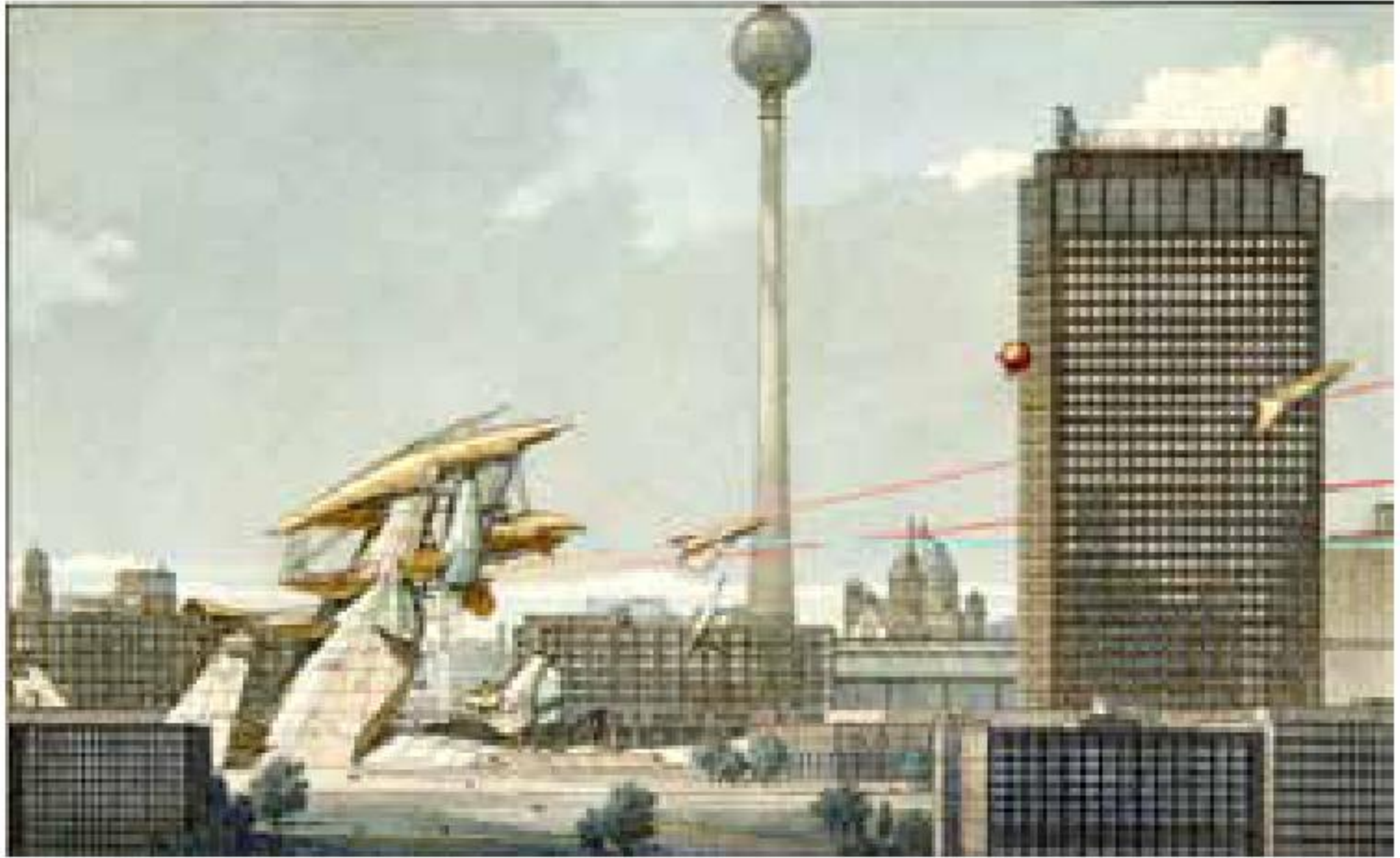


PL. 22

Underground Berlin, 1988



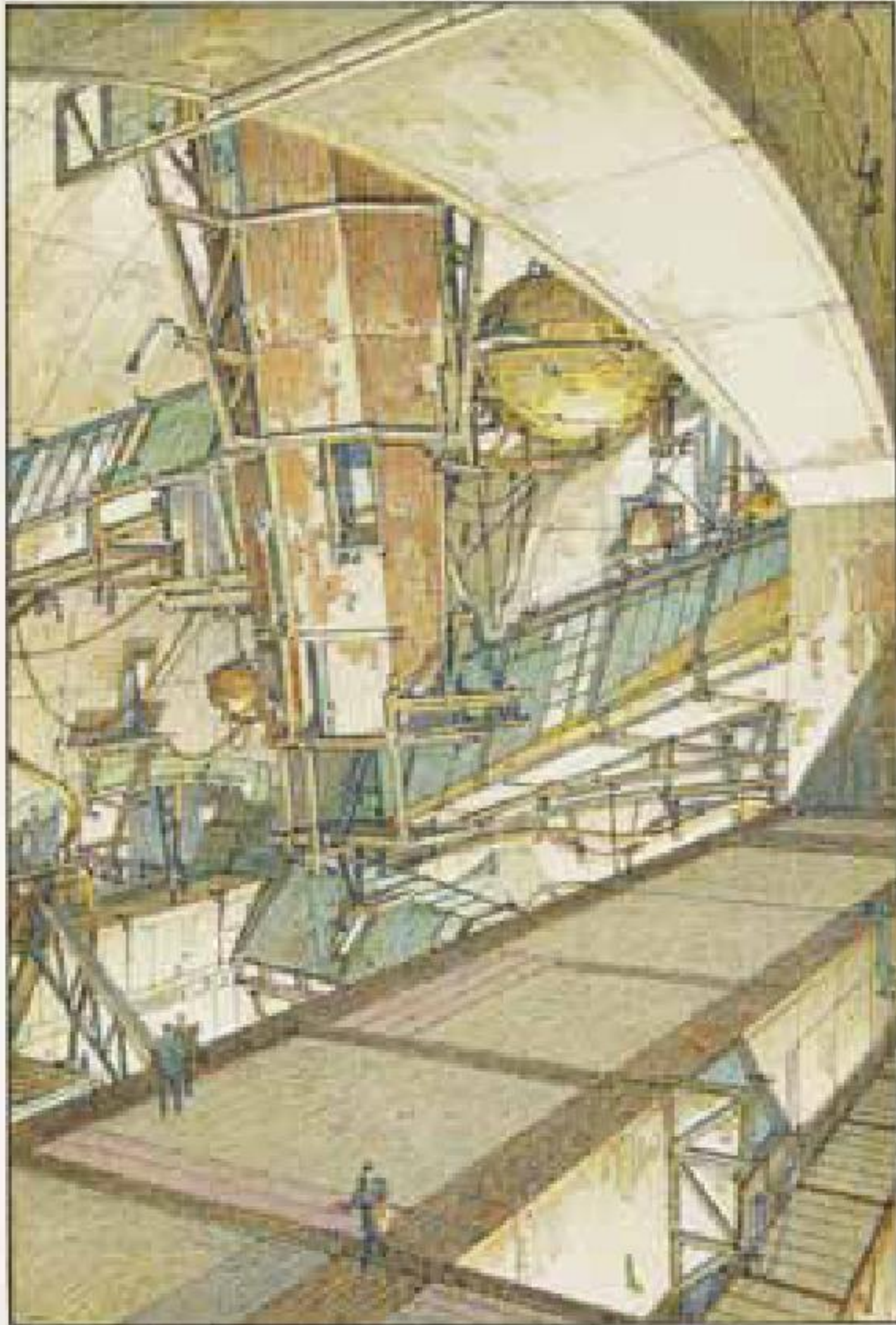
PL. 23
Underground Berlin, 1988



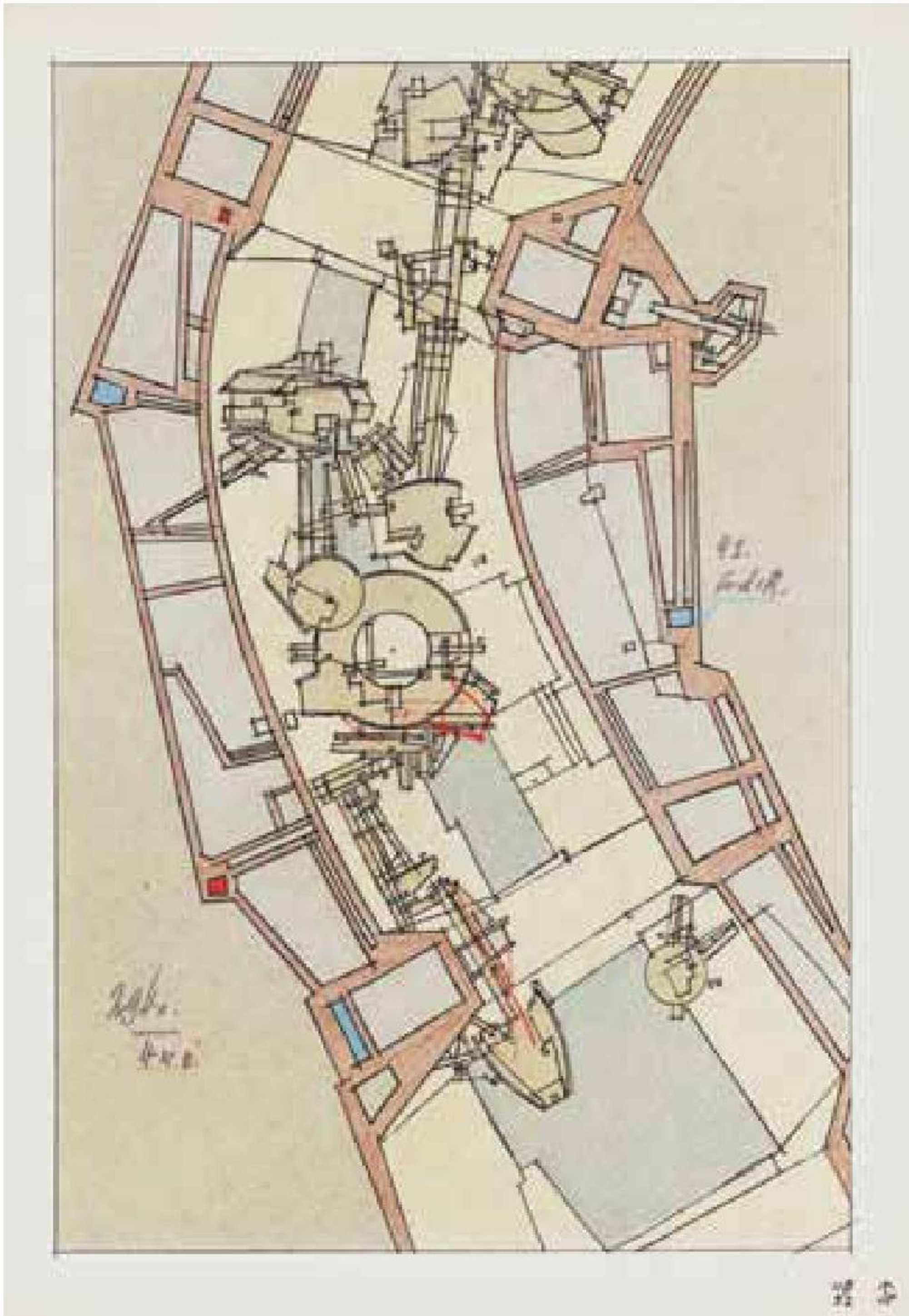




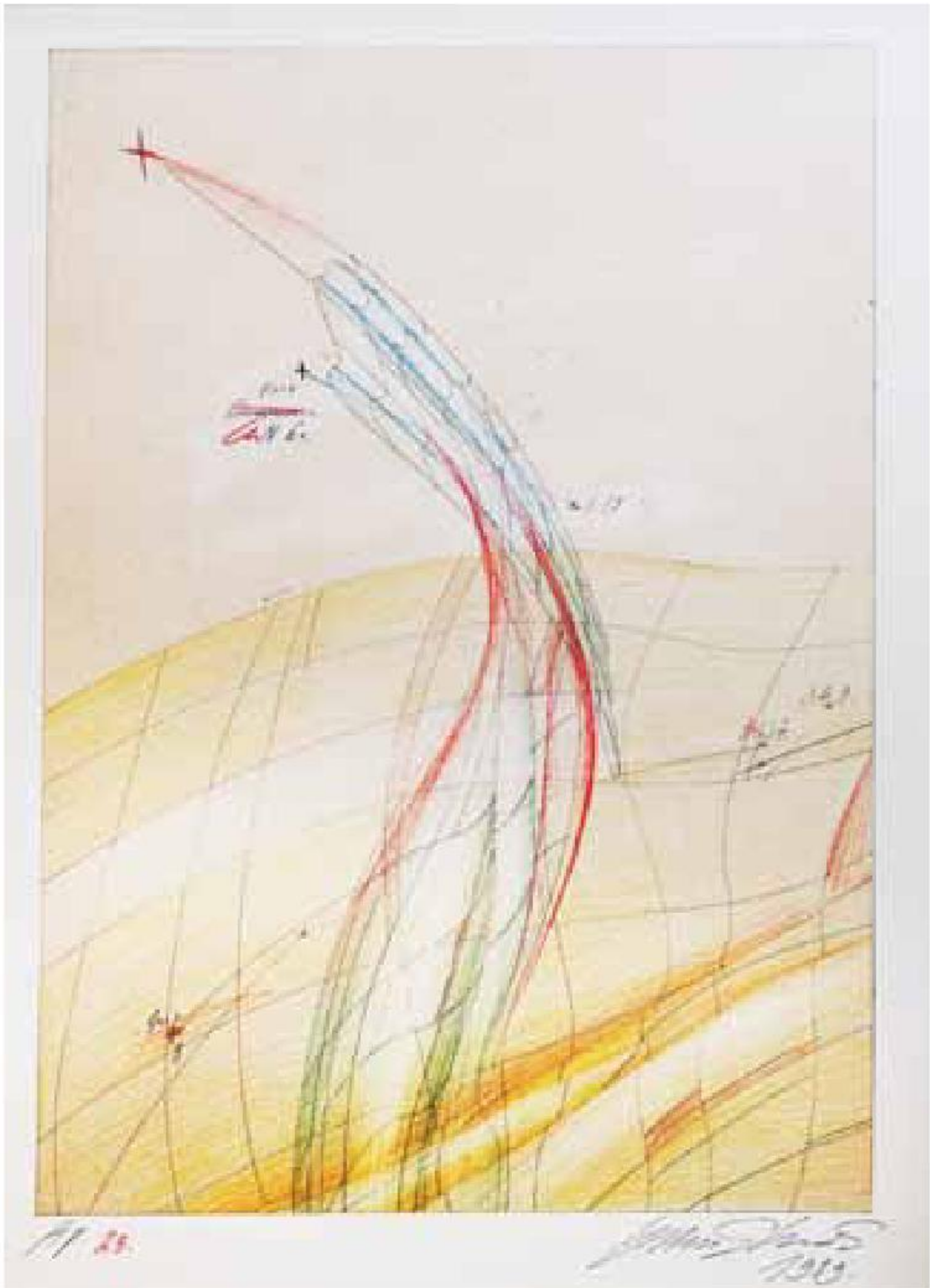
PL. 26
Underground Berlin, 1988



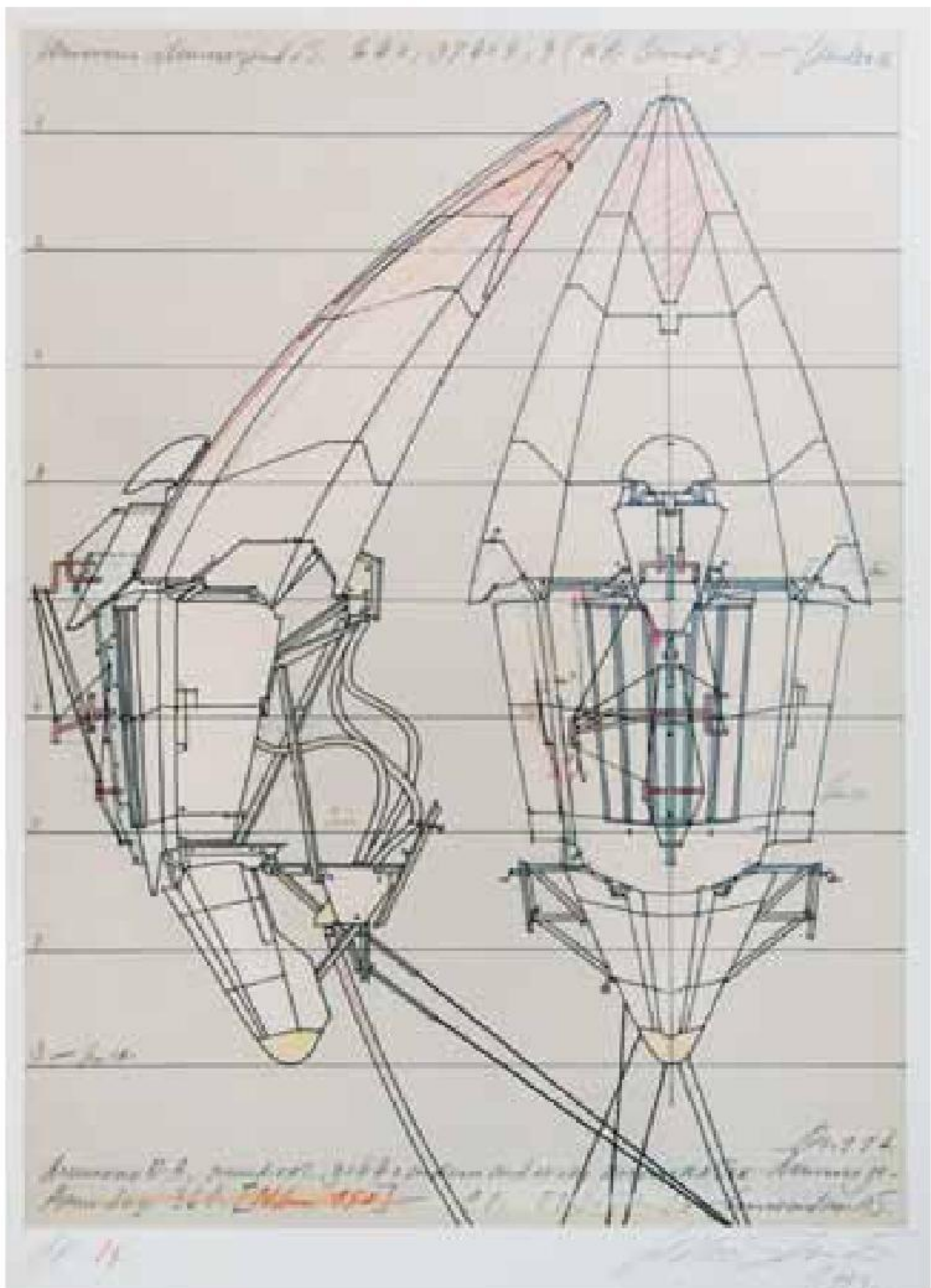
PL. 27
Underground Berlin, 1988



PL. 28
Underground Berlin, 1988



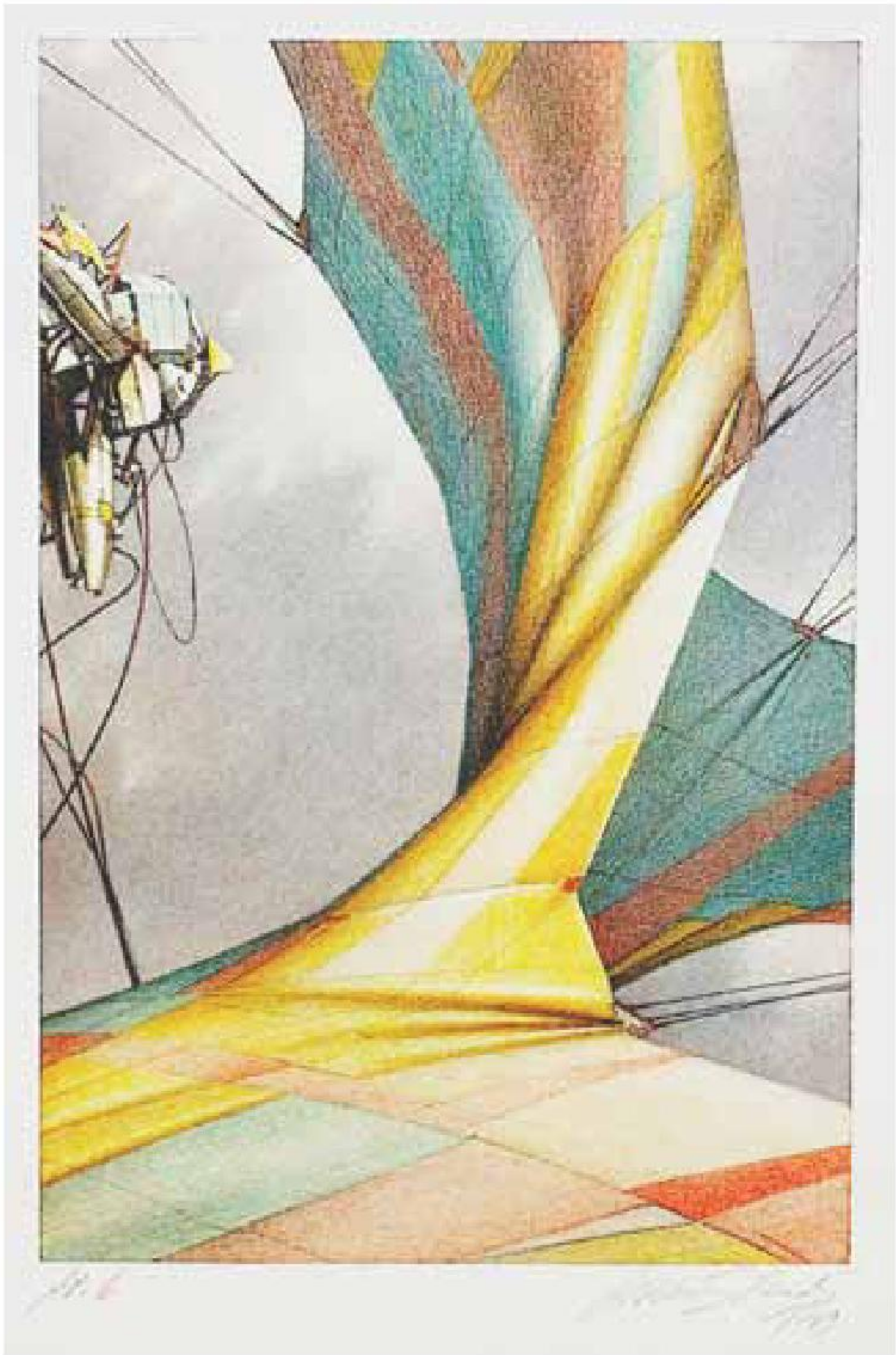
PL. 29
Aerial Paris, 1989



PL. 30
Aerial Paris, 1989



PL. 31
Aerial Paris, 1989



PL. 32
Aerial Paris, 1989



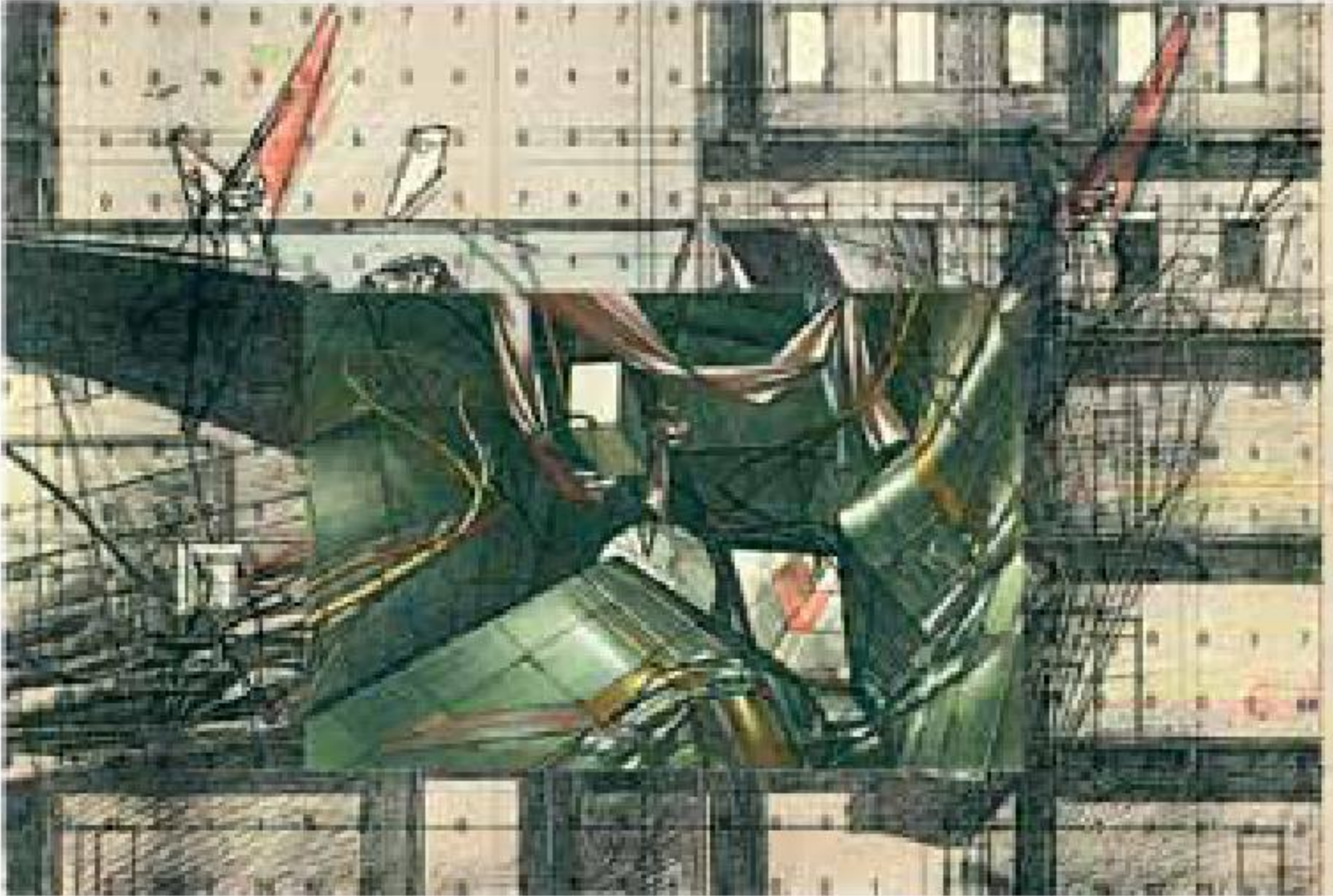
PL. 33
Aerial Paris, 1989



PL. 34
Aerial Paris, 1989

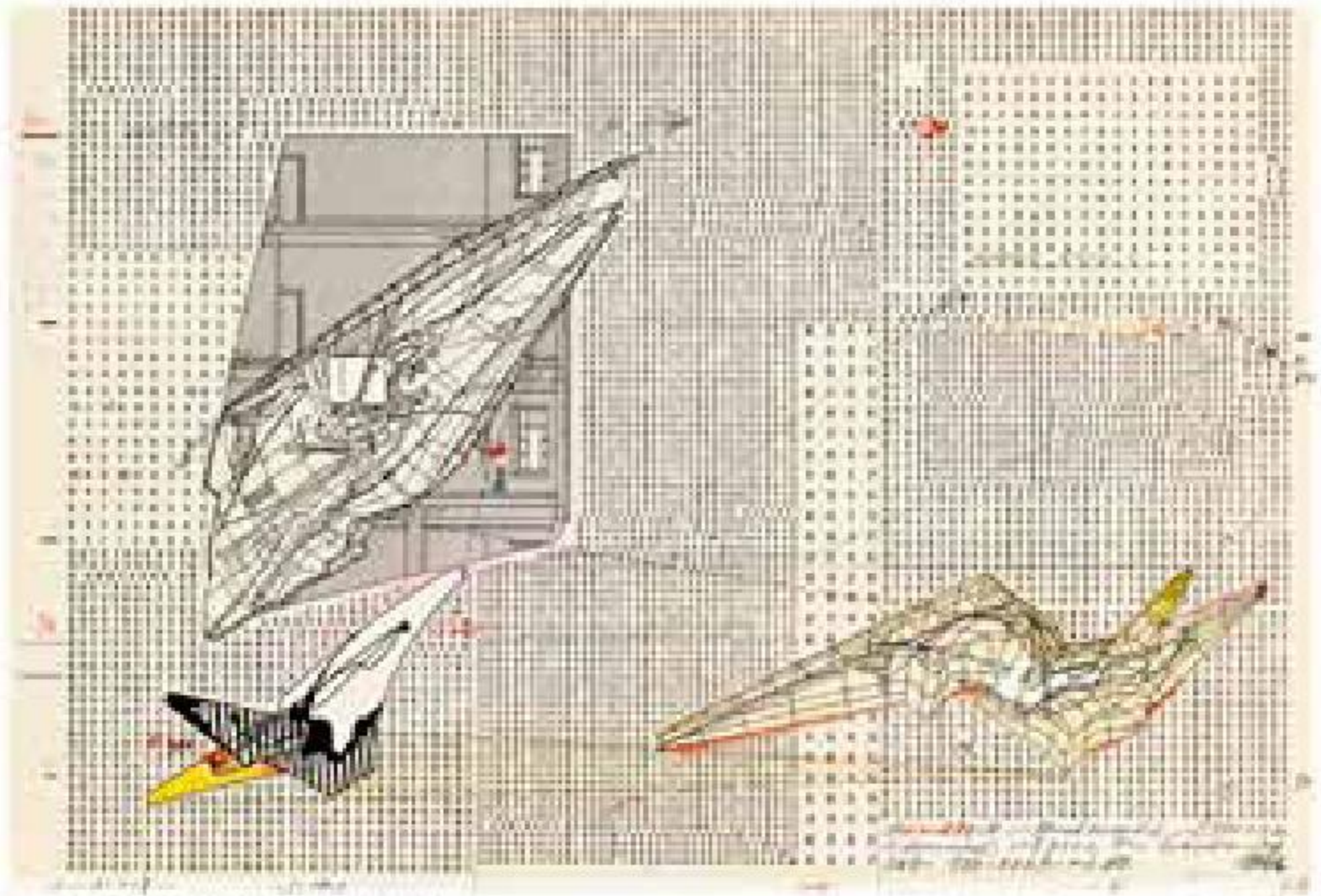


PL. 35
Berlin Free Zone, 1990

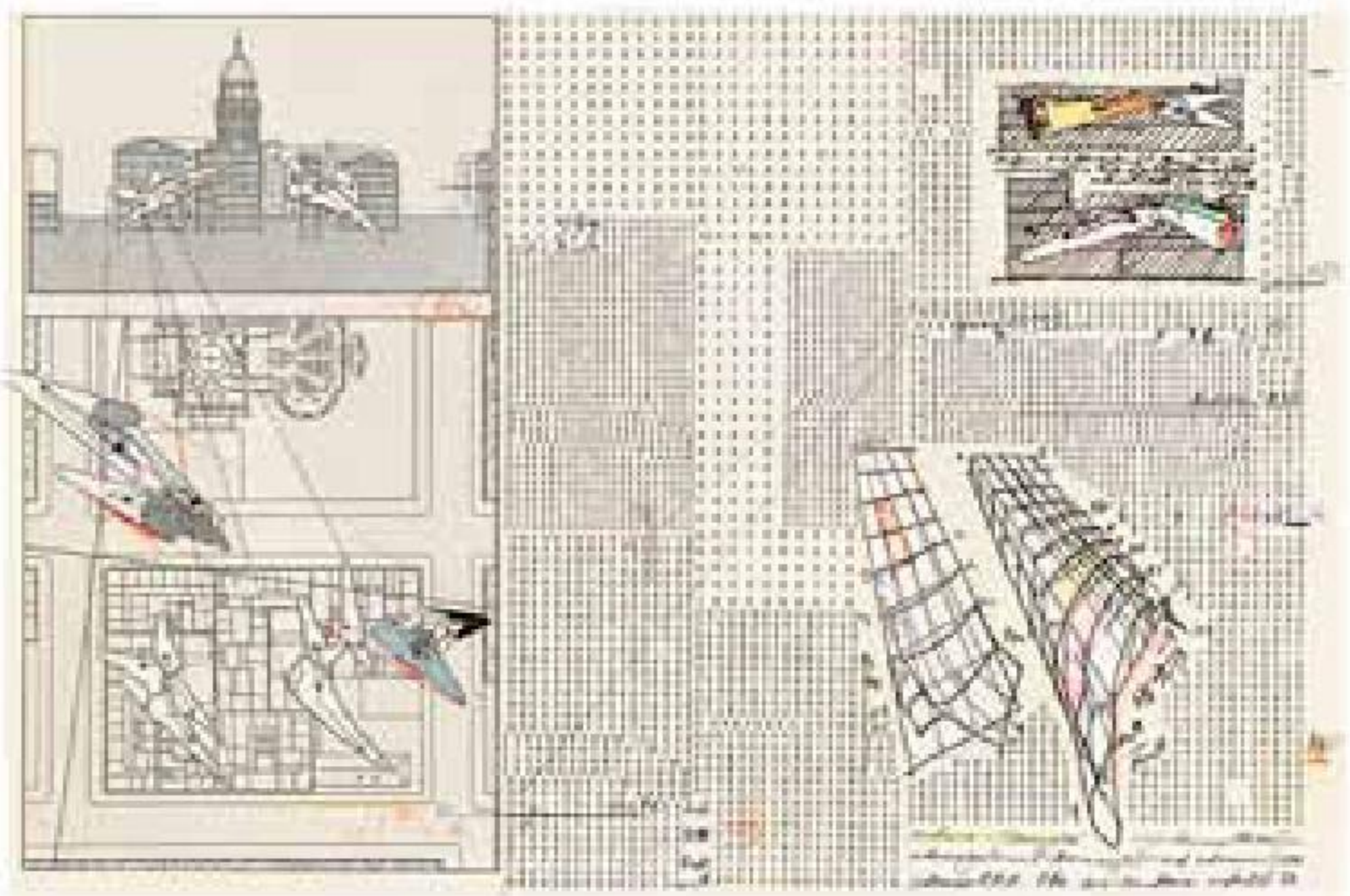




PL. 37
Berlin Free Zone, 1990



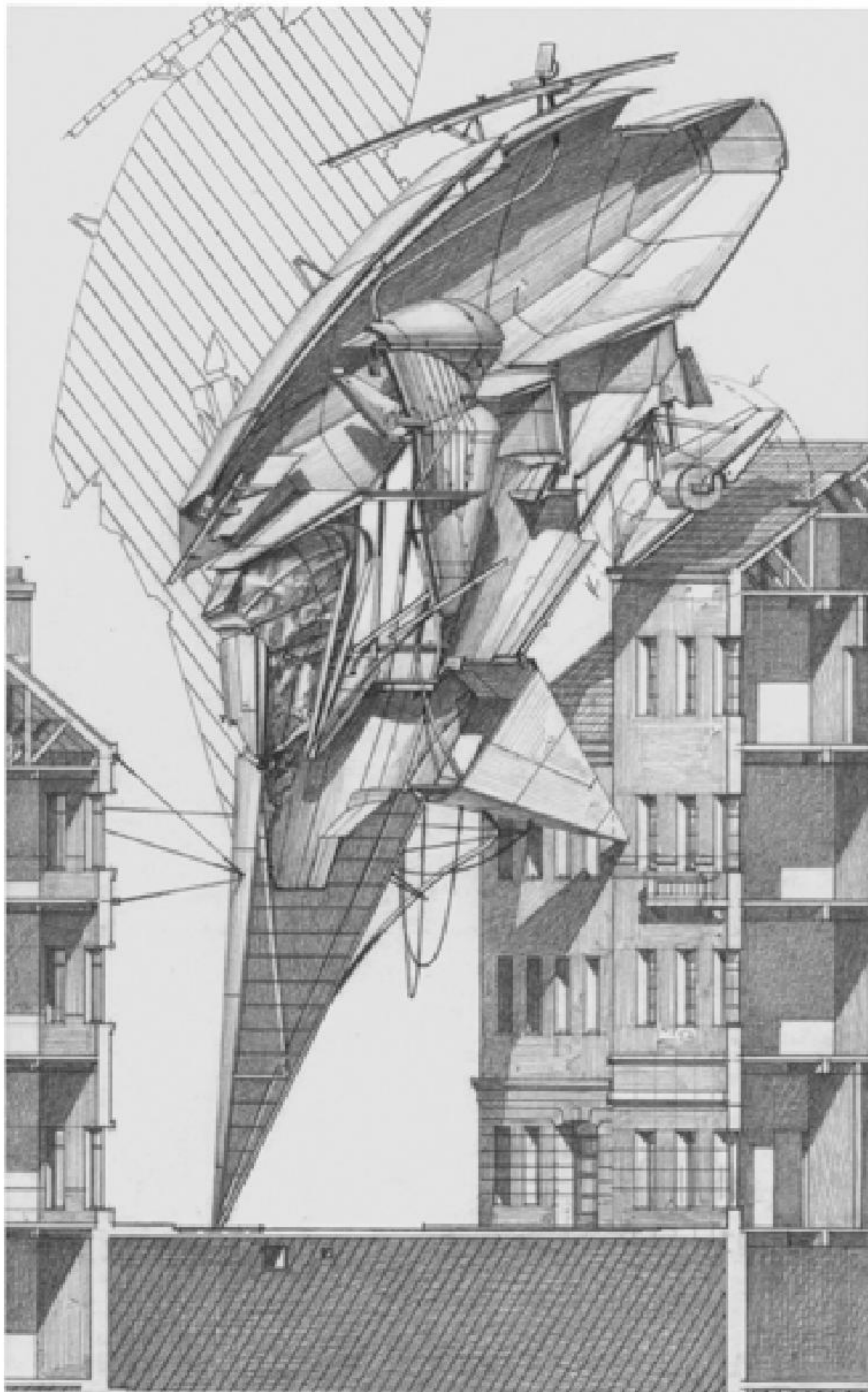
PL. 38
Berlin Free Zone, 1990



PL. 39
Berlin Free Zone, 1990



PL. 40
Zagreb Free Zone, 1991

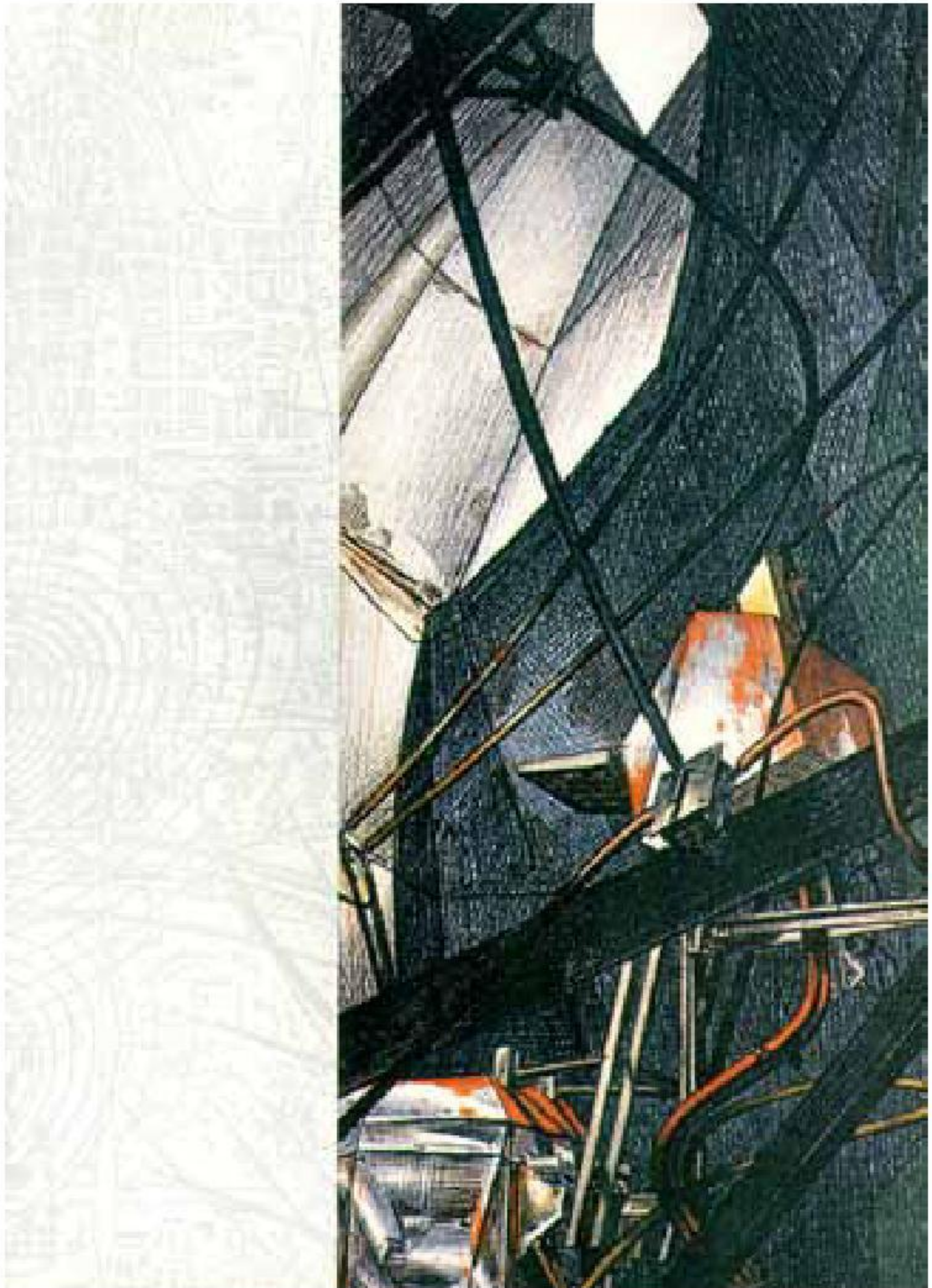


PL. 41
Zagreb Free Zone, 1991



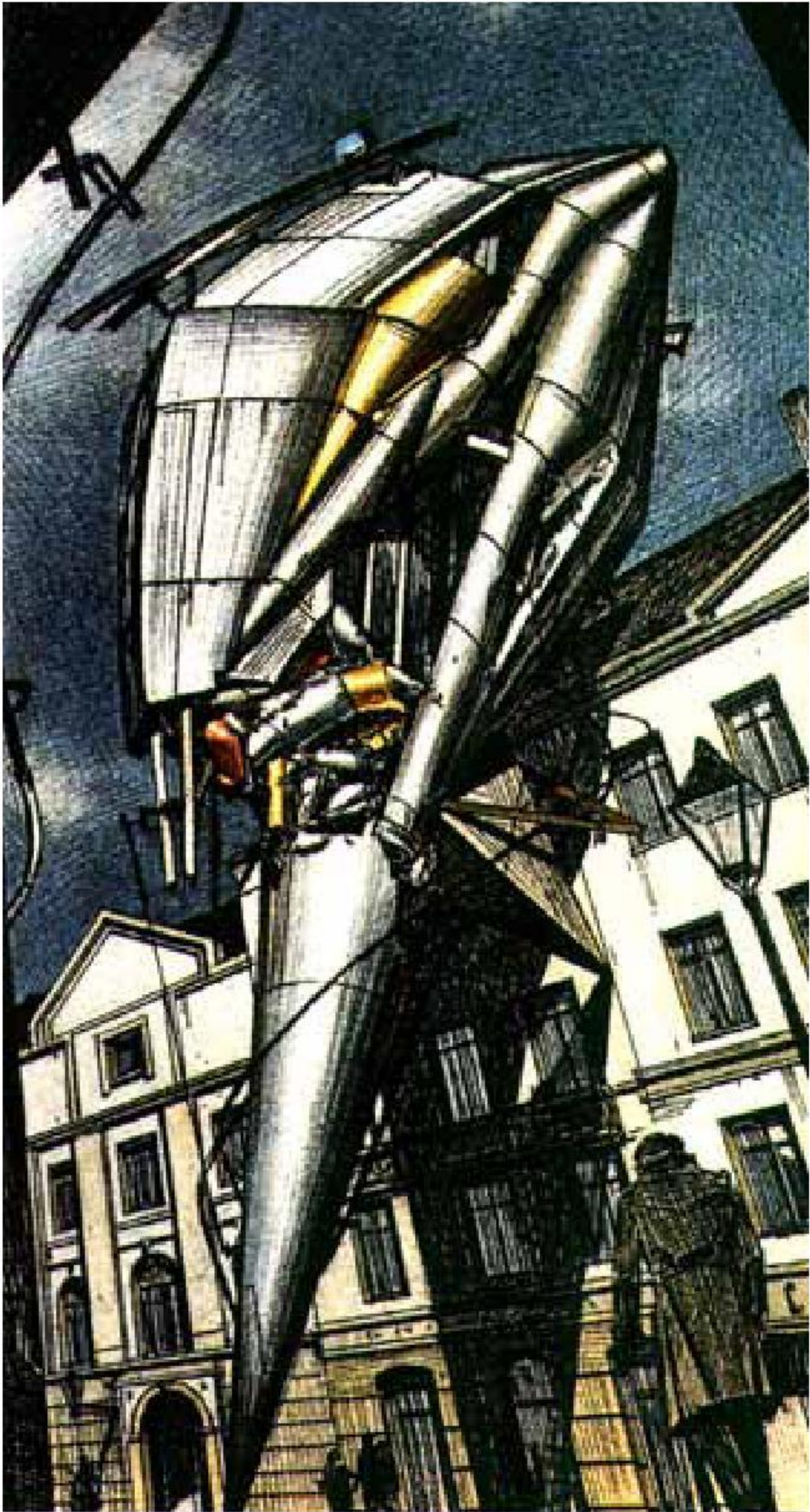
SUPROTNA MASA JE

OPPOSING MASS IS
SYSTEM



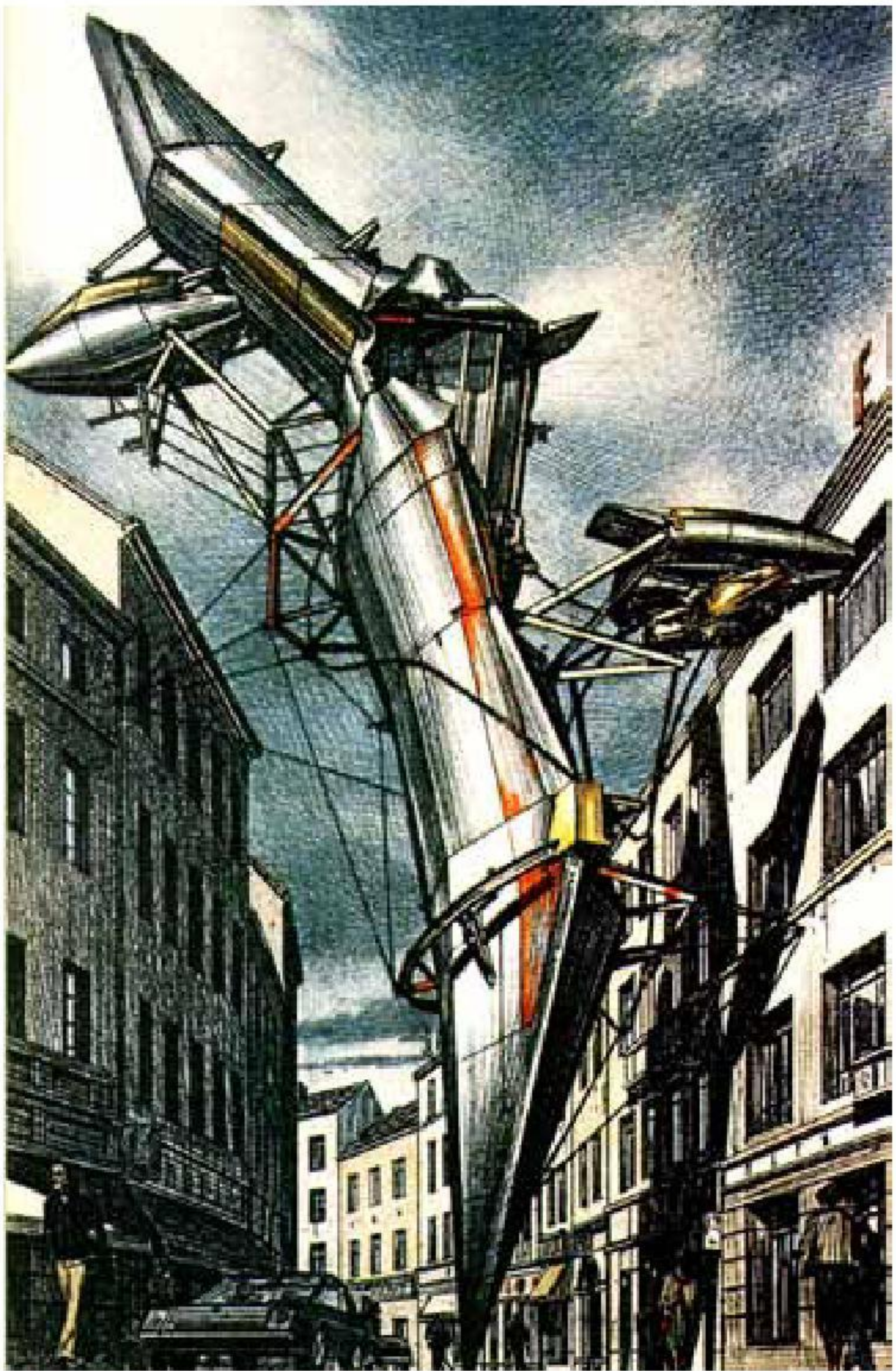
PL. 43

Zagreb Free Zone (detail), 1991



PL. 44

Zagreb Free Zone (detail), 1991



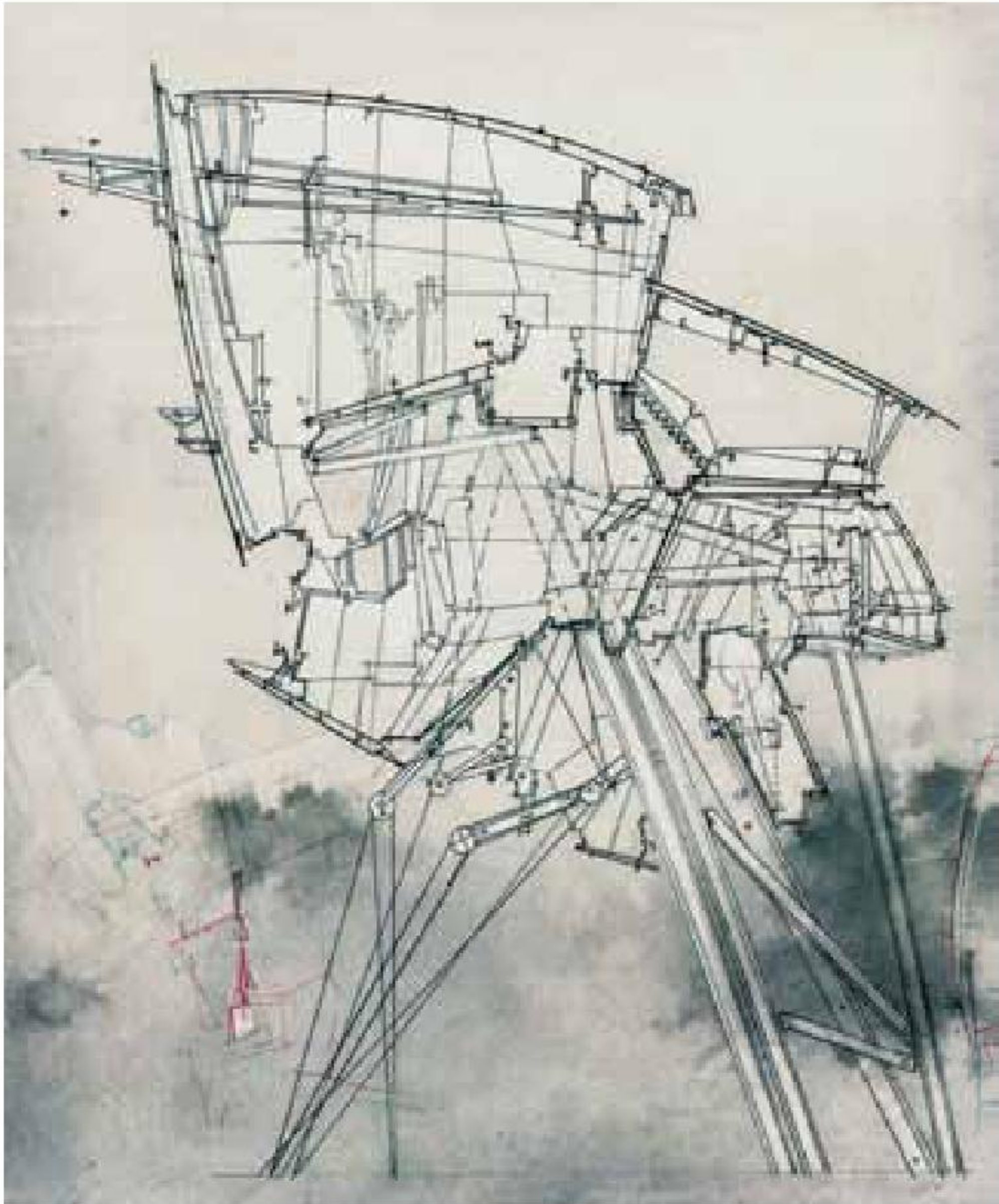
PL. 45

Zagreb Free Zone (detail), 1991



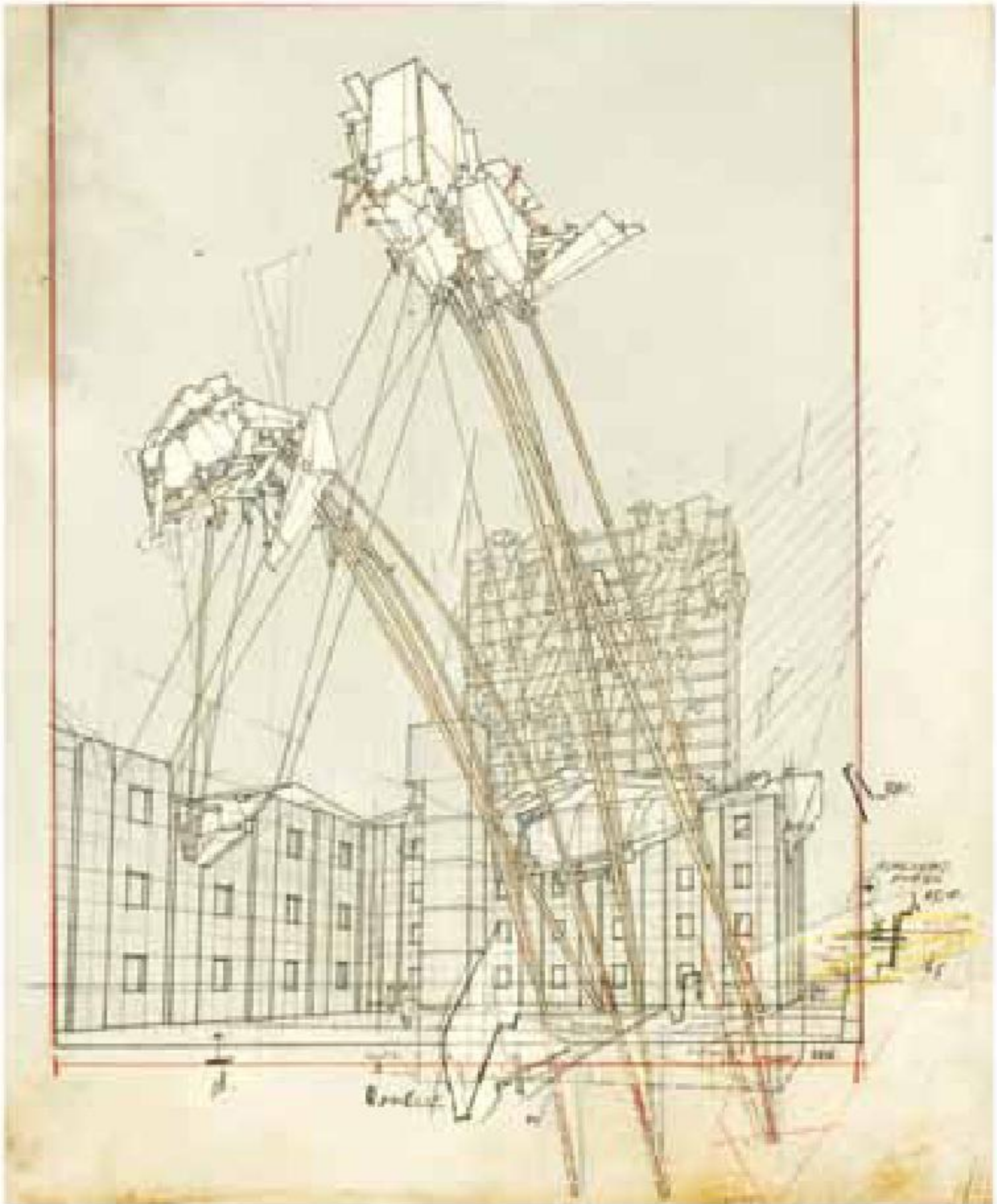
PL. 46
Arcadia, 1992





PL. 48

High Houses, from War and Architecture, 1993



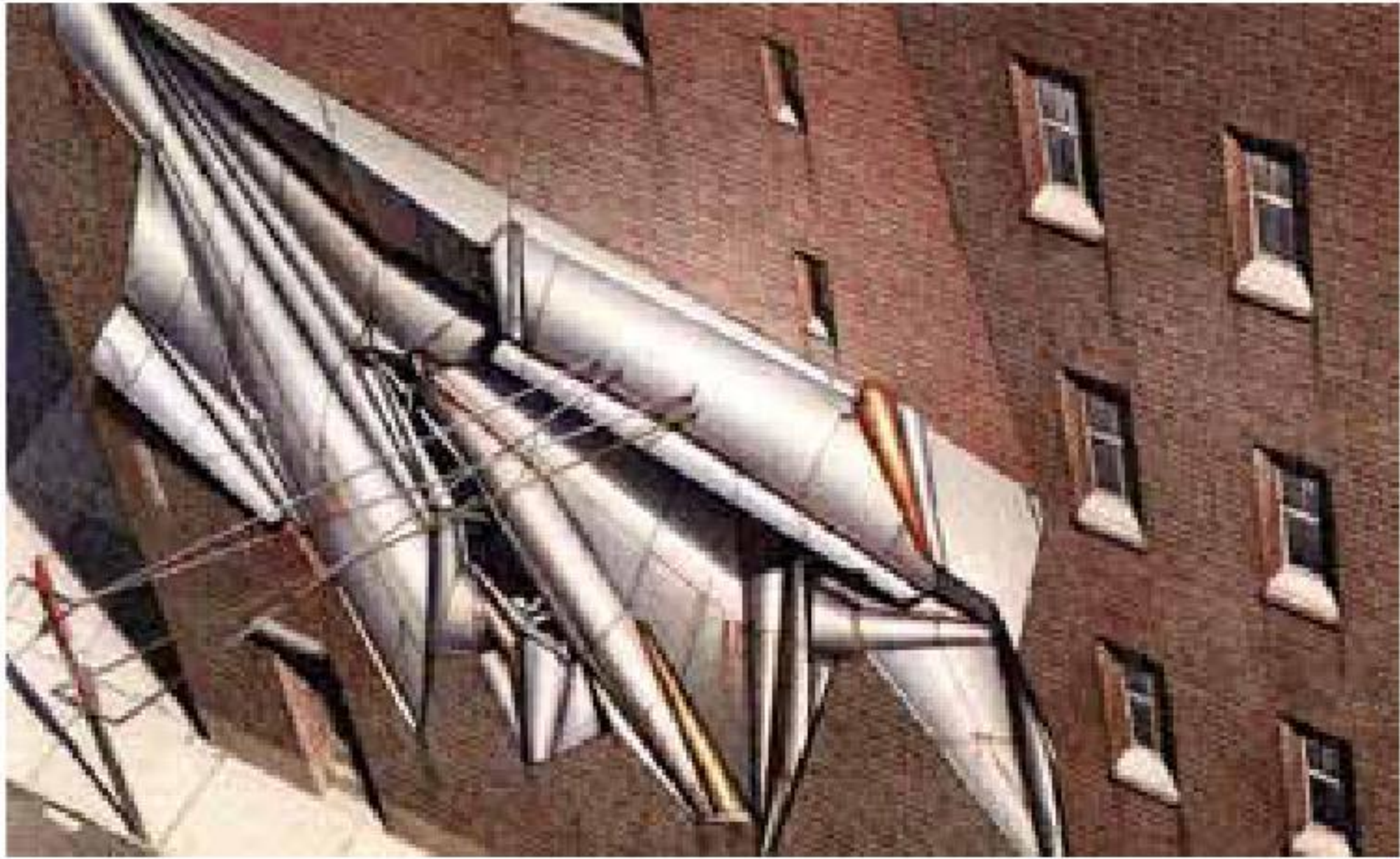
PL. 49

High Houses, from War and Architecture, 1993

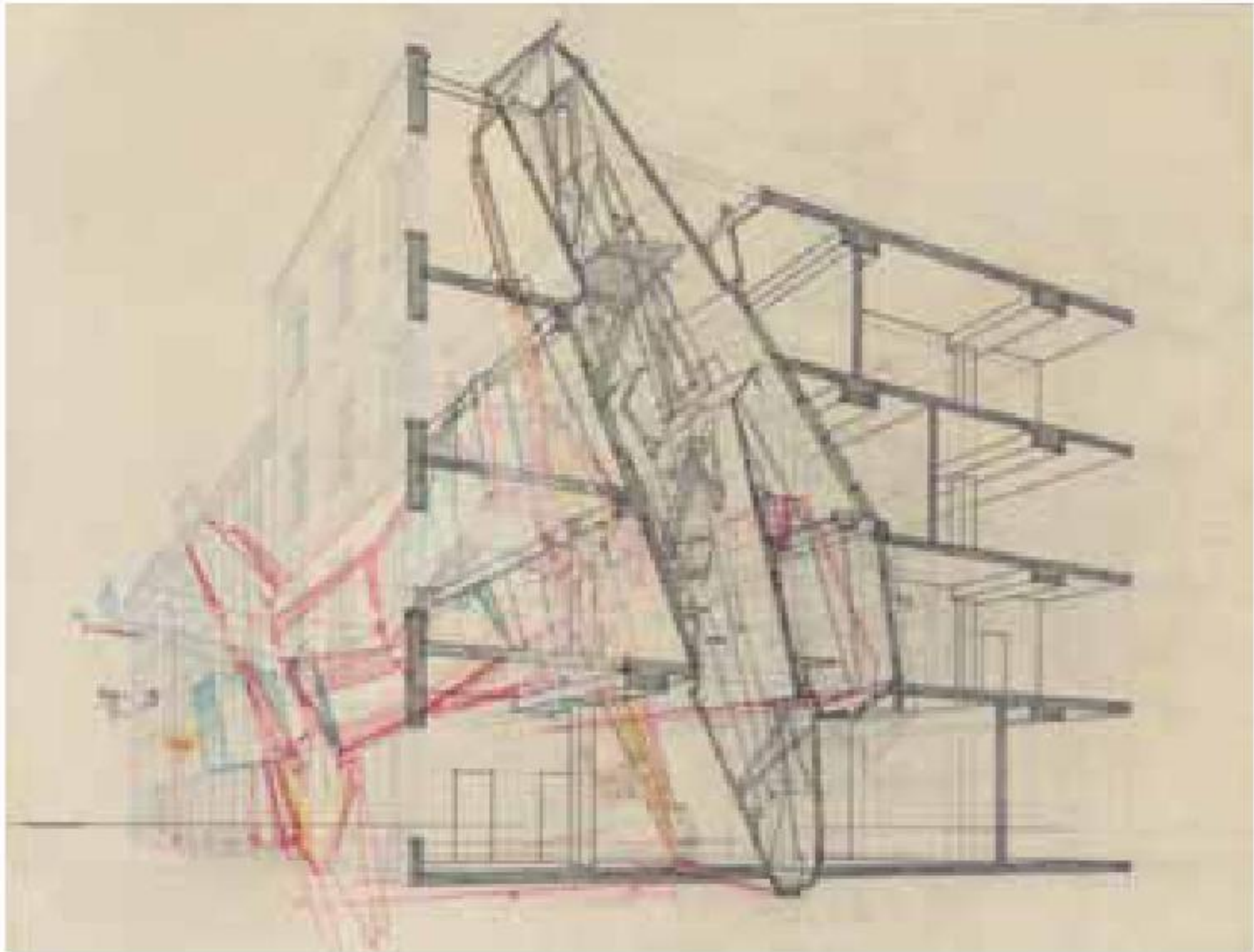


PL. 50

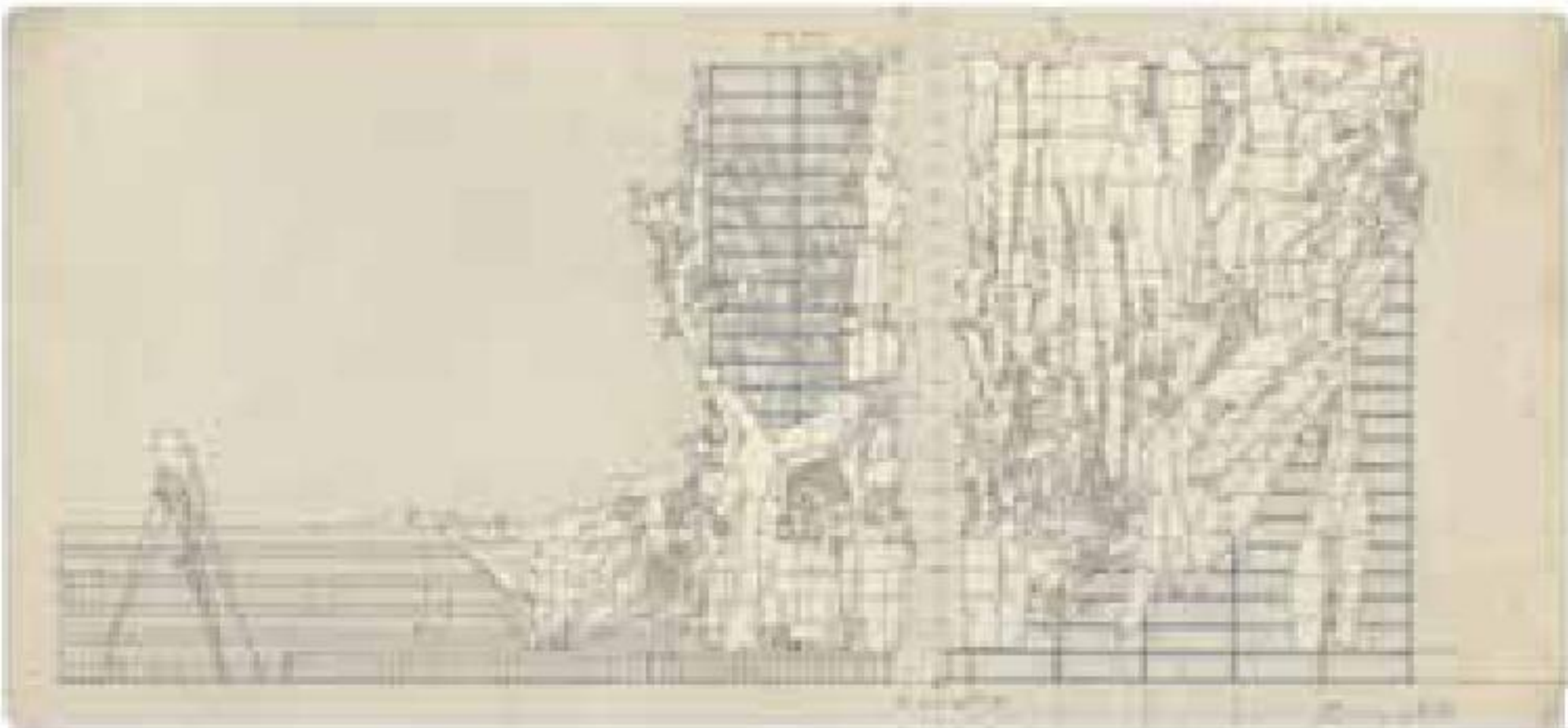
High Houses, from War and Architecture, 1993



PL. 51
Sarajevo, from War and Architecture, 1993

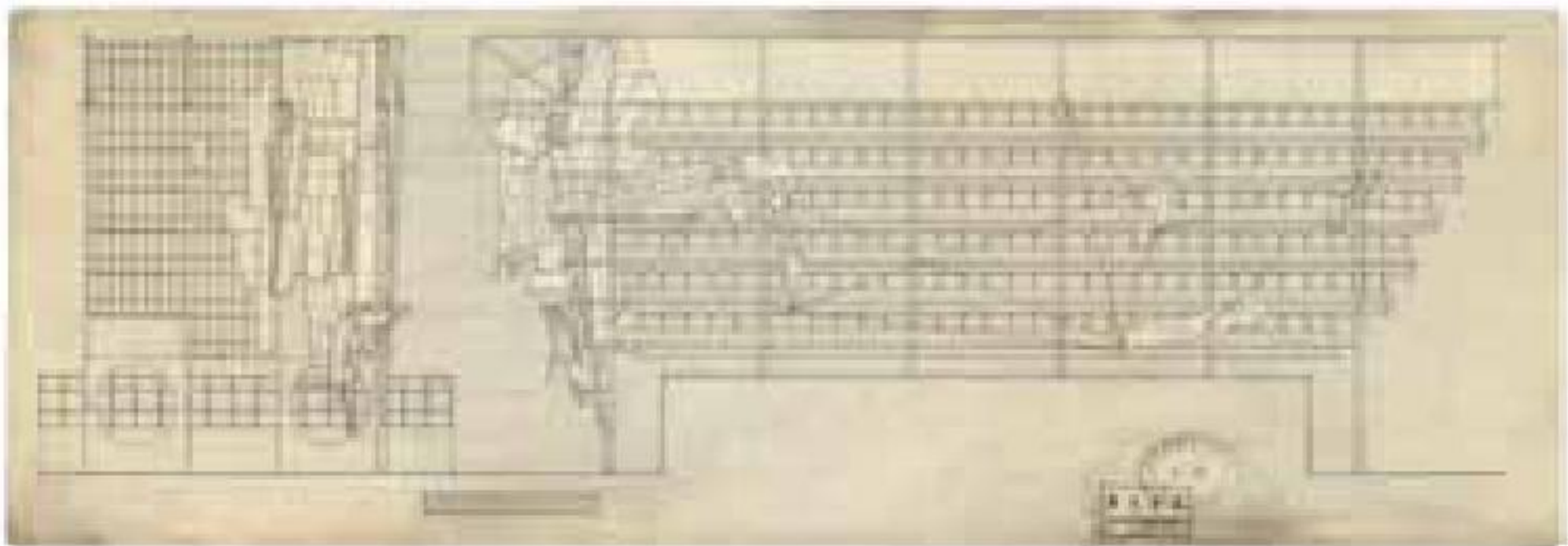


PL. 52
Sarajevo, from War and Architecture, 1993

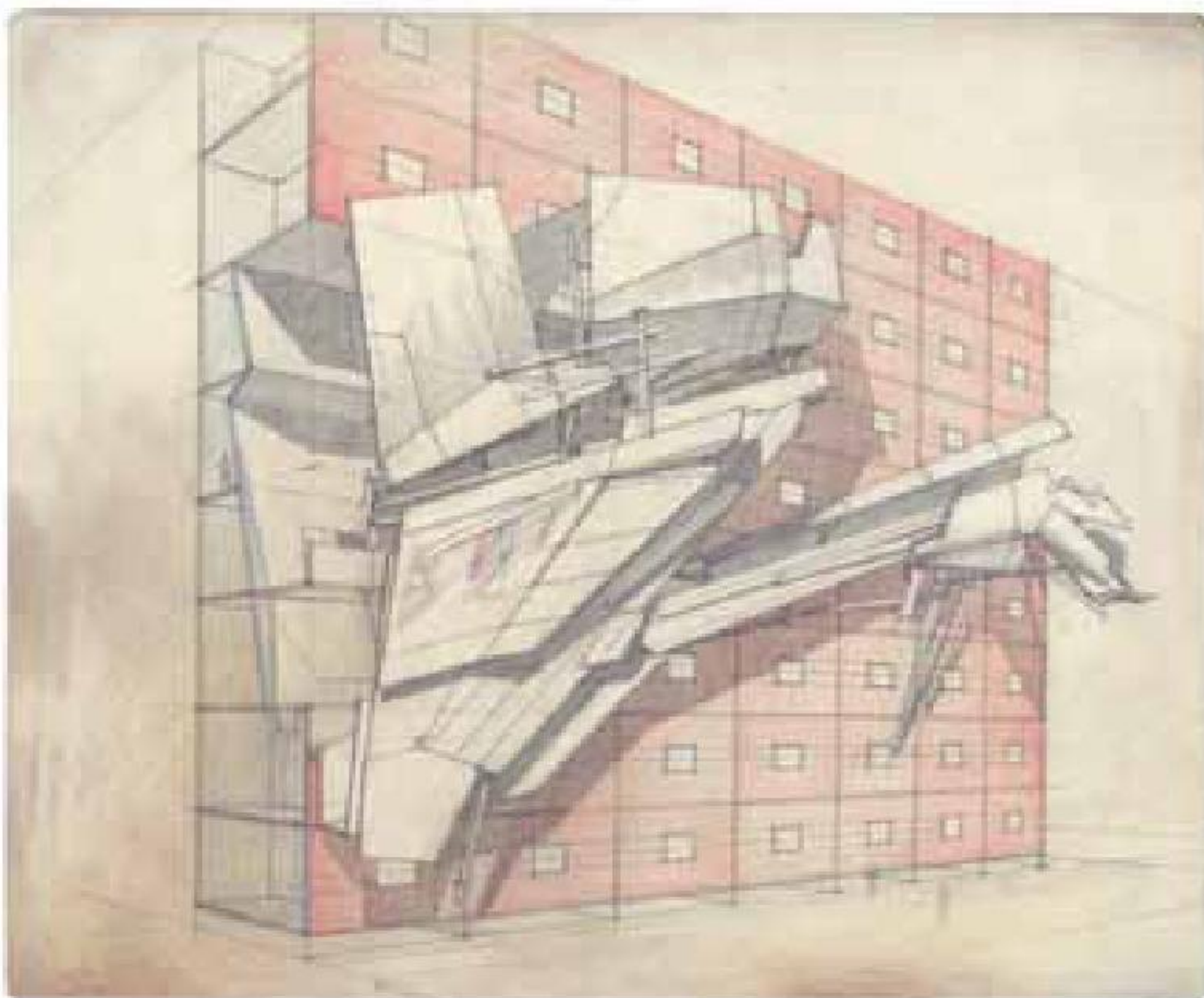


PL. 53

Sarajevo, from War and Architecture, 1993



PL. 54
Sarajevo, from War and Architecture, 1993



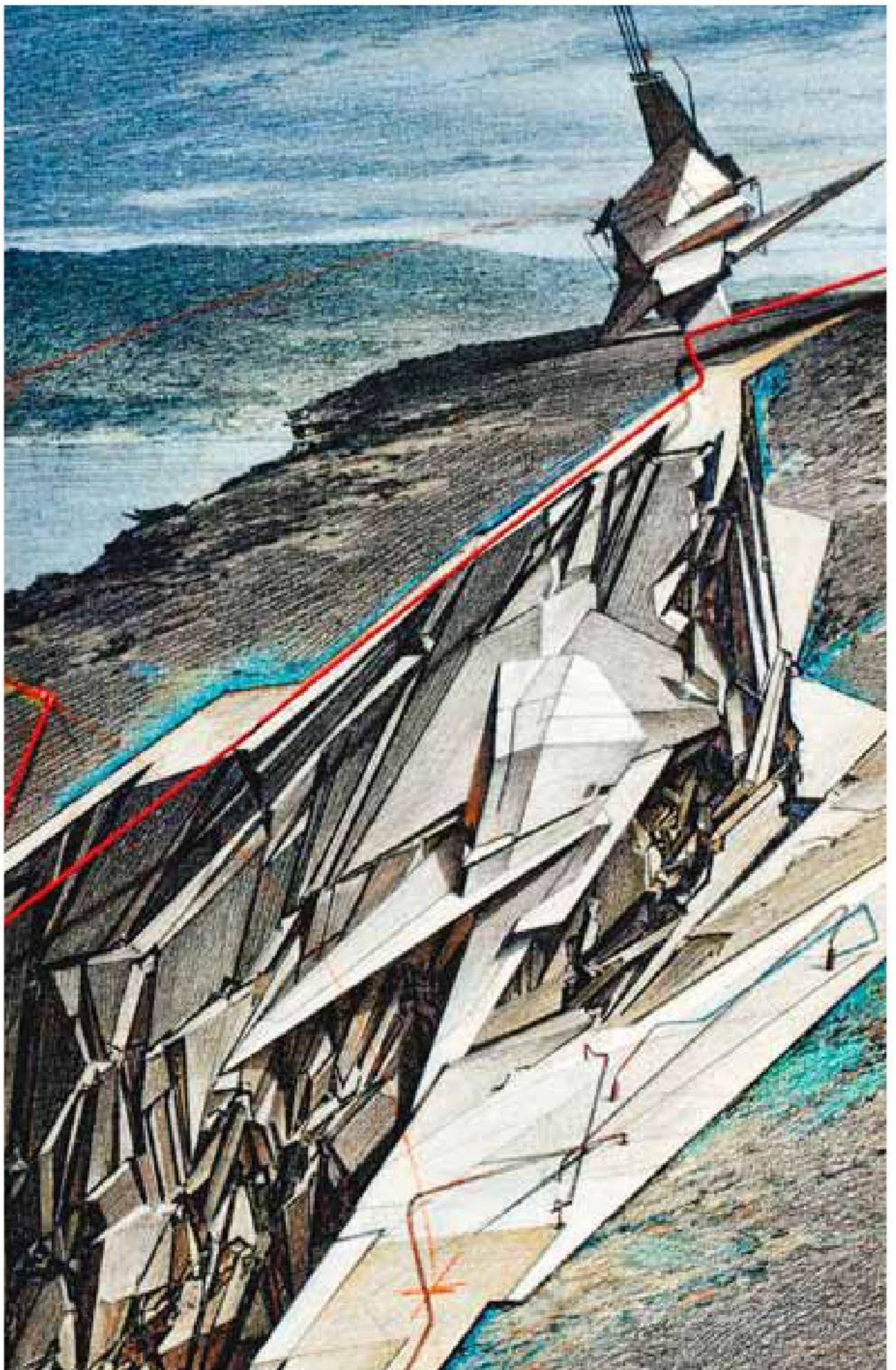
PL. 55

Sarajevo, from War and Architecture, 1993



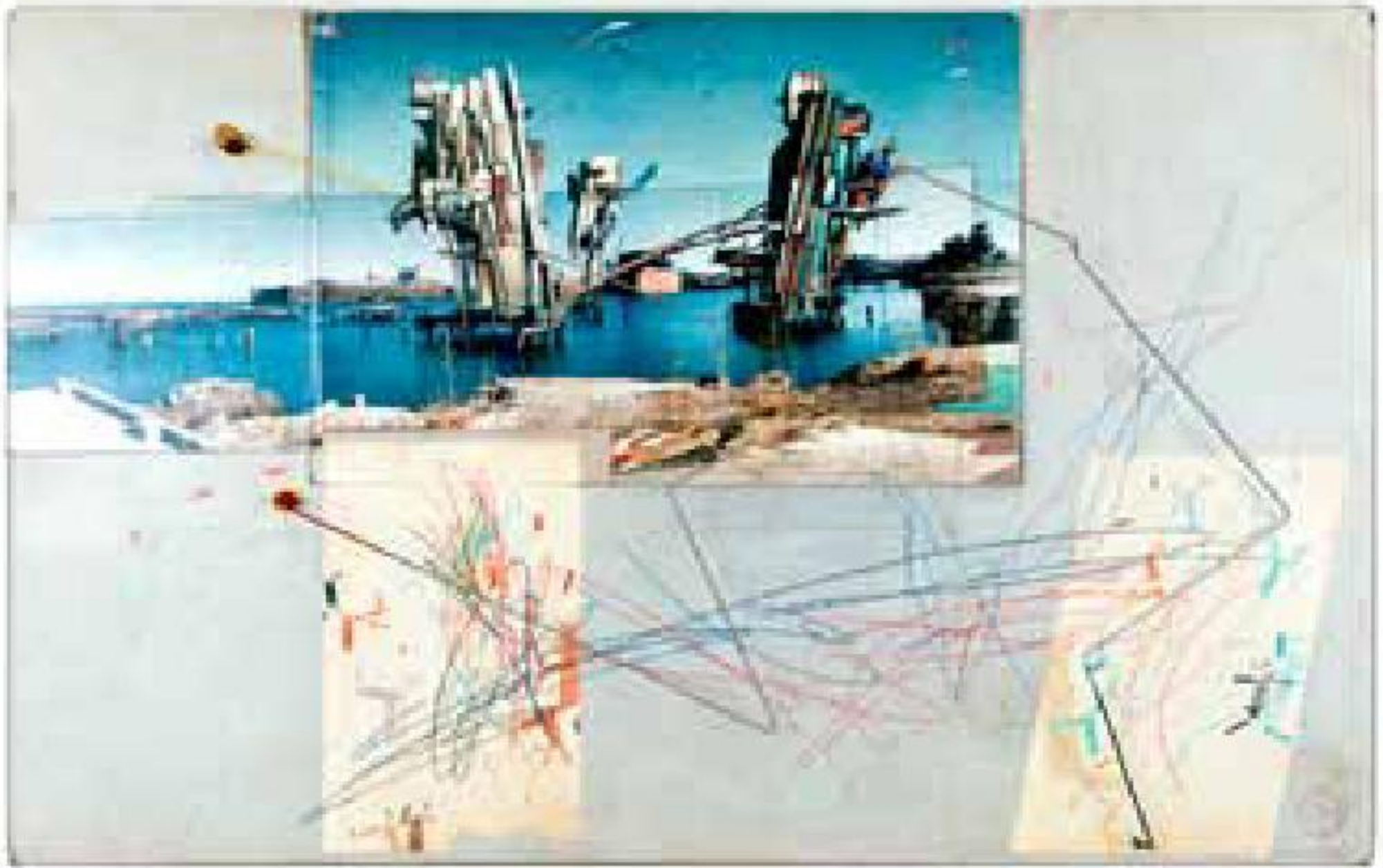
PL. 56

Fault House, from *San Francisco: Inhabiting the Quake*, 1995











PL. 60

Shard House 2, from San Francisco: Inhabiting the Quake, 1995



PL. 61

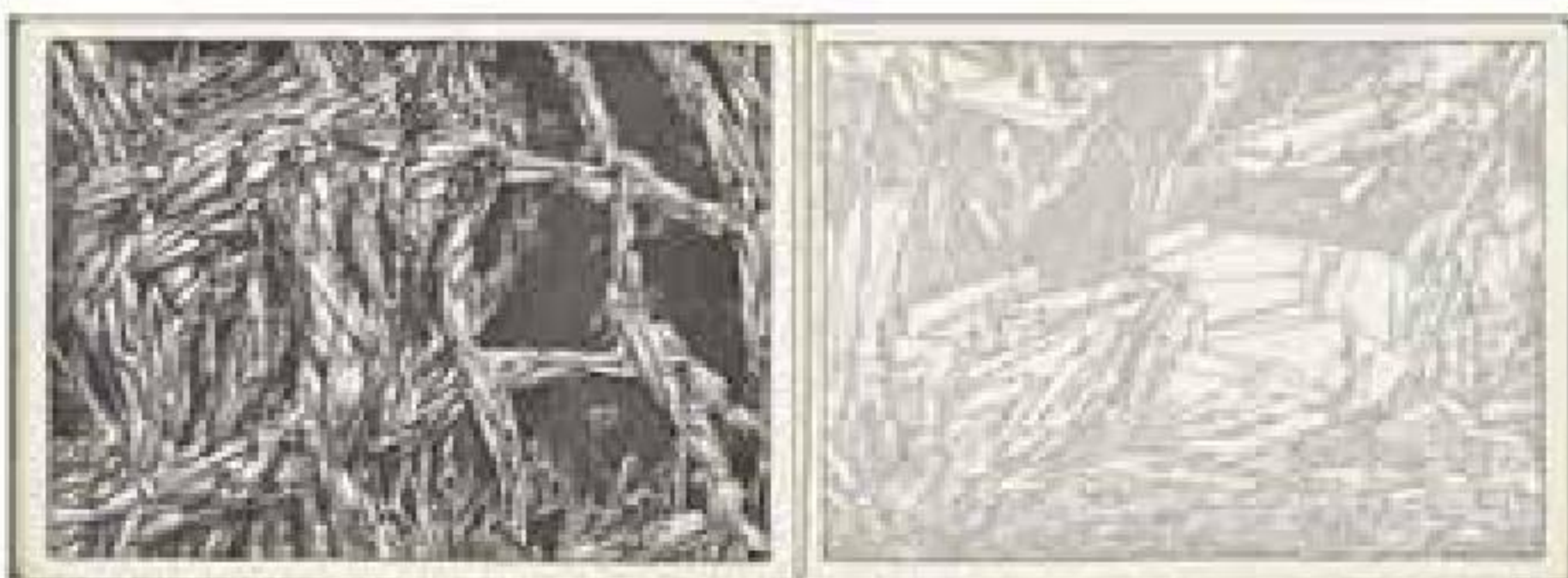
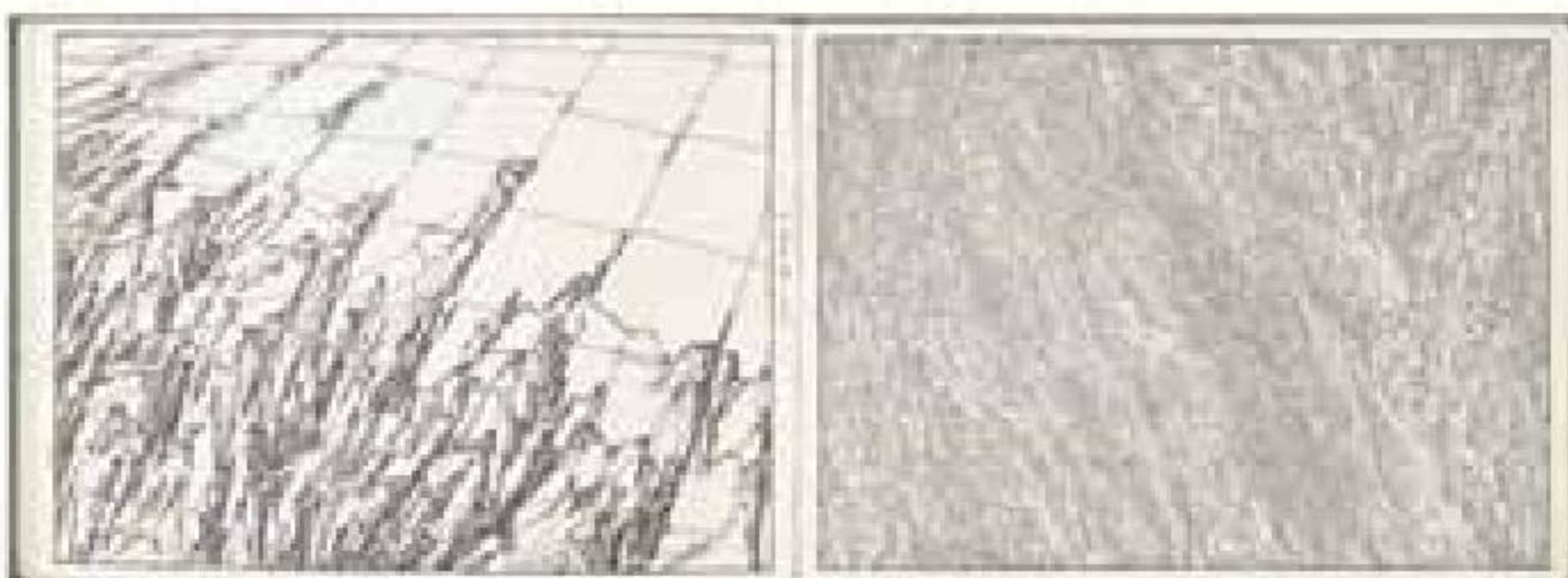
Slip House, from San Francisco: Inhabiting the Quake, 1995



PL. 62

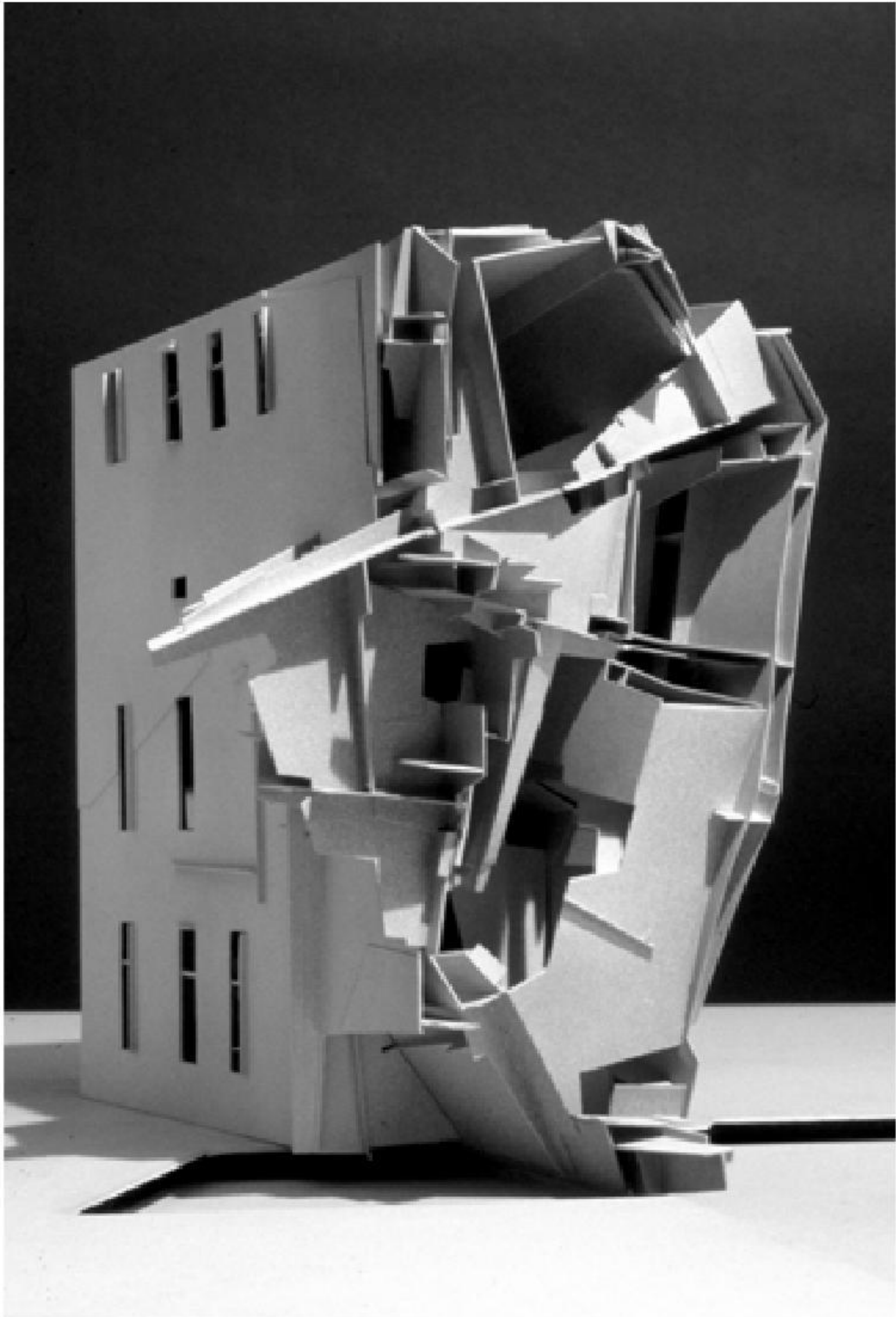
Slip House 2, from *San Francisco: Inhabiting the Quake*, 1995



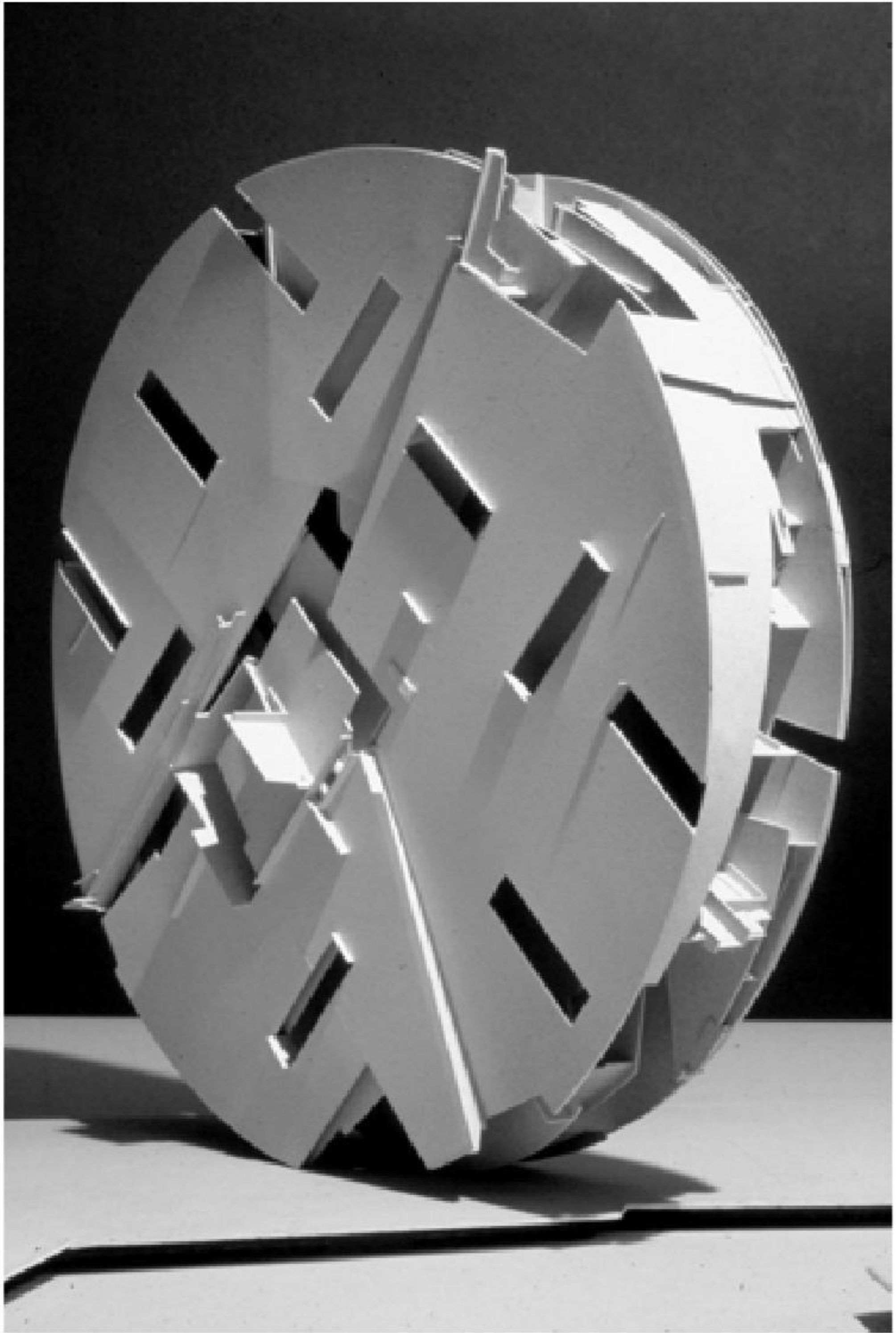




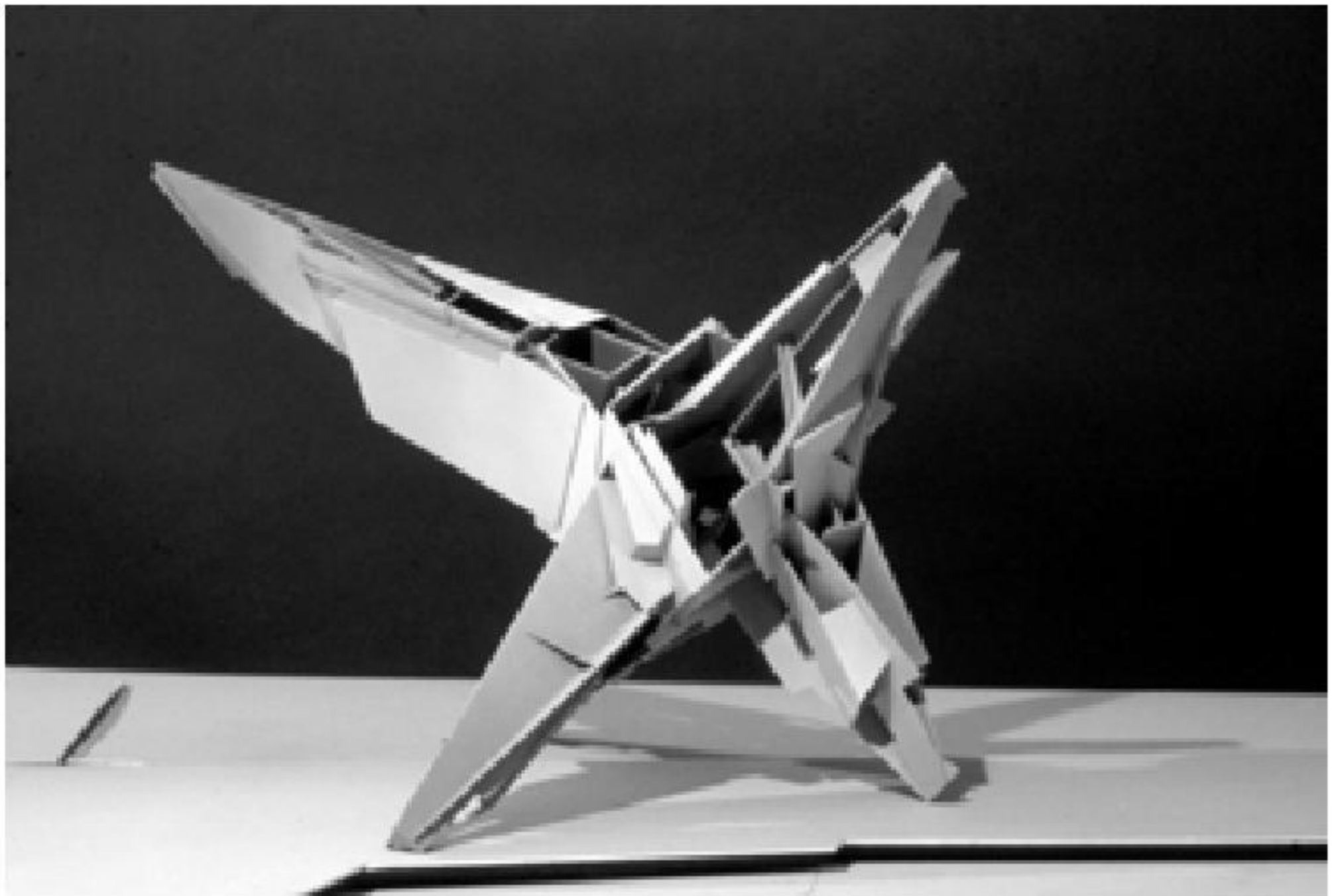




PL. 65
Block House, 1996

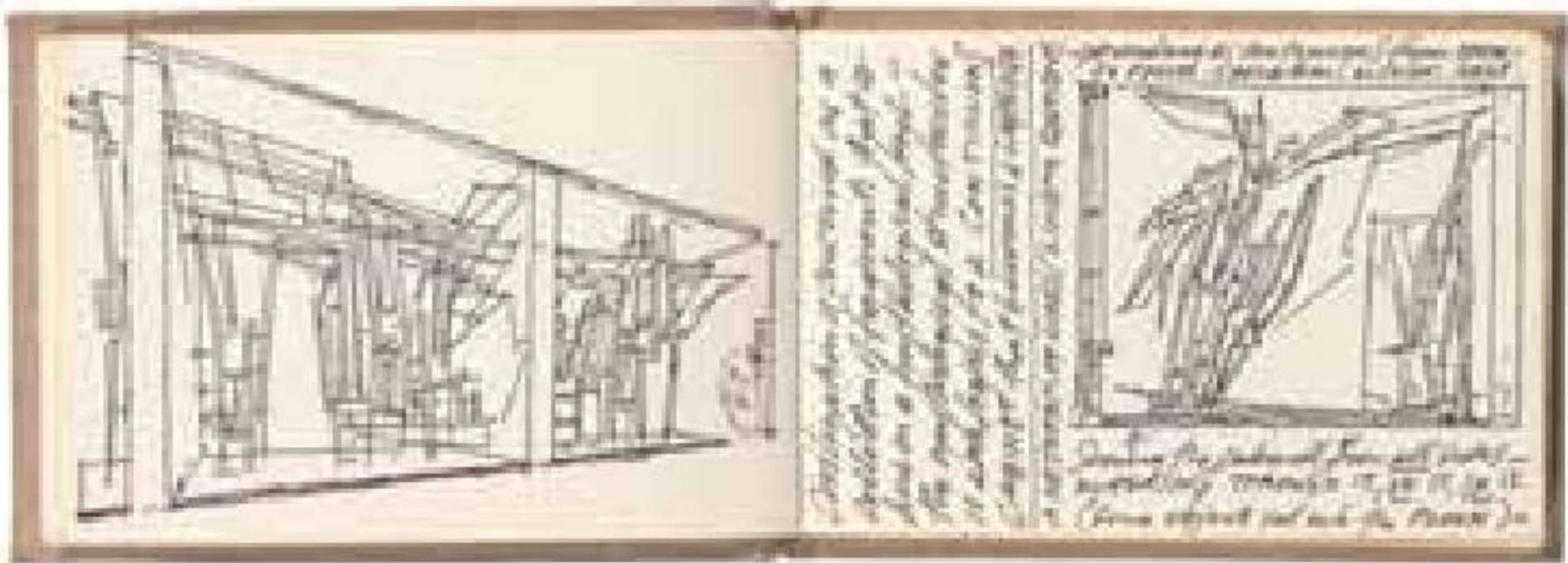


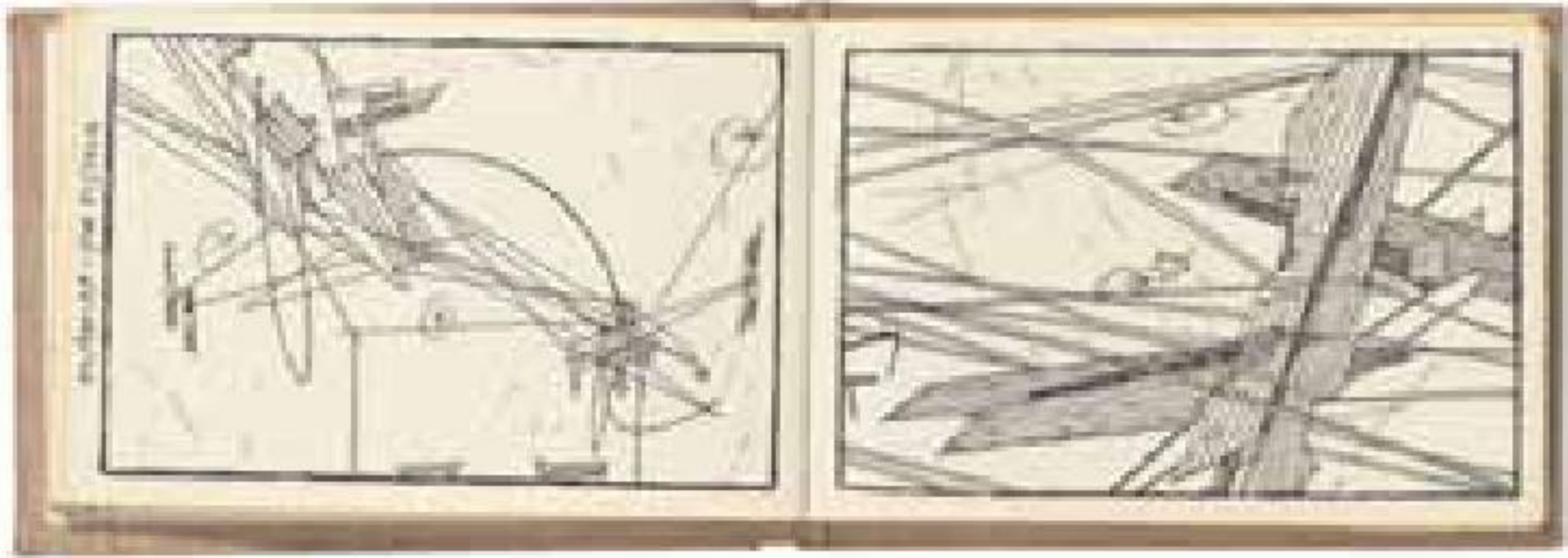
PL. 66
Wheel House, 1996



PL. 67
Star House, 1996







PL. 70
Sketchbook, 1999



PL. 71
Terrain, 1999



PL. 72
Terrain, 1999



PL. 73
Terrain, 1999



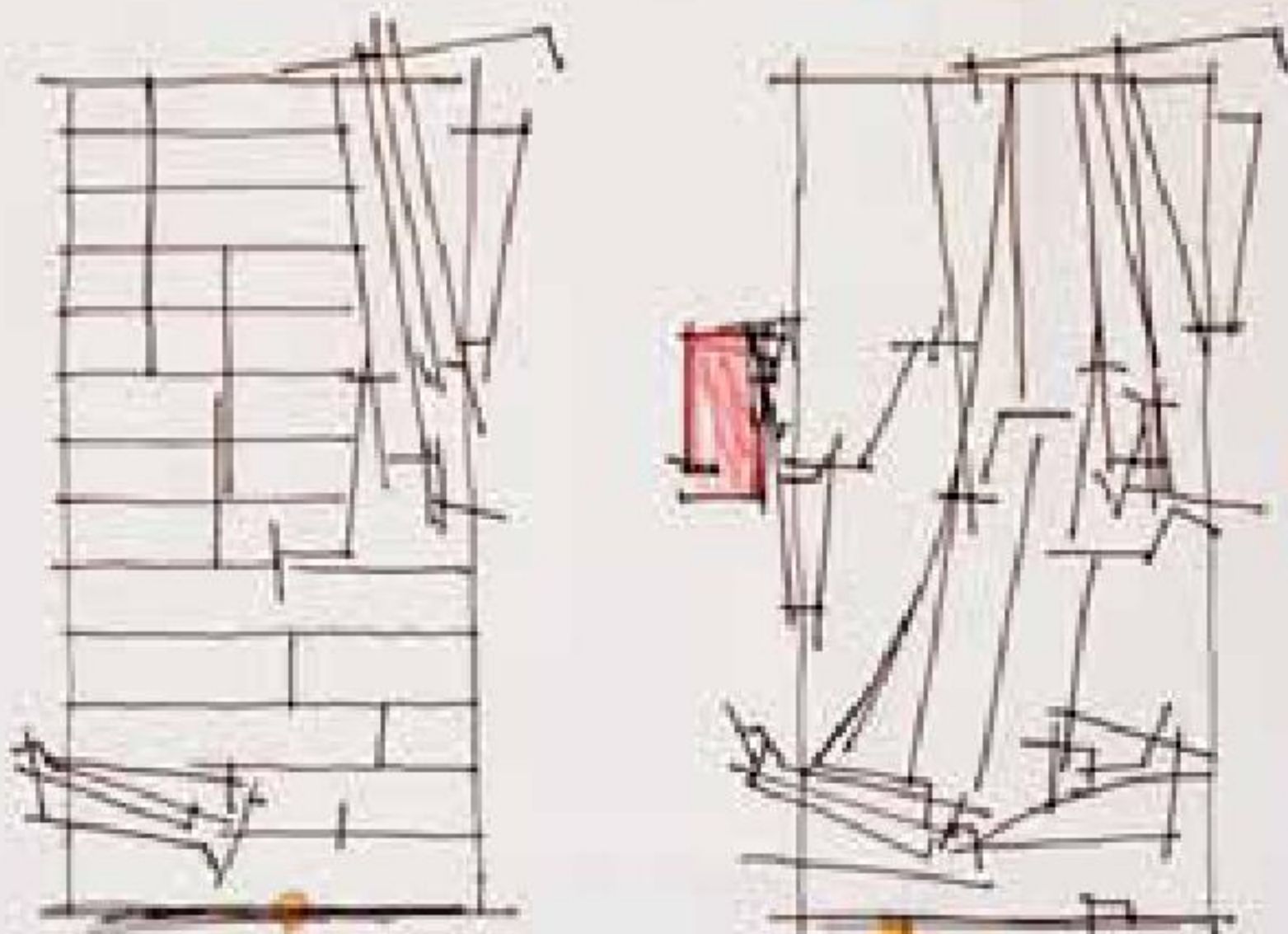
PL. 74

Nine Reconstructed Boxes, 1999



PL. 75

Sketch from *Nine Reconstructed Boxes*, 1999



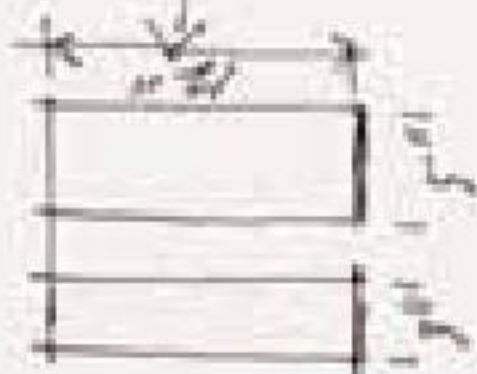
Inside the Box → can be ordinary ^(some times)
or extraordinary — the
PARADOX → profession
and functions, anything to
anything.

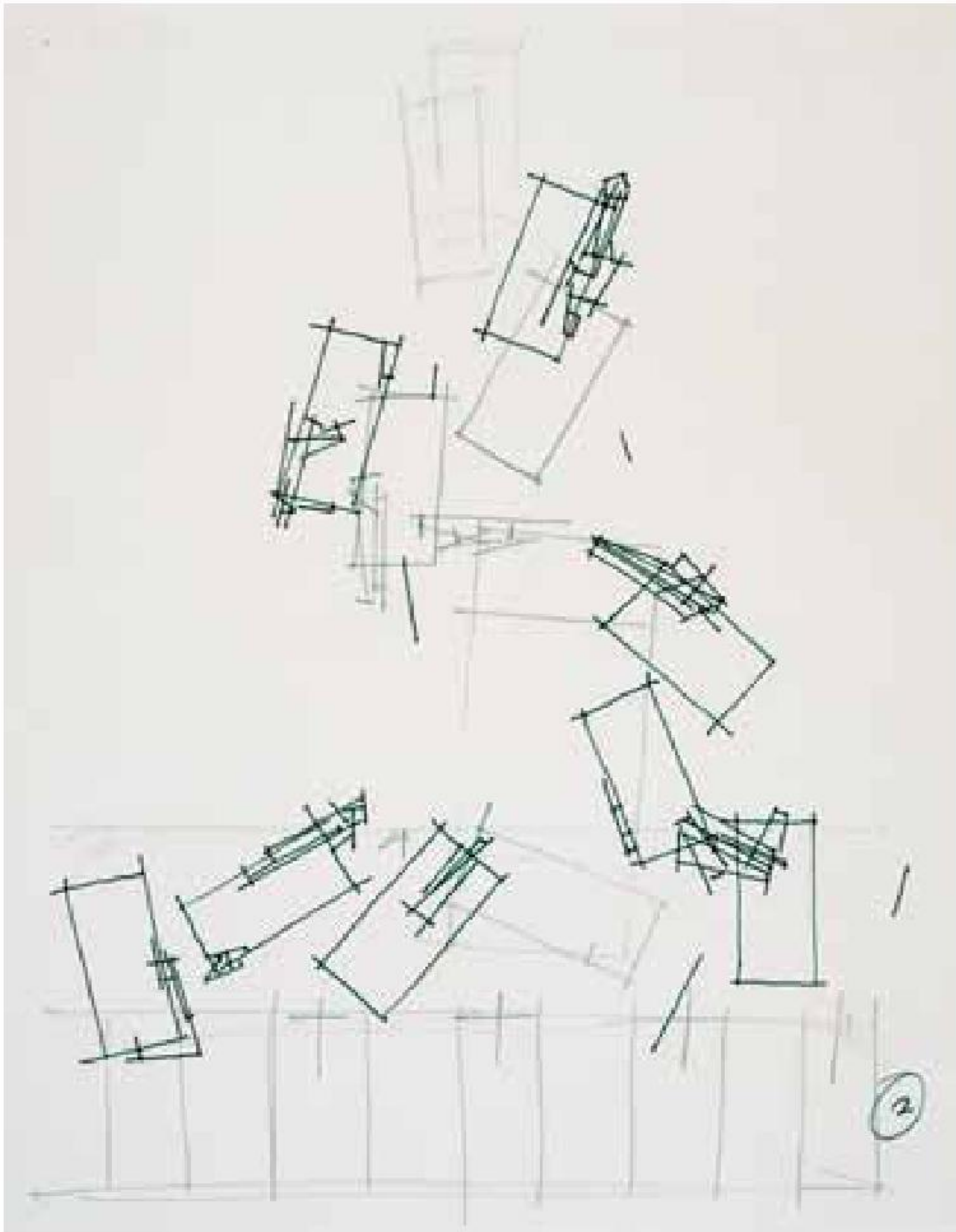
~~The BOX is~~
The BOX is everywhere not everything — can
we imagine a better universal? The key to
its success is its efficiency — one can TILE
the 3D plane with an infinite number of
simple (dumb) boxes. The simplicity is
crucial — anyone can do it. There is nothing
esoteric — no special knowledge or skill is
required. The perfect element — the perfect
form of DEMOCRACY.

The BOX has an infinite capacity to absorb.
Even the most complex content can be subsumed
by the box, reduced to a universally intelligible
form.

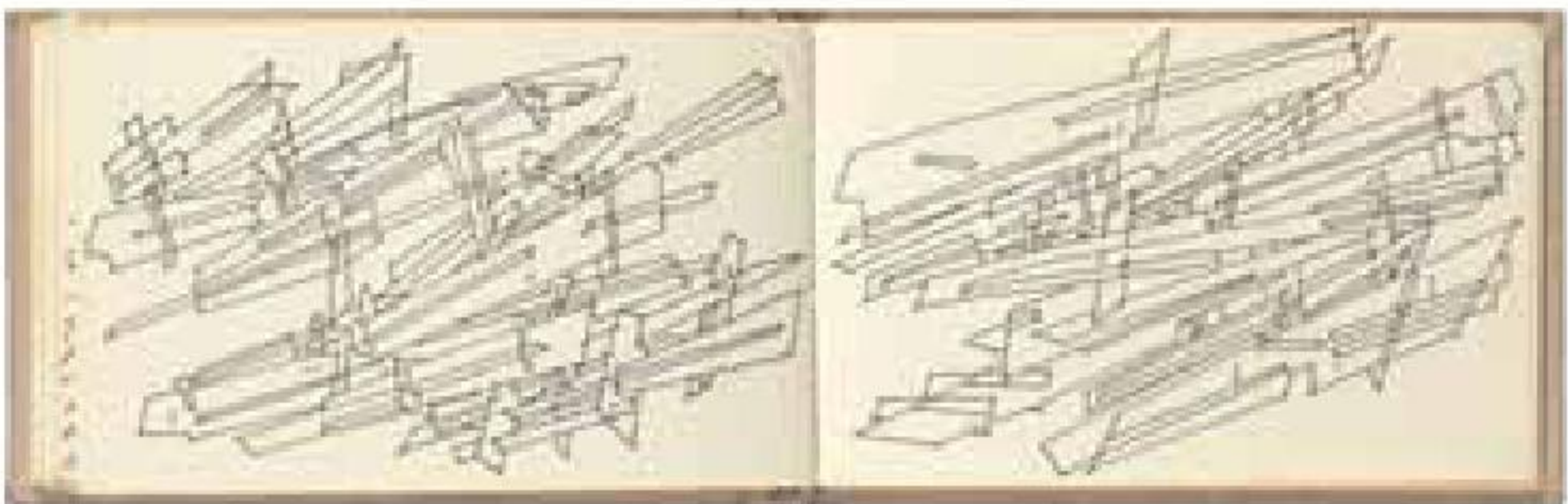
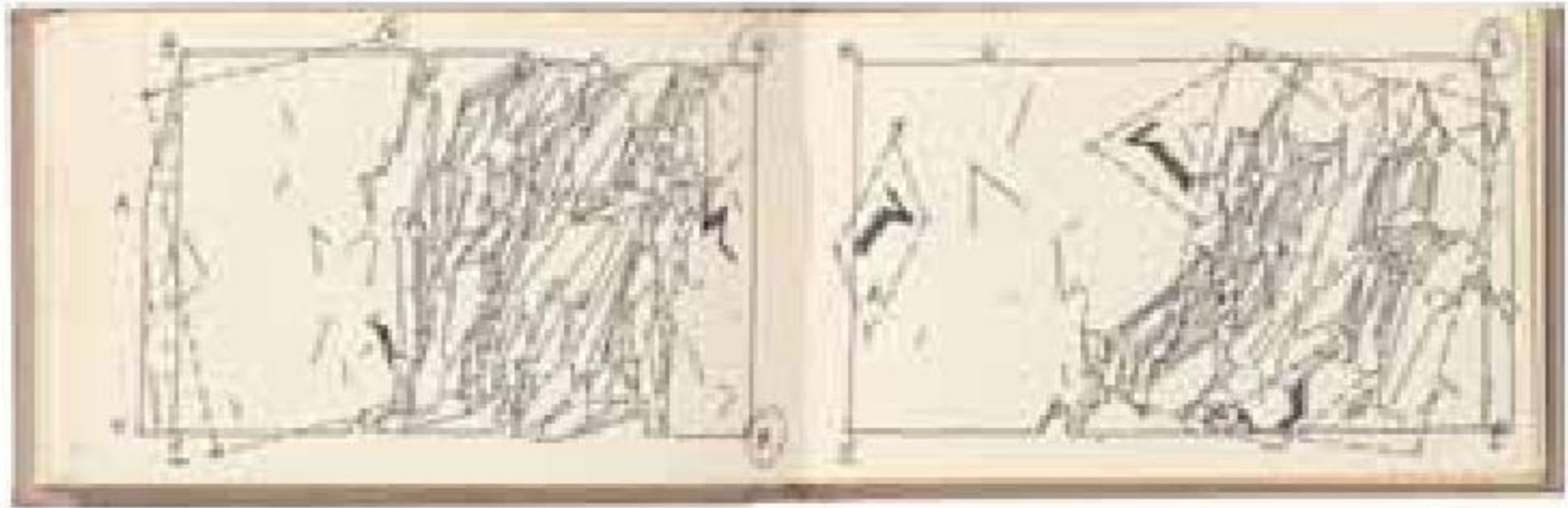
But —

The BOX must be transcended,



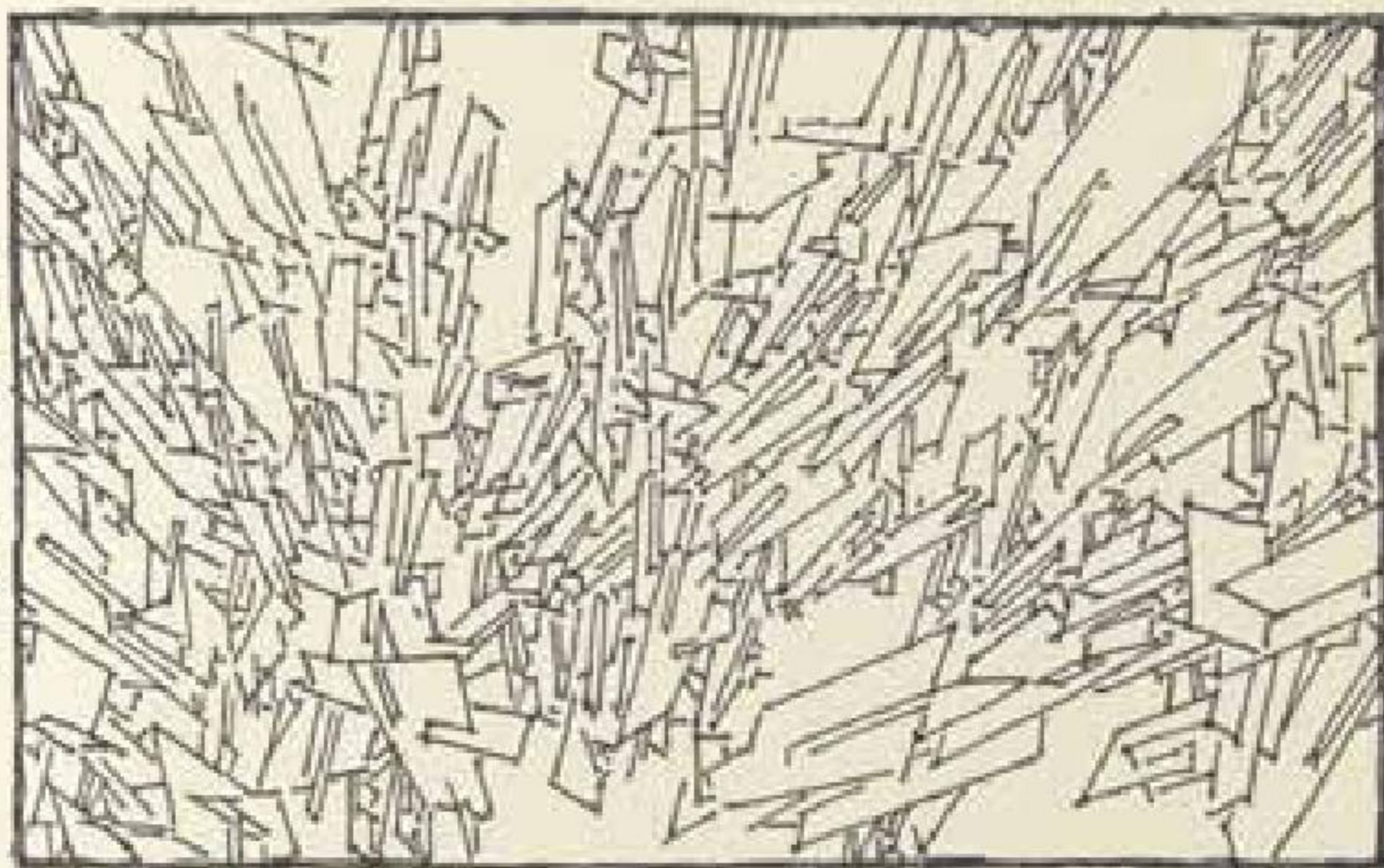


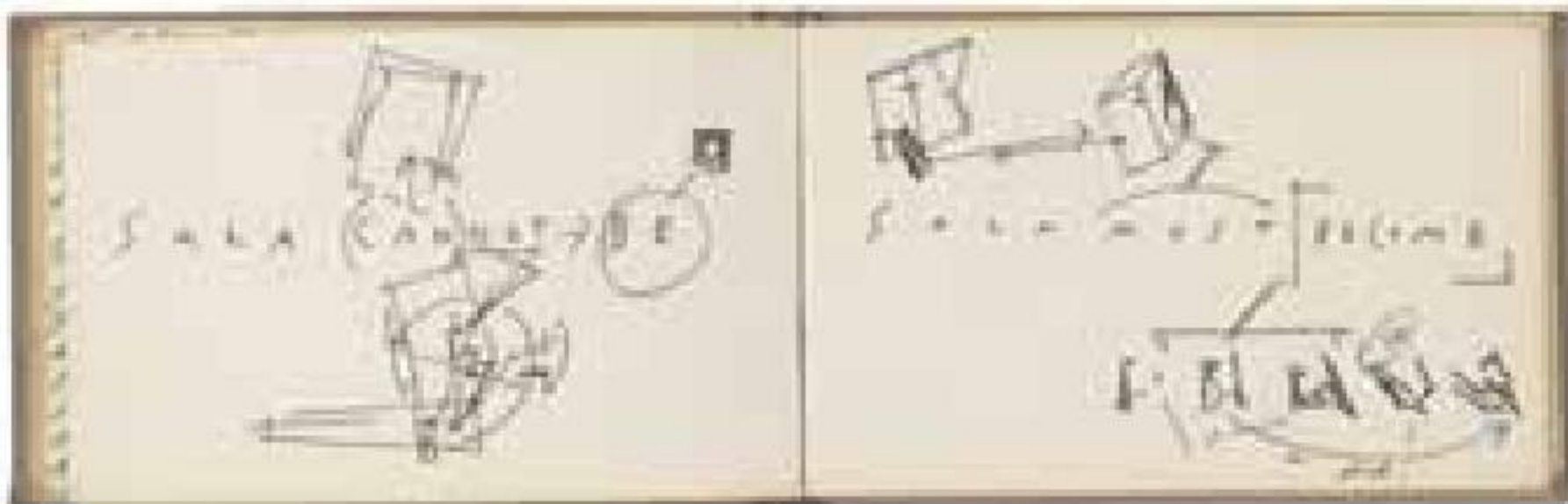
PL. 78
Sketch from *Nine Reconstructed Boxes*, 1999

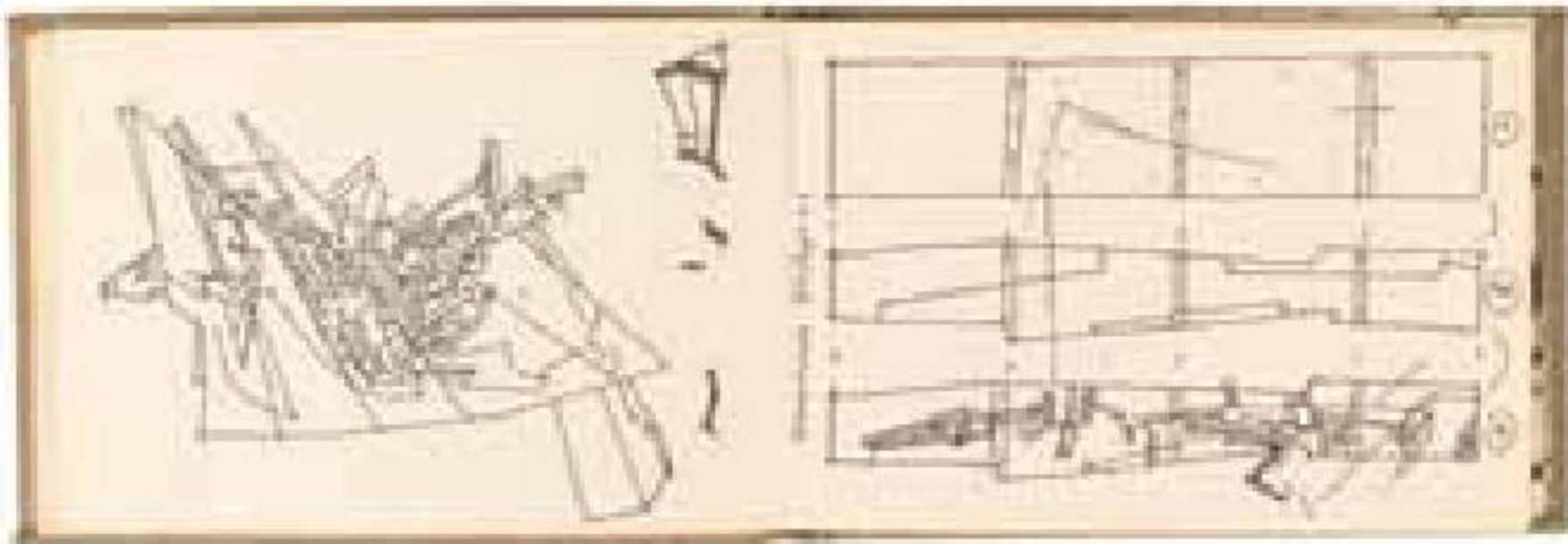


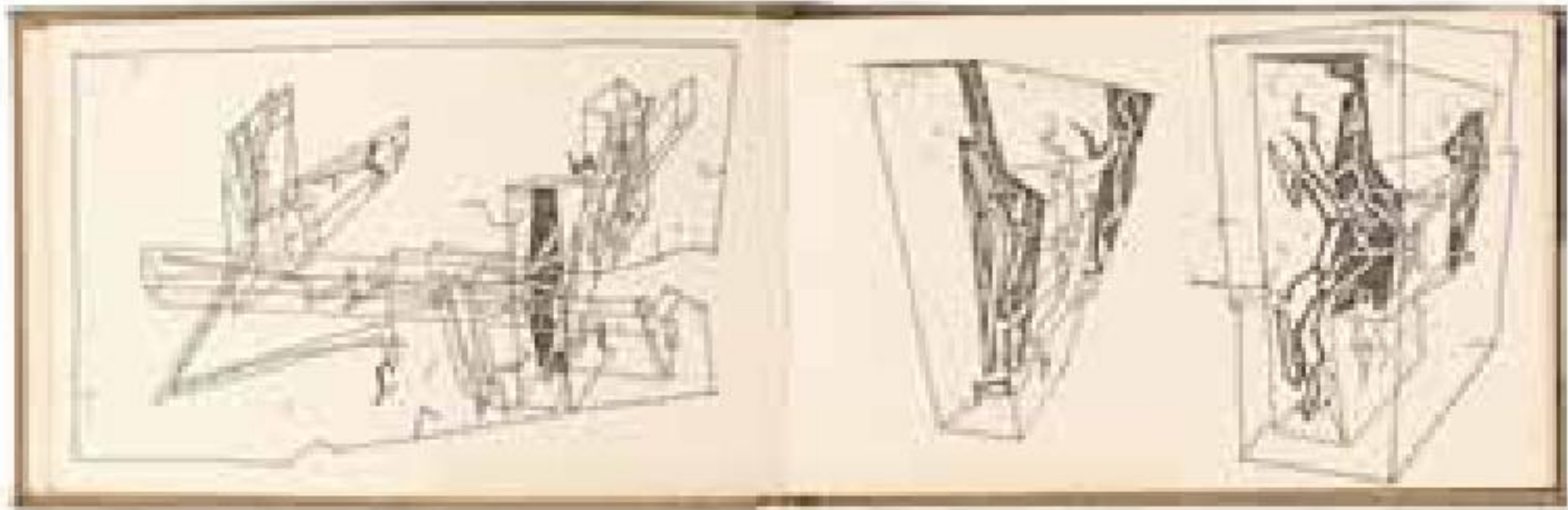
is using architecture not merely as a metaphor of
political change, but as an active instrument for
implementing it.) (However, the esoteric nature
of the work throws into question who might be able to
take up this instrument and use it effectively in so
pragmatic a field of struggle and action as POLITICS.)
(... INCLUDES THE 3rd drawing 'Nearina / TOPA' draw-
ing, which consists of the portrayal of the transformation
of a simple CUBE.) 10 JULY - Sixteen drawings by B.
HOLE. There will be seven in this series - from
twelve to fourteen in the DEAL CUBE series. Or, what-
ever can be found by August 5th when I come for the
workshop in BERN. After that there will be little time
to work on

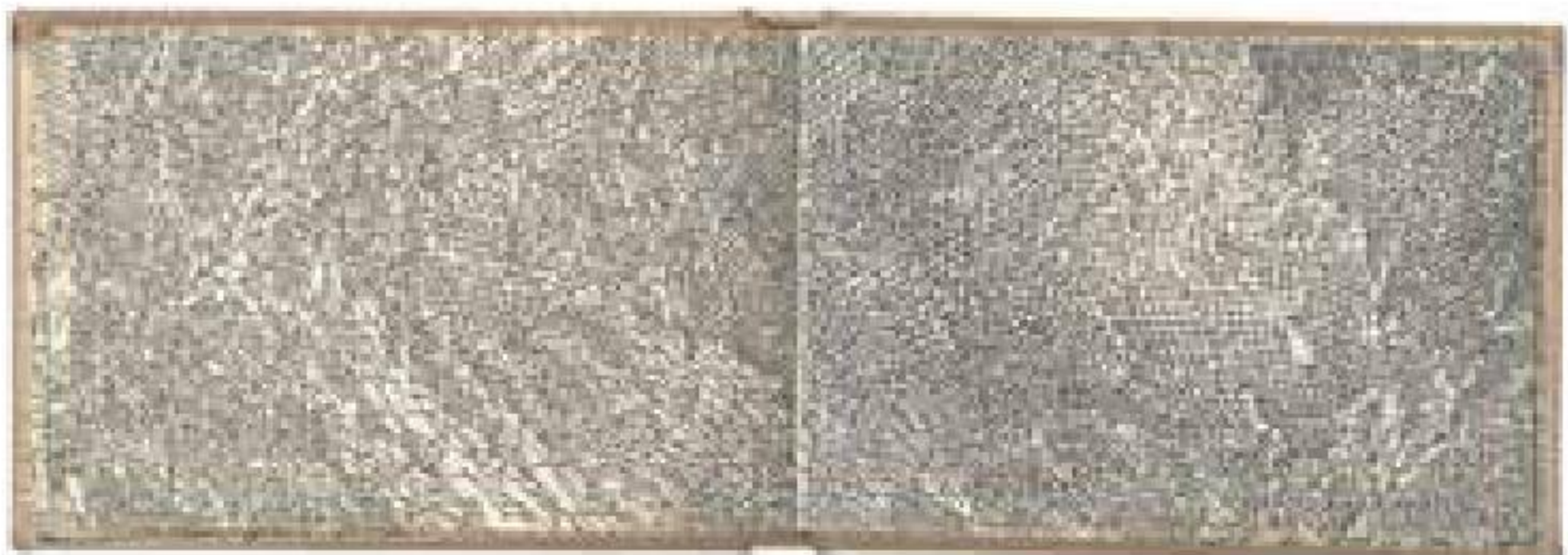
"FACTORY - SWANSEA"















LIST OF WORKS

PL. 1

Einstein Tomb, 1980

Steel

21 1/4 x 27 1/2 x 9 inches

Built in collaboration with Jay Mark Johnson

Estate of Lebbeus Woods

PL. 2

Einstein Tomb, 1980

Graphite and ink on board

21 1/2 x 14 1/2 inches

Estate of Lebbeus Woods

PL. 3

Einstein Tomb, 1980

Graphite and ink on board

21 3/8 x 14 1/2 inches

Estate of Lebbeus Woods

PL. 4

Einstein Tomb, 1980

Graphite and ink on board

21 x 14 1/2 inches

Estate of Lebbeus Woods

PL. 5

Einstein Tomb, 1980

Graphite and ink on board

21 1/2 x 13 1/2 inches

Estate of Lebbeus Woods

PL. 6

Aeon, 1981

Graphite on board

19 3/4 x 12 inches

Estate of Lebbeus Woods

PL. 7

Aeon, 1981

Graphite on board

19 3/4 x 12 inches

Estate of Lebbeus Woods

PL. 8

Sector 1576N, Quad 2NR, from *A-City*, 1987

Colored pencil and graphite on board

40 x 36 inches

Courtesy Friedman Benda LLC

PL. 9

Sector 1576N, from *A-City*, 1986

Ink on tracing paper mounted on board

36 x 36 inches

Courtesy Friedman Benda LLC

PL. 10

Centricity, 1986–87

Graphite on paper

24 x 23 inches

Courtesy Friedman Benda LLC

PL. 11

Archimatical Invention 1, from *Centricity*,
1986–87

Graphite on board

26 x 24 inches

Courtesy Friedman Benda LLC

PL. 12

Centricity, 1987

Graphite on paper

24 x 22 inches

Collection of Craig Hartman and Jan O'Brien

PL. 13

Centricity, 1987

Colored pencil, ink, and sepia wash on paper

24 x 23 inches

Courtesy Friedman Benda LLC

PL. 14

Concentric Field, from *Centricity*, 1987

Graphite on paper

23 x 24 inches

San Francisco Museum of Modern Art,
purchase through a gift of the Members of
the Architecture + Design Forum, SFMOMA
Architecture and Design Accessions
Committee, and the architecture and design
community in honor of Aaron Betsky, Curator
of Architecture, Design and Digital Projects,
1995–2001

PL. 15

*D-QUAD. OAN: Biomechanical and Biodynamic
Towers*, from *Centricity*, 1987

Graphite on paper

24 x 23 inches

San Francisco Museum of Modern Art,
Accessions Committee Fund purchase

PL. 16

Neomechanical Tower, Upper Chamber, from
Centricity, 1987

Graphite and colored pencil on paper

26 x 25 inches

Collection of Jo Berkus and
the Estate of Barry Berkus

PL. 17

Photon Kite, from *Centricity*, 1988

Graphite on paper

24 x 22 inches

San Francisco Museum of Modern Art,
purchase through a gift of the Members of
the Architecture + Design Forum, SFMOMA
Architecture and Design Accessions
Committee, and the architecture and design
community in honor of Aaron Betsky, Curator
of Architecture, Design and Digital Projects,
1995–2001

PL. 18

DMZ, from *Terra Nova*, 1988

Ink and colored pencil on paper

14 x 20 ½ inches

Collection of Blythe and Thom Mayne

PL. 19

DMZ, from *Terra Nova*, 1988

Ink and colored pencil on paper

14 x 20 ½ inches

Collection of Blythe and Thom Mayne

PL. 20

Underground Berlin, 1988

Pastel, graphite, and colored pencil on paper

16 x 11 1/2 inches

Courtesy Edward Cella Art and Architecture,
Los Angeles

PL. 21

Underground Berlin, 1988

Pastel, graphite, and colored pencil on paper

16 x 11 1/2 inches

Courtesy Edward Cella Art and Architecture,
Los Angeles

PL. 22

Underground Berlin, 1988

Pastel, graphite, and colored pencil on paper
16 x 11 1/2 inches

Courtesy Edward Cella Art and Architecture,
Los Angeles

PL. 23

Underground Berlin, 1988

Pastel, graphite, and colored pencil on paper
16 x 11 1/2 inches

Courtesy Edward Cella Art and Architecture,
Los Angeles

PL. 24

Underground Berlin, 1988

Pastel, graphite, and colored pencil on paper
12 1/2 x 20 1/4 inches

Courtesy Edward Cella Art and Architecture,
Los Angeles

PL. 25

Underground Berlin, 1988

Pastel, graphite, and colored pencil on paper
16 x 11 1/2 inches

Courtesy Edward Cella Art and Architecture,
Los Angeles

PL. 26

Underground Berlin, 1988

Pastel, graphite, and colored pencil on paper
16 x 23 inches

Courtesy Edward Cella Art and Architecture,
Los Angeles

PL. 27

Underground Berlin, 1988

Pastel, graphite, and colored pencil on paper
16 x 11 1/2 inches

Courtesy Edward Cella Art and Architecture,
Los Angeles

PL. 28

Underground Berlin, 1988

Pastel, graphite, colored pencil, and electrostatic
prints

12 x 8 1/2 inches

Courtesy Edward Cella Art and Architecture,
Los Angeles

PL. 29

Aerial Paris, 1989

Colored pencil on board

22 1/4 x 14 1/2 inches

Estate of Lebbeus Woods

PL. 30

Aerial Paris, 1989

Colored pencil on board

22 1/4 x 14 1/2 inches

Estate of Lebbeus Woods

PL. 31

Aerial Paris, 1989

Graphite and colored pencil on paper

25 1/2 x 16 inches

Collection of Jo Berkus and
the Estate of Barry Berkus

PL. 32

Aerial Paris, 1989

Graphite and colored pencil on paper

24 x 16 inches

Collection of Jo Berkus and
the Estate of Barry Berkus

PL. 33

Aerial Paris, 1989

Graphite and colored pencil on paper

24 x 16 inches

Collection of Jo Berkus and
the Estate of Barry Berkus

PL. 34

Aerial Paris, 1989

Graphite and colored pencil on paper

24 x 16 inches

Collection of Jo Berkus and
the Estate of Barry Berkus

PL. 35 AND COVER

Berlin Free Zone, 1990

Electrostatic prints, colored pencil, pastel,
and ink on paper

13 7/16 x 37 5/16 inches

The Getty Research Institute, Los Angeles

PL. 36

Berlin Free Zone, 1990

Electrostatic prints, colored pencil, pastel,
and ink on paper

13 7/16 x 20 1/16 inches

The Getty Research Institute, Los Angeles

PL. 37

Berlin Free Zone, 1990

Electrostatic prints, colored pencil, pastel,
and ink on paper

13 7/16 x 23 13/16 inches

The Getty Research Institute, Los Angeles

PL. 38

Berlin Free Zone, 1990

Electrostatic prints, colored pencil, pastel,
and ink on paper

13 7/16 x 19 3/4 inches

The Getty Research Institute, Los Angeles

PL. 39

Berlin Free Zone, 1990

Electrostatic prints, colored pencil, pastel,
and ink on paper

13 7/16 x 20 1/4 inches

The Getty Research Institute, Los Angeles

PL. 40

Zagreb Free Zone, 1991

Painted polystyrene, steel, and Homasote

30 x 42 x 22 inches

Built in collaboration with

Christopher Otterbine

Estate of Lebbeus Woods

PL. 41

Zagreb Free Zone, 1991

Graphite on paper

16 x 11 1/2 inches

Estate of Lebbeus Woods

PL. 42

Zagreb Free Zone, 1991

Colored pencil and electrostatic prints on paper

17 3/4 x 12 1/2 inches

Estate of Lebbeus Woods

PL. 43

Zagreb Free Zone, 1991

Colored pencil and electrostatic prints on paper

17 3/4 x 12 1/2 inches

Estate of Lebbeus Woods

PL. 44

Zagreb Free Zone, 1991

Colored pencil and electrostatic prints on paper

17 3/4 x 12 1/2 inches

Estate of Lebbeus Woods

PL. 45

Zagreb Free Zone, 1991

Colored pencil and electrostatic prints on paper

17 3/4 x 12 1/2 inches

Estate of Lebbeus Woods

PL. 46

Arcadia, 1992

Graphite and colored pencil on paper

14 x 20 1/2 inches

Collection of Blythe and Thom Mayne

PL. 47

War and Architecture, 1991/1994

Graphite, colored pencil, and electrostatic
print on board

12 x 20 inches

Estate of Lebbeus Woods

PL. 48

High Houses, from *War and Architecture*, 1993

Ink and pencil on board

16 1/4 x 13 3/4 inches

Estate of Lebbeus Woods

PL. 49

High Houses, from *War and Architecture*, 1993

Graphite and colored pencil on board

12 1/2 x 10 1/2 inches

Estate of Lebbeus Woods

PL. 50

High Houses, from *War and Architecture*, 1993

Graphite and colored pencil on board

8 3/8 x 17 1/4 inches

Estate of Lebbeus Woods

PL. 51

Sarajevo, from *War and Architecture*, 1993

Graphite and colored pencil on board

12 x 19 7/8 inches

Estate of Lebbeus Woods

PL. 52

Sarajevo, from *War and Architecture*, 1993

Graphite and colored pencil on board

14 x 18 1/4 inches

Estate of Lebbeus Woods

PL. 53

Sarajevo, from *War and Architecture*, 1993

Graphite and colored pencil on board

8 1/2 x 18 5/8 inches

Estate of Lebbeus Woods

PL. 54

Sarajevo, from *War and Architecture*, 1993

Graphite on board

7 3/4 x 22 1/2 inches

Estate of Lebbeus Woods

PL. 55

Sarajevo, from *War and Architecture*, 1993

Graphite and colored pencil on board

12 1/2 x 12 7/8 inches

Estate of Lebbeus Woods

PL. 56

Fault House, from *San Francisco:*

Inhabiting the Quake, 1995

Graphite and pastel on paper and wood

14 1/2 x 23 x 3/4 inches

San Francisco Museum of Modern Art,
Accessions Committee Fund purchase

PL. 57

Quake City, from *San Francisco:*

Inhabiting the Quake, 1995

Graphite and pastel on paper and wood

15 x 20 x 3/4 inches

San Francisco Museum of Modern Art,
Accessions Committee Fund purchase

PL. 58

Quake City, from *San Francisco:*

Inhabiting the Quake, 1995

Graphite and pastel on paper and wood

14 1/2 x 23 x 3/4 inches

San Francisco Museum of Modern Art,
Accessions Committee Fund purchase

PL. 59

Shard House, from *San Francisco:*

Inhabiting the Quake, 1995

Graphite and pastel on paper and wood

15 x 20 x 3/4 inches

San Francisco Museum of Modern Art,
Accessions Committee Fund purchase

PL. 60

Shard House 2, from *San Francisco:*

Inhabiting the Quake, 1995

Graphite and pastel on paper and wood

14 1/2 x 23 x 3/4 inches

Collection of John Sanger

PL. 61

Slip House, from *San Francisco:*

Inhabiting the Quake, 1995

Graphite and pastel on paper and wood

14 1/2 x 23 x 3/4 inches

San Francisco Museum of Modern Art,
Accessions Committee Fund purchase

PL. 62

Slip House 2, from *San Francisco:*

Inhabiting the Quake, 1995

Graphite, pastel, and piano wire on
paper and wood

14 1/2 x 23 x 3/4 inches

San Francisco Museum of Modern Art,
Accessions Committee Fund purchase

PL. 63

Wave House, from *San Francisco*:

Inhabiting the Quake, 1995

Graphite, pastel, and piano wire on paper

14 1/2 x 23 x 3/4 inches

San Francisco Museum of Modern Art,
purchase through a gift of Cathy and Ned
Topham and the Accessions Committee Fund

PL. 64

Sketchbook, 1995–98

Sewn linen book with ink on paper

11 1/4 x 15 1/4 inches

San Francisco Museum of Modern Art,
Accessions Committee Fund purchase

PL. 65

Block House, 1996

Polystyrene

12 x 10 x 5 inches

Built in collaboration with Paul Anvar
Estate of Lebbeus Woods

PL. 66

Wheel House, 1996

Polystyrene

13 x 13 x 2 inches

Built in collaboration with Paul Anvar
Estate of Lebbeus Woods

PL. 67

Star House, 1996

Painted polystyrene

11 x 18 x 17 inches

Built in collaboration with Paul Anvar
Collection of Jo Berkus and
the Estate of Barry Berkus

PL. 68

Sketchbook, 1997

Sewn linen book with pen on paper

4 x 6 inches

Estate of Lebbeus Woods

PL. 69

Sketchbook, 1998–99

Sewn linen book with felt-tip pen on paper

4 1/4 x 6 1/4 x 3/4 inches

The Museum of Modern Art, New York; Edgar
Smith Purchase Fund, 2003

PL. 70

Sketchbook, 1999

Sewn linen book with felt-tip pen on paper

4 1/4 x 6 1/4 x 3/4 inches

The Museum of Modern Art, New York; Edgar
Smith Purchase Fund, 2003

PL. 71

Terrain, 1999

Polystyrene

16 x 23 3/4 x 4 1/4 inches

Built in collaboration with Dwayne Oyler
The Museum of Modern Art, New York;
Rob Beyer and Andrew Cogan Purchase Funds,
2003

PL. 72

Terrain, 1999

Polystyrene

16 x 24 x 4 1/4 inches

Built in collaboration with Dwayne Oyler
The Museum of Modern Art, New York;
David Childs and Jeffrey P. Klein Purchase
Funds, 2003

PL. 73

Terrain, 1999

Polystyrene

16 x 4 5/8 x 4 1/4 inches

Built in collaboration with Dwayne Oyler

The Museum of Modern Art, New York;

David Childs Purchase Fund, 2003

PL. 74

Nine Reconstructed Boxes, 1999

Polystyrene

Dimensions variable

Built in collaboration with Dwayne Oyler

San Francisco Museum of Modern Art,

Accessions Committee Fund purchase

PLS. 75-78

Sketches from *Nine Reconstructed Boxes*, 1999

Ink on paper

8 1/2 x 11 inches each

San Francisco Museum of Modern Art,

Accessions Committee Fund purchase

PL. 79

Sketchbook, 1999–2000

Sewn linen book with felt-tip pen on paper

4 1/4 x 6 1/4 x 3/4 inches

The Museum of Modern Art, New York;

Edgar Smith Purchase Fund, 2003

PL. 80

Sketchbook, 2000

Sewn linen book with felt-tip pen on paper

4 1/4 x 6 1/4 x 3/4 inches

The Museum of Modern Art, New York;

Edgar Smith Purchase Fund, 2003

PL. 81

Sketchbook, 2000

Sewn linen book with pen on paper

4 x 6 inches

Estate of Lebbeus Woods

PL. 82

Sketchbook, 2001

Sewn linen book with pen on paper

4 x 6 inches

Estate of Lebbeus Woods

PL. 83

Sketchbook, 2001–2

Sewn linen book with pen on paper

5 x 7 x 3/4 inches

Estate of Lebbeus Woods

PL. 84

Sketchbook, 2002

Sewn linen book with felt-tip pen on paper

4 1/4 x 6 1/4 x 3/4 inches

The Museum of Modern Art, New York;

David Childs Purchase Fund, 2003

PL. 85

Conflict Space, 2006

Crayon and acrylic on linen

85 1/2 x 108 3/4 inches

San Francisco Museum of Modern Art,

purchase through a gift of anonymous donors

and the Accessions Committee Fund

PL. 86

Light Pavilion, 2011

Wood, plastic, and metal

17 1/4 x 19 3/4 x 13 1/2 inches

Designed in collaboration with

Christoph a. Kumpusch

Built in collaboration with

Christoph a. Kumpusch, Indiana Morales

and Carlos Rodriguez

Estate of Lebbeus Woods

All images © Estate of Lebbeus Woods

EXHIBITION WORKS NOT PICTURED

Underground Berlin, 1988

Pastel, graphite, colored pencil, and

electrostatic prints

12 x 8 1/2 inches

Courtesy Edward Cella Art and Architecture,

Los Angeles

Sketches from *New City*, c. 1989

Ink, graphite, and electrostatic prints

13 1/2 x 6 inches

Estate of Lebbeus Woods

Zagreb Free Zone, 1991

Graphite on paper

15 1/2 x 12 3/4 inches

Estate of Lebbeus Woods

War and Architecture, 1991/1994

Graphite, colored pencil, and

electrostatic print on board

12 x 20 1/2 inches

Estate of Lebbeus Woods

War and Architecture, 1991/1994

Graphite, colored pencil, and

electrostatic print on board

12 x 20 inches

Estate of Lebbeus Woods

War and Architecture, 1991/1994

Graphite, colored pencil, and

electrostatic print on board

12 x 20 inches

Estate of Lebbeus Woods

War and Architecture, 1991/1994

Graphite, colored pencil, and

electrostatic print on board

12 x 20 inches

Estate of Lebbeus Woods

High Houses, from *War and Architecture*, 1993

Graphite and colored pencil on board

11 1/2 x 10 5/8 inches

Estate of Lebbeus Woods

Sarajevo, from *War and Architecture*, 1993

Graphite and colored pencil on board

9 3/8 x 20 3/8 inches

Estate of Lebbeus Woods

Sarajevo, from *War and Architecture*, 1993

Graphite on paper mounted on board

10 1/4 x 8 7/8 inches

Estate of Lebbeus Woods

Sarajevo, from *War and Architecture*, 1993

Graphite and colored pencil on board

8 1/2 x 14 7/8 inches

Estate of Lebbeus Woods

Sarajevo, from *War and Architecture*, 1993

Graphite on board

11 1/2 x 12 inches

Estate of Lebbeus Woods

Sarajevo, from *War and Architecture*, 1993

Graphite and colored pencil on board

10 1/8 x 10 inches

Estate of Lebbeus Woods

Sarajevo, from *War and Architecture*, 1993

Graphite on paper on board

10 1/2 x 8 3/4 inches

Estate of Lebbeus Woods

Sarajevo, from *War and Architecture*, 1993

Graphite and colored pencil on board

11 1/2 x 11 1/4 inches

Estate of Lebbeus Woods

Sarajevo, from *War and Architecture*, 1993

Graphite and colored pencil on board

16 3/4 x 12 inches

Estate of Lebbeus Woods

Sarajevo, from *War and Architecture*, 1993

Graphite and colored pencil on board

8 7/8 x 14 inches

Estate of Lebbeus Woods

Sarajevo, from *War and Architecture*, 1993

Graphite and colored pencil on board

10 x 16 inches

Estate of Lebbeus Woods

Sarajevo House, 1993

Painted polystyrene and Homasote

12 x 29 x 5 inches

Built in collaboration with

Christopher Otterbine

Estate of Lebbeus Woods

Sketches, c. 2005

Ink on paper

11 x 8 1/2 inches

Estate of Lebbeus Woods

Earthwave, 2009

Wood

28 1/2 x 26 1/2 x 16 inches

Designed in collaboration with

Christoph a. Kumpusch

Built in collaboration with

Christoph a. Kumpusch and Adam Orlinski

Estate of Lebbeus Woods

CONTRIBUTORS

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