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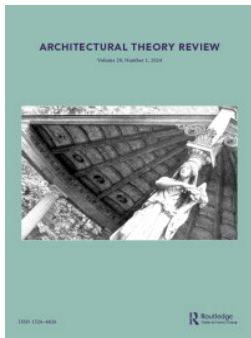
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INTRODUCTION



Untimely Teachers: Recovering Postmodernism's Anachronic Pedagogies

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ABSTRACT

How does one distinguish between a reactionary retreat into the past and a critical reconnection with lost practices that might disrupt the current order? This question weighed heavily on architectural educators in the 1960s and 1970s as they encountered an increasingly politicised student body. In this introduction, we detail some of the motivations and the consequences, of the turn to outmoded and forgotten architectural mentors, precedents, and ideas. In a period of pedagogical experimentation and curricular reform, how—and why—did a group of teachers find new techniques for sharing historical narratives and incorporating historical content into design studio practices? Friedrich Nietzsche's theorisation of the “untimely” provides a reference point for the wider range of anachronic pedagogies tested and developed by architect-historians during this period. Ultimately, the introduction frames the contributions to this issue as attempts to challenge the prevailing theorisations of postmodern time consciousness.

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The chief reason to rummage through the past is to find some friends, people who shared some of our hopes and even some of our limits.

—Charles Moore, opening to the essay on “Soane, Schinkel, and Jefferson”¹

Student Revolt and the Pulse of the Untimely

During the 1960s and 1970s a re-examination of architectural history unfolded in tandem with growing student dissatisfaction and organised protests at schools of architecture across the globe. As educators confronted persistent demands for curricular reform and the dismantling of entrenched systems, some turned to the architecture of the past, guided by nostalgia, but also by a sense of opportunity. Looking beyond the recent products of architectural modernism, and examining much older historical monuments with fresh eyes, could one find a new way forward? It was a thought experiment taken up at schools from Berlin to Zurich, London to New

Haven, and even Kuala Lumpur. What if architectural history, rather than showing us how to build, could provide us with a different way to learn and, by extension, a different way to teach? While architectural history was still considered by many to be an impediment to design education, others seized this moment of pedagogical transformation to re-centre historical narratives and historical understanding in the didactics of design. Whether out of sympathy with aggrieved pupils, or as a counterreaction to their increasing political engagement, the architectural educators explored in this issue pivoted away from the mainstream protagonists of modernism (that is, their own teachers) in search of new, untimely mentors.

It is impossible to pinpoint a singular moment when the potential efficacy of engaging untimely architectural teachers first came into focus, but the 1967 International Congress on *Architekturtheorie*, convened at the Technische Universität (TU) Berlin during a period of social unrest and uncertainty, revealed the untenability of the current methods for teaching architectural history to architects. The congress was intended to be the culmination of a series of symposia organised by Oswald Mathias Ungers after his arrival at TU Berlin in 1963. He assembled an international roster of historians and thinkers to initiate a dialogue—and hopefully build consensus—regarding “architecture’s theoretical foundations.”² Reyner Banham, Peter Blake, Lucius Burckhardt, Ulrich Conrads, André Corboz, Kenneth Frampton, Sigfried Giedion, Eduard Sekler, and Julius Posener all were present.³ Despite Ungers’s earnest intentions, however, the congress “ended in disaster”—this was his own assessment.⁴ By the time the speakers arrived, the architecture students in West Berlin had been organising and participating in demonstrations for several months, with various actions directed against the government and the university structures that helped support its authority. As the ranks of politically engaged future architects grew, so did calls for a revolution that would sever architecture’s ties to the corrupt capitalism of the building industry and the discipline’s alliance with the ruling class.⁵

As Alessandro Toti elucidates in his article “Reform or Revolution” (in this issue), the TU Berlin students viewed the *Architekturtheorie* congress as an elaborate avoidance of the most urgent question: what would the role of architects be, once the existing systems had been overturned? Unable to find answers in their existing coursework, radical students had established their own “critical university” to discuss and disseminate the teachings of the New Left. In remarks first published in English in this issue, Ungers opened the conference proceedings with a statement reminding participants that “the emergence of different communities, interest groups and forms of opposition... must be taken absolutely seriously.” Nevertheless, he was unprepared for the action that ensued: over 2,000 students showed up to demonstrate, and during Giedion’s speech they unfurled a giant banner proclaiming, “Stop building, all houses are beautiful!”⁶ Reflecting on the event decades later, Ungers acknowledged the students’ frustrations but remained full of regret. “It was completely shattered,” he said. “All my illusions... were completely destroyed.”⁷ Ungers had convened a cohort of trusted teachers believing that clarity would emerge. Instead, the student response revealed the total inadequacy of the speakers to address the needs of the moment. With Ungers’s mentors rejected—and feeling rejected himself—he performed an untimely manoeuvre. Breaking the linear narrative of modernist development he looked further back in time for a teacher who

might offer lessons “controversial and alive as ever,” lessons that might transcend all “temporal conditions.”⁸

Ungers ultimately shared these lessons in a 1981 text titled “Five Lessons from Schinkel’s Work.” While Schinkel’s architecture came to be suddenly *en vogue* in the 1980s, following the events and exhibitions organised around the two-hundredth anniversary of his birth, Ungers had been absorbing and transmitting the lessons of the Prussian architect since the early 1960s. He opens the essay with an observation followed by a question: “There shall certainly be many who will subsequently give their opinion on Schinkel, but shall they also recognise his mastery and draw lessons from his ‘making’?”⁹ As the essay continues, Schinkel’s Schloss Glienicke becomes the setting for an imagined dialogue between Ungers and his untimely mentor. “We regarded Schinkel structurally and not eclectically,” he explained in a 2004 interview:

Not as a historical “mine,” ... but as a thought process that did not lose its relevance. In the course of the 19th century this was lost, and the rote copying that ensued was a travesty, but we tried to rediscover Schinkel in his structural approaches, to rediscover the possibilities of his architectural thinking in its full range. We also did not use Glienicke as a “mine.” Not one formal element of Glienicke was adopted in any design—only the thinking played a role in these processes.¹⁰

It is difficult to say which mode of engaging the past is more subjective. As Hal Foster once pondered, “how to tell the difference between a return of an archaic form of art that bolsters conservative tendencies in the present and a return to a lost model of art made to displace customary ways of working?”¹¹ Here Ungers attempts to distance himself from the borrowing of formal motifs based on taste. Instead, he describes his process as an attempt to get inside the mind of the long-deceased architect. By interfacing with the untimely mentor’s surviving buildings, one might intuit a set of deep structures that can serve as the starting point for contemporary design. The latter method at least has the advantage of being scalable, from the structure of a furniture arrangement to something more expansive, something that begins to shape the fabric of a city (a range of scales across which Schinkel had, in fact, worked).

In this interview, Ungers’s clarification about his own use of the past was prompted by a question from his one-time student, Rem Koolhaas, who observed that his teacher’s “discovery of Schinkel and the student revolution were happening at the same time.”¹² Koolhaas urged his former teacher to connect the dots and “talk about this tension,” but Ungers remained largely reticent in his answer, hinting only that his method was compatible with the desire “to achieve something on the social level.”¹³ Ungers never got to make this case, since, in his words, a “break” occurred after the protests in Berlin, and “designing as a process was practically wiped out. One was not allowed to design because it was regarded as a bourgeois activity.”¹⁴ This situation led to his move to Cornell, where some of the studio projects made under Ungers’s supervision in the 1970s could be read as attempts to recover the “structural approaches” inspired by his earlier encounters with Schinkel.

Ungers’ turn to history, in search of reorientation and inspiration, was not an isolated instance. States of emergency, like the one that erupted around 1968, open spatio-temporal frameworks of recall. They trigger traumas to re-emerge and memories to be mobilised.¹⁵ This issue of *Architectural Theory Review* gathers contributions

that investigate the anachronic pedagogical experiments which emerged out of these conditions. Beyond the widespread creative redeployment of precedents or the “mining” of overlooked buildings for repurposable symbols, this issue explores a practice of untimeliness which is best described as dialogic: a mode of critical inquiry carried out through imagined conversations with neglected luminaries of architectural history and the buildings they left behind. The educators discussed—Charles Moore, René Furer, Dalibor Vesely, Marc Van de Steen, among others—with varying degrees of self-awareness, each responded to the uncertainty of their pedagogical contexts by embracing the disruptive potential of untimely ideas, hoping to counter present conditions, for the benefit of a time to come. Many of the teaching strategies they employed fall under the heading of “exposure therapy,” a practice in behavioural psychology which, coincidentally or not, underwent its first large scale clinical trials during these decades. Whether through direct observations conducted on excursions, analytical drawing exercises designed around museum collections, or hands-on reconstructions of facsimiles, the teachers discussed in this issue tried to bring their students into a more direct, empathetic contact with the architecture of the past. Without losing sight of the fact that buildings, and their associated conceptual frameworks, are products of a specific period and place, they held out hope that these anachronic encounters might render certain transformative capacities of architecture perceptible, which had otherwise slipped from the horizon of contemporary awareness.

The Pre-Post-Modern Interrogation of Architectural History

While the 1967 Berlin Congress functions as a pivot point for this issue, the turn to untimely teachers and the associated attempts to harness the disruptive potential of historical buildings occurred episodically during a much longer and more diffuse phase of development in architectural theory, stretching from the 1960s through the 1970s and into the 1980s. This was a span of time when the function of history within the modern movement, within architectural practice, and by extension, within architectural education, was subject to ongoing debate. To start making sense of the pedagogical experiments discussed by the contributors, it is useful to first point out a few key events that shaped the discourse.

The varied efforts made during these decades to establish a stronger footing for history teaching within design education can be thought of as a prolonged reckoning with an act that has assumed a quasi-mythological importance: Walter Gropius’s banning of history courses at the Bauhaus in 1929. Gropius’s intervention is an almost obligatory reference in the relevant literature of this period, especially after he threatened to repeat the feat on the other side of the Atlantic in 1938 when he was named chair of the architecture department at Harvard.¹⁶ A decade and a half later, when Gropius retired and Josep Lluís Sert took over as chair and dean, the groundwork was laid for a *rapprochement* between the studio and the lecture hall, with the hiring of the historian-critic Sigfried Giedion. At Harvard, Giedion joined forces with architect-historian Eduard Sekler to co-teach a seminar on the “Human Scale” and develop an approach to teaching history “not only with words,” but through a combination of historical analysis and design.¹⁷ As students composed interpretive drawings based on architectural plans from antiquity to the present, Giedion hoped to train their imaginations on

a vast “eternal present” uniting the past with contemporary concerns and future trajectories. It is important to note, however, that Giedion’s levelling of history and its examples reined in the potentially disruptive power of buildings from the past. It was a mode of teaching based on the “all-timely,” which serves as a counterpoint to the later experiments in transformative anachronism discussed in this issue.

Meanwhile, back in Europe, Bruno Zevi, a former pupil of Gropius at Harvard, published an editorial in a 1957 edition of *L'Architettura* calling for the lingering effects of Gropius’s Bauhaus model to be corrected. In his view, architecture schools should make history the backbone of the curriculum. Zevi was inspired to write this text after he attended a convention of South American architectural historians in Tucuman, Argentina, and witnessed a group of teachers “facing the problem of teaching history...free of academic conventions.”¹⁸ Henry A. Millon, another Harvard graduate coming off a Fulbright Fellowship in Italy and a stint at the American Academy in Rome, published a critical response to Zevi’s text in 1960. For Millon, the danger of teaching history in Zevi’s “useful” manner, “to get a little more mileage out of the Art Nouveau or the Space Frame,” is that history risks becoming denatured or over-vitalised.¹⁹ Millon argued that no professor can foresee how historical matters will be integrated with the other material in the student’s mind, and thus it is the duty of the professor to teach history in a sincere manner and “expose the student to some of those too-often neglected solitary pleasures—contemplation, rumination, and meditation.”²⁰ Unlike Giedion, Millon at least acknowledged the disruptive potential of history’s examples, but he stopped short of advocating a teaching approach that would tap this latent transformative force. Instead, he saw the historian’s role as the imposer of limits and discipline, wherein history teaching exercised a set of intellectual muscles that were necessary for design, but in a controlled way.²¹

Many of the leading figures in these debates came together at the AIA-ACSA Teacher Seminar on History, Theory, and Criticism, held at the Cranbrook Academy in Bloomfield Hills, Michigan in 1964. Millon chaired the Program Committee which invited Stanford Anderson, Peter Collins, Stephen W. Jacobs, Sibyl Moholy-Nahy, Serge Chermayeff, Reyner Banham, and Bruno Zevi, among others, to express their positions on the contested relationship between architectural history and studio instruction in schools of architecture.²² Buford L. Pickens, in his foreword to the seminar proceedings, lamented that “in spite of increased attention that deans of schools and many progressive architects have given to history as a *cultural* subject, there is little evidence to show that either the schools in general or the profession understand or creatively use the historical study of architecture within its time context.”²³ Recent developments in science and technology had tended “to make lessons from the past seem irrelevant,” yet the speakers at the seminar, Pickens argued, all shared a commitment to shedding “new light [on] the sources of humanising potentials for architecture in our era.”²⁴ Pickens echoed many of the speakers’ sentiments when he characterised this task as an uphill battle:

Perhaps, because so many architects would rather draw than read, history is still static to those who first saw it that way when, as students, they slept through slide lectures that were more concerned with *what* than *why*. Since then, many have travelled

sufficiently among historical settings to awaken an intuitive response; but few have taken the time to discover the potential dynamic relationship between theory and criticism of modern architecture and its evolving past.²⁵

The consensus strategy, identified by the seminar participants as one adequate to this challenge, involved the formation of new doctoral training programs *within* architecture schools.²⁶ Only by training a new generation of historians to teach future designers, Pickens asserted, would “architects, by their works, demonstrate an understanding of history to the American public,” thus avoiding an invasion of “vulgarized parodies of reconstructed Williamsburg spread like tumbleweed from one end of the country to another.”²⁷ Peter Collins agreed, though he used a different metaphor, warning that the new historians would have to “inoculate” their students “with carefully measured doses, in such a way that [they] become, as it were, vaccinated against epidemics of historicism.”²⁸ This task demanded a new type of educator capable of contributing both to the field of architectural history and to studio teaching—what Stephen W. Jacobs dubbed a “hybrid historian-architect.”²⁹ Soon enough, hyphenate teachers in this mould started to emerge from new doctoral programs, including the Institut für Geschichte und Theorie der Architektur (gta) established at ETH Zürich in 1967 and the History, Theory, and Criticism program established at the Massachusetts Institute of Technology in 1974.³⁰

Many of the speakers at the Cranbrook seminar also indicated their readiness to strengthen the relationship between history and studio instruction. Zevi offered a bleak assessment of the current situation, stating that “the effect of our courses on the drafting-boards is practically non-existent. The gap is still there.”³¹ As a counter-example, he spoke of how his students had been re-reading the architecture of Michelangelo by building “critical models” for the 1964 exhibition he co-curated by Paolo Portoghesi.³² “We are far from satisfied with this experiment, but I think that it is valuable insofar as it demonstrates that architectural criticism or architectural history can be ‘written’ in another way than with words.”³³ Certainly, not everyone was in favour of Zevi’s proposal to teach design using historical methods and history with the instruments of design. There seems to have been even less agreement concerning the advantages of adding “Theory” and “Criticism” to “History” as part of a new H-T-C triad. Peter Collins presented the dilemma in a string of questions. Is the study of history merely an exercise in character building, or should it serve as the means to obtain a theory of architecture? What does the answer to this question imply about the requisite qualifications for teaching history to architecture students? Should these teachers be trained architects or not?³⁴ Pickens later attempted to ameliorate this confusion in his foreword to the proceedings by reminding the reader that the order of words in the seminar’s title matters.³⁵ In “History, Theory, and Criticism,” “History” still gets top billing.

Some of the same participants from the Cranbrook event reconvened in 1967 for the Society of Architectural Historians (SAH) symposium on “Architectural History and the Student Architect.”³⁶ According to Collins, the symposium was a reaction to Robert Venturi’s publication of *Complexity and Contradiction in Architecture* in 1966. “[T]he recondite and numerous precedents cited by Robert Venturi seem to be a deliberate testimony of the influence which the New Architectural History is having on today’s leading practitioners and teachers of architectural design.”³⁷ For Collins,

however, Venturi's text is a cautionary example. He criticises the architect for "bludgeoning his readers with historical monuments at the average rate of seventeen per page," and concludes that while "the book professes to put forward a philosophy, demonstrated by historical precedent," it in fact supports its argument "solely by historical forms, rather than by historical ideas."³⁸ Eduard F. Sekler expressed similar trepidations in his contribution to the symposium. He argued that the architecture of the past was a legitimate laboratory to find the processes for deriving a theory and principles of design, but it should not serve as a source of direct formal inspiration.³⁹ Unlike the TU Berlin symposium of the same year, where the "summer of theory" had already shaped the dramatic face-off between students and speakers, the SAH symposium includes few indicators of the coming influx of theory into architectural discourse from other disciplines in the humanities and the social sciences.⁴⁰ Nevertheless, if history was to be taught in closer proximity to design, as most of the symposium participants advocated, then the discipline was already creating a framework for infusing history lessons with the theory of the Frankfurt School, French structuralism, or Heideggerian existentialism, as a means to critically examine the operations of architects in the public sphere.⁴¹

After an interval of over ten years, another symposium on "History in Architectural Education" picked up many of these discussions. Convened in Cincinnati in 1980, this event marks a turning point in the debates regarding the operative role of history in design education.⁴² Protagonists like Joseph Ryckwert, Christian Norberg-Schulz, Vincent Scully, Colin Rowe, Bruno Zevi, Peter Collins, Walter Creese, Robert A. M. Stern, and Stanford Anderson were invited to position themselves along the spectrum of "history in, of and for architecture."⁴³ John E. Hancock in his introduction set the tone for the event by acknowledging that "we probably need both history as *intentions* and history as *interpretations*—because architectural education must teach *both* how buildings are made (in a cultural as well as a technical sense) *and* how buildings are perceived."⁴⁴ While the title of the symposium signals openness to a plurality of positions, Hancock's comments point towards an impending split, or at least a clarification of roles. The osmosis of historical content across the permeable membrane between lecture hall and studio—a project advanced by Sekler, Giedion, Zevi, and others earlier in the century—now seems to have settled into a less desirable static equilibrium. In other words, the revival of historical allusions was by this point so abundant in design that it seemed to call for a new shift in historical teaching methods. History had become a quarry of forms beyond the restrictions of time and space, and in the studio one regularly witnessed pinned-up reference images of historical monuments enhancing student projects. This omnipresent integration of historical material posed a quandary. Doctoral students, trained in architecture schools, should continue pushing the methodological and topical boundaries of architectural history as an academic subject, but they also have to avoid falling into a servant role as the specialised caretaker of the new tendencies towards historicism, contextualism, and the needs of the growing preservation movement.⁴⁵ At the symposium, Dora Wiebenson presented a 1977 report on behalf of the Education Committee of the SAH which acknowledged the real fear of over-integration, calling instead for clear lines of demarcation: "architectural history has its own structure and discipline," the report argued, "separate and distinct from those of both art

history and architecture.”⁴⁶ After leaving its initial disciplinary home in art history and taking up residence in professional schools, the “new” architectural history (and its cohort of historians) had apparently reached the necessary critical mass to sustain an independent discourse and reflect on a set of methods and concerns all their own. Though an actual split never came to fruition⁴⁷—no stand-alone departments, or schools of architectural history, were ever established—the SAH report suggests that the frictions and untimely encounters that took place as part of the hybrid formation of architect-historians, and history-design-seminar-studios, were no longer perceived to be productive. On the opposite side of the debate, but equally indicative of the sense of stasis, are the comments made by Robert Stern in the symposium’s closing discussion. From his perspective (that of a postmodern architect), the issue had been settled. Stern celebrated the fact that the problem of establishing “the importance of historical architecture in a teaching curriculum” had vanished once and for all.⁴⁸

Defining a Theory of the Untimely

Despite the host of panels, symposia, and congresses dedicated to the role of history in architectural education, few of the protagonists at these events showed much interest in interrogating the actual mechanisms through which the past might work on the present. This is somewhat surprising given the lucidity and conviction with which Friedrich Nietzsche had already discussed this very subject in his essay “On the Uses and Disadvantages of History for Life” in 1874.⁴⁹ Indeed, a scholar as learned as Robin Middleton confessed at the beginning of a lecture on “The Use and Abuse of Tradition in Architecture” in 1983 that it was only by chance after he had chosen his title, that he stumbled upon Nietzsche’s similarly titled essay from a century earlier.⁵⁰

Nietzsche elaborated his concept of the untimely in a quartette of essays collectively titled *Untimely Meditations* and completed in 1876—sometimes also translated from German as *Unfashionable Observations or Thoughts Out of Season*.⁵¹ In Nietzsche’s original German, *unzeitgemässe* conveys that which is not (*un*) in accordance with (*gemäß*) time (*Zeit*). In the second essay of the collection, “On the Uses and Disadvantages of History for Life,” Nietzsche argued that “the unhistorical and the historical are necessary in equal measure for the health of an individual, of a people, and of a culture.”⁵² From the perspective of architectural history, it is important to note that this title is likely inspired by Alberti’s 1428 treatise *De commodis litterarum atque incommodis* (*On the Advantages and Disadvantages of Literary Studies*).⁵³ In this respect, the title itself is an acknowledgement by Nietzsche of his own untimely status. His training as a classicist, or as he puts it, a “pupil of earlier times, especially the Hellenic,” enabled him to diagnose the “injurious” “cultivation of history” plaguing contemporary society: “for I do not know what meaning classical studies could have for our time if they were not untimely—that is to say, acting *counter to our time* and thereby acting *on our time* and, let us hope, *for the benefit of a time to come*.”⁵⁴ Rather than a simple confrontation between past and present, Nietzsche explains that to act in an untimely manner, one must combine three distinct operations, each with its own temporal trajectory. First, one attempts to think and behave intentionally—and he would say aggressively—in a direction that is out of step with the times (*gegen*

die Zeit); second, one uses the disruptive force of this asynchronicity to effect change, in the present, to disrupt the current developmental trajectories of educational systems, social dynamics, or political organisations, by acting on one's time (*auf die Zeit*); and finally, one uses one's untimely perspective to look ahead, and attempt to anticipate the consequences of one's actions for the future, anticipating a time to come (*zu Gunsten einer kommenden Zeit*).⁵⁵

For the first operation—acting against time—Nietzsche offers a clue about where one might go looking for those teachers who are forgotten but also fortuitously effective in their clash with the present, in the third of his *Untimely Meditations*, an essay on “Schopenhauer as Educator.” Therein, he describes reading the works of Arthur Schopenhauer and recognising, with great relief, that he had finally found a philosopher who, in contrast to the educators of his own time, might serve as a mentor and relieve him of “the dreadful and wearisome duty of educating myself.”⁵⁶ Above all, Nietzsche praises Schopenhauer for his refusal to hide “behind customs and opinions” and his unwillingness to conform to any predetermined system of thought. This ultimately limited the influence of Schopenhauer's work in his own day, but the independent habits of thought ensured that the ideas would enjoy a unique survival and have the capacity to teach later thinkers, such as Nietzsche, to “be in [their] thoughts and life, in the deepest sense of the word, ‘out of season.’”⁵⁷ It is significant that being ahead of one's time and being out of sync with one's time work together in Nietzschean theory, providing the transhistorical relay system through which ideas become effective tools or weapons for change. For this relay to work, however, it has to extend across a gap, a period during which the obliterating force of time takes effect. In other words, for teachers or their lessons to perform in an untimely way, they must first be forgotten.⁵⁸

Nietzsche's second operation of the untimely involves acting *on* one's time. This action can also be interpreted as a quest to locate history within the *crisis* of the present moment. Because crises (or perceived crises) amplify presentism and magnify the sense of urgency, they can instill a myopia that precludes people from anticipating future consequences or reflecting on the past. In this way, crises create the conditions for an especially dangerous conformity of thought. According to Nietzsche, it is not enough to merely avoid this conformity. One has to summon a disruptive force from the past to break the spell of orthodoxy. Drawing on the “reserve of forgetting” (to borrow a phrase of Ricoeur's), the past may re-enter the present as a way to anticipate a future, precisely in those moments of crisis when teleology is missing and there are no alternatives in sight. Ricoeur called this “reversible forgetting.”⁵⁹ Yet this second operation of Nietzsche's is the most unpredictable. It is easier to identify and lean into the experience of being against one's time than it is to anticipate how the untimely will work in the present. In this sense, Millon was right to caution architectural educators that “the integration of matters historical with the other material in the student's mind cannot be accomplished by the faculty or by any single professor.”⁶⁰ The untimely has the potential to soothe or to inflame.⁶¹ Deployed in the present, it can exert both remedial capacities and disruptive potentials. This inherent unpredictability explains why an experience of the untimely is often described as shocking or explosive. Consider the famous passage in Benjamin's fourteenth thesis on history:

Thinking involves not only the flow of thoughts, but their arrest as well. Where thinking suddenly stops in a configuration pregnant with tensions, it gives that configuration a shock, by which it crystallizes into a monad. A historical materialist approaches a historical subject only where he encounters it as a monad. In this structure he recognizes the sign of a Messianic cessation of happening, or, put differently, a revolutionary chance in the fight for the oppressed past. He takes cognizance of it in order to blast a specific era out of the homogenous course of history—blasting a specific life out of the era or a specific work out of the lifework.⁶²

One can think of Nietzsche's second operation of the untimely as the "blasting" of discursive frameworks constructed around normative standards of history that regulate the valorisation of certain narratives and the foreclosure of others.⁶³

In Nietzsche's third operation, the past, however unpredictable, is deployed not aimlessly as a haphazardly destructive force but rather with a sense of purpose for "the benefit of a time to come." This is the true test of the untimely: whether it can reorient the systems of education, or social life more generally, in a favourable direction. If the asynchronous presence of the past fails to make positive waves, then it shifts from advantage to disadvantage and the engagement with history becomes "injurious... a defect and deficiency."⁶⁴ Let us, though, imagine the more positive scenario. In the event that the untimely produces beneficial change, its efficacy, by definition, must be limited in duration. Like a cue ball that breaks the formation on a billiard table, it will initiate a series of ricochets as it slowly spins to a halt.⁶⁵ Nietzsche's "time to come" includes both an imminent future and an unspecified moment much further ahead. For if a voice, such as Schopenhauer's truly possesses untimely potential, the pattern should be able to repeat. The obliterating force can take over. Schopenhauer's brave nonconformity will eventually fall on deaf ears, only to find its way to a new Nietzsche, an eager pupil, already possessed by the feeling that they are out of pace with their age, looking for the spark that can ignite change.

This is where the semantics of the untimely become complicated. Because the disruptive potential of a thinker like Schopenhauer should be inexhaustible, his possible untimeliness is, in effect, timeless—timeless in the sense that it endures. This means that "timelessness" and the "untimely" are inextricably connected. For Nietzsche the *unzeitgemäß* followed an irregular pattern of disruptive intensity followed by stretches of oblivion, or blindness. For English in particular, though, "untimely" suggests a wider range of more convoluted temporal models. As Eeva-Liisa Pelkonen explains, "the adjective 'untimely' nods to the far-reaching intellectual legacy of questioning linear historical time and the impact it had on twentieth-century intellectual and artistic culture."⁶⁶ For the cast of twentieth-century architects, historians, educators, and philosophers discussed in her recent book, *Untimely Moderns* (2023, reviewed in this issue by Michael Abrahamson), the rejection of linear historical time and Hegelian teleology could mean any number of reversals, contractions, bindings and bendings of the relations between past, present and future. For most of Pelkonen's protagonists, figures like Everett Victor Meeks, Henri Focillon, Josef and Anni Albers, Louis Kahn, Eero Saarinen, or Paul Rudolph, these temporal experiments ultimately resulted in the conviction that architecture should not so much be "of its time," but aspire to a kind of timelessness. In Pelkonen's words, these protagonists "embraced the nonsequential, 'eternalist' version of time and considered all moments to be equally present

at any given time.”⁶⁷ This attitude is worlds away from Nietzsche’s call for an unsettling deployment of untimely thought, and to truly avoid confusion one could imagine alternative titles for Pelkonen’s study: *A-Timely Moderns*, *Post-Timely Moderns*, *Beyond-Timely Moderns* (which admittedly, do not have quite the same ring). The point is that the cohort of thinkers and makers explored in Pelkonen’s book are united more by their rejection of a predominant model of temporality, rather than the shared embrace of any particular alternative. They are un-timely in the sense that they rejected the equation of modernism with the timely, or the “up-to-date and the forward-looking.”⁶⁸

It is important to note that Pelkonen’s study is both more geographically centred, and more chronologically expansive than the present issue. It moves from the 1920s to the early 1970s but remains tightly focused on a circle of figures associated with Yale. Her research documents an academic biotope that granted its participants the ability to erase the distance between past and present and thus to consider all historical documents as contemporaneous. Pelkonen’s “a-timely moderns” radically accept the transhistorical qualities of the past because they consider themselves to be part of a continuum that transcends the finitude of everyday life. In the more heated context surrounding May ’68, it makes sense that Nietzsche’s more provocative version of the untimely would have a stronger resonance.⁶⁹ In practice, however, many of the figures discussed in this issue fit within the broader pattern traced out by Pelkonen, wherein designers, historians, and educators continuously find it useful, and inspiring, to embrace architecture’s temporal contradictions and impurities and cultivate what T.S. Eliot called the “historical sense”—“a sense of the timeless and of the temporal together.”⁷⁰

Architectural Pedagogy’s Turn to History in the ‘60s and ‘70s

Eeva-Liisa Pelkonen’s book is a helpful addition to the recent boom in research on the experimental architectural pedagogies of the post-war years. Much of this work situates the rising currency of “history as a teacher” in relation to new formalist, activist, and environmental approaches.⁷¹ Little existing research, however, offers a close reading of the patterns and directionality of transferred ideas between history lecture halls and design studios during this period when the turn to archaic teachers triggered intense debates about historicist form-making and non-figurative ways of integrating history into design. The examples of Nietzsche and Ungers inspired the title of this issue and the parameters of its theoretical inquiry. But the contributions assembled here eloquently unpack the many challenges faced by the scholar who sets out to trace the impact of an individual untimely teacher, or lessons, within a specific studio or pedagogical context. In many of the examples discussed, the untimely dialogue is not a one-on-one conversation but is spread across a network of professional architects and studio instructors, historians and philosophers, and a corpus of regional and period architectural examples. As Abrahamson highlights in his review of *Untimely Moderns*, one could argue that it was actually Yale’s campus that acted as the primary untimely teacher, conditioning the temporal thought experiments of its different inhabitants through its unique admixture of Neo-Gothic buildings with projects by Louis Kahn, Eero Saarinen and Paul Rudolph, all of whom were deeply

interested in transhistorical forms and urban typologies. In such a context, the space between the operativity and non-operativity of historical content is difficult to discern.

Untimely teachers may be untimely not only because of where, or what, but also *how* they transmit architectural lessons. Rethinking architectural pedagogy by revisiting the history of teaching, including turning to older spatial settings for architectural instruction, may seem counterintuitive at a moment when the university campus was a site of protest and action.⁷² The popularity of Ivan Illich's *Deschooling Society* (1971) and Paolo Freire's *Pedagogy of the Oppressed* (1968, Engl. trans. 1970) were mirrored in the mushrooming of experimental projects that sought to transgress the institutional limits imposed between the learning environment and "real life." Architectural students and their teachers entered unconventional pedagogical settings to explore how architecture could be "otherwise."⁷³ While these experiments criticised the school as a built manifestation of authority and a place where society (re)produced itself, by contrast, the revival of historical references in teaching appeared to follow a more conservative directionality seeking to reconnect with institutional, albeit forgotten, traditions.⁷⁴ Pedagogies that revived former aspects or methods of teaching—aiming at the acquisition of tacit knowledge through detailed drawing from observation, or travelling and visiting historical monuments and urban developments—nonetheless absorbed some of the new tendencies. In other words, the seemingly "traditionalist" turn to history in teaching was in various cases associated with forward-looking social and political theories. Among these connections, one could mention the international conservation movement and its shift to a broader recognition of cultural heritage and non-pedigreed architecture, the shift to pluralistic ways of urban place-making, and the formation of architectural theory as a discipline, dislodging the linear time frame of architectural history and re-mapping it onto the "timeless" plane of architectural theory.

That being said, many untimely teaching experiments were also detached from the climate of radical leftist thought and student actions. In the conversation between Amanda Reeser Lawrence and Eeva-Liisa Pelkonen, which we include in this issue, formalism emerged as a theme running through both of their recent books. As Reeser Lawrence explains, "At times, social history and art history might coincide, but they mostly follow distinct temporal trajectories." In this detachment of form from its social and political context, the formalist way of writing and teaching history invents a tradition that is both transhistorical and "ahistorical" in its operativity. Thus, one of the challenges in reconstructing the ways that untimely lessons incited the creative design process is the elusive nature of the ramifications, associations, and aggregation of historical sources by architects. While the notion of the "untimely teacher" suggests a direct line to a single person or antecedent, architects like Kahn and Venturi summoned up multiple formal and conceptual generalisations induced from divergent yet specific historical examples of building.⁷⁵ In analysing and comparing visual similarities across a wide range of historical references to arrive at fundamental principles or conceptions—what Reeser Lawrence calls "generalisations" of deep-seeded root-forms, such as "the house" or "the arc"—form is uncoupled from its external, contextual meaning. When Scully or Venturi juxtapose buildings from various points in time, an architectural problem is being addressed, even as footnotes and other conventions, like references to dates or social context, disappear from their history writing.

Teaching Architectural History in Ways Other than Words

The papers gathered in this issue illustrate how the transmission of architectural thinking across time and between minds requires attention, steady work, and ongoing questioning. This mode of learning has a specific rhythm and duration. It occupies space, and above all is a situated, embodied, and material practice.⁷⁶ Untimely teaching unfolded through a range of practices including model-making, the construction of full-scale mock-ups, studio excursions, and the development of techniques for redrawing historical examples and fragments. When the chosen mentors remained distant, in both geography and time, the situated, embodied, and material aspects of learning seem to have gained added significance.

This topic was initially explored in a panel at the Seventh International Conference of the European Architectural History Network (EAHN) in Madrid, on June 18, 2022. To prepare the current issue of *Architectural Theory Review*, we continued to gather and discuss original and revealing case studies of untimely teaching. Among the cases that did not end up in the final issue, several are worthy of mention. One of the most vivid examples of hands-on, materially-engaged, untimely teaching can be seen in Ben Nicholson's work with students at the University of Houston. Reeser Lawrence has written elsewhere about the full-scale cardboard mock ups of Bramante's Tempietto that these students created along with various Greek temple facades.⁷⁷ Another significant example of trans-historical and trans-cultural pedagogy concerns Julius Posener's work in Malaysia, where he helped set up an architecture program at the Technical College in Kuala Lumpur. Posener devised a curriculum that included historical lessons beyond the confines of the campus and sent his students to conduct site analyses of traditional Malay houses in Malacca. Later, he provided his students with opportunities to apply this knowledge by designing and constructing timber houses commissioned by the government and private clients.⁷⁸ Nurul Anida Mohamad presented some of her research on this topic in Madrid in a paper that explored Posener's reimagining of modernist design pedagogy as a response to the ancient Malay sources. The tension between a revival of the local and the universal took a different turn in Christian Norberg-Schulz's teaching at the Oslo School of Architecture in the 1960s and 1970s. He transferred his fascination with the medieval origins and cosmopolitan outlook of the Bohemian baroque of Kilian Ignaz Dientzenhofer to his students during early Saturday morning lectures, but also by organising summer excursions. Ana Beata Labuhn presented this case study in Madrid and showed how Norberg-Schulz's students applied his teachings on the Bohemian baroque in their design of a demountable structure for an exhibition on the environmental crisis organised in 1969.

The present issue contains five case studies along with a translation of Colin Rowe's contribution to the 1967 *Architekturtheorie* congress at the TU Berlin, and the transcript of a conversation conducted between Eeva-Liisa Pelkonen and Amanda Reeser Lawrence on "Influence and Untimeliness in Modern Architecture." Alessandro Toti examines the West German architect Jörn Janssen, who abstained from teaching any disruptive lessons from history but lectured instead on the historical necessity of revolutionary change. During the 1967 architectural theory symposium at the TU Berlin, his polemical presentation built a case for reforming the political and

socio-economic order that conditions architectural practice. In historical materialist terms, he envisioned such a course of action through what he called “construction planning”—an application of planning techniques to the building industry. His contribution to the symposium was the most well received by the anti-authoritarian architecture students, who were keen on criticising architecture’s role as an instrument of control at the disposal of the ruling class. After a brief stint at the TU Berlin, he went to teach a theory seminar at the ETH Zürich, where his appointment there, too, was limited to no more than a year. Janssen’s pedagogy openly sought to provoke “conflict” in the students’ learning process as he gave them the tools to critique the corruption of the so-called democratic housing policies fostered by the forces of capitalism. This method of “learning in conflict,” however timely, sought to strike at the historically enshrined opposition between capital and labour by firing off a revolutionary critique of specific built manifestations of “the system.”

Joseph Bedford’s paper demonstrates how Dalibor Vesely’s teachings on Central European late baroque architecture infused the architectural models produced by his students in design studios at Cambridge during the late 1980s. Vesely led student excursions to conduct in-person observations of late baroque examples, such as Zwiefalten Abbey and Fischer von Erlach’s Schloss Schönbrunn in Vienna. These trips played a pivotal role in the intermingling of contemporary architectural design education and the teaching of architectural history and theory. One of the key lessons about baroque space that Vesely aimed to impart to his students concerned its symbolic mediation between the divine and the earthly realms as realised through the protean quality of “rocaille.” This shell- and rock-like plaster ornamentation, characteristic of the early-eighteenth-century rococo, fused painting, sculpture, and architecture into a format he called an “ontological movement.” Inspired by the phenomenological interpretations of late baroque spaces conducted by his mentor, architectural historian Vaclav Richter, Vesely saw in the baroque’s deep sense of unity the potential to overcome the divisions inherent in the functionalist and instrumentalist conceptions of architecture. Bedford detects how this understanding of late baroque space operated as a model of representation in the architecture projects designed by Vesely’s students for the site of Spitalfields Market in the East End of London, both at the scale of the building and the scale of the urban block.

Of the figures who experimented with a set of untimely architectural references in their teaching following the activism and violence of 1968, René Furer remains among the most enigmatic. The Swiss architect and theorist’s teaching at ETH Zürich in the 1970s is explored in a contribution by Frida Grahn. Her analysis centres around the tape recording of a lecture delivered by Furer at the ETH on May 14, 1974, on the topic “Venturi, Vignola und die Maniera.” From this recording and Furer’s accompanying archive of slides (many his own photographs), Grahn is able to reconstruct the manner in which Venturi’s ideas were channelled through Furer’s voice to a generation of architectural students in Zurich. While he made ample use of historical content, the buildings flashed before the students’ eyes were used to illustrate, rather than justify, the turn to a “syntactic” vs. a “semantic” manner of formal aggregation and spatial configuration. To heighten the effect Furer kept his projected images coming at a rapid rate, a “Bildfeuerwerk” technique which captured the students’ imaginations and, in the words of Roger Diener, transformed the lectures

into “cultural events.” To be clear, Furer (and Venturi) stopped short of an all-out eclecticism, an approach that puts time in a blender and dissolves it into an atemporal soup. Rather, Furer’s style of visual argumentation tended to shrink the historical distance between sixteenth-century Italy and his own fraught political moment, lending all of his examples a sense of contemporaneity and urgency. Grahn is rightly cautious to draw too direct a connection between the student activism and this new teaching style. She does, however, point out that Furer’s pedagogical method of history-as-illustration enabled him to continue the essentially modernist formalism of his mentor and promoter Bernhard Hoesli, now practiced on a much broader set of historical precedents.

Unlike Furer, Charles Moore presented himself during his long teaching career as a practicing architect, rather than an historian, or theorist. With a pragmatic disposition, and following in the footsteps of Enrico Peressutti and Louis Kahn, Moore aimed to demonstrate how history could inform the design process. He did so through lectures, studio critiques, and perhaps most significantly, through field trips. An article by Richard Hayes unearths testimonies from some of the students who attended the design studio Moore taught at Yale between 1965 and 1975, and as a visiting professor thereafter. Many students explained that the experiential richness of visits to historical buildings and landscapes eclipsed many of the other agendas in Moore’s studios. Together they “time travelled” to monuments, such as Thomas Jefferson’s Monticello and the University of Virginia campus. In parallel, Moore taught the historical precedents that inspired him, many of which were then considered passé or academic, like the works of John Soane or Karl Friedrich Schinkel. He was equally an enthusiast of the Spanish Colonial style of Southern California, native Amerindian architecture of the Southwest, Mexican architecture, Carpenter’s Gothic in New England and the mid-Atlantic states, and the humanist approach of modern architects like Alvar Aalto and Rudolph Schindler. Of all the ingredients, however, Soane’s interiors and his use of the fragment, as studied in John Summerson’s 1952 book on Soane, provided the principle untimely source that animated Moore’s drafting table and, by extension, those of his students in the 1970s.

Finally, Benoît Vandevooort’s contribution problematises the role of the untimely, not in the guise of a specific teacher, but by examining a set of pedagogical practices devised at the Belgian network of Saint Luke schools in the late-nineteenth century and then revived in the 1980s, during a moment of disciplinary re-positioning and educational reform. Here the perceived crisis, which precipitated a renewed engagement with drawing exercises initially designed to hone the finer points of Neo-Gothic craft, stemmed from a power struggle, as the discipline of interior design sought to position itself in relation to architecture, and other adjacent design fields, all competing for professional status and educational funding from the state. Vandevooort shows how, and why, furniture came to play the leading role in interior design’s attempt to define its own disciplinary values and professional expertise. The strategy is exemplified by two public exhibitions of student work: “A Selection of Furniture Ideas by Graduates from the Studio of Marc Van de Steen” (Brussels, 1983) and “Concepts: Furniture Ideas after 1980” (Ghent, 1987). Because these furniture pieces were presented in an educational context, they were tasked with showcasing a didactic model unique to the Saint Luke interior design program that would cultivate a particular

mode of “conceptual knowing” among its trainees. By examining a sequence of student drawings, Vandevooort is able to trace the roots of this pedagogical project in the descriptive drawing exercises first codified by the Saint Luke Schools’ early training manuals and enacted at a specific site: the “Steen Museum,” a sculpture garden in the courtyard of the Ghent Saint Luke School. As Vandevooort explains, the Steen Museum was no longer used to inculcate the students with a specific formal vocabulary (as had been the practice at the founding of the school), but rather as the specified site for a set of systematic drawing exercises, intended to foster a deep understanding of compositional structures, tectonic intersections, formal combinations, and potential reconfigurations. As Vandevooort argues, these exercises later informed the students’ approach to furniture design and show how the import of history occurred through operations that used media other than texts. Simultaneously, they suggest a global dynamic, wherein the lessons of history travelled across national borders, continents, and hemispheres to confront a student body newly concerned with identity-formation and its relation to design.

Within the recent historiography of postmodernism and the architectural pedagogy of the twentieth century, the untimely “postmoderns” figuring in this issue restore the convolutions that unmake the familiar story of the dialectical opposition to modernism. The papers examine unforeseen ways of reading antiquated designs and outmoded teachers, of interpolating time, and as such, challenging the prevailing theorisations of postmodern time consciousness. Simultaneously, these experiments in untimely teaching appear to be a productive site for moving beyond the critiques of pastiche aesthetics and the postmodern use of history as a kit of parts, or signs. Each of these articles offers an opportunity to reconsider the polysemy of temporal perspectives as architecture moved towards a presentist “regime of historicity.”⁷⁹ Our current moment and the early 1960s certainly share a disruptive change in time consciousness. If the untimely teachers revisited here did not operate at the end of time, as some thinkers of postmodernity would like us to believe, revisiting these practices today provides the opportunity to consider the kind of questions we should be asking of history: to weave threads and connect dots across reductive cultural and stylistic periodisations, and to use time once again as an agent of critique and transformation.

Notes on Contributors

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Notes

1. Charles Moore originally wrote this text as a chapter for a planned book on “Borrowings and Lending” with Wayne Attoe. The manuscript was later published in *An Architectural Life: Memoirs and Memories of Charles W. Moore* (Boston, MA: Little, Brown, 1996) and republished in *You Have to Pay for the Public Life: Selected Essays of Charles W. Moore*, ed. Kevin Keim (Cambridge, MA: MIT Press, 2001), 366–77. The quotation continues: “For several decades now many architects have looked to the generation that matured in the 1920s—Le Corbusier, Gropius, and others—for models and support. I find it difficult indeed to see how our current concerns coincide very closely with those of half a century ago. Instead I think I spot a close connection with members of the generation that practiced about 1810, including John Soane, Karl Friedrich Schinkel, and Thomas Jefferson. These architects found in the classical past a deep reservoir of shapes and meanings which they made their own, willfully and lovingly misunderstood, transformed to face the extraordinary new challenges of the industrial revolution of the nineteenth century. They made, in the course of coping with these challenges, some buildings to which some of us can feel very close, not only for their low construction budgets but also for the great pressure on them to say something, to speak to a new world anxious for their message.”—Moore, *You Have to Pay for the Public Life*, 366.
2. Oswald Mathias Ungers, “Introduction” to *Crisis in the Culture Cabinet: Oswald Mathias Ungers, Colin Rowe and the Architekturtheorie Internationaler Kongress, TU Berlin, 1967*, trans. Duncan Brown, *Architectural Theory Review* 28, no. 1 (2024), 43–44.
3. The full roster of speakers at the congress included Friedrich Achleitner, Reyner Banham, Peter Blake, Lucius Burckhardt, Ulrich Conrads, André Corboz, Günther Feuerstein, Kenneth Frampton, Sigfried Giedion, Otto Graf, Antonio Hernandez, Jörn Janssen, Jürgen Joedicke, Gündüz Özdeş (listed in the program, but not published in the proceedings), Julius Posener, Colin Rowe, Eduard F. Sekler, Sam Stevens, and Max Adolf Vogt. For the conference proceedings, see Jörg Pampe, ed., *Architekturtheorie: Internationaler Kongress in der TU Berlin*, 11. bis 15. Dezember 1967 (Berlin: Technische Universität Berlin, Lehrstuhl für Entwerfen VI, 1968).
4. Rem Koolhaas, Hans-Ulrich Obrist, and O.M. Ungers, “An Interview with O.M. Ungers,” trans. Sebastian Mittendorfer, ed. Stephan Petermann, *Log* 16 (Spring/Summer 2009), 79.

5. For an in-depth examination of architecture student activism during these years in the French context see Jean-Louis Violeau, *Les architectes et Mai 68* (Paris: Éditions Recherches, 2005). For the context surrounding the 1967 *Architekturtheorie* congress and the student movement in Berlin, see Christa Kamleithner, “Architekturtheorie um 1967: eine Umwelttheorie,” *Forum Architekturwissenschaft* 5 (2021): 190–208.
6. Hartmut Frank, “Alle Häuser sind schön, hört auf zu bauen,” *Stadtbauwelt* 74, no. 80 (1983): 354–58.
7. Koolhaas, Obrist, and Ungers, “An Interview with O.M. Ungers,” 79.
8. Oswald Mathias Ungers, “Five Lessons from Schinkel’s Work,” *Cornell Journal of Architecture* 1 (1981): 118–19; republished as Oswald Mathias Ungers, “Five Lessons from Schinkel,” *Architectural Design* 52, nos 1–2 (1982): 24–26; also published in German as Oswald Mathias Ungers, “Fünf Lehren aus Schinkels Werk,” in *Karl Friedrich Schinkel Werke und Wirkungen* (Berlin: Nicolaische Verlagsbuchhandlung, 1981): 245–49. The quotation in full reads: “Schinkel is neither stylistic nor monument, neither secured nor institutionalized. Quite to the contrary, he is as controversial and alive as ever. Provided, of course, one does not fall for the seductive usage of his diverse forms of style, but is ready to draw general lessons from both his ideas and the concept carrying them. For Schinkel’s ideas are independent of the climate of opinion and transcend temporal conditions.” Ungers, “Five Lessons from Schinkel,” 24.
9. Ungers, “Five Lessons from Schinkel,” 24.
10. Koolhaas, Obrist, and Ungers, “An Interview with O.M. Ungers,” 82. This quotation echoes Ungers’s assertion in the earlier, 1981 essay that “History is not a cookbook of ready-made recipes, but an encyclopaedical dictionary of the development of the human mind. This dictionary contains the vocabulary of the creative confrontation with reality.”—Ungers, “Five Lessons from Schinkel,” 25.
11. Hal Foster, “What’s Neo about the Neo-Avant-Garde?” *October* 70 (Autumn 1994): 5–32, 5. In this important essay, which served as a precursor to Foster’s later book, *The Return of the Real* (Cambridge, MA: MIT Press, 1996), he considers whether the untimely returns within theory around May ‘68 can help account for the contemporaneous and subsequent untimely returns in artistic practice, a set of returns which were, in Foster’s words, mostly “self-aware” (10).
12. Koolhaas, Obrist, and Ungers, “An Interview with O.M. Ungers,” 81.
13. Koolhaas, Obrist, and Ungers, “An Interview with O.M. Ungers,” 82. In Ungers’s essay on Schinkel, he does elaborate on this point, stating that “it is the idea that keeps a building alive beyond the different trends and fads. It cannot become antiquated, fall out of fashion, but remains fresh and new as at the hour at which it was born. Its clarity outlasts political abuse and defies corruption by either an individual or systems.”—Ungers, “Five Lessons from Schinkel,” 24.
14. Koolhaas, Obrist, and Ungers, “An Interview with O.M. Ungers,” 82.
15. Foster’s study of the relationship between the historical avant-garde and the neo-avant-garde is also “driven by a strong sense of a traumatic core within historical experience.” However, Foster cautions that “this application has its dangers, one of which is an open invitation to immediate identification with the traumatized victim.... Today the active areas of humanities are reconfigured not as cultural studies (as many hoped and some feared) but as *trauma studies*. Repressed by various poststructuralisms, the real has returned – but not just any real, only the traumatic real.”—Foster, “What’s Neo about the Neo-Avant-Garde?” 29.
16. Jill Pearlman, *Inventing American Modernism: Joseph Hudnut, Walter Gropius, and the Bauhaus Legacy at Harvard* (Charlottesville, VA: University of Virginia Press, 2007).
17. Reto Geiser, “From Constancy to Change: Sigfried Giedion and the Shifting Role of History in Architecture Education,” in *Histories of Architecture Education in the United States*, ed. Peter L. Laurence (London: Routledge, 2024), 159–68.
18. Zevi’s editorial is described in Henry A. Millon, “History of Architecture: How Useful?” *AIA Journal* 34, no. 6 (1960), 23.

19. Millon, "History of Architecture," 25.
20. Millon, "History of Architecture," 25.
21. In Millon's words, "may history be simply one of those things which aids in the maturation process of an individual, be he architect or businessman? Is it perhaps a field of study in which students learn something about themselves and others as human beings and as creators, in their greatness and their littleness? Does it perhaps instill a respect for valid achievement, a contempt for vacuous pretense, and develop the ability to discriminate between them? I believe it may."—Millon, "History of Architecture," 24–25.
22. Marcus Whiffen, ed., *The History, Theory and Criticism of Architecture: Papers from the 1964 AIA-ACSA Teacher Seminar* (Cambridge, MA: MIT Press, 1965). See also Joseph Bedford, "The Division between History and Design," in *The Contested Territory of Architectural Theory*, ed. Elie G. Haddad (Abingdon: Routledge, 2023), 43–66.
23. Buford L. Pickens, "Foreword" to *The History, Theory and Criticism of Architecture*, ed. Whiffen, vi.
24. Pickens, "Foreword," vi.
25. Pickens, "Foreword," vi.
26. Alina Payne has argued that this strategic decision "contributed to the fragmentation of the discipline." "Split between two homes, the discourse of architecture...loses its unity, and the internal logic of a self-referential art that requires both a synchronic and a diachronic study is obscured from view." Among the drawbacks, Payne notes, is the implication "that specialized expertise is required to engage the study of architecture" which "raises psychological barriers that often discourage students and scholars from entering the field." Even more problematic is the tendency of architecture schools to emphasize modernism. By and large, historians trained within architecture schools have been writing architectural history at a remove of mere decades from the actual events (the present volume included), while the small fraction of historians who work on architecture before ca. 1800 typically remain within art history departments. See Alina A Payne, "Architectural History and the History of Art: A Suspended Dialogue," *Journal of the Society of Architectural Historians* 58, no. 3 (September 1999): 292–99, 293.
27. Pickens, "Foreword," vi.
28. Peter Collins, "The Interrelated Roles of History, Theory, and Criticism in the Process of Architectural Design," in *The History, Theory and Criticism of Architecture*, ed. Whiffen, 2. Almost two decades later, Paolo Portoghesi turned this metaphor on its head, calling for a "linking of old and new, of contaminating memory and the present..."—Paolo Portoghesi, "The End of Prohibitionism," in *Architecture 1980: The Presence of the Past* (New York: Rizzoli, 1980), 9–13, 10.
29. Stephen W. Jacobs, "History: An Orientation for the Architect," in *The History, Theory and Criticism of Architecture*, ed. Whiffen, 62.
30. Ole Fischer, "Institutionalized Critique? On the Re(birth) of Architectural Theory after Modernism: ETH and MIT Compared" in *The Figure of Knowledge, Conditioning Architectural Theory 1960s–1990s*, ed. Sebastiaan Loosen, Rajesh Heynicks, and Hilde Heynen (Leuven: Leuven University Press, 2020), 147.
31. Bruno Zevi, "History as a Method of Teaching Architecture," in *The History, Theory and Criticism of Architecture*, ed. Whiffen, 14.
32. On these models, see Tiffany Lynn Hunt, "Michelangelo in 1964: The Critical Model as Dialectical Image in Bruno Zevi's Renaissance Architecture," *Architectural Theory Review* 24, no. 2 (2020): 144–63.
33. Bruno Zevi, "History as a Method of Teaching Architecture," 18.
34. Peter Collins, "The Interrelated Roles of History, Theory, and Criticism in the Process of Architectural Design," 2.
35. "The subject selected for this session at Cranbrook implies a point of view both in the grouping and the order of three terms."—Pickens, "Foreword," vi.
36. "Architectural History and the Student Architect: A Symposium," *Journal of the Society of Architectural Historians* 26, no. 3 (October 1967): 178–99. Participants included: Sibyl

- Moholy-Nagy, Pratt Institute; David F. Anstis, Plymouth School of Architecture; Walter L. Creese, University of Oregon; Leonard K. Eaton, University of Michigan; Anthony Jackson, Nova Scotia Technical College; Spiro Kostof, University of California, Berkeley; Frederick S. Nichols, University of Virginia; Eduard F. Sekler, Harvard University; and Marcus Whiffen, Arizona State University. The collection of texts is described by the journal's editor, Peter Collins, as a follow-up to an earlier special issue of the journal "devoted to the place of history in architectural education." See Turpin C. Bannister, "The Contribution of Architectural History to the Development of the Modern Student-Architect," *Journal of the Society of Architectural Historians* 2, no. 2 (April 1942).
37. In fact, Venturi had published an earlier, condensed version in *Perspecta* one year earlier: Robert Venturi, "Complexity and Contradiction in Architecture: Selections from a Forthcoming Book," *Perspecta* 9–10 (1965): 17–56; Peter Collins, ("Editor's Postscript") to "Architectural History and the Student Architect: A Symposium," 198.
 38. Collins, "Architectural History and the Student Architect," 198. Writing some years later, Stanford Anderson effectively agrees with Collins's assessment, which he also extends to Colin Rowe's use of history in his teaching at Cornell: "As with Rowe's urban-design program, Venturi's broad impact in architecture was just that, advocacy of an architecture more historically informed but not addressed to history per se." See Stanford Anderson, "Architectural History in Schools of Architecture," *Journal of the Society of Architectural Historians* 58, no. 3 (1999): 282–90, 284.
 39. See Eduard F. Sekler's contribution to "Architectural History and the Student Architect," 192–96.
 40. Philipp Flesch, *Der lange Sommer der Theorie* (Munich: Verlag C. H. Beck, 2015).
 41. On architectural history's response to the "theory moment," see Andrew Leach, "Architecture's Historiographical Turn," in *The Contested Territory of Architectural Theory*, ed. Haddad, 19–28.
 42. Anderson, who participated in the event, later reflected on this moment as a kind of turning point, when the leading edge of critical thought and methodological innovation passed back to art history departments: "If the critique of art-historical practices in the early 1960s was justified, by the 1980s the situation had changed radically in matters of theory and historiography. Even the traditional schools of art history had adopted new critical studies with a vengeance."—Anderson, "Architectural History in Schools of Architecture," 285.
 43. John E. Hancock, ed., *History in, of, and for Architecture: Papers from a symposium "History in Architectural Education," Cincinnati, Ohio, May 30 and 31, 1980* (Cincinnati, OH: University of Cincinnati School of Architecture and Interior Design, 1981).
 44. John E. Hancock, "Preface and Introduction. History in, of, and for Architecture," in *History in, of, and for Architecture*, 5.
 45. Peter Collins, for example, insisted on the use of the historical method for teaching history and certainly not for "justifying or marketing design." See "The Roundtable" in *History in, of, and for Architecture*, ed. Hancock, 65–6.
 46. Dora Wiebenson, "The Architectural Historian: A Problem of Identity" in *History in, of, and for Architecture*, ed. Hancock, 22.
 47. As Anderson has noted, "only the University of Virginia, successively building degree programs in the history of architecture from the baccalaureate through the master's and doctoral levels in an independent division of its School of Architecture, implicitly endorsed a certain autonomy of historical studies."—Anderson, "Architectural History in Schools of Architecture," 284.
 48. "The Roundtable," in *History in, of, and for Architecture*, ed. Hancock, 65–66. Of course, the declaration of the history "question" being settled was hyperbolic and premature. Writing some twenty years later, Anderson could still ask, "is history germane to architectural production, or education? Is history an autonomous discipline or a 'service'? If the former, is it nonetheless valuable as a source of critical insights into the position of

- architecture in society? If the latter, is it a trove of available forms, an array of formal paradigms awaiting transformation, a breeding and testing ground for architectural hypothesis, or...?”—Anderson, “Architectural History in Schools of Architecture,” 282.
49. On the development of this text see Anthony K. Jensen, “The ‘Entstehung’ of the Second *Untimely Meditation*,” *Nietzsche-Studien* 44, no. 1 (2015): 462–86.
 50. Robin Middleton, “The Use and Abuse of Tradition in Architecture,” *Journal of the Royal Society of Arts* 131, no. 5328 (November 1983), 729–39. Nietzsche is discussed on p. 730. Middleton also includes the seemingly obligatory reference to Gropius’s “crude dismissal of the past” at the Bauhaus (also p. 730).
 51. Friedrich Nietzsche, *Unzeitgemässe Betrachtungen* (Leipzig: E.W. Fritzsche, 1876).
 52. Friedrich Nietzsche, “On the Uses and Disadvantages of History for Life,” in *Untimely Meditations* [1876], trans. R. J. Hollingdale (Cambridge: Cambridge University Press, 1997), 63.
 53. The vehicle for this inspiration was likely one of Jacob Burckhardt’s lectures on Alberti, which Nietzsche attended. See Glenn W. Most, “On the Use and Abuse of Ancient Greece for Life,” *Cultura Tedesca* 20 (2002), 50. Although he does not refer directly to Nietzsche’s “untimely” in his essay on Schinkel, Ungers does paraphrase the title of the second *Untimely Meditation* when he writes that “an architecture that is based on a dogma is puristic, one-dimensional and anti-life. Historical architecture, on the other hand, is rich, controversial and close to life.”—Ungers, “Five Lessons from Schinkel,” 26.
 54. Nietzsche, “On the Uses and Disadvantages of History for Life,” 60 (emphasis added).
 55. For a more in-depth explanation of this text, see Nicholas Martin, *Nietzsche and Schiller: Untimely Aesthetics* (Oxford: Oxford University Press, 1996), 10–1.
 56. Friedrich Nietzsche, “Schopenhauer as Educator,” in *Thoughts Out of Season* [*Unzeitgemässe Betrachtungen*, 1876], trans. Adrian Collins (Edinburgh: T.N. Foulis, 1909), 109.
 57. Nietzsche, “Schopenhauer as Educator,” 113.
 58. As time passes a large percentage of knowledge inevitably falls out of circulation. As Daniel Heller-Roazen has shown, entire languages are eventually forgotten, or else they become buried as unrecognisable strata within the languages that replace them.—Daniel Heller-Roazen, *Echolalias: On the Forgetting of Language* (New York: Zone Books, 2005). Within the highly specialised realm of academia, the cycles of forgetting may seem to occur on an accelerated basis. Neil McLaughlin has studied this phenomenon by comparing the evolving reputations of German psychoanalyst and sociologist Erich Fromm and Jacques Derrida in Neil McLaughlin, “How to Become a Forgotten Intellectual: Intellectual Movements and the Rise and Fall of Erich Fromm,” *Sociological Forum* 13, no. 2 (1998), 217.
 59. Paul Ricoeur, *Memory, History, Forgetting* (Chicago: University of Chicago Press, 2006).
 60. Millon, “History of Architecture,” 25.
 61. In the 1940s history teaching was sometimes assigned this “soothing” or “sobering” function. As Turpin C. Bannister put it, historical buildings could offer “points of return from some exuberant tangential diversion.” See, Turpin C. Bannister, “The Contributions of Architectural History to the Development of the Modern Student-Architect,” *Journal of the American Society of Architectural Historians* 2, no. 2 (April 1942): 5–13, 10. In the same text, Bannister (12) quotes the journalist Walter Lippmann on the calming effect that historical lessons could exert on young pupils: “the past is more intelligible than the present. Since the conclusions are known, it is more available for the study of cause and effect, of good and evil. The issues are clearer. And, above all, they do not engage the student’s passions before his reason is trained to control them.”—orig. in Walter Lippmann, “On Being Too Current,” *New York Herald Tribune*, March 1, 1941.
 62. Walter Benjamin, “Theses on the Philosophy of History” (orig. 1940), trans. Harry Zohn, in *Illuminations*, ed. Hannah Arendt (London: Pimlico, 1999), 254.
 63. Maria Boletsi, Natashe Lemos Dekker, Kasia Mika, and Ksenia Robbe, eds., *(Un)timely Crises: Chronotopes and Critique* (Cham: Palgrave Macmillan, 2021), 4.
 64. Nietzsche, “On the Uses and Disadvantages of History for Life,” 60.

65. This is a variation on Michael Baxandall's famous billiard table analogy in *Patterns of Intention: on the Historical Explanation of Pictures* (New Haven, CT: Yale University Press, 1985), 60. See also the conversation between Eeva-Liisa Pelkonen and Amanda Reeser Lawrence in this issue.
66. Eeva-Liisa Pelkonen, *Untimely Moderns: How Twentieth-Century Architecture Reimagined the Past* (New Haven, CT: Yale University Press, 2023), 12.
67. Pelkonen, *Untimely Moderns*, 7. Anderson also identifies this attitude as the key ingredient many architects perceived to be missing from those historians trained in art history departments. In his words, "the recognition of theoretical and critical issues, including those contemporary issues that could appear anachronistic yet yielded reciprocal benefits for theory and history—for the understanding of temporally or culturally distant artifacts." In other words, architects wanted historians with no fear of anachronism, believing that the eternal present will always produce critical and theoretical preoccupations that, when applied to artifacts from the past, produce new and genuine insights. This is the opposite of Nietzsche's untimely force acting on the present. See Anderson, "Architectural History in Schools of Architecture," 285.
68. Pelkonen, *Untimely Moderns*, 12.
69. Indeed, Foster includes Nietzsche alongside Marx and Freud as the thinkers who underwent "a return in the form of a rigorous reading" around May '68. As Foster explains, following Foucault: "The implication is that, if truly radical (in the sense of *radix*: to the root), the reading will not be another accretion of the discourse; on the contrary, it will cut through the layers of paraphrase and pastiche that have obscured its theoretical core and blunted its political edge." See Foster, "What's Neo about the Neo-Avant-Garde?" 5–7.
70. Pelkonen, *Untimely Moderns*, 13.
71. The list is by now far too long and geographically expansive to enumerate here, but some important sources that have triggered new research on the topic include Joan Ockman and Rebecca Williamson, eds., *Architecture School: Three Centuries of Educating Architects in North America* (Cambridge, MA: MIT Press, 2012); and the Radical Pedagogies project, which resulted first in the exhibition in 2013 at the Lisbon Triennale and in 2014 in the Venice Biennale, and culminated in the 2022 publication Beatriz Colomina, Ignacio G. Galán, Evangelos Kotsioris, and Anna-Maria Meister, eds., *Radical Pedagogies* (Cambridge, MA: MIT Press, 2022).
72. Tom Holert, *Politics of Learning, Politics of Space: Architecture and the Education Shock of the 1960s and 1970s* (Berlin: De Gruyter, 2021).
73. Giovanna Borasi, ed., *The Other Architect: Another Way of Building Architecture* (Montreal: Canadian Centre for Architecture, 2015).
74. See, for example, Felicity D. Scott, "On the 'Counter-Design' of Institutions: Emilio Ambasz's Universitas Symposium at MoMA," *Grey Room* 14 (2004): 46–77; and Maurice Stein, Larry Miller, and Marshall Henrichs, *Blueprint for Counter Education* (Los Angeles, CA: Inventory Press, 2016).
75. For an in-depth exploration of how this model of "generalisations" plays out in the work of Venturi and Kahn, see Amanda Reeser Lawrence, *The Architecture of Influence: The Myth of Originality in the Twentieth Century* (Charlottesville, VA: University of Virginia Press, 2024), 89–115.
76. Elke Couches and Rajesh Heynickx, eds., *Architectural Education Through Materiality: Pedagogies of 20th Century Design* (Abingdon: Routledge, 2021).
77. Amanda Reeser Lawrence, "By the Book: Philip Johnson's Ledoux Redo at the University of Houston" in *Terms of Appropriation: Modern Architecture and Global Exchange*, ed. Amanda Reeser Lawrence and Ana Miljački (London: Routledge, 2018), 215–33.
78. Nurul Anida Mohamad, "Intellectual Legacy: Julius Posener and Malaysian Architectural Education," paper presented in the panel "Untimely Teachers. Recovering Postmodernism's Anachronic Pedagogies" at the Seventh International Conference of the European Architectural History Network, Madrid, June 18, 2022.
79. François Hartog, *Régimes d'historicité: Présentisme et expériences du temps* (Paris: Seuil, 2003).