

Architecture's learning opportunities

This is a time when the global climate emergency looms over architectural design and production; when we are increasingly aware of who gets included and excluded by our profession and within the built environment; and when we are more conscious of what we value through our professional habits, processes, and ideas. In this wider context, it is instructive to focus on how architecture can be pedagogical. How might architects, buildings, designs, and projects foster awareness, demonstrate ways of thinking, and seek to include? How can architecture be engaging and instructive – in relation to the discipline itself but, moreover, in relation to society and culture? This issue of **arq** focuses on learning opportunities presented by architecture.

Carolyn Butterworth, Maša Šorn, and Tatjana Schnieder reflect on community place initiatives in Sheffield, UK, that have combined interviews and case studies with 'live' pedagogy, contributing to local fabric and community at a time of austerity (pp. 331–344). Jacqui Alexander, Samuele Grassi, and George Mellos revisit 1960s radical movements in Tuscany, specifically the work of Claudio Greppi, equipping current students with tools to evaluate radical methods and to challenge the *status quo* (pp. 315–330). Gary A. Boyd, Aiobheann Ní Mhearáin, John McLaughlin, and Tara Kennedy account for the formulation of a conservation management plan for a 1960s project that promised a radical new social agenda for education in Ireland, examining the conservation not just of fabric but ideas (pp. 357–376).

As Boyd, Ní Mhearáin, McLaughlin and Kennedy demonstrate, architectural fabric can itself be pedagogical. Rita Elizabeth Risser revisits the landscape designs of Cornelia Hahn Oberlander, arguing that her designs are 'not merely visual delights' but 'civil, humanist works' with instructive potential (pp. 345–356). Key projects have a pedagogical function within an architectural office, initiating ways of thinking and working that chart a course for future designs. In the opening paper of this issue, Tibor Pataky returns to the now-famous Kunsthal in Rotterdam designed by OMA/Rem Koolhaas in 1992 (pp. 300–314). Pataky illustrates how the Kunsthal served as a cultural critique, foreshadowing 'the era of the "iconic" and the "diagram" along with a profound transformation in OMA's production during the 1990s'. While our present preoccupations may be different, the example of the Kunsthal shows how the pedagogical potential of architecture can be significant.

THE EDITORS