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Šmits***

***Pedagogical  
disruptions***

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## Abstract

*“What would be the ideal education to prepare anyone to produce in today’s society: Fake news, the rise of influences, the waning of the Western culture, a kind of unprecedented amalgamation of anything goes / nothing works?”*

Rem Koolhaas | *After Architecture in Virgil Abloh, “Figures of Speech”, 2022*

*Since the turbulent constructivist revolution, the emergence of the ‘old’ Bauhaus school in the 1920s and 1930s and the radical pedagogical innovations of the 1960s and 70s pursuant to another 50 years, we may now expect the discipline of architecture to be on the verge of a new wave. What course will architecture take in the wake of the post-digital? There seems to be a resonance today with the topics of the 1970s: new technologies, civil protests, the environment, the oil-natural gas crisis and energy conservation. Past experimentation shows evidence that disruptions in academia and practice were essential to foster creativity and the emergence of new ideas in architecture.*

*Beatriz Colomina, historian and founder of the Modernity and Media PhD program at Princeton has extensively researched mid. 20th-century practice, media and pedagogy. She investigated the significance of media types in promoting architectural ideas and how publications and exhibitions of experimental and never-built work were essential in the development of architecture and its discourse. Colomina’s survey and research of the immediate past argues the importance of ‘disruptions’ providing space for creativity to flourish.*

*After the political, social and moral failures of World War II, architects were reluctant to adapt or submit to a singular ideology. Architects were hesitant to accept the modernist manifesto which swept away history and ignored historical precedent. Post-modernist response to modernists and the emerging avant-garde radically changed architectural practice and pedagogy. There were two primary post-war education models in America: The Ecole des Beaux-Art (the French model) and The American Academy. The Bauhaus school was*

*reactionary to the Ecole des Beaux-Arts. The other track was homegrown American vernacular, a blend of regionalism and pragmatism.*

*The Texas Rangers a team of emerging architects and educators lead by Harwell H. Harris, Colin Rowe, Bernhard Hoesli, Robert Slutzky and John Hejduk, among others. The Rangers disrupted the status quo with an alternate approach to architectural pedagogy. This short-lived ‘underground’ phenomenon transformed architectural education sending sparks throughout American academic institutions that reached Europe and impacted architecture education worldwide.*

*Architectural practice, learning and pedagogy have been influenced and guided by the constant and unpredictable disruptions witnessed throughout the second half of the 20th century. We must hedge the current and future direction of architecture watering the roots vital to praxis, learning and pedagogy by maintaining research, experimentation and those incidental ‘gaps’ to ensure architecture’s intellectual content and participation in cultural production and idea building.*

## Keywords

*radical pedagogy, architecture pedagogy, architectural experimentation, post-digital, Texas rangers, Bauhaus school*

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## Radical

adjective

*rad-i-cal* [*ra-di-k l*]

1. : of, relating to, or proceeding from a root: such as
  - a. : of or growing from the root of a plant
  - b. : growing from the base of a stem, from a rootlike stem, or from a stem that does not rise above the ground
- 2.: of or relating to the origin: FUNDAMENTAL
3. : very different from the usual or traditional: EXTREME
  - a.: favoring extreme changes in existing views, habits, conditions, or institutions
  - b.: associated with political views, practices, and policies of extreme change
4. *slang* : EXCELLENT, COOL  
( Webster 2023)

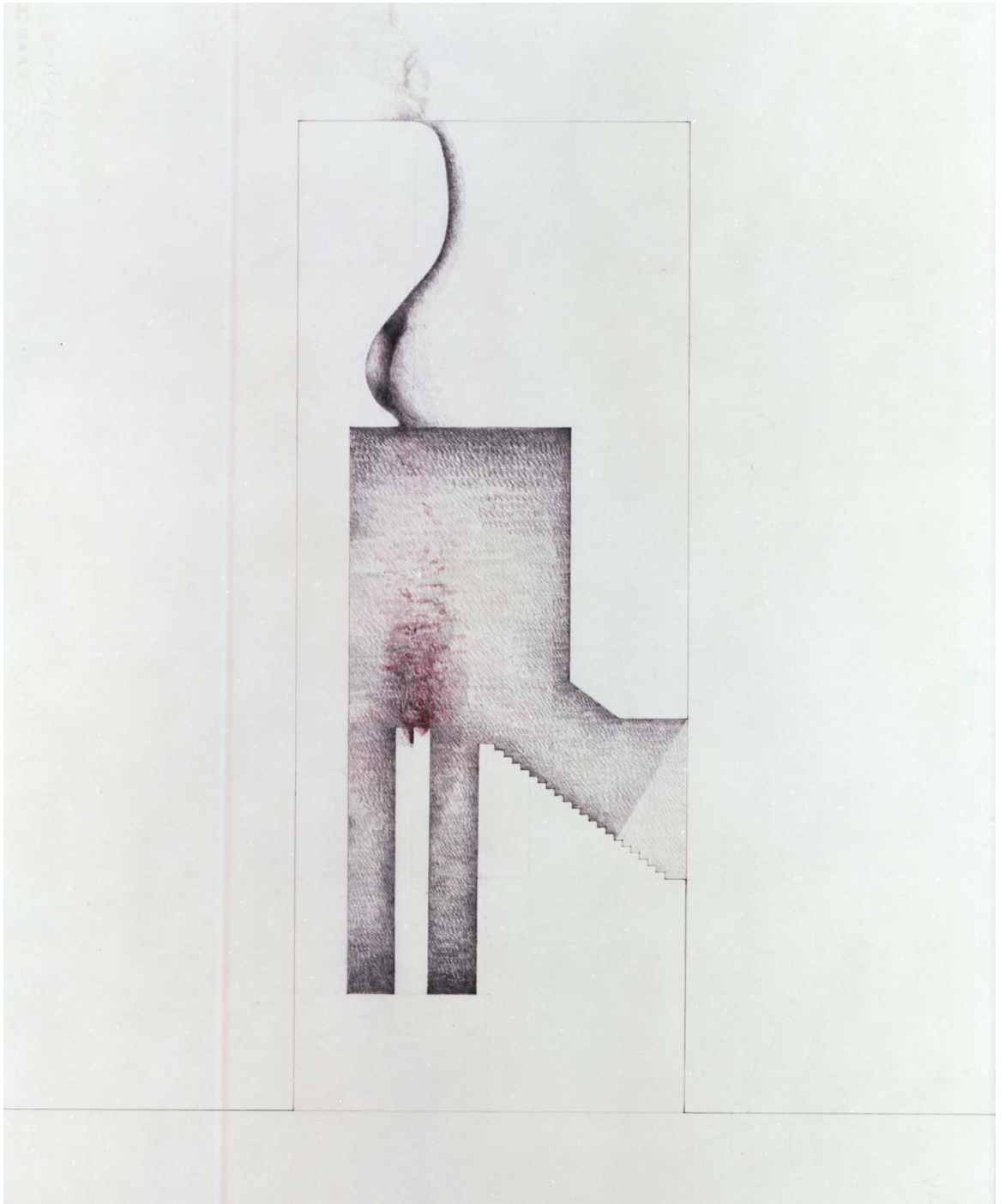
## Underground

adjective

*un-der-ground* [*n-d r- grau nd*]

1. : being, growing, operating, or situated below the surface of the ground
  2. : conducted by secret means
  3. : existing outside the establishment
    - a. an underground literary reputation
  - 4.: produced or published outside the establishment especially by the avant-garde
    - a. underground movies
    - b. underground newspapers
  5. : of or relating to the avant-garde underground
    - a. an underground moviemaker
    - b. an underground theatre
- (Webster 2023)

Figure 16. University of Illinois, Chicago. 5th. Yr. Design Studio | Maddox, Feldman, Garofalo - The Patriarch House, R.D.Šmits, 1990



## Introduction

“What would be the ideal education to prepare anyone to produce in today’s society: Fake news, the rise of influences, the waning of the Western culture, a kind of unprecedented amalgamation of anything goes / nothing works?” (Abloh, 2022:18)

Rem Koolhaas | *After Architecture*

Since the turbulent constructivist revolution, the emergence of the ‘old’ Bauhaus school in the 1920s and 1930s and the radical pedagogical innovations of the 1960s and 70s pursuant to another 50 years, we may now expect the discipline of architecture to be on the verge of a new wave. What course will architecture take in the wake of the post-digital, and now AI? There seems to be a resonance today with the topics of the 1970s: new technologies, civil protests, the environment, the oil / natural gas crisis and energy conservation. Past experimentation shows evidence that disruptions in academia and practice were essential to foster creativity and the emergence of new ideas in architecture.

During the 1980s, I studied architecture at the University of Illinois, Chicago (UIC). Stanley Tigerman, a pronounced postmodernist protagonist with a fervent mission to seek an architecture of relevance and urgency, was the director of the School of Architecture at the time. Tigerman’s ambition and intrusive ego led the school on a new trajectory, radically different from previous programme directors. He sought relevance and meaning, encouraged conceptual work and experimentation, and upheld relevant discourse through various media: drawing, painting, writing, publications, film and exhibitions.

Students were overtaken by the energy and opportunity to study architecture in an environment as explosive as the UIC. Tigerman invited leading practitioners, academics, theorists and critics such as Peter Eisenman, Robert Somol,

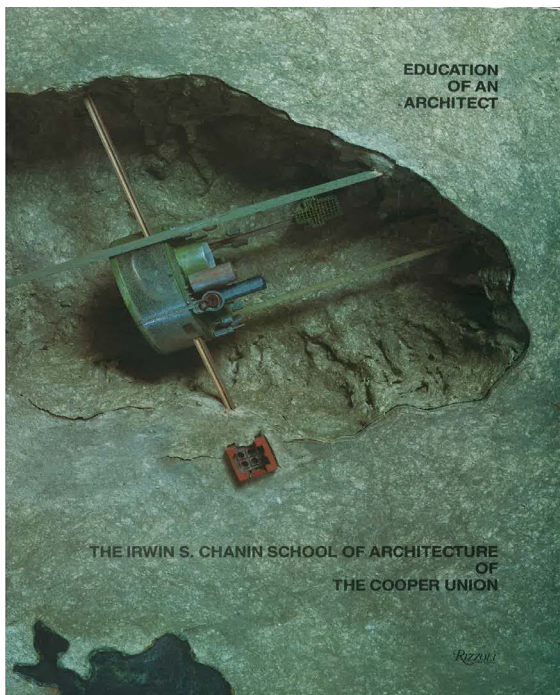


Figure 1. Stranded Sears Tower: Model by Greg Lynn, 1992 (available: <https://www.artic.edu/artworks/218446/stranded-sears-tower-model>, viewed 01.12.2023)

Jeff Kipnis, Roberta Feldman, Katherin Ingram, Ben Nicholson, Greg Lynn (Figure 1) and Doug Garofalo among others to lead design studios and critiques, encouraging innovation and pushing conceptual boundaries. In the 80s, it was the emerging criticality rather than projective design that steered architectural discourse. Students were infected by ideas developed by Rem Koolhaas, Steven Holl, Zaha Hadid, Thom Mayne and architects-educators, one of whom was John Hejduk. The emergence of research-led practices and their published works flooded academic institutions. John Hejduk’s *Education of an Architect* (1988) was my personal source of inspiration, where I discovered architecture’s poetic capacity to communicate beyond its visual form and tapped into the vast realm of spatial experimentation (Figure 2). We took every opportunity to participate in graduate studio critiques and wandered the master’s student design studios to glean ‘table crumbs’ from graduate jury discourse. The studio became our second home, equipped with every essential amenity to survive the ‘storm’. We began to grasp that architecture’s essence

functions and affects us beyond its pragmatic and technical requirements. The digital and the virtual were not actual, yet. There were no *HTML* protocols permitting *http://www* entries and no internet access to ‘google’ our favourite architects – their websites, research papers or digital archives – yet this didn’t stop our creative surge. Research, experimentation, current innovations, the ‘social contract’ and, in a way, speculation promoted the path to discovery and sustained architecture relevance. Beatriz Colomina, historian and founder of the Modernity and Media PhD programme at Princeton, has extensively researched mid-20th-century practice, media and pedagogy. She

Figure 2. Education of An Architect book cover - The Irwin S. Chanin School of Architecture of The Cooper Union by John Hejduk (New York : Rizzoli, 1988)



investigated the significance of media types in promoting architectural ideas and how publications and exhibitions of experimental and never-built work were essential in the development of architecture and its discourse. Colomina’s *Radical Pedagogies* (2022) documents projects, exhibitions and publications that upended the traditional approach to practice, learning and pedagogy. Her collaborative exhibit *Clip, Stamp, Fold* (2010) recounts various exhibitions, publications and interviews, such as Peter Cook’s Archigram’s (Figure 3, 4), the audacious speculative *Plug-in City*, *Computer City* and others; Reyner Banham’s article *Zoom Wave Hits Architecture* (1966); Steven Holl’s *Pamphlet Architecture* series (Figure 5); Robert Venturi and Denise Scott Brown’s *Learning from Las Vegas* and *Learning from Levittown*; and over a hundred documented events, architect and student experiments and published ideas that joined this ad hoc collaboration. This collection of works is a testament to ruthless architectural experimentation and demonstrates the need to speculate to maintain architectural advancement and relevance (KTH Arkitekturskolan, 2015). In a recent *live talk* on design education, Beatriz Colomina stressed the importance of ‘disruptions’ and spaces for creativity to flourish. Colomina explains that “disruption can never be the norm; otherwise, it’s not a disruption” (Dezeen Magazine, 2021). If the gaps become status quo, they will not have the desired effect. Teaching design or architecture is not controllable or predictable. Disruption cannot be institutionalized; otherwise, it stifles the intended function or moment of creative output. Virgil Abloh, an architect and fashion designer manoeuvring between disciplines, in his *Personal Design Language*, advocates a type of disruptive methodology, breaking convention to inspire creativity: the “zig-zag approach finds new space...” and “... linear thinking results in copies of past projects”. To provide space for adaptation, creativity and inventiveness, it is mandatory to avoid repetition or copying the past (Harvard GSD, 2017).

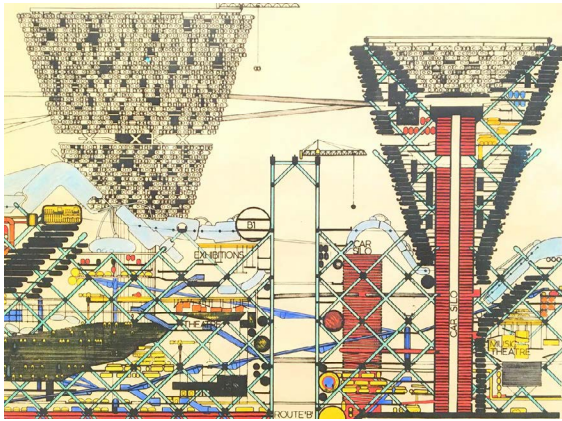


Figure 3. Archigram - The “Plug-in City” by Peter Cook, 1961-74 (Available: <https://www.flickr.com/photos/wyliepoon/49224543288>)

Figure 4 Archigram. “Amazing Archigram 4. / “Zoom Issue”, 1964 ( available: [https://arquitecturaviva.com/books/oppositions\\_iewed\\_01.12.2023](https://arquitecturaviva.com/books/oppositions_iewed_01.12.2023))



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The creative idea happens in the gaps, while the teacher and the student are apart in mediated space, between the imagined thing and reality, between praxis, research and academia. The dichotomy between creative vision and practicality coexists to preserve architecture. It is essential to survey the past, that former present, investigating the creative intrusions on accepted tradition or fashion that today can inform practitioners, learning, pedagogy and our speculative future.

#### Schools of thought

##### After Bauhaus and the American influence

After the political, social and moral failures of World War II, architects were reluctant to adapt or submit to a singular ideology. Architects were hesitant to accept the modernist manifesto, which swept away history and ignored historical precedent. However, modernist notions of continuous space, the common link between Mies van der Rohe, Le Corbusier and Frank Lloyd Wright, were seriously upheld, appreciated and analyzed. The New York Five vigorously indulged themselves in the work of Le Corbusier. The post-modernist response to modernists and the emerging avant-garde radically changed architectural practice and pedagogy.

There were two primary post-war education models in America: *the École des Beaux-Arts* (the French model) and *the American Academy*. Just prior to WWII, Walter Gropius and Mies van der Rohe emigrated to America. Gropius began to lead the Harvard Graduate School of Design and assimilated a version of the Bauhaus school, which within 10 years time surpassed the American Academy, while Mies van der Rohe went to Chicago to lead the architecture programme at the Armour Institute of Technology, which later became the Illinois Institute of Technology, also known as the IIT (Caragonne, 1995).

The Bauhaus school was reactionary to *the École des Beaux-Arts* with its passion for objectivity, pragmatism and social science and with a special

affinity for 19th-century utopianism and 18th-century Rousseau doctrine. The other track was homegrown American vernacular, a blend of regionalism and pragmatism. The American Academy was concerned about scholarship, draftsmanship, and mental discipline maintained under conditions of pressure. Unfortunately, the modernist aesthetic was appropriated by developers as the new office building type, the new corporate style, devoid of modernist principles and spatial ideas, which left American architecture yearning for more (Carogonne, 1995).

### Texas Rangers

The Texas Rangers were a short-lived 'underground' phenomenon that transformed architectural education in America and elsewhere in the world.

Harwell H. Harris, Dean at the School of Architecture of the University of Texas, Austin, hired a group of emerging young architects from various backgrounds. The avant-garde team became known as the Texas Rangers and was led by Colin Rowe, Bernhard Hoesli, John Hejduk, Robert Slutzky, Werner Seligmann, Lee Hirsche and others (Figure 6).

Rowe and Hoesli together with Hejduk and Slutzky developed a new programme to counter already established approaches to architectural education. The Texas Rangers were interested in providing an alternate approach by focusing on spatial ideas, Cubism and Gestalt psychology as the predominant American regionalism, pragmatism and the general reserved attitude towards European ideas produced an architecture devoid of intellectual vigour and meaning. The Texas underground upheld the Bauhaus and spatial ideas manifested in the work of Mies van der Rohe, Le Corbusier and Frank Lloyd Wright. America's own F. L. Wright was slightly neglected, though his spatial ideas were ingenious and applauded by European counterparts. Robert Slutzky, a painter and architectural theorist who also joined the Rangers,

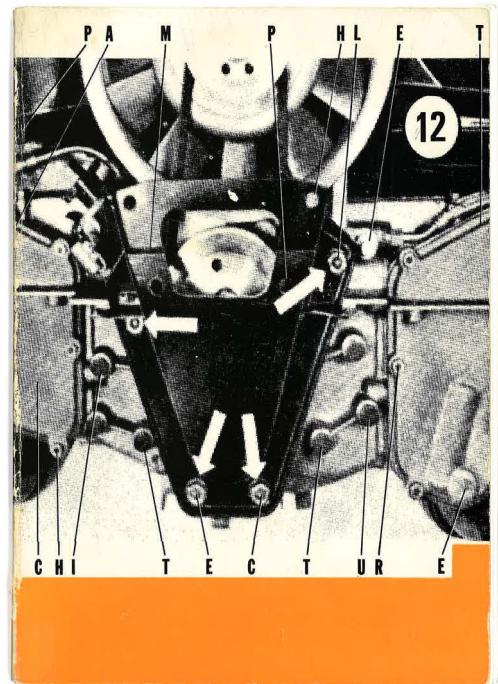


Figure 5. Pamphlet Architecture No. 12, Building, Machines (Princeton: Princeton Architectural press, 1997)

was taught by Bauhaus master Josef Albers at Yale University. Ignoring these key modernist figures was like ignoring the invention of electricity or the combustion engine. This new alternate academy set forth to critique contemporary pedagogy. The Rangers' 'underground' position was symbolized by two unrivalled images / diagrams: Le Corbusier's 'Maison Domino' column and suspended slab (Figure 7) and Theo van Doesburg's (De Stijl) Space-Time (Figure 8) construction drawings (Carogonne, 1995).

The state of architectural education was inadequate and focused mainly on technology (reminiscent of current trends) and educational moralism, stressing originality, self-expression

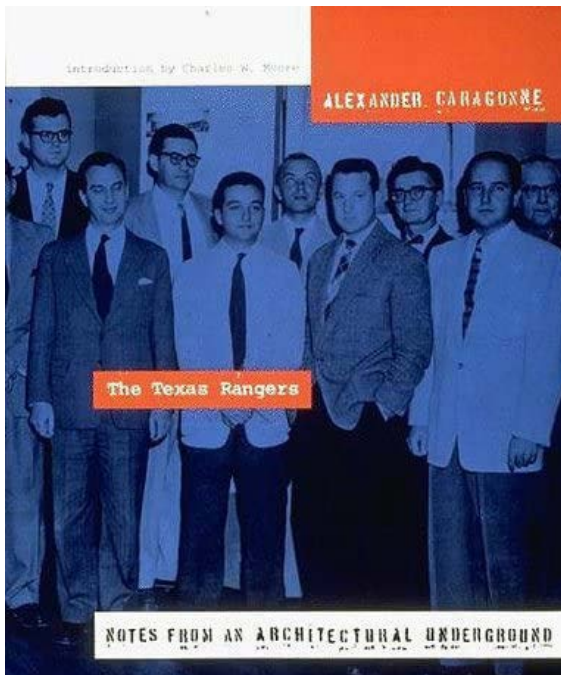


Figure 6. The Texas Rangers: Notes from the Architectural Underground by A. Caragone (Boston: MIT Press, 1995)

bound to tradition, self-gratification, preoccupation with artistic presentation and preparation to enter the profession (Caragone, 1995). Hoesli and Rowe were convinced that an alternate approach was necessary and possible. In general, architectural education lacked intellectual commitment and was vacant with regard to principles and ideas. The proposed changes were met with resistance from the existing faculty. This short-lived disruption (1954 to 1957) ignited cataclysmic change that spread and affected the course of architectural pedagogy in America and around the world for the next 50 years. In 1954, Harris assigned Hoesli and Rowe to draft the ‘Manual for the Conduct of Design’, which described the philosophical basis for a new programme. It was not sufficient to train a student

for professional occupation but:

“[...] above all to stimulate his [the student’s] spiritual and intellectual growth, to develop his intellectual faculties and to enable him to grasp the nature and meaning of architecture” (Caragone, 1995:33-35).

This manual set forth the policy, goals and methodology for the first academic year. The education programme of a school of architecture cannot be based on the practical and technical aspects of the profession but “only on the intellectual content of the architecture”. They stipulated two obligations: first to enable through education the “ability of selection by the exercise of judgement” and, secondly, to “equip the student with skills and knowledge necessary to practice architecture” (Caragone, 1995:37). The memorandum on the intellectual foundation of the new programme stated that the process of design is essentially a criticism of a given problem for a particular situation, the power of generalization and the use of abstraction function to give insight to assess and breakdown the problem, while the act of selection (‘exercise of judgement’) assumes a commitment to set principles (game rules). The institution should provide the essential knowledge and posture for approaching and solving the assigned design task (Caragone, 1995).

Wim van den Bergh explains that the ability to grasp understanding was essential. Knowledge and skills can be taught but it is most important to grasp and gain understanding. The design process was seen as a constant loop rather than a linear ‘think, make, test’ process leading you close to the final ‘product’. The student in such a process gains the ability to turn the initial idea into a concept. The idea is pre-drawing. We unfortunately use the terms ‘idea’ and ‘concept’ interchangeably, but they are very different. Idea / *eidos* (Greek) refers only to form, and *concept* (Latin) refers to the thing coming together in the mind making it operable (CIVA, 2020).

In Texas, Hejduk introduced the nine-square grid

Figure 7. 'Maison Domino' column and suspended slab diagram by Le Corbusier , 1914 ( Available: <https://www.dezeen.com/2014/03/20/opinion-justin-mcguirk-le-corbusier-symbol-for-era-obsessed-with-customisation/>, viewed 01.12.2023)

exercise to students to gain an understanding of architectural space (these ideas were further developed at the Cooper Union). It was not purely about abstract space but already an architectural spatial exercise. The nine-square grid was a box – a kit of parts full of architectural elements that students used to create space: inside, outside and in-between conditions through the use of common architectural elements such as columns, beams, piers, planes and others (Figure 9). The objective was to understand spatial relationships within the context of the nine-square grid. The architect does not use columns and beams for the purpose of holding up a building; that's engineering. The architect arranges the elements to define space, create order, and direct movement; these are non-structural functions. This 'game' of elements allowed students to understand how architectural vocabulary worked in space making, and by adding function they added meaning.

Aleksander Caragone's 'Notes from an Architectural Underground' indicate that there was no formula for what happened in Texas. As quickly as the phenomenon arose, the disruption vanished. To find the right conditions to capture or repeat what occurred during those years resists apprehension and cannot be simply protocolled or installed. The events and experiences in Austin, Texas, can be compared to a spiritual awakening or religious movement (Caragone, 1995). Absurdly, Colin Rowe and Hejduk were abruptly dismissed from their positions and scattered to ignite flames elsewhere. Hoesli remained with the faculty for several years to continue the development of the programme but eventually left and returned to Europe to 'disrupt' matters in Zurich.

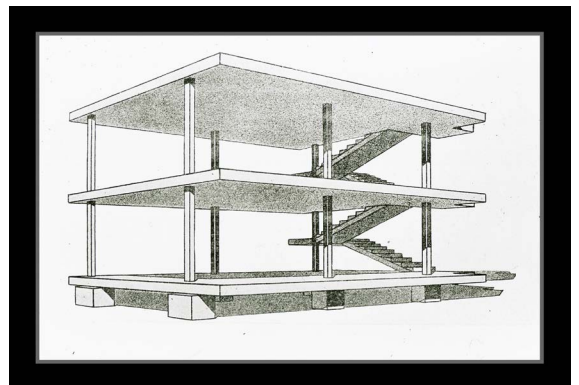
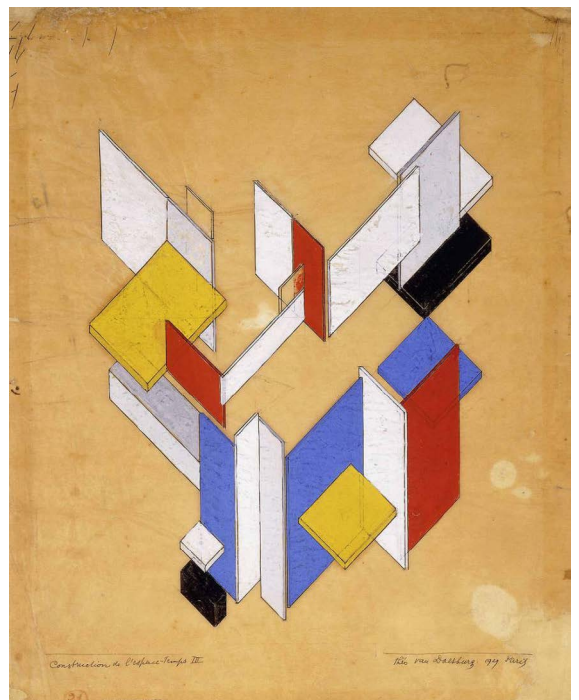


Figure 8. Theo Van Doesburg - The construction of space-time III (1924) (Available: <https://www.artsy.net/artwork/theo-van-doesburg-the-construction-of-space-time-iii> , viewed 01.12.2023)



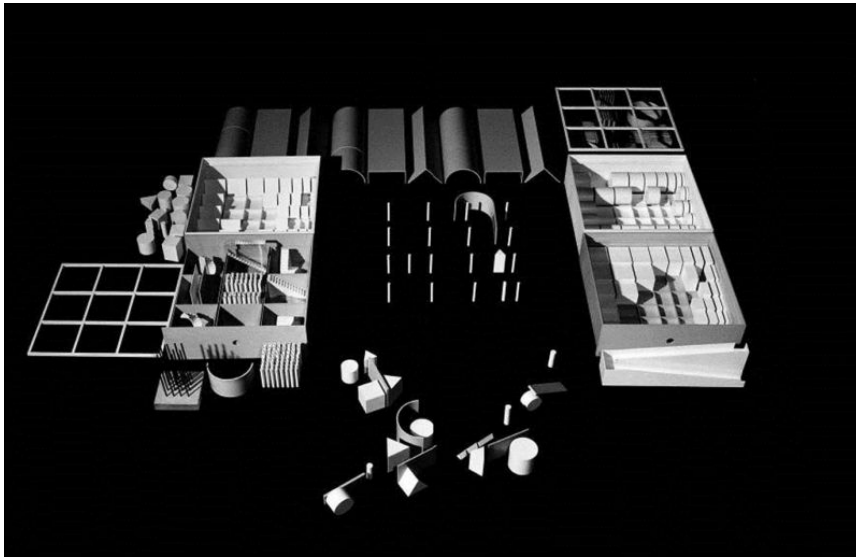


Figure 9. The Education of An Architect - The Nine Square Problem by John Hejduk (New York : Rizzoli, 1988)

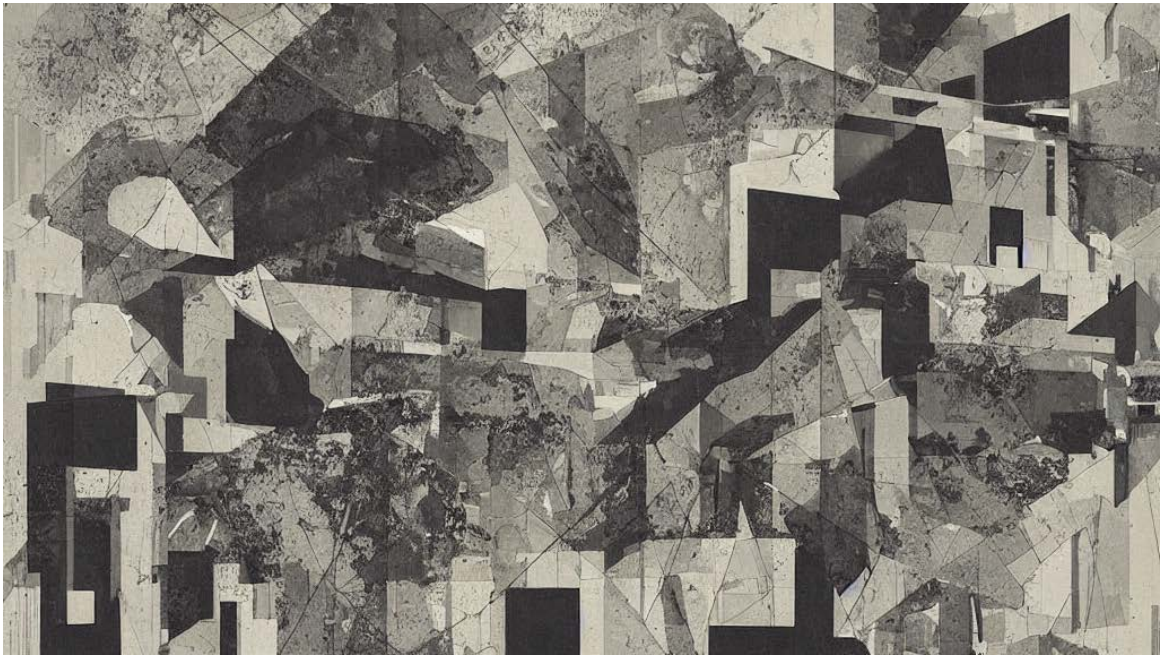
## Hoesli off to ETH

Bernhard Hoesli returned to Europe after implementing the Architecture programme at the University of Texas. In 1959, Hoesli resettled to Zurich and accepted a position at the School of Architecture within the *Eidgenössische Technische Hochschule Zürich* (ETH), where he taught first-year foundation courses, exposing a generation of European students to the ideas and lessons taught in Austin, Texas. Hoesli focused on the design process; his preoccupation was to ‘discover and objectify’ the nature of the design process. He divided the process into the ‘what’ and ‘why’ of modern architecture and argued that “the main thing was to teach HOW one can design” and discover the essential aspects of architecture and space (Figure 10). Hoesli consummated his earlier modernist spatial framework by articulating a new vision, which was called “The Continuity of Space” (Caragonne, 1995). The pedagogy system

he developed became a part of the permanent structure of the ETH curriculum. Hoesli served as the ETH Architecture Department chair from 1968-1972.

## Who were the radical and innovative practitioners (lightning rods) The New York Five

Peter Eisenman, Michael Graves, Charles Gwathmey, John Hejduk and Richard Meier were key members and provocateurs of a somewhat bizarre group of New York-based emerging architects – the New York Five – that brought new ideas and investigations to the forefront of architectural innovation in the 1970s. They were also often referred to as “the Whites” for their projects, which, similar to Le Corbusier’s, were primarily white (Figure 11). Each architect with their conceptual approach developed projects based on spatial investigation and geometric



exercises influenced by Le Corbusier, principles of Gestalt psychology and Cubism.

*Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier* (1975), a publication that introduced the movement, includes an extensive introduction by Colin Rowe, who quotes Aldo van Eyck: “What you should try to accomplish is built meaning. So get close to the meaning and build.” He also asks: “Is it necessary that architecture should be simply a logical derivative from functional and technological facts; and, indeed, can it ever be this (FORM\_AWC, 2016)?”

Members of the New York Five in collaboration with academic institutions had a tremendous impact on architecture education, engaging students in research and experimentation and advancing its discourse. Hejduk, as dean at Cooper Union, continued with spatial experimentation, form, organization, representation and meaning and architecture’s literary function. Eisenman’s early work was highly theoretical, focusing on

Figure 10. Bernard Hoesli collage landscape embedded with architectural form (Available <https://openart.ai/discovery/sd-1005708189477646426>, Viewed 01.12.2023)

geometric exercises and manipulation, and he founded the IAUS in 1967, which served as a platform supporting students’ experimentation and advancement of architectural ideas. Architecture’s relevance was sought through its intellectual content, which was its primary source of relevance. These practitioners had a reciprocal effect on academics participating on one playing field to advance the discipline through research and experimentation, forging new schools of thought.

### **Peter Eisenman’s transatlantic exchange**

*It was the moment for something to happen.*

— Diana Agrest | IAUS



Figure 12 Institute of Architecture & Urban Studies, fellows, from left front row P. Eisenman, B. Tschumi, D. Agrest 1967-1984 ( Available: <https://makingofanavantgarde.com/gallery1> , Viewed 01.12.2023)

The Institute of Architecture and Urban Studies (IAUS, 1967-1984), a New York-based independent think tank, was considered Peter Eisenman's personal project, which provided dynamic inquiries into architectural history and theory as well as contemporary urban issues. The institute attracted scholars, progressive architects and Eisenman's colleagues from Cornell, Princeton and the Cooper Union, for example: Diana Agrest, Bernard Tschumi, Rafael Moneo, Aldo Rossi, Frank Gehry and many others that shaped architecture theory and practice for decades (Figure 11 and Figure 12). IAUS also served as a platform for students to develop conceptual ideas and theories and to test them with real commissions. IAUS organized workshops, seminars, exhibits, and journals and financially supported publications, such as Koolhaas's *Delirious New York* (1978). While the institute was considered a mecca for students, it was also seen as elitist or haute by some for glamorizing architecture. It's best known for its influential publications (Figure 13) *Oppositions and Skyline* (Stott, 2014). Eisenman's experience at Cambridge University

and the Architectural Association London prompted a transatlantic exchange for architectural education, experimentation and discourse. Peter Eisenman, in a TVAA London interview with Alvin

Figure 13. Rem Koolhaas preparing exhibit for Wallace Harrison at Institute of Architecture and Urban Studies N.Y., 1977 (Available: <http://www.dorothyalexander.com/Koolhaas%20&%20Harrison.htm>, 01.12.2023 )





Figure 11. House No. 2 primarily white structure by Peter Eisenman, 1969-70 (Available: <https://eisenmanarchitects.com/House-II-1970>, Viewed 01.12.2023)

Boyersky, explained his astonishment with the level of engagement and discourse he experienced in England. In the US, architecture was perceived as a profession, a useful service but not a calling or a mission in life. Eisenman brought the spirit of that UK experience to Princeton's stagnant Beaux-Arts architecture programme, which boasted theory but lacked relevance and reality to sustain it (AA School of Architecture, 2015).

Eisenman envisioned replicating a hybrid version of what was happening in England. He wanted a platform for a qualitative critical discourse and challenged the prevailing empirical attitude found in the United States: architecture as a merely useful commodity and the architect as the one who simply carried out those services. Eisenman realized that you can't fabricate or export the passion found at Cambridge or the AA by importing Englishmen but that's exactly what he did. The British invasion included Kenneth Frampton, James Gowan, Tony Vidler and Tony Eardley. These multidirectional influences generated between the United States and the United Kingdom advanced architectural design thinking and its mode of discourse (AA School of

Architecture, 2015).

### **Conclusion: speculative futures**

Europe's New Bauhaus has suspiciously adorned architecture with a new set of criteria. The Davos statement focuses primarily on qualitative and quantifiable performance requirements, which target technology, building economies and society. Only several of the eight accepted *Baukultur* components characterize architecture from these otherwise pragmatic or empirical qualities: context, sense of place and beauty.

Surprisingly, Davos does not mention intellectual content, particularly the realization of an architectural idea as a measurable sign of quality. Historically, architectural education has understood and preserved the importance of both technique and theory. Technique, which emerges from practical knowledge, and theory – the ability to demonstrate and explain why. (Perez-Gomez, 2008) Regulators and bureaucrats seemingly have muted architecture's capacity to speak of its content outside the stipulated performance requirements.

Today, architectural practice, learning and pedagogy are influenced and guided by constant and unpredictable disruptions witnessed throughout the second half of the 20th century. We must hedge the current and future direction of architecture, watering the roots vital to praxis, learning and pedagogy by maintaining research and experimentation (inviting the unexpected accident) to ensure architecture's intellectual content and participation in cultural production and idea building.

*“Architecture is not simply something physical but a much more complex culture, whose projects are forms of thought that interpret the world: I think that the architect of the future should begin with the idea that the energies that transform the city and the territory are not only building activities, but also the powers of imagination and pure research. What has been thought exists” (KTH Arkitekturskolan, 2010).*

–Andrea Branzi

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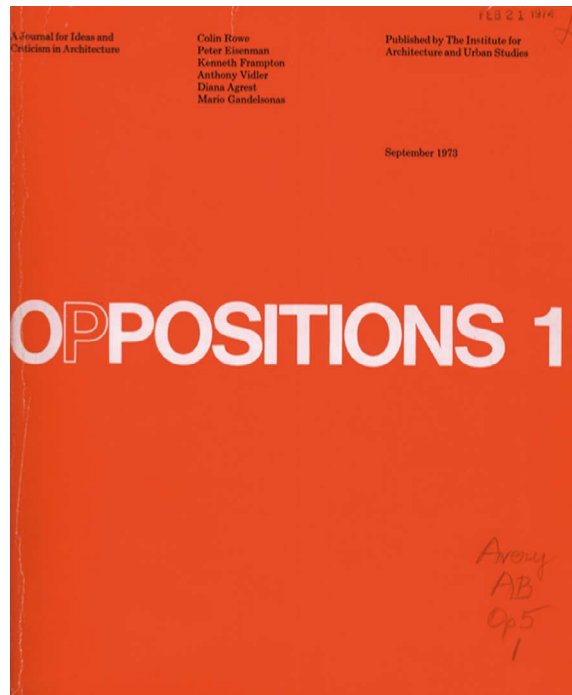


Figure 14. Cover of *Oppositions* No. 1, by Kenneth Frampton, Peter Eisenman, Anthony Vidler, Colin Rowe, Marion Gandelsonas, Diana Agrest, 1973 (Available: <https://arquitecturaviva.com/books/oppositions>, Viewed 01.12.2023)

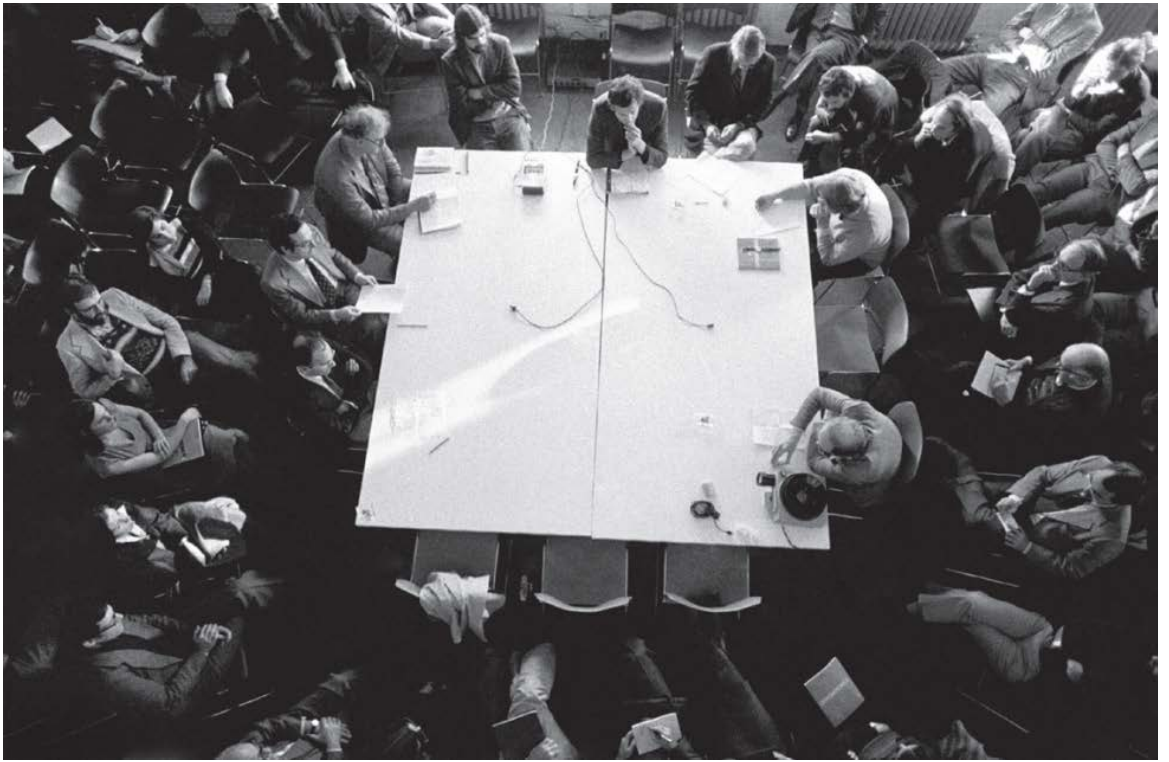


Figure 15. The Opposition forum on Aldo Rossi, photograph by Dorothy Alexander, 1976 (Available: <https://worldarchitecture.org/architecture-news/ceczc/the-making-of-an-avant-garde-the-institute-for-architecture-and-urban-studies-1967-1984.html>, Viewed 01.12.2023)

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