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A black and white photograph of three runners on a modern building's walkway. The runner in the foreground is wearing a white tank top with 'ISI' on the back and dark shorts. The middle runner is wearing a white t-shirt with 'I.S.I.' on the back and white shorts. The runner in the background is shirtless, wearing dark shorts and a white towel draped over his shoulder. The building has a large circular opening and a balcony with a railing. The scene is brightly lit, casting long shadows.

RADICAL PEDAGOGIES

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**RAD
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GOG**

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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

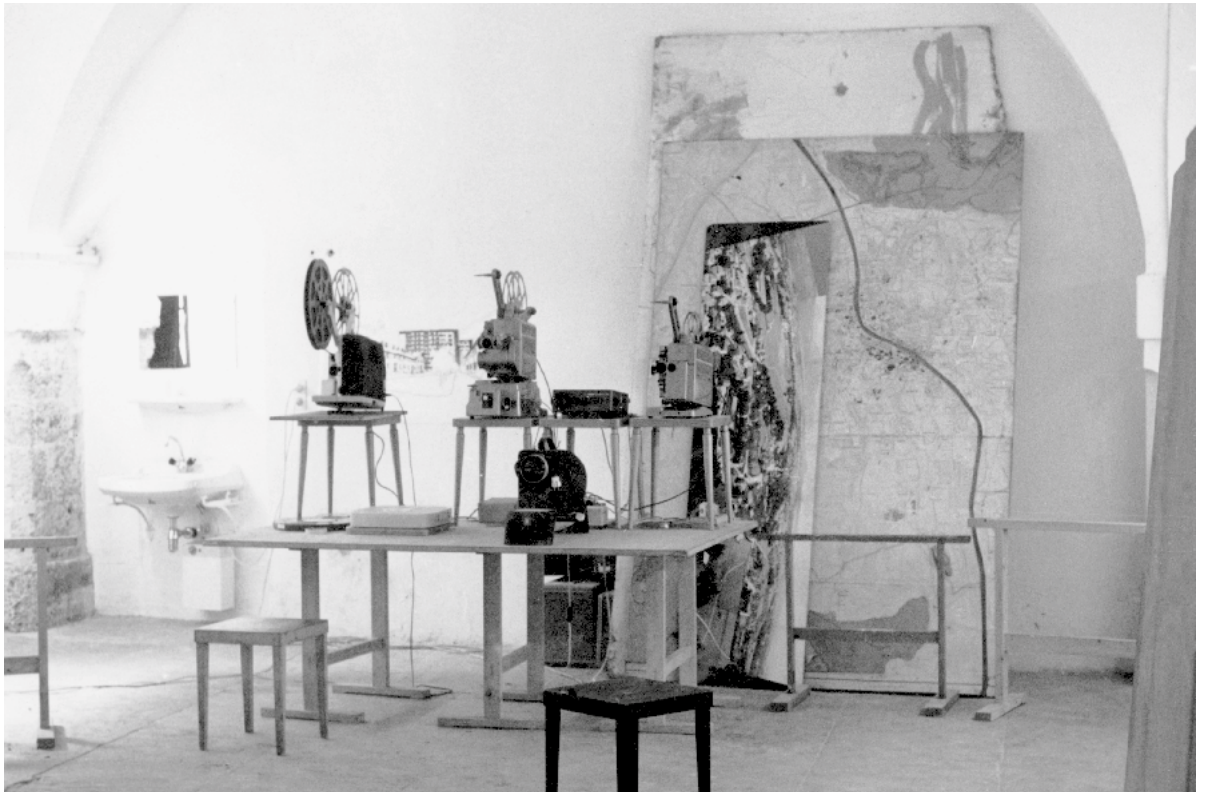
Dates 1959–1981

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).

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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,
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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.

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