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Spring 1972

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CLIP STAMP FOLD

THE RADICAL ARCHITECTURE OF LITTLE MAGAZINES 196X TO 197X

BEATRIZ COLOMINA AND CRAIG BUCKLEY, EDITORS
URTZI GRAU, IMAGE EDITOR

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ouvement de contestation
a fait comprendre que
devions prendre position
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critique architecturale
anente
trouver dans notre revue
ribune ouverte
es rapports fondamentaux
les arts et les sciences
environnement
s problèmes politiques
ux et économiques
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alogue
placerons les projets dans
contexte politique et social
rçant de ce fait
le critique de notre feuille.

le comité de rédaction

who stole a Rapisograph
s office the other week. The
probably not aware that
trument is DANGEROUS
s been known to produce
WINGS. "The best advice I can
give is to maintain a normal AA
posture and DO ABSOLUTELY
NOTHING until a Diploma arrives.
Otherwise, a severe attack of
architectural competence is likely".

APOLOGY

Mr. Elia Zenghelis points out that line 21 of his letter (Ghost Dance Times, Nov. 1st, 1974) should have read 'the last of the surviving realists'. Not as printed.

Mr. Bernard Tschumi has calculated that it would require 883 years of teaching for any AA Unit Master to earn as much money as Mohamed Ali earned in twenty three minutes in Zaire.

STRUM GROUP (GIORGIO CERETTI, PIETRO DE ROSSI, CARLO GIAMMARCO, RICCARDO ROSSO, MAURIZIO VOGLIAZZO). PHOTODIRECTOR PAOLO MUSSAT.

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Urtzi Grau, image editor

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M+M Books, Media and Modernity Program, Princeton University

Published by Actar

PUBLISHED BY
Actar and
Media and Modernity Program
Princeton University

Actar is part of ActarBirkhäuser
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www.actar.com

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GRAPHIC DESIGN
& BOOK PRODUCTION
ActarBirkhäuserPro

DISTRIBUTION
ActarBirkhäuserD
Barcelona - Basel - New York
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ISBN 978-84-96954-52-6
DL B-4234-10

Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X – 197X is the first in the series MM Books, Media and Modernity Program, Princeton University.

Please visit us on the web:
http://www.clipstampfold.com

Publication of this book has been supported by grants from the Publications Fund, Department of Art and Archaeology, Princeton University, and the Graham Foundation for Advanced Studies in the Fine Arts.

Printed and bound
in the European Union

PHOTOGRAPHS
Clip Stamp Fold team except:
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Canadian Centre for Architecture p. 634, 635
Beatriz Colomina p. 20, 24, 27, 30, 34, 40, 43, 75, 81, 631 (center and bottom), 632 (all except bottom center and right center), 633 (bottom and top left)
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Frank Thoener p. 637 (bottom right)

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PE: The next generation can say that if they want. We brought in *October* magazine, which was edited by Rosalind Krauss and Annette Michelson. It was started at the Institute—we raised the money for them. They did not ask us if we should be part of their editorial board.

BC: I agree that *October* was very important. That is not the point here. I entirely agree with you that this is how *Oppositions* happened. But precisely for that reason, as historians we can only invite to these events editors of magazines as they were named and functioning. We can't rewrite history.

Joaquim Moreno (JM): I would like to bring the other magazines into the picture, such as *Architecturas Bis*, which is a plural name in the same way that *Oppositions* is a plural name. In times of autonomy, most magazines were targeting heteronomy, targeting teams so they could cover much more ground and be more efficient. Could you bring us back a bit to Cadaques in 1975 or to the Institute in 1977, when little magazines were coming together in meetings, to strengthen each other's local position, to have better international networking. Ken Frampton was also playing for *Lotus*, as was Oriol Bohigas...all this cross-referencing was taking place at the time. Could you comment on the meetings?

PE: I first met the Spanish at the Aspen Design Conference in 1967. This was June of 1967 and Moneo, [Oriol] Bohigas, [Federico] Correa, Manuel de Solá-Morales, Nuno Portas, and a couple of others had been invited to Aspen. They didn't know who I was and I didn't know who they were. We had a glorious time in Aspen, and I invited them to come to my then in-laws' house in San Francisco. They all came and said they wanted to go to New York, so they came and stayed in my apartment in New York. Bohigas, who was the leader, stayed in the big bed. He didn't speak English but Correa interpreted for him. Correa slept in the next bed and down on the floor was little Rafael Moneo. There was a great hierarchy. As a result of that I was invited, along with Vittorio Gregotti, to the second "Pequeños Congresos," which was in the fall of 1967 in Vitoria, Spain. Moneo and I became very friendly, I lectured at the Collegio [d'Arquitectes de Catalunya] in Barcelona. Rafael was at the time teaching in Barcelona, and we invited him to the Institute.

Daniel Lopez-Perez (DLP): Ken, you referred to Bernard Huet, who said in [*L'Architecture d'Aujourd'hui*], "No neo-realism, neo-rationalism, or neo-functionalism can enable us to get out of this impasse." What was this impasse?

KF: I don't know what he was referring to, really, but my guess is he was referring to politics—he was extremely left. For him, the impasse was much like for Tafuri. Without a fundamental political change, architecture was ultimately destined to remain a rather marginal activity.

DLP: The idea that the Institute or even *Oppositions* could respond to or would be the product of what he called a kind of collector's market, right, that there's two types of reception, one has to do with the general market and one that builds itself a niche. Was that even important?

AV: I'm not sure we were objective enough about ourselves or about anybody else to stand as far away from us as Bernard Huet stood from us. I think we were committed not to working out *a* position, we were committed to working out *our* particular positions in relationship to the discussion and debate. And I think that that strengthened them, it certainly strengthened mine. The only thing I regret perhaps is forcing myself to write an editorial called "The Third Typology," which has been, unfortunately, disastrously anthologized because it's short. In forcing myself or being forced maybe by editorial pressure to come out in favor of *a* position, I did. I have always slightly regretted that because I think the position that I took at the end of what I thought was a clearer historical presentation of typological ideas is certainly not the position I would take now. Maybe on reflection, it was not the position I would have taken had it not gone to press.

KF: This has to do with Peter's feeling that basically there had never been a modern movement in the United States. There was the international style, but there had never been

20. FORM, NO. 1, CAMBRIDGE, UNITED KINGDOM

In *Form*'s inaugural issue the editors state that they aim to "publish and provoke discussion on the relations of form to structure in the work of art, and of correspondences between the arts." The architect Philip Steadman and the art historians Stephen Bann and Mike Weaver published ten ensuing issues in Cambridge, England, between 1966 and 1969. The magazine was square-shaped, set in Helvetica, and printed in black on white. *Form* was probably the first "meta-little magazine": overlapping scholarship and poetry in a neo-modernist fashion, the magazine helped establish the historical place of pre–World War II avant-gardes, while attempting something of a reenactment. A recurrent section named "Great Little Magazines" translates into English notable articles from the European magazines *De Stijl*, *Die Form*, *G: Material zur elementaren Gestaltung*, *SIC*, *Mecano*, and *LEF*. The republication of important work by figures like Kurt Schwitters, Theo van Doesburg, and Guillaume Apollinaire was instrumental in establishing a lineage leading from early experiments with visual poetry to the more contemporary practices of concrete poetry, which the magazine itself supported. *Form* also introduced structuralist debates to an English audience. Together with its theoretical postulates, the format of the magazine was also an experimental terrain, another opportunity to inquire about the relations between form and structure in the work of art. JM

21. ARCHITECTURE PRINCIPE, NO. 1, FEBRUARY, PARIS

Opening the shiny black cover of the first issue of *Architecture Principe*, the reader finds not an introduction but a warning. Described as the "permanent manifesto of the group Architecture Principe," nine brief issues appeared in the last nine months of 1966, all of which were devoted to the theoretical writings and architectural projects of the editors Claude Parent and Paul Virilio. *Architecture Principe* stressed the urgent need for architectural culture to come to terms with the transformed spatial conditions ushered in by World War II and exacerbated by postwar developments in military and communications technologies. Brief theoretical manifestos appeared regularly in the magazine, the first of which, "La Fonction Oblique" reconsiders the importance of human orientation in relation to the inclined plane and the oblique axis, a development that the editors herald as the platform for creating a "new urban order" if not the "total reinvention of the architectural vocabulary." Programmatic texts were routinely paired with theoretical diagrams and with panoramic drawings of the new urban order they envisioned. Yet the editors' confidence in the advent of a new urban order rarely strays from a sense of foreboding about how such fundamental transformations will impact human existence. The apocalyptic and liberatory tone of the magazine is explicit in the first issue's warning: "The state of crisis evidently taking place in all human activities, the return to a principle of unity that overturns every classification, every limit, the enormous contraction of values and of disciplines, signals the proximity of an event, perhaps without precedent. Historically we have already observed numerous modifications of societies, never have we witnessed the modification of man himself." CB

22. CLIP-KIT, LONDON

After transferring from Bristol University to the Architectural Association (AA) in London, former *Megascope* editor Peter Murray began collaborating with fellow AA student Geoffrey Smythe to produce *Clip-Kit: Studies in Environmental Design* in 1966. With *Clip-Kit* the medium was the message: the magazine consisted of three installments of A4 pages published over a six-month period. Readers could "clip" the magazine pages into a plastic binding manufactured by M&M Binding Ltd. Company, which paid for advertising within *Clip-Kit* and provided the editors with free samples of the clip in order to promote the new product to architects. What *Clip-Kit* itself promotes is the embrace of diverse and new technologies in architecture, claiming that the "narrow preoccupations of both architects and students" are incongruous with "an era of unprecedented technological advance." Articles address new materials, with a particular emphasis on plastics and alternative technologies and systems, such as computers, space technology, pneumatics, and capsule systems. Featured architects include Cedric Price, Michael Webb, Nicholas Grimshaw, and Buckminster Fuller, whose investment in prefabricated architectural components resonate with the format of *Clip-Kit*, itself a kit of parts. Among the articles in the magazine are a reprint of "A Home Is Not a House" by Reyner Banham, a pullout on the Futurist

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79. ARCHITECTURAL DESIGN, APRIL, LONDON

The cover of the April 1972 issue of *Architectural Design*, designed by artist Adrian George, depicts Alvin Boyarsky on a tranquil, unidentifiable coast, with a rising sun radiating from behind a handkerchief in his pocket. It is rising, and not setting, for at this moment Boyarsky's career as an educator was certainly on the rise. This issue of *AD* features coverage of Boyarsky's International Institute of Design's Summer Session of 1971, hosted by the Architectural Association (AA) in London. In reaction to traditionally static educational institutions (in terms of both curriculum and isolated buildings) Boyarsky envisioned the Summer Session as an alternative educational model—or, as he described it, "an alternative ambience"—in which "[c]ross-fertilization and interchange were the objectives." Although with a different roster of events and participants, this second Summer Session, held in 1971, retained the same dense program as the first, which took place in 1970 at the Bartlett: Over the course of six weeks an internationally diverse group of architects, theorists, planners, and historians ran specialized workshops, seminars, and panel discussions. Participating students and architects from London and abroad could choose from a seminar on "Architecture and Politics" led by Charles Jencks, to a series of talks on the "Italian Generation" by members of the groups 9999, Superstudio, and Archizoom, to a visit to a BOAC 747 led by Dennis Crompton, as well as many other events. Although locations varied, from pubs to buses, for the second Summer Session the AA served as a home base, which was a timely choice. Later in the year Boyarsky was elected chairman of the AA, where he continued his educational model of diversity and change, of which the Summer Session—the last was held in 1972 at the Institute of Contemporary Art in London—was a prototype. IS

80. VH 101, NO. 7/8, SPRING – SUMMER, PARIS

VH 101 was a journal of theory, music, and art, published between 1970 to 1972 by Editions Essellier. Gallery owner Françoise Karshan-Essellier and journalist Otto Hahn were its editors, and the artist Jean-Pierre Yvaral designed its covers. Special thematic issues treat topics such as "Theory," "Conceptual Art," "Experimental Music," "Avant-Garde Cinema," and the group "Support/Surfaces." Double issue 7/8 is the penultimate issue and the only one oriented specifically toward architecture. Entitled "Architecture and the Artistic Avant-garde in the USSR from 1917–1934," this issue is guest-edited by the Italian architectural theorists Francesco Dal Co and Giorgio Ciucci, while Karshan-Esselier has translated many of the Russian texts into French herself. Most of the contributors—including Manfredo Tafuri, Marco De Michelis, Vittorio De Feo, and Françoise Very—were part of the Venice School of the Institute of Architecture at the University of Venice (IUAV). Historians Giorgio Kraiski, Bruno Cassetti, and Vieri Quilici—specialists in Soviet architectural history—provide introductory essays to original texts on Soviet art and architecture written between 1917 and 1934 by Ilya Ehrenburg, Sergei Tretiakov, N. Kokucaev, A. Ladovskij, V. Krinskij, as well as by H. P. Berlage, Georg Grosz, Andre Lurçat, and Paul Nizan. These historical texts are organized into three sections: "LEF versus NEP," "Formalism and Productivism," and "A New World for Art." The issue shows the growth of interest in the revolutionary Soviet avant-garde spreading across a dispersed network of researchers in the early seventies, as well as the importance of the study of the early phases of Soviet planning to the Venice School as a lens for examining contemporary urbanism. AI

81. 2C CONSTRUCCIÓN DE LA CIUDAD, NO. 0, JUNE, BARCELONA

The programmatic issue number 0 of *2C*, directed by José Dalmau Salvia, was an interrupted beginning, which nonetheless enunciated the range of interests and the general theoretical direction that would govern the magazine throughout its life. The first article in the magazine is a conversation with Aldo Rossi– a staged dialogue between *2C* and its *maître* à penser. *2C* issue number 0 also includes an early and extensive analysis of the urban development of Ildefons Cerdà's plan for Barcelona and the publication of Prague's declaration regarding historical preservation. The following issue, directed by Salvador Tarragó Cid in February 1975, confirms *2C*'s initial line, affirming in its editorial that the magazine would not be "a miscellany of current events, and instead would be a working and supporting instrument" for the elaboration of a "theory of the city from the specific point of view of its architectonic dimension, of built space,

and the determination of the existing relations between architecture [...] and the concrete urban fact it determines." Both editorials include an interest in "integrating architecture history in its praxis" and increasing the "scientific level of its operative rationality." Italian Neo-Rationalism, historical preservation, and local urban and typological history would be the research lines that oriented the life of the magazine, with a later inflection toward specific interest in earlier Rationalist avant-gardes, both local, with an issue on Josep Torres Clavé, and international, with issue *2C* issue number 22, titled "The Hard Line," which reflected on the work of Hannes Meyer, Mart Stam, Hans Schmidt, Johannes Duiker, and Ernst May about 1930. JM

82. CASABELLA, NO. 367, JULY, MILAN 1972.

Mixing ecological pop and sophisticate irrationality, the infamous cover of *Casabella* featuring a gorilla beating its chest tattooed in red Helvetica with the words "Radical Design" embodied, for Alessandro Mendini, author of the illustration and director of the publication, "Nomadism and the tribe as alternatives to the difficulties of property and the minimum family, or the instant city, whether underground or non-stop as a liberation from academic architecture; the direct synthesis of advanced technology and man in his primordial sense as a way out of the morass of our bureaucracy-dictatorship; the rejection of work as a necessary condition to the recovery of a meditative civilization . . . the things that have been told by counter designers to Mickey Mouse, who assures us that he will keep them in mind." Although this myriad of contradictory references is far from explaining the iconic status of an image that still identifies a generation of Italian architects, it summarizes some of the topics and the tone of Mendini's editorials, Andrea Branzi's columns Radical Notes or Carlo Guenzi's section "Notizie e Commenti," responsible for the conceptualization of what will be known as "Radical Design": a mélange of texts and montages that articulates a seductively radical critique using images and tools of the market economy. The illustration originated as a postcard purchased by Mendini at the American Museum of Natural History during his trip to New York for the 1972 opening of "Italy: The New Domestic Landscape. Achievements and Problems in Italian Design" at the Museum of Modern Art, which included the work of several of *Casabella*'s frequent collaborators. Mendini himself participated in the catalogue of the exhibition, which fostered an international recognition of the magazine as much as a portrait of the Italian design scene. *Casabella* reviewed the event in three consecutive issues, displaced half of its editorial board to New York, and produced the *Fotoromanzi* handed out to MoMA visitors by Gruppo Strum. But, most importantly, the cover imposed the term "Radical" over various other attempts to name the movement, which included the following: Supersensualist, suggested by historian Charles Jencks in two articles in the British review *Architectural Design*; Italian Reinvolution; *architecttura povera*, proposed by Germano Celant and weirdly translated as "Minimal Architecture" in the pages of *Casabella*; Minimal Technique in Revolt; Counter-design; and New Generation. UG

83. ARCHITECTURAL DESIGN, JULY, LONDON

Adrian George's cover design for *Architectural Design*'s July 1972 issue titled "Recycling" depicts an image in which water defies the force of gravity. A meandering water flow detours from one tap to another, suggesting that water streams endlessly recirculate as regenerative household systems. This zero-gravity water flow showcases an unprecedented belief in the possibility of systematizing the household into a self-sufficient, autonomous, and regenerative unit capable of harnessing its waste and providing its own energy. The household becomes a synecdoche for the Earth as a whole. Peter Murray, art editor of *AD* at the time, recalls how "recycling was seen as one of the big answers to everything." In 1971, *AD* columnist Colin Moorcraft started a special Recycling section in the magazine, which was renamed Eco-Tech in 1972. Moorcraft then edited the feature article of this July 1972 issue, a compilation of proceedings from a 1972 Royal Institute of British Architects conference entitled "Designing for Survival, Architects and the Environmental Crisis." In an introductory statement excerpted from the RIBA conference, readers are warned about the seriousness of the problem: "[T]he environmental crisis is not something for architects to think about only in their spare time." The rest of the articles in the issue maintain the ponderous tone of the feature, making extensive claims of environmental dangers. But these claims

text "Notes on a Conceptual Architecture." By not limiting the scope of the magazine to narrow definitions of architecture or art, *ON SITE* looked to raise broader questions about the qualities, dynamics, and potentials of space. The last issue, titled "On Site On Energy," appeared in 1974; in the aftermath of the world oil crisis, it extended the magazine's investigations into the realm of natural resources and the role of energy in shaping the human environment. IS

90. CONSTRUCCIÓN, ARQUITECTURA, URBANISMO, NO. 22, BARCELONA

Launched by the new and democratically elected direction of the College of Aparejadores and Technical Architects of Catalonia and Balearic, *CAU* (Construction, Architecture, Urbanism) sought to reflect the demands of the profession and addressed the broader political and ideological context of the early 1970s. Lacking editorial experience, *CAU*'s newly appointed directors Jordi Sabartés and Francesc Serrahima reached outside of the college and into their political affiliations—the illegal PSUC (Unified Socialist Party of Catalonia) —in search for an editorial board. The board would include Manuel Vázquez Montalbán, as *de facto* editor, along with Jesús Marcos, a sociologist arriving from Paris, and Enric Satué, responsible for graphic design. From its inception in 1970 until 1974, *CAU* was effectively a little magazine, where alternative subjects and opinions were voiced and where agitator architects with a sociopolitical agenda found a space. Paradoxically, to be a little magazine, *CAU* had to look like a big one: Sabartés and Serrahima explain the magazine's glossy appearance as a disguise enabling a politicized little magazine to pass under the all-seeing eye of the censorship of the Francisco Franco regime. Covering fundamental subjects for the cultural and social transformations that eventually led to Spain's democratic transition, such as tourism and migration, *CAU* also included issues on the construction industry and urban planning, contributing to the Catalan debate on the practice of architecture. *CAU* issue number 19 (1973) and *CAU* issue number 22 (1973) published the proceedings of the 1972 cycle of lectures "El Fet Urbà a Barcelona" (The Urban Fact in Barcelona), a general debate on the urban development of Barcelona. The analysis of the modern urban history of Barcelona was divided chronologically between issue numbers 19 and 22, the first devoted to the period until the first decade of the twentieth century and the second dedicated to the period spanning from the Spanish Civil War to the early 1970s. A prospective essay by Manuel de Solà-Morales, "De la ordenación a la coordenación" (From Ordinances to Coordination) closed the second of these issues with a formulation of the historical transformation of the very objectives and strategies of urban planning: from an incipient moment of *control*, through a still widely accepted idea of *ordination*, to a more contemporary position of *coordination*. JM

91. DESIGN QUARTERLY, NO. 89, MINNEAPOLIS

Emblazoned in a bold silver metallic supergraphic font on a red cover, the "Sottsass Superstudio Mindscapes" issue served as the catalogue to the exhibition at the Walker Art Center. A year after MoMA's exhibition "Italy: The New Domestic Landscape. Achievements and Problems in Italian Design," this event brought together the work of Ettore Sottsass Jr. and the five young Florentine architects who constituted Superstudio. The issue features the essay "Superstudio on Mindscapes" as well as drawings, lithographs, and photomontages produced from 1966 to 1973 for the "modification of the natural and artificial landscape which surrounds us and for the modification of ourselves through ideas." In addition to "The Planet as a Festival" written by Sottsass, this issue includes a full range of his drawings with titles such as *Roofs Under Which to Debate* and *A Dispenser of Incense, LSD, Marijuana, Opium, Laughing Gas*, as well as his ceramics and product design. *Design Quarterly* editor Mildred Friedman describes the pairing of Sottsass and Superstudio in the following terms: "all of these designers respond to our planet's declining habitability with evocations of strange utopias—wistful, sometimes sardonic counter-images to the current reality." AF

92. ARCHITECTURAL DESIGN, SEPTEMBER, LONDON

The Californian fantasyland, its ersatz microcosms, and the nothingness between them take over the September 1973 issue of *Architectural Design*. Edited by Monica Pidgeon and technical editor Peter Murray and entitled "*AD* Goes West," the publication narrates a massive educational pilgrimage to the "western

profession, *AA* vigorously defended the relationship between architectural practice and historical and theoretical research. Seeking dialogue with parallel international developments, *AA* began featuring full English translations and invited frequent collaborations with teachers and students from the *Istituto Universitario di Architettura di Venezia* (IUAV) in Venice (Manfredo Tafuri, Giorgio Ciucci, Francesco Dal Co, and Georges Teyssot), as well as with architects associated with the Institute for Architecture and Urban Studies (IAUS) in New York (Diana Agrest, Stanford Anderson, Peter Eisenman, and Rem Koolhaas). Thematic issues focused on "Neo-realism" in the work of Aldo Rossi and the "Tendenza" (issue 190, "Formalism/Realism"), Portugal's "Carnation Revolution" of 1974 and the work of Alvaro Siza (no. 185), and the emerging fascination with the American Metropolis (issue 178, "Life and Death of Skyscrapers", issue 188, "La Nuit Americaine"). Issue number 174's emphasis on housing was accompanied by other issues on the contemporary politics of large-scale urban development (issue 176, "Paris-Londres"). Despite the support of an international network of contributors, the aftermath of the libel suit led to Huet's resignation as editor, bringing to a close *AA*'s "moment of littleness." Marc Emery replaced Huet at the magazine's helm in October of 1977. CB

99. GHOST DANCE TIMES, NO. 1, OCTOBER 18, LONDON

Ghost Dance Times was a weekly satirical newspaper published at the Architectural Association (AA) in London from 1974 to 1975. Free of charge and circulated within the AA, *Ghost Dance Times* was edited by AA graduate Martin Pawley and initiated by AA Chairman Alvin Boyarsky. The title of the newspaper, as the cover of the first issue explains, is derived from the name of a Native American dance ritual, whose performance was believed to invoke spiritual protection in time of war. The newspaper's own spirit, then, was that of resistance—not only to the conventions of architectural education in general, in which context the AA is viewed as "the last of the independents," but also within the AA itself. *Ghost Dance Times* included critical and candid reports on studio presentations and lectures, providing often scathing—yet unfailingly eloquent—commentary on the AA's activities, its teaching staff, and its students. Pawley believed "wholeheartedly in the value of such internal criticism and appraisal" and reciprocally welcomed letters from members of the school community to voice their opinions about the AA, as well as about *Ghost Dance Times*. In addition to coverage of events at the school and following the standard format of a newspaper, *Ghost Dance Times* featured articles on politics and reviews and listings of art exhibitions, as well as a humorous Personal column, which included messages like "Meet me as usual after Bernard [Tschumi]'s lecture. By the rice machine. A," or "Alcoholic divorcee offers home cooking and southern comfort to impoverished student. All you have to do is listen." IS

100. ARQUITECTURAS BIS, NO. 4, NOVEMBER, BARCELONA

One year before the death of the Spanish dictator Francisco Franco, in 1974, a group of intellectuals—most of whom were architects with a past of political resistance—started *Arquitecturas Bis*. Oriol Bohigas jump-started the magazine together with the publisher Rosa Regás and the designer Enric Satué; its editorial board included Rafael Moneo, Helio Piñón, Federico Correa, Lluís Domènech, and Manuel de Solà-Morales, as well as the philosopher Tomas Llorens. The title's redundancy—the plural "architectures" redoubled by the word *bis*—reflects the magazine's intellectual agenda: rather than a manifesto-like statement of intentions *Arquitecturas Bis* was a varied forum, an endless debate between different positions and from different angles. Its unusual format—developed by Satué in order to gain visibility—approximated that of the newspaper, an appropriation of both the tabloid size and the editorial protocol of a broadsheet, placing the magazine's internal debates before a wider public forum. From Spain's transition to democracy in 1975 to its integration in the European Union in 1986, *Arquitecturas Bis* facilitated the transformation of a democratic space of publication into a collectively built public space, showcasing models, publishing projects, and staying attuned to international debates while simultaneously informing Barcelona's own urban renewal. The fourth issue of *Arqvitecturas Bis* would become a landmark issue for the magazine, which remained under the scrutiny of censorship. This signature issue paired the design and theoretical practices of Aldo Rossi and Vittorio Gregotti and was also a proxy for the intellectual positions within *Arqvitecturas Bis*'s own

editorial board, a divide that Rafael Moneo acutely characterized as the "utopia of reality" (for Gregotti and Bohigas) and the "utopia of architecture" (in the case of Rossi). These polarities were visually organized in a layout of parallel columns of text, each of which was supported by portraits of Gregotti and Rossi and linked by the title block of the magazine; at the top of this layout was a pediment – a visual pun of Gregotti & Rossi's analogy to the Martini Rosso logo. JM

101. INPIÙ, NO. 7, NOVEMBER/DECEMBER, MILAN

After internal rivalries led to the dissolution of the magazine *In*, it only took six months for Ugo La Pietra to put together a sequel. *Inpiù* was launched in October 1973. It inherited from its predecessor the bimonthly structure, the black-and-white Cartesian layout, the limited advertisements, and a great number of contributors. The "plus" proclaimed a new and expanded journal (*Inpiù* can be read as "In plus" but also as "furthermore"): the format was enlarged, as was the roster of contributors (among others Bernard Tschumi, Nigel Coates, Bonito Oliva, and Gillo Dorfles). The new journal also contained English translations. Its focus, like that of *In*, was on the tripartite relationship of object-city-society but now also encompassed the new concept of environment, as announced in the two lengthy subtitles regularly present on its covers: "Interventions and analysis of the environment and of the cultural system" and "Towards a creative attitude in the process of re-appropriation of the environment." In November 1974 *Inpiù* launched a new, nonmonographic editorial program with three different sections—"Documents," "Research," and "Analysis"—in which appeared the work of "aesthetic operators that reveal the need to rediscover a direct contact with the urban environment," such as Street Farmer's "Ramification and Propagation," Salz der Erde's "Inhabit Better," and Coop Himmeb(l)au's "Trip through the scenes." Compared to the contemporaneous publications *Global Tools* or Mendini's *Casabella*, *Inpiù* harbored even broader sociopolitical aspirations: a revolutionary tone pervaded all the journal's issues, each a distinctive mélange of political analysis, urban theory, sociology, and art theory. After a ten-issue run, *Inpiù* ended in January 1975. OK

INTERVIEW WITH

STEPHEN BANN

FORM

EDITOR, 1966–69

E-MAIL INTERVIEW
BY JOAQUIM MORENO
JULY 22, 2008

Joaquim Moreno (JM): What was the context of the Cambridge University in the second half of the 1960s? How did *Form* relate to it? What were the other publications at the time?

Stephen Bann (SB): The magazine *Granta* (parallel to *Isis* at Oxford) published articles by the student community. I published my first article of a grown-up sort, on Alain Robbe-Grillet, in *Granta* in 1962 and later pieces on [Francis] Bacon, [Alberto] Giacometti, etc. The bookshop and printer Heffers published the *Cambridge Review*, a more ideas-orientated journal, in which I did art exhibition reviews, such as a big 1964 article entitled "Rauschenberg and Representation." *Cambridge Opinion*, although a general-interest magazine, did publish a number on contemporary art in which Lawrence Alloway was involved. Philip Steadman managed to get editorial control of a London-based journal called *Image*, which had color illustrations, and a group of us produced three numbers in 1964–66, which involved contemporary artistic movements like Kinetic art and concrete poetry, as well as historical pieces on abstract film by our colleague Mike [Michael] Weaver. This could not last, and so Phil Steadman decided to create *Form* with Mike and myself as coeditors. Mike was at first described as US editor, since he was beginning a stay in the United States, where he made contact with [Josef] Albers, [Charles] Biederman, and the Black Mountain College people.

JM: Was the title a reenactment of earlier avant-garde magazines that privileged form? Like *G: Material zur elementaren Gestaltung* [1923-26] or *Die Form* [1925-1935] or *S/C* (Sounds, Ideas, Colors, Forms) [1916-1919].

SB: No, I don't think so. Phil chose the name as I recall, and it suited his design principles. Perhaps the [Theo] Van Doesburg essay "Film as Pure Form," which was illustrated on the first cover, was significant. In a real sense, the existence of the other titles has become rather a bibliographical nightmare!

JM: Was the magazine an opportunity to contact the surviving actors of the early avant-gardes?

SB: Yes, obviously—we had been in touch with Raoul Hausmann while working on *Image*, but we were really pleased to get Hans Rich-

ter to provide a little obituary on [Marcel] Duchamp or, indeed, the English abstract painter Victor Pasmore to write about his debt to Biederman. Actually, Phil and I had some experience contacting major figures, as we ran the Cambridge Society of Arts for a year or two. The item I remember best was a visit by Larry Rivers, who was not the sort of artist we cultivated in *Form*. It was, indeed, common to get major international artists visiting Cambridge then. I think immediately of Allen Ginsberg and [Karlheinz] Stockhausen.

JM: There must have been a generalized interest in the early avant-gardes; Theo van Doesburg [who had died in 1931] was a great contributor to *Form*. The magazine did a fundamental job of publishing in English rare texts of the continental avant-gardes. Was this a neo-avant-garde effort of recovering and at the same time historicizing, of blending vangardism and scholarship?
SB: I am not sure that it seemed quite like that at the time. But, of course, you are right. To us, and particularly to Phil with his architectural basis, it seemed as though the modernist avant-garde was making a comeback. But the magazine depended on contacts, and it surprises me in retrospect how effectively we made them. For example, I got to know Joost Baljeu well; he was a major Dutch artist in the De Stijl tradition who had taken a special interest in Van Doesburg (for instance, Van Doesburg's widow, Nelly, had given him several copies of the Concrete art manifesto of 1931, and he passed one on to me). I lived in Paris during 1964–65 and got to know Pierre Albert-Birot, who had been a close friend of [Guillaume] Apollinaire's and a practitioner of calligrams. That was why we indexed *SIC*—and I also engineered the publication of one of his early poems in Ian Hamilton Finlay's poem/print series.

JM: The Great Little Magazines section [of *Form*] published facsimile versions of original sources and indexed hard-to-find little magazines. Its main interests were not authors or texts, but the magazines, the published objects themselves. Why the concentration on this particular editorial format: little magazines?
SB: Obviously we wanted our readers to use the indexes to consult the magazines directly! It must seem amazing now that even a magazine like *De Stijl* was not indexed. You should bear in mind that the documents of modernism were hard to find then. I went on to publish *The Tradition of Constructivism* in 1974, in the then Viking Press Documents of Modern Art series edited by Robert Motherwell. That was a logical continuation of that aspect of *Form*. But you should not forget the commitment to contemporary work, for example, that of Ian Hamilton Finlay and Simon Cutts, together with the work of writers like [Roland] Barthes, [Robert] Pinget, Thomas Bernhard, who were hardly known in the English-speaking world.

JM: Is it fair to call *Form* a meta–little magazine? A crossover between poetry and scholarship– what Margaret Anderson, the mother of the *Little Review* called "creative criticism"?
SB: I think that description fits it quite well.

JM: Was concrete poetry both a subject and a modus operandi, that is, a key to reading the texture of *Form*?
SB: Well, I agree that the fonts and the square design of *Form* were closely echoing the publications of concrete poetry by Eugen Gomringer, who had been secretary to Max Bill at Hochschule für Gestaltung Ulm. Also Ian Finlay congratulated Phil on the way his layout suited his concrete poems. I myself published one of the first anthologies of concrete poetry in 1967, and it was square in format, designed by Ron Costley, who later collaborated extensively with Ian. So the answer is probably yes.

JM: Seen today, the Black Mountain College section [of *Form*] appears almost as a blog: an ever-expanding published archive, a public research project, as well as a repository for memoirs, correspondence, original documents. For many years it was a reference source for research on Black Mountain College. Was the original editorial plan a published archive?
SB: I am not too sure, but I think your description probably fits Mike's intention. It would have been possible to envisage a spin-off archive volume—rather like my Constructivism anthology.

JM: How did *Form* finish?
SB: Quite simply, Phil decided to close it. He sent out a letter to subscribers explaining the economics and was quite surprised when people wrote back that they would have been willing to pay much more for their subscriptions! But basically we (Mike, Phil, and I) were already moving in new directions. I was deputy editor, then editor, of a magazine [*20th Century Studies*], which continued at the University of Kent from 1969 to 1974, and I commissioned texts from old *Form* contributors like Finlay, as well as launching into broad areas like structuralism, Russian Formalism, and (for the last double number) "Visual Poetics."

INTERVIEW WITH
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INTERVIEW BY
JOAQUIM MORE
BARCELONA
JANUARY 16, 20

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INTERVIEW WITH

ORIOL BOHIGAS

ARQUITECTURAS BIS

EDITOR, 1974–85

INTERVIEW BY
JOAQUIM MORENO
BARCELONA
JANUARY 16, 2006

Joaquim Moreno (JM): How did *Arquitecturas Bis* begin for you?

Oriol Bohigas (OB): The magazine began when Rosa [Regás] and I met up one day at a bar [in Barcelona] called Bocaccio and decided to start an architecture magazine. I had become obsessed with what I'd just seen in England—a weekly or biweekly magazine called *Building Design*, I think, which was free because it supported itself with advertisements. Why couldn't we do that? Maybe not biweekly, but we could do it monthly and pay for it with advertisements, and then it could be free. Authors would write articles for free, the advertisements would pay the costs of the magazine, and it would be free. We met again at the same place—a very important spot in 1960s and 1970s Barcelona—and along with [Enric] Satué, who would be the graphic designer, we decided to invite people to participate who would later form the editorial board. They all said "yes, absolutely, sure." Most of them were Catalan, and then there was a Basque architect named Luis Peña and an architect named Rafael Moneo, who was from Madrid, though you wouldn't have known it. At the time, most of the group had left—or had been forced out of—the School of Architecture (Escuela Técnica Superior de Arquitectura de Barcelona, ETSAB). The next logical step was for their teaching, scholarly, cultural work to be substituted with work on the magazine...

JM: How did the editorial process work? As I understand it, it functioned a bit like a never-ending conversation.

OB: I was the one who chose the committee, and I can tell you that it wasn't very sophisticated. I just chose friends of mine, people who I thought were good architects, people who were able to work with theory and write, and who were friends and collaborators among themselves. Everyone had different interests, but it wasn't a question of "the Moneo group," "the Piñón group," or "the Bohigas group" so much as it was about people who had been affiliated with the school. I think this was why it was successful. We were people who got along very easily, and we shared not only friends but also enemies. Actually, it was a very Barcelonan group. The two among us who were not from Barcelona were Moneo and Peña. In fact, Peña worked very little on the magazine because he couldn't come to the meetings. We agreed to eat dinner together once a week—I don't remember if it was Wednesday or Friday. Rosa [Regás] invited us over, and that was how we put the magazine together. That was the only way to do it, and even then there were problems

with its regularity. I wanted to make it a monthly magazine, but it didn't even end up being quarterly. Why? Because the group wasn't qualified enough, because we didn't work in a synchronized fashion, and because the advertisements that were supposed to finance the magazine weren't coming in. Sometimes we had to call up some millionaire friend of ours to put in an ad in order to pay for it. I wanted the ads to finance the magazine, but in order to do that we had to have an ad agency, a more publicity-oriented edge to the magazine, and we had to make it more professional. The professional aspect was what didn't work. But in the end, any magazine that lasts longer than ten years is awful anyway, right? I even think that if the magazine hadn't come out some of those years . . . Because people change, too—we were obsessed with such an absurd thing, which was to bring in new people, change the team—it's understandable, though. And every time we tried to bring in new people, we failed, because it's not an easy thing to do. The hardest part is to bring in new blood. For example, we were always obsessed with bringing in people like [Ignasi de] Solà-Morales or [Josep] Quetglas, and we invited them to the meetings, and they came, but they weren't on the same page as we were. When you work on something for ten years, every week, you come to use a common lexicon, a very unique code of discussion, which allows for shortcuts in communication that new people just don't understand. In any case, the dinners were the best part, where we discussed articles that had to be written, as well as another fundamental thing: the title of each article. Those were the most fun topics, and Rosa and Moneo led those discussions. Titles like "Gregotti/Rossi," based on Martini Rosso. The titles were very important in those early issues.

JM: Some titles continue to be a mystery: "El neo-racionalismo se viste de sport" [Neo-rationalism Puts on Its Leisure Clothes], for example, or "El regreso de la vieja dama" [The Old Lady's Return] . When talking to [Enric] Satué I realized that the galleys of the magazine were the source of constant discussion, and the architects made marks and drew all over them. . . . I can imagine those dinners becoming absolutely idiosyncratic affairs as time went on. Back issues of the magazine served as models for later issues, and you molded those galleys like bread dough–

OB: I don't remember where the meetings were held in those early stages. During the height of the magazine they took place at Giardinetto, and toward the end they were held at Rosa's house or her studio, basically so that we could keep things as simple as possible. Normally the meeting took place over the midday meal so we could work in the afternoon. There's one issue entitled "After *After Modern Architecture*," [issue 22 May 1978] which I remember was a good one. [Aldo] Rossi's issue was also quite good. Then there were some very local things that I remember with quite a bit of fondness, about Catalan Neoclassicism, modern Catalan classical architecture, meaning a somewhat reactionary line within Catalan architecture that originated with [Josep] Puig i Cadafalch's Neo-Palladianism, with a much more refined language within the classical language. I think that's been very important and that we haven't been able to enjoy it because it fell outside the norms of modernity. What else ... [Helio] Piñón's articles, which were fairly incomprehensible. Piñón has a way of writing that is very hard to understand. He's very precise when speaking and arguing, but when he writes . . . . I remember that his articles in *Arquitecturas Bis* were completely cryptic. And *Arquitecturas Bis* was not a cryptic magazine; it was more accessible.

JM: But there were times when the discourse of the magazine adhered to the discipline, using footnotes and the jargon of academic culture. There were clear changes in the course of the journal.

OB: I think that those of us on the inside weren't so conscious of the changes. That's the way it happens—it might be quite obvious for the readers, but you yourself don't notice. I would be hard-pressed to divide the magazine into periods. I think we managed to sustain what most interested us: making an intellectual magazine that addressed issues in the field of architecture. We were trying more than anything not to write articles about archaic matters, or totally popular articles, the way other magazines did. Rather, we were trying to do architectural criticism, create discussions about the state of the profession, but from a position that you could clearly call an intellectual one, as opposed to glossy magazines . . . . But we also didn't want a magazine that would be so intellectual as to move beyond the field of architecture and into one of pseudo-philosophy. And it was a magazine that sustained itself, opening up spaces for debate about different issues. It had a fairly eclectic period, with a critical revision of antique architecture—that of classical and Mediterranean idioms, which were introduced both as historical testimony and as a topic of modern research. Then you have the matter of the city—there are a couple of issues about the formal issue of the city. You also have the discovery of new values, paired with an anomalous form: [Álvaro] Siza and [Josep María] Jujol were an interesting pair; neither of them was very well known. You discovered a way of seeing them together, even though they were so different...

JM: There was also a particular sympathy for the Second Spanish Republic [1931–39].

OB: Yes; those of us in the group who were Catalan, in particular, were conscious of the references that Catalan architectural culture made to the 1930s. Keeping in mind the scale of Catalunya, whose history isn't as important as Germany's or Austria's,

it's still a referent, even in the history of the magazine, in which the weight of the GATCPAC [Grup d'Arquitectes i Tècnics Catalans per al Progrés de l'Arquitectura Contemporània (Group of Catalan Architects and Technicians for the Progress of Contemporary Architecture)] is fairly important.

JM: This interest in recovering certain cultural values from architectural history was quite present in the reconstruction of [Josep Lluís] Sert's pavilion for the 1976 Venice Biennale, in which you participated.
OB: [Francisco] Franco died when we were in the midst of working on the Venice pavilion. That biennale was directed by Vittorio Gregotti. It was held during a period of transition—the last people to be executed by firing squad were right at the forefront of our minds. I think that that was the first glimpse of a principle of freedom, when freedom didn't yet exist. The pavilion was reconstructed once again, but much later, in 1992. But it wasn't a complete reconstruction; there was just [Alexander] Calder's mercury fountain and all the plans for the pavilion. . . . I think there was also a scale model of the pavilion as well.

JM: This interest also manifested itself in the restoration of the Pequeños Congresos—in which the architects got together for conversations. This was when *Arquitecturas Bis* participated in the conferences for small magazines, where people from the magazines came together for dialogue.
OB: I don't think that this was as important as it might appear to be from a distance, but it was very nice: there was one meeting in Italy, another in New York, and another near Barcelona, in Cadaqués. There were three or four like-minded magazines: *Oppositions*, *Lotus*, *Controspazio*, and *Arquitecturas Bis*. It was great because we could talk about our magazines and then we would get ideas for issues or articles from those meetings. . . . As a way of obtaining information, it was very canonical but effective. It was a way to meet up with people who were very well informed and to stay in touch with what was happening abroad.

JM: It was a classical practice for modern practitioners—the Pequeños Congresos and the 1968 Aspen meeting, too.
OB: The person who knows everything about the Aspen conference is the one who organized it: André Ricart, the designer. IBM invited André Ricart to get some people together to go to the conference to talk about matters that the United States and Europe had in common. Those of us who were from Europe went in order to learn more about US architecture and design. It was fantastic. It was the first time anyone in my generation had ever gone to the United States. Moneo, Andre Ricart, Xavier Rubert de Ventós, Federico Correa, Nuno Portas, Miquel Milá, and I all went, and it was a fantastic trip, fantastic. It was the first time an event was held in the United States that was run well, by people who knew what they were doing—plus, we were surrounded by architects whose names we had only heard of in books, so it was a lot of fun. As it happened, the representative from France—I don't remember now who it was—wasn't there because Paris was in the middle of the 1968 revolution at the time. And it was where we met [Peter] Eisenman, who knew about the library from top to bottom. He left all of us Spaniards in shock with his knowledge of the writing about contemporary architecture.

JM: And then you returned to the United States in 1977.
OB: I spent almost a year there in 1976 for a course at Ball State University in Indiana. It was in the depths of Middle America, but I had a great time because I was able to read and work. I had three hours of classes each day, and then I was free for the rest of the day. I had a little house in the middle of the snow, and downtown was nowhere near it. It was a way of resting, reflecting, and writing. People who have never been to Middle America have no idea what I'm talking about. They've been to New York, San Francisco, and Boston, but Muncie, Indiana, is totally different—it's the very negation of the metropolitan. I went to Chicago as many weekends as I could; it was an hour and a half away by train, and, of course, it was another world.

JM: That was when you wrote the article about SOM [Skidmore, Owings & Merrill].
OB: That's right! I'd forgotten about that article. It was for *Arquitecturas Bis*, but then I lengthened it for an article in *Ianus*. It's an article I'd forgotten about, but SOM had some very brilliant moments. They just might be the inventors of twenty years of world architecture.

JM: How would you describe your relationship with *Ianus*?
OB: At one point I left *Arquitecturas Bis*, and right then, along came *Ianus*. My impression at the time was that *Arquitecturas Bis* lacked documentary presence and secure periodicity. So I went to a publishing house that put out *Ianus*, which was a magazine for the waiting rooms of dentists' and notaries' offices; I thought it might be nice to work on a magazine that was a bit more elegant. We put together a tremendous editorial board, with people from all over. Our first meeting was at the Costa Brava. Peter Eisenman, Álvaro Siza, Oscar Tusquets, [Charles] Moore, and [James] Stirling were all there. It was fantastic. We spent three days talking about how the issues would turn out. We had such a good time that when the owners found out how much had been spent at the hotel they got angry and decided that it would be better to stop it because of all the . . . . But it would have been great. It had a very international presence. Issue 0 was the only one published; there was nothing else after that.

JM: And what about *CAU [Construcción, Arquitectura, Urbanismo]*?
OB: Yes, I was in the editorial team

of *CAU*. It was the magazine of the College of Construction Engineers, and it hadn't been very interesting until they made this major change to it, thanks to the head of the organization, an engineer whose name I don't remember. He was a Communist, very politically active, and the people he brought in were mostly leftist intellectuals, from Manolo Vázquez Montalbán to architects of—basically—my generation. Our intention was to create issues that were very progressive, but it was always under the threat of censorship. It was a leftist magazine, but it had the appearance of a carefully designed fashion magazine. The articles themselves took a very hard line as far as their content, but its appearance was one of elegance. Then, of course, there was a second group of Communist engineers who kicked us all out and changed the editorial policy to be more "of the people," poorer. . . . This second group was led by the Communist who was the director of the [1992 Barcelona Summer] Olympics, José Miguel Abad. Now he's on the board of directors of the Corte Inglés [department store]—when he left politics he got into business, and he has been much more successful there. He kicked us out because we were too sophisticated and also because of a couple of articles about eighteenth-century English architecture and things of that nature. I don't know why, but I remember there was a page in one of the issues of *CAU* designed by [Enric] Satué with cutout figures of a woman and a man, along with other cutouts so that you could change their clothes. I don't know what the hell that had to do with architecture, but it was very sophisticated, very highbrow.

JM: Do you think *Arquitecturas Bis* influenced the consensus about models for urban renewal in Barcelona?
OB: I think so, but I would differentiate it from actions. As a magazine it was quite influential, but I think that the quality of the urban projects in Barcelona in the 1980s was much more influential. The magazine published things like the design competition for the Parc de l'Escorxador that became a sort of manifesto: it published five projects, five different conceptions of urban space.

JM: But in the last phase of *Arquitecturas Bis*, there was a period in which the magazine was publishing items that the city government [*ayuntamiento*] could have been publishing. It even seemed like the magazine was practicing urban microintervention before it could be put into practice.
OB: Yes, it's true that the magazine was more than the manifestation of the thought process of a group of people at a certain time; it was also the manifestation of a way of working in a city during that same period. So it is a document that summarizes ideas over time. Also, the magazine closed when it had to close because more than ten years of this type of group work cannot be sustained. But it also closed because after ten years, a number of different trends developed, and each of us participated in them in different ways. Each of us changed, adapting to new circumstances. And without a doubt all of that improved the magazine. There was a very important training process over those years. The magazine helped us to train ourselves.

INTERVIEW WI
PIER
MEL
EDITOR, 1962–

INTERVIEW BY
CRAIG BUCKLE
PARIS
OCTOBER 5, 20

INTERVIEW WITH RAFAEL MONEO

ARQUITECTURAS BIS

EDITOR, 1974–85

INTERVIEW BY JOAQUIM MORENO MADRID NOVEMBER 1, 2006

Joaquim Moreno (JM): – How did *Arquitectura Bis* come about?

Rafael Moneo (RM): Oriol Bohigas and Federico Correa had been ousted from the Escuela Técnica Superior de Arquitectura de Barcelona [ETSAB]. In those days, Oriol was dating Rosa Regás. Rosa was a publisher, and she brought us together: Oriol, Federico, Enric Satué, who was a graphic designer, Manuel de Solà-Morales, Lluís Domènech, Helio Piñón, Tomás Llorens, and me. Luis Peña [Ganchegui] participated occasionally. Llorens was in England, in Portsmouth, so he would seldom appear as well. Helio Piñón, Manuel de Solà-Morales, and I were at the Architecture School [ETSAB]. I had became professor in Barcelona in 1970, under circumstances that would take too long to explain. I began as professor at the Barcelona Architecture School in the Spring of 1971, But, because of political issues, it was closed for all intents and purposes; in those years much of the opposition to the regime [of Franco] was taking place in the universities. The school was practically paralyzed. The political interests and the urgency of the changes on the horizon of Spanish politics notwithstanding, the study of architecture was exciting and interesting. I was working with a truly talented group of assistants: Helio Piñón, Elías Torres, Alberto Viaplana, Pep Llinàs, it was a very good group of people. At the beginning, I turned to the people who were friends of mine, Oscar Tusquets and Lluis Clotet, but those two were less enthusiastic about the work that had to be done to enter the school. Oriol and Federico were out, so the magazine became a way to keep their intellectual activity alive. Rosa Regás was crucial in this process—she pulled all the strings she could to get the magazine published. Otherwise, probably none of us would have been able to go through with the project. She had an important role. Her personal interests—her keenness and love of architecture—overlapped nicely with her work as a publisher.

Things weren't organized in a very structured way, which was, in part, what made the magazine successful. We would identify something, or a couple of articles that we deemed interesting, and from there a discussion would take place—a lively one, but nothing too structured or excessively based on shared interests. The interests were generated through the observation of the world around us. In a way, the magazine should be viewed as a reaction, from a Spanish point of view, to what we saw happening abroad. It was never intended to be a space for the presentation of projects—that barely happened, if at all—it was more about our interest in discussing contemporary, important issues.

JM: Did you go to the International Design Conference in Aspen in 1968 and to the Pequeño Congreso in Vitoria, that same year?

RM: I knew all of those people in Barcelona from the Pequeños Congresos—we were very close, even before 1968. A group of designers and architects was invited to the Aspen conference: Antonio Fernández Alba—who hasn't had too much contact with the group since then—went from Madrid, and then some Catalan designers who had not had too much contact with this group went, like Antoni Blanc and André Ricard, and then Miguel Milà, Federico Correa, Oriol Bohigas, and I were there as well. That was where we met Peter Eisenman, who was unknown to us at that time. [Reyner] Banham and Hans Hollein were there, too. The contact established with Eisenman has continued through the years, but the Aspen conference did have much influence in the early days of the magazine. *Aquitecturas Bis* happened more than anything because Federico Correa and Oriol Bohigas had left the school in 1966. At that point, in 1970, a number of us took a national placement examination for prospective professors. Neither Federico Correa nor Alejandro De La Sota passed the exam, but Antonio Fernández Alba, Alberto Donaire, and I did . . . These were renowned examinations. Bohigas also passed a similar examination and received a professorship in Composition; my professorship was in what was called Elements of Composition; Oriol's professorship was in Compositional Theory. But to take a position in the school, you had to swear loyalty to the regime. It was a formality—all the professors at the university had done it, without taking it too seriously. But Oriol, who had initially accepted the professorship, issued a retraction, and didn't take possession of his chair.

I think that Oriol and Federico were uncomfortable outside the school; they had a desire to move forward and do things. So Rosa Regás offered Oriol the possibility of working on the magazine with people that were part of the school, like Manuel de Solà-Morales, Helio Piñón, Lluis Doménech , Tomás Llorens, and me. Piñón had a great deal of respect for Llorens, who was a very strict Marxist, very Lukacsian, with a reputation for being quite rigorous. But Llorens's contribution was always a bit distant, actually. This was the main group.

JM: And what about the intense relation with Italian culture?

RM: The aesthetic ideology of the people who were important in Barcelona owed a great deal to the Italians. Federico [Correa] was a great admirer of the Italians, particularly of the generation of [Ignazio] Gardella and [Franco] Albini. Oriol Bohigas greatly admired [Ernesto Nathan] Rogers, and there was a lot of contact with Milan—a non-Rossian Milan, specifically. The impact of the discovery of the more scientifically oriented project of the first [Aldo] Rossi was probably felt more profoundly among us younger people. I have the first editions of Rossi's and Venturi's books at home, and they reached us very quickly. Venturi also had an impact. People younger than Oriol were the main admirers of Venturi in Barcelona: Clotet and Tusquets, and also Doménech.

JM: Here's an idea I have about this reaction to the Italian situation: Oriol was affiliated with it, with influences stretching from Nathan Rogers to Vittorio Gregotti; with you there was more of a Rossian affiliation–

RM: Yes, in a way. The project I did where Rossi's influences are most evident was the Logroño City Hall. Construction began on it in 1974, and it opened in 1982. The project was consciously conceived to be a part of the city in itself, and it has formal elements that come from the Rossi/[Heinrich] Tessenow tradition . . . I had already realized that what Rossi was saying would help me understand architecture in a way that continues to be very definitive for me, which is to see it in terms of its relationship to the city. *City* and *architecture* continue to be coincidental terms for me. Architects in Barcelona, particularly public figures as resolute and as consistent as Oriol, have always made politicians understand the city in the terms in which architects explained it.

JM: How do you view the changes that the magazine underwent?

RM: I think that I was aware of the sort of erratic character of the magazine, and I think I defended it. Oriol was generally the most proactive among us—and the most engaged . . . He maintained that the issues had to have a certain amount of content, a certain interest, and if not, then they wouldn't be published. I was less worried about its steadiness; the important thing was for it to be a platform for discussion, to be a gathering space. The magazine worked quite well—in general, we would meet weekly for dinner at Rosa's house or at a restaurant, and we would look over the material and discuss it. We truly argued over it; it was a really genuine discussion, and there were often major differences among us. That discuss extended to other space our classes or through pation as an architect i tions. It was important next issue of the magaz very good article—now have that can go with it for the magazine not to into sections. It wasn't there were no regular project presentations . culminated in a contin

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RM: Our magazine ha spontaneity that *Opp* had. Peter [Eisenman done his work in a co way, looking at it as a the future. This mean *tions* took the format journal, in the end, a the gloss of [Massimo quite brilliant graphi was more a magazin articles, some which

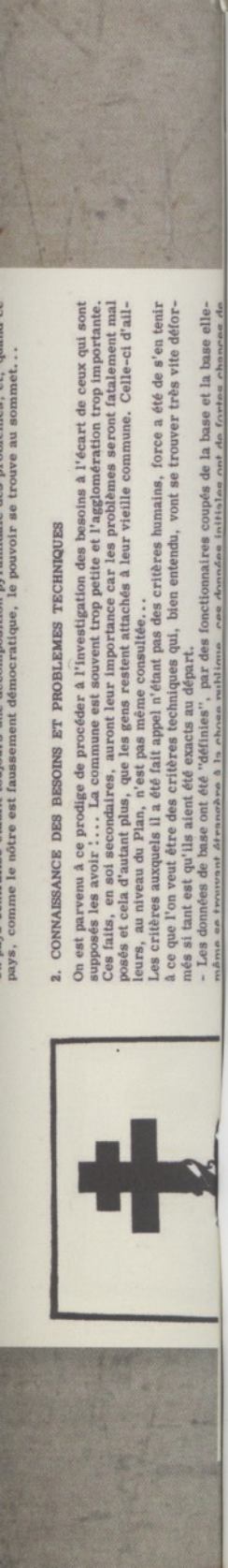
often major differences of opinion among us. That discussion clearly extended to other spaces, whether in our classes or through Oriol's participation as an architect in other institutions. It was important to say, "The next issue of the magazine has this very good article—now what do we have that can go with it?" It was good for the magazine not to be divided into sections. It wasn't structured; there were no regular book reviews or project presentations . . . Everything culminated in a continuous opening.

JM: All of this was possible because of Satué's genius idea of putting in columns—
RM: The format was a major part of it; magazines like *Skyline* [1978–1983] in the United States replicated it later. The format already showed our concern with texts; as a matter of fact it looked like a newspaper. This is actually the opposite of what happens with magazines today; almost no one writes with the intention of being read by anyone else. A magazine is, after all, an object to be seen, to teach, to be consumed in some way. Our magazine was still like a book, linked to a culture of reflection. So the format was different from that of other magazines. It was different from the more image-based Italian magazines, the way *Domus* has always been, for example, and the way *Lotus* was in those years.

JM: *Oppositions* took the small magazine and moved it in the direction of the academic journal, whereas *Arquitecturas Bis* took the small magazine and moved it in the direction of the newspaper.
RM: Our magazine has an element of spontaneity that *Oppositions* never had. Peter [Eisenman] has always done his work in a conscientious way, looking at it as a document for the future. This meant that *Oppositions* took the format of an academic journal, in the end, and then added the gloss of [Massimo] Vignelli's quite brilliant graphics. *Oppositions* was more a magazine of assembled articles, some which were very important, but there was never a core theme, and its articles didn't flow from one to another. Titles were very important to us. Oftentimes the magazine's contribution to the articles was to decide what titles they would have.

JM: I thought that *Lotus* was a bit like what everyone wanted to be and do ... that it would be the referent of that period...
RM: I don't think so. We weren't so clear about what we were going to do. When did the first issue of *Oppositions* come out? 1973? I have the book *Five Architects* [1972], which came out before *Oppositions*—that was what set the precedent for our graphics. We didn't focus on this very much. Enric Satué's contribution was the newspaper format, which deliberately reflected our intention to prioritize theoretical reflection over the graphic aspect, unlike what other architecture magazines were doing. They just presented projects, and that was what our magazine didn't want to do.

JM: In the article in *El País* (06-12-1980) about issue 0 of *Ianus*, Oriol Bohigas said something along the lines of "Let's see if we can make a magazine that shows architecture; we're tired of those magazines that only have theory and history."
RM: The magazine *Ianus* was actually what terminated *Arquitecturas Bis*, because that was the moment when Oriol decided to start a different magazine, one that was a bit glossier. There was a time when Oriol thought that the two magazines could coexist, but I thought that it had to be one or the other and that it didn't make sense to do both magazines at the same time. If *Ianus* won out, if readers were more interested in *Ianus*, then *Arquitecturas Bis* would be done in a different way. *Ianus* ended, but *Arquitecturas Bis* suffered some damage. In the end, *Ianus* was receiving contributions from people who were close to us, and it led to a dissonant situation. We understood that it had very little to do with our intention to do *Arquitecturas Bis*, a magazine based on intellectual discussion, and so we resisted it. That resistance ended up resolving itself in a different way, because it was *Ianus* that didn't continue. But the rest of us weren't interested either in continuing with a group of people, led by Oriol, who were more interested in other things. The anecdotic aspect had to do with the fact that the relationship between Oriol and Rosa faded away. Actually, it also had to do with the fact that Oriol has always been in favor of an operative critique and a presence with immediate social transcendence.



INTERVIEW WITH

MANUEL DE SOLÀ-MORALES

ARQUITECTURAS BIS

EDITOR, 1974–85

INTERVIEW BY
JOAQUIM MORENO
BARCELONA
JANUARY 17, 2006

Joaquim Moreno (JM): Italophilia takes several forms in the magazine *Arquitecturas Bis*: that of [Oriol] Bohigas's generation, which was affiliated with [Ernesto Nathan] Rogers's *Casabella* and the Neo-Liberty movement, and [Vittorio] Gregotti after that; that of [Rafael] Moneo's generation, which was more Rossian, but based in Milan; that of Helio Piñón's generation, which was linked more to Tafurian Venice; and the one that you contributed, which was linked more with [Giuseppe] Samoná...

Manuel de Solà-Morales (MSM): I've always related more to Rome, to [Ludovico] Quaroni and Samoná, but I'd also caution against caricature here. I'd say that no one was really Tafurian. I was the one who related more to [Aldo] Rossi; but Rafa [Rafael Moneo] had read more about type and typology and had developed those things more fully. Personal relationships and theoretical identities were interrelated as far as Italy was concerned, and they didn't always coincide. You didn't always agree with the people you related to the best. So I would say that things were a bit less clear-cut there. For example, Federico [Correa] related really well with Vittorio [Gregotti], but no one can say that they share the same opinions. The same goes for Oriol [Bohigas]. Although their professional histories might appear to be parallel, they won't agree if they start discussing things. So I think that it's obvious that as far as the magazine was concerned, on the whole there was more of a link to Milan than anything else. Oriol's and Federico [Correa]'s resistance to Rossi was stronger and clearer than their affinity with other things. Maybe it's better to define this in terms of resistances rather than affinities. The presence of Italian publications, magazines, and books was quite widespread at that time. Bruno Zevi, a shooting star at the time, marked one of them. . . I think the discussion was more about the *Tendenza*, in terms of what was in or out of favor with us. What was left of Rogers and the Neo-Liberty movement was seen as a historical relic, so there wasn't too much debate about it. Maybe the person most closely allied with Tafuri's thinking, in terms of a radical critique of architecture and an ideological commitment to move architectural theory in a more political direction, was Helio Piñón. I was a defender of the relationship of architecture to the city, which was an interest of Rafael and Oriol, and which may have been of lesser interest to the others. It's not that they were against it. I would look at the reference to *Casabella* more as the image of a magazine that represented the position or the ideas of a group, instead of as a strict alignment with the content. I would see it more as a model.

Arquitecturas Bis always sought to keep this lightness, this informality, and it rejected an explicitly systematic attitude. It tried to be more pop, though it didn't always achieve it. It tried to be more casual, a less orderly pastiche. But I think that above all, its attitude was along the lines of what you're looking for, which is a very direct relationship with professional praxis, in its various forms. Even though it was a magazine with a high-level academic and intellectual stance, with a focus on the role of the critic and of history, on the value of architecture, and on analytical and critical urban experiences, it always sought to keep the discussion current and never missed an opportunity to make an impact. The most extraordinary thing, and what I appreciate most about those years, is the amount of debate that was generated, particularly compared with now, when everything is so flat and one-directional. The things that came out each week over meals at Rosa [Regas]'s house—discussions, information, debates—were quite notable. The magazine reflected a great deal of substance—most of the time, anyway. At the time we thought, and I still think, that the magazine was a bit disjointed. Of course twenty years later that's not what it looks like, but at the time we didn't concern ourselves with any sort of unity of image.

JM: There was a positive synergy in the magazine between pedagogy and discourse that became natural. How did this come about? Would you say that the magazine was a site in which a certain consensus was produced?

MSM: This focus on making urbanism a concrete practice has to do with teaching and with the experiments on the city done at the school, in our courses, and in general, and which could offer a more academic dimension to the articles in the magazine. Much of what later became public interventions in the city in the 1980s started out with the principles of how to intervene there—this might have to do with models, but I don't think that's the most important aspect of it. It's more a question of method, of attitude, of a certain amount of realism. Peter Rowe called this civic realism; the city, as a system, is not an abstract matter. The truth of making something systematic into something concrete lies in its relational condition. But for us, the ability to redirect this to the importance of a building, of a space, or of a system of spaces, was key to any discussion of the city. I understand that *Arquitecturas Bis* reflected something that was music to the ears of all the architects of Barcelona because that was what was happening at that time. When other architects have done things the way they have, it's not hard for them to see things that way. It hasn't been hard for them to focus on the space, it hasn't been hard for them to think about how two houses form a space, and about how what lies between them may just be more important than the houses themselves, and it hasn't been hard for them to take time into account there. Why is that? Because that's the way they learned, in our classes and in a number of other things. So I think what characterizes the architects of Barcelona is this attitude of approximation to the city. And this is what Oriol recognized in his stance, which, although restrictive in some ways, shares this sense of trust in the materiality of the city—and therefore this way of thinking about it and projecting it that has to do with physical forms. *Arquitecturas Bis* was consistent with only that vision whenever it discussed those matters. At the time, this would have been wrapped up in historical references, which wouldn't be the case today. Much of the debate about what we had to do took place in relation to the history of architecture. Today, there is a certain experience of the contemporary throughout the world that allows us to transmit an idea without having to talk about Palladio.

For those of us who were teaching, the magazine was an ongoing intellectual proving ground, meaning an ongoing debate with a series of people whom we respected a great deal and whose opinions or even reactions or even looks could tell us a lot about what we were saying, about what we were proposing, about the examples we used. . . . So the trips we took through the magazine, as an editorial board, were opportunities to see places, cities, Greek temples, or neighborhoods. What resulted were natural, spontaneous commentaries—[for example] hmm, this isn't so great, when can we leave—that had the potential to be more powerful than an entire critical article.

The magazine, and the discussion within the magazine, became a catalyst for a number of ideas that it later communicated to others, and it might have turned out differently if we hadn't had that platform for communication. The power of the magazine as a space for the convergence of so many things is beyond discussion. And that was what the public saw: it ended up expressing the result of that process.

INTERVIEW WI

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FORE

EDITOR, 1966–

EMAIL INTERV

JOAQUIM MOR

JULY 16, 2008

INTERVIEW WITH

PHILIP STEADMAN

FORM

EDITOR, 1966–68

EMAIL INTERVIEW BY
JOAQUIM MORENO
JULY 16, 2008

Joaquim Moreno (JM): What was the context of Cambridge university in the second half of the 1960s? How did *Form* relate to it? What were the other publications at the time?

Philip Steadman (PS): I'm not quite sure what you mean by "Cambridge's context." Perhaps if I describe how the three of us, Stephen Bann, Mike Weaver and myself came to launch *Form* that would begin to answer your questions. We were all graduate students at that time; I was studying for a graduate diploma in architecture, Bann was working on the French historian Prosper Brugière de Barante, and Weaver on William Carlos Williams. We were all at the same time very interested in geometric abstraction, both in contemporary art and in the pre-World War two avant-garde. Bann and I had been active in the University's Society of Arts, an undergraduate club that invited artists and critics to speak. Mike Weaver organized an international exhibition of concrete poetry at Saint Catharine's College before *Form* started. Another of our group was Reg Gadney, a painter and writer who went on to MIT to work with Gyorgy Kepes, and then to the Royal College of Art in London. Gadney and Bann were friendly with the art historian Frank Popper in Paris, who has written extensively about kinetic art and the coming together of art with new technologies. Gadney also knew Frank Malina, a kinetic artist working in Paris and founder of the art magazine *Leonardo*. Bann, Gadney, Popper and I met and interviewed a number of kinetic artists in Paris, and produced a book *Four Essays on Kinetic Art*. My own essay was about the history of color music. I was also active in university magazines as a designer, writer and editor. I worked on and later edited a photojournalism magazine called *Image*. Before the launch of *Form*, we devoted large parts of two issues of *Image* to articles on kinetic art and concrete poetry. They sat rather oddly with the other contents of *Image*, which usually had pictures of decorative young women on the cover.

JM: You were also involved in university planning...

PS: I was involved in research on university planning with Nicholas Bullock and Peter Dickens. Once I got my diploma I worked on a research project on these topics in the Cambridge School of Architecture. But at the same time, and more relevantly, I was working on questions of geometrical form in architecture, a sub-

ject that has occupied me all my life. In the later 1960s at the same time as publishing *Form*, I was writing a book with Lionel March (an architect and abstract painter) which was published in 1971 as *The Geometry of Environment*. So geometry in the arts has been a theme of my work since I was a student.

JM: How did the design and the format of *Form* come about? The magazine was a regimented container: very cost effective 32 pages optimized for the printing and folding. It had no special cover and was monochromatic. How important was this physical object, and its relation with concrete poetry? In other words, how did the form relate to the content?
PS: For me, and I think for Bann and Weaver and for our readers, the physical form and appearance of the magazine were very important, and part of what we wanted to say and achieve. We wanted to present concrete poetry in a typographically satisfying way—many concrete poets of the time themselves used Helvetica for its geometrical purity. And we wanted to reproduce photographs at high quality. Like many designers and architects of the 1960s I was very attracted and influenced by contemporary Swiss and German graphic and industrial design (and of course by their sources in turn in the Bauhaus). I had a treasured copy of Jan Tschichold's Bauhaus book *Die Neue Typographie*. At that date the "Swiss style" in graphic design was very new, and the typeface Helvetica was not as hackneyed and tired as it later became. Indeed, it was not easy for us to get a printer who held Helvetica in Cambridge then. In fact the magazine's title and headlines had to be set specially for us in London by a typesetter improbably called James Joyce.
The format and layout of *Form* were developments from and refinements of designs I had previously worked on for *Image* and other magazines. I won't say that cost wasn't an object. But you are wrong to suggest that the design was intended to minimize costs. We used expensive art paper, and the square format was rather wasteful. (I had a plan that we would go on publishing the magazine until a stack of issues made a perfect cube, and then stop. But obviously we didn't get very far towards that.) We didn't have a separate cover, or color printing as you say—this would have been too expensive. You wonder in your own text about how the magazine was financed. I backed it myself with a sum my father gave me. We also had small grants from the Arts Council and from Exeter University. There was an income from sales, and a few advertisements, but it never made money, which is why it closed down after issue 10.

JM: Was the title *Form* a reenactment of earlier avant-garde magazines that privileged form? Like *G: Material zur elementaren Gestaltung*, or *Die Form*, or *SIC* (Sounds, Ideas, Colors, Forms)?
PS: I don't think that the design of *Form* referred deliberately to pre-War avant-garde magazines. One clear source was *Ulm*, the contemporary magazine of the Hochschule für Gestaltung, in whose work on design theory I was very interested. Nor was there a conscious reference intended to other previous "forms." It just seemed the right title for what we wanted to do.

JM: Would it be fair to assume that the formal program of the magazine can be deduced from the "manifesto" in issue 1? It reads: "The aims of 'Form' are to publish and provoke discussion of the relations of form to structure in the work of art, and of correspondences between the arts. Emphasis is to be placed in particular on the fields of kinetic art and poetry."
All this seems fairly convincing in retrospect. But I can assure you that at the time we just put together the magazine, in a fairly opportunistic way, from what interested us, and from what we could persuade others to contribute. One article or issue led to another, and on the strength of the first few issues we were able to persuade distinguished survivors from the avant-gardes of the 1920s and 1930s to contribute, which perhaps would have been difficult otherwise. If the whole run of the magazine seems in retrospect to have a coherence or thematic continuity, then that must reflect the collective enthusiasms of the editors and the influence of the intellectual and art scene of the 1960s, rather than anything planned out in advance.

JM: Was the magazine an opportunity to contact the surviving actors of the early avant-gardes?
PS: Yes, of course. The first few issues I think showed our purpose, seriousness, and ability to present material in a high-quality production. Some of the poets and painters of the pre-War avant-garde we approached "cold," but for others we had personal contacts, for example through Standish Lawder who Mike Weaver knew in the States. *Form*'s evolving editorial series on Black Mountain College allowed us to contact participants—like [Josef] Albers and [Walter] Gropius—with specific requests for material relating to their involvement. Mike Weaver was telling me recently about the day he spent trying to see Albers, who was very suspicious and reluctant to meet him. He persuaded Albers's wife Anni to talk to him about the jewelery she made at Black Mountain. Albers was upstairs in the house but declined to come down for tea. Finally when Weaver was leaving, Albers came down, pursued him and persuaded him to come back another day. They spent the whole of that second day talking (Albers discovering how well-informed Weaver was) and Albers eventually presented Weaver with a copy of his great book on color, saying "Don't tell Anni." When Weaver got the book home he discovered it was a presentation copy inscribed to Anni.

JM: There must have been a generalized interest in the early avant-gardes. Theo van Doesburg was, in a certain sense, a great

contributor of *Form*. Along with van Doesburg's texts, *Form* did a fundamental job of bringing to the English reader rare texts from the continental avant-gardes. Was this an neo-avant-garde effort of recovering and at the same time historicizing, of blending vangardism and scholarship?
PS: Yes, again. I was particularly keen on van Doesburg, being an architect (as well as being interested in his work on film and the Dada poetry of I. K. Bonset [the pseudonym of van Doesburg]). I have a van Doesburg print here in London, that was signed by Nelly after he died. Many of the little magazines that we featured were very obscure and hard-to-find at the time (with some exceptions, like *De Stijl*), and we were intrigued to rediscover their contents and make them (slightly) more widely known. As you say, *Form* was a mixture of a scholarly journal (but much less drily academic than much art history publishing) and a magazine of contemporary art. I don't think we were conscious of doing anything very new with this combination of contents; but I see now that it was rather unusual. It reflected the interests of the editors, as I said in answer to one of your other questions. We were at the same time (fledgling) academics and enthusiasts for 1960s concrete poetry and abstract painting of a Constructivist or Neo-Plastic character.

JM: The "Great Little Magazines" section of *Form* published facsimile versions of original sources, and indexed hard-to-find little magazines. Its main interests were not authors or texts, but the magazines, the published objects themselves.
PS: I'm not sure you are right that our interest was in magazines as published objects *more* than in the authors or texts themselves. We were interested in all of these, hence the selections that we published. But we were also interested in the intellectual milieus represented by the various magazines, what circles of contributors they drew on, and how these different circles overlapped.

JM: Is it fair to call *Form* a meta-little magazine? A crossover between poetry and scholarship, what Margaret Anderson, the founder of *The Little Review* called "creative criticism"?
PS: This is your description, but again I suppose the answer is, in retrospect, yes. We didn't think of it in these terms.

JM: Was concrete poetry both a subject and a modus operandi, that is, a key to reading *Form*?
PS: I am not sure how to answer this question. Concrete poetry was obviously a central interest and a significant component of the contents of the magazine. The format and typography of *Form* were sympathetic to concrete poetry (art paper, plenty of white space, Helvetica). I took much pleasure and effort in designing the poems—and did this on occasion for other publications and occasions, like Ian Hamilton-Finlay's *Poor Old Tired Horse*, the Brighton Festival, etc. I am not sure that concrete poetry could be said to be a key to reading *Form* as a whole however, since the scope of the magazine, as you know, was much wider.

JM: Seen today, the Black Mountain College section appears almost as a blog: an ever-expanding published archive, a public research project, and a repository for memoirs, correspondence, and original documents. For many years it was a reference source for the topic. Was the original editorial plan to publish an archive?
PS: I think you need to ask Mike Weaver this question since it was he who played the central editorial role in the Black Mountain College sections; he corresponded with most of the contributors and was in the States at the time. I don't believe there was an "original editorial plan," but that the section evolved like a blog as you say. I think one contribution led to another. On the other hand it was clear from the start that here was a subject and group of people of central interest to us as editors, and about whom little had been published up to that time: an unmissable opportunity.

JM: How did the magazine end?
PS: We ran out of money. I assessed the state of the finances after issue 10. We had lost our Arts Council grant, and had failed to raise support elsewhere. I wrote a circular letter to all subscribers saying we were closing, and was pleasantly surprised to receive many replies, all of them saying how much they would miss *Form*, and saying that they would have been willing to pay more per issue to keep it going. (We never charged enough.) I think also that we were getting a bit tired. It was a huge effort for me, not only the editorial work, but the design, the production and the sales. Of the three editors, I was the only one still at Cambridge. We were, I think, going our separate ways.