DRAWING AS A "CRITICAL ACT": FICTION AND THE UNCONVENTIONAL ARCHITECTURE OF LEBBEUS WOODS

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

BURCU KÖKEN

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARCHITECTURE
IN
ARCHITECTURE

SEPTEMBER 2015

Approval of the thesis:

DRAWING AS A "CRITICAL ACT": FICTION AND THE UNCONVENTIONAL ARCHITECTURE OF LEBBEUS WOODS

submitted by **BURCU KÖKEN** in partial fulfillment of the requirements for the degree of **Master of Architecture in Architecture Department, Middle East Technical University** by,

Prof. Dr. Gülbin Dural Ünver   _____
Dean, Graduate School of **Natural and Applied Sciences**

Prof. Dr. Elvan Altan   _____
Head of Department, **Architecture**

Prof. Dr. Ayşen Savaş Sargın   _____
Supervisor, **Architecture Dept., METU**

Examining Committee Members:

Prof. Dr. Aydan Balamir   _____
Architecture Dept., METU

Prof. Dr. Ayşen Savaş Sargın   _____
Architecture Dept., METU

Assoc. Prof. Dr. İnci Basa   _____
Architecture Dept., METU

Assist. Prof. Dr. İpek Gürsel Dino   _____
Architecture Dept., METU

Assoc. Prof. Dr. Esin Boyacıoğlu   _____
Architecture Dept., Gazi University

Date: 10/09/2015

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last name: Burcu Köken

Signature:

ABSTRACT

DRAWING AS A "CRITICAL ACT": FICTION AND THE UNCONVENTIONAL ARCHITECTURE OF LEBBEUS WOODS

Köken, Burcu

M.Arch, Department of Architecture

Supervisor: Prof. Dr. Ayşen Savaş Sargın

September 2015, 104 pages

This thesis, essentially aims to explore the processes of architecture production by focusing on political motive forces; through the utilization of a crucially assigned medium, the "drawing." It will be an inquiry into drawing as a creative and "critical" architectural product. The significance of the drawing, not solely as an instrument for architecture, but also as an entity itself, had mentioned by Diana Agrest, as she describes "architectural production" in three subtitles which she calls "texts": writing, drawing and building. Therefore, following Agrest's claim, the drawings of the American architect Lebbeus Woods will be investigated along with the fundamental notions of Woods' controversial and "unconventional" architecture. His drawings, as representations of the politics of/in architecture will be analyzed and it will be elaborated by conducting a discussion on "fiction," along with the terms of Woods's own vocabulary "heterarchy" and "freespace," which they constitute the essentials of his projects. Woods's architecture will be discussed along with the theoretical background that is introduced, including the terminology that Woods had established

through his various projects. Each term will be unfolded according to Woods' approach through selected projects. Lastly, "War and Architecture: Sarajevo" project will be discussed and interpreted thoroughly in respect to the framework his works.

ÖZ

"ELEŞTİREL EYLEM" OLARAK ÇİZİM: KURGU VE LEBBEUS WOODS'UN ALIŞILMADIK MİMARLIĞI

Köken, Burcu

Yüksek Lisans, Mimarlık Bölümü

Tez Yöneticisi: Prof. Dr. Ayşen Savaş Sargın

Eylül 2015, 104 sayfa

Bu tez, mimarlık üretimi araçlarından biri olan "çizimi" yeniden keşfetmeyi ve bunu yaparken de bu sürecin siyasal durumuna odaklanmayı amaçlamaktadır. Çalışmanın amacı, çizimin yaratıcı ve "eleştirel" bir mimari ürün olarak geçerliliğinin sorgulanmasıdır. Çizimin sadece bir mimarlık aracı olmasının yanı sıra, kendi başına değeri olan bir mimari ürün olduğunu Diana Agrest de belirtmiş, mimari üretimi yazı, çizim ve bina olarak üç başlıkta incelemiştir. Agrest'in savını takiben, Amerikan mimar Lebbeus Woods'un çizimleri, tartışmalı ve alışılmadık mimarlığının öne sürdüğü temel kavramlarla beraber sorgulanacaktır. Woods'un çizimleri, mimarlığın ve mimarlıktaki siyasanın temsili olarak incelenecek ve kendi ürettiği "heterarki" ve "serbestmekân" terimleriyle birlikte "kurgu" üzerine bir tartışma ile ayrıntılandırılacaktır. Woods'un mimarlığı kendi kurguladığı terminoloji kullanılarak, oluşturduğu kuramsal altyapıyla beraber seçilmiş projeler üzerinden irdelenecektir. Özellikle, "Savaş ve Mimarlık: Saraybosna" projesi, mimarın oluşturduğu kuramsal

çatkıyı anlamak üzere beraber oluşturulmuş kuramsal çatkıyla "Savaş ve Mimarlık: Saraybosna" projesi tartışılacak ve bu bağlamda değerlendirilecektir.

Anahtar Kelimeler: Lebbeus Woods, mimari çizim, mimari üretim, eleştirel mimarlık, deneysel mimarlık, deneysellik, kurgu, konvansiyonel, alışılmadık mimarlık.

To my parents and my brother Emre

ACKNOWLEDGEMENTS

First and foremost I would like to express my deepest gratitude to my advisor, Prof. Dr. Ayşen Savaş, for her guidance and intellectual stimulation through this study, and through my graduate education as well. Her mind opening comments had formed my understanding of architecture and also aided me to constitute my critical approach.

I would also like thank to my jury members; Prof. Dr. Aydan Balamir, Assoc. Prof. Dr. İnci Basa, Assist. Prof. Dr. İpek Gürsel Dino and Assoc. Prof. Dr. Esin Boyacıoğlu for their valuable critics and insights, which are helped me to see my work in various different perspectives.

Of course, I need to mention some dear friends, for their presence and support. First, I would like to thank Gökçe Önal, for her precious friendship, intellectual insights and criticisms. Also, I am grateful to Zuhal Acar, whom I have gone through this process with. Their joy and sympathy were surely the biggest support for this process and I am lucky to have their presence in my life. I would also like to thank to Seray Türkay for her valuable contributions in my jury; Aslıhan Günhan for her intriguing favors; all friends from "arabahçe"; and Ezgi Küçük, Renk Hülagü, Tomur Canatan, Berrin Özdemir and Zeynep Burçoğlu for their support from the very beginning.

At last, I thank to my family; to my brother Emre Köken who has always supported and encouraged in my life; and to my parents Ayşegül and Veli Köken, for their everlasting support, efforts and love. I am blessed to have them in my life. My gratitude never ends.

TABLE OF CONTENTS

LIST OF FIGURES

FIGURES

CHAPTER 1

INTRODUCTION

"Resist the idea that architecture is a building.

Resist the idea that architecture can save the world."[1]

The "conventional" approach of architecture equals the "building" as the ultimate production in architecture. However, architecture has the capacity to expand it in great diverse through utilizing its mediums and their "different modes of representations."[2] "Drawing" can be as compelling as "building" in architecture; and its experimental, critical and creative aspect cannot be ignored, when the subject is "architectural production." Establishing a debate on "production" within the demarcations of architecture, helps to construct a critical perspective for the "conventions" and an interrogation of the operations in architecture today.

The act of "production" in architecture is addressed considering different intentions by different theoreticians. Firstly, Beatriz Colomina interprets "production" as "architecture production" in the book "Architectureproduction," which was edited by Beatriz Colomina and Joan Ockman. In the introductory text of the book, Colomina states "the act of interpretation" or the "the act of projecting," are the representational

---

[1] Lebbeus Woods. "Architecture and Resistance." <u>Lebbeus Woods</u> (blog). May 9, 2009. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2009/05/09/architecture-and-resistance/>

[2] "Architecture and the Different Modes of Representation" was an elective graduate course given by Prof. Dr. Ayşen Savaş, in METU Department of Architecture. The course aimed to explore and experiment architectural representation and reproduction of space by means of various mediums.

discourses that embody the mediatory role of architecture.[3] Rather than a process of creating a new, by means of redefining the territories of architecture, "architecture production" is actually a process of "reproduction." It is a concept that reinterprets any kind of architectural entity. Architecture, as she states:

"…distinct from building, is an interpretative, critical act. It has linguistic condition different from the practical one of the building. A building is interpreted when its rhetorical mechanism and principles are revealed."[4]
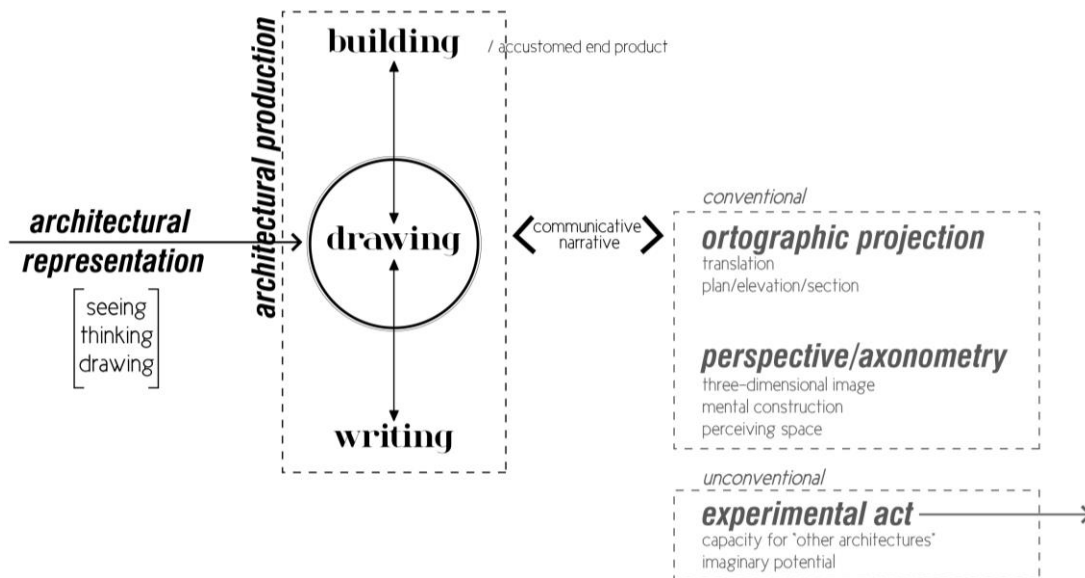
Figure 1.1 Conceptual diagram study for the thesis. Drawn by the author.

The second interpretation of "production" is made by Diana Agrest as "architectural production" in the text "Representation as Articulation between Theory and Practice," which she had written as an introduction for Stan Allen's book "Practice: Architecture,

---

[3] Beatriz Colomina. "Introduction: On Architecture, Production and Reproduction," in Architectureproduction, 2nd vol. in the series Revisions: Papers on Architectural Theory and Criticism. Edited by Beatriz Colomina and Joan Ockman. New York: Princeton Architectural Press, 1988: 25.

[4] Ibid.

Technique and Representation."[5] She describes "architectural production" in three subtitles which she calls "texts": writing, drawing and building, (and then she also adds model making as the fourth). By this definition, Agrest embraces an approach that values the various instruments of the production. These instruments indicate processes of making and being at the same time. Productions as writing, drawing, building and also model making, hold the "potential" for becoming "architecture," and also bring a critical insight through the ways of act of production.[6] However, these are the instruments that have been used prior to the building within the "conventional." The potential can be considered as part of architecture, but yet premature. By indicating these three "texts" of "architectural production" Agrest puts equal emphasis on each. The triad embraces the productions by means of "architectural" but still, sustains the physicality emphasis of architecture. The "product" is tangible and available to be perceived in the physical dimension. "Architecture is a discipline of circumstance and situation," claims Agrest, it subjects the "material constrains" as well as the "functional imperatives," which are predominantly "governed by complex political, social and historical dynamics, and open to continual revision."[7] However, the discipline "is not usefully understood as 'built discourse,'" asserts Agrest, "instead, as a material practice, it is capable of producing ideas and effects through the volatile medium of artifact and images rather than exclusively through the mediation of language."[8]

Both definitions of "production" enlighten the ways for perceiving an architectural entity. While Agrest endows more of an attitude that fastens upon interrelating processes of producing with mediums of architectural representation; for Colomina "producing" and "reproducing" correspond with the act of critiquing and reinterpreting the knowledge that reaches architecture, regardless the medium. Colomina proposes more conceptual approach than Agrest. Reading the process of production through

[5] Diana Agrest. "Representation as Articulation between Theory and Practice" in Stan Allen, Practice: Architecture, Technique and Representation. New York: Routledge, 2000.

[6] See: Lebbeus Woods. Anarchitecture: Architecture is a political act, Architectural Monographs 22. New York: Wiley, 1992.

[7] Diana Agrest, "Representation as Articulation between Theory and Practice" 2000: xiv.

[8] Ibid, xxiv.

Colomina's text indicates that the knowledge acquired through the "architectural production" is the "architecture" itself. The frequently discussed terms in the text: production, reproduction and criticism; are actually the methods of reevaluating the intellectual accumulation of architecture. The way the act of "producing" operates in architecture, either Agrest's or Colomina's notion, indicates a series of systems that been reproduced. Agrest calls these as "cultural systems," which includes social and cultural contexts wrapped with an ideology. At this point, Stanford Anderson asks, "Can architecture be other than a mere servant to commercial / capitalist / ideological forces?"[9] Therefore, the "in-between" stance of architecture, mediates between "autonomous discipline and cultural product."[10]

Architecture is not only restricted to operate as an apparatus, but it can also operate as a critical instrument. This capacity may not be readable in every architectural product. Drawing as the narrator of architect, however, is fully equipped to conduct a social critique. The American architect Lebbeus Woods (1940-2012) was an exceptional architect, who produced architecture "on paper" by constructing his approach upon politics. He is commonly acknowledged by his phenomenal projects that had been contributed to the theory of architecture through the expansion of the architectural paradigm. He was born in Lansing, Michigan and was educated in different disciplines, hence developed his "unconventional" architectural perception. He firstly studied engineering at Purdue University (1958-1960) and then, he attended architecture school at University of Illinois at Urbana-Champaign (1960-1964). After he graduated, Woods had worked about 10 years in various companies; such as in Eero Saarinen Associates and in Kevin Roche John Dinkeloo Associates. Considering his multidisciplinary background and work experience, along with distinctive drawing talents, he is expected to become one of the distinctive contemporary "practicing" architects. Instead, Woods had withdrawn from his professional career in 1976 at the

---

[9] Stanford Anderson. "Quasi-Autonomy in Architecture: The Search for an "In-between." Perspecta, vol 33, 2002: 30.

[10] Ibid.

4

age of 36, which he was employed to "draw other people's designs,"[11] and focused on solely producing, that I would call "experimental architectural projections." These were definitely out of the demarcations of conventional understanding of architecture production, which "conventional" here simply refers to the norms of the processes of architecture production. As an advocate of radical ideas, in 1988, he founded the Research Institute for Experimental Architecture (RIEA), which later then, the institutions had its branches in Bern as (RIEA.ch) directed by Guy Lafranchi and in Europe as (RIEAeuropa) directed by Ekkehard Rehfeld. He was also a visiting professor in many colleges including Harvard and Columbia University; and a full time member of Cooper Union from 1987 to 1996 and from 2001 until his death.

Figure 1.2 (right) Lebbeus Woods and (left) Raimund Abraham.
Source: Lebbeus Woods (blog). August 25, 2015.
<https://lebbeuswoods.wordpress.com/2010/03/04/raimund-abraham-1933-2010/>.

---

[11] Lebbeus Woods. "Lebbeus Woods Vico Morcote Interview 1998." In SCI-Arc Media Archive. Southern California Institute of Architecture. Accessed July 10, 2014.
<http://sma.sciarc.edu/video/lebbeus-woods-vico-morcote-interview-1998/>.

Throughout his career, Woods had produced extensively; including texts, studio works, books, and above of all, drawings. Since there exists diverse types of information, it is necessary to specify how this chapter is constituted. For the scope of this thesis, several sources are revisited to obtain the theoretical data about the architecture of Woods. First source is the blog "lebbeuswoods," which he had started constructing in 2007 and continued to writing until his death. It includes a great deal of his writings, which are not all necessarily academic, but still depicts his architectural intentions in detail both academically and personally. Secondly, the information about his early life, background and some of his projects is provided by several interviews and lecture videos.[12] Lastly, his books, which are all based on his drawings, aids to establish the framework of the study. In order to expand the disciplinary boundaries of architecture to include his works to be regarded as "architecture product."

Despite his creative contributions to architecture, Woods has not been commonly recognized as a proper architect, rather as an architect/artist, or so-called "paper architect," due to his way of producing architecture, namely drawings and models. His position towards the generally accepted architecture customs is represented vividly in Michael Blackwood's architectural documentary, "The Practice of Architecture," which bases on a conversation between Woods and one of the acclaimed contemporary architects and Woods' longtime friend Steven Holl. During the talk, Woods mentions that he had sent a drawing to Holl, when they were frequently writing each other, however he did not acknowledge drawings as "real" architecture by responding him as: "These are good, but what it is it to do with architecture?"[13] Even an architect as Holl, who is relatively out of the ordinary approach of architecture, Woods' architecture had been interrogated by means of "building." In correspondence to, he clarifies that, even though architecture is a profession about the built environment and

---

[12] Woods' book had been always about his drawings. The last blog post in Lebbeus Woods blog, he had mentioned that he had been working on a "theoretical" book. However, he cannot be able to finish. Lebbeus Woods, "Goodbye [Sort of]." Lebbeus Woods (blog), August 11, 2011. Accessed, September 1, 2015. <https://lebbeuswoods.wordpress.com/2012/08/11/goodbye-sort-of/>.

[13] Lebbeus Woods + Steven Holl: The Practice of Architecture. Directed by Michael Blackwood. Manhattan, NYC: Michael Blackwoods Productions, 2012.

discourse about tangible entities, the work of architect does not merely obligated to be perceived in a physical form. And he furthers that, architects are not builders by themselves; rather "they are the designers of previous material decisions concerning with the political domain."[14] As also Agrest agrees, they are the "specifier of construction technique."[15] Therefore, claiming Woods' drawings as "truthful" architectural products with the assumption the production of architectural drawing is not necessarily/directly related to a building, which has been considered as the conventional end product.

While the architecture tradition calls for an exact physical entity, this thesis will recognize Lebbeus Woods' architecture as "unconventional" architecture products. The term "unconventional" will be interpreted regarding the definition of "conventional" according to Stanford Anderson. Conventions, for Anderson, are culturally produced notions, framing the architectural field of operations. It holds "the reciprocal relations between constrains exerted by "external reality" and the theoretical constructs developed to interpret that reality,"[16] thus "conventions" are intermingled with the ways of its production. However, Anderson does not consider the culture that establishes the "conventions" as an autonomous system. Rather, it is "semiautonomous," which is not strictly determined, but still consistent.[17] Anderson states that:

> "The insistence of the convention's quasi-autonomous address to social
> practice is what protects the convention from the suspicion of being merely
> made up. It is only this reciprocity of convention and practice that can sustain

---

[14] Lebbeus Woods. "What is Architecture?" <u>Lebbeus Woods</u> (blog), November 13, 2007. Accessed May 29, 2014. <https://lebbeuswoods.wordpress.com/2007/11/13/what-is-architecture/>.

[15] Diana Agrest. "Introduction." <u>Practice: Architecture, Technique and Representation</u>, 2000: ix.

[16] Stanford Anderson. "Critical Conventionalism in Architecture." <u>Assamblage,</u> No.1, October, 1986: 7.

[17] Ibid.

the convention. But it is also only such a critically sustained convention that can guide practice without the appeal to arbitrary authority."[18]

The "unconventional," on the other hand, still acknowledges the "conventions," but also values the arbitrariness and the capacity it accompanies. Rather than bearing an opposite meaning, it is an alternative approach under the umbrella of "quasi-autonomy."[19] However, "unconventional" should not be considered as an aimless architectural act. Rather, eluding the frame of "convention," –liberating, or not– creates an openness for interrelations of architecture with the external influences. The parameters that conventions behold, are not obligated to apply for "unconventional" in order to exert a critical reading.

The conventions determine the "design" not only as an act and also as an entity. In order to determine the way to conduct a critical reading of Woods' work, Diana Agrest's article "Design versus Non-Design," (which is published almost the same year with Lebbeus Woods' withdrawal from practicing) provides a great theoretical approach. Agrest distinguishes the interrelation between architecture and its social context by claiming two "distinct forms of cultural, or symbolic production."[20] "Design," on the one hand, represents a closed system within the demarcation of cultural systems, and mostly indicates an end product. "Its own distinctive parameters" as Agrest calls, reproduces the established codes, herewith design is empowered with the authority to determine "what is design and what is not."[21] "The relationship between design and culture may, then, be stated as the mode by, which design is articulated as one cultural systems in relation to other systems at the levels of codes" states Agrest.[22] The interrelation between these two evolves into the process of

---

[18] Ibid, 22.

[19] Stanford Anderson names "semiautonomous" acts as a part of "quasi-autonomy" at the end of his article.

[20] Diana Agrest. "Design versus Non-Design." in Architectural Theory since 1968, edited by K. Michael Hays. Cambridge, Mass: MIT Press, 2010: 201.

[21] Ibid, 207.

[22] Ibid, 201.

"production of meaning."[23] Therefore, "design" as an entity, is an authoritarian product of culture and as a process it is the act of reproduction of the parameters of this authoritarian product.

"Non-Design," on the other hand, describes processes of interrelation between cultural systems within the physical domain. As Agrest clarifies, "it is not a direct product of any institutionalized design practice but rather the result of a general process of culture."[24] It does not impose any kind of hierarchy and it acts as an autonomous entity due to the lack of "a defined institutional framework."[25] "A normative design discourse" as Agrest claims, does not apply to non-design, thus it does not operate as a certain ideological apparatus, but create its own.[26] Its emancipation as far as from the politics, makes it as "the product of a social subject, the same subject, which produces ideology."[27] It is a contextual production, but it does not solely depend on the theory and avoid to architectural production. Rather, it produces architecture by constituting its own design parameters.

Utilization of a set of instruments via composing, decomposing and recomposing, establishes a closed system, which delivers a certain level of autonomy to these instruments. Critical act, in that case, can be maintained with an ongoing interrogation of these entities. The "semi-autonomy" that enables architecture to establish its own "social practice" also enables Lebbeus Woods to construct his own architectural "fictions." The way that he contributes to the "architecture production" through a certain "architectural product" -the drawing- emancipates him from the physical constrains. Therefore, Woods acquires his own architecture through producing politically aware drawings, which are recognized as "fictions" in this study.

---

[23] Ibid.

[24] Ibid, 200.

[25] Ibid, 207.

[26] Ibid.

[27] Ibid.

The architecture episteme extends and diversifies with every paradigm shift in the architecture history, due to the introduction of a new set of paradigm. As one of this shifts emerged with "experimenting out of architecture," which had nourished the architecture theory, and the instruments of architecture representation. It is the main act that keeps together these terms that introduced above within the context of Lebbeus Woods's architecture. The term "experiment" is a commonly acknowledge one that belongs to the field of science and it had been introduced to the field of architecture Peter Cook in 1970 by the same named book. The concept behind Cook's "experimentalism" and Lebbeus Woods's "experimentality" had shared the same endeavor for exceeding beyond the norms of architecture, but originated from different motives. These will be elaborated in following chapters in detail, but it should be reminded that this study does not focus on the discourse produced on "experimental architecture." Rather than a main subject, "experimental architecture" will be a discussion that constantly develops and echoes in the background. "Experimentation" constitutes the framework of this thesis by embracing an "unconventional" approach to create architectural "fictions." These concepts will be revisited under the umbrella term "architecture production" by relating the discourse on representation to architectural production, in this case, architectural drawings.

This thesis, therefore is an inquiry into the works of Lebbeus Woods with respect to "architecture production." The trilogy of Agrest fastening upon "drawing" will operate to unravel the links between social context and architecture, thus, architecture will be evaluated as a critical medium. "Experimentality" will serve to comprehend the endeavors of unconventional approach that triggers to create architectural "fictions." As the theoretical basis of the thesis had been introduced in this introduction chapter, the arguments will first unfolded through the "conventional" approach, and then will be discussed in the established framework of the "unconventional" with respect to the selected projects of Woods. These projects are the most significant studies of his architecture and they exemplify one of each his concepts. The following chapter will discuss Lebbeus Woods in detail, by focusing his background and his main conception of architecture. The norms of "conventional" architecture will be redefined according to Lebbeus Woods's architecture, behalf of the political and social agents. Through

this reading, the motives that had led him to produce through drawings will be explored. Third chapter will investigate the "conventional" and "unconventional" operations of architectural drawing by conducting a critical reading rather than a historical or technical reading. The conventions and alternative perspectives to establish the unconventional in terms of drawing will be discussed, since it is Woods's ultimate production. The fourth chapter will analyze the political nature of Woods' drawings by means of the theoretical framework provided in previous chapters. The autonomous acts of his drawings, along with their political nature, will be analyzed. This analysis will be conducted by acknowledging his works not solely as drawings, but also "fictions." The term will be interpreted as a defining process of the architecture production, which does not directly correlate with the product itself. As the selected projects were initiated, a debate on the "fictional" character of the Woods' projects will be constructed.

CHAPTER 2

THE ARCHITECT OF RESISTANCE: LEBBEUS WOODS

"Resist the tendency to repeat yourself.

Resist that feeling of utter exhaustion."[28]

Architecture is not a practice that only considers the physical domain. It also acts as a concept in order to develop ideas for the physical domain and its related representations. The politics, thusly, constitutes a great body of information through articulating the approaches of architecture. To acquire the accurate perspective for Lebbeus Woods' architecture, the discussion of the "politics" definitely cannot be ruled out. Therefore, this chapter will be a closer look to the architecture of Lebbeus Woods by discussing it through the politics of/in architecture. In order to perform this exploration, the nature that Woods' architecture had developed will be investigated, along with his understanding of architecture.

"Design" for Woods, is an act of integration between the product and its "fabric," but this integration is not obligated to be harmonious, on the contrary it should be menacing and "critical."[29] It should trigger the impulse for questioning. As the creator, architect, should be equipped with diverse and "active" information, including ethics, aesthetics and technical matters, in order to produce the "culture" of it.[30] However, to "design" as the act of producing creative material, does not respond Woods'

---

[28] Lebbeus Woods. "Architecture and Resistance." <u>Lebbeus Woods</u> (blog). May 9, 2009. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2009/05/09/architecture-and-resistance/>.

[29] Lebbeus Woods. "Open Questions." <u>Lebbeus Woods </u>(blog), March 10, 2009. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2009/03/10/architecture>.

[30] Ibid.

architecture, by acknowledging Agrest's "design" and "non-design" dichotomy. The autonomy of Woods' architecture, which constitutes its frame by including an overall study of the social and political domains, surely expels him from the "conventional" norms of architecture thus, the "design." The "culture" he constitutes, operates within this defined environment, yet this environment is not strict. It has the capacity to evolve, develop and also dissolve with respect to the current situations.

Recalling Agrest's dichotomy, the "design" culture is static and reproduces the same by no means contributing to its paradigm. In the case of Woods, the versatile nature of his concepts, empowers a constant mutation of the paradigm. In other words, while the "design" operates within the paradigm; the "non-design" operates with the paradigm. Therefore, Woods' architecture produces "designs," instead of producing "non-designs." However, the aim is not to directly attain the term "non-design" to particular projects, since it is a concept that is very much abstract and non-practicable. Rather, considering his "unconventional" architecture, it is an aim to define a point of view to understand the works of Woods. In this sense, analyzing works of Lebbeus Woods from the "design" perspective, or through the "modernist discourse" will not provide a comprehensive approach, on the contrary it will degrade its architectural potential. Therefore, the notions that "non-design" had been developed, mostly constitutes the approach that Woods had endowed.

2.1 "What is Architecture"[31]: Definitions of Lebbeus Woods

Woods' architecture transformed itself into a discursive and a critical course, by means of his skeptic architectural understanding that runs against the established norms of "design." His endless interest for acquiring "knowledge" is reflected as a challenge of the conventional definitions of architecture. By posing questions as "what" and "what if," he aimed to explore the obscure borders of architecture and critique current social and political state through it. Therefore, before exploring Woods' works, it is

---

[31] The title adopted from a blog post by Lebbeus Woods. See: Lebbeus Woods. "What is Architecture?" Lebbeus Woods (blog), November 13, 2007. Accessed May 29, 2014. <https://lebbeuswoods.wordpress.com/2007/11/13/what-is-architecture/>

necessary to fasten upon the essential issue that he had contemplated with the endeavor to determine the overall concept of architecture.

This is to say, with an endeavor to define architecture, Woods claims an area of influence for the architect to operate within the social and political context. The conventional approach almost equals architecture with the building, as a matter of fact. As Anderson's definition of convention indicates a commonality produced by culture in architecture, the common sense of the "building" as an object may be regarded as the most convenient response to the "convention." It values the practices of the act of building, and therefore tend to lose the potential accompanies by other products of architecture. The "critical" act that conventions harbor is the "semi-autonomy" that they own. Therefore, "conventions" in architecture are obligated to perform on a single-track act. The culture that constitutes them also have the capacity to transform them. Recalling the Agrest's triad of architectural production, which is writing, drawing and building, from the previous chapter, Woods does not necessarily see concreteness as a vital feature in architecture. Architecture, for Woods, does not reside in "realized, built design" since the architect is not directly involved in the process of building. Rather, the process of designing is the part that architect owns the responsibility. "Building" in both terms, as the act and the object, does not solely engage the conceptual background of architecture.[32] Woods describes architecture as "a concept" and furthers calling it as "…the built realization of a particular concept, or idea."[33] This motivational force, or the idea, "can be about construction, or the way people will use a building, or how the building fits into a physical, or a social, landscape."[34] Moreover, the production of a "building," as an architectural entity is highly attached to the political processes that also involves parameters such as budget, or bureaucratic and governmental works. Therefore, on the contrary to the imposed "conventional" architecture production, Woods does not consider that the architect should be indulged to the act of "building." Woods asserts that, "the architect's

---

[32] Lebbeus Woods, "What is Architecture?" <u>Lebbeus Woods</u> (blog).

[33] Ibid.

[34] Ibid.

15

primary concern is the built environment, the physical domain of our experiences that is tangible, material, and constructed."[35] The aim of producing knowledge based on the concepts of the physical domain is more significant than produding "building." Following his statement, "not all buildings are architecture," Woods claims, "but only those that embody the knowledge and understanding that only architects can give them."[36] If a building does not embody "conscious ideas about human habitation and its meanings,"[37] for Woods, it is not an architecture product. The idea of taking architecture production equivalent to building for granted, limits the ways of conceiving it. Rather, it might be considered as "the built realization of a particular idea," which "can be about construction, or the way people will use a building, or how the building fits into a physical, or a social, landscape."[38]

The contemporary channels of understanding of architecture has went into change with respect to the current conditions. Today, it "differs from building in that the concept, or ideas" as Woods asserts, every approach to a specific case is articulated in a unique way and responds in a great diverse of architectural product.[39] In order to achieve the uniqueness architecture "must originate in a single mind–the mind of an architect," states Woods and furthers that[40]:

> "…it is merely a semantic debate as to whether the instrumental products of an architect's design process are architecture, or only have the potential for architecture. In either case they cannot be dispensed with, if architecture is to exist."[41]

---

[35] Ibid.

[36] Lebbeus Woods. "Open Questions." Lebbeus Woods (blog).

[37] Ibid.

[38] Lebbeus Woods, "What is Architecture?" Lebbeus Woods (blog).

[39] Ibid.

[40] Ibid.

[41] Ibid.

The most primitive and essential definition of the architecture indicates the notion of "inhabiting." Considering its physical connotations it may be inclined a need for an "end-product." However, as a form of knowledge production and transmission, architecture does not have to have an end-product. The evolving process of producing architecture is not definite, rather, open to further interventions. The "outcome,"[42] may be a model, or drawing, or even as a plan. Woods refuses the idea of "end-product" and claims that this idea is not solely the production of architect, it is strongly attached to the other agencies. Also, un-built architecture is an "inspiration for constructions that can be inhabited," along with "the matrix of ideas, concepts, and designs."[43] "Architecture can exist only as forms and spaces that can be inhabited mentally" claims Woods, until they embody the idea into the object.[44] It has the ultimate capacity "to fully engage the human condition," and it can only function when it is regarded as a whole idea of built environment.[45] With the endless and continuous transformation of the society that architecture is obligated to adapt, the static idea of "end-product" is surely out of the question.

The unbuilt design, which may also refer to a drawing or a text that contains certain aforethought architectural intention, is not "only the potential of becoming architecture, and is not such in itself," besides; "drawings and models are architecture in their own right" as well.[46] Not only for architectural production, but also for a research on architecture, drawing widens the perspective of the researcher to explore what is beyond the physical limitations; thus, it nourishes the capacity of the architectural mindset. It is "a site of exchange and an instrument of transformation" as Stan Allen indicates, and "it works in the interval between thought and thing, provoked as much by architecture's absence as by its presence."[47] Woods, consequently, easily

---

[42] The term "outcome" is used rather than the "end-product," since the text itself does not confirms its ultimate indication of a resolution.

[43] Lebbeus Woods. "Open Questions." Lebbeus Woods (blog).

[44] Ibid.

[45] Ibid.

[46] Lebbeus Woods. "What is Architecture?" Lebbeus Woods (blog).

[47] Stan Allen. Practice: Architecture, Technique and Representation. New York: Routledge, 2000: 73.

renounces as an architect from the responsibilities of the physical erection of any architectural idea. His architecture had come into existence, not as tangible objects; rather, as an instrument for the discursive form of architectural expression. Architecture is not merely obligated to produce buildings or physical forms in cityscape. Associating architecture with only tangible outcomes restricts the "other" – aesthetical, spiritual, social, political etc., and establishes impotent architectural thinking. As Aydan Balamir asserts, the revolution that induced by the progresses of drawing and design, had been limited with the avant-garde production.[48] In order to achieve the original and the creative architecture, therefore, the "revolution" is inevitable.[49]

"Quasi-autonomy" is the motive force that lies beneath architecture's act as a social practice. In this sense, Woods' avoidance of "conventions" is conducted through his attachment for the social and political domains, which also empowers with his critical means. Remaking the idea of "architecture" and "design" by not within the architecture paradigm, but rather the shift of the paradigm in particular and its causes are the underlying concept that forms architecture of Woods.

2.2 "Architecture is a Political Act"[50]

Architecture theory since 1968,[51] which is marked as the beginning of the contemporary architecture of today by Hays, had been a scene for this interplay between the politics and architecture, contributing to theoretical discussions and discourses. Considering various social occasions,[52] the date that Hays assigned was

---

[48] Aydan Balamir. "Mimarlık Zamanın Barometresi: Woods'un Ölçerinden Hadid Mimarisi." Mimarlık 348, Temmuz-Ağustos 2009. Accessed August 20, 2015. <http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=362&RecID=2115>.

[49] Ibid.

[50] Title adopted from Lebeus Woods' same named book, "Anarchitecture: Architecture is a Political Act."

[51] Hays determines the date 1968 in the book "Architecture Theory since 1968," which he edited a collection of miscellaneous articles and drawings as examples of fluctuating trends of architecture through a specific time lapse.

[52] As in May upheaval at the same year in France, or; the rise of anti-war movement that was instigated with Vietnam War, or; the rise of second-wave feminism that echoed by Simone de

indeed deliberate. The impacts of the economic, political, cultural and social changes were reflected in architecture both practically and theoretically, directly or indirectly. Therefore, architecture theory had been produced relationships between "formal analyses of a work of architecture and its social ground or context," which is the utmost form of mediation; and may also recognized as "negating, distorting, repressing, compensating for, and even producing as well as reproducing, that context."[53] In this regard, the intellectual accumulation of architecture that was emerged as Experimental Architecture, owes its being to the autonomous reflex of architecture against the interplay of these two massive fields. Again, Hays clarifies the stance of architecture as:

> "A dimension of achieved autonomy of form allows architecture to stand against the very social order with which it is complicit, yet the same complicity racks architecture into an agonistic position–combative, striving to produce effects that are of the system yet against it."[54]

Woods have extended the vocabulary of architecture both theoretically and professionally by means of his ultimate, characteristic and almost chaotic tool, "the drawing."[55] The "paradigm shift" or the "epistemic change"[56] that was induced by Lebbeus Woods to the conventions of architecture, obstructed to recognize him under any specific label, but in "paper architecture." The "surrealistic" or "conceptual"[57]

Beauvoir back in 1949 with her book "Second Sex" or; the fight against racism in USA and the assasination of Martin Luther King Jr. in the same year, and so on.

[53] K. Michael Mays. "Introduction" in Architecture since 1968. Edited by K. Michael Hays. Cambirdge, Mass: The MIT Press, 1998: 1.

[54] K. Michael Hays. Architecture's Desire: Reading the Late Avant-Garde. Cambridge, Mass: The MIT Press, 2010: 6.

[55] Woods also produces models for his drawings, in other words "builds."

[56] The term epistemic change used by John McMorrough in a memorial lecture to describe his contribution to architecture. "Dialogues: Visionary Architecture and Lebbeus Woods." Eli and Edythe Board Art Museum. January 27, 2014. Accessed, April 17, 2015. <https://vimeo.com/85187501>.

[57] In this study, no umbrella term had been fully regarded to embrace Woods' approach, therefore the term "surrealistic" had been used. However, this should not been considered as inoperable buildings' drawing, as a matter of fact, Woods himself claims that his drawings can be constructed by today's technology.

drawings that he had produced, however, often acknowledged him under various labels, as visionary or utopian. And, what triggered this labelling was the way that Lebbeus Woods utilizes the drawing. Drawing, was not only an ordinary instrument, but also the narrator of architectural thoughts, the processor of his architecture, and the utmost motive to develop his architectural language. Therefore, by studying the labels that were given for Woods, his intentions are illustrated. It is a simply act of discovering the "context" that his "non-design" had developed.

To begin with, Woods himself avoids the term "visionary" due to its hallucinatory connotation. Even though it is regarded as "the innovative and the new and on that limited basis serves present purposes," it also embraces the pejorative and the political manner at the same time."[58] Besides, the architecture that performed by the acknowledged "visionary" architects, such as Charles Ledoux, Jean-Louis Boullée or Jean-Jacques Leuque, does not directly correspond to Woods' architecture. Surrealistic and visionary drawings, depicting the built environment of the eighteenth century France of theirs, have been induced them to be regarded as "revolutionary" architects by Emil Kaufmann.[59]

---

[58] Lebbeus Woods. "Visionary Architecture" <u>Lebbeus Woods</u> (blog), December 11, 2008. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2008/12/11/visionary-architecture/>

[59] See: Emil Kaufmann. <u>Three Revolutionary Architects: Boullée, Ledoux, and Leuque</u>. Philadelphia: American Philosophical Society, 1952.

20
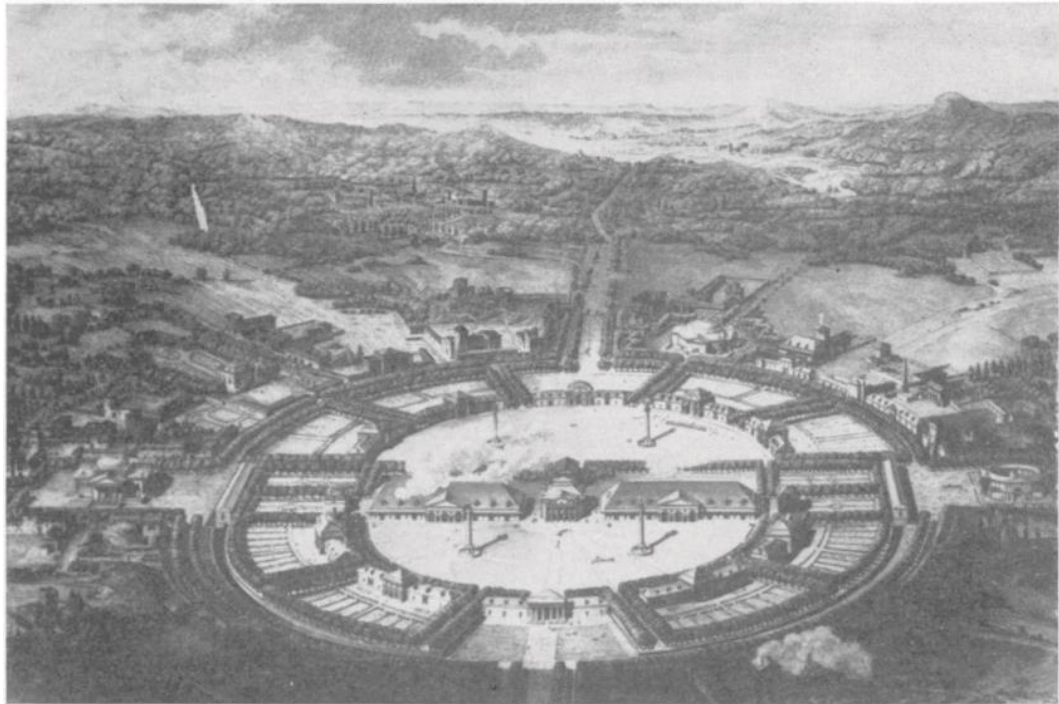
Figure 2.1 The Ideal City of Chaux, Drawing by Jean Nicholas Ledoux, 1804.
Source: Emil Kaufmann. <u>Three Revolutionary Architects: Boullée, Ledoux, and Leuque</u>.
Philadelphia: American Philosophical Society, 1952: 513.

The works produced by these architects, unquestionably had been constituted –
controversial or not– on a political background, which also impacted on French
Revolution. Kaufman claims that, "they were men imbued with the great new ideals
set forth by the leading thinkers of the century, and strove unconsciously rather than
intentionally, to express these ideals in their own medium."[60] The political stir had also
triggered the architecture, which developed "a slowly-growing dissatisfaction with the
established modes of artistic composition."[61] Therefore, as Kaufmann points out, it
had influenced the architects "the architects to search for, and finally find, new forms
and, even more important, a new principle of composition."[62] Even though, the quest
for an "other" architecture by harboring politics to their designs, draws out certain

---

[60] Ibid, 433.

[61] Ibid, 434.

[62] Ibid.

similarities between these "revolutionary" visionary architects, two major points causes them to be differentiated with Woods' architecture. First, while these architects had embraced the idea of unfolding undiscovered the potentials of architecture via visionary projects; they also produced commissioned works, as Ledoux's Salt Factory, which do not correspond to the idea of liberty that French Revolution had aimed. Second, Boullée's "struggle for new forms;" Ledoux's "search for a new order of the constituents" and Lequeu's "the tragic ultimate stage of the revolutionary movement," all conducts through, as Kaufmann puts, "tearing down the old and building the new."[63] Woods, however, claims that architecture operates in a closed system that values and utilizes every element currently exist. Architects do not invent, but experiment with these elements in order to produce a new that derived from the old.[64] Therefore, "visionary architecture" is not a field that addresses Woods.
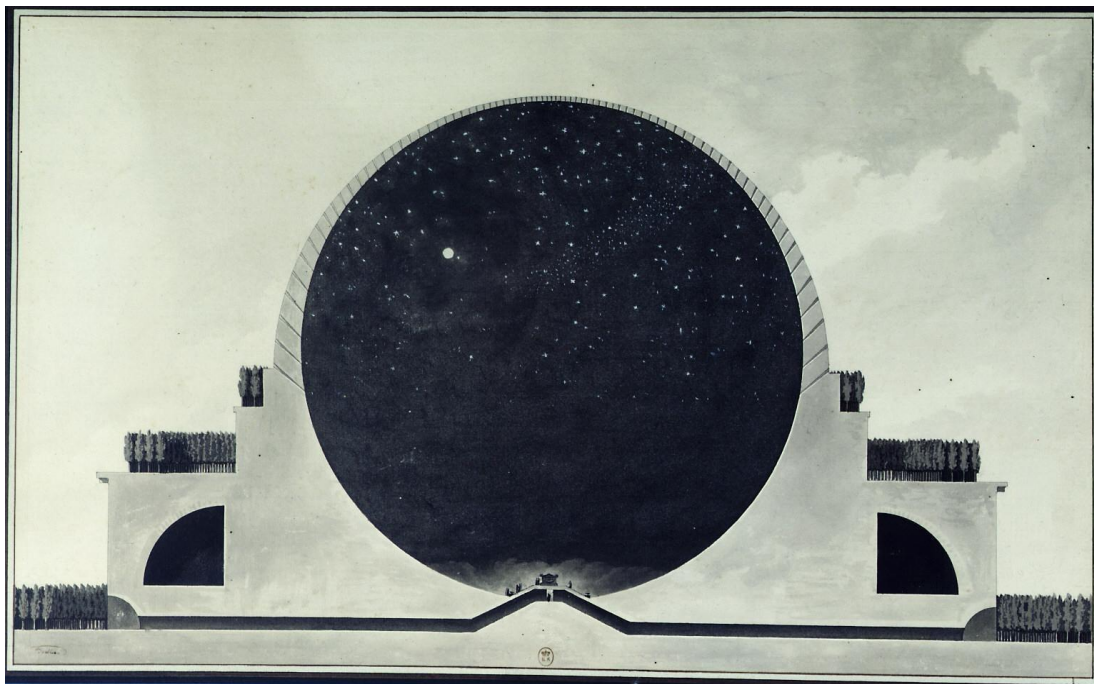
Figure 2.2 The Newton Cenotaph by Étienne-Louis Boullée
Source: Gallica.bnf.fr. The Bibliothèque nationale de France. Accessed September 02, 2015. http://gallica.bnf.fr/ark:/12148/btv1b7701015b/f4.item.r=C%C3%A9notaphe%20de% 20Newton

---

[63] Ibid, 435.

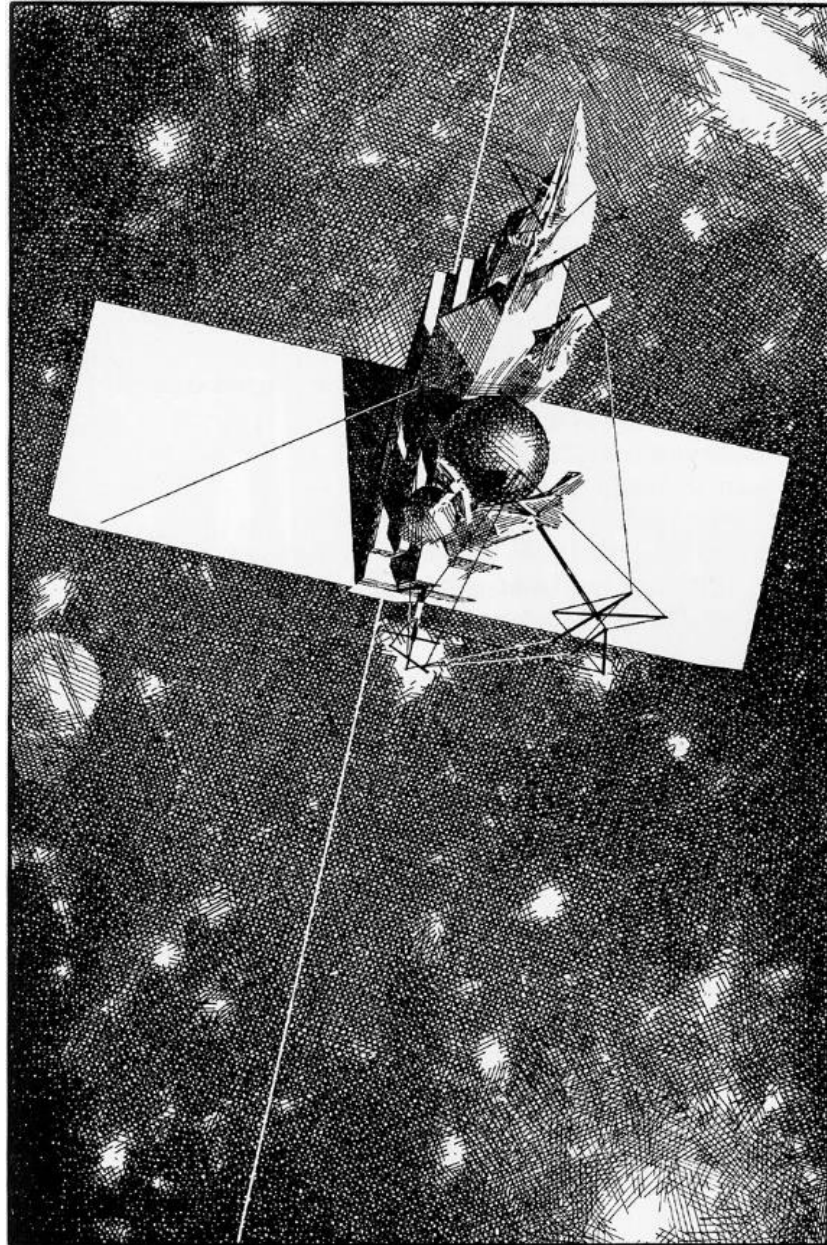[64] Lebbeus Woods. "Lebbeus Woods Vico Morcote Interview." 1998.

Figure 2.3 Einstein Tomb by Lebbeus Woods. It was drawn as a symbolic structure similar to Boulleé's Cenotaph for Newton. 1980.
Source: Accessed September 02, 2015.
<https://kalpanagurung.files.wordpress.com/2012/11/einstein-tomb-02.jpg>

"Utopian," on the other hand, indicates an architecture constituted of ideals, which cannot be inferred by looking at Woods' works. In order to be able to make an interpretation of his works, an overall social inquiry is required. However, his works mostly deals with war, corruption or destruction. The leading academic figure that interrelates "utopia" with architecture, Manfredo Tafuri, in fact indicates an architecture with no architecture product, in terms of building. Due to the political agencies constitute and supervise the processes of "building," architecture turns into an apparatus. By the process of producing a product, architecture employs to render the "political,"[65] and "as political agent the architect had to assume the task of continual invention of advanced solutions, at the most generally applicable level. In the acceptance of this task, the architect's role as idealist became prominent."[66] Lebbeus Woods, likewise, agrees on the "idealist" role, also considers due to the financial and technical reinforcement provided, encourages architecture product to represent investors own stance. Woods states that:

> "While the former is manifestly not the case, it is true that the demise of socialism as a human ideal has left no credible alternative to capitalism's global dominance. All utopian projects reach not only for formal or technical improvements, but social ones, as well. So, in the current climate, the only possible utopias are those perfecting capitalism and its present, consumerist, forms of order."[67]

The term "utopian" in Woods architectural terminology, interrelates with the "idea" in the first place. "The ubiquity of information" is the essence of the idea. Therefore, "the instant accessibility from anywhere of information about anything seems in itself a

[65] Manfredo Tafuri. Architecture and Utopia: Design and Capitalist Development. Translated by Barbara Luigia La Penta. Cambridge: The MIT Press, 1973: 12.

[66] Ibid.

[67] Lebbeus Woods. "Utopia?" Lebbeus Woods (blog), November 10, 2009. Accessed April 20, 2015. <https://lebbeuswoods.wordpress.com/2009/10/11/utopia/>

utopian achievement. Information has been radically democratized and with it comes a belief that knowledge has, too."[68]

Woods also stands close to the "deconstructivism" in terms of the conceptual background, which positions itself in a status between postmodernism and modernism.[69] Due to the main theoretical concepts as politics and critical approach, were endowed by "deconstructivism" it is also quite possible to investigate Woods in this perspective. However, Woods do not consider "deconstructivist architecture" as a part of architecture, rather as a fabricated term, as a pseudo-architecture.[70] The term is also rejected by the architect that have been given that name, as Zaha Hadid, Coop Himmelblau, Rem Koolhaas, and Bernard Tschumi, who are all produced heavily products of "paper architecture." Therefore, placing Woods in the context of "deconstructivist architecture" may not be valid, but the philosophy of "deconstructivism" is surely convenient, but is not subjected in this study.

As Agrest asserts, architecture is a discipline that its "objective is given from outside." "Even in the most ideal of careers, the decisive limits to building programs will be determined by agencies beyond the control of the individual architect."[71] Therefore, a practicing architect without any political governance cannot be exist, which certifies Woods' stance. "Architecture apparently needs a grand narrative in order not to be entirely consumed by these small narratives of opportunity and constraint."[72] The transformative and revolutionary power of architecture also should not be ignored and should be embedded in the every act of producing architecture. These forces are the fundamental entities that generates the "new" in architecture. Although, the term "new" depends on the context that it develops, in the case of Lebbeus Woods, it

---

[68] Ibid.

[69] Mary McLeod. "Architecture and Politics in Reagan Era: From Postmodernism to Deconstrcutivism." in Architectural Theory since 1968, edited by K. Michael Hays. Cambridge, Mass: MIT Press, 2010: 690.

[70] Lebbeus Woods. "Lebbeus Woods Vico Morcote Interview." 1998.

[71] Diana Agrest. "Introduction." Practice: Architecture, Technique and Representation, 2000 xiv.

[72] Ibid.

indicates the emerge of the not attempted, or not experimented. It "must grow from a new conceptual ground" as he claims, "one having to do with the dramatic and sometimes violent changes that mark the present era."[73] It includes the overall reformation of the structures such as economic and political by the aid of the "new architecture" which was transformed by means of the social domain.[74]

It can be induced that, architecture of Woods is an endeavor to construct a "grand narrative" by not only utilizing architectural language, but also establishing its "culture." However, Woods does not impose any ideas, rather he "experiments" with a situation or an occasion within the limits of architectural expression and representation. The exploration of an alternative architectural approach -but not a vision- with given domains, assists to develop his architecture deriving from a certain imaginary potential. The "experimental" work he had put forward, established relatively a new conception for the perception of architecture against the mainstream trends. The term "experimental," as Woods claims, is a dead one, which is not valid for contemporary architecture no more. Still, there exists "little architecture, or design, that truly experiments, that is, plays with the unknown."[75] Experimental works embrace the known and aim to distort the way one looks to architecture as well as the built environment. However, the exploration process of the unknown is not a desirable situation for architecture, due to its nature that employs a risk while delving into a hypothesis.[76] "The single defining characteristic of an experiment is that no one knows at the outset how it will turn out. The experimenter is looking for something, has a hypothesis to prove, but has no idea if the experiment will verify the hypothesis, or prove it wrong, or result in something entirely unexpected."[77] Therefore, it can be induced that, conducting an "architectural" experiment is risky, which architecture

---

[73] Lebbeus Woods. <u>Anarchitecture: Architecture is a Political Act</u>, Architectural Monographs 22. New York: Wiley, 1992: 12.

[74] Ibid.

[75] Ibid.

[76] Ibid.

[77] Ibid.

today "generally has been, averse to this kind of risk."[78] Woods takes this risk willingly. The unconventional products that he delivered, within the demarcations of traditional architecture production, had been considered as the contemporary examples of "experiencing architecture." Claiming an exact title for Woods is surely be acknowledged dangerous. The exact definition does not apply for Woods, due to experimental architecture also established its own conventions. However, since he enacts certain relations, it is quite necessary to unfold the "conventional" meaning of experimental architecture. None of the labels that acquired for Woods, in this case, reflects the true nature of his work, because while these terms aim to overcome the predicament of the established paradigm, they constitute their own limits at the same time.

Since this study does not acknowledge the norms of conventions as much as possible, even Lebbeus Woods was prone to call himself "experimentalist," he will be not investigated within "experimental architecture" perspective. The "experimental architecture" as in Cook's definition, belongs to a specific context and has its own historical background, which will be discussed in following discussion. Due to this fact, Woods had accepted the term "experimentalist" over "experimental architect." The flexibility that experimental architecture provides may be one of the most suitable theoretical backgrounds to operate, however, unless one can exactly attain a label for him, he will remain "unconventional."

2.3 Lebbeus Woods as an Experimentalist

By overreaching the traditional approach, one might say that the study is about an inquiry for "other" architecture. With the aid of "experimental architecture," which named by Peter Cook in 1970 with his same named book, it will enable to determine how to employ and relate the concepts of architectural drawing, experimental–or experimenting architecture and the relationship between architecture and social context. "Experimental architecture" is not a solely label to categorize and identify

---

[78] Ibid.

certain architecture projects, rather it is a form of discourse. Mainly, it aims to overcome the predicament of the insistence on the cannons of architecture, which was dominated by the Modernist discourse. The broad field of developments that had been experienced in that time, now, had effected architecture and compelled it into change. The idea of change, which does not directly implies for "seek to destroy," rather, employs "the idea of metamorphosis."[79] Peter Cook addresses the "experimentalism" in an extent that the experiments conducted within the scope of valuing the technology for the development of architecture. Through Cook's exploration, "experimental architecture" aims to integrate architecture processes of drawing and building by turning them into processes planning and producing.

Before going any further through the exploration of the "other," it is inevitable to unveil the necessary notions of experimental architecture, in this case via Felicity D. Scott's article "Architecture or Techno-Utopia," in which she makes an insightful explanation of experimental architecture in terms of social and architectural production. Scott argues that, the debate between White and Gray, which occupies a broad place in contemporary architecture, precludes "alternative reevaluations of modernism."[80] The modernist shibboleths, what she calls to the strict regulations of modern architecture as "formal composition, functional fit, and constructional logic, but also the investigations inaugurated by what Peter Cook would refer to as experimental architecture."[81] This, in Cook's terms, would open the discipline up to its complex articulation with contemporary technology; it was nothing less than "to experiment out of architecture."[82] Within this context, it is apparent that Cook perceives architecture in an unusual way which cultivates and broadens the architectural paradigm. Felicity D. Scott explains the overall concept of experimental architecture as:

---

[79] Peter Cook. Experimental Architecture. New York: Universe, 1970: 138.

[80] Felicity D. Scott. Architecture or Techno-Utopia: Politics after Modernism. Cambridge, London: The MIT Press, 2007: 115.

[81] Ibid.

[82] Ibid.

"What their particular return to semantic codes foreclosed was not only the modernist shibboleths of 'formal composition, functional fit, and constructional logic,' but also the investigations inaugurated by what Peter Cook would refer to as 'experimental architecture.' This, in Cook's terms, would open the discipline up to its complex articulation with contemporary technology; it was nothing less than 'to experiment out of architecture.'"[83]

Following Scott's statement, experimental architecture successfully changed the direction of producing architecture by not acknowledging "Modern Architecture" rationale and adapting such a concept as technology from a very premature condition. However, it should be kept in mind that, this thesis will not focus on experimental architecture. Rather, it is mentioned to illustrate the overall impact of Woods' work in architecture. Thereupon, in order to clarify the frame of this study, the whole body of information that experimental architecture provides, will not be discussed. Rather, as a specific matter, the attitude that it inherited towards the progressive use of the conventional drawing techniques will be in focus. Since the capacity of the drawing – lines and geometries, endows a great potential to pursue the "experimentality," the focus will remain as the visualization of the ideas.

Experimenting, in order to produce any knowledge architecture wise, does not only concentrate with formal and technical explorations. As Cook challenged cannons of architecture with opening it up to technology, Woods challenges it by opening it up to the politics of production of space. The "experimentality" that Woods embraces, had been arisen from his political response by means of architectural production. However, architects had developed a certain distance, or one may also say avoidance, against the interrelation between architecture and politics, due to its problematic nature.[84] "All architects are deeply involved in their work with the political, whether or not they admit to other others, or to themselves," Woods asserts.[85] Therefore what Woods performs through his architecture is not an act of "political architecture," rather it is a

---

[83] Ibid, 114.

[84] Lebbeus Woods. Anarchitecture. 1992: 8.

[85] Ibid.

manifestation that architecture itself is a political act, as he elaborates in his book "Anarchitecture: Architecture is a Political Act" published in 1992.

Unveiling the political stance, Woods does not embrace a specific one in terms of political movements, rather he develops his "individual resistance" and expresses it through his projects.[86] Because, it is possible to transform architecture into an act of resistance against the ties that architecture to the authority by producing architecture. "Resisting," as Woods states "means that you have to spend a lot of time and energy saying what that something is, in order for your resistance to make sense."[87] However, since constructing is a collaboration of a diverse agencies, the "professional" architecture cannot resist, but cooperates. Professionalism causes architects to operate apart from people and kills their desire to transform their environment and "conditions of existence," as Woods denotes, it is "the essence of all politics."[88] "Far from protecting the high standards of architecture, this separation impoverishes architectural work, reducing its production to tokens of power, at best, and –at worst– to instruments of destruction"[89] Resisting, however, should not be mistaken with not building or giving up practicing. It is not solely based on "the idea nor the rhetoric of resistance" and:

> "These architects must take the initiative, beginning from a point of origin that
> precedes anything to be resisted, one deep within an idea of architecture itself.
> They can never think of themselves as resisters, or join resistance movements,
> or preach resistance. Rather (and this is the hard part of resistance) they must
> create an independent idea of both architecture and the world."[90]

Therefore, the process of producing architecture and experimenting through this process is a resistance and has potential to change and challenge the norms of

---

[86] Lebbeus Woods. "Lebbeus Woods Vico Morcote Interview." 1998.

[87] Lebbeus Woods. "Architecture and Resistance." Lebbeus Woods (blog).

[88] Lebbeus Woods. Anarchitecture. 1992: 9.

[89] Ibid.

[90] Lebbeus Woods. "Architecture and Resistance." Lebbeus Woods (blog).

architecture. Experimental works, for Woods, bear two major tasks, one of them is to "stake out new points of view on what already exists" in architecture and art and the other one is to test these findings.[91] This specific endeavor might raise several doubts in terms of the financial benefits, consequently might to be considered as a "waste" that "leads nowhere."[92] "However, learning and invention are notoriously inefficient, requiring many failed attempts and dead-ended explorations to find one that is fertile enough to open out onto a rich new landscape of possibilities" as Woods states.[93] Achieving better conditions of living is possible through architecture, and the quest for this conducted by the aid of "experimenting."

> "If a society is unwilling to tolerate such waste it will stagnate. In today's world, which is under tremendous pressures of change, a vital and growing society not only tolerates but actively supports experimentation as the only way to transform the difficulties created by change into creative opportunities to enhance and deepen human experience. This is doubly true for the field of architecture which, charged with continuously remaking the world, is at the forefront of this struggle."[94]

The act of experimenting, therefore for Woods as well as for Cook, is not only a formal or spatial investigation. It also enriches architecture's adaptation and integration to the scientific and social developments. Architects, in this situation, instinctively undertake the task of projecting the unknown and the unvisited. Woods claims that, it "is more difficult than it sounds, particularly in this age of hyper-rendering by computer that can also look back over, and exploit ad infinitum, a long history of imaginative and speculative architectural design." Since, architecture sustains its existence at a time that nestles many "social problems," as "such as the rapid growth of urban slums and the need of low-cost housing for what used to be called the 'working class'" which

---

[91] Lebbeus Woods. "Architecture of Energy." <u>Lebbeus Woods</u> (blog). June 5, 2009. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2009/06/05/architecture-of-energy/>

[92] Lebbeus Woods. "The Experimental." <u>Lebbeus Woods</u> (blog). August 12, 2010. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2010/08/12/the-experimental>

[93] Ibid.

[94] Ibid.

had not been solved or addressed as Woods declares; the enthusiasm for "experimenting" might not be considered attractive.[95]

Woods had established a vocabulary for his own architecture that also prepared the theoretical background of his works. Reevaluating architecture, for Woods, was depended on reevaluating the architectural vocabulary. The extension of the architectural paradigm with his introduction of new and revised terminology, which influenced from various fields from physics to sociology, constituted a comprehensive background for his theories. This extension does not solely refers to his discursive contributions, so to speak, it implies literally new additions of terms. The most significant was, as an experimenting architect, the "experimental space" for his projects, which is the space that no one knows how to behave. It may be considered as an umbrella term to cover other terms of him, as "heterarchy" and "freespace" which are elaborated in following chapters.

---

[95] Ibid.
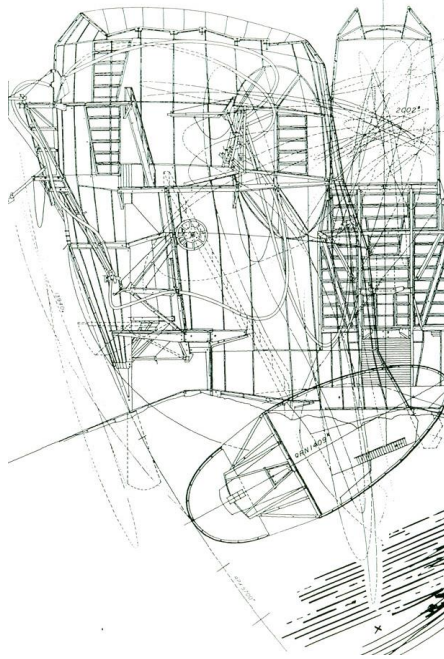
Figure 2.4 Plan and section drawing of the Solohouse including mechanical details, by Lebbeus Woods.
Source: Lebbeus Woods (blog). August 24, 2015.
<https://lebbeuswoods.files.wordpress.com/2008/11/sh3.jpg>.

Figure 2.5 The Solohouse, constructed, by Lebbeus Woods.
Source: Lebbeus Woods. Anarchitecture: Architecture is a Political Act, Architectural Monographs 22. New York: Wiley, 1992: 88.

One of Woods' projects, "Solo House," which he created in 1988, is an experiment for "experimental space." It is five feet height space construction that an individual can hardly inhabit. Woods had constructed it with the idea of "atom of architecture," which "ne that embodied the essential properties of architecture that were fundamental to building up 'molecules' and 'compound substances,' like building groups, even towns and cities."[96] The idea of generating larger compounds through a single dwelling unit of "Solohouse" does not underpin any political or cultural statements, however, it contains the primitive idea of the "freespace."[97] The use of materials and the detail works constitutes a representation of an actual, functioning building. Integration of the material, structure and function is the very conventional notion –or "orthodox Modernist"[98] notion- that Solohouse had constructed upon, and yet does not respond any of these qualities.
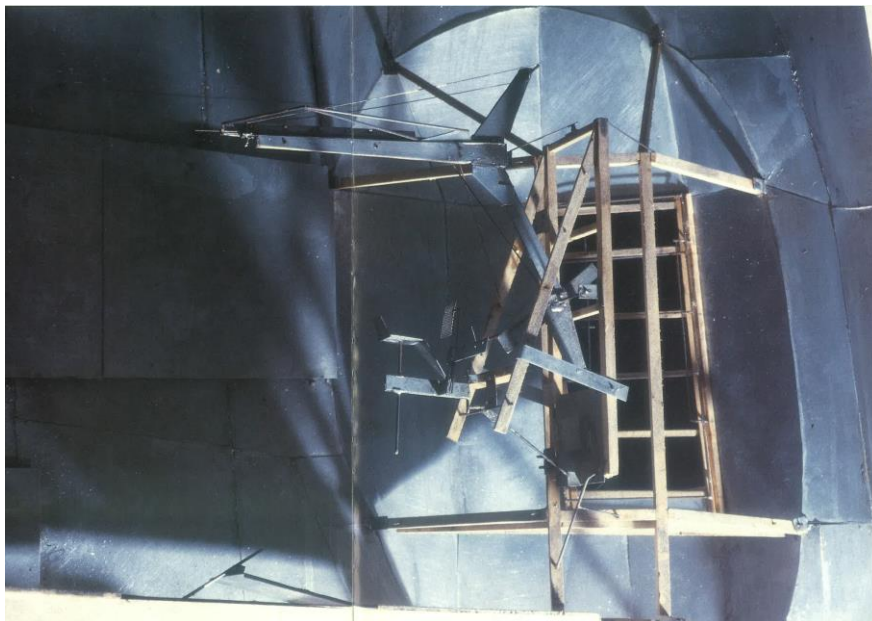
Figure 2.6 A detail photograph from the Solohouse, by Lebbeus Woods.
Source: Ibid.

---

[96] Lebbeus Woods, "Solohouse @ 20" Lebbeus Woods (blog), January 12, 2008. Accessed January 17, 2015. < https://lebbeuswoods.wordpress.com/2008/12/01/solohouse-20/>

[97] Ibid.

[98] Ibid.

Figure 2.7 A photo of the interior space of the Solohouse, by Lebbeus Woods.
Source: Ibid.

Other two significant terms that Woods uses in his project frequently are: "heterarchy" and "freespace." These two terms embrace all projects and rhetoric of Woods'. The long lived governance of the concept of "hierarchy" in architecture, hinders the way for any attempt to outreach progressive developments.[99] Therefore, Woods suggests "heterarchy," which is a non-hierarchical urban form, in order to overcome the established segregations in architecture. The other term, "freespace" aims to assert a non-functional space, which harbor possibility for any event.

---

[99] Lebbeus Woods. Anarchitecture. 1992: 46.

The terms that Woods introduced accordingly to his works, is his essential contribution to the contemporary architecture paradigm, which had extended the capacity of an architectural product to become an architecture itself. The autonomy that architecture operated through a medium, in this case the drawing, had been devised by Woods as a critical act. The political capacity that the process of producing accompanies and which produces the architectural knowledge, is free from the physicality and yet, influences the physical domain.

CHAPTER 3

REDISCOVERING THE DIVINE MEDIUM: THE DRAWING

"Likeness is not identity; orthographic projection is not orthography;
drawing is not writing and architecture does not speak."[100]

The discourse of "architecture production" as a process, is substantially occupied by drawing on the behalf of image –or any kind of two dimensional production. This "divine" medium, contributes to the transformation of the architectural knowledge into variety of forms, also extending this knowledge on perception and its alternative narrations in great diversity. "Drawing" both as an act and as a product, is a crucial entity for architecture that can be easily named as the most significant communicator. Its mediator capacity reinforces the relationship of the processes of "designing." Therefore, it is called "divine" due to its crucial responsibility.

This chapter will be a comprehensive inquiry into the phenomenon of drawing, observing it through the "architectural production" and its related modes of representation. The focus will be on two arguments, which are basically structured from "how to draw" to "why to draw." Throughout this exploration from "how" to "why," some of terms and techniques will be revisited -not technically but operational, in order to clarify and nurture the main discussion. In the first discussion, the "conventions" of architectural drawing, which essentially establish the "how," will be explored by the aid of tools; as orthographic set, perspective and axonometric drawing. In addition to that, "how" will be discussed by means of its underlying meanings and interpretations through the different utilizations of the medium. The basic concepts

---

[100] Robin Evans. The Projective Cast: Architecture and its Three Geometries, Cambridge, Mass: The MIT Press, 1995: xxxvi.

that underlie the purpose of "drawing" and the operations are conducted in process of "projecting," may be counted as endeavors for this study to unravel the further varied intentions of the medium. Rather than exploring these tools by their techniques, it is intended to understand the circumstances they are operating. In respect to the information that drawing serves, first, the act of "projecting," as the term is defined and elaborated by Robin Evans, is investigated, in order to unveil the interrelation between architectural thinking and architectural representation. In this regard, the second discussion will be based upon the discovery of the distinctive capacities of drawing by emphasizing its various processes of instrumentalization. These tools of drawing –or projection, are authorized with transferring and transforming the architectural information. When the act of drawing performs in an "unconventional" way that abandons the responsibility to intermediate for physical construction, and holds on to its own autonomy, it becomes a new reality, thus produces its own knowledge. Devising drawing with political responsibilities, not solely with the responsibility of mediation, in this study will be regarded as the main motive force for the course of "why to draw." Lebbeus Woods' drawings, in this case, perfectly exemplify this divorce by underlying ways of architecture production rather than the product itself. This is to say, the principal aim in this chapter, is to decipher the forces that determine the necessity of drawing in the field of architecture and to further this information with the concept of "unconventional" architecture by harboring it with the act of drawing.

The qualities that these instruments endow, do not derive from the artistic potentials that accompany, rather from the act of "projection," as Robin Evans defines.[101] The two-dimensional representations as operated with orthographic set; plan, elevation and section drawings, and the three-dimensional representations as operated with axonometric and perspective drawings are the ultimate and possibly the most abstract ways to achieve a concrete object; and necessary. However, Alberto Perez-Gomez in his article "Architecture as Drawing," points out an imbalanced interaction of

---

[101] See: Robin Evans. Translations from Drawing to Building and Other Essays. Cambridge, Mass: The MIT Press, 1997.

architecture with drawing. It is simply arises due to its two-folded state of being "both abstract, and a mimesis of a transcendental reality." [102] The "modern man" prefers the rational, scientific and technological approach towards to architecture and its drawing.[103] The instruments listed above were praised for their scientific operation. When their science evolves into a more "unconventional" but still rational and operational way, it needs a special attention and investigation.

3.1 The Conventions of "Conventional" Drawing

"Conventions" in the field of architecture, following Anderson's argument, are the notions that had established their own paradigm and had operated in this closed system. James Ackerman asserts that "convention" is an essential issue in architecture and it should be investigated accordingly to its basis and further adaptions through the time in order to understand what kind of an attachment had been bonded.[104] Convention's constructed culture facilitates architecture representation, which is fundamental. It also lets architecture representation to develop, but in a limited field of operations.

> "The conventions are, in a sense, elements of a language; like words and sentences, they are invented or arrived at by mutual agreement and, once in place, remain with little change for centuries. Because they are a way in which an architect communicates basic aspects of his or her work with anyone interested in building and the art of architecture, altering or attempting to improve them can result only in confusion."[105]

The "communication" that Ackerman denotes, indicates a specific matter, which is the architectural drawing. As one of the major entities of architectural production, the "drawing," had been developed the architecture, various representations of

---

[102] Alberto Perez-Gomez. "Architecture as Drawing." Journal of Architectural Education 36, No. 2, 1982: 4.

[103] Ibid.

[104] James Ackerman. Origins, Imitation, Conventions: Representation in the Visual Arts. Cambridge, Mass: The MIT Press, 2002: 28.

[105] Ibid, 316.

architecture and the instrument itself. The techniques that convey and transform the two-dimensional information into three-dimensional entity, determine the "conventional" role of the drawing. And this role is the idea to embody an architectural idea into a building. "Conventions," however are static, and show resistance against the change, which as a consequence Ackerman traces the roots of modern drawing back in the thirteenth century.[106] It beholds the "convention" in terms of "the basic vocabulary of the architectural image" production.[107] Ackerman notices "no fundamental changes in the materials and conventions of drawing; the plan, the elevation, the transverse section, and the perspective, realized with a hand-held drafting instrument."[108] However, "conventions" are not immortal. They change directions or disappear, as James Ackerman examines in depth, back in from fifteenth century till today. The emergency of the orthography had marked the new convention of the architectural drawing. With the autonomy that it had been developed along, also generated the "unconventional" consequently.

> "First, that modes of representation are not significantly altered when new techniques are discovered, but perpetuate preexisting conventions; and second, that representation itself is not a reflection of some "reality" in the world about us, but is a means of casting onto that world a concept—or subliminal sense—of what reality is."[109]

As it also marked along with the origins of architecture, the "drawing," had constituted (by) fundamental and extensive paradigm itself, which also constituted its own traditions. Any major achievement in the history of architecture has the capacity to become a convention, as Ackerman asserts.[110] With the emergence of "projection," architectural representation had been encountered a grand twist, therefore constituted its own tradition and the "convention of architectural drawing." As a translatory tool,

---

[106] Ibid, 28.

[107] Ibid, 96.

[108] Ibid.

[109] Ibid, 121.

[110] Ibid, ix.

drawing, undertakes the responsibility of narrating the images from architect's mind to paper, which assigns it through the embodiment process. In both discourse and practice of architecture, drawing is recognized as a visual alphabet of lines and geometries, which converts thoughts into images by conducting a representational narration. "Drawing is said to be the language of architectural design"[111] states Mark Hewitt. In this regard, it is the ultimate communicant that preserves architecture to be explored in its own compounds by ignoring its relative communications, under the influence of resemblance as in between language and architecture.[112] The design process, as in the drawing, conducts from mind to eye, from eye to hand. It is an "action at a distance" Evans claims, and this distance is filled by "projection."[113] It transfers architectural knowledge into visual data, to be deciphered through the building. Architectural drawings do not intent to act as artistic media quite contrary as their commonly acknowledged, rather, they are the scientific and the static way of expression. "Where art lay," as Evans remarks, is "to arrange the emanations first perceiving and moving subject, in such a way as to create in these unstable voids what cannot be adequately portrayed in designs."[114] "Projection" drawings, in this manner, are devised for the specific architectural purpose. For Evans, they acquire a great significance, due to their operation, and states:

> "What connects thinking to imagination, imagination to drawing, drawing to building, and buildings to our eyes is projection in one guise or another, or processes that we have chosen to model on projection."[115]

"Projection" is the process of depicting the "virtual" and producing image of "real." Therefore, it is neither solely about two-dimensional conversion, nor three-

---

[111] Mark Hewitt. "Representational Forms and Modes of Conception: An Approach to the History of Architectural Drawing," Journal of Architectural Education 39, No.2, 1985: 2.

[112] Robin Evans. Translations from Drawing to Building and Other Essays. Cambridge, Mass: The MIT Press, 1997: 155.

[113] Robin Evans. The Projective Cast.1995: 363.

[114] Ibid.

[115] Ibid, xxxi.

dimensional illustration. Another book of Robin Evans, "Projective Cast: Architecture of Three Geometries" he discusses the notions of investigating the "types of drawing," along with the drawing's two-folded operation, which on the one hand it enables vision, on the other hand limits it.[116] Evan declares that "our ideas about own thinking and perception are dominated by vision, and our ideas about our own vision are defined by tacit reference to pictures and projections," which highlights the necessity for a mediator.[117] The act of mediation is the primary responsibility of architecture drawing, as in the conventional approach indicates. Image is devised with both imaginary and factual information. Therefore, development of the drawing in architecture depends on "both imagination and representation," which are in fact, "both of these have traditionally been related by, and sustained in, a projective space, although it is not always easy to recognize it as such."[118] Robin Evans continues and describes projection as "the universal ether of constructibility."[119] The drawing positions itself in-between the real and the imaginative, which it actually belongs. From signs to material, it conducts an abstract communication. James Ackerman explains it as:

> "…the sign—made normally on a two-dimensional surface—that translates into graphic form an aspect (e.g., the plan or elevation) of an architectural design or of an existing building. It is an arbitrary invention, but once established it works only when it means the same thing to an observer as it does to the maker; it is a tool of communication."[120]

This communication that conducted on paper surface, through geometries established a connection between architecture and science. The orthographic set had been constituted a significant field of operation that architecture now can represent itself both artistically and scientifically without any restrictions. "The key transformation in the history of architectural drawing was the inception of descriptive geometry as the

---

[116] Ibid, 337.

[117] Ibid.

[118] Ibid.

[119] Ibid.

[120] James Ackerman. Origins, Imitation and Conventions. 2002: 294.

paradigmatic discipline for the builder, whether architect or engineer."[121] The projection is, in fact, a matter of geometric expression, which utilizes scientific methods for the transcription of a specific architectural knowledge. The faith in geometry or the "faith in the genetic message inscribed on paper," as Robin Evans denotes, generates architecture, and without these motives architecture cannot exist.[122] Therefore, as it is commonly manifested, "architecture is more than a mere building," for Evans, it is actually more abstract.[123] However, architecture's relationship with geometry should be investigated, in order to not claim a total dependence on it. Perez-Gomez clarifies the significance as:

> "Descriptive geometry opened the way for a functionalization of the "lived world," i.e., for the inception of non-Euclidean geometries. It became an effective instrument of power, and an absolutely essential tool of precision during the Industrial Revolution. The original architectural ideas were transformed into universal projections that could then, and only then, be perceived as reductions of buildings, creating the illusion of drawing as a neutral tool that communicates unambiguous information, like scientific prose."[124]

With the integration of geometry to architectural drawing, it also endowed a scientific responsibility. While the introduction of the geometry had reinforced the information transmittance for the construction, thus the conventional operation; it had somehow weakened its autonomous existence. The balance of the equally valued triad of Agrest's, in this particular case, moves towards to the building. Interestingly, as the drawing develops and operates more diversely, its authority becomes more dependent to the building within the conventional approach. Therefore, it is necessary to examine these tools of projection in order to grasp their autonomous knowledge.

---

[121] Alberto Perez-Gomez, "The Revelation of Order," This is not Architecture. 2002: 18-19.

[122] Robin Evans. Projective Cast. 1995: xxvi.

[123] Ibid.

[124] Alberto Perez-Gomez. "Architecture as Drawing." 1982: 3.

3.1.1 Projecting Architecture: Instruments of Architectural Drawing

The nature of architectural drawing is versatile to the changes, and therefore, adapts itself to the current circumstances. Alberto Perez-Gomez, in this regard, illustrates the general frame of the architectural drawing by exploring the historical background the capacity of it. The entrenched situation of the drawing as a vital instrument through the process of producing architecture, had been induced it to be considered as "taken for granted." However, Perez-Gomez asserts, it "was once less dominant in the process of development from the architectural idea to the actual built work."[125] "Before Dürer," he claims, the recognition of orthographic drawing had been almost consisted of basic analogies, as considering the plan as a "composite 'footprint' of a building, and an elevation as a face."[126] "Projecting" by means of the utilization of orthographic set, is rather productive and significant for the development of modern architecture. The orthographic set, as Seray Türkay discusses in her thesis, had been considered as a convention itself with the "projections" and had been exposed to the criticisms of the modern architecture and the "shift of perception" into an "awareness" transformed a common tool into a divine device.[127] The objective of the drawing had embedded with the act of mediation in advance.

However, architectural drawing also constitutes a serious situation of intricacy by developing a new language and by strictly preserving the conventional norms concurrently. Alberto Perez-Gomez states that, architectural drawing is a mental construct.[128] Drawing is the tool for transforming images from two-dimension to three-dimension, like the orthographic projection or, as Perez-Gomez calls "abstract language of walls."[129] Plan, section and elevation act as a manual, and conduct the

---

[125] Alberto Perez-Gomez. "The Revelation of Order," This is not Architecture. 2002: 5.

[126] Ibid, 9.

[127] Seray Türkay. "Orthographic Set: Making Architecture Visible." Master's Thesis, METU, 2011. Türkay makes a detailed discussion of "Orthographic Set" throughout her thesis, and its long-standing contribution to the paradigm of architecture.

[128] Alberto Perez-Gomez. "Architecture as Drawing," 3.

[129] Ibid, 2.

44

process of embodiment from images to concrete. These are the essential instruments that undertake the constitutive role for the sake of "architectural drawing."

While two dimensional projections aim to uncover the transition to construction; three dimensional projections as in the perspective and axonometric projections "bring space into architecture."[130] Evans claims the acknowledgement of the sketch and axonometric drawings as the "two distinct shift of emphasis" that have happened to architectural drawing in the twentieth century.[131]

> "Even though perspective became increasingly integrated with architecture, perspectival systematisation remained restricted to the creation of an illusion, qualitatively distinct from the constructed reality of the world."[132]

Perspective drawing, as Perez-Gomez points out, is "an 'invisible hinge' among projections."[133] It imitates the perception of a space and it is the ultimate visualization of the depicted image of space. It is the "representation of what happens when we see; it is a mapping of physical, three-dimensional objects according to their two-dimensional representations on our retina."[134] Axonometry, on the other hand, "abolishes perspective" as Yve-Alain Bois states.[135] It depicts the space, simulates the possible perception, and yet free from the "fixed view point." While it constructs a scene, it compromises on a total abstract language of geometry. The spatial image that axonomometry constructs, is also a scientific construction data. Due to parallel projection, the produced image can be considered as a step before the construction.

---

[130] Ibid.

[131] Robin Evans. The Projective Cast, 1995: 337.

[132] Alberto Perez-Gomez. "The Revelation of Order," This is not Architecture. 2002: 15.

[133] Ibid, 19.

[134] Daniela Bertol. "'Architecture of Images': An Investigation of Architectural Representations and the Visual Perception of Three-Dimensional." Leonardo 29, No.2, 1996: 88.

[135] Yve-Alain Bois, "The Metamorphosis of Axonometry" Daidalos 1 (1981): 46.

"Geometry used to be called the science of space," notes Evans, however, this statement could not keep its validity up till now.[136] The death of geometry in architecture, thus its unproductiveness originates from its unstable position through the process of architectural production, as well as the architecture production. However, "geometry has been active in the space between and the space at either end" claims Evans.[137] "What connects thinking to imagination, imagination to drawing, drawing to building, and buildings to our eyes is projection in one guise or another, or processes that we have chosen to model on projection."[138] It codifies certain spatial information, and transfers, or "projects" into a universal language. Thus, it becomes undeniably objective reading with the aid of geometry.

> "The modern belief that drawing is simply a reduction of a building has, therefore, enormous implications. Descriptive geometry made building science possible. For the first time the architect was able to dictate to a mason or carpenter a series of operations through working drawings or precise detail designs, without having to be involved in the "craft" of "building" itself. This is, of course, a precondition of contemporary methods of production in architecture and civil engineering. But this modern prejudice is also shared by most architects who regard design as obliquely related to art."[139]

3.1.2 Act of Translation or Act of Reduction

The science of the building, for Perez-Gomez, had been enabled with the aid of descriptive geometry. On the one hand, the codes of the abstract language had become more sophisticated, causing architecture to become more detached from the actual world. On the other hand, this complexity integrated architecture more to the building process, "the architect was able to dictate to a mason or carpenter a series of operations through working drawings or precise detail designs" through this very abstract

---

[136] Robin Evans. The Projective Cast, 1995: xxix.

[137] Ibid, xxxi.

[138] Ibid.

[139] Alberto Perez-Gomez. "Architecture as Drawing." 1982: 4.

language.[140] Therefore, the in-between status of architectural drawing had been reinforced. Architectural drawing as a "translator"/"mediator," rather than a "tool of reduction" had been operated by several techniques. These techniques undertakes a great "transformative" duty.

Through this operation of "translation," however, it is criticized that drawing reduces the whole conception of building and the spatial experience into lines and shapes. Under the light of this perception, the "tool of communication" transforms into a "tool of reduction." This misunderstanding is caused by, as Perez-Gomez claims, due to "the distance between architectural drawing and building," which was "always been opaque and ambiguous."[141] Representing an unbuilt object is not only related with the techniques that is utilized during the production, but it also depends how it is perceived by the viewer. "Today, the process of creation in architecture often consists of a formalistic approach that assumes that the design or representation of a building demands a set of projections" asserts Alberto Perez-Gomez and Louise Pelletier, in their article "Architectural Representation beyond Perspectivism."[142] As the methods of drawing have been developed, by the aid of geometry in the nineteenth century and as "the process of translation between drawing and building," involved with more advanced operations, it is unfortunately "reduced into an equation."[143] The power of the drawing arises with its mediator act during the conversation of the real and the image. It holds its significance strictly in architecture, with the power of representing "the reality of a building," which, in fact, induced by the proximity of matter and design.[144] The projections function with respect to the "idea of a building, a city, or a technological object." Perez-Gomez and Pelletier state that:

---

[140] Ibid.

[141] Ibid, 1.

[142] Alberto Perez-Gomez and Louise Pelletier. "Architectural Representation beyond Perspectivism" Perspecta 27, 1992: 21.

[143] Alberto Perez-Gomez. "The Revelation of Order: Perspective and Architecture Representation," in This is not Architecture: Media Constructions. Edited by Kester Rattenbury. London: Routledge, 2002: 18-19.

[144] Alberto Perez-Gomez. "Architecture as Drawing." 1982: 1.

"For purposes of descriptive documentation, depiction, construction, or any imparting of objective information, the architectural profession has generally identified architectural drawings as projections. These reductive representations rely on syntactic connections between images, with each piece only a part of a dissected whole. Representations in professional practice, then, are easily reduced to the status of efficient neutral instruments devoid of inherent value. Devices such as drawings, prints, models, photographs, and computer graphics are perceived as a necessary surrogate of the built work. It is therefore crucial to see the implications of such a reductive attitude on the creative process in architecture."[145]

Through these discussions on architectural drawing, it should be clearly stated that, the main motives of two-dimensional and three-dimensional drawings are different. While orthography mainly is produced to convey for the building process and express fairly abstract information, perspective and axonometry capture the presence of space in the drawings, and somehow construct the reality.[146] But, the reality that is constructed in the architectural drawings are used as illustrations. In both cases, drawings reflect perfected projections, and as Perez-Gomes claims, this aim of perfection is not an "escape the world of commercial architecture where the cost of perspectives."[147] Peter Cook, in his book "Drawing: The Motive Force of Architecture" claims that:

"The assumption has been made that when we are consciously looking at an architectural drawing we are confirming certain assumptions about the presence of building, their condition as objects in space, and that somewhere along the line the thing that we are looking at links with our experience of

---

[145] Alberto Perez-Gomez and Louise Pelletier. "Architectural Representation beyond Perspectivism." 1992: 21.

[146] Mainly because there exist several architecture utopias drawn as plans.

[147] Peter Cook. Drawing: The Motive Force of Architecture. Chichester, England: Wiley, 2008: 16.

inhabiting buildings. However distant from our day-to-day experience some of these examples are, there is a resonance."[148]

Perez-Gomez mainly discusses that architectural drawing, as a translator or an imagery narrator, should not be considered as a reduction of an actual space or a reflection of the lived world.[149] It is, as a matter of fact, accredited as a narrator of architectural thinking, as a translator, which moves this architectural thinking "without altering it."[150] "Projection," rather should be the key word in order to grasp the underlying idea, as Robin Evans puts forward. The representations of an idea of a building (or any kind of architecture production) are necessary as a surrogate, which act as the "descriptive documentation, depiction, construction, or any imparting of objective information."[151] Therefore, Perez-Gomez claims, these so-called reductive actions are significant for "the creative process in architecture."[152]

3.2 "Unconventional" Drawing

The ongoing and the conventional approach compromises on the vitality of the purpose of drawing and sees it as a must, for the sake of architecture and architectural production. However, Evans sees it as an "intervening medium"[153] that does not correlate the object immediately, rather imitates the imagery of the final work. In this wise, it has a limited but necessary area of influence since it conducts in order to maintain "sufficient definition for final work to begin, not to provide a complete determination in advance."[154] The given instruments are not fully sufficient to draw out a certain interrelation between the drawing and the building in the process of producing architecture as a built form. Still, it holds almost a unique place for bridging

---

[148] Ibid, 74.

[149] Alberto Perez-Gomez. "Architecture as Drawing," 1982: 1.

[150] Robin Evans. Translations from Drawing to Building. 1997: 154.

[151] Alberto Perez-Gomez and Louise Pelletier. "Architectural Representation beyond Perspectivism," 1992: 21.

[152] Ibid.

[153] Robin Evans. Translations from Drawing to Building. 1997: 156.

[154] Ibid.

between the imagery and the corporeality in the field of architecture. However, this journey comes up against several interruptions, which arise due to being a part of a series of different dimensional processes. It is not quite possible to convert the exact information into different kinds of architectural forms. Evans discerns the defectiveness of this process and, therefore, suggests to call it as "translation" since it practically operates between the architectural thinking and built work by means of the paper without any alteration.[155]

> "To what extent both vision and drawing are intrinsically creations of the moment and to what extent they confront the rest of the architectural culture of that moment becomes easier to measure as we become distanced in time."[156]

However, these useful tools, also have their own limitations arising from both theoretical and practical uses. "Tools of representation underlie the conceptual elaboration of a project and the whole process of the generation of form" says Perez-Gomez.[157] It constructs the ways of seeing and perceiving an architectural drawing, as well as the building. Since the knowledge that architectural representation acquires comes from this perspective, the production of architecture will reproduce these "conventions". Therefore, the ways of avoiding or overcoming "conventions" should be examined, as the autonomy of the drawing claims a field of operation to produce "unconventional."

Conventions of architecture had been interrogated through the transition of producing the "images of architecture" to producing "architecture of images."[158] Evans states that architecture is divided between geometric drawing and building, and compares it with the distinction between writing and speech. In this sense, Evans does not acknowledge drawings that are intend to project a scientific information, which is

---

[155] Ibid, 154.

[156] Peter Cook. Drawing: The Motive Force of Architecture. 2008: 55.

[157] Alberto Perez-Gomez and Louise Pelletier "Architectural Representation beyond Perspectivism," 1992: 21.

[158] Daniela Bertol. "Architecture of Images." 1996: 89.

mostly interrelates with orthography and axonometry, thus the "conventional." The notion of "convention" establishes certain technical operations and architectural functions. In this framework, "unconventional" drawing does not indicate an opposite definition. Rather than aiming conducting mediation, "unconventional" drawing aims to produce architecture by medium. While drawings without certain operational utilizations considered futile or meaningless, as it is commonly acknowledged in any product of "paper architecture," the unconventional drawing solely undertakes different responsibilities. Paper, by its infinity, provides freedom to create for architect. Therefore, as Wigley claims, architects who studies with/within this environment, and "those who never realize their fantasies are even called 'paper architects'."[159] The mystique of drawing is not just that the paper has been marked by a certain person in a certain moment but that it was marked in a particular sequence is no longer evident.[160]

Architecture that devised with quasi-autonomy, comprised of different paradigms. Any shift that occurs in that paradigm, empowers architecture with the capacity to bring about the "unconventional." The discussion of "unconventional" in architecture can be easily misinterpreted by considering the newly introduced high-technology techniques as equivalent, since the contemporary techniques of architectural representation have been developed. The "unconventional" as it was mentioned before, achieved via "experimenting." However, "experimenting" in architecture includes operations of great diverse, from political to technical. The processes of interpreting the "new," thus, nestles the various ways for "unconventional." The "convention" is not a definition for the ways or the techniques that drawing had been produced. A drawing is not conventional, because it had been utilized orthography as

---

[159] Mark Wigley. "Paper, Scissors,Blur." The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond. Ed. by Catherine de Zegher and Mark Wigley, New York: Drawing Center and Cambridge, Mass.: The MIT Press, 2001: 28.

[160] Ibid.

a representative instrument, or likewise, "unconventional" cannot be achieved because it was produced with new production techniques, such as in digital production.

The information provided above mainly addresses the purpose of drawing in order to achieve the physical being of the building or the construction. Drawing, in the field of architecture, is devised with the capacity to go beyond the conventional intention and discover the potentials of the medium by means of divorcing the ultimate task of intermediating between the idea and the corporeality. Fastening upon the core issues that formed the discussion of drawing in the realm of representation techniques, methods and theories, bring about the ways of producing and experimenting in and through architecture. Considering the deeply rooted prominence of the task of "projecting," reassigning a new one for architectural drawing is quite difficult, which would consequently end up with a paradigm shift. The divorce of the traditional mindset of drawing, as Evans states, welcomes the "claim to the architecture that now flourishes within the political, economic and social order."[161] And yet, it avoids from the physical restrictions, thus, may be considered as "more scrupulous and less responsible, smaller and less predictable, worthless but better."[162] Therefore, it is necessary to maintain the critical distance and distinguish the work of architecture that expands its paradigm by contributing the architectural knowledge. Peter Cook, in his book "Drawing: The Motive Force of Architecture," discusses that, architecture drawing is not merely operate with the actual matter; there is also "a period of creativity around a kind of faux reality."[163] Further, he asks:

> "Is architecture no longer needs to depict or even reflect real functional parts
> (because these are virtually invisible), then the discipline might escape into a
> form of "theatre" whereby a satisfyingly elegant or complicated set of visible

---

[161] Robin Evans. <u>Translations from Drawing to Building.</u> 1997: 157.

[162] Ibid.

[163] Peter Cook. <u>Drawing: The Motive Force of Architecture.</u> 2008: 178.

things is made available, almost none of which have any operational meaning: but they're fun anyhow."[164]

The traditional approach recognizes drawing as "primarily a mechanism of copying, a technique for moving a design from one place to another," according to Mark Wigley's claim.[165] It is "a channel by, which the beauty of the natural order could be systematically transferred to that of an artwork in a series of stages and likewise transferred from one artwork to another."[166] "Drawing," as Wigley defines by borrowing from The Drawing Center, is "any unique work in paper."[167] This "uniqueness" by means of the artistry in its production and its conceptual basis, puts architecture drawing in a perplexing situation. When drawing renounces to convey from abstract to reality, it becomes an autonomous entity itself. This specific entity, at this point, is more inclined to be understood as an art object. This systematic confusion of art and architecture" as Wigley claims, "exploits the enigmas at the heart of the basic definition of drawing," and furthers:

> "A drawing is not just a work on paper. It is a "unique" work. In the traditional cult of drawing, only originals can authenticate the bond between material marks and immaterial ideas. The mere fact of reproduction takes the image away from the artist's hand."[168]

This definition, may not act the exact in architecture, because it is the medium that constructs and conducts the interplay between "material and idea."[169] As it is mentioned in previous chapter, Lebbeus Woods did not consider himself as an architect obligated to build, rather an architect obligated to react. The political stance that endowed formed his way of producing drawings. These drawings are not merely

---

[164] Ibid.

[165] Ibid, 39.

[166] Ibid.

[167] Wigley mentions that also The Drawing Center had adopted this definition from MOMA. Mark Wigley, "Peper, Scissors, Blur," 2001: 28.

[168] Ibid, 38.

[169] Ibid.

architectural drawings -since the instrumentality that they own cannot be compared with "conventional" drawings, rather might be called "architecture drawings." Drawings of Woods technically based on different materials, watercolor, pencil, ink, pastels, or charcoal. These techniques do not correspond to a certain type of drawing. What made drawing so appealing by means of the architecture production was its ultimate autonomous capacity. It is the only state that can be fully political and yet visual and architectural. Architecture can be devised for any political correspondence, however it is obligated to be in a physical form. When the governmental agents involve with the constructing process -and they have to- it as soon as becomes a governmental apparatus. Therefore, Woods explains that:

> "…architecture that insults politicians, because they cannot claim it as their own –architecture whose forms and spaces are the causes of rebellion, against them, against the world that brought them into being –architecture that drawn as though it were already built –architecture built as though it had never been drawn–."[170]

Another great influence on the "unconventional" architecture of Lebbeus Woods was the critical approach that he had performed. This specific approach, devised his instrument to become fully autonomous and self-reflective. The "critical architecture" as it is defined by Michael Hays, is "one resistant to self-confirming, conciliatory operations of a dominant culture."[171] Due to "the fetishistic attention paid to the materiality," [172] architectural production that received apart from the concreteness, and therefore practical functionless is commonly ignored.

"The architectural drawing" as Wigley asserts, "is not just a document containing the required data, but inescapably bears the stamp of the author's personal style and that of the time and place."[173] It has its own capacities to project and to react. "Further, a

---

[170] Lebbeus Woods. Anarchitecture. 1992: 12.

[171] K. Michael Hays. "Critical Architecture: Between Form and Culture." Perspecta 21, 1984: 14.

[172] Mark Wigley. "Paper, Scissors,Blur." 2001: 40.

[173] Ibid, 316.

drawing may be a graphic form of architectural theory, conceived not only to illustrate the designer's principles but to persuade the viewer of the validity of his or her point of view."[174] Wigley regards products of paper architecture as "fantasies." Rather than being an interplay between idea and material, these fantasies, -or one may also say "unconventional" drawings, or "fictions"- imply an introvert field of operations, which does not responds through materiality. Considering this interplay as "fiction" on the other hand, indicates the intermingling of virtual and real; and constructs the false truth that architecture always depends whether it is conventional or unconventional.

---

[174] Ibid.

CHAPTER 4

CONSTRUCTING FICTION: ARCHITECTURE OF LEBBEUS WOODS

> "Maybe I can show what could happen if we lived by a different set of rules."[175]

Architecture mediates from intangible to tangible and likewise, from tangible to intangible. By the aid of translatory operation of drawing that was mentioned in the previous chapter, concreting ideas are often applied in practicing architecture. Representational operations as drawing, model making; or, methods as sketching, projecting; are single track acts, and can be developed only by the shifts in the paradigm. However, the act of translating from intangible to tangible relates with a process of analyzing and responding –might also be resisting, as Woods does. "If conventional practice and theoretically driven critical practices are similarly structured" Stan Allen claims, "it cannot be a question of going beyond theory, or of leaving theory behind."[176] Therefore, reconsideration of the long-standing process of producing "conventional" architecture, by the sequence of thinking, drawing and building, is actually an act of "experimenting." In this process, experiments occur in a transition, mediation period. As this thesis does not recognize the conventional, it thusly eliminates the solid step of architecture and architectural production. Since the concreteness is renounced, there is no need for "real" architectural object for the sake of "architecture knowledge."

---

[175] Lebbeus Woods, http://www.sfmoma.org/exhib_events/exhibitions/509#ixzz3XYYXc1Wg
San Francisco Museum of Modern Art, accessed April 17, 2015.

[176] Stan Allen, Practice: Architecture, Technique and Representation. 2000: xii

Woods' works is prone to be considered as "pseudo" unless he is not interpreted within the demarcations of "unconventional" architecture. Due to its lack of emphasis to concreteness and embodiment, the reality of the object, his aim by producing might not be comprehended easily. For him, architecture is an instrument, to explore, to invent and to reinvent; therefore, the process of producing architecture is a process for acquiring "knowledge." However, Woods' "experimental projections" were not for the sake of an absolute truth; instead, they were utilized to attain knowledge. His long-standing interest for the field of science, especially in physics, had been impacted his purpose to draw also. Physics, not technology, will influence architecture, by releasing "social existence" and its "rigid boundaries and forms."[177] He adopts the main features of physics through his quest for "knowledge": "experimentation, vision and construction."[178] For Woods:

> "Physics will affect architecture not by the notions of scientific methodology as they are commonly believed, but by the paradoxical synthesis of imagination and mathematics revealing the atom and cosmos. In fact, the changes to come are entirely synthetic in nature and method, to be supported by fragmentary analysis, but occurring in a realm beyond it. This is the realm of ordinary experience, the realm in which architecture can become the instrument and laboratory of a humanistic science whose outline and workings can today only be imagined."[179]

His 1987 project, "Centricity" depicts this specific endeavor. "The aim of research is knowledge, and that of knowledge, achievement" states Woods, in the article that he had written for the project, in the journal "Places."[180] It explores the "universal science" through architecture, by focusing of the production of knowledge. He depicts a factory like environment, surrounded by machinery constructions. He explains

---

[177] Lebbeus Woods. "Centricity." Places 5. No. 3, winter, 1989: 85.
https://escholarship.org/uc/item/53z616wm (Accessed, 29 July 2015)

[178] Ibid, 84.

[179] Ibid.

[180] Ibid, 86.

"Centricity" as "both a quality and a thing, present in a place."[181] It is not a specific depiction of a situation or a problematic urban piece as his other projects, much rather it is a concept and his illustration of how he explores "universal science."
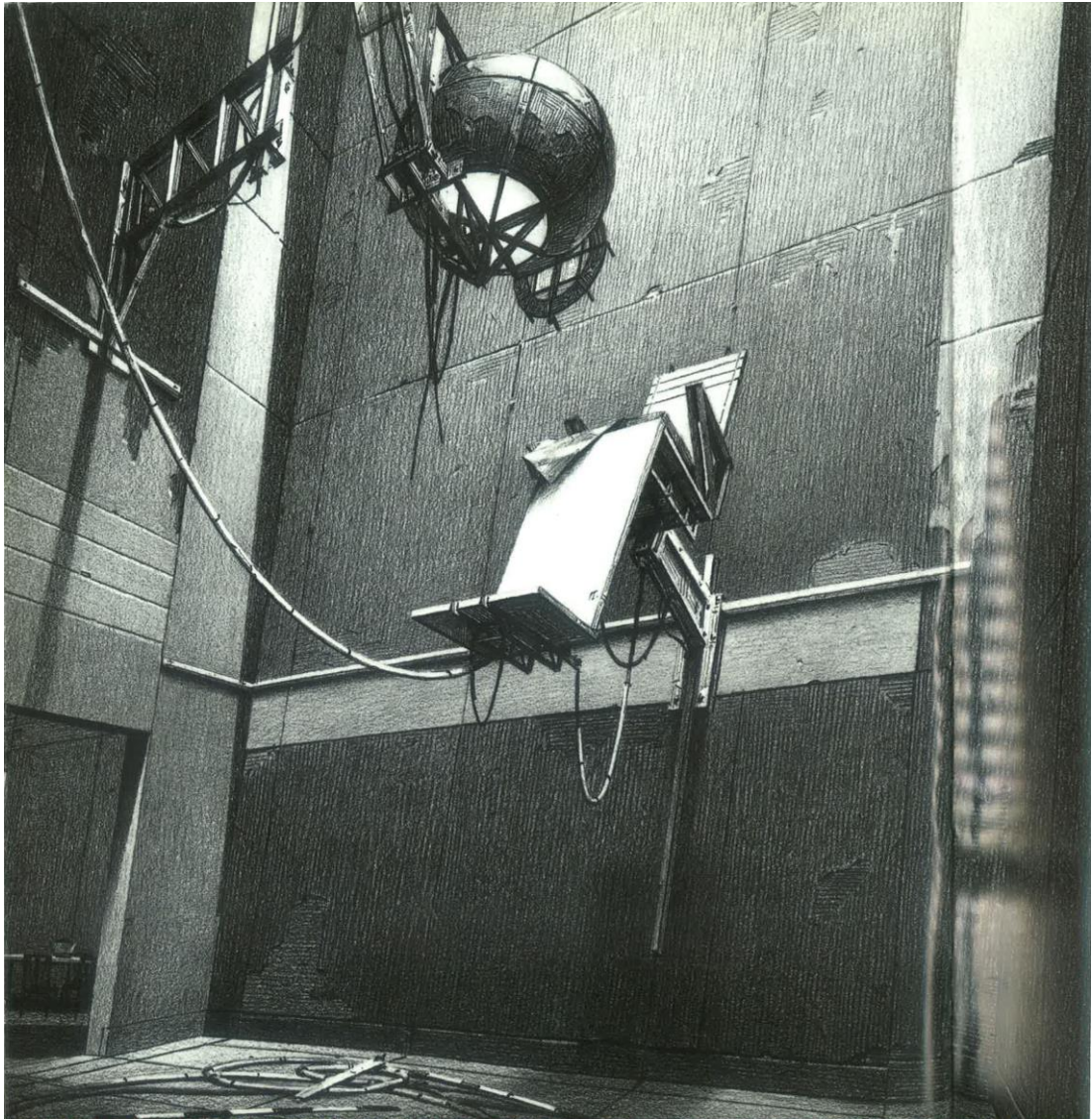

Figure 4.1 Neomechanical Tower (Upper) Chamber, Centricity, by Lebbeus Woods, 1987.
Source: Lebbeus Woods, Anarchitecture, 1992: 28.

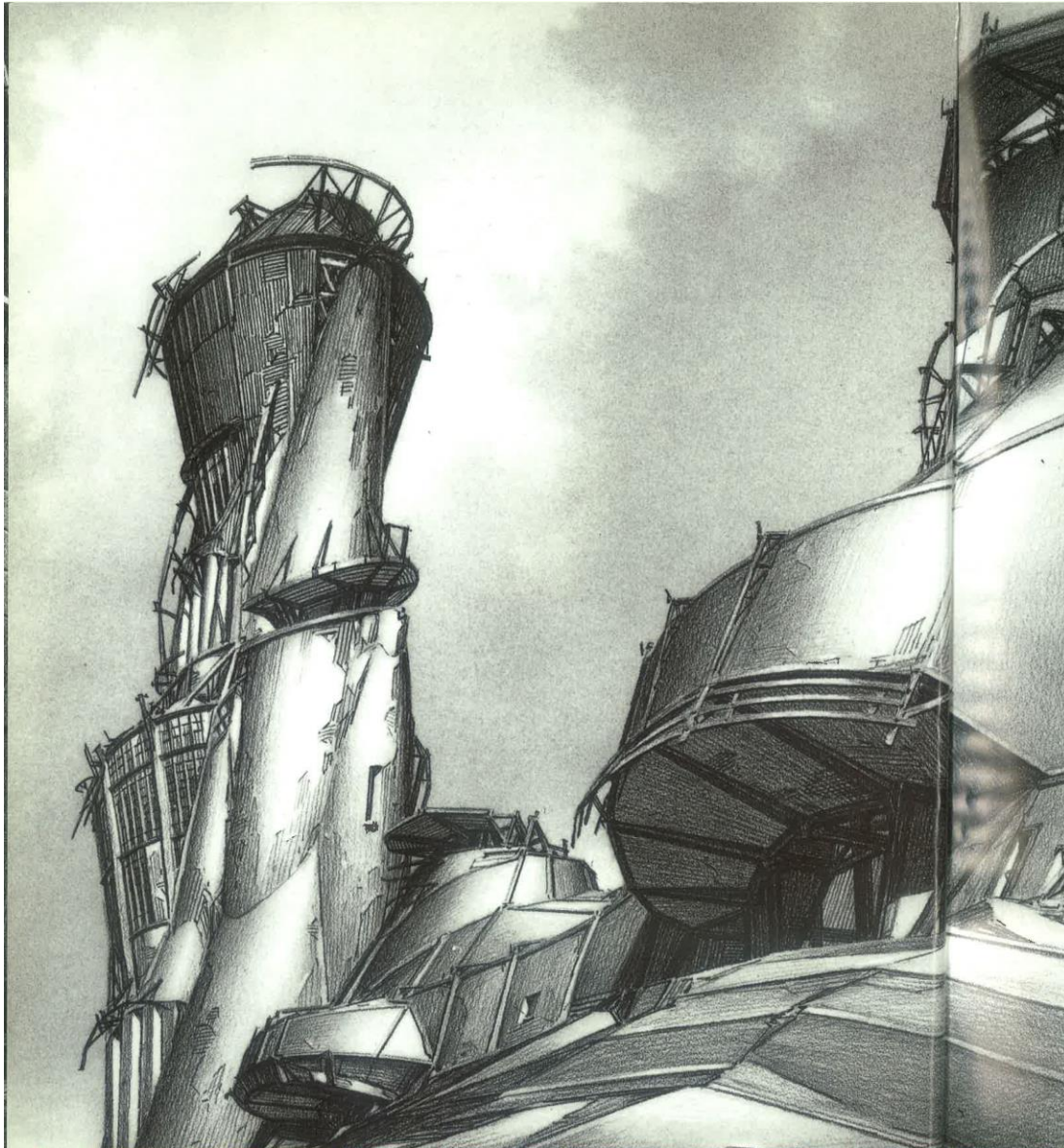[181] Lebbeus Woods. <u>Anarchitecture</u>. 1992: 27.

Figure 4.2 Neomechanical Tower (Upper) Chamber, Centricity, by Lebbeus Woods, 1987.
Source: Lebbeus Woods, Anarchitecture, 1992: 24.

Quite contrary to its name, "Centricity," indicates cluttered notion of the center. "Centricity" forms "a city of many centers, an unpredictable number of centers, overlapping, interpenetrating one another" explains Woods, and they keep "interfering with one another." [182] It accompanies the capacity to ever-evolve, due to its atom like

---

[182] Ibid.

interactions, which are "disturbing, in conflict" and "amplifying one another, building energies together that none could attain alone."[183] "A hypothetical city," states Woods, "held together by 'laws' –the universal structure of the cycles- unpredictable in form and the infinite possible variations on law and universal structures," therefore it resembles individual human beings, which constitutes the "basis for community."[184] "Centricity" basis itself on communication, a network of interactions. "The architecture of centricity," Woods asserts, is "independent of purely material necessity," and the structures within "are instruments of play" and also "they are instruments of physical knowledge."[185] Woods calls the structures as "laboratories of living."[186] As the "experimentality" constitutes the fundamental concepts of centricity, its entities act as operators. By inhabiting and living in those structures, the knowledge through experience is attained.

> "Centricity is a city in which architecture is not merely a background for living, a paradigmatic convenience, and even less a luxury afforded by the few; rather, it is an active part of the knowing and doing of each inhabitant, nothing less than a medium for living founded in physical knowledge and knowledge of the physical."[187]

Therefore, beyond its "machine aesthetic," "centricity" is a declaration of an active concept, which architecture continuously performs. It does not solely employ architecture as a founding tool; instead of this, utilizes it as an instrument to experiment and experience. Woods aims to overcome the attachment to the history and historical facts in architecture, by producing a timeless project that is detached to the

---

[183] Ibid.

[184] Ibid.

[185] Ibid, 29.

[186] Ibid.

[187] Ibid, 31.

conventional time and place parameters. By quoting Voltaire, he claims that "history is a fiction," it is "the lie commonly agreed upon."[188] And he furthers:

"It is necessary, but not conditional, not true. It is useful, practical, instrumental, but illusory as a tender song, sung by drunkards, illusory as an electron cloud hovering near the core of matter. Modern physics has no see for fictions disguised as fact, for a sacrosanct history. Today, physics prefers a special kind of undisguised fiction. Today physics invents the instantaneous history of Now."[189]

However, as Woods influenced by the factual being of the physics, through his drawings, he actually constructs "fictions," or feign, false truths to depict the capacity of architecture. Rather than being unbelievable and imaginative illustrations as in Woods's claim of "history," these fictions aim to depict undisguised fiction, due to its responsive act. By constructing "fictions" through experiments that Woods had conducted, aims to answer specific situations or to produce alternative interpretations both socially and political. However, these architectural responses are not to be considered solely abstract and unrealistic rather, conceptual and virtual. The underlying problem that obstructs to fully comprehend Woods' architecture as truthful productions, can be overcome by addressing Woods' projects as "fictions." In this manner, this chapter will investigate selected projects of Lebbeus Woods, with respect to two terms that he had defined and used almost in every project of his; "heterarchy" and "free space."

4.1 "Experimenting" through a "Fiction"

Architectural knowledge, by nature, conveys itself into various modes of representations. The "episteme," extends and diversifies with every paradigm shift in the architecture history, due to the introduction of a new set of paradigm. One of this major shifts had emerged with "experimenting out of architecture," which had

---

[188] Lebbeus Woods. "Centricity." 1989: 84.

[189] Ibid.

nourished the architecture theory and the instruments of architecture representation.[190] Broadening the "architectural episteme" in this regard, will be conducted through elaborating the established norms as formal, aesthetical, contextual as well as social and political, within the "experimental" approach.

"Experimentation" as a scientific term, indicates a "trial and error" process that will be eventually resulted with a functioning and an absolute truth by the researcher. In science, the given methods, instruments and interpretations, through the "experimentation" are progressive and open to discussion. The ways of achieving are flexible, but the "result" is definite. Regarding architecture, –by all means of its productions, the applied operations are static but answers are derivative since there exists no definite answer. In this regard, the act of "experimenting" cannot be directly adapted by means of its scientific indication. First of all, the underlying meanings of the necessity and the motives for "experimenting" should be interrogated. And then, in what regards this term is interpreted in architecture should be discussed.

The "experimentation" that Cook had suggested, and that had been discussed in previous chapters, incorporated the latest technology to the architecture and constructed "fictions" upon this basis. It did not, however, indicated any scientific approach, but more depicted a "science-fiction," as in the works of Archigram. The endeavor to create an architecture integrated technology reflected itself on paper and comprised with an abstract language. This can be easily despised as a "pseudo-science," however, what Archigram aimed was a challenge for architecture by illustrating the capacity of science. Simon Sadler explains:

> "The extent to which the architectural profession was failing to design this
> equipment revealed to Archigram that technological modernism was an
> incomplete revolution, reduced to a dowdy, killjoy version of itself, colorless,
> hard-edged, frugal, planned rather than chosen. Architectures of serious fun

---

[190] Bahar Beşlioğlu. "The "Programmatic Experimentation" in the Work of Gordon Matta Clark." Ph.D. Thesis, METU, Ankara, 2008. Beşlioğlu explores "experimental architecture" and vividly illustrates its impact on the utilization process of program in architecture.

provided Archigram with a way out of the modernist impasse without having to backtrack to premodernist "tradition.""[191]

Hays examines architecture "as a way of negotiating the real," which intervenes "in the realm of symbols and signifying processes at the limit of the social order itself."[192] Therefore, architecture constitutes "fictions" from thinking to drawing and from drawing to building in order to maintain the flow of knowledge. Blurring the lines between concrete and abstract is the opposite act of the "conventional" architecture had been performed. The closed system the "design" process imposes the realization of an architectural idea. First, the contextual data should be gathered for interpretation, then the idea should be transferred on paper to be finalized as a building. The "fiction" regenerates this by producing its "reality" in the first place. This way, the linear thinking disrupts. Now, architectural thinking, representation and the product can be developed all together. The simultaneous act of creation integrates physical domain with different social and political practices. As a part of a "non-design," "fiction" alters any kind of hierarchical enforcement. The undefined, frameless and non-institutionalized, "unconventional" existence of the architectural idea, therefore, is now devised with the capability to communicate not within the architecture, but also beyond it.[193] However, the lack of materiality is also causes this kind of architecture to be regarded as a lie, or a selfish act. "Fiction is not just escape from reality but can produce an engaged withdrawal" claims Felicity Scott. "Fiction offers" as Scott quotes from Jacques, "a space of projection that is less utopian than virtual."

"Fiction" is a term that commonly used in the field of literature. It essentially describes an invented truth, a constructed reality, which holds an imaginative potential. To discover the acknowledged meaning of the term, several dictionaries had been visited. According to Merriam-Webster:

---

[191] Simon Sadler. Archigram: Architecture Without Architecture. Cambridge, Mass: The MIT Press, 2005: 6.

[192] K. Michael Hays. Architecture's Desire. 2010: 1.

[193] Diana Agrest. "Design versus Non-Design," Architectural Theory since 1968. 2010: 207.

"1 a: something invented by the imagination or
feigned; specifically: an invented story

b: fictitious literature (as novels or short stories)

c: a work of fiction; especially: novel

2 a: an assumption of a possibility as a fact irrespective of the
question of its truth <a legal fiction>

b: a useful illusion or pretense

3: the action of feigning or of creating with the imagination" [194]

According to Oxford Dictionary:

"1 Literature in the form of prose, especially novels, that
describes imaginary events and people.

2 Something that is invented or untrue: they were supposed to be
keeping up the fiction that they were happily married

2.1 A belief or statement which is false, but is often held to be true
because it is expedient to do so" [195]

According to Cambridge Dictionary:

"1 literature and stories about imaginary people or events

2 something that is not true or real" [196]

To convey between constructed image and physical reality architecture fabricates a
temporary "projection," in both "conventional" and "unconventional." While in
"conventional" approach this construction implements for the physicality, in
"unconventional" approach of Lebbeus Woods, it applies for the act of resistance
through the political and social capacity of architecture. Therefore, "fiction" is not a
distant term for architecture, on the contrary, it is embedded within the fundamental

---

[194] "fiction" Merriam-Webster. 2015. Accessed September 1, 2015. <http://www.merriam-webster.com>.

[195] "fiction" Oxford Dictionaries. 2015. Accessed September 1, 2015. <http://www.oxforddictionaries.com/>.

[196] "fiction" Cambridge Dictionaries Online. 2015. Accessed September 1, 2015. http://dictionary.cambridge.org/

notions of it. Considering architecture of Lebbeus Woods, "fictions" also contains a critical stance, an approach that operates autonomously and free from any constrains "design" paradigm incites. Felicity Scott in her article "The Involuntary Prisoners of Architecture" argues that, "experimental strategies" that generated from the various "political engagements" are inclined to "embrace of the critical value of the fantastic or fictional."[197] Scott quotes from Michel Foucault, as he claims that, "the possibility exists for fiction to fiction in truth, for a fictional discourse to induce effects of truth," and continues that, "one 'fictions' history on that basis of a political reality that makes it true, one "fictions" a politics not yet in existence on the basis of a historical truth."[198] Foucault regards fiction both as an act and as a state. The term can be interpreted in architecture to describe the process of producing as well as the product itself. "Design" as in both Agrest's term and as the act, requires a preliminary construction of a fiction, in order to pursue the creative motivation. "Non-design" in this regard also benefits from this approach. Therefore, within the notion of "non-design" and "unconventionality," "fiction" is a critical instrument for Lebbeus Woods' architecture. And this autonomous act that utterly arises from a political background.

4.2 Fictions of Lebbeus Woods

4.2.1 Constituting the Vocabulary: Heterarchy and Freespace

The theoretical basis, or framework one might say that Woods operated, was defined well by him.[199] This basis was not only constituted of the political redefinitions with respect to social conditions, but also new architectural redefinitions. In this respect, Woods frequently redefined the established architectural terms and also added new ones. Among them, he had used two frequently in his projects, which are constituted the architectural approach that he had pursued.

---

[197] Felicity Scott. "Involuntary Prisoners of Architecture." October Vol. 16 autumn, 2003: 97.

[198] Ibid.

[199] The "framework" mentioned in the text does not imply a strict, defined study area. It mostly indicates the claimed area, that claimed by him in the history and theory of architecture.

The first term that Woods had used was "heterarchy," which he defines in the glossary of the book "Anarchitecture: Architecture is a Political Act" as, "spontaneous lateral network of autonomous individuals; a system of authority based on the evolving performances of individuals." He elaborates:

> The heterarchy is a self-organizing system of order comprised of self-inventing and self-sustaining individuals, the structure of which changes continually according to changing needs and conditions. In theory, representative forms of government tend towards hierarchy, as do free-market economic systems, although both are today severely compromised by vestigial hierarchies.[200]

The established hierarchical structure of architecture that is still valid for today, for Woods, obstructs the way for any further theoretical and practical developments, since it produces the same "idea of knowledge."[201] Satisfying the urban environment, the physical domain with the possible best fitting answer will not empower architecture with the capacity of progression. Woods states that:

> So long as architecture expresses another idea of knowledge than that which best serves the present conditions of living (as it presently does), architecture will be a regressive force in the world of human affairs, even of human existence itself.[202]

The longevity of the hierarchical system arises from its practicality and it is a part of the "self-preserving" culture.[203] However, "contemporary society is not self-preserving, but essentially self-transforming," Woods claims, "it seeks dynamic equilibrium."[204] Therefore, as a part of this transformation, a static system is not an

---

[200] Lebbeus Woods. "The Question of Space," in <u>Technoscience and Cyberculture.</u> Edited by Stanley Aronowitz. New York: Routledge, 1996: 287.

[201] Lebbeus Woods. <u>Anarchitecture</u>. 1992: 46.

[202] Ibid.

[203] Ibid.

[204] Ibid.

option, only for progression but also for adaptation. "A continually shifting and self-transforming field within, which the constituent parts retain certain autonomy, freedom on expansion or of instant annihilation" cannot operate through totalizing systems.[205]
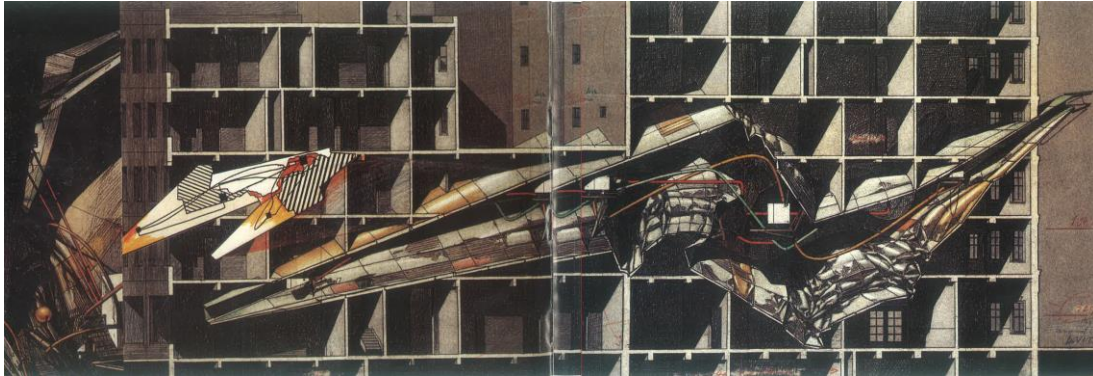

Figure 4.3 A freespace adapted to a building in Berlin Free-zone, by Lebbeus Woods
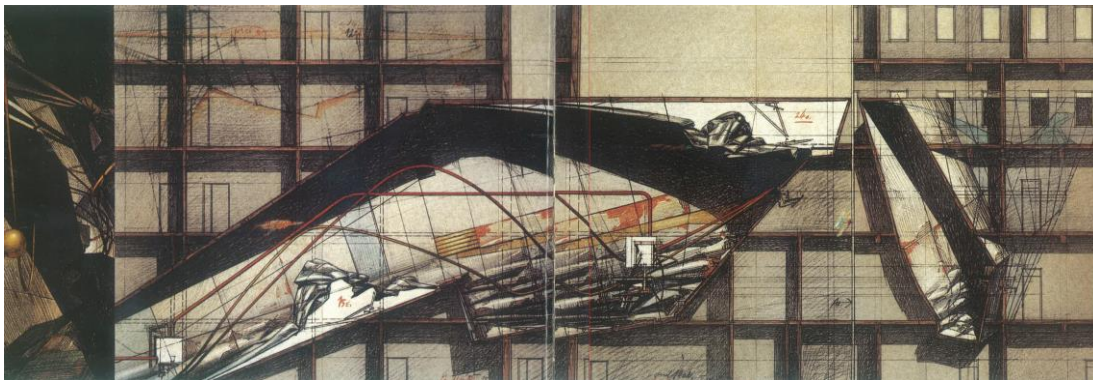Source: Lebbeus Woods. Anarchitecture. 1992: 106.

Figure 4.4 A freespace adapted to a building in Berlin Free-zone, by Lebbeus Woods
Source: Lebbeus Woods. Anarchitecture. 1992: 102.

The other term, "freespace" is created solely by Woods. It has several definitions, attained by him, mainly aiming the same direction: it indicates an aimless function.

---

[205] Ibid.

Again, in the glossary of "Anarchitecture," Woods defines the term exactly as, "a construction fee of preconceived value, use or meaning; an element in heterarchy.[206] Freespaces are "spaces without predetermined programs of use."[207] They generate a conceptual study, by harboring "the creation of new thinking and social-political forms."[208] Apart from this, Woods also attains characteristics to "freespace," it is a space that "difficult to inhabit; intended for those willing to invent ways to inhabit them."[209] Therefore, "freespace" forces to be explored by the user, who forms and utilizes it at the same time. The term was introduced with the Berlin Free-Zone project in 1990 and the similar approach had been maintained with Zagreb Free-Zone (1991). After the collapse of the Berlin Wall, for the newly shaping city, society and life, Woods had proposed this project. With the all uncertainties that accompanies to the union, this project depicts an alternative social integration. Woods explains the project as:

> "The Berlin Free-Zone project proposes the construction of a hidden city within the one now being shaped. The hidden city is composed of a series of interior landscapes joined only by the electric instrumentation of speed-of-light communications, in ever-changing interactions with one another and with a community of inhabitants created only through the vagaries of dialogue. This it provides unlimited free access to communications and to other, more esoteric, networks at present reserved for the major institutions of government and commerce –but also because interaction and dialogue are unrestricted by conventions of behavior enforced by these institutions."[210]

The post-war conditions of a city manifest and expose the ultimate political agencies operating within the domain. The concept of space, as a shelter or a dwelling, does not change in the Berlin Free-Zone, but it is reconstructed through interactions of the

---

[206] Lebbeus Woods. Anarchitecture. 1992: 142.

[207] Lebbeus Woods. "The Reality of Theory." Lebbeus Woods (blog). February 6, 2008. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2008/02/06/the-reality-of-theory/>.

[208] Ibid.

[209] Lebbeus Woods. "Type Casting." Lebbeus Woods (blog).

[210] Lebbeus Woods, "The Question of Space," 1996: 286.

users/dwellers. It "presents a new matrix of potentials and possibilities" says Woods, and continues:

> "Built on the free dialogue of self-inventing individuals, nurtures by their continual spontaneity and play, the Free-Zone is a parallel culture by definition, parallel to one of conformity and predictability."

Unless the freespace in the underground of Berlin is exposed to "the new, commercialized Berlin" and unless "its inhabitants maintain their wit and quickness," it will maintain its being.[211] Due to the freespace's hidden characteristic, they "are not "overtly aggressive or subversive" and they "be discovered by chance or deliberately searched by people who want to find them."[212] The notion of space that is proposed with the "freespace," for Woods, is neither a new introduction in architecture, nor left out in terms of spatial qualities. Rather, it is a reproduction of the common architectural knowledge, harbored as a critical instrument. He explains:

> "All designed space, as has already been noted, is abstract and self-referential, following rules that underpin particular systems of order. What is new in Berlin (and subsequently in the Zagreb Free-Zone and Sarajevo projects) is the public exposure of this fact, and a subsequent critical position regarding the design of space generally."[213]

---

[211] Ibid, 288.
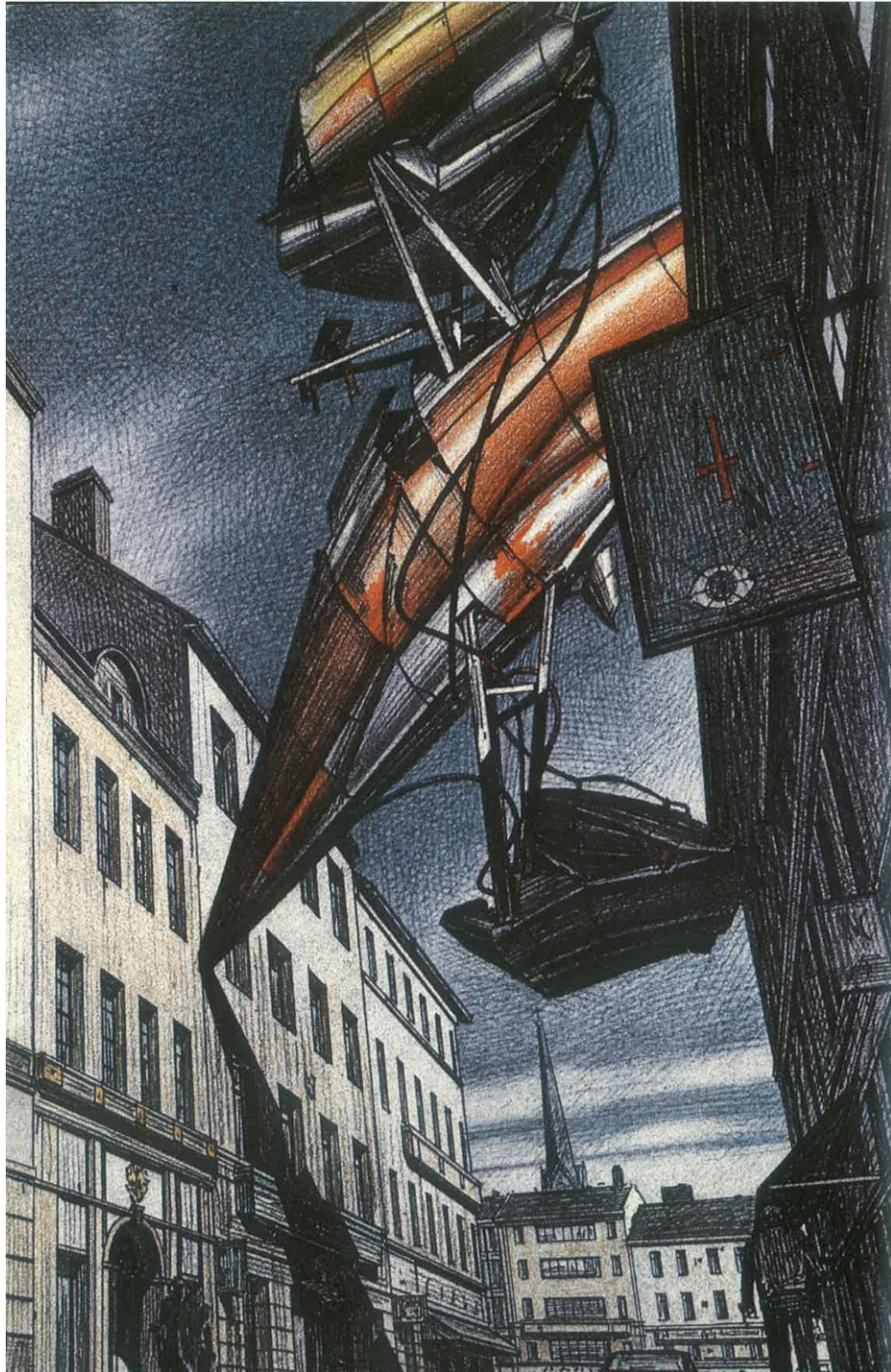
[212] Ibid, 289.

[213] Ibid, 289.

Figure 4.5: A structure in Zagreb Free-zone, by Lebbeus Woods
Source: Lebbeus Woods. <u>Anarchitecture. </u>1992: 114.

However, architects reproduce the established norms of "producing architecture" unless they do not perform a critical reading. "When architecture resists," states Hays, "capitalism withdraws it from service –takes it off-line- so that demonstrations by architects of the critical distance of their practice from degraded life become redundant and trivialized in advance."[214] Lebbeus Woods achieves the "unconventional" by performing an "experimental" approach and utilizing it in the development of his projects rather than operating under the name of "experimental architecture." "The making of architecture" Woods asserts, "is a major coalescing activity in society, bringing together many flaws into a single complex term." And furthers, "in classical terms, architecture is a socially significant synthesis of the old antitheses: public/private, art/science, capital/labor."[215]

> "As long as society is dominated by institutions of authority that require a basis external to themselves for their existence, monumental architecture is required to embody objective knowledge. Subjective knowledge is relevant only within the personal sphere, and is therefore embodied in idiosyncratic private works, tolerated publicly as works of art."[216]

Woods bring his "subjective knowledge" with production of his fictions. The context of the contemporary society is no longer suitable for "deterministic, objective terms," because it is constantly evolving, exposed to continuous shifts, and "fluid-dynamical fields of activity."[217] Therefore, he explains, since there is no authority to claim, architecture transforms into social structure.[218]

---

[214] K. Michael Hays. Architecture's Desire. 2010: 4.

[215] Lebbeus Woods. War and Architecture = Rat I Arhitektura. New York, NY: Princeton Architectural, 1993: 6.

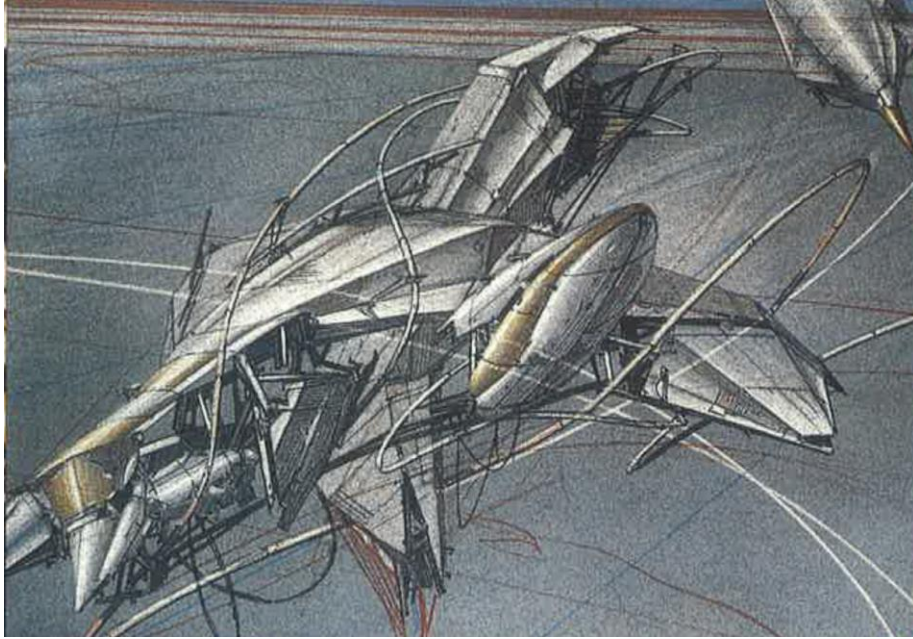[216] Ibid.

[217] Ibid.

[218] Ibid.

Figure 4.6 A structure in Berlin Free-zone, by Lebbeus Woods
Source: Lebbeus Woods. <u>Anarchitecture.</u> 1992: 96.

Experimenting on space is also regarded as experimenting on social structure or a political response by Woods. He explains his projects as being "with the invention of new conditions of living"[219] and continues:

> "They are deeply political in nature, yet anti-ideological, in that they do not follow a programme for social relationships established a priori. Instead they develop an architecture of continuous transformation for its own sake, thereby undermining the very possibility of dogma in any form. Fixed social forms dissolve in the turbulences of change in the spatial and temporal boundaries established by architecture, projecting a society fluid in form, wholly dependent on the poise and ingenuity of individuals continually confronting new conditions."[220]

It is, one might say, a production of "anti-architectural space," or a form of investigation of the space depending its autonomy. "A perceived physical space" as

---

[219] Lebbeus Woods. <u>Anarchitecture</u>. 1992: 12

[220] Ibid.

Daniela Bertol puts forward the acknowledged definition, is "a solid-void dialectic."[221] The experience of the space is determined through the "absence" or the "presence" of the matter.[222] The notion of space in architecture is defined by the "abstract qualities" and these qualities elaborated with the "function," which equips the space with the "program."[223] This attempt, however, regarded by Woods as pointless, due to the very basic reason that, no one can attain a responsibility to an geometrically determined emptiness. "Designing" a space, as the act refers to Agrest's interpretation, brings about the paradigm that accompanies. In this context, "designing" reproduces the convention and the social and political agencies. "Design" as Woods claims, "is a means of controlling human behavior, and of the maintaining this control into the future," thus, this control excludes the thoughts and "the feelings of individuals."[224] The neglect of the humane experience over the technical and geometric considerations, cannot integrate abstractness of the "space" with the urban life. The presence of a living being generates a space from a defined emptiness. At this point, Woods, suggests an alternative way to determine the space, by claiming "freespace." The physicality of the space, for him, is not an obstacle for "experimenting" on an abstract level. "Freespaces are not invested with prescriptions for behavior" asserts Woods, they "create extreme conditions, within which living and working engaged with disparate range of phenomena."[225] The vagueness of this specific entity forces to be experimented during inhabiting, as well as during creating. These interplays and experiments constitute different possibilities for a single space, by constructing "fictions."

---

[221] Daniela Bertol, "Architecture of Images." 1997: 88.

[222] Ibid.

[223] Lebbeus Woods. "The Question of Space." 1996: 279.

[224] Ibid, 279-280.

[225] Ibid, 287.

4.2.2 War and Architecture: Sarajevo

> "Architecture must learn to transform the violence, even as violence knows
> how to transform the architecture."[226]

Interrelating the concept of war with architecture, had been one of the significant focuses of Woods's architecture. Rather than promoting the "beauty of destruction,"[227] the images of resurrecting cities from their ruins, aimed to empower the architect to develop a stance. These projections had depicted visions of alternative urban fabric or renovations of post-war cities or simply scenes of corruption and destruction. Revealing the political awareness in architecture, by no means directly refers to producing political projects as Woods quite often did. "Taking a position" as an architect, in this regard, is the essential attitude that architects should own, according to Woods, which corresponds to writing theory.[228] Even though, it is a precarious situation for whom practices considering the potential of clients, it is vital.

> "The practice of architecture today is protected from confrontation with
> changing political conditions in the world within a hermetically sealed capsule
> of professionalism, which ostensibly exists to protect its high standards from
> the corrupting influence of political expediency and merely topical concerns.
> Architects themselves are complicit with this lie to the extent that they know
> it is enforced by the very institutions and individuals who commission the
> buildings they design, and who have a profound economic and social interest
> in maintaining a status quo in which they hold highest authority."[229]

War is a destructive and terrorizing event and unfortunately, an existing concept of life. After experiencing this catastrophic incident, the city remains disrupted and aims to recover itself not only physically but also socially. At this point, architecture serves a great significance. While physical environment is regenerated, its transformative

---

[226] Lebbeus Woods. War and Architecture. 1993: 24.

[227] Lebbeus Woods. "Lebbeus Woods Vico Morcote Interview." 1998.

[228] Lebbeus Woods. "Taking a Position" Lebbeus Woods (blog), October 20, 2007. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2007/10/20/taking-a-position>

[229] Lebbeus Woods. Anarchitecture. 1992: 9.

capacity also shapes and helps to recover the society. Woods, with the "Sarajevo Project" depicts the possibilities of a recover by constructing a fiction for post-war condition that embellished with machine aesthetic. "War and Architecture," the other title of the project, establishes a guide for overcoming this catastrophe. The disruption of any city that eventually be resulted as the construction of the new. This "new" contains the capacity to exemplify "heterarchy" over the old city's hierarchy. "At such moment of recovery," Woods states, "it is crucial that new directions and new choices are articulated" because no governmental agencies will be equipped to take an action. Therefore, it is quite significant to initiate this reproduction "from below" and keep maintaining away from the notion of "hierarchy." However, rebuilding a city is not an act of producing the new, rather reproducing the new. An act of "tabula-rasa" will not provide a recovery, rather a numbness and forgetfulness, as it was experienced by the "Modernist Architecture." Woods criticizes this passion of "goal of better" and states that it "was as single layered and hierarchical as the culture and tissue it tried so desperately to erase," and furthers:

> "Modernist architecture was too classical in its knowledge, too tied to cause-and-effect conceptions of process, too slavish in its worship of the machine to embody the chaotic spirit of the new age. Architecture, tied then and now to hierarchies of authority of both the Left and the Right, to modernist and postmodernist doctrines, has missed out on the revolution in knowledge that occurred in the first three decades of the twentieth century and that continues today."[230]

An experience of war for a city and the individuals contains bitter memories that cannot easily be overcome. However, the damage that it had left should be carefully considered, in order to build up the "new" life on that very foundation. All remnants of the war in city, contains the status of being "resulted from the unpredictable effects of forces released in the calculated risks or war," states Woods.[231] Therefore, these

---

[230] Lebbeus Woods. War and Architecture. 1993: 10.

[231] Ibid, 19.

remnants are reminders of the war and at the same time reminder of the new beginnings.

> "They are the beginnings of new ways of thinking, living and shaping space, arising from individual and invention. From them a heterarchical community can be formed, one that precludes the hierarchical basis for organized violence and war."[232]

During the Bosnian War, the capital Sarajevo was sieged by the The Army of Republica Srpska. The siege took place from 1992 to 1995, for 44 months. Woods had visited the city of Sarajevo in 1991, shortly before the Bosnian War had been out broken.[233] For Woods, "architecture is an ethical act, which addresses inside from the profession beyond clients and government."[234] Therefore after the siege was started, he had taken a position as an architect, and produced drawings between the years 1993 and 1996. In an issue of the "Pamphlet Architecture" he presented his early drawings and several tactics and strategies that may help to overcome the destruction of the war.

The "fiction" that Woods constructed with Sarajevo is a narration of the possibilities for the post-war city. Woods designates several acts to consider while generating the city environment, as well as while reconstructing it. First of all, Woods refuses the idea of "restoration," or, the "case of erasure."[235] After war, the process of "recovery" begins; not just psychologically, but also economically. Therefore, rather than an overall renewal, Woods proposes urban three strategically implementations, that may help the city to heal.

Elaborating the discussion on this given information; three principles constitutes a general framework for Woods' approach to the concept of "war and architecture." In order to put forward these principles, Woods have had studied the history modern cities of Second World War; however, he could not reach any further information except

---

[232] Ibid.

[233] Lebbeus Woods. "Lebbeus Woods Vico Morcote Interview." 1998.

[234] Ibid.

[235] Lebbeus Woods. War and Architecture. 1993: 10.

from the first two principles, which he had consisted upon the basis.[236] By not diminishing the previous qualities of the city and not neglecting the effects of war, Woods narrates a series of situations and implications for Sarajevo. Studying on a city that wounded by the war is quite sensitive, and further, constructing "fictions" upon that very fragile context can be misunderstood as an act of anesthetizing violence. Woods, as an architect, sees a chance to experiment on this condition, since it does not employ any contextual constrains. Experimenting, in this case, is not a self-fulfilling, selfish act; rather it indicates a chance to work with a new set of parameters.
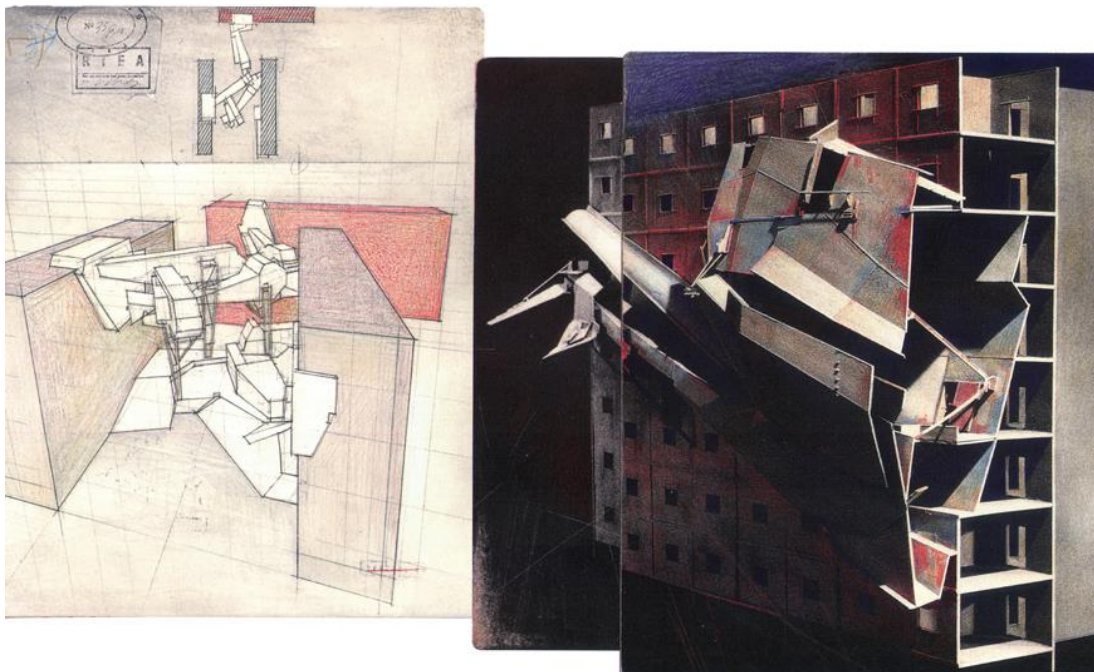

Figure 4.7 The Injection: Reconstruction of typical residential block in Sarajevo, sketchbook drawing by Lebbeus Woods, 1994.
Source: Lebbeus Woods, "War and Architecture: Three Principles," Lebbeus Woods (blog), December 15, 2011. Accessed January 17, 2015, <http://lebbeuswoods.wordpress.com/2011/12/15/war-and-architecture-three-principles/>.
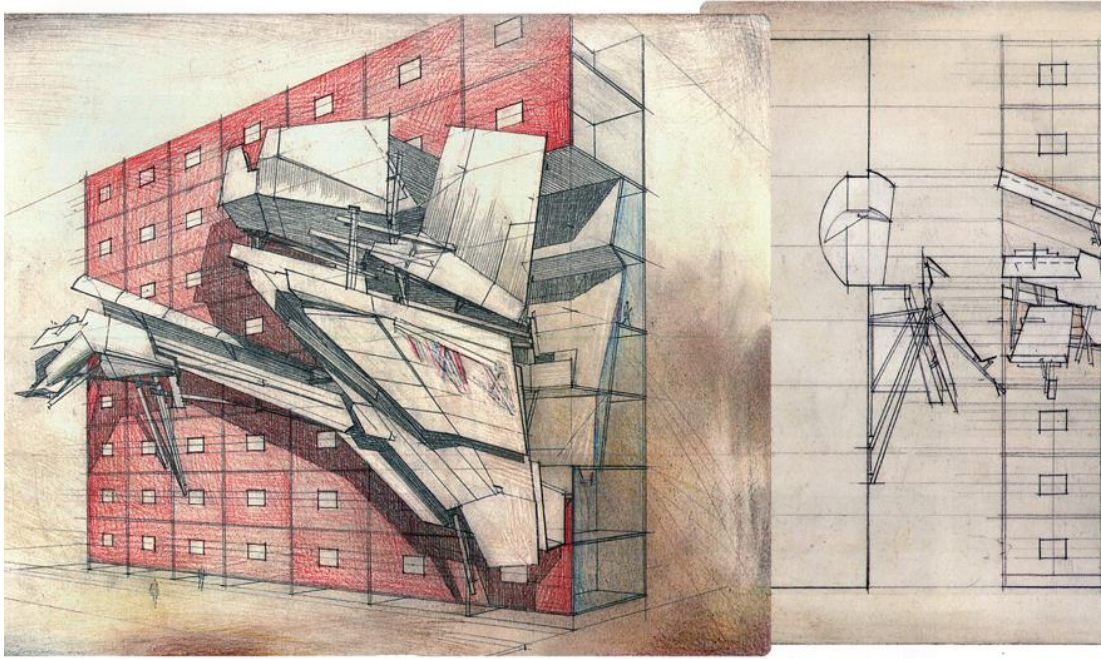
---

[236] Ibid.

Figure 4.8 The Injection: A Sarajevo Block, sketchbook drawing by Lebbeus Woods, 1993.
Source: Ibid.

Woods illustrates city of Sarajevo as a living being, as a patient, who had been become ill from the damages of war and he aims to heal it in his fiction. Therefore, he attains biological and medical terms for the recovery process. First suggests to "injections" to the spaces that "voided by destruction," to "new structures" to be installed. These structures are not obligated to achieve "an exact fit, but exist as spaces within spaces, making no attempt to reconcile the gaps between what is new and old, between two radically different systems of spatial order and of thought."[237] They are not planned or organized, they are comprised by "freespaces" and totally depends on users; without inhabitance they "are meaningless and useless."[238] After the identification of these "injections," Woods moves on to elaborate the "recovery" process and identifies three states: scab, scar and the new tissue. In fact, Woods explains injections, scab, scar and

---

[237] Lebbeus Woods. War and Architecture. 1993: 21.

[238] Ibid.

the new tissue with the same degree of importance. However, I preferred to interpret these, in terms of their potentials. Therefore, the following images are again my interpretations, relating to these states to specific drawings of Sarajevo.

He proposes "scab" for define the "first layer of new construction shields an exposed interior space or void, protecting it during its subsequent transformations."[239] As every wound that is healing, it may not look good in "conventional aesthetic standards," however it avails for a greater purpose, "they are beautiful in the existential sense."[240] The avoidance of the damaged one hinders the way for the transformation, rather keeps it under constrains of the "new." Woods says, architecture, conceived as "model of precision and self-exalting intelligence, should not fear its union with what has been the lowest form of human manifestation, the ugly evidence of violence."[241]
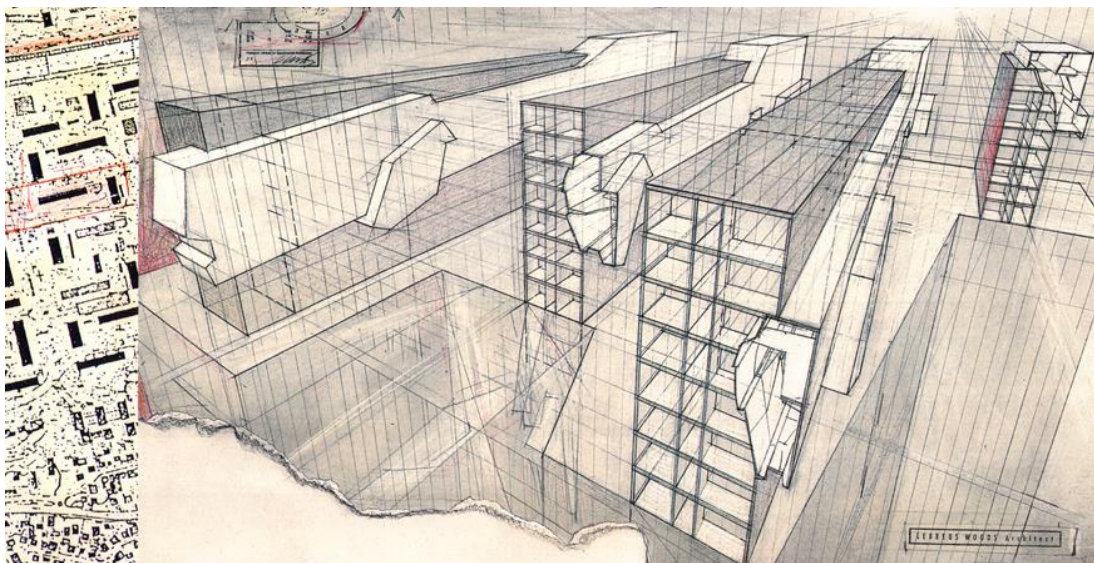

Figure 4.9 The Scab: Reconstruction of UNIS twin towers that attacked in 1992, sketchbook drawing by Lebbeus Woods, 1994.
Source: Ibid.

---

[239] Ibid, 24.

[240] Ibid.

[241] Ibid.

When "heterarchy" alters the hierarchy and the hierarchy of the built domains also being altered with the "natural geometries" and "unpredicted geometries," which Woods call "solid state." Sarajevo Project does not only construct its fiction on the story of the built environment or the "solid state," but also narrates the possible social structure that may occur. For Sarajevo, Woods predicts a social structure that consisted of the communication, with respect to the new information age. [242] Freespaces nurture the communication network, which he calls the "fluid state" and facilitates "experiemental living, extending living, extending human faculites to experience, to think and to act."[243]
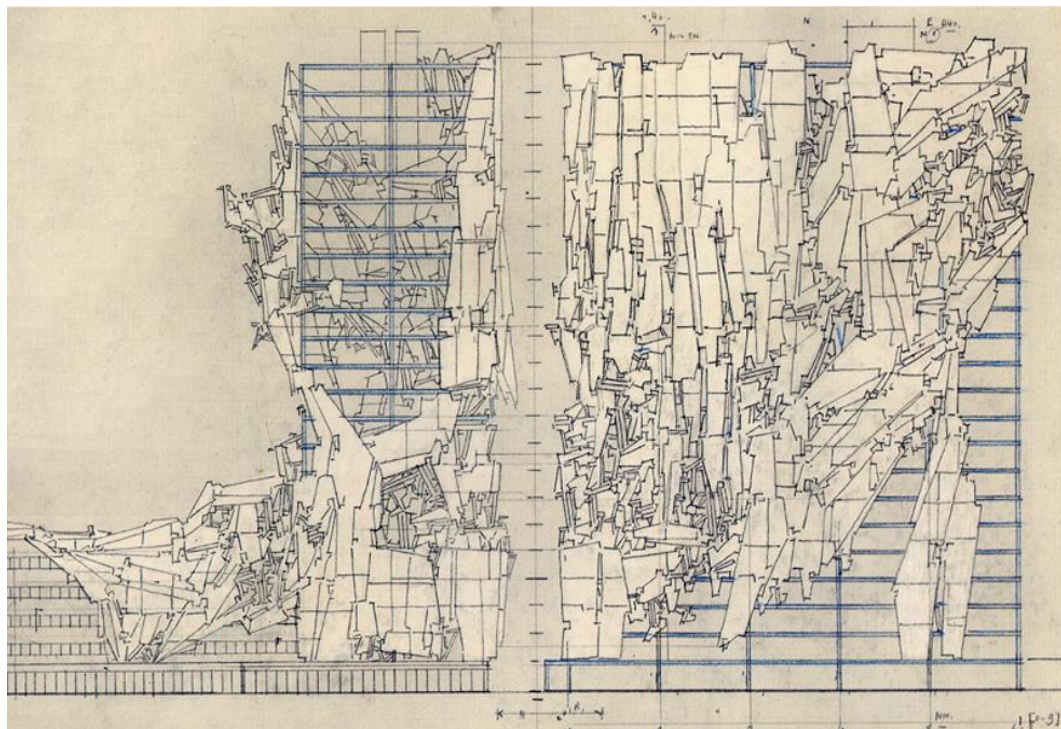

Figure 4.10 The Scar: The "new" building of the Socialist Parliament, by Lebbeus Woods, 1993.
Source: Ibid.
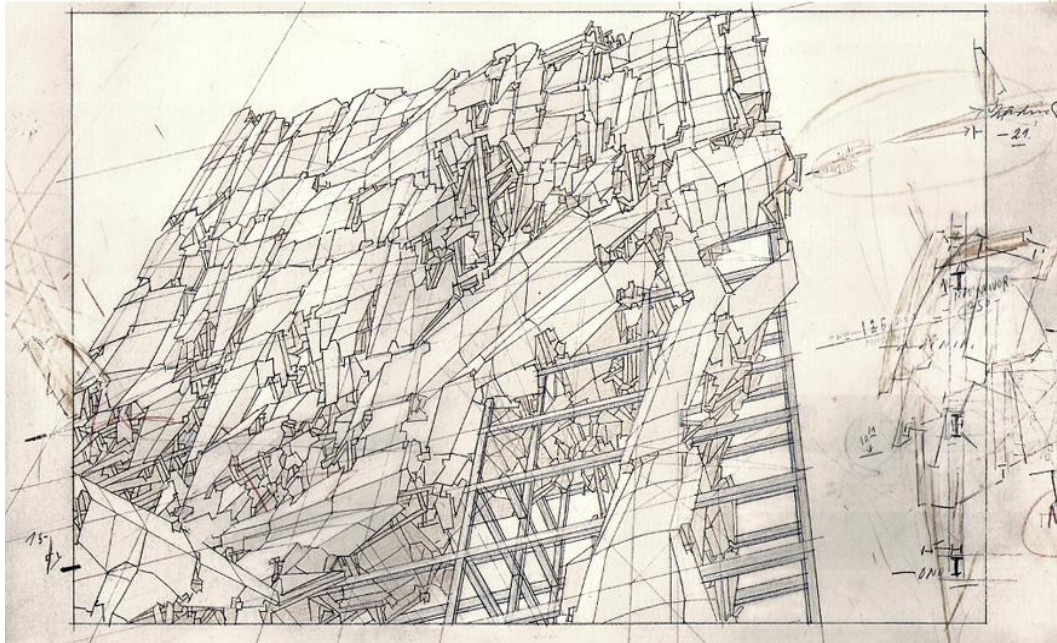
---

[242] Ibid, 29.

[243] Ibid.

Figure 4.11 The Scar: The "new" building of the Socialist Parliament, by Lebbeus Woods, 1993.
Source: Ibid.

Second, the deeper layer of the wound, which is "the scar" as Woods defines, harbors relatively more abstract concepts. "The scar," Woods states, "is a mark of pride, and of honor, both for what has been lost and what has been gained."[244] It is the most explicit and the most permanent reflection of the experiences, therefore, it critically functions for the "acceptance of existence."[245] "The scar" is the very fundamental reason that the city should avoid the overall renewal. With this regard, architecture challenges the destruction and violence by eventually transforming them into a "new form of knowledge," not just a memory.[246]

---

[244] Ibid, 31.

[245] Ibid.

[246] Ibid.

And finally, the new tissue that emerges within this ground, will exist in a fluid context. It has all the capacities that architecture has; it narrates a story of violence, yet resists to be tied up. On the other hand, it yields to the conventions of architecture; it is rough, barbaric, disorganized, and unauthorized, yet gives hope and belongs to everyone.
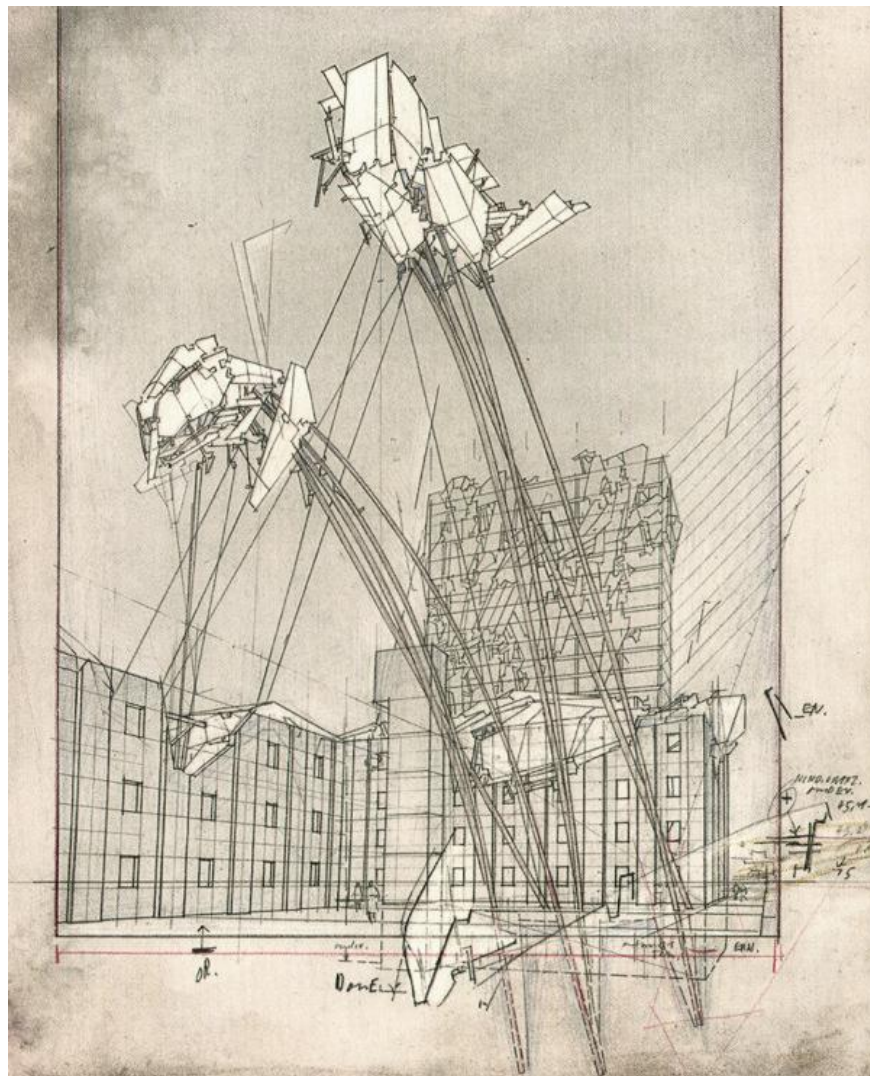

Figure 4.12 The New Tissue: High Houses, Lebbeus Woods, 1993.
Source: Ibid.

4.3 Embodying the "Unconventional": The Light Pavilion

Woods' experimentations resulted mostly on paper surface but they were realized regarding the conditions of the architecture production. As he values the contribution to the architectural knowledge more than producing the representation of the architectural ideas, thus, it might be said that Woods had performed his architecture impeccably. Furthermore, his drawings represent these intentions without any faults. The "fictions" that he had constructed -along with their own cultures- present a perspective to read an "illegible" architecture, and thus to be understood. This approach was by no means distant from the conventional notions of the architecture, in fact. The every idea that resulted with an "actual" building, experience the feign truth of being. By keeping the idea in this very imaginary constructed environment and developing the architecture within this sphere by the autonomy of drawing, Woods produced architecture by a single architectural product.

Figure 4.13 Constructing aluminum tube vertical rods in First District, Vienna. Project by Lebbeus Woods and Christoph Kumpush, 2005.
Source: Lebbeus Woods. "Architecture of Energy." Lebbeus Woods (blog). June 5, 2009. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2009/06/05/architecture-of-energy/>

Figure 4.14 A space created in by vertical rods, Vienna. Project by Lebbeus Woods and Christoph Kumpush, 2005.
Source: Ibid.

Throughout the thesis, Lebbeus Woods was investigated according to his drawings by considering them his only architectural products along with models and writings. However, a particular project, the Light Pavilion in Steven Holl's Chengdu Chaina Project that he had designed with Christoph A. Kumpush, (and completed after a month of his death, in November 2012) was ignored. This project was the one and only project that Woods had designed and was built. The pavilion was located into a high-rise mixed-use building, and designed with respect to his "freespace" concept. The designed space aimed to be an "experimental space," and it draws quite similarities with his previous project again in collaboration with Christoph Kumpush –and also an exhibition, in MAK – Austrian Museum of Applied Arts and Contemporary Art in Vienna, "System Wien." "System Wien" (2005) is an exploration that subjects the interrelating "systems" of a city. These diverse systems, as "economic, technological, social, cultural" or political operates independently within themselves, but they participate to a same "common goal" to give "the cumulative energy of the city a coherent form," which Woods calls "architecture of energy."[247] He founds the concept of "energy" on Maxwell's second law thermodynamics and Newton's law of inertia.[248] According to these laws, he claims that architecture produces energy, which forms

---

[247] Lebbeus Woods. "Architecture of Energy." <u>Lebbeus Woods </u>(blog).
[248] Ibid.

these systems and maintain its persistence by constantly producing, adding and establishing new "boundaries, limits and edges."[249] "System Wien" dives into the streets of Vienna and explores the city tectonically by intervening the public and private spaces. The vector rods were placed in various positions and emerged an unexpected spatial organization.

Figure 4.15 A drawing of System Wien, by Lebbeus Woods, 2005.
Source: Ibid.

---

[249] Ibid.

Figure 4.16 Installation in MAK – Austrian Museum of Applied Arts and Contemporary Art, Vienna, 2005. Project by Lebbeus Woods and Christoph Kumpush. Source: Ibid.

The Light Pavilion, in the same fashion, as Woods states, "is designed to be an experimental space, that is, one that gives us the opportunity to experience a type of space we haven't experienced before." However, the capacity of temporality that System Wien had was sacrificed and instead a static and concrete "experimentality" was produced. "Whether it will be a pleasant or unpleasant experience; exciting or dull; uplifting or merely frightening; inspiring or depressing; worthwhile or a waste of time," as Woods claims, the experience in The Light Pavilion, "is not determined in advance by the fulfillment of our familiar expectations, because we can have none, never having encountered such a space before."[250] In order to determine a behavioral pattern, the space should be experienced by the individual perhaps couple more times. "That is the most crucial aspect of its experimental nature," asserts Woods, "and we—

---

[250] Lebbeus Woods. "A Space of Light." <u>Lebbeus Woods</u> (blog). February 15, 2011. Accessed April 20, 2015. <https://lebbeuswoods.wordpress.com/2011/02/15/a-space-of-light-2/>

its transient inhabitants—are experimentalists in full partnership with the space's designers" and "each of our experiences will be unique, personal."[251]
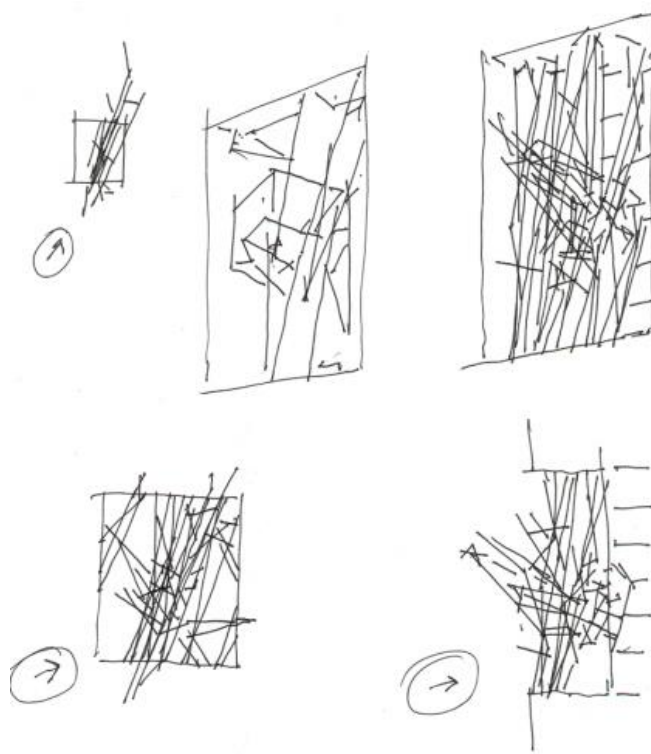

Figure 4.17 Conceptual sketches for The Light Pavilion, by Lebbeus Woods
Source: Lebbeus Woods. "A Space of Light." Lebbeus Woods (blog). February 15, 2011. Accessed April 20, 2015. <https://lebbeuswoods.wordpress.com/2011/02/15/a-space-of-light-2/>

---

[251] Ibid.
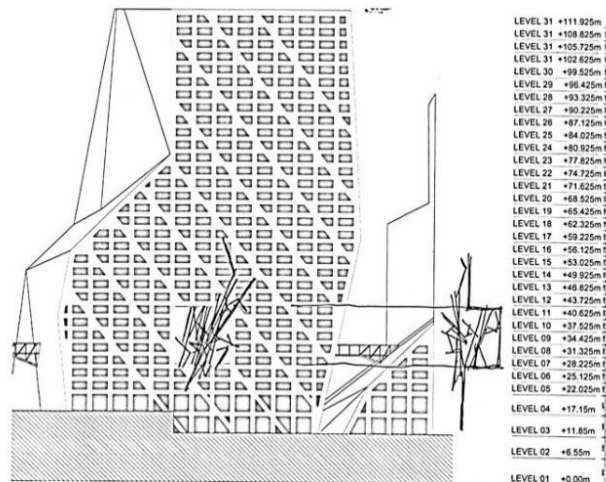
Figure 4.18 An elevation drawing for The Light Pavilion, by Lebbeus Woods
Source: Lebbeus Woods. "A Space of Light." Lebbeus Woods (blog). February 15, 2011.
Accessed April 20, 2015. <https://lebbeuswoods.wordpress.com/2011/02/15/a-space-of-light-2/>

**Figure 4.19 The Light Pavilion, constructed. Pavilion by Lebbeus Woods and
Christoph Kumpush, in Raffles City complex in Chengdu, China, by Steven Holl
Architects, 2012.**
Source: Stevenholl. Accessed August 29, 2015. < http://www.stevenholl.com/project-detail.php?id=98>

There lies the risk that Woods had mentioned and previously discussed. As Woods considered as an "unconventional" architect, due to partly from his stance, and partly from his method of producing; the act of building risks his attitude. The act of building, may transform Woods' architecture into a "conventional," unless it does not investigated considering certain issues. The Light Pavilion is not a fiction anymore, but it is a fact. It is a space that can be experienced willingly or unwillingly by the inhabitants of the city, just because of its presence. However, the Pavilion can also be approached as an experiment about a built experiment. It can also investigate the reliability of a fiction when it is actually built, or when it is actually lives. In this regard, rather than contradicting in himself, Lebbeus Woods contributes to the "energy" and the knowledge of architecture, due to the fact that he does not have any built projects.

CHAPTER 5

CONCLUSION

This study investigated the "unconventional" nature of Lebbeus Woods' architecture through discussing his "drawings," which constitute a major part of his projects. Regarding the production of Woods' drawings as a part of Agrest's definition of "non-design," it is discussed that with respect to the ways that Woods had conducted through his architecture production, it is an act of the autonomy of architecture. While the same autonomy establishes the "conventions," that previously mentioned as the "modernist shibboleths," it also has the capacity to overcome these norms. Woods, had manipulated this with "experimenting" through the information that political and social domains had provided.

Recalling Agrest's triad, it does not imply a linear process –first thinking, then drawing and at last building, rather it divides the way of producing in three equal parts. Every subtitle have their own production process and they are not processor or successor to any other. In this manner, drawing, as a fine end-product, is capable to contribute to "architecture production" in form of "fiction," under the umbrella term "paper architecture." Anthony Vidler comments on diagram drawings to say that "operating between form and word, space and language, the diagram is both constitutive and projective; it is performative rather than representational"[252] as the same sense paper architecture operates. He states that architectural drawing is a technical issue by nature, therefore architectural abstraction, in this case drawing, reaches new significance by

---

[252] Anthony Vidler, "Diagrams of Diagrams: Architectural Abstraction and Modern Representation." <u>Representation</u> 72 (2000): 9.

producing "an image as architecture and architecture as image."[253] However, products of the "paper architecture," have been attacked and criticized due to its abstract and unreal nature. It is an immensely critical field because of it is representative character. The distance against paper architecture derives from the attitude of conceiving drawing as an art work and a representation as Vidler claims. He furthers that "it is inevitably regarded as a supplement, part of the evolutionary narrative of a building's production, but not to be valued as art *per se*."[254] Malcolm Quantrill asserts that, "paper architecture" is not capable to "represent anything other than the representation itself" because for him, it is interested in with the act of drawing, rather than achieving the "build meaning."[255] However, the so-called "paper architecture" contains a greater meaning than the built one, it contains the diverse possibilities of different realities.

"Paper architecture" is a field of discussion and inquiry for the development of academic discourse on architectural representation and possible "other" architectures. It is an investigation about alternatives for the conventional approach to architecture. It questions the ordinary perception of space and its architectural representation. Therefore, it is not a representation itself, but a reading and an experimentation of a non-existent space through a medium that enables drawing's capacity for utopic/imaginary/visionary architecture. Quantrill explicitly demonstrates a limiting approach to paper architecture as a representative art, and refuses to see it as a system of information and architectural expression. Lebbeus Woods' works, at this point, stand as a great example in order to reverse this view point developed by of Quantrill.

By conducting an inquiry on Lebbeus Woods' drawings, this study does not aim to label the tools of orthography, axonometric drawing and perspective as "conventional." The distinction between "conventional" and "unconventional" lies fundamentally under the architect's intention and understanding. Tools respond to the creative act, as they used in Woods' drawings. In fact, Woods uses these specific tools

---

[253] Ibid., 17.

[254] Ibid., 6-7.

[255] Malcolm Quantrill. "Reinventing Reality: Reconstructing Architecture." <u>Journal of Architectural Education </u>43, No. 1, (1989): 46.

as he did for Sarajevo project, the section perspective in figure 4.9, and elevation drawing in figure 4.10. The "unconventional" drawing is not for the sake of the act, but for the reason.

Regarding the field of "paper architecture" as a part of "unconventional" production in architecture due to its critical position, again, the definition of "conventional" should be questioned. There is a point that worth the attention is the frequent changes that impacts upon the area that encompasses the definition of "conventional." This area may extend or shrink in different directions depending on the current discursive environment. When it was manifested, experimental acts in architecture, or Cook's "experimental architecture" was considered to be unusual practices of architecture. Now, the idea of the "experimental architecture" has merged within the architecture theory, and even had become a part of several architecture schools' curricula as notable institutes, Southern California Institute of Architecture, Architecture Association School of Architecture, The University Collage of London the Bartlett School of Architecture and The Cooper Union Irwin Chanin School of Architecture. This critical idea also formed the basis of the Woods' critical stance. Therefore, by examining Lebbeus Woods under the term "unconventional," it should be definitely kept in mind that this assertion's validity is not eternal.

The current conception of architecture easily recognizes Woods as "unconventional" architect. The growing interest towards his works, even more after his death, can transform his status into an accustomed exemplary of architecture. Yet, his drawings along with the political stance will maintain his unique position. What made his drawings regarded as "fictions" in this thesis, was the ultimate utilization of the autonomy of architecture into a political form through a medium. Rather than depicting an "unreal", Woods projects alternatives of physical domain, or "fictions," that is a political critique of architecture. "A dimension of achieved autonomy of form allows architecture to stand against the very social order with, which it is complicit," states Michael Hays, "yet the same complicity racks architecture into an agonistic position –

combative, striving to produce effects that are of the system yet against it."[256] Woods in this wise, depicts the ultimate resistance. The "fictions" that he had created were not groundbreaking or revolutionary, because he was not the only architect that managed to this in the architecture history. He managed to maintain his stance and his way of production throughout his career and not carried away with any trends of architecture. Therefore, Woods' critiques were his drawings or his projects. Woods had achieved to broaden the creative capacity of architecture, and he had enabled a new process of thinking visually.

To conclude, in this study, there is no intention to illustrate a text, or put a caption to an illustration. It is aimed to understand the forming ideology behind his drawings. Even though, it may be conceived as a visual experience, Woods went beyond the representative concerns and constituted his architecture on solid context of a more theoretical architectural discourse. However he almost proves that only in a representational environment, in drawings rather than buildings, architecture can literally act, as it is supposed to act, reconstruct or resist.

---

[256] K. Michael Hays. Architecture's Desire. 2010: 6.

BIBLIOGRAPHY

Ackerman, James. <u>Origins, Imitation, Conventions: Representation in the Visual Arts.</u> Cambridge, Mass., and London: The MIT Press, 2002.

Agrest, Diana. <u>Architecture from Without: Theoretical Framings for a Critical Practice.</u> Cambridge, MA: MIT, 1991.

_____. "Representation as Articulation Between Theory and Practice." <u>Practice: Architecture, Technique, and Representation</u> / essays by Stan Allen; commentary by Diana Agrest. Australia : G+B Arts International, 2000: 163-177.

_____. "Design versus Non-Design." in <u>Architectural Theory since 1968</u>, edited by K. Michael Hays. Cambridge, Mass: MIT Press, 2010.

Allen, Stan. Practice: Architecture, Technique, and Representation. Commentary by Diana Agrest. Australia: G+B Arts International, 2000.

Anderson, Stanford. "Critical Conventionalism in Architecture." <u>Assamblage,</u> No.1, October, 1986: 6-23.

_____. "Quasi-Autonomy in Architecture: The Search for an "In-between." <u>Perspecta,</u> Vol 33, 2002: 30-37.

Balamir, Aydan. "Mimarlık Zamanın Barometresi: Woods'un Ölçerinden Hadid Mimarisi." <u>Mimarlık</u> 348, Temmuz-Ağustos 2009. Accessed August 20, 2015.
<http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=362&RecID=2115>.

Blackwood, Michael. Lebbeus Woods + Steven Holl: The Practice of Architecture. Directed by Michael Blackwood. Manhattan, NYC: Michael Blackwoods Productions, 2012.

Bertol, Daniela. "Architecture of Images: An Investigation of Architectural Representation and the Visual Perception of Three-Dimensional Space." Leonardo Vol.29 No.2, 1996: 87-94.

Beşlioğu, Bahar. The "Programmatic Experimentation" in the Work of Gordon Matta-Clark. Ph.D. Thesis, METU, Ankara, 2008.

Bois, Yves-Alain. "Metamorphosis of Axonometry." Daidalos, 1981: 40-58.

Colomina, Beatriz. "Introduction: On Architecture, Production and Reproduction," in Architectureproduction, 2nd vol. in the series Revisions: Papers on Architectural Theory and Criticism. Edited by Beatriz Colomina and Joan Ockman. New York: Princeton Architectural Press, 1988.

Cook, Peter. Experimental Architecture. New York: Universe, 1970.

_____. Drawing: The Motive Force of Architecture. Chichester, England: Wiley, 2008.

Evans, Robin. "Translations from Drawing to Building." Translations from Drawing to Building and Other Essays. Cambridge, Mass.: The MIT Press, 1997: 153-193. First published in AA Files 12, Summer 1986: 3-18.

_____. "Architectural Projection," Architecture and Its Image: Four Centuries of Architectural Representation: Works from the Collection of the Canadian Centre for Architecture. Eve Blau; Edward Kaufman; Robin Evans; Centre Canadien d'architecture.; et al. Montreal: Centre Canadien d'Architecture/Canadian Centre for Architecture; Cambridge, Mass.: Distributed by the MIT Press, 1989: 19-35.

_____. The Projective Cast: Architecture and Its Three Geometries. Cambridge, Mass.: The MIT Press, 1995.

Hays, K. Michael. "Critical Architecture: Between Culture and Form." Perspecta, 11, 1981: 14-29.

_____. "Introduction" in Architecture since 1968. Edited by K. Michael Hays. Cambirdge, Mass: The MIT Press, 1998: 1-5.

_____. Architecture's Desire: Reading the Late Avant-Garde. Cambridge, Mass: The MIT Press, 2010.

Hewitt, Mark. "Representational Forms and Modes of Conception: An Approach to the History of Architectural Drawing," Journal of Architectural Education vol. 39, no. 2, Winter 1995: 2-9.

Kaufmann, Emil. Three Revolutionary Architects: Boullée, Ledoux, and Leuque. Philadelphia: American Philosophical Society, 1952.

Pérez-Gómez, Alberto. "Architecture as Drawing." Journal of Architectural Education 36, No. 2, 1982: 4.

_____. "The Revelation of Order: Perspective and Architecture Representation," in This is not Architecture: Media Constructions. Edited by Kester Rattenbury. London: Routledge, 2002.

Pérez-Gómez, Alberto and Pelletier, Louise. Architectural Representation and the "Architectural Representation Beyond Perspectivism." Perspecta vol.207, 1992: 20-39.

Quantrill, Malcolm. "Reinventing Reality: Reconstructing Architecture." Journal of Architectural Education 43, No. 1, (1989): 45-50.

Sadler, Simon. <u>Archigram: Architecture Without Architecture.</u> Cambridge, Mass: The MIT Press, 2005.

Savaş, Ayşen. "Vanishing Point of Architecture," <u>ArchiSchope</u>, vol.2, October-November, 1998: 52-54.

_____ . "Architecture and Its Image*: Notes on Representation and the Autonomy of Architecture III" *(Mimarlık ve O'nun İmgesi*: Temsil ve Mimarinin Özerkliği Üzerine Notlar III),* <u>Tol Mimarlık Kültürü Dergisi</u>, 2004.

Scott, Felicity D. <u>Architecture or Techno-Utopia: Politics after Modernism.</u> Cambridge, London: The MIT Press, 2007.

_____ . "Involuntary Prisoners of Architecture." <u>October</u> Vol. 16 autumn, 2003: 75-101.

Tafuri, Manfredo. <u>Architecture and Utopia: Design and Capitalist Development.</u> Translated by Barbara Luigia La Penta. Cambridge: The MIT Press, 1973.

Türkay, Seray. "Orthographic Set: Making Architecture Visible." Master's Thesis, METU, Ankara, 2011.

Vidler, <u>Anthony. Warped Space: Art, Architecture, and Anxiety in Modern Culture.</u> Cambridge, London: The MIT Press, 2000.

_____ ."Diagrams of Diagrams: Architectural Abstraction and Modern Representation." <u>Representation</u> 72 (2000): 1-20.

Woods, Lebbeus. <u>Anarchitecture: Architecture is a political act,</u> Architectural Monographs 22. New York: Wiley, 1992.

_____ . <u>War and Architecture = Rat I Arhitektura.</u> Pamphet Architecture 15. New York, NY: Princeton Architectural, 1993.

_____ . <u>Radical Reconstruction.</u> New York: Princeton Architectural, 1997.

_____. "Centricity." <u>Places</u> 5. No. 3, winter, 1989: 86.

_____. "The Question of Space," in <u>Technoscience and Cyberculture.</u> Edited by Stanley Aronowitz. New York: Routledge, 1996

_____. "Taking a Position" <u>Lebbeus Woods</u> (blog), October 20, 2007. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2007/10/20/taking-a-position>

_____. "What is Architecture?" <u>Lebbeus Woods</u> (blog), November 13, 2007. Accessed May 29, 2014. <https://lebbeuswoods.wordpress.com/2007/11/13/what-is-architecture/>.

_____. "Solohouse @ 20" <u>Lebbeus Woods</u> (blog), January 12, 2008. Accessed August 20, 2015. <https://lebbeuswoods.wordpress.com/2008/12/01/solohouse-20/>.

_____. "Visionary Architecture" <u>Lebbeus Woods</u> (blog), December 11, 2008. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2008/12/11/visionary-architecture/>.

_____. Lebbeus Woods. "Open Questions." <u>Lebbeus Woods </u>(blog), March 10, 2009. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2009/03/10/architecture>.

_____. "Utopia?" <u>Lebbeus Woods</u> (blog), November 10, 2009. Accessed April 20, 2015. <https://lebbeuswoods.wordpress.com/2009/10/11/utopia/>.

_____. "Architecture and Resistance." <u>Lebbeus Woods</u> (blog). May 9, 2009. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2009/05/09/architecture-and-resistance/>.

_____. "Architecture of Energy." <u>Lebbeus Woods</u> (blog). June 5, 2009. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2009/06/05/architecture-of-energy/>.

_____. "The Experimental." <u>Lebbeus Woods</u> (blog). August 12, 2010. Accessed January 17, 2015. <https://lebbeuswoods.wordpress.com/2010/08/12/the-experimental>.

_____. "A Space of Light." <u>Lebbeus Woods</u> (blog). February 15, 2011. Accessed April 20, 2015. <https://lebbeuswoods.wordpress.com/2011/02/15/a-space-of-light-2/>.

_____. "War and Architecture: Three Principles", <u>Lebbeus Woods</u> (blog), December 15, 2011. Accessed January 17, 2015. <http://lebbeuswoods.wordpress.com/2011/12/15/war-and-architecture-three-principles/>.

_____. "Goodbye [Sort of]." <u>Lebbeus Woods</u> (blog), August 11, 2012. Accessed, September 1, 2015. <https://lebbeuswoods.wordpress.com/2012/08/11/goodbye-sort-of/>.

_____. "Lebbeus Woods Vico Morcote Interview." 1998. <u>In SCI-Arc Media Archive. Southern California Institute of Architecture</u>. Accessed July 10, 2014. <http://sma.sciarc.edu/video/lebbeus-woods-vico-morcote-interview-1998/>. (Video)

Wigley, Mark. "Paper, Scissors, Blur" in The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond Ed. Catherine de Zegher and Mark Wigley, New York: Drawing Center and Cambridge, Mass.: The MIT Press, 2001: 27-56.

"Dialogues: Visionary Architecture and Lebbeus Woods." Eli and Edythe Board Art Museum. January 27, 2014. Accessed, April 17, 2015. <https://vimeo.com/85187501>. (video)

APPENDIX A

WAR AND ARCHITECTURE[257]

Architecture and war are not incompatible.

Architecture is war. War is architecture.

I am at war with my time, with history, with all authority

that resides in fixed and frightened forms.

I am one of millions who do not fit in, who have no home, no family,

no doctrine, no firm place to call my own, no known beginning or end,

no "sacred and primordial site."

I declare war on all icons and finalities, on all histories

that would chain me with my own falseness, my own pitiful fears.

I know only moments, and lifetimes that are as moments,

and forms that appear with infinite strength, then "melt into air."

I am an architect, a constructor of worlds,

---

[257] Lebbeus Woods. War and Architecture = Rat I Arhitektura. New York, NY: Princeton Architectural, 1993: 1.

a sensualist who worships the flesh, the melody,

a silhouette against the darkening sky.

I cannot know your name. Nor you can know mine.

Tomorrow, we begin together the construction of a city.

APPENDIX B

SAVAŞ VE MİMARLIK[258]

(Translated by: Aydan Balamir)

Mimarlık ve savaş bağdaşmaz değildir.

Mimarlık savaştır. Savaş mimarlıktır.

Ben zamanımla, tarihle,

sabit ve dehşete düşmüş biçimlerde barınan

her otoriteyle savaş halindeyim.

Uyumsuz milyonlardan biriyim,

evi, ailesi, mezhebi olmayan,

kendine ait sağlam bir yeri,

bilinen bir başlangıcı veya sonu, "kutsal ve ilk yeri" bulunmayan.

Tüm ikonlara ve kesinliklere,

beni kendi sahteliğimle, kendi acınası korkularımla zincirleyecek

tüm tarihlere savaş ilan ediyorum.

Sadece anları biliyorum ve an gibi geçen hayatları,

ve sonsuz güçle belirip, sonra da "havaya karışan" biçimleri.

---

[258] Aydan Balamir. "Mimarlık Zamanın Barometresi: Woods'un Ölçerinden Hadid Mimarisi." <u>Mimarlık</u> 348, Temmuz-Ağustos 2009. Accessed August 20, 2015. <http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=362&RecID=2115>.

Ben bir mimarım, dünyalar inşa ederim,

ete ve ezgiye tapan bir duyumcuyum,

kararan gökyüzüne karşı bir silüetim.

İsminizi bilemem. Siz de benimkini bilemezsiniz.

Yarın, bir şehrin inşasına birlikte başlarız