



From Crisis to Continuity

Civic Pedagogy in AA and La Sapienza in the 1980s

Ali Javid

To cite this article: Ali Javid (2025) From Crisis to Continuity, Journal of Architectural Education, 79:2, 353-361, DOI: [10.1080/10464883.2025.2572727](https://doi.org/10.1080/10464883.2025.2572727)

To link to this article: <https://doi.org/10.1080/10464883.2025.2572727>



© 2026 The Author(s). Published with license by Taylor & Francis Group, LLC.



Published online: 05 Jan 2026.



Submit your article to this journal [↗](#)



Article views: 21



View related articles [↗](#)



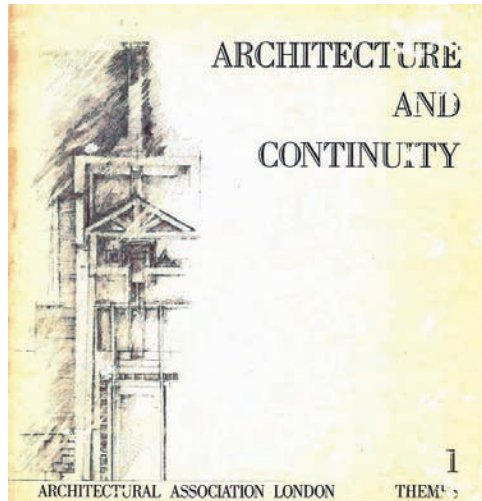
View Crossmark data [↗](#)

From Crisis to Continuity

Civic Pedagogy in AA and La Sapienza in the 1980s

Ali Javid

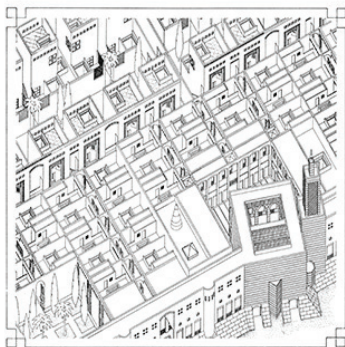
University of Technology Sydney



PROJECT AND TRADITION

Designing the space in the Islamic Town

THESIS OF THE STUDENTS
OF THE SCHOOL OF ARCHITECTURE,
UNIVERSITY OF ROME, LA SAPIENZA



EXHIBITION

This essay examines how architectural education can cultivate civic responsibility through a renewed engagement with tradition and typology. Drawing on two pedagogical models—the AA’s “Architecture and Continuity” in London and Rome University’s “Project and Tradition”—it explores how each redefines “type” not as replication, but as a flexible framework rooted in cultural memory. Through contrasting approaches—Rome’s typological survey and the AA’s symbolic “exemplary situations”—both studios offer valuable strategies for educating architects attuned to historical continuity, spatial meaning, and the ethical dimensions of building within contemporary urban contexts.

© 2026 The Author(s). Published with license by Taylor and Francis Group, LLC. This is an Open Access article distributed under the terms of the Creative Commons Attribution-NonCommercial-NoDerivatives License (<https://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way. The terms on which this article has been published allow the posting of the Accepted Manuscript in a repository by the author(s) or with their consent.

Figure 1. The catalogues *Architecture and Continuity* (1988) and *Project and Tradition* (1988).

Keywords: civic pedagogy, typology, cultural memory, continuity

Architects easily forget that one must follow the style of the place rather than that of the time.

—Gunnar Asplund

Introduction

As architects navigating the rapid pace of urbanization and an increasingly interconnected world, we face a critical question: how can we foster genuine and sustainable urban transformation? Too often, contemporary cities—particularly those outside the Western sphere—adopt architectural models that fail to resonate with their unique cultural, social, and climatic contexts. This disconnect breeds uncertainty about the principles shaping our urban environments, often resulting in landscapes that lack meaningful and expressive design.

To address this challenge, architectural education must go beyond mere technical skills or stylistic trends. What we require is a revitalized civic consciousness—an ability to think critically and act responsibly within the complexities of modern urban life. A crucial step forward is reestablishing a dynamic relationship between tradition and contemporary design. This involves engaging deeply with historically rooted architectural “types,” not as rigid templates for replication but as adaptable conceptual frameworks informed by cultural memory and civic purpose.

I draw insights from what I consider two influential architectural design studios of the late twentieth century—the Architectural Association’s Diploma Unit 1; Kentish Town Projects (1978–81) led by Dalibor Vesely and Mohsen Mostafavi in London,¹ and the Faculty of Architecture at Rome University, La Sapienza, with a research program on the architectural heritage of the Islamic countries led by Ludovico Micara and Attilio Petruccioli (Figure 1).² Despite their different contexts, both challenged students

to rethink type as a generative and culturally resonant tool. This essay will compare the two studios across four key areas: 1) their theoretical critique of modernism and reengagement with tradition, 2) their distinct interpretations of architectural type, 3) their specific pedagogical methods and the civic learning outcomes they produced, and 4) their use of drawing as an analytical and speculative tool. By evaluating these models, we can extract enduring insights for how we might teach—and practice—architecture today, cultivating designers capable of creating spaces that are both innovative and grounded in civic responsibility.

Continuity as Civic Pedagogy

To educate civic architects, as we’ve learned, is to prepare them as stewards of urban meaning, memory, and equity. The very concept of the “civic” in architecture extends far beyond mere aesthetics or functionality; it encompasses, for us, an ethical commitment to place, a nuanced understanding of cultural depth, and a profound sensitivity to the social realities intricately embedded in space. Too often, we have seen this vital civic dimension overshadowed by pedagogies fixated on novelty, efficiency, or transient formal stylistic trends. Yet two studios at the Architectural Association (AA) and Rome University powerfully emphasized continuity not as a limiting constraint but as a proactive civic strategy—an intellectual and ethical approach firmly grounded in the situatedness of architectural form and its enduring social significance.

At the AA, Diploma Unit 1, the Kentish Town project (1978–81), boldly reframed the city as more than a neutral backdrop—it became, in their hands, a symbolic structure of collective life.³ In the preface, Peter Carl underscored a pressing need to revive architecture’s civic dimension by bridging the often stark gap between abstract conceptual representation and the lived, vibrant culture of cities. He cautioned against the disciplinary

fragmentation of the field into isolated “scientists and poets” and, instead, advocated for a renewed architectural pedagogy rooted in a “rational faith” in symbolic meaning and profound cultural continuity.⁴ For Carl and Vesely, the city was never just an assembly of functions; it was, rather, a rich repository of primary symbols—an ontological foundation for meaning itself. We witness how AA studio projects explored exemplary situations such as town squares, necropolises, and civic halls, treating these not merely as typological forms but as powerful social condensers shaped by ritual, collective memory, and participatory culture.⁵ For example, the necropolis projects by Eric Parry and Kaveh Mehrabani (Figure 2) are not simply designs for cemeteries; they are profound explorations of death as a civic institution. They use archetypal forms like the tholos and processional routes to create spaces for public mourning and memory, demonstrating the primary civic learning outcome of the AA studio: the ability to invest form with deep symbolic and cultural meaning. Vesely’s broader theory of architectural meaning highlighted the profound modern loss of embodied memory, arguing persuasively that architecture must recover its essential role as a repository of sedimented experiences that truly shape collective identity across the expanse of time. In this transformative context, civic education becomes a dynamic process of actively uncovering latent symbolic orders—those deep structures that intricately link everyday life to shared cultural values through the very spaces we inhabit. Continuity, far from being simple repetition, emerges as a profound “poetics of metamorphosis”:⁶ the inherent ability to constantly reinterpret shared meanings within evolving urban conditions, allowing the past to inform, rather than constrain, the present.

Similarly, we observe how the Rome University studio advanced a compelling civic pedagogy firmly

grounded in typological continuity and unwavering contextual sensitivity.⁷ Their significant work with students on Islamic cities—including the intricate Yazd, the historic Meknes, and the majestic Fathpur Sikri—directly confronted the profound disruptions caused by a rigid modernist planning, which, as they highlighted, often imported foreign technologies uncritically and tragically abandoned centuries-old historic urban centers.⁸ Their transformative approach, vividly encapsulated in the concept of the *monumento dinamico* (Dynamic Monument), boldly redefined the historic city not as a static, inert artifact but as a living, breathing system of enduring values, complex spatial hierarchies, and vibrant symbolic practices. Students were rigorously instructed to approach design interventions with architectural modesty, aligning new developments seamlessly with existing urban fabrics rather than violently disrupting them. The studio’s methodology powerfully emphasized the “judgment of the built city,”⁹ where students meticulously analyzed urban fabrics, deconstructed pivotal civic spatial and formal types such as courtyards, mosques, and passageways, and then skillfully synthesized new forms that profoundly extended—rather than erased—civic continuity. As seen in the projects for Aghda and Meknes (Figure 3), the interventions are surgical, respecting the existing grain of the city. Mahvash Alemi’s project maintains the scale and material logic of the residential center, while Gaetano Arcuri’s axonometric shows a careful weaving of new structure into the dense urban fabric. The key civic outcome here was instilling an ethic of care and continuity, teaching architects to act as restorers and extenders of the urban tradition rather than as authors of isolated objects.

As Petruccioli sagely observed, the true value of these spaces lies not merely in their formal composition but in their inherent capacity to

mediate “collective life,” facilitate “social organization,” and embody profound “urban memory.”¹⁰ Together, these studios championed an architecture of resistance—not primarily defined by rhetoric or superficial style, but profoundly by its inherent opposition to abstraction, spatial dislocation, and the pervasive cultural amnesia propagated by modernist paradigms. They assert, with conviction, that the education of civic architects fundamentally begins with recovering architectural continuity as an essential foundation for ethical agency in the built environment. As Alvin Boyarsky, in the AA catalogue, aptly described, the success of these studios lay in fostering “confidence and a sense of style” through “long-term experiments” and a profound, collective commitment to the public life of architecture.¹¹ In this rich framework, the city becomes both our subject and our most profound teacher. Rather than reducing the historic city to a mere object of nostalgia or treating it as a convenient blank slate for unrestrained intervention, these studios diligently train architects to work within the intricate layers of time and the rich multiplicity of social experiences inherently embedded in space. The civic, ultimately, is not simply what architecture represents—it is what architecture remembers, what it profoundly protects, and what it tirelessly renews.

The Crisis of Modernity and the Quest for Identity

We must reiterate: the twentieth century, in its fervent embrace of novelty, witnessed a radical shift in architectural thought, aggressively spearheaded by the Modern Movement’s assertive break from historical precedent. We recall figures like Sigfried Giedion famously advocating for beginning “from scratch as though nothing had ever been done before”¹²—an ideology born from a reaction against the perceived superficial historicism of the prior century. While this stance was initially necessary for catalyzing

technological advancement and pioneering new programmatic solutions, its radical rejection of the very idea of tradition has, in our collective experience, proven profoundly insufficient for addressing the intricate challenges of the twenty-first century. Both the AA and Rome University studios, from their distinct vantage points, implicitly or explicitly critiqued this legacy. From Kentish Town, the AA studio engaged with confronting the “usual banalities of the post-World War II era” in Western urbanism, lamenting what they identified as the spiritual failure of modernism to represent cultural wholeness.¹³ Simultaneously, in Rome University, we found the studio highlighting how this same modernist ideology, when uncritically imported into Islamic lands, led to an uncritical importation of foreign technologies, causing a profound loss of continuity of the urban fabric and the tragic abandonment of historic centers.¹⁴ Both accounts converge on a shared realization: this disconnection between built form and cultural identity has precipitated a global search for identity, where emergent nations and communities, across diverse contexts, seek to improve their condition without forsaking tradition. Whether grappling with the dilution of meaning in a familiar Western context or confronting cultural erasure in non-Western urbanism, we see in these studios a shared disciplinary response to modernity’s inherent inability to consistently provide culturally resonant architectural solutions.

Beyond Mere Imitation: Rethinking Tradition and Type

To move beyond the constraints of modernism, both studios advocated for a reinterpretation of tradition that rejected mere imitation. Their thinking aligns with and extends the theoretical work on typology that was being reevaluated in Italy at the time, particularly by Giulio Carlo Argan and Aldo Rossi. Argan, building on *Quatremère de Quincy*, distinguished between the static “model” (to be

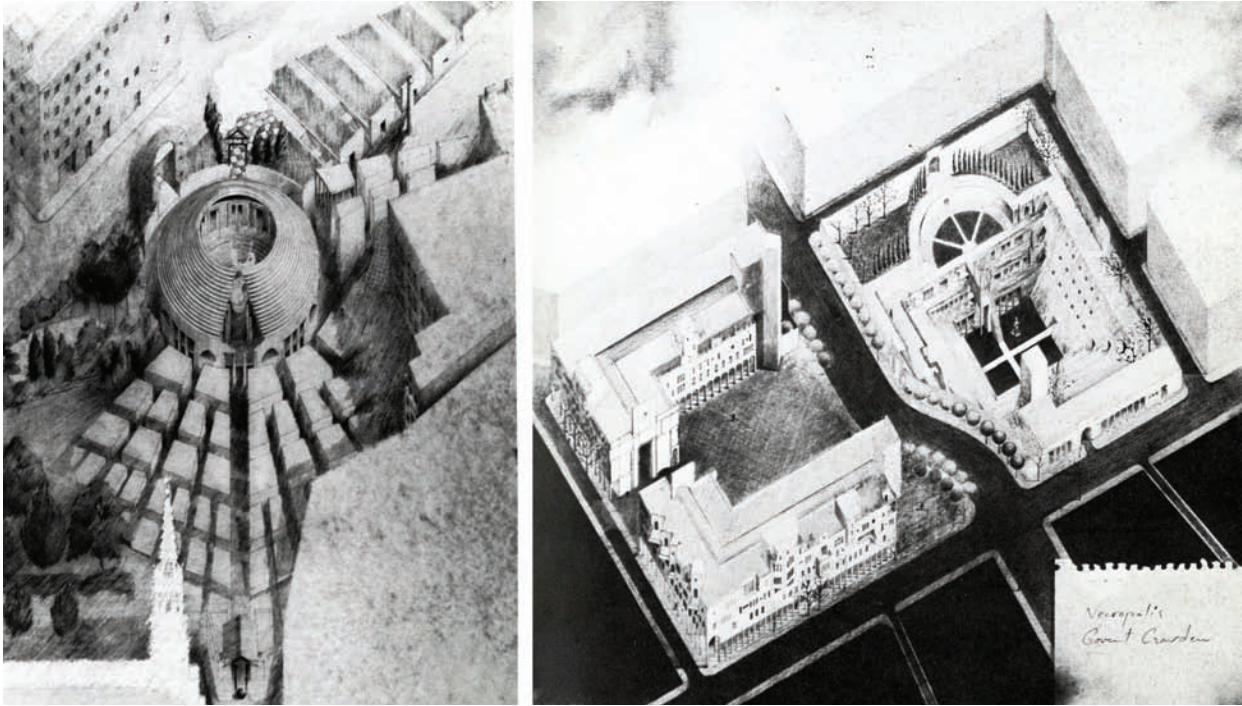


Figure 2. Necropolis by Eric Parry (left) and Kaveh Mehrabani (right). *Architecture and Continuity*, 15, 17.

copied) and the generative “type” (a structural principle).¹⁵ Rossi, in *The Architecture of the City*, went further, defining type as the logical, permanent essence of an architectural element, which persists through history and is irreducible to a single form.¹⁶ For Rossi, the city itself is a collective artifact, and typology is the key to understanding its structure. Both the AA and Rome studios engaged with these ideas, seeking a tradition that was alive and adaptable.

The Rome studio explicitly embraced this theoretical lineage and drew on T. S. Eliot’s powerful ideas, asserting that their interest lies not in the “passedness of the past” but in its presence—its capacity to be significant to us, today.¹⁷ For them, tradition gains meaning when it resonates with contemporary relevance. Engaging with tradition, they argued, is a conscious choice, vigilantly avoiding the pitfalls of merely reproducing decorative styles. Such superficial mimicry, they contended, fails by confusing effect for cause. Instead,

their focus lay squarely on the foundational principles underpinning historical architecture. In their pedagogy, we see students taught to read the historic city not as a static artifact, but as a dynamic, evolving entity—a “monumento dinamico.”¹⁸ This approach calls for precise yet sensitive interventions that reengage with the city’s living history. The projects for Meknes and Fathpur Sikri (Figure 4) exemplify this. Anna Pasquali’s cultural center in Meknes uses the courtyard type not as a copied image, but as a flexible organizing principle to create a new civic space that feels both modern and deeply rooted in local tradition. Similarly, Rita Rughetti’s transformation of stables into a library and auditorium reinterprets the existing vaulted structures to house new functions, demonstrating a civic learning outcome centered on adaptive reuse and typological transformation.

The AA studio delved deeper into the philosophical dimensions of this reengagement. We note their critique of purely scientific or solely poetic approaches, preferring to situate semiologists and typologists between these extremes. While

cautious of typologies that merely reduce historical forms to idealized abstractions, the AA studio viewed tradition as embodied memory—a perpetual dialogue between the past and the future.¹⁹ Drawing on Paul Ricoeur’s concept of “rational faith,” Carl suggested the symbolic realm reveals “primary meanings” that transcend mere historical data or academic classifications.²⁰ For Vesely, tradition profoundly shaped historical consciousness not merely as a repository of forms, but through concepts like “situation” and “orientation.” A “situation” implied a specific, lived context, rich with historical and cultural layers, while “orientation” referred to the architect’s and inhabitant’s understanding and positioning within that situation—a process of active meaning-making rather than passive observation. This approach carries the latent potential for anamnesis—a recollection that actively addresses complex, contemporary challenges that defy reductive solutions. This engagement often manifested as a form of “mimesis” or, as German art historians term it, “*Zitat*”—an inexact recollection of past or underlying forms through which

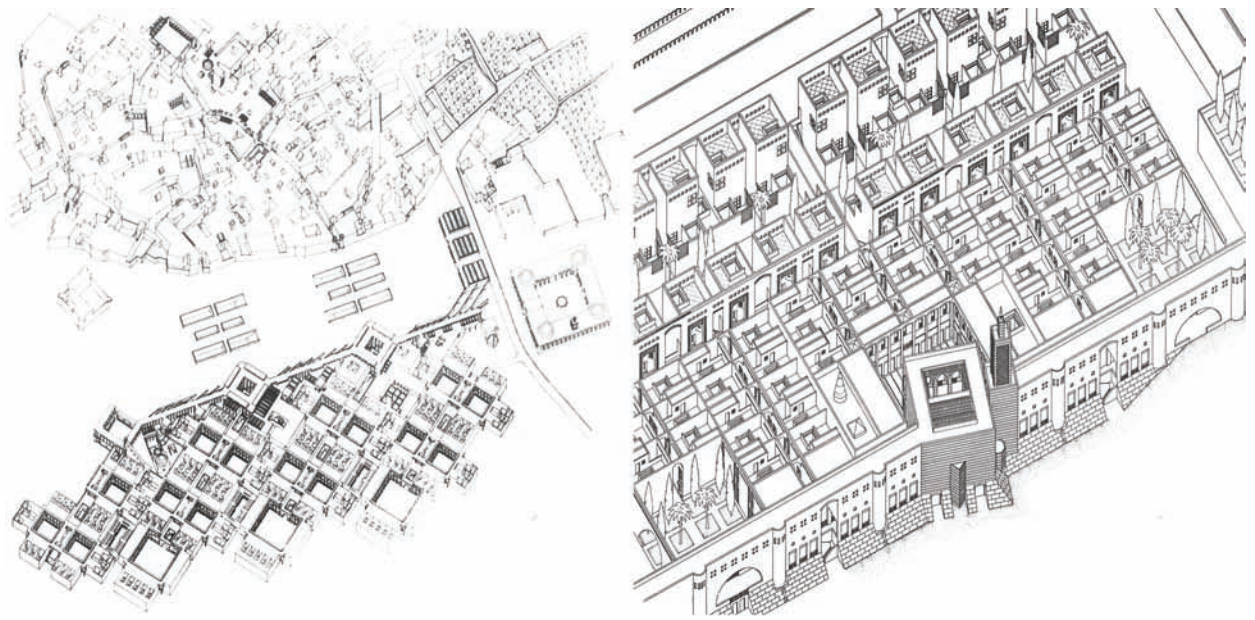


Figure 3. Aghda near Yazd: residential center and facilities by Mahvash Alemi (left), and Meknes: redevelopment of Zenkat Zine el Abidine, axonometry by Gaetano Arcuri (right). *Project and Tradition*, 10, 22.

architects and their patrons might assert connection to a more illustrious past. An illuminating example is the recurring motif of the domed central hall with circular oculo, the ‘tholos’, an ur-type derived from the Pantheon. This form was employed not only by Roman emperors but also by Sassanian shahs as a throne room and later repurposed by AA students for diverse projects such as a ‘necropolis’ or ‘political building.’ Both studios, therefore, impress upon us the imperative of active, discerning engagement with history, arguing that true architectural innovation stems not from replicating past styles, but from understanding and reinterpreting the deeper cultural continuities that define our shared heritage. Through this process, they aimed to forge designs both deeply rooted in history and dynamically responsive to present needs.

The concept of type served as a crucial conceptual tool in both

pedagogies, though applied with distinct nuances informing their situated knowledge. The Rome studio explicitly championed *Quatremère de Quincy’s* definition: “The word type does not so much represent the image of a thing to be copied or to be imitated perfectly, as the idea of an element that itself must serve as a rule for the model.”²¹ This distinction, we learn, is critical for their pedagogical approach: while a “model” enforces rigid replication, a type provides a flexible conceptual framework, allowing infinite variations adaptable to diverse contexts. This typological indeterminateness is seen as the very strength of Islamic architectural forms. They provided concrete examples: the courtyard, understood as a fundamental idea of space consistently serving climatic, social, and functional roles across building types (house, madrasa, caravanserai, mosque); and the *iwan*, a versatile transitional space, adaptable in scale and ornamentation, yet maintaining its core significance (Figure 4).²² The Rome studio viewed the substantial typological unity of all buildings and the hierarchy of passages within

Islamic cities as prime examples of how underlying types foster urban cohesion and a sense of civic order. Their pedagogy, as we understand it, involved rigorous analysis of these historical types to inform contemporary interventions.

In contrast, the AA studio, while engaging with typology, expressed a more critical stance towards its potential pitfalls. Carl warned against typologies offering merely “encyclopedias of forms and formal configurations devoid of historical context,” likening this to historicism’s problematic relationship with tradition.²³ Instead of explicit types, the AA studio focused on exemplary situations such as the center of the town, the street, the house, major public buildings, the block, the garden, and of course the town itself.²⁴ These, they argued, are rich repositories of experience and the result of a long process of reconciliation between complex and contradictory tendencies in everyday urban life. The typicality of experience, which always precedes a particular form, was emphasized over the abstract type. For instance, we are taught that the

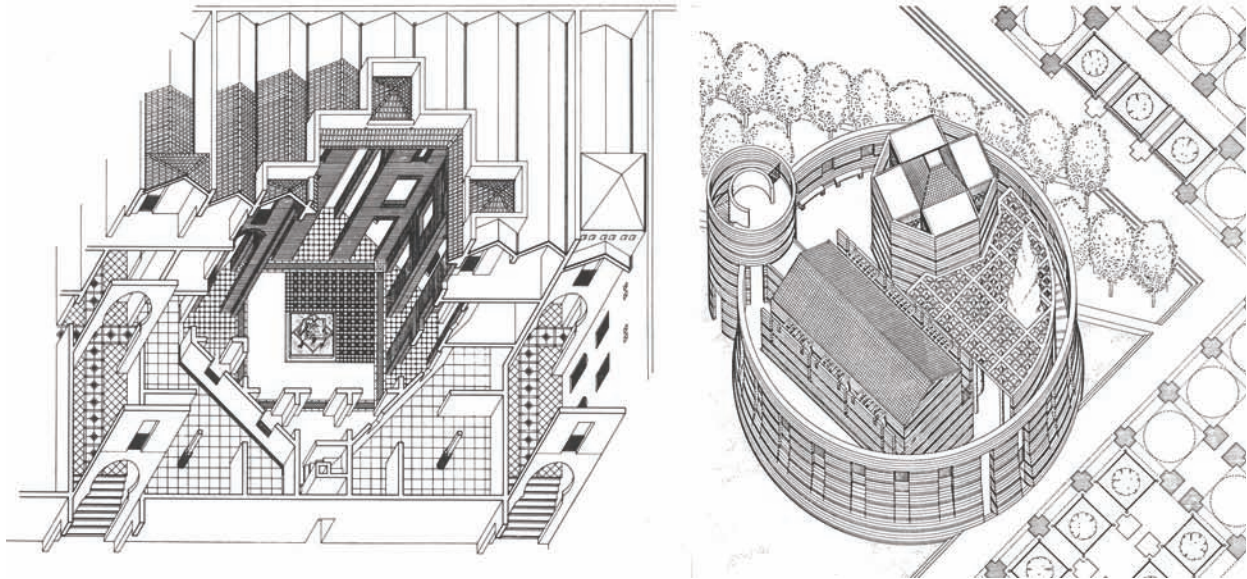


Figure 4. Meknes: project of reuse of el Hedine square, axonometrical view of the cultural centre by Anna Pasquali (left), and Fathpur Sikri: project of transformation of the stables into a museum, axonometry of library and auditorium by Rita Ruggetti (right). *Project and Tradition*, 11, 25.

reading is essential to the vision of a library but transcends its form. Their projects, such as the “necropolis” and “urban forum” in Kentish Town, explored these situations not as formal types to be replicated, but as profound symbolic dimensions that shape urban life and meaning (Figure 5).²⁵ The poetics of metamorphosis—the ability to move from one situation to another by understanding their underlying similarities and analogies—was key to their approach, allowing a residential hall to be a symbolic representation of a semipublic foyer, or a courtyard to be a symbolic representation of the public forum. As an example, Nigel Westbrook’s Monastery is not a religious building in a conventional sense but an exploration of enclosure, contemplation, and community within a dense urban site. This project evaluates how a historical situation can be reimagined to address contemporary needs for reflective space. The civic learning here was less about applying a type and more about

interpreting a situation, fostering a poetics of metamorphosis where a residential hall could become a semipublic foyer or a courtyard could symbolize a public forum. This approach sought to cultivate an architect’s ability to discern and manifest the latent symbolic potential within a given urban context.²⁶

Both studios, therefore, leveraged historical forms, but the Rome studio directly applied a flexible definition of type, while the AA studio used exemplary situations and typicality of experience to inspire a deeper, more symbolic engagement with urban memory.

Pedagogical Approaches: Rome’s Typological Survey and the AA’s Experiential Explorations

The divergent philosophical interpretations of “type” and “tradition” directly translated into distinct pedagogical applications within these two influential studios.

The Rome University studio focused intensely on the Italian experience in safeguarding and recovering historical centers, particularly as applied to Islamic cities. Their methodology, termed “judgment of the built-up city,” was a refined design process based on interpolating three key factors: breaking down urban form into coherent parts,

understanding urban image and figure, and establishing targeted strategies for intervention (e.g., in demolition areas, incomplete zones, or containers for reuse).²⁷ This approach, they made clear, renounces the totalizing techniques of the old town design and emphasizes architectural and typological survey as the sole technique capable of penetrating the secrets of spaces. Student projects encountered from Meknes, Fathpur Sikri, and Yazd exemplify a painstaking process of analyzing existing urban patterns and underlying typologies before proposing surgical new insertions that respect cultural continuity while addressing modern needs. Their pedagogy aimed to produce architects highly sensitive to cultural context and capable of nuanced, informed interventions rooted in a deep reading of place.

The AA studio, conversely, situated its long-term experiments and research within the specific urban fabric of Kentish Town, London—as Vesely claimed that he selected Kentish Town because it had no redeeming features that might encourage preservation.²⁸ Their pedagogical process involved designing individual urban facilities (music schools, hotels, monasteries, cemeteries) on adjacent sites, with a gradual ironing out of an emerging

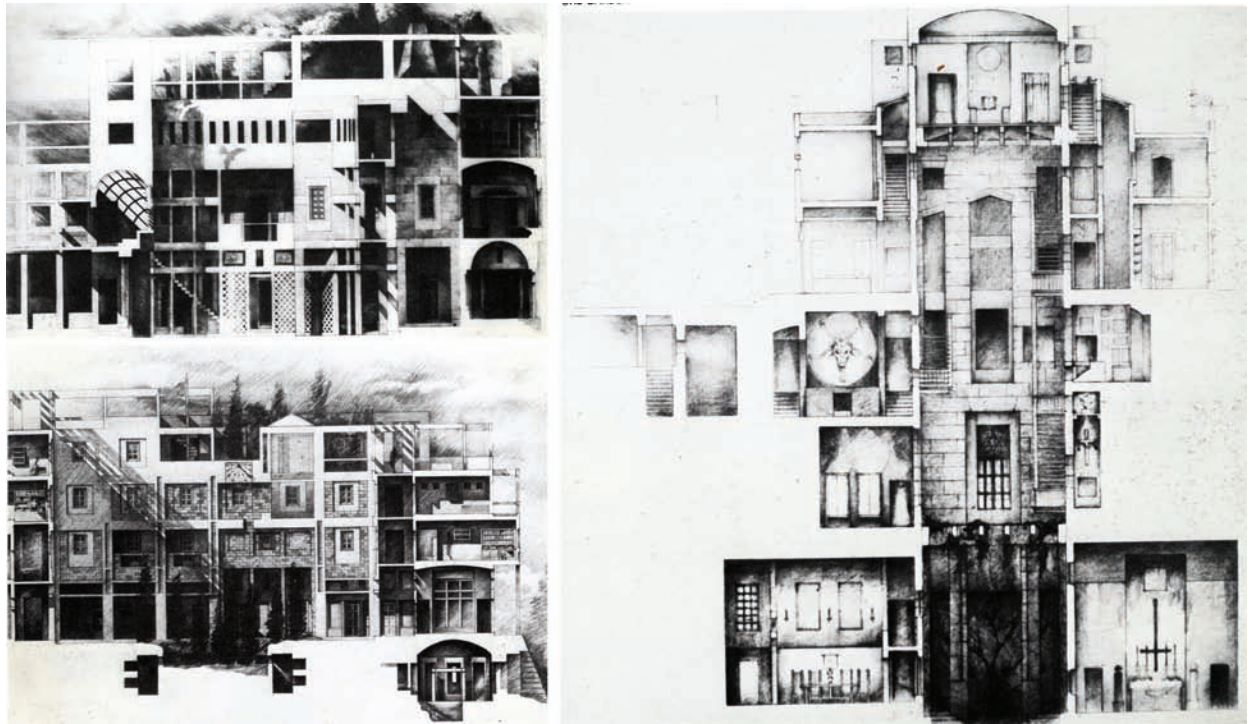


Figure 5. Monastery by Nigel Westbrook (left), and Pleasure Garden (a section through the magician's house) by Farhad Sadigh-Irshadi (right). *Architecture and Continuity*, 81, 69.

unity. This was not a replication of formal types borrowed from the great moments in city building (a critique we infer was implicitly directed at the Colin Rowe 'Schule'), nor the didactic typological solutions which Leo Krier has so seductively promulgated. Instead, their method paid attention to the particulars of the site, reprogramming activities in terms of a practical, if unusual, list. The projects were framed as a dialogue between the everyday commercial life of the street and profound themes like "death and the necropolis," which served as an "ultimate criterion of reality, authenticity and depth of meaning."²⁹ The AA's pedagogical approach fostered a graphic sensibility and formal arrangements that emerged from grappling with tough theoretical and artistic problems, pushing students to find meaning within the apparent meaninglessness of the contemporary city by

discerning latent possibilities in its residuum of tradition.

While Rome emphasized structured analysis and typological application, the AA promoted a more exploratory, almost surrealist, engagement with the city's hidden symbolic dimensions, inviting students to see what lies beneath the surface.

Drawing as a Civic Act: Tracing Continuity

In both the AA's *Architecture and Continuity* and Rome's *Project and Tradition*, we found that drawing and representation are understood not merely as tools of depiction, but as instruments of civic imagination and interpretive engagement.

At the AA, representation played a central role in confronting the fragmentation of architectural meaning. As Carl writes, the architectural drawing—much like the building itself—is charged with resolving the "melee of interpretative possibilities devolving from the conflict of symbolisms."³⁰ Rather than serving formalist expression or technical documentation, drawing became for

them a momentary crystallization of ontological and cultural complexity. It must deliver a message while remaining open to the symbolic dimensions of space. In this light, drawing is neither neutral nor purely personal—it is inherently civic, in that it seeks to reconcile individual interpretation with collective cultural memory. This ethos is vividly evident in the Kentish Town projects, where students developed interlinked designs for urban institutions—cemeteries, town halls, libraries—and gradually synthesized them into collective drawings of shared civic space, such as the central forum. These final drawings did not simply illustrate built form; they represented symbolic orders and spatial rituals, anchoring the projects in a profound urban continuity.

In Rome's studio, drawing was equally central but methodologically distinct, a direct account of their process. The typological survey (*rilievo tipologico*)—the very act of remeasuring and redrawing historic fabrics—was elevated to a primary mode of understanding. The studio emphasized that

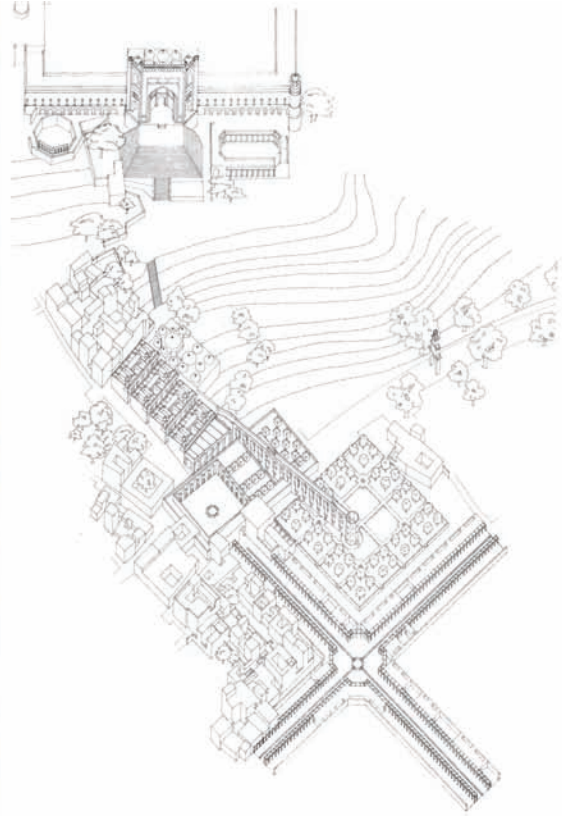


Figure 6. Urban forum, designed by Eric Parry, Stuart Billows, Michael Chan, Teresa Ward, Patricia Lynch, drawn by Eric Parry (Left), and Fathpur Sikriri: new bazar and housing by Fabrizio Scopigno (right), *Architecture and Continuity*, 87; *Project and Tradition*, 26.

“drawing becomes the sole technique capable of penetrating the secrets of space.”³¹ Representation, in this context, is an active act of discovery. Through drawing, students decoded the intricate hierarchy of passages, the subtle thresholds between public and private, and the persistent spatial ideas woven into Islamic architecture. Their analytic representations uncovered not only the geometric structure of the city but its latent civic order—its rhythms of movement, its social cohesion, and its collective identity. In both pedagogies, we conclude, drawing functions not as a passive tool, but as a critical and cultural operation. It serves to uncover, synthesize, and project continuity—not by copying past forms, but by actively

re-presenting the deep structures and civic meanings embedded in urban life. Representation, in this sense, becomes a vital mode of ethical engagement, a pedagogical act that intrinsically links architecture to its symbolic, spatial, and social responsibilities.

The contrast between Eric Parry’s imaginative drawing for an urban forum and Fabrizio Scopigno’s systemic drawing for a new bazaar and housing in Fathpur Sikriri (Figure 6) encapsulates the two studios’ approaches: one symbolic and poetic, the other typological and ordered.

The pedagogical experiments of the 1980s at the AA and Rome University offer more than historical curiosity; they provide a vital foundation for contemporary civic pedagogy in architecture. While their focus was on tradition and typology, the core civic learning outcomes they produced—the ability to read the city critically, to understand architecture’s

symbolic dimension, to engage with cultural continuity, and to act with ethical responsibility towards the existing urban fabric—are more relevant than ever.

Contemporary scholarship in civic pedagogy, such as the work on “public interest design” and “community-engaged scholarship,” extends the concerns of these studios. Where Vesely and Petruccioli focused on the cultural and historical city, today’s discourse often emphasizes the social and political city, focusing on issues of equity, justice, and participatory practice. Yet the fundamental lesson remains the same: to educate a civic architect is to move beyond the production of objects and toward the cultivation of place. The studios in London and Rome remind us that a deep engagement with the city’s past—its forms, its memories, and its underlying structures—is not an act of nostalgia, but a necessary foundation for building a more meaningful and just urban future.

Notes

- 1 *Architecture and Continuity* was the first in a series of exhibitions and catalogues highlighting key themes explored at the Architectural Association (AA). It showcased the strength of the unit system, where self-organized groups of staff and students pursued long-term, ideologically diverse experiments in design and pedagogy. Through sustained collaboration, these units cultivated a deep continuity of thought, gradually developing confidence and stylistic identity, and enriching the school's collective culture. Dalibor Vesely and Mohsen Mostafavi, *Architecture and Continuity: Kentish Town Projects, 1978–1981: Diploma Unit 1* (Great Britain: Architectural Association, 1988), 96.
- 2 These projects are part of a broader research program on the architectural heritage of Islamic countries, initiated in 1971 at the University of Rome by Ludovico Micara and Attilio Petruccioli. The program was developed under the guidance and encouragement of the late Professor Ludovico Quaroni, then director of the Istituto di Progettazione. In 1988, a selection of these projects was published as an exhibition catalogue titled *Project and Tradition: Designing the Space in the Islamic Town—Theses of the Students of the School of Architecture* (Rome: University of Rome, La Sapienza, Carucci, 1988).
- 3 Alvin Boyarsky, *Architecture and Continuity: Kentish Town Projects, 1978–1981: Diploma Unit 1* (Great Britain: Architectural Association, 1988), 3.
- 4 Peter Carl, *Architecture and Continuity: Kentish Town Projects, 1978–1981: Diploma Unit 1* (Great Britain: Architectural Association, 1988), 5.
- 5 Vesely and Mostafavi, *Architecture and Continuity*, 3.
- 6 Vesely and Mostafavi, *Architecture and Continuity*, 11.
- 7 Luisa Anversa, Introduction, *Project and Tradition: Designing the Space in the Islamic Town: Thesis of the Students of the School of Architecture* (Rome: University of Rome, la Sapienza, Carucci, 1988), 3.
- 8 Petruccioli and Micara, *Project and Tradition*, 7.
- 9 Petruccioli and Micara, *Project and Tradition*, 9.
- 10 Petruccioli and Micara, *Project and Tradition*, 9.
- 11 Vesely and Mostafavi, *Architecture and Continuity*, 12.
- 12 Petruccioli and Micara, *Project and Tradition*, 5.
- 13 Carl, *Architecture and Continuity*, 5.
- 14 Petruccioli and Micara, *Project and Tradition*, 5.
- 15 Giulio Carlo Argan, “Sul concetto di tipologia architettonica,” in *Progetto e destino* (Milan: Il Saggiatore, 1965). English translation: “On the Typology of Architecture,” *Architectural Design* 33:12 (December 1963): 564–65.
- 16 Aldo Rossi, *The Architecture of the City*, trans. Diane Ghirardo and Joan Ockman (Cambridge, MA: MIT Press, 1982). Originally published as *L'architettura della città* (Padua: Marsilio, 1966).
- 17 Petruccioli and Micara, *Project and Tradition*, 7.
- 18 Petruccioli and Micara, *Project and Tradition*, 7.
- 19 Vesely and Mostafavi, *Architecture and Continuity*, 9–11.
- 20 Carl, *Architecture and Continuity*, 5.
- 21 Petruccioli and Micara, *Project and Tradition*, 9.
- 22 Petruccioli and Micara, *Project and Tradition*, 9.
- 23 Vesely and Mostafavi, *Architecture and Continuity*, 9–11.
- 24 Vesely and Mostafavi, *Architecture and Continuity*, 11.
- 25 Vesely and Mostafavi, *Architecture and Continuity*, 14, 20.
- 26 Vesely and Mostafavi, *Architecture and Continuity*, 27.
- 27 Petruccioli and Micara, *Project and Tradition*, 7.
- 28 Interview with Nigel Westrbrook, August 2024.
- 29 Vesely and Mostafavi, *Architecture and Continuity*, 11.
- 30 Carl, *Architecture and Continuity*, 5–6.
- 31 Petruccioli and Micara, *Project and Tradition*, 7.

Ali Javid is an architect and sessional lecturer at the University of Technology Sydney, specializing in the history and theory of architecture. He earned his PhD from the University of Western Australia in 2023, with a primary research focus on architectural pedagogy. His book *The Politics of Architectural Pedagogy in Iran: From Pedagogical Revolution to Revolutionary Pedagogy* (1960–1990), published by Routledge in August 2024, examines how architectural education in Iran was shaped by two major sociopolitical events: the White Revolution and the Islamic Revolution. The book offers critical insights into the relationship between education, politics, and architectural practice.