



Delft University of Technology

The Global Workshop

van den Heuvel, D.

Publication date
2022

Document Version
Final published version

Published in
Radical Pedagogies

Citation (APA)

van den Heuvel, D. (2022). The Global Workshop. In B. Colomina, I. G. Galán, E. Kotsioris, & A.-M. Meister (Eds.), *Radical Pedagogies* (pp. 225-227). MIT Press.

Important note

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A black and white photograph of three runners from behind, walking up a wide, light-colored concrete ramp. The runner on the left wears a white singlet with 'ISI' on the back and dark shorts. The middle runner wears a white t-shirt with 'I.S.I.' on the back and light shorts. The runner on the right is shirtless, wearing dark shorts and a white towel draped over his shoulder. The background features a modern building with a large circular opening in the wall and multiple levels of windows. The scene is brightly lit, casting long shadows.

RADICAL PEDAGOGIES

EDITED BY
BEATRIZ COLOMINA
IGNACIO G. GALÁN
EVANGELOS KOTSIORIS
ANNA-MARIA MEISTER

RAD PED. GOG

EDITED BY
BEATRIZ COLOMINA
IGNACIO G. GALÁN
EVANGELOS KOTSIORIS
ANNA-MARIA MEISTER

ICAL A- IES

THE MIT PRESS

Cambridge, Massachusetts — London, England

CONTENTS

- 11 **Introduction**
Beatriz Colomina,
Ignacio G. Galán,
Evangelos Kotsioris,
Anna-Maria Meister

COUNTER HEGEMONIES

- 22 **The Revolt before the Revolt**
Caroline Maniaque
- 25 **From Study Reform to University
without Professors**
Nina Gribat
- 29 **When Decolonization Was Not
a Metaphor**
Łukasz Stanek
- 31 **A Short-lived "Democratization"**
Rutger Huiberts
- 36 **Utopia e/o Rivoluzione**
Alicia Imperiale
- 38 **Testing Environmental Design**
Stuart King, Ceridwen Owen
- 42 **A Total Study of Architecture**
Sebastian Malecki
- 44 **Autogobierno: Militant Learning**
Cristina López Uribe
- 48 **Molecular Revolution in
Aula Magna**
Alessandra Ponte

ALTERNATIVE MODERNIZATIONS

- 52 **An Interdisciplinary
"Galaxy of Talent"**
Eva Díaz
- 54 **"Do Not Try to Remember"**
Stephanie Pilat, Angela Person,
Hans Butzer
- 58 **The Edge of School**
Merve Bedir
- 63 **A Theory of an Everyday-life
Architecture**
Vanessa Grossman
- 65 **Reflexive Acceleration**
Ghada Al Slik, Łukasz Stanek
- 68 **"Basic Design" toward
Decolonization**
Ayala Levin
- 72 **From Conspicuous
Experimentation to
Doing Otherwise**
Robert J. Kett, Anna Kryczka
- 75 **An Iranian "Grand Tour":
From Historic Architecture
to Futuristic Lunar Settlements**
Pamela Karimi

- 77 **The Jewish Shepherd
Who Wanted to Cultivate
Islamic Architecture**
Noam Shoked
- 80 **Survival as a Creative Practice
for Self-learning**
Valerio Borghonovo,
Silvia Franceschini
- 86 **The Department of Invention**
Hannah le Roux

CITY AS SITE

- 90 **From Collectivization to
Communication**
Masha Panteleyeva
- 93 **In Search of a New Visual
Vocabulary**
Federica Vannucchi
- 95 **Deliriously Rational**
Daniela Fabricius
- 98 **Intellectualizing Architecture,
Professionalizing Education**
Roberto Damiani
- 102 **Learning from Las Vegas**
Martino Stierli
- 104 **Drawing as Activism**
Isabelle Doucet
- 106 **Contraplan**
Marta Caldeira

THE VALUE OF FORM

- 110 **The Pedagogy of Open Form**
Aleksandra Kędziorek,
Soledad Gutiérrez Rodríguez
- 115 **As They Were Teaching...**
Federica Soletta
- 117 **Architectural Language and the
Search for Self-determinacy**
José Araguéz
- 119 **Time-consciousness for the
Postcolonial Present**
Daniel Magaziner
- 121 **Redemocratizing the Nation
through "Good Design"**
Anna-Maria Meister
- 126 **Designing the Process,
Becoming "One with the User"**
Masha Panteleyeva
- 129 **A Refuge from the Dirty War**
Ana María León

THEORY CONSTRUCTIONS

- 132 **Importing Architectural History**
Hilde Heynen

- 134 **The Methods of
"Environmental Design"**
Joaquín Medina Warmburg
- 136 **Radical Exhaustion**
Marco De Michelis
- 138 **A New Disciplinary Apparatus**
Joseph Bedford
- 140 **A Post-technological University**
Felicity D. Scott
- 142 **Pedagogy before Democracy**
Josep M. Rovira
- 146 **Life, in Theory**
Esther Choi
- 150 **Riding the Reformatory Wave
of Postmodern Theory**
Ruo Jia

BEYOND THE CLASSROOM

- 154 **"Autonomy...to Join Life, Work,
and Study"**
Ignacio G. Galán
- 160 **The Students' "Congress
Movement"**
Barnaby Bennett, Byron Kinnaird
- 162 **AN-ARK: The Liberated Subject
and Coastal Culture**
Martin Braathen
- 165 **SIAL's Školka: An Architectural
Kindergarten**
Ana Miljački
- 168 **Lessons from Resurrection City**
Mabel O. Wilson
- 173 **Architecture as "Applied
Anthropology"**
Vladimir Kulić
- 176 **"Experience" Rather than
"Project" in Postrevolutionary
Algiers**
Samia Henni
- 179 **Learning from the Village**
Lily Zhang
- 183 **Bus Tour across the UK**
Isabelle Doucet
- 186 **The Science of "Strollology"**
Philipp Oswalt
- 190 **Field Observations**
Curt Gambetta, Hadas Steiner

SCHOOLED BY THE BUILDING

- 194 **Critical Unity beyond
Professional Realism**
Horacio Torrent
- 196 **How to Train "Postrevolutionary"
Architects**
Martin Cobas
- 198 **Big-time Sensuality**
Ivan L. Munuera

201 **Building Integration**
Michael Abrahamson,
James Graham

204 **Designing Dissent**
Ana María León

207 **Passive Architecture,
Soft Pedagogy**
Zvi Efrat

210 **Self-organization toward
Self-determination**
Sandi Hilal

212 **The “Experimental Building”**
Julia Gatley, Bill McKay

MEDIA EXPERIMENTS

216 **Organizing Visual Experience**
Pep Avilés

219 **Parasitic Pedagogy: The Buckminster
Fuller Teaching Machine**
Mark Wigley

225 **The Global Workshop**
Dirk van den Heuvel

228 **Art X: The Design of Information
Overload**
Beatriz Colomina

232 **Learning from Levittown**
Beatriz Colomina

235 **On Air: Learning through
the Waves**
Joaquim Moreno

238 **Systems for Perception
and Subversion**
Mark Wasiuta, Marcos Sánchez

SUBJECT AND BODY MATTERS

244 **Institutional Reform and Rupture**
Victoria Bugge Øye

246 **Pedagogies of the Party**
Ivan L. Munuera

249 **Experiments in Environment**
Mark Wasiuta, Sarah Herda

256 **Feminist Pedagogy, Participatory
Design, and the Built Environment**
James Merle Thomas

262 **“Every Body Needs Equal Access”**
Ignacio G. Galán, Kathleen
James-Chakraborty

266 **The Personal Is Professional**
Andrea J. Merrett

INTERSECTING GLOBAL AND LOCAL

272 **Design in the Service of
Nation-building**
Anthony Acciavatti

275 **Against Blanket Modernization**
Farhan Karim

278 **Counting Quality, Seeing Patterns**
Ijlal Muzaffar

282 **From Producer to Mediator
of Planning Knowledge**
Piotr Bujas, Alicja Gzowska,
Łukasz Stanek

284 **Architectural Education
as Manifesto**
Irene Sunwoo

288 **Summer School as a
“Well-laid Table”**
Irene Sunwoo

293 **Hope and Conflict**
Britt Eversole

297 **Engineering Architecture
Education**
Shaimaa Ashour, Zeinab Shafik

299 **Designs on Tradition:
Decolonizing Contemporary
African Architecture**
Ikem Stanley Okoye

302 **An Institution for Independence**
Eunice Seng

TECHNOLOGY AND ITS COMPLEXES

306 **Educational Bombshell**
Mark Wasiuta

309 **The Anti-pedagogical Lesson
of Cedric Price**
Mark Wigley

311 **The Automation of Knowledge**
Georg Vrachliotis

314 **The Computer Misfits**
Evangelos Kotsioris

318 **A Spinner in His Web**
Daniela Fabricius

323 **The Algorithmization
of Creativity**
Diana Cristóbal Olave

325 **Nature as Technology**
John R. Blakinger

330 **Demo or Die: A Lab for Deployed
Research**
Molly Wright Steenson

MATERIAL ECOLOGIES

334 **An Agricultural School as a
Pedagogical Experiment**
Pelín Tan

337 **Climate and Architectural
Regionalism**
Daniel A. Barber

340 **Soft Machines, Cellular
Synthetic Environments**
Lydia Kallipoliti

343 **The “Outlaw Builders” Studio**
Anna Goodman

346 **Garbage Building**
Curt Gambetta

349 **How the Other Half Builds**
Bushra Nayeem

RETOOLING THE PRACTICE

352 **Modernization and Advocacy**
Julia Gatley, Paul Walker

355 **The Lab and the Nation**
Matthew Mullane

358 **Shaping the “Zagreb
School”: Education in the
Guise of Practice**
Igor Marjanović,
Katerina Rüedi Ray

362 **Technical Diplomacy**
David Rifkind

364 **Constructing Practice**
Onur Yüncü, Berin F. Gür

366 **Cosmopolitan Pedagogy in the
Post-colony**
Łukasz Stanek, Ola Uduku

370 **Professional Education and
Its Discontents**
Andreas Kalpakci

374 **On the Edge of Avantgarde**
Michael Hiltbrunner

379 **A Protest Addressed
to the Future**
Anna Bokov

ACTIVATING THE SOCIAL

384 **Architectural Analysis as a
Tool for Reform**
Daniel Talesnik

386 **A Plan for Change**
Brian D. Goldstein

390 **The Black Workshop**
Jessica Varner

392 **Research, Publicize, Protest**
Christopher Barker

395 **From *Cours Sauvage* to
Architectural Activism**
Jean-Louis Violeau

397 **Revolutionary Learning in the
Neighborhood**
Joaquim Moreno

402 **Contributors**

407 **Acknowledgments**

408 **Exhibitions, Previous Publications**

409 **Image Credits**

410 **Index**

THE GLOBAL WORKSHOP

Dirk van den Heuvel

Protagonist Jaap Bakema (1914–1981)

Institutions Various schools and academies around the world

Locations St. Louis, MO; Cambridge, MA; Delft, The Netherlands; Hamburg, Germany; Salzburg, Austria; Philadelphia, PA; New York, NY; Ithaca, NY; Barcelona, Spain, and elsewhere

Dates 1959–1981

A prolific teacher and lecturer, Jaap Bakema was like a traveling sales rep of ideas, constantly on the move around the world. Given that he was also the director of one of Europe's largest architecture firms in the second half of the century, the Van den Broek and Bakema office in Rotterdam, the list of teaching posts and guest professorships he accumulated is simply bewildering. The preferred format for these academic engagements was the workshop or design seminar—one that enabled intense study and exchange in a relatively short period of time. The preferred topic

was always a local issue related to the modernization of the city, its public spaces, and infrastructure. For instance, at Washington University, where Bakema was a visiting professor in 1959, the design project involved “The Humane Core: A Civic Center for St. Louis.”¹ At Harvard it was a master class about “City Gate Boston” in anticipation of the 1966 competition for Copley Square.² In a report from Philadelphia we read “The noise of [the] stencil machine is everywhere, multiplying reports about what has to be done waving in ever-wider circles around the problem. ... [P]roblems are not solved in campus buildings and saying hello to visiting professors at student parties. Schools for design should be part of high-density areas trying to solve surrounding problems for people who now are not able to solve their problems themselves.”³ Accordingly, during his time at Columbia University in 1970, Bakema proposed a study into urban renewal around 14th Street against the background of the ongoing national student strike.⁴ Urgent societal issues formed the natural context of Bakema's educational interventions.

Bakema's teachings resisted academic orthodoxy and master-apprentice formats. Continuous dialogue, collaborative work, and workshop-based





design studios were at the heart of his hands-on approach. He derived this working method from the Rotterdam CIAM group Opbouw, and the many Team 10 meetings he oversaw, which combined the workshop ethos with a peer review system of critique. In 1964 this approach culminated in the first International Design Seminar in Delft, where Bakema had just been appointed professor. Bakema fully credited the student association Stylos for organizing the design week “by students for students,” where sixty-three students from twelve Western European countries came together to work with a Team 10 cohort of architects: Bakema, Giancarlo De Carlo, José Coderch, Oskar Hansen, Shadrach Woods, and Aldo van Eyck.⁵ For Bakema, the various teaching posts and workshops around the world were also opportunities to catch up with older and younger colleagues who would sit on juries or simply drop by when he was around, from Fumihiko Maki in St. Louis, to the old CIAM guard at Harvard, Kenzo Tange in Tokyo, Balkrisna Doshi in Ahmedabad, or Oswald Mathias Ungers in Ithaca and Salzburg.⁶

The workshops were geared to both analysis and synthesis of the group work, and Bakema would not hesitate to join in and summarize the work with his own sketches. While the focus was on the urban context, it was not on morphological or typological definitions of the city. Bakema’s crude and diagrammatic sketches aimed at the right organization of flows and spaces, their scale, context and interrelationships.

His talks were overwhelming multimedia events with multiple projectors showing not just slides but, simultaneously, 16mm films that he shot himself on his many travels. Results of workshops in one place would become part of his lectures and teachings elsewhere, thus setting up a kind of global feedback loop between the numerous institutes he frequented.⁷

Bakema sought to convey to his students and colleagues the notion of what he called “total space,” “total life,” or even “total urbanization.” In his view, architectural design had to make people more aware of the larger environment to which they belonged and in which they operated. Architecture could not be uncoupled from urbanism, but had to relate to the deeper structures of society. The central place accorded to social and visual relationships in architecture was in keeping with Team 10 discourse and with structuralism, as voiced in the Dutch journal *Forum*—which he edited along with Aldo van Eyck and a young Herman Hertzberger,

among others. Bakema’s relational understanding of architecture builds on the legacy of the Dutch *De Stijl* movement and Dutch functionalism. “Growth and change,” “habitat,” “ascending dimensions,” and the “aesthetics of number” were all key terms which Bakema connected to a political program for an egalitarian and open society as embodied (despite its flaws) by the social democratic welfare state. Following Karl Popper’s notion of an open society in which criticism of authoritarianism plays a key role, Bakema practiced consistent dialogue. His message to developing countries was not to follow the example of the Western world and make the same mistakes in terms of city planning and overrationalization.

It seems harsh but fair to say that Bakema’s globe-trotting lifestyle killed him in the end. In 1975 he narrowly survived a heart attack on a plane from Israel back to Holland. Undaunted, he resumed his travels after his recovery and did not stop until he had completely exhausted himself. After Bakema died in 1981, at the age of sixty-six, Team 10 decided to stop gathering. By that time global architecture had transformed itself into the fashion of postmodernism and the accompanying star system, while academia had become entangled in the web of a new media complex.

1. J. B. Bakema, “St.-Louis,” *Forum* 15, no. 2 (1960–1961): 52–60, and “The Human Core—a Civic Centre for St. Louis Mo.,” Washington University, School of Architecture (St. Louis, 1961).

2. In the personal archive of Jacob Berend (Jaap) Bakema held at Het Nieuwe Instituut in Rotterdam there is an extensive yet not complete dossier on Bakema’s teachings, archive no. BAKE.1 10387138 Onderwijs.

3. Bakema in *Team 10 Primer*, ed. A. Smithson (Cambridge, MA: MIT Press, 1968), 5.

4. Bakema archive, see note 2.

5. *International Week of Design, Delft, April 7th–17th 1964*, ed. Stylos (Delft, 1966). Initially called International Week of Design, InDeSem continues as a biannual event.

6. The latter is beautifully documented in J. B. Bakema, *Städtebauliche Architektur, Salzburger Studienprojekte erarbeitet im Seminar 1965*, Internationale Sommerakademie für Bildende Kunst Salzburg, Zentralvereinigung der Architekten Österreichs, Landesgruppe Salzburg.

7. The most comprehensive compilation of texts, lectures, and projects is the primer *Woning en Woonomgeving*, ed. J. B. Bakema and O. Das (Delft: Technische Hogeschool Delft, 1977).

^ Studio presentations at the Internationale Sommerakademie für Bildende Kunst, Salzburg, 1975.

∨ Multiple film and slide projectors used by Bakema and his assistant Frans Hooykaas for an improvised multimedia lecture at the Internationale Sommerakademie für Bildende Kunst, Salzburg, 1975.

<< Cover of *Jaap Bakema, Woning en woonomgeving* (Delft, 1977).

CONTRIBUTORS

Michael Abrahamson is an architectural historian and critic whose work explores the systems of creativity, subordination, and legitimation that undergird architectural practice. He is currently career-line faculty at the University of Utah.

Anthony Acciavatti is a historian who focuses on overlaps between the histories of science and architecture in Asia and the Americas. He is the Daniel Rose Visiting Assistant Professor in Urban Studies at Yale University.

Ghada Al Slik is Professor of Architecture at the University of Baghdad. Her work focuses on Iraqi contemporary architecture and heritage preservation. She is the Chair of Docomomo Iraq.

José Aragüez is an architect, writer, and Adjunct Assistant Professor of Architecture at Columbia University. He is the editor of *The Building* (Lars Müller Publishers, 2016), and his work focuses on architectural thinking as a form of knowledge.

Shaimaa S. Ashour is an architect with multidisciplinary interests ranging from Egyptian nineteenth- and twentieth-century architecture to cultural heritage, architectural advertising and urban history. She is an Associate Professor at the Arab Academy for Science, Technology, and Maritime Transport.

Pep Avilés is Assistant Professor at the Department of Architecture at Penn State University and editor of the journal *Faktur: Documents and Architecture*.

Daniel A. Barber is Associate Professor of Architecture and Chair of the PhD Program in Architecture at the University of Pennsylvania Weitzman School of Design.

Christopher Barker is a PhD candidate at the Graduate School of Architecture, Planning, and Preservation, Columbia University.

Joseph Bedford is Assistant Professor of History and Theory at Virginia Tech and the founding director of the Architecture Exchange, a platform for theoretical exchange in architecture.

Merve Bedir is an architect whose practice focuses on collaborative design and alternative learning processes. She is an Adjunct Assistant Professor at Hong Kong University.

Barnaby Bennett is a designer, researcher, and publisher. He holds a practice-based PhD from the University of Technology Sydney and is the founder of Freerange Press.

Anna Bokov is an architect and historian. Her book *Avant-Garde as Method: Vkhutemas and the Pedagogy of Space, 1920–1930* (2020) focuses on the Russian counterpart of the Bauhaus and its groundbreaking educational experiments.

John R. Blakinger is Endowed Associate Professor of Contemporary Art and Director of the Art History Program at the University of Arkansas. He is the author of *Gyorgy Kepes: Undreaming the Bauhaus* (MIT Press, 2019).

Valerio Borghonovo is an independent curator, researcher, educator, and teacher with a post-degree specialization in neuroscience, art, and culture management. He is the coauthor of *Global Tools 1973–1975. When Education Coincides with Life* (Nero Editions, 2019).

Martin Braathen, PhD, is an architect and curator at the National Museum, Oslo, Norway.

Victoria Bugge Øye is an architectural critic and historian based in New York. She is a PhD candidate at Princeton University School of Architecture, where her work focuses on architecture post-1945 and its intersections with discourses of science, medicine, and the environment.

Piotr Bujas is an architect, designer, researcher, curator, and founder of Bureau of Architecture, Design-Research (BADR) and of TRACE: Central European Architectural Research Network.

Hans Butzer is Dean of the Gibbs College of Architecture at the University of Oklahoma. Butzer is an award-winning architect and educator and cofounder of Butzer Architects and Urbanism (BAU).

Marta Caldeira is an architect and historian. Her research investigates transnational discourses of architecture and the city, with a particular focus on historical contexts of political transition. She is a Senior Lecturer at Yale School of Architecture and Director of Research at Yale Urban Design Workshop.

Esther Choi is the coeditor of *Architecture at the Edge of Everything Else* (MIT, 2010) and *Architecture Is All Over* (Columbia, 2017; with Marrikka Trotter). She holds a PhD from Princeton University.

Martín Cobas is Professor of Architectural History and Design at Universidad de la República, Montevideo, and editor of the journal *Vitruvia*. His work focuses on the histories and theories of modernization in Brazil and the New World.

Beatriz Colomina is the Howard Crosby Butler Professor of the History of Architecture and the founding director of the program in Media and Modernity at Princeton University. Her books include *X-Ray Architecture* (2019), *Are We Human?* (2016), *The Century of the Bed* (2015), *Manifesto Architecture* (2014), *Clip/Stamp/Fold* (2010), *Domesticity at War* (2007), *Privacy and Publicity* (1994), and *Sexuality and Space* (1992).

Diana Cristóbal is an architect and PhD candidate in Architectural History at Princeton University. Her work bridges histories of science and technology with modern architecture and urban design. She is an Adjunct Assistant Professor at Barnard College.

Roberto Damiani is an Assistant Professor—Teaching Stream at the John H. Daniels in Toronto and editor of *The Architect and the Public: On George Baird's Contribution to Architecture* (2020).

Eva Díaz is Associate Professor of Contemporary Art History at Pratt and author of *The Experimenters: Chance and Design at Black Mountain College* (University of Chicago Press, 2015). She recently completed the manuscript of her new book, *After Spaceship Earth*, analyzing the influence of R. Buckminster Fuller in contemporary art.

Isabelle Doucet is Professor of Theory and History of Architecture at Chalmers University of Technology, Sweden. Through a focus on resistant practices and conceptual-methodological inquiries, she studies the relationship between architecture, (urban) politics, and social/environmental responsibility.

Zvi Efrat, architect and architectural historian, is partner at Efrat-Kowalsky Architects (EKA) and was formerly Head of the Department of Architecture at the Bezalel Academy of Arts and Design. His book, *The Object of Zionism, The Architecture of Israel*, was published by Spector Books, Leipzig, in 2018.

Britt Eversole is Assistant Professor of Architecture at the Syracuse University School of Architecture, where he teaches architectural theory, research, and design. His research examines intersections of politics, technology, and architecture.

Daniela Fabricius is a historian and theorist of architecture and urbanism, and Adjunct Assistant Professor at the Pratt Institute.

Silvia Franceschini is a curator, editor, and researcher whose work deals with postcolonialism, comparative modernities, and globalization in contemporary art and design. She is associate curator at Z33 House for Contemporary Art in Hasselt and coauthor of *Global Tools 1973–1975. When Education Coincides with Life* (Nero Editions, 2019).

Ignacio G. Galán is an architect, historian, and Assistant Professor at Barnard College, Columbia University. His work studies the relation between architecture, politics, and media with a focus on nationalism, colonialism, and migration.

Curt Gambetta is a designer and historian whose work focuses on postcolonial India, histories of fieldwork in architecture, and waste infrastructure. He is a PhD candidate at Princeton University.

Julia Gatley is an Associate Professor at the University of Auckland School of Architecture and Planning. Her research focuses on twentieth-century New Zealand architecture.

Brian D. Goldstein is an Assistant Professor at Swarthmore College. His research focuses on the history of the built environment, race and class, and social movements in the US. He is the author of *The Roots of Urban Renaissance* (Harvard University Press, 2017).

Anna Goodman is an Assistant Professor at Portland State University. She studies architectural politics, including how discourses and aesthetics of labor organize architectural education.

James Graham is an architect and historian. He teaches at the California College of the Arts.

Nina Gribat is professor of urban planning at B-TU Cottbus-Senftenberg, Germany. Her work mainly focuses on urban restructuring processes in East Germany and study reforms at architecture faculties in West Germany in the 1960s and 1970s.

Vanessa Grossman is an architect, a historian, and a curator whose research focuses on architecture's intersections with ideology, power, and governance, with a special focus on global practices in Cold War era Europe and Latin America. She is an Assistant Professor at Delft University of Technology.

Berin F. Gür is an architectural scholar whose studies focus on design, politics of space, theory and criticism of contemporary architecture. She is a Professor at TED University Department of Architecture.

Alicja Gzowska is an art historian collaborating with Polish National Institute of Architecture and Urban Planning and University of Warsaw, specializing in postwar Polish architecture.

Soledad Gutiérrez Rodríguez is a curator and researcher, part of the curatorial team of Thyssen-Bornemisza Art Contemporary. Her practice deals with cooperative practices and the immaterial potential of art realized through performance and collective processes.

Samia Henni is an architectural historian and theorist whose work focuses on the intersection of architecture, urbanism, colonial practices, and military measures. She is an Assistant Professor at Cornell University and the author of *Architecture of Counterrevolution* (2017) and the editor of *War Zones* (2018).

Sarah Herda is director of the Graham Foundation for Advanced Studies in the Fine Arts, where she oversees international grantmaking, exhibitions, and public programs.

Dirk van den Heuvel is an Associate Professor at TU Delft and heads the Jaap Bakema Study Centre, Het Nieuwe Instituut in Rotterdam. He is coauthor of *Habitat: Ecology Thinking in Architecture* (2020), *Jaap Bakema and the Open Society* (2018), and *Team 10: In Search of a Utopia of the Present 1953–1981* (2005).

Hilde Heynen is a Professor of Architectural Theory at the University of Leuven, Belgium. Her research focuses on issues of modernity, modernism, and gender.

Sandi Hilal is an architect and researcher, founding member and codirector of DAAR–Decolonizing Architecture Art and residency. She is among the founders of Campus in Camps, an educational program established in Dheisheh Refugee Camp, Bethlehem, and coauthor of *Architecture after Revolution, Permanent Temporariness, and Refugee Heritage*.

Michael Hiltbrunner is a cultural anthropologist and art scholar at the Institute for Contemporary Art Research at Zurich University of the Arts. His recent research focuses on personal archives of research-based art and the F+F School in Zurich as a lab for experimental design. He also works as an independent curator and lectures on art theory and cultural analysis.

Rutger Huiberts is an architect (TU Delft '11, *cum laude*) with a background in urbanism. His writing has appeared in *Manifest*, *Volume*, *MONU*, *CLOG*, *Conditions*, *OnSite Magazine*, and elsewhere.

Alicia Imperiale is an architect and historian whose research focuses on the interplay between technology and art, architecture, representation, and fabrication in postwar Italy. She teaches at Yale University and Pratt Institute.

Kathleen James-Chakraborty is a historian of early modern and modern architecture. She is a Professor of Art History at University College Dublin. Her books include *Modernism as Memory: Building Identity in the Federal Republic of Germany* (University of Minnesota Press, 2018).

Ruo Jia is a PhD Candidate in History and Theory of Architecture at Princeton University School of Architecture. Her current research focuses on the theorization of the productive gap opened through cross-cultural, translanguaging, and interdisciplinary translations in the case of French poststructuralist theory of the 1960–1970s and Chinese experimental architecture of the 1990s–2000s.

Lydia Kallipoliti is an architect, engineer, and scholar. She is an Assistant Professor at the Cooper Union and the author of *The Architecture of Closed Worlds*.

Andreas Kalpakci is an architectural historian at ETH Zurich researching international organizations. His dissertation *Making CIAM* (2017, with distinction) reassessed modernism from an institutional perspective.

Farhan Karim's work focuses on architecture in post-independence Bangladesh, Pakistan, and India. He is an architect and Associate Professor at the University of Kansas.

Pamela Karimi is an Associate Professor at the University of Massachusetts Dartmouth and the author of *Domesticity and Consumer Culture in Iran: Interior Revolutions of the Modern Era* (2013) and *Alternative Iran: Contemporary Art and Critical Spatial Practice* (2022). Her current work engages with the US quest for outer space settlements in light of the oil crisis of the 1970s and the geopolitical importance of the Middle East.

Aleksandra Kędziołek is an architecture historian and curator. She co-curated a touring exhibition *Oskar Hansen: Open Form* (2014–2017) and co-edited *Oskar Hansen—Opening Modernism: On Open Form Architecture, Art and Didactics* (2014).

Robert J. Kett is a curator and anthropologist of design and Assistant Professor at ArtCenter College of Design.

Stuart King is a Senior Lecturer in architectural design and history at the University of Melbourne, where he researches in Australian architectural history.

Byron Kinnaird is the Research and Education Officer of the New South Wales (NSW) Architects Registration Board and a codirector of Freerange Press.

Evangelos Kotsioris is a New York-based architectural historian, educator, and curator. His work investigates the intersections of architecture with science, technology, and media.

Vladimir Kulić is an architectural historian whose work focuses on Yugoslavia, Eastern Europe, and the former socialist world. He is an Associate Professor at Iowa State University in Ames.

Anna Kryczka holds a doctorate in Visual Studies from University of California, Irvine and is currently a full-time Humanities Professor at Pasadena City College.

Ana María León is an architect and historian, and teaches at the University of Michigan. Her work examines how spatial practices and discourses of power and resistance produce modernities in the Americas.

Ayala Levin is an architectural historian specialized in architecture and urban planning in postcolonial African states. A particular concern is the production of architectural knowledge as part of north-south or south-south exchanges. She is an Associate Professor at UCLA.

Cristina López Uribe is an architectural historian who specializes in twentieth-century Mexican architecture. She teaches at the National Autonomous University of Mexico and is a member of the Laboratorio Editorial de Arquitectura.

Daniel Magaziner is Professor of History at Yale University, where he teaches nineteenth- and twentieth-century African history. He is the author of two books on South African history and numerous articles on the history of art and design in postcolonial Africa.

Sebastian Malecki holds a PhD in history. He is a researcher at Conicet and Assistant Professor of Architectural History and Argentinean History at the Universidad Nacional de Córdoba. His research focuses on twentieth-century Argentinean architectural history.

Caroline Maniaque is the author of *French Encounters with the American Counter-culture 1960–1980* (2011). She co-curated the exhibition *Mai 68. L'architecture aussi!* (Cité de l'architecture et du patrimoine, Paris), edited *Les années 68 et la formation des architectes* (2018), and coedited *Architecture 68. International Panorama of the Renewal of Education* (Geneva: Métis Presses, 2020).

Igor Marjanović is the William Ward Watkin Dean of Rice Architecture. An architect, scholar and curator, he has written extensively on the history of design pedagogy, ideology, and identity.

Bill McKay is a Senior Lecturer at the University of Auckland School of Architecture and Planning. His interests include alternative models of design practice and construction.

Anna-Maria Meister is an architect, historian, critic, and Professor for Architecture Theory and Science at TU Darmstadt. Her work investigates the interdependencies of bureaucratization of design and the design of bureaucracies, focusing on societal projections and social consequences.

James Merle Thomas is an interdisciplinary scholar whose research examines the art, technology, and media cultures of the twentieth and twenty-first centuries. He is an Assistant Professor of Art History at Temple University, and curator at the Philadelphia-based Slought.

Andrea J. Merrett is an architect and historian and holds a PhD from Columbia University, New York. Her work focuses on women, gender, and feminism in the history of architecture. She is a founding member of ArchiteXX.

Marco De Michelis is Professor of Architectural History at the Institute of Architecture, University of Venice. He has authored several books on architectural history and is the former editor of *Ottogono* and former director of the Architecture Gallery of the Triennale, Milan.

Ana Miljački is a critic, curator, and Associate Professor of Architecture at Massachusetts Institute of Technology, where she teaches history, theory, and design. She is the author of *The Optimum Imperative: Czech Architecture for the Socialist Lifestyle 1938–1968* (2017).

Joaquim Moreno is an architect, historian and curator whose current work focuses on the architecture of television. He is Assistant Professor of Architecture History and Theory at the Architecture School of Oporto University.

Matthew Mullane is a postdoctoral fellow at Tokyo College, The University of Tokyo, completing a book on architecture and observation in Japan.

Ivan L. Munuera is a New York-based scholar, critic, and curator working at the intersection of culture, technology, politics, and bodily practices in the modern period and on the global stage. He is currently developing his dissertation on the architecture of HIV/AIDS at Princeton University.

Ijlal Muzaffar is an Associate Professor of Architectural History at the Rhode Island School of Design. His forthcoming book, *The Periphery Within*, explores how modern architects and planners shaped new temporalities and spaces of intervention in the Third World development discourse.

Bushra Nayeem is a PhD candidate at the University of Kansas. Her work is focused on architecture, development, and postcolonial viewpoints.

Ikem Stanley Okoye studied and practiced architecture in the UK (Bartlett, UCL) and trained in the history of art and architecture in the US (MIT). He teaches at the University of Delaware and his widely published scholarship focuses on African and Diaspora architecture, art, and landscapes.

Philipp Oswalt has been Professor for Architecture Theory and Design at Kassel University since 2006. He directed the “Urban Catalyst” (2001–2003) and “Shrinking Cities” (2002–2008) projects and was director of the Bauhaus Dessau Foundation (2009–2014).

Ceridwen Owen is Associate Professor in architecture and design at the University of Tasmania, where she explores ecologically sustainable and socially inclusive design practices.

Masha Panteleyeva is an architectural historian whose work focuses on the politics of architectural production during late socialism. She is a lecturer in architecture at Cornell University.

Angela Person is a cultural geographer whose research centers on postwar American architecture, and is Director of Research Initiatives and Strategic Planning in the Gibbs College of Architecture at the University of Oklahoma.

Stephanie Pilat is a designer and architectural historian whose teaching and research examines points of intersection between politics and architecture. Pilat is a Professor and Director of the Division of Architecture at the University of Oklahoma.

Alessandra Ponte is an architectural historian. In recent years she has been researching mining processes and information technologies. She is Full Professor at the Université de Montréal.

David Rifkind is an architectural historian whose research examines modern architecture and urbanism in Italy and the Horn of Africa. He is Director of the School of Architecture at the University of Florida and the author of *The Battle for Modernism: Quadrante and the Politicization of Architectural Discourse in Fascist Italy* (2013).

Hannah le Roux is an architect, educator, and curator. Her work revisits the modernist project and its transformation through the design agency of Africans. She is Associate Professor at the University of the Witwatersrand.

Josep M. Rovira is Professor of History of Art and Architecture at the ETSAB, UPC. He was one of the editors of the architectural magazine *Carrer de la Ciutat* and the founder and editor of the art and architecture magazine *3ZU*.

Katerina Rüedi Ray is an architectural historian writing on architectural education, identity formation, and globalization. She is Director Emerita of the School of Art at Bowling Green State University, Ohio.

Marcos Sánchez is on faculty at the University of Southern California and the Southern California Institute of Architecture (SCI-Arc) in Los Angeles.

Eunice Seng is Associate Professor and PhD Program Director in Architecture at the University of Hong Kong and Founding Principal of SKEW Collaborative. Her work explores interdisciplinary intersections and agency in architecture, housing, domesticity, and public space.

Felicity D. Scott is Professor of Architecture at Columbia University. Her books include *Architecture or Techno-Utopia: Politics after Modernism* (MIT Press, 2007), *Ant Farm* (ACTAR, 2008), *Outlaw Territories: Environments of Insecurity/Architectures of Counter-Insurgency* (Zone Books, 2016), and *Disorientations: Bernard Rudofsky in the Empire of Signs* (Sternberg Press, 2016).

Zeinab Y. Shafik is Professor of Architecture at Cairo University. Her work focuses on the areas of human sciences in architecture and urban design; preservation and conservation of sites of heritage value; user participation and community development.

Noam Shoked is an assistant professor at Tel Aviv University. His work focuses on the relationship between architecture and politics in Israel and the occupied West Bank.

Federica Soletta is a PhD candidate in architectural history and theory at Princeton University. Her research focuses on nineteenth-century historiography and the intersection between photography, natural science, and architectural history.

Łukasz Stanek is Senior Lecturer at the University of Manchester, UK. He authored *Henri Lefebvre on Space* (2011) and *Architecture in Global Socialism* (2020).

Molly Wright Steenson is Vice Provost for Faculty at Carnegie Mellon University. She is the author of *Architectural Intelligence: How Designers & Architects Created the Digital Landscape* (MIT Press, 2017) and co-editor of *Bauhaus Futures* (MIT Press, 2019).

Hadas A. Steiner teaches architectural history and theory at the University at Buffalo, SUNY. She is at work on a manuscript, *The Accidental Visitant*, which studies the interactions between the modern fields of ornithology and architecture.

Martino Stierli is The Philip Johnson Chief Curator of Architecture and Design at The Museum of Modern Art, New York.

Irene Sunwoo is the John H. Bryan Chair and Curator of Architecture and Design at the Art Institute of Chicago.

Pelin Tan is an art historian/sociologist whose work focuses on conflict territories, conditions of labor, and transversal research methodologies in art and architecture.

Daniel Talesnik is an architect and architectural historian. He is a curator at the Architekturmuseum of the Technische Universität München.

Horacio Torrent is an architect and architectural historian whose research focuses on the relationship between modern architecture and the city. He is Professor of Architecture at the School of Architecture at Pontificia Universidad Católica de Chile.

Federica Vannucchi holds a PhD in Architecture from Princeton, a master's in Environmental Design from Yale, and an MArch from the University of Florence. She teaches global history and theory of architecture at Pratt School of Architecture in New York.

Jessica Varner is an architect and architectural historian whose work focuses on environmental, material, and legal histories of synthetic chemical use in buildings. She holds a PhD from the Massachusetts Institute of Technology and is currently a Fellow in the USC Society of Fellows.

Jean-Louis Violeau is a French sociologist and professor at l'École nationale supérieure d'architecture de Nantes. He published his PhD, *Les architectes et mai 68*, in 2005, then his HDR, *Les architectes et mai 81*, in 2011, with Éditions Recherches.

Georg Vrachliotis is Professor of Theory of Architecture and Digital Culture at TU Delft.

Paul Walker researches colonial and postcolonial architecture in Australia and New Zealand. He is a Professor at the University of Melbourne.

Joaquín Medina Warmburg is an architectural historian whose approach focuses on phenomena of cultural internationalization in the context of modernity, including technical and environmental issues. He is Full Professor at Karlsruhe Institute of Technology.

Mark Wasiuta is an architect, curator, and writer, and codirector of the Critical, Curatorial, and Conceptual Practices in Architecture Program at Columbia University's Graduate School of Architecture, Planning, and Preservation.

Mark Wigley is Professor and Dean Emeritus at Columbia GSAPP. His books include *Derrida's Haunt* (1993), *White Walls, Designer Dresses* (1995), *Constant's New Babylon* (1998), *Buckminster Fuller Inc.* (2015), *Cutting Matta-Clark* (2018), and *Konrad Wachsmann's Television* (2020).

Mabel O. Wilson is a professor of Architecture and Black Studies at Columbia University. Her books include *Negro Building: Black Americans in the World of Fairs and Museums* (2012) and the co-edited volume *Race and Modern Architecture: From the Enlightenment to Today* (2020).

Onur Yüncü is a practicing architect and design studio critic whose work focuses on research by design and architectural education. He is an Assistant Professor at TED University Department of Architecture.

Lily Zhang is the James Harrison Steedman Memorial Research Fellow in Architecture at Washington University in St. Louis. She studied architecture at Princeton University and the University of California, Berkeley.

Front cover Arie Sharon, Ife University, Nigeria, 1960s.
Inside front cover Driftwood village, Experiments in Environment workshop, 1968. **Back cover** Demonstration in the central hall of the FAU-USP building designed by Vilanova Artigas. Photograph by Raul Garcez. **Inside back cover** Gyorgy Kepes, 1967. Photograph by Ivan Massar.

Radical Pedagogies

Edited by Beatriz Colomina, Ignacio G. Galán,
Evangelos Kotsioris, and Anna-Maria Meister

The MIT Press
Cambridge, Massachusetts
London, England

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This publication is made possible with support from the Barr Ferree Foundation Fund for Publications, Princeton University, Elise Jaffe and Jeffrey Brown, the Graham Foundation, and the Princeton University School of Architecture.

Book design
Studio Christopher Victor

This book was set in Founders Grotesk Text and Söhne Breit and printed on Munken Print White paper.

Printed and bound by Kingsbury Press in the United Kingdom.

Library of Congress Cataloging-in-Publication Data is available
ISBN: 978-0-262-54338-5

10 9 8 7 6 5 4 3 2 1

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EDITED BY
BEATRIZ COLOMINA
IGNACIO G. GALÁN
EVANGELOS KOTSIORIS
ANNA-MARIA MEISTER

This book is a far-reaching compendium of more than one hundred global experiments in architectural education in the post-World War II era that challenged and transformed architectural discourse, education, and practice. These experiments, carried out in diverse geographical, political, and institutional settings, completely upended disciplinary foundations and conventional assumptions about the nature of architecture. They imagined entirely new roles, responsibilities, and methods for the architect. Many of these programs were soon abandoned, terminated, or assimilated, but their effects live on. Architecture was simply never the same. This book gathers an unparalleled international team of scholars to document and explore these remarkable radical pedagogies, aiming both to establish a historical archive and to open up architecture to further change.

ARCHITECTURE

US \$59.95 \$78.95 CAN

ISBN 978-0-262-54338-5

Printed and bound in the United Kingdom

The MIT Press
Massachusetts Institute of Technology
Cambridge, Massachusetts 02142
<http://mitpress.mit.edu>

