

'FORUM' ARCHITECTURAL JOURNAL AS AN EDUCATIONAL AND SPREADING MEDIA IN THE NETHERLANDS

Influences on Herman Hertzberger

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Abstract

In the sixties, the journal Forum voor Architectuur en Daarmee Verbonden Kunsten becomes the media employed by the Dutch wing of Team 10 to lecture on and spread the new architectural theories developed after the dissolution of C.I.A.M. Aldo van Eyck and Jaap Bakema head the editorial board in between 1959 and 1967. The editorial approach gravitates towards the themes defended by these young architects in the last meetings of the International Congresses of Modern Architecture, accompanied by the analysis of works of architecture that, in the editorial board's opinion, give a correct response to the epoch's needs. Moreover, the permeability and cross-sectional nature of the content, bring the editors' board closer to the European architectural, cultural and artistic avant-garde. Thus, it is appreciated that similar theoretical assumptions than the ones that gave support to the different revolts that happened in Paris, London and Amsterdam between 1966 and 1968 underlie in great part of the journal's writings. Its content is aligned parallel to the revolutionary phenomenon, contributing to some degree to it. Herman Hertzberger, a young architect who worked for years as a part of the editorial board, was highly influenced by the contents of the journal. His later dedication to education as professor at Delft University of Technology, and his association with Dutch Structuralism as well, turn him a key figure to study, because of the determining role of Forum's acquired knowledge in his future professional activity.

The proposed study pretends, first, to accentuate the content of Forum voor Architectuur en Daarmee Verbonden journal where the approach to the avant-gardes is produced, reflecting on the impact it had on the imagery of Herman Hertzberger based on his diverse contributions to the journal. Furthermore, it is aimed to stress the role of the cross-sectional nature architectural magazines in the transmission and contribution to the cultural and artistic avant-garde in the Sixties.

Keywords: Forum, architectural journals, Herman Hertzberger, the sixties, Aldo van Eyck, Jaap Bakema.

Forum voor Architectuur en Daarmee Verbonden Kunsten: Intellectual framework for Dutch post-CIAM generation

Assuming as certain the hypothesis that Herman Hertzberger's architecture can be understood as an instrument at the service of user, it is vital to enlighten in which way his collaboration with *Forum voor Architectuur en Verbonden Kunsten* (we will henceforth refer to it simply as *Forum*) evidences the influence of Dutch Team 10 on his imagery.

The explicit influences take place during the period when Hertzberger is working as secretary of the editors' board of *Forum's* journal¹ since September 1959 until 1967. In this period, he happens to meet Aldo van Eyck, Jaap B. Bakema, D.C. Apon, Gerrit Boon, Joop Hardy and Jurriaan Schrofer while editing 23 issues of the journal, which were grouped in four volumes. Consequently, he was up to date on the architectural advances and cultural and artistic trends at national and international level.

In the following four sections, the transference of knowledge between architects and intellectuals that took place in *Forum's* journal framework is studied. As part of the editorial team, the youngest architects (more of them comprised within Dutch structuralism later on) came across outstanding figures of Dutch post-war architectural scene, such as Aldo van Eyck or Jaap Bakema. The contact with these authors allows them to know first-hand the main preoccupations Team 10 wanted to face. However, Team 10 influence on Hertzberger is not considered in this case, even though their postulates underlie great part of the journal's content. Far from being a homogeneous group, Team 10 is set up as a debate and working space with common objectives, where authors from diverse places and with different ways of understanding architecture bring together². In this sense, Aldo van Eyck

¹ The journal is conceived as a broadcast media pursuing an architectural critical discourse with reports on study trips and researches, biographies and monographies, or even philosophical treatises. The carefully designed typography is part of an innovative and experimental strategy fostered by the journal's directors who tried to recover *Wendingen's* magazine essence. http://www.aeta.nl/nieuws/wat_is_forum-3414 (Consulted on the 26th of October 2017).

² Thus, it is possible to distinguish diverse factions within Team 10 ranks, such as the English one, headed by Alison and Peter Smithson, or the Netherlander wing, led by Aldo van Eyck and Jaap Bakema.

and Jaap Bakema are the ones who share the advances presented at CIAM and Team 10 meetings, by using *Forum* journal as a broadcast platform. On this basis, new architectural research lines are developed not only by Van Eyck and Bakema, but also by the young architects who helped them and collaborated in the edition of the different issues. Hereunder, the journal's content between 1959 and 1967 is dissected, stressing those references or articles that are considered to have notably influenced Hertzberger.

***Forum* 1959, vol. 14: Editorial Shift in Changing Times**

Under the title "The Story of another Idea", the first issue coordinated by the editors' board mentioned above — Hertzberger among them — is endowed with an eminently theoretical character. The content becomes a statement of intent by the Dutch wing of Team 10 because of the references driven by Jaap Bakema and Aldo van Eyck that bring the editorial line closer to Team 10 reactive activity against the architectural and urban model promoted by CIAM.

Writings and oral contributions by Bakema and Van Eyck to the different congresses and meetings of CIAM³ are complemented by a large amount of quotes and references to other architects like Le Corbusier, John Voelcker, Peter Smithson and Alison Smithson, and intellectuals like Giedion, Ortega y Gasset, Martin Buber or Franz Boas. A general picture of the architectural scene before Team 10 irruption and CIAM dismantlement is rendered. The diagrams showed by the Smithsons and Howell during the 1953 intermediate meeting held in Aix-en-Provence, where the scales of association are identified, are included. Different elements of the city are re-grouped around these scales. The "Statement of Habitat", which was conducted during the 1954 intermediate meeting held in Doorn, is also published here. This manifesto arose as a response to "La Charte

³ Team 10 core members — Alison Smithson, Peter Smithson, Aldo van Eyck, Jaap Bakema, Shadrach Woods, Georges Candilis and Giancarlo de Carlo — had attended to the last CIAM conferences where they decided to coordinate as they shared common interests opposed to the prevailing CIAM position (Risselada & Heuvel, 2014).

de l'Habitat" stemmed from the ninth CIAM conference and that advocated the continuity of the functional city model.

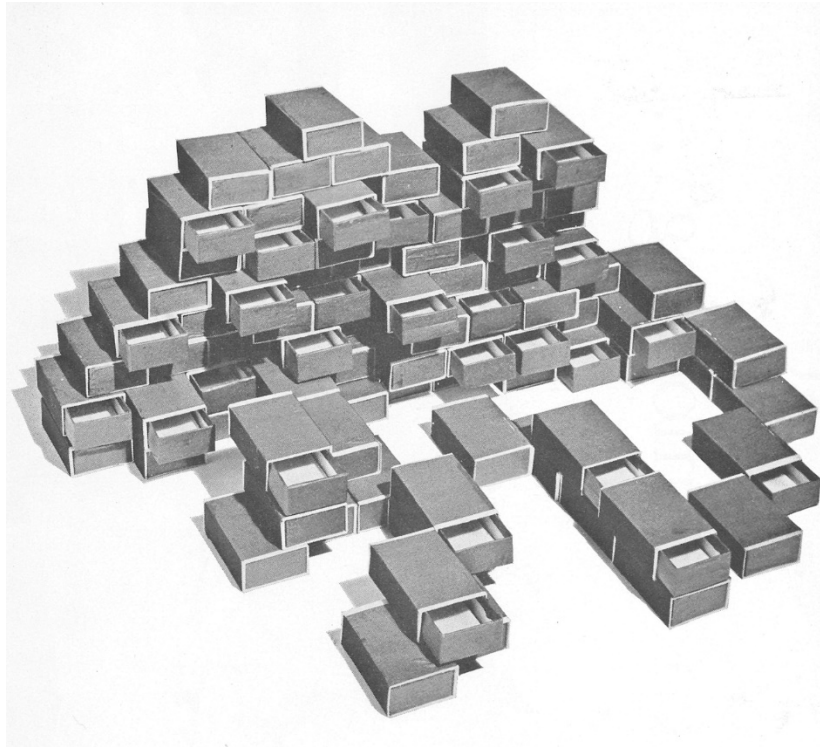


Figure 1. Study of configuration, model of a conceivable spatial arrangement designed by Herman Hertzberger using matchboxes to represent the cells (Hertzberger, 1959, p. 277).

The second issue, titled "Threshold and Encounter: The Form of In-Betweenness", begins with an extract of *Das Problem des Menschen* where the German philosopher Martin Buber affirms that the main problem the post-war man has to face is the dissociation between individuality and collectivity, being the spatial response the only one able to reinstate this segregation. Hertzberger's only contribution to this volume is incorporated in this issue. He reflects on different spatial arrangements created by repeating the same cell, which is represented by a matchbox. This allows him to illustrate the way architecture can enlarge personal identity, as a previous step to the community idea.

In the third number, five projects that were considered interesting by the editors' board are selected, for instance the awarded proposal for Auschwitz monument or Torre Valentina residential tower in Costa Brava, Spain. Both were presented, respectively, by Oskar Hansen and José Antonio Coderch in the last CIAM at Oterloo in 1959. Thus, CIAM congresses are recognised as a meritorious exchange platform and broadcast media, a model that they shortly try to reproduce via B.P.H. The project for a terraced housing by Alison and Peter Smithson is also published. The ending of this number is a contribution signed by Jaap Bakema titled "Oterloo... or from CIAM to B.P.H." in which he subjectively describes CIAM decline and the birth of B.P.H. — the French initials of Post Box for the Development of the Habitat — that managed to publish 18 issues between 1959 and 1971. Correspondence with personalities, institutions and academics is published in B.P.H. Through this spreading media, the editors' board aimed at keeping international contact and inciting the exchange of information, especially about the habitat. In the following *Forum* issues, out of the strict content, Team 10 most outstanding activities are summed up through the correspondence held via B.P.H.

A suggestive issue finishes this volume, where the editors' board gets closer to European counterculture at the hands of Guillaume Apollinaire and Lucebert⁴. A *Zone's* piece of poem by Apollinaire prologues the main content, in which a subjective description of the activity and atmosphere in an industrial street in Paris is presented. Far from being fortuitous, this choice evidences the soundness of one of the major surrealist themes⁵: the sensitive experiencing of the surroundings. In fact, several cutting-edge movements of the fifties and the sixties, like CoBra, Letrist International or Situationist International, were working over this motive again.

⁴ Lucebert is the pseudonym of the Netherlander artist and poet Lubertus Jacobus Swaanswijk (Netherlands, 1924-1994). He was part of the poets' group *De Vijftigers* along with Jan G. Elburg or Gerrit Kouwenaar. His early associations with the Dutch Experimental Group and, latterly, with CoBra group, supposed the internationalization of his oeuvre. He contributed to several *Reflex* issues by publishing his first poems, which were accompanied by graphic works to promote the collaborative production (Muller, 2011).

⁵ Guillaume Apollinaire is considered one of the precursors of surrealism.

The main content is comprised by numerous poems and songs composed by Lucebert, which are accompanied by a selection of evocative photographs of variegated urban spaces. Therefore, graphic narrative acquires meaning thanks to different verse lines following a purely architectural thread like the theme of the city and the urban landscapes. The approach to other arts such as poetry and photography directly links the content to the idea of *total art*, which was emerging at the same time within the ranks of Situationist International, and so the journal's activity is placed in the counterculture because of assuming its characteristic formats.

Forum 1960-1, vol. 15: looking for a distinctive architectural identity

In the introduction of the next issue, Hertzberger's prologue forwards to the content of the previous number, which allows us to grasp how he understands it and the influence on his imagery. He appeals to human adaptability as the man's inherent capability to interpret the built environment that surrounds him and to interact with it to satisfy his needs and concerns. The environment, unlike in the existentialist doctrine, becomes an external catalytic agent with the ability of encourage the user. In this line, he demands a complementary reading of the city, not as a reduction and addition of functions that happen in a certain place, but as a complex juxtaposition of objective and sensitive realities that have a direct influence on individuals, social relationships and the way people interact with their habitat⁶.

The second issue, which recovers a theoretical character, takes as a starting point the relation between architect and man, and between man and his fellowmen. Thus, some themes already anticipated by Aldo van Eyck, such as the ethical commitment that architects acquire with society, are undertaken. Inside, several academical proposals are displayed, which were developed by architecture

⁶ In Hertzberger's words: '*For the reader it [the last issue] is meant to be an appeal, so that he becomes restless and that the comparison with modern urbanism shows that we have become entangled in a number of inadequate formulas; inadequate because the result turns out to be incomplete*' (Hertzberger, 1960-1a).

students and materialised, in the editors' opinion, the cutting-edge architectural paradigm. The incorporation of these sort of examples becomes a recurrent section in the following numbers of *Forum*, what reveals its educational value and fundamental role in the definition of Dutch structuralism. Hertzberger's contribution is limited to a short intermediate comment where he refers to a piece of text written by the romantic author G.P. Friedrich von Hardenberg, who signed as Novaltis⁷.

Hertzberger is in charge of writing the introduction of the fifth issue, where he reflects on the problems stemmed from the design of high-storey housing, for instance the homogeneous grouping, the uprootedness caused by the standardization of the ways of life or the primacy of the prevailing capitalist logic⁸. At the end of his intervention, he speculates about the consequences derived from the design of a *static* habitat, highlighting that it turns a recognisable entity over time with the ability to attract a certain type of family and pattern of life. This concern lies behind his earliest projects, in which he tries to give response through the architectural project to diverse situations in such a way that change is an intrinsic condition when designing. Out of the main pages, the correspondence between Sigfried Giedion and Team 10 until January of 1961 through B.P.H. bulletin is published. The collection of writings reveals the existing tensions between the directing members of CIAM and Team 10, as well as the main points of divergence⁹.

⁷ Hertzberger outlines that the content, which depicts the Romanticism essence, is still in force even though it was written in the early 19th century. In his opinion, the architect should be able to uncover certain aspects of the everyday life that remain hidden in such a way that a sensitive experience of daily surroundings will be promoted. In this regard, he writes: '*The key is to amplify everything you make with the sound of society as the basis; to make a poem with the commoner words; to intensify and inspire everything that happens in our surroundings as it should be expected of an architect*' (Hertzberger, 1960-1b, p. 49).

⁸ In his opinion, the problem of the standardization of the ways of life is amplified because of repetition with which architects face the lack of dwellings: '*Together with the repetition, necessary because of the vastness of number, this turbidity comes forward because, once one has started from an arbitrary division, this can only lead to an enormous addition sum of again arbitrary units without identity*' (Hertzberger, 1960-1c, p. 159).

⁹ Giedion sent, in response to the increasing controversy entailed by the use of CIAM nomenclature to refer to Team 10 work, a letter in which he presents a list of the facts leading to CIAM dissolution and the role played by the youngest generation of architects. Bakema replies to Giedion, arguing that the new times require the revision of the outdated techniques that were used to lay the foundations for the conferences.

The double issue six and seven, titled “The Medicine of Reciprocity tentatively illustrated”, depicts a photographic report of Aldo van Eyck’s recently finished orphanage. This building, which is considered by many critics as an example of proto-structuralism (Strauven, 1998), is key for the next generation of architects in the wake of Van Eyck, Hertzberger among them. The only licences to other authors’ writings are some brief quotes of Tristan Tzara and Lucebert, which connect this building to the avant-gardes and post-war artistic trends. The building is organised according to an urban logic, following to promote the social relationships characteristic of public spaces. This reference is key to understand the proposals for Valkenswaard and Amsterdam town halls and Centraal Beheer office building designed by Herman Hertzberger between 1966 and 1969. Despite the generative principles are different, the idea of designing the building as a city underlies all these projects (Merino, Grijalba, & Grijalba, 2016).

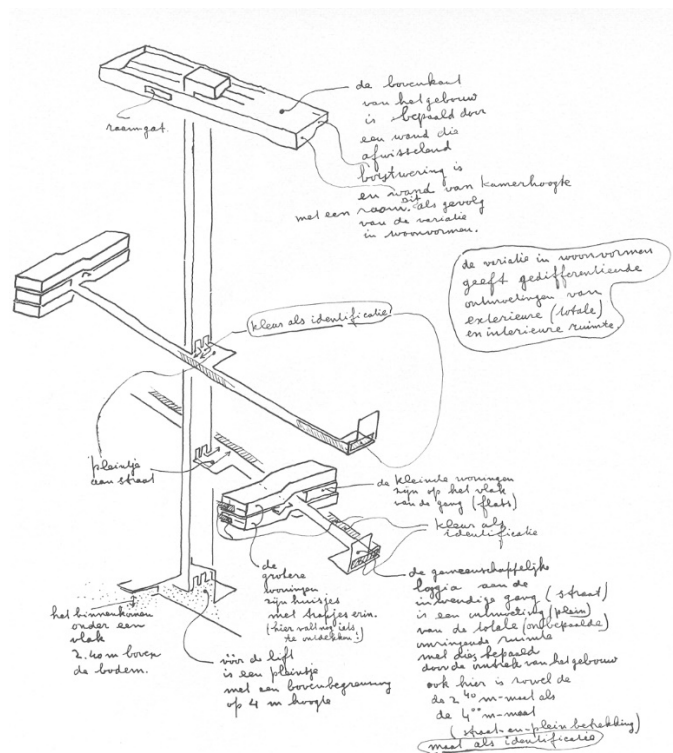


Figure 2. Residential building in Berlin, sketch outlined by Jaap Bakema in which he tries to identify the different collective elements until reaching the dwellings. The project was carried out by Van den Broek, Bakema and Stokla. Hertzberger refers to this building in the writing titled “Towards a vertical residential area” (Hertzberger, 1960-1d, p. 266).

"Towards a Vertical Residential Area" is the article written by Hertzberger for the eighth issue, in which he inquires into architectural solutions to amplify the individual's identity and his belonging to a certain place when designing high-storey housing. He takes as reference the housing building of Van den Broek, Bakema and Stokla in Berlin, which evidences his deep knowledge of the project's strategy. He demands a greater provision of collective spaces where contact between neighbours and with the surroundings, is increased¹⁰. This way, disruption from public space to dwellings is removed and becomes a sum of intermediate spaces with social function that blur the boundaries between these opposite realities.

Forum 1962, vol. 16: laying the basis and creating school

In this volume, it should be stood out the issue number two, titled "The Anonymous Client", centred on the disappearance of the link between architect and client as a consequence of the design for a mass society. Jaap Bakema develops the main article where he theoretically puts forward some architectural solutions, such as the creation of diversity and the competence to change, after having detected the weaknesses of the contemporary residential model. Furthermore, he gathers the feedback from the study trip to Split in "An Emperor's House at Split became a town for 3000 People". He highlights the intensive use made by the people through the centuries of the space enclosed by an ancient Roman complex, which is still recognisable. The different phases over time are reconstructed by means of photographs, historical plans and technical drawings that allow the reader to observe the growth and mechanisms of appropriation

¹⁰ Among other possibilities, he contemplates the provision of adjacent spaces to the corridors that give access to the dwellings, where families can expand and meet other neighbours in a safety environment. Regarding the furnishing of these spaces, he backs the possibility of a greater user involvement in the customization, although he also recognizes that as collective spaces should be furnished considering the minimum needs of the inhabitants, it is possible for the architect to include some elements, for example benches, glass-ceiling, playgrounds, etc.; which incite the desired used. He affirms: '*Abolishing the partition between building and town means that they merge into one another; the continuity of a gradual succession of areas, each being more inside than its predecessor, together: the interior town*' (Hertzberger, 1960-1d, p. 273).

employed by the man through the centuries. The inverse graphic mechanism will be utilized by Hertzberger to represent the spatial polyvalence in Centraal Beheer and Diagoon experimental housing. In the last pages, B.P.H. correspondence is included. The letter written by Le Corbusier after the distribution of the book *CIAM 1959 at Otterlo* among the board members and attendees to the last conference is published. Following this text, Bakema revisits the initial discourse on the new methodologies applicable to architecture in view of the problems arisen in the sixties¹¹.

The third issue, "The Fake Client and the Great Word 'No'", is essential in that it includes for the very first time Herman Hertzberger's writing "Flexibility and Polyvalency". However, a series of essays by Aldo van Eyck carry the most weight at the number. "Steps towards a Configurative Discipline" outlines the theoretical and architectural principles that will be later employed to catalogue certain works within the movement internationally known as Dutch structuralism¹², whereas in "The Pueblos" a succession of primitive towns in the south of the current United States are depicted where it is possible to recognise the collective ways of life impact on the built environment.

In "Flexibility and Polyvalency", Hertzberger reconsiders the discourse of Bakema in the case study of Split and of Van Eyck in "The Pueblos"¹³. The lack of identity, i.e. the lack of recognition in the built environment as part of its history, is one of the diagnosed deficiencies in the relationships between the man and the contemporary city. Even at the risk of redound to a simplification, Hertzberger, like Van Eyck and Bakema, advocates recognisable urban superstructures arisen

¹¹ Bakema opens the door to a possible superseding of the social model, where architecture has a fundamental role in that it can contribute to the user's release: '*We know that change of our social structure will only make sense if it gives more chance to more people for having a personal (free) way of life*' (Bakema, 1962a, p. 74).

¹² The choice of this terminology has been criticised by some authors, like Francis Strauven (Heuvel et al., 2014). It is maintained that this selection is suitable to refer to Herman Hertzberger's work.

¹³ Hertzberger recognizes this condition at the beginning of his intervention and so evidences the influences that motivate his work: '*This motive [the Roman palace-ruins] from which every space derives its form, and is everywhere recognizable, enhances the individual identity of the inhabitants; their similarity as well as their diversity [...] Examples such as Split and the Pueblos suggest a way, lost identity could be recovered in present-day town by a basic structure as motive and way of identification through form*' (Hertzberger, 1962, p. 115).

in the collective consciousness and able to bear different interpretations as time goes by. The speech is redirected to the topic of dwelling since this typology is the more clearly affected by contingencies through the human cycle of life. He introduces the differentiation between flexibility and polyvalence in this point, which is distinctive of his imagery. Polyvalence is presented as a lower degree of spatial adaptability than flexibility¹⁴. Polyvalence parts from the idea that architecture by means of the right articulation and without renouncing to a recognisable image can optimally accommodate certain number of uses (Merino & Grijalba, 2018a, p. 43).

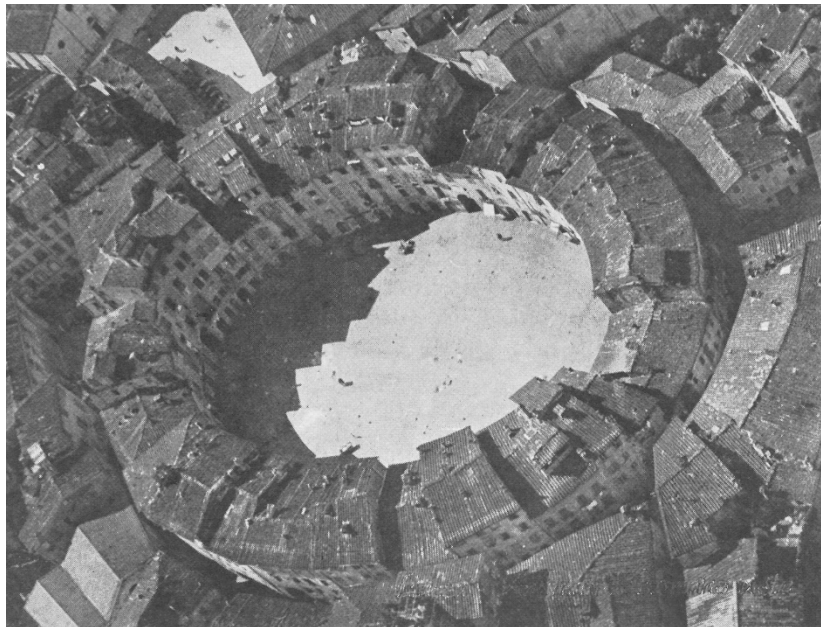


Figure 3. Amphitheatre of Lucca, aerial view used by Herman Hertzberger to illustrate the ability of certain superstructures to accommodate different uses over time (Hertzberger, 1962, p. 120).

The 1962 fourth issue is edited under the title "The Belgian-Netherlands Section in the Berlin Exhibition 'Our Neighbours are Building'". There, the photographs and

¹⁴ Criticism on flexible models derives from the fact that they take as a starting point the architecture capability to give response to all kind of interpretations over time. Consequently, flexible models, usually lack of character and articulation, are meant to be able to accommodate all the possible uses, a total misunderstood in Hertzberger's opinion.

theoretical reflections extracted from the exhibition with the same name held in the Academy of Arts of Berlin from the 1st to the 25th of September 1962 are collected¹⁵. Bakema's essay entitled "From Doorstep to Town" precludes the catalogue and gathers his diagnosis of the habitability conditions in the contemporary city. He appeals to a change of paradigm coincident with the development of the mass society, in which the man has the right to choose how to live, accentuating that only those able to exert their rights can subvert the previous order based on the accumulation of goods (Bakema, 1962b, p. 127). This essay is vital inasmuch as it condenses the essence of the concept of *total space* introduced by Bakema for the first time in the third issue of 1960-1¹⁶. Bakema defends an intelligible architecture and urbanism that allow the user to take part in their configuration at different scales and so including him in his meaning (Heuvel, 2015).

In the fifth number, the editors lend importance to some architectural projects of different outstanding architects of the international scene who were working around similar themes than those developed by Team 10. Moshe Safdie's essays "Fallacies, Nostalgia and Reality" and "A Case for City Living" manifest the complex socioeconomic reality that the United States and Canada were facing by 1960, which unavoidably implied changes in the urban habitability conditions¹⁷. The academic proposal of G. Manten for an agricultural community in Aalsmeer, directed by Herman Hertzberger, is shown among other projects. The scales of association are carefully considered and clearly organize the plan at successive levels, from clusters to districts. Thus, it is possible to assert that Team 10

¹⁵ The exhibition brings together photographs by diverse authors that focus on the relationships between urban elements at different scales, which correspond to those anticipated by Alison and Peter Smithson in the Doorn's Manifesto. The exhibition scheme, which was curated by Jaap Bakema, Jurriaan Schrofer and Kees Nieuwenhuijze, tries to reproduce the spatial, hierarchical sequence of the scales of association: house, street, square, city and territory.

¹⁶ In this issue, Bakema introduces for the very first time the concept of *total space*, which he defines as the space in which 'everything exists and originates' (Bakema, 1960-1, pp. 119-120).

¹⁷ Against the characteristic low-density urbanism promoted before the sixties, a future scenario is envisaged where the habitation density is increased by high-storey housing as the population raises. Moshe Safdie publishes three proposals for a vertical city in which he pays special attention to the design of the collective elements, as well as to diversity and the way the units relate to each other.

subjects, acquired via the Dutch representatives, were spread and transferred from his position as faculty at the Amsterdam Academy of Architecture.

Forum 1963-1967, vol. 17: maturity and editors' board declining

After a first issue mainly devoted to the proposals presented to the Prix de Rome by Piet Blom and Joop van Stigt¹⁸, it should be highlighted the second issue titled "Architecture as an Instrument of Man's Self-Realization", where Bakema's contributions are predominant. The phrase '*the function of the game with the space: identification*' is incorporated in the inner cover, a relevant fact since it introduces the game in the architectural experience and brings the artistic and cultural trends closer¹⁹. He stresses, among other processes, the architects' greater involvement and commitment to designing everyday environments or, when it was not possible, '*to provide patterns giving the anonymous client the greatest opportunity of finding his own nook in which to live and work*' (Bakema, 1963, p. 53). Then, plan Bochum, a proposal designed in 1962 by Van den Broek and Bakema office for a university campus in Germany, is presented.

The third issue of 1963 is a special number mostly comprised by Joseph Rykwert's essay titled "The Idea of the Town". In the introduction, Van Eyck (1963, p. 98) emphasizes the man's need for a greater involvement in the configuration of the city. Given the complexity of this reality, it is by taking part in its meaning that the city becomes intelligible and decipherable for the user. The selection of this writing is but a master movement by the editors to defend the close relation between life in community and habitat configuration. The ethnologic and historic study carried out by Rykwert also serves as a nexus with other researches that were being simultaneously developed internationally, for instance, by Claude Lévi-Strauss.

¹⁸ Although the competition for Amsterdam town hall is considered the starting point of the Dutch structuralism movement, these two proposals by Piet Blom and Van Stigt already include most of the formal resources characteristic of this trend. Hertzberger's projects for Valkenswaard and Amsterdam town halls, whose evolution results in the office building of Apeldoorn (Grijalba & Merino, 2018), take as references some of the aesthetic and composition mechanisms anticipated here.

¹⁹ Concretely, the artistic production of CoBra and some surrealist authors is relevant to the extent that the expressivity of their oeuvres is grounded on the unconscious experimentation and the use of primitive and essential resources.

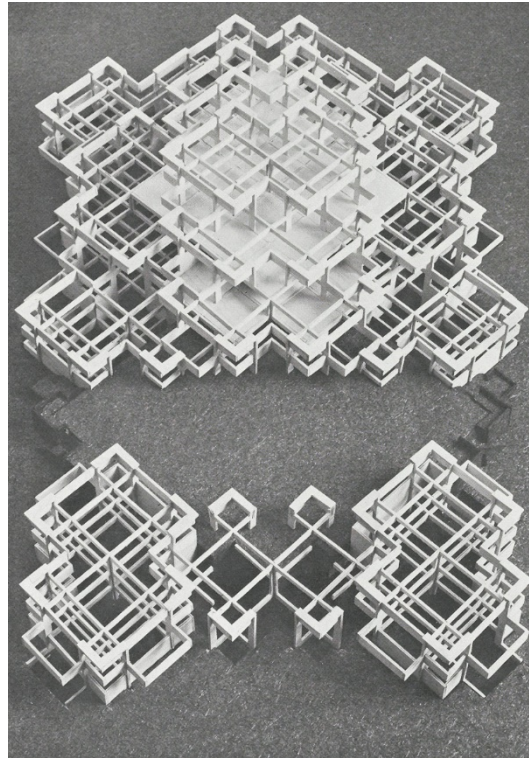


Figure 4. Study for a Children's Village, structural model of the proposal presented by Joop van Stigt for the Prix de Rome in 1962 and published in *Forum* along with Piet Blom's design (Stigt, 1963, p. 17).

Rykwert tries to unravel the features common to the towns' setting up in the classical antiquity and several primitive civilizations, as well as, to demonstrate the natural origin of some of the rites and ceremonies linked to these establishments. He draws attention to the labyrinthine dances and the definition of the city's axes by means of *templum* primitive ritual. Town's division into four sectors is highlighted as one of the most elementary forms of urban planning, hypothesis grounded in the fact that numerous urban schemes follow the same pattern even though they are geographically distant (for example in India). In recent research, it is defended that Centraal Beheer works as a support-space to the extent that it is configured following an *ex novo* urban layout based on a

quadripartite plan division, where displacements to-and-fro different points aim at exploring the surroundings²⁰ (Merino & Grijalba, 2018b).

The last issue of *Forum*, published four years afterwards, is devised as a colophon where the editorial resources used in the first issues are recovered. A fragmentary discourse formed by texts of Aldo van Eyck, Peter Smithson and Werner Heisenberg, similar to that of the earliest numbers, proves the editors to be aligned with Team 10 postulates. Herman Hertzberger has a larger involvement in this issue. In addition to other contributions, he signs two theoretical essays titled "Form and Programme are Reciprocally Evocative" and "Identity", in which his future research lines are defined.

In his essay "Form and Programme are Reciprocally Evocative", the principles of the transposition of the structuralist premises to the architectural practice are outlined. Any built architecture constitutes a structure that, in Hertzberger's opinion, is comprised by two complementary components that feed on each other, form and function. Time factor consideration is fundamental because it helps to understand this reciprocate nature. It should be accentuated the use in the article of concepts such as 'individual pattern of life' or 'collective pattern of life', to the extent that they are highly didactical. Against the standardization of the architectural forms based on individual patterns of life, Hertzberger supports the designs grounded in collective patterns of life that satisfy basic common needs at the same time that allow the individual's interpretation²¹. With this philosophy, he sketches a housing promotion in 1967 in Vaassen promoted by Bouwfonds Nederlandse. In "Identity", man is included in the equation. He focuses on the

²⁰ The urban replica of Centraal Beheer becomes a complex entity when the building is used, and the different users customize and alter their workplaces according to their necessities. The unceasing evolution originates a changing inside landscape that can contribute to the user's disorientation. This situation is similar to the one presented by Rykwert in relation to the city's setting up. Displacements become mechanisms to rediscover the surroundings, in the very same way than the labyrinthine dances, whose knowledge allows the users to orientate and produce a premeditated answer depending on their interests.

²¹ The discussion on the spatial polyvalence, inaugurated in the 1963 article, is re-examined here. He maintains that the only way to give a response to the standardization problem and the coagulation of the freedom to choose, is by designing polyvalent forms able to bear diverse interpretations: '*In order to have various implications a form must be interpretable in the sense of being able to play a changing role. It must in fact be such that the implications are posed beforehand as hidden possibility, in such a way that they are present as provocation, suggested but not stated.*' (Hertzberger, 1967a, p. 16).

way the greater interpretability of architecture is a feasible response to solve the lack of identity experienced by society²²: 'Only with a diversity of interpretations that is qualitative will there be a question of choice, on which the establishment of a maximally variegated social pattern can be based' (Hertzberger, 1967b, p. 17).

Plans and pictures of the students' housing in Amsterdam designed by Hertzberger are published in this last issue along with documentation of Aldo van Eyck's Sonsbeek pavilion built in 1966 and Van den Broek and Bakema's Aula building for Delft University of Technology and 1964 awarded proposal for Zürich municipal theatre. Each entry is complemented with theoretical essays that ease the comprehension of the architectural work as the materialisation of a series of concepts and ideals. "Anna was Livia is Plurabelle's to be", "The Interior of Space" or "The Image of a Total Urbanization" should be highlighted²³.

Conclusions

First, it is concluded that the evolution of Hertzberger's role within the editors' board runs parallel to *Forum's* content evolution. The minimal initial presence is enlarged, acquiring a greater relevance in the last stages. This is easily contrastable when observing the increasing in the number of essays since 1962. His minor intervention in the first issues, which possess a broadcast and protest character, is justified as Hertzberger did not attend to CIAM conferences and he only participated in two Team 10 meetings. The larger implication occurs at the same time that he starts to lecture at the Amsterdam Academy of Architecture

²² "Identiteit" is accompanied by a Lucebert's poem entitled *Van de Afgrond en de Luchtmens*, which was initially published in 1953 and here appears illustrated by the fisherman painting of Ma Yuan. This brings his reflections closer to CoBra work.

²³ "Dogon", with texts by Dr. Paul Parin, Dr. Fritz Morgenthaler and Aldo van Eyck, continue with the same narrative than "Split" and "De Pueblos" essays. "De Spiegelmeester: Joost van Roojen" is a catalogue of paintings and architectural collaborations made by Joost van Roojen. Aldo van Eyck was awarded with the Sikkens prize in 1961 because of his Amsterdam's orphanage, along with the painter Joost van Roojen because of their collaboration in integrating colour and design in Amsterdam's playground of Zeedijk in 1958. Only one year before, Van Eyck and Constant had received the same award in recognition of their manifesto "Voor en Spatial Colorisme". To conclude Van Eyck's entries, a variation of the 1963 prologue is published now titled "Call it Labyrinthian Clarity".

between 1965 and 1969. This supports the hypothesis that the contents developed in *Forum* served as educational resources and so contributed to ground the foundations of the Dutch structuralism movement. On the other hand, the ideas close to Team 10 postulates place the editors' board in a controversial position which is rapidly criticised by professionals and academics. The content of the fourth issue of 1960-1, mainly devoted to the editors' answers to criticisms, corroborates these disagreements and reveals the existing tensions and divergencies.

Against the generalised opinion that Dutch structuralism movement emerges after the categorisation of some of the proposals presented to the Amsterdam town hall competition under the theme *The Building as a City*, it is observed that the preparation and emerging of this movement occurred few years before in the editorial context of *Forum*. This journal becomes a platform for intellectual exchange with a clear impact on the next generation of young architects linked to the editors' board.

The study also allows us to check to which point it is interesting to consider Jaap Bakema's influence on Hertzberger's imagery. The numerous references to Bakema's work, both theoretical and practical, which were assumed for years while he was working as the secretary of *Forum* editors' board, are needful to understand his early proposals. In this regard, it is estimated that Bakema's influence is almost equivalent to Aldo van Eyck's one, against the uniform criteria until the date, which establishes that Hertzberger takes over from Van Eyck without mentioning Bakema's work among his references.

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