

# The Story of Another Idea: *Forum voor Architectuur en Daarmee Verbonden Kunsten's.* Construction of Netherlander Contemporary Urban Landscape

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## ABSTRACT

"The Story of Another Idea" is the title provided to the first and the last issues of *Forum voor Architectuur en Daarmee Verbonden Kunsten* edited by the Dutch representatives of Team 10. From 1959 to 1967, *Forum* journal was the media employed by Aldo van Eyck and Jaap Bakema to spread not only the ideas shared during Team 10's meetings but also their own research. The editorial board was comprised by other architects, like Herman Hertzberger or Joop Hardy, who developed outstanding careers afterwards. Despite the manifold authorships and formats, there is a common thread underlying all *Forum's* contributions: the criticism of the functional city and the definition of an alternative urban model based on human relationships. The deliberate selection of the word 'landscape' for the title intends to narrow the focus on the visual component of urban design, which will be a distinctive feature of their theoretical investigations and more idealistic proposals. *Forum's* issues published in this period are dissected by isolating those entries considered essential to reconstruct the evolution of the editors' critical discourse on the construction of contemporary city mainly as a reaction against the functionalist approach encouraged by outstanding members of CIAM years before.

This article aims to shed light on the importance given by Dutch Team 10 to habitat configuration and visual composition in the design of contemporary city after the Second World War and the establishment of the Welfare State in the 1950s. The chronological ordering of selected contributions to *Forum* since 1959 until 1967, helps us to identify the changes in the editors' research on urban design, as well as to contextualize it in the post-war social, political, and cultural framework. To conclude, this study intends to demonstrate in which way *Forum's* content contributed to characterize an alternative Dutch post-war urban landscape.

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## KEYWORDS:

*Forum voor Architectuur en Daarmee Verbonden Kunsten*; *The Netherlands*; Aldo van Eyck; Jaap Bakema; contemporary city

*Forum* journal starts its record in 1946 managed by SUN in Nijmegen. Soon afterwards, Genootschap Architectura et Amicitia in collaboration with Bond van Nederlandsche Architecten [the Royal Institute of Dutch Architects] take over its edition until 1998. This journal is conceived as a media for the spreading of a critical architectural discourse with scientific investigations, study trip reports, monographies, biographies, and philosophical essays. The thorough typographical design is part of an innovative and experimental strategy that finds in *Wendingen* magazine its clearer precursor.<sup>1</sup> Whether it should be considered a mass media or a scientific journal will remain shrouded until an in-depth analysis of its content and potential readers are identified.

1. [https://www.aeta.nl/wat\\_is\\_forum-3414](https://www.aeta.nl/wat_is_forum-3414) (Consulted on June 19, 2019).

Since September 1959 until 1963, the editors' board of *Forum* is comprised by Aldo van Eyck, Jaap B. Bakema, Dick C. Apon, Gerrit Boon, Joop Hardy, Herman Hertzberger and Jurriaan Schrofer. They managed to publish twenty-three issues of the journal, which were grouped in four different volumes. First volume is completed with five monthly-released issues continuing with the preceding publishing frequency. Volume fifteen is comprised by nine issues produced between 1960 and 1961, while volume sixteen is formed by six issues published each two months in 1962. Last volume seventeen – formed by four issues – was mainly developed in 1963, although last issue was compiled and published in a special number four years afterwards.

As part of the editorial team, the youngest architects came across outstanding figures of Dutch post-war architectural scene, such as Aldo van Eyck or Jaap Bakema. By then, their participation in the CIAM's congresses and their intellectual and practical contributions – together with other architects of Opbouw or De 8 – to Nagele's town planning (1947-1957), Rotterdam's Lijnbaan (1948-1953), and the design of numerous districts – such as Pendrecht or Alexander-Polder – had increased their influence. The contact with these authors allows the youngest generations to keep abreast of Team 10's criticism to CIAM's functional city model and their alternative answers. Far from being a homogeneous group, Team 10 is set up as an international platform for discussion and exchange built on a series of common objectives, where authors from diverse places and with different ways of understanding architecture bring together. Diverse factions are distinguished within Team 10's ranks, such as the English wing, headed by Alison and Peter Smithson, or the Netherlander wing, led by Van Eyck and Bakema. In this sense, Van Eyck and Bakema are the ones who share the advances presented at CIAM and Team 10's meetings by using *Forum* journal as a broadcast platform. On this basis, new architectural research lines are developed not only by them, but also by the youngest architects who assist them and collaborate in the edition of the different issues.

## “The Story of Another Idea:” An Unconventional Editorial Project in Shifting Times

Under the title “The Story of Another Idea,” first issue coordinated by the editors’ board mentioned above is endowed with an eminently theoretical character. In the cover, which is composed by several phrases and key words circularly arranged [Fig. 1], the main preoccupations and research lines proposed by the editors are stated: change, growth, corridor space, city as a community interior, identity, human associations hierarchy or harmony in movement. The content becomes a statement of intent because of the references driven by Aldo van Eyck and Jaap Bakema that bring the editorial line closer to Team 10’s reactive activity against the architectural and urban model promoted by CIAM.<sup>2</sup> Writings and oral contributions by Van Eyck and Bakema to the different congresses and intermediate meetings of CIAM are complemented by many quotes and references to other architects like Le Corbusier, John Voelcker, Peter Smithson and Alison Smithson, or intellectuals like Giedion, Ortega y Gasset, Martin Buber and Franz Boas. Text quotations manifest the increasing unease of some of the attendees about the incapacity of the organisation to evolve in parallel to society and give appropriate answers to new requirements. A general picture of the architectural scene before Team 10’s irruption and CIAM’s dismantlement is therefore rendered. The diagrams exposed by the Smithsons and Howell during the CIAM intermediate meeting held in Aix-en-Provence in 1953 are included in this issue, where the different scales of association are identified. Urban realities are re-grouped around these scales of association, in which inhabitants should be able to recognise themselves if a suitable spatial response is pursued. The “Statement of Habitat” is also published here, which was conducted during the CIAM intermediate meeting held in Doorn in 1954 [Fig. 2]. This manifesto arose as a response to “La Charte de l’Habitat,” the formal declaration stemmed from the ninth CIAM conference that advocated the continuity of the functionalist urban logic. In the last pages, Pendrecht and Alexander-Polder urban proposals designed by Van den Broek and Bakema office via Opbouw are published. Both proposals had already been presented to the CIAM conference held in Dubrovnik in 1956. In these projects, the themes of visual group and growth by means of a system of clusters, are developed.<sup>3</sup> Although the idea of growing by some exponential systems of spatial relations is quite innovative, these urban designs were developed in the fifties when the

2. Team 10 core members – Alison Smithson, Peter Smithson, Aldo van Eyck, Jaap Bakema, Shadrach Woods, Georges Candilis and Giancarlo de Carlo – had attended to the last CIAM conferences where they decided to coordinate as they shared common interests opposed to the prevailing CIAM position. Max Risselada and Dirk van den Heuvel, eds., *Team 10. 1953-1981: In Search of a Utopia of the Present* (Rotterdam: NAI Uitgevers, 2014).

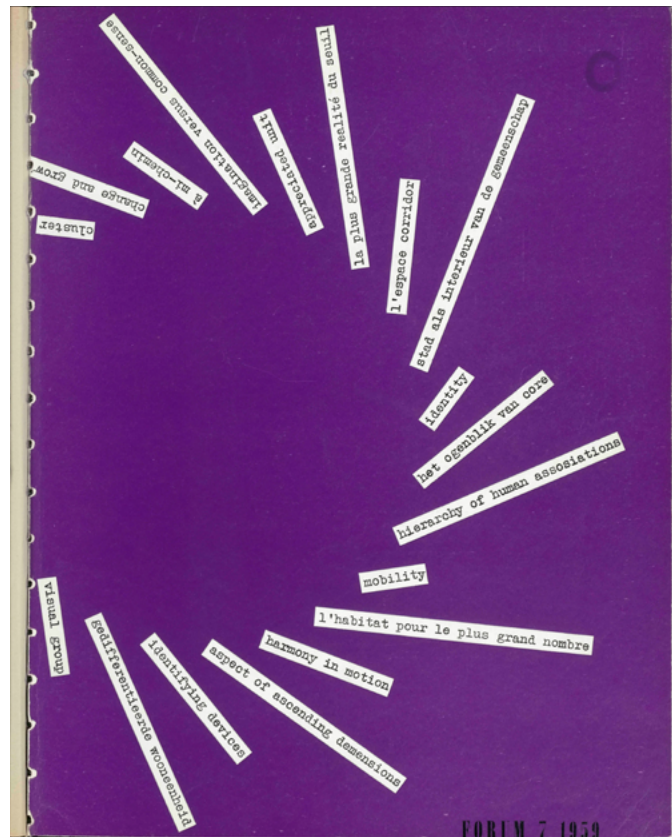


FIG. 1 Cover of *Forum* 1959, n. 7 “The Story of Another Idea.” *Forum voor Architectuur en Daarmee Verbonden Kunsten* 14, n. 7 (1959).

3. Yet in the smallest urban entities, they try to encourage the commixture of urban functions: a small green area of recreation, different housing arrangements, proximity facilities and services. Several clusters are grouped in a district, where district’s facilities and services are incorporated along with larger areas for public use and housing. Neighbourhood arises as the sum of multiple district’s units and the preceding pattern of growth is repeated, by which new larger facilities and services appeared linked to their corresponding traffic system and urban network of public spaces.

State of Welfare was being established, and so they retain some traces of the functionalist urban logic that underlay most part of the planning made in those years.

The eighth issue edited by Van Eyck and Bakema, titled “Threshold and Encounter: The Form of In-Betweenness,” begins with an extract of *Das Problem des Menschen*. Here, Martin Buber affirms that the main problem for man in the post-war era is the dissociation between individuality and collectivity, acknowledging the capacity of the physical environment to restore this segregation. Several pictures and paintings of architectural spaces of transition – for example, *Interieur* by Pieter de Hooch – are referenced in this issue, which allow the editors to put the emphasis on those places where historically encounter with our fellows has been incited. The possibility of recognising larger urban realities from the secure sphere of the house increases the feeling of control over the surroundings and has a direct impact on how the individual experiments the space.<sup>4</sup> Visual component has, in the editors’ opinion, a major role in habitat design as it proves to be useful to promote spatial appropriation and a feeling of togetherness.

English translations of the texts appear for the very first time out of the strict content in the ninth issue, what reveals the increasing interest in Van Eyck and Bakema’s intellectual activity – as part of the recently established Team 10 – beyond Dutch borders. Five projects that were considered interesting by the editors’ board are selected. The awarded proposal for Auschwitz monument and Torre Valentina residential tower in Costa Brava, both presented respectively by Oskar Hansen and José Antonio Coderch during the last CIAM conference held in Oterloo in 1959, are included.<sup>5</sup> Despite the criticism, CIAM are recognised as a meritorious exchange platform and broadcast media, a model that they shortly try to reproduce via B.P.H. Moreover, some sketches of the design for a terraced housing by Alison and Peter Smithson are published as the editors consider this project an example of alternative high storey housing solutions. This number concludes with a contribution signed by Jaap Bakema titled “Oterloo... or from CIAM to B.P.H.” In this writing, he subjectively presents the events leading to CIAM’s decline and the birth of B.P.H. – the French initials of Post Box for the Development of the Habitat – that managed to publish eighteen issues between 1959 and 1971. Correspondence with personalities, institutions and academics is published in B.P.H. Through this

4. Rebeca Merino, Julio Grijalba Bengoetxea, and Alberto Grijalba Bengoetxea, “Paisajes urbanos. El edificio como una ciudad. Centraal Beheer,” *ZARCH* 0, n. 7 (2016): 144-157.

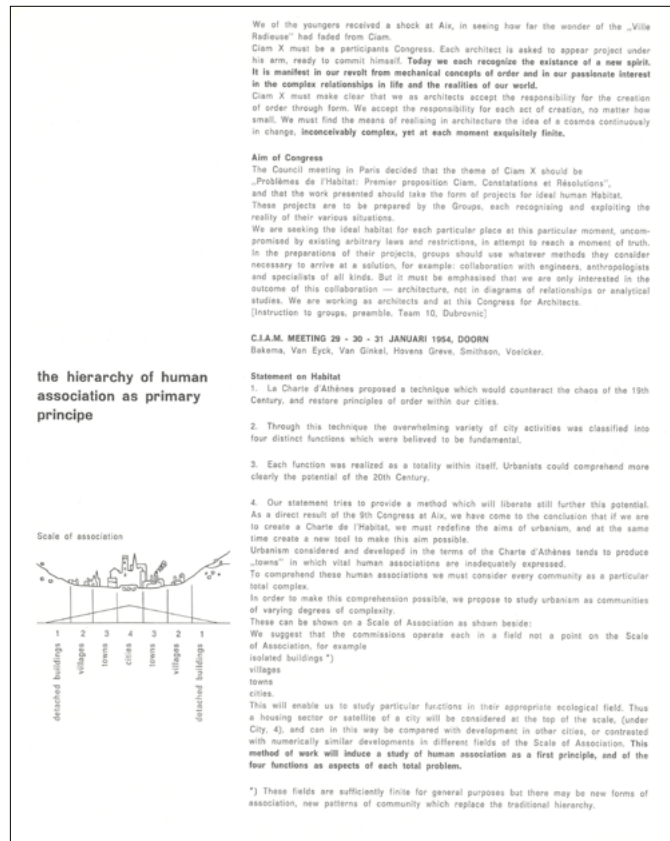


FIG. 2 Page of *Forum* 1959, n. 7 “The Story of Another Idea.” *Forum voor Architectuur en Daarmee Verbonden Kunsten* 14, n. 7 (1959): 221.

5. Both Van Eyck and Bakema participated in this last CIAM conference by presenting respectively Amsterdam’s orphanage and Kennemerland’s preliminary study for a later urbanisation. Risselada and Heuvel, eds., *Team 10. 1953-1981: In Search of a Utopia of the Present*, 64-71.

platform, which is complementary to *Forum*, the editors aimed to keep international contact and to incite the exchange of information, especially on the matter of habitat.<sup>6</sup>

An evocative issue titled “Day and Night” finishes this volume [Fig. 3], where the editors’ board gets closer to European counterculture at the hands of Guillaume Apollinaire and Lucebert.<sup>7</sup> A *Zone*’s piece of poem prologues the main content, in which Apollinaire’s subjective description of the activity and atmosphere in an industrial street in Paris is posed. Far from being fortuitous, this choice evidences the soundness of one of the major surrealist themes: the sensitive experiencing of the surroundings. In fact, several cutting-edge movements of the fifties and the sixties, like Cobra, Letrist International or Situationist International, were working over this motive again and so assuming the surrealist presumptions.<sup>8</sup> The main body is formed by a succession of songs and poems, written in Dutch by Lucebert based on a sensitive experiencing of everyday ambiences, and a selection of several inspiring photographs of variegated urban spaces. Therefore, graphic narrative acquires meaning thanks to different verse lines following a purely architectural thread like the theme of the city and the urban landscapes [Fig. 4]. The approach to other arts such as poetry and photography directly links the content to the idea of ‘total art’, and so the journal’s activity is placed in the counterculture because of assuming its characteristic formats. In relation to their content, the selected songs are part of a Lucebert’s cycle of writings in which quotidian urban experiences become an inspiring artistic source, and so surrealist motivations and the experimental technique of *flaneur*, are also retraced.

This issue completes a first series in which the foundations for the development of the new editorial project are laid. The starting point of this initiative is the criticism of the functional city, as the editors believe that this model is no longer valid at the end of the fifties because of the changing needs and expectations of society. In this moment, the first social reactions appear after the establishment of post-war governmental schemes and its translation into the urban and territorial planning starts to show signs of being inefficient. Some of the disastrous consequences stemmed from the homogenization, the splitting of functions and the removal of the citizen from the decision making are the increasing sense of rootlessness and the lack of identity. Mainly, the editors aim to justify Team 10’s vehement refusal to what they believed it was an obsolete

6. Dirk van den Heuvel, ed., *Jaap Bakema and the Open Society* (Archis: Amsterdam, 2018).

7. Lucebert was part of the poets’ group *De Vijftigers* along with Jan G. Elburg or Gerrit Kouwenaar. His early associations with the Dutch Experimental Group and, latterly, with Cobra group, supposed the internationalization of his oeuvre. He contributed to several *Reflex* issues by publishing his first poems accompanied by graphic works to promote a collaborative production. Sheila D. Muller, *Dutch Art: An Encyclopedia* (New York-London: Routledge, 2011).

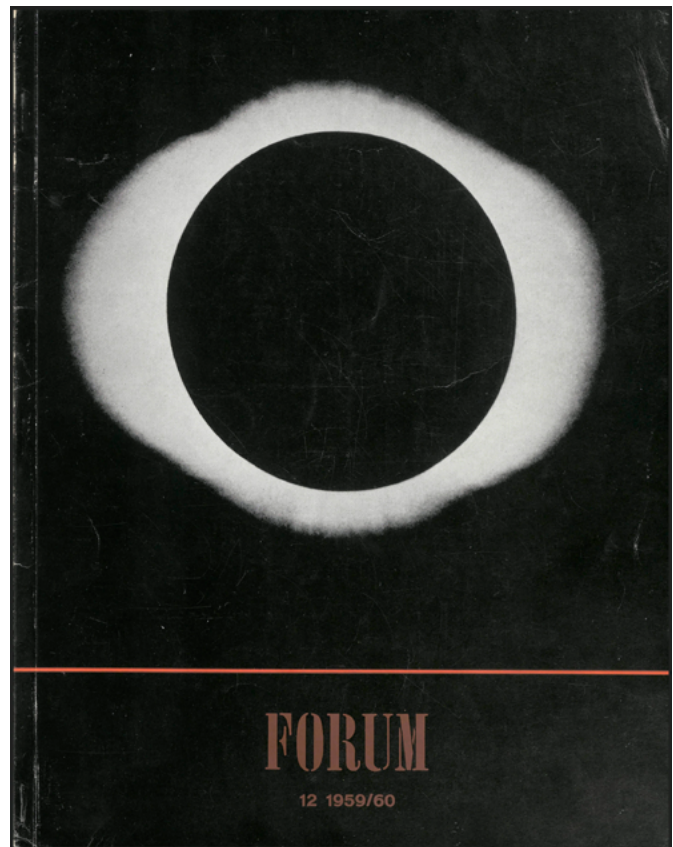


FIG. 3 Cover of *Forum* 1959, n. 12 “Day and Night.” *Forum voor Architectuur en Daarmee Verbonden Kunsten* 14, n. 12 (1959).

8. Merlin Coverley, *Psychogeography* (Harpenden: Pocket, 2010), 72-81.

urban paradigm, ruled by out-fashioned postulates, whose maintenance over time could only cause even more dysfunctions. Some traces of existentialism are observed, not only in the text quotations, for instance of Martin Buber, but also when referring to the sensitive experiencing of the city, since psychological impact of the physical environment is stressed.

**Sailing over troubled water: challenging local and international criticism**

Volume fifteen is comprised by nine issues, which were produced between 1960 and 1961. In two of the issues, divergencies between *Forum's* editorial board, headed by Van Eyck and Bakema, and several Netherlander architects and academics arise and prevail over other content, not to mention the unceasing reciprocal reproaches between CIAM and Dutch Team 10 through B.P.H.

In the first issue, five projects are analysed continuing the trend of previous numbers. Hertzberger's prologue forwards to the content of the number twelve of 1959, which allows us to grasp how he understands it and the influence on his imagery.<sup>9</sup> He demands a complementary reading of the city, not as a reduction and addition of functions, but as a complex juxtaposition of objective and sensitive realities that have a direct influence on individuals, social relationships and the way people interact with their habitat. Ralph Erskine's project for a city in the Arctic is thence presented, in which the British architect studies the external conditionings and formal circumstances to be considered in a hypothetical design of a city in the Arctic. In contrast, Herman Haan's "Life in the Desert" is revisited. Attention is drawn to the way human beings have adapted to extreme conditions by carefully arranging their towns without overlooking communal life as a key factor to achieve a full life. It is precisely this observation and the comprehension of the physical environment looking for indications to use when designing what the editors believe that is fundamental to face the deficiencies of modern town planning. Thirdly, a series of guidelines written by Alison and Peter Smithson are posed, which prove to be useful in an occasional architectural criticism of mass housing. Following the spatial hierarchy announced in the Smithsons scale of associations, "Zone" by Pat Crooke, Andrew Derbyshire and John Voelcker is selected as an example of a territorial plan that departs from the architectural gesture. Lastly, Kennermerland regional study, by Van den Broek and Bakema, is used by the editors to advocate a



**FIG. 4** Page of *Forum* 1959, n. 12 "Day and Night." *Forum voor Architectuur en Daarmee Verbonden Kunsten* 14, n. 12 (1959): 413.

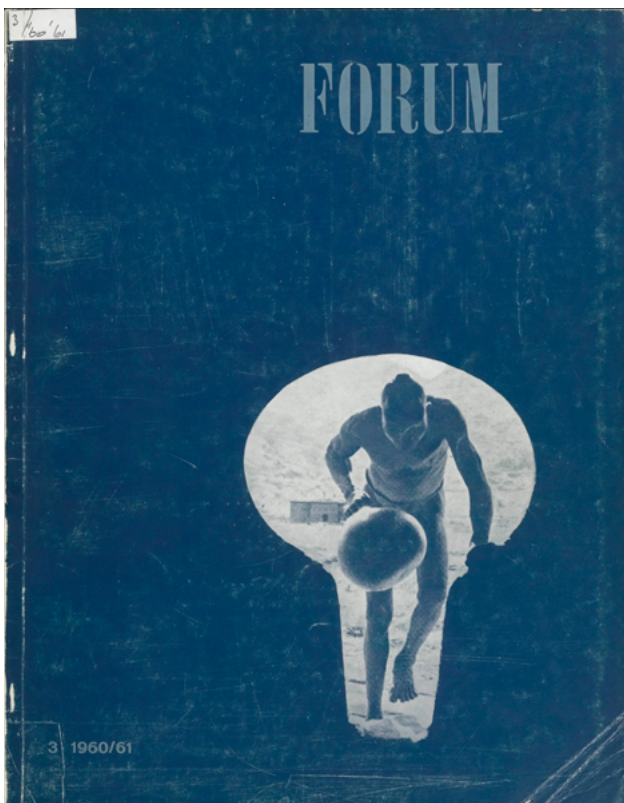
9. Herman Hertzberger, "Editorial," *Forum voor Architectuur en Daarmee Verbonden Kunsten* 15, n. 1 (1960-1). For more of this topic, Rebeca Merino del Río and Julio Grijalba Bengoetxea, "Centraal Beheer: los límites del estructuralismo en la configuración de un espacio-soporte," *Proyecto, Progreso, Arquitectura* 0, n. 19 (2018): 38.

balanced urban planning where tradition meets technology in such a way that man's identity is reinforced because of his larger implication in the definition of the physical environment. The selection of these projects evidences how Van Eyck and Bakema's editorial discourse is deeply rooted in CIAM's activity at first, insofar as Erskine's Subartic Habitat, Haan's "Life in the Desert" and Bakema's Kennemerland regional study were presented during the Otterlo conference in 1959.<sup>10</sup>

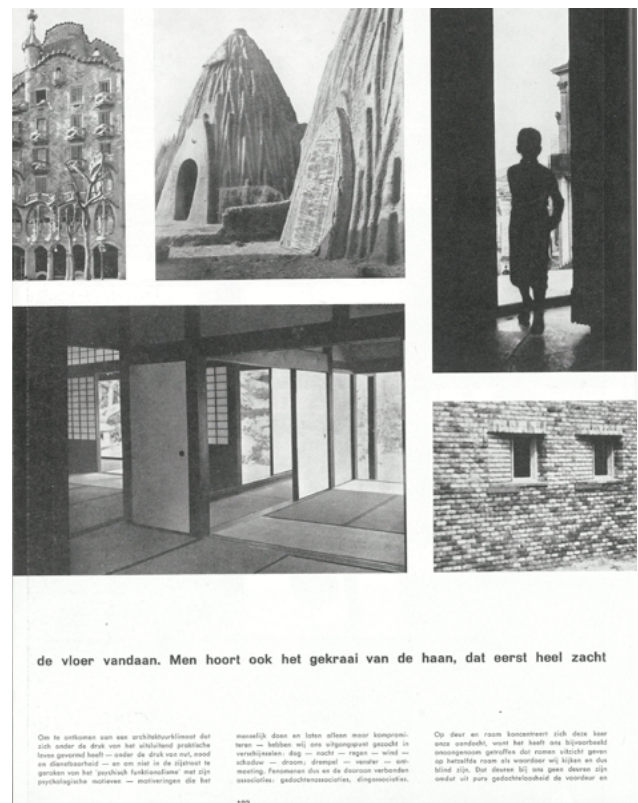
"Door and Window" is the title of the third issue [Fig. 5], centred on the design of these architectural elements and the intermediate spaces around them. The editors believe that social activity is more intense there, since man has historically related to his fellowmen through these openings. Van Eyck's contribution must be stood out because of the graphic content that accompanies the text-fragments, somehow remembering the layout used in 1959 twelfth issue. Van Eyck refers to the capacity of these openings to become the points from where man looks, hears, and feels his fellows, and so he puts the emphasis on their design [Fig. 6]. He continues: "Space has no room, time not a moment for man. He is excluded [...] In order to include him — help his homecoming — he must be gathered into their meaning."<sup>11</sup> With this statement, he announces a more humanistic approach to architectural and urban design, more sensitive to man's physiological and psychological needs. In his opinion, contemporary planning along with the increasing tend to distribute dwellings in high-storey buildings, were confining man's freedom and so playing a part in his loss of identity.

10. Risselada and Heuvel, eds., *Team 10. 1953-1981: In Search of a Utopia of the Present*.

11. Aldo van Eyck, "Editorial," *Forum voor Architectuur en Daarmee Verbonden Kunsten* 15, n. 3 (1960-1): 107.



**FIG. 5** Cover of *Forum* 1960-1, n. 3. "Door and Window." *Forum voor Architectuur en Daarmee Verbonden Kunsten* 15, n. 3 (1960-1).



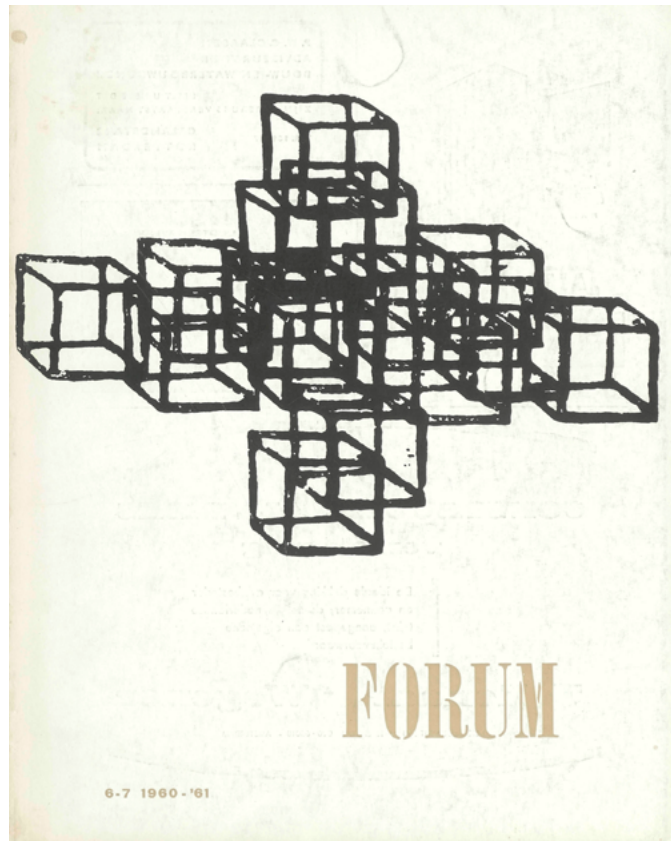
**FIG. 6** Page of *Forum* 1960-1, n. 3. "Door and Window." *Forum voor Architectuur en Daarmee Verbonden Kunsten* 15, n. 3 (1960-1): 102.

As mentioned above, in this volume there are several issues in which the editorial board's stance is criticized. The fourth issue – whose title is “Re-Action” – collects criticisms and the editors' particular reactions to all of them. It is divided into two sections and exclusively written in Dutch. First section depicts reviews and criticisms on the editors' leeway made by other architects and academics, which had been published in diverse Netherlander media. Second section is formed by the editors' reactions to those criticisms.

Fifth number is centred on housing design. Concretely, it is focused on experimental systems to relate housing units to each other in such a way that they configure an alternative urban landscape. Hertzberger reflects on the problems stemmed from the systematic design of high-storey housing in the introduction. This housing typology had become generalised after the Second World War and European contemporary urban landscape was mainly shaped by homogeneous high-storey buildings. In his opinion, the problem of the standardization of the ways of life, derived from a functionalist scheme, is amplified because of the simple repetition entailed by a deficient design of collective housing: “Together with the repetition, necessary because of the vastness of number, this turbidity comes forward because, once one has started from an arbitrary division, this can only lead to an enormous addition sum of again arbitrary units without identity.”<sup>12</sup> Spanger's housing project by Michiel Brinkman is brought as reference. Despite the interior arrangements of the houses were no longer valid for the post-war society, the way these units are organized encourages, in Bakema's opinion, the sense of being part of a community, something he pursues through the architectural design. Out of the main pages, correspondence between Sigfried Giedion and Team 10 is published. The collection of writings reveals the tensions still existing between directing members of CIAM and Team 10, because of the use of CIAM's nomenclature by the members of Team 10 to refer to its work.<sup>13</sup>

The double issue six and seven [Fig. 7], titled “The Medicine of Reciprocity tentatively illustrated,” depicts a photographic report of Aldo van Eyck's recently finished orphanage. This building, which is considered by many critics as an example of proto structuralism,<sup>14</sup> is key for the next generation of architects in the wake of Van Eyck. The program is developed around several courtyards [Fig. 8]. The specific rooms are distributed on the ground floor, except for few dormitories and living areas that

12. Herman Hertzberger, “Editorial,” *Forum voor Architectuur en Daarmee Verbonden Kunsten* 15, n. 5 (1960-1): 159.



**FIG. 7** Cover of *Forum* 1960-1, n. 6-7 “The Medicine of Reciprocity Tentatively Illustrated.” *Forum voor Architectuur en Daarmee Verbonden Kunsten* 15, n. 6-7 (1960-1).

13. Giedion sent a letter in which he presents a list of the facts leading to CIAM dissolution and the role played by the youngest generation of architects, accusing them of precipitating the events. Bakema is the one who replies to Giedion. He argues that the new times required the revision of the outdated guiding principles that were once acceptable.

14. Francis Strauven, *Aldo van Eyck: The Shape of Relativity* (Amsterdam: Architectura & Natura, 1998).



are placed on the first floor in a clearly differentiated volume. The building is organised according to an urban logic. Aldo van Eyck's intention was to remove the spatial limits between outside and inside to encourage a fluid behaviour and the social relationships characteristic of public spaces. When describing the building, Van Eyck recognizes that its guiding principle was to reconcile "the idea unity with the idea diversity in architectural terms."<sup>15</sup> He defends "that diversity is only attainable through unity" as so do happen to unity which is "only attainable through diversity."<sup>16</sup> This reference is key to understand Hertzberger's proposals for Amsterdam's town hall and Centraal Beheer office building designed between 1966 and 1969. Despite the generative principles are different, the idea of designing the building as a city lies behind all these projects. The same principles guide some of Piet Blom's masterpieces, such as the proposal for Pestalozzi child village or his various housing projects in Hengelo, Helmond or Rotterdam, designed between 1962 and 1978.

"The Other Housing" precludes the content of the eighth issue. Bakema's reference to Schindler's theoretical work allows us to extract one text-fragment vital inasmuch as most of the editors' architectural proposals rely on its content: "Rhythm is a spatial relationship. It cannot be achieved by an arithmetical repetition of the same parts but must be maintained by related spacings of parts whether they are similar or not."<sup>17</sup> In Bakema's opinion, architectural design for a mass society should take this into account, as dealing with the 'great number' (comillas simples) usually entails the repetition of some formulas based on the commonest ways of life. The mere repetition of a structural unit or urban cluster is not enough to fulfil man's needs. In fact, it can lead to a standardization of the patterns of life. To avoid this, correct articulation of the parts and changeability are necessary. Otherwise, architects can contribute to the homogenization of the social tissue. In "Towards a Vertical Residential Area," Hertzberger inquires into some innovative architectural solutions to amplify the individual's identity and his sense of belonging when designing high-storey housing. He takes as reference the recently finished building of Van den Broek, Bakema and Stokla in Berlin, where the experience of arriving home is socially enhanced by the provision with elevated street-like corridors. He demands a careful design of collective spaces where contact between neighbours and with the surroundings is increased. This way, disruption from public space to dwellings is removed and becomes a sum of intermediate spaces with social function.<sup>18</sup>



**FIG. 8** Page of *Forum* 1960-1, n. 6-7 "The Medicine of Reciprocity Tentatively Illustrated." *Forum voor Architectuur en Daarmee Verbonden Kunsten* 15, n. 6-7 (1960-1): 229.

15. Aldo van Eyck, "Kindertehuis in Amsterdam," *Forum voor Architectuur en Daarmee Verbonden Kunsten* 15, n. 6-7 (1960-1): 237.

16. This sort of narrative, symmetrically composed by confronting opposed realities, is characteristic of Van Eyck's discourse. This literary resource can lead to misunderstandings as it seeks to cast a dramatic image instead of express reality objectively. Eyck, "Kindertehuis in..." 237.

17. Rudolf Schindler, "Reference Frames in Space," *Architect and Engineer* 165, n. April (1946): 40-43. Cited in Jaap Bakema, "Schindler's Spel Met de Ruimte," *Forum voor Architectuur en Daarmee Verbonden Kunsten* 15, n. 8 (1960-1): 256.

18. He affirms: "Abolishing the partition between building and town means that they merge into one another; the continuity of a gradual succession of areas, each being more inside than its predecessor, together: the interior town." Herman Hertzberger, "Naar een Vertikale Woonbuurt," *Forum voor Architectuur en Daarmee Verbonden Kunsten* 15, n. 8 (1960-1): 273.

An austere cover presents the two sections that form the ninth and last issue of this volume. In the second section the interventions of different attendees to the debates organised by Genootschap Architectura et Amicitia are summarised. Rietveld, Van den Broek, and Bakema were among them. Mostly, *Forum's* guidance under the supervision of Van Eyck and Bakema is challenged, as well as the architectural model they advocate. The most critical attendees refuse to believe that architects were responsible of the social failures associated to certain architectural and urban decisions, while they cast doubts on 'kasbaism'<sup>19</sup> – one of the architectural models Dutch Team 10 was working on in that moment –. This cycle of issues brings to the fore the local discussions arisen just one year after the appointment of the aforementioned editorial board. Dutch Team 10's assertive discourse is contested with the same vehemence by local scholars and architects as stated in the records. Despite the general feeling that Netherlander post-war architectural scene revolves around Van Eyck and Bakema's work, it is defended that their ideological stance was not widely accepted. Rather, their prospects were considered idealistic and constituted an alternative, minoritarian option. Far from making the editorial board to cease, these contestations turned to be a catalyst for a reorganisation of the editors' research line on the basis of some innovative design strategies. First approaches are made in this sense when the editors regard the importance of a greater environmental comprehension and social involvement in the decision-making.



**FIG. 9** Cover of *Forum* 1962, n. 2 "The Anonymous Client." *Forum voor Architectuur en Daarmee Verbonden Kunsten* 16, n. 2 (1962).

19. Dirk van den Heuvel, "The Kasbah of Suburbia," *AA files*, n. 62 (2011): 82-89.

### Looking for a distinctive urban identity

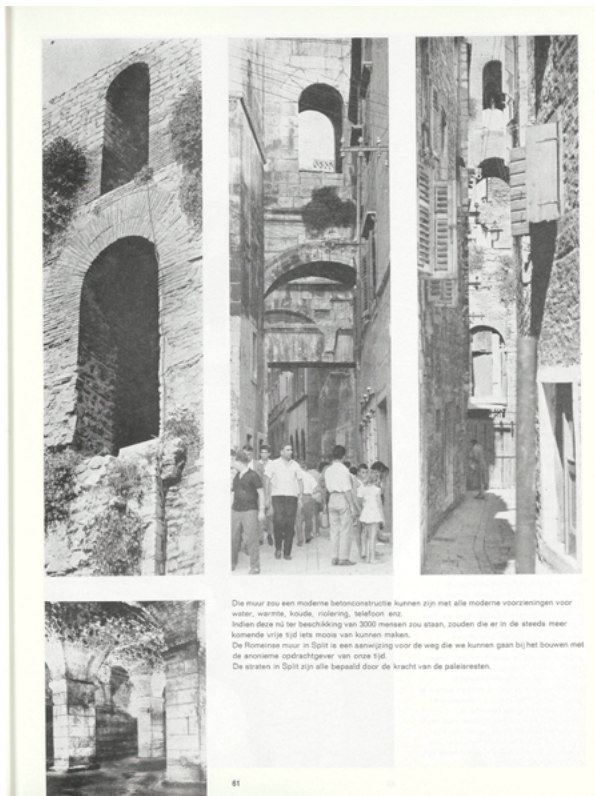
Volume sixteen is comprised by six issues. Mostly, the editorial board assesses ancient primitive examples looking for architectural and urban formulas that have proved to be able to satisfy human needs for centuries. They try to extract some essential mechanisms of composition in order to latterly apply them to the project of an alternative habitat for the post-war society in an attempt to avoid problems stemmed from a deficient, monotonous spatial configuration.

Issue number two [Fig. 9], under the title "The Anonymous Client," is centred on the disappearance of the traditional link between architect and client because of the advent of mass society. Bearing in mind the hasty growth of population because of the better vital perspectives and the lack

of housing after the Second World War, most of the architectural efforts in the fifties and the sixties are centred on collective housing design for the so-called anonymous client. Bakema develops the main article, in which he puts forward some architectural strategies to deal with mass society requirements, such as the creation of diversity or the architectural capacity to change. After that, he gathers the feedback from the study trip to Split in "An Emperor's House at Split became a town for 3000 People." He highlights the intensive use and different interpretations of the ancient structure of a Roman palace made by the people through the centuries, which is still recognisable in that moment. A sequence of patterns of use is reconstructed by means of historical plans and paintings, sketches, photographs, and technical drawings, which allow the reader to observe the mechanisms of appropriation employed by the man [Fig. 10].<sup>20</sup> In the last pages, B.P.H. correspondence is included. The letter written by Le Corbusier after the distribution of the book *CIAM 1959 at Otterlo* among the board members and attendees to the last conference, is published. In this letter, Le Corbusier acknowledges Team 10's efforts and underscore the different socioeconomic scenario this generation must deal with. Following this text, Bakema revisits the initial discourse on the new methodologies applicable to architecture in view of the problems arisen in the sixties. It is precisely in this side text that he more freely expresses his concerns and radical ideas. He envisages a possible superseding of the social model, where architecture has a fundamental role to the extent that it can contribute to the user's release.<sup>21</sup> In his own words:

20. This way, Bakema not only suggests the hypothesis of a possible architectural design of urban superstructures able to persist over time and to bear change, but he also detects the graphic mechanism to be used when the design is aimed to provide both characteristics, i.e. persistence and changeability. Alberto Grijalba Bengoetxea, Rebeca Merino del Río, y Julio Grijalba Bengoetxea, "Representando el tiempo: polivalencia espacial en las viviendas Diagoon y Central Beheer," *EGA Expresión Gráfica Arquitectónica* 24, n. 35 (2019): 169-170.

21. Rebeca Merino del Río, "Entre la utopía y el idealismo: análisis de las correspondencias entre los modelos urbanos de Bakema y Constant para la ciudad del futuro," *Temporánea* (in press).



**FIG. 10** Page of *Forum* 1962, n. 2 "The Anonymous Client." *Forum voor Architectuur en Daarmee Verbonden Kunsten* 16, n. 2 (1962): 61.



**FIG. 11** Cover of *Forum* 1962, n. 3 "The Fake Client and the Great Word 'No.'" *Forum voor Architectuur en Daarmee Verbonden Kunsten* 16, n. 3 (1962).

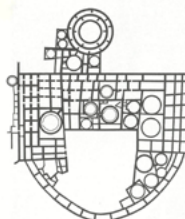
We know that change of our social structure will only make sense if it gives more chance to more people for having a personal (free) way of life [...] Our urban districts could surprise and stimulate again if only the hidden potential of our new social structure (the open society) were to be expressed by building for the anonymous client.<sup>22</sup>

22. Jaap Bakema, "Otterlo 1959 – 1962," *Forum voor Architectuur en Daarmee Verbonden Kunsten* 16, n. 2 (1962): 74.

A series of essays by Van Eyck carry the most weight in the third issue [Fig. 11] titled "The Fake Client and the Great Word 'No.'" His writing "Steps towards a Configurative Discipline" outlines the theoretical and architectural principles that will be later employed to catalogue certain works as part of the movement internationally known as Dutch structuralism.<sup>23</sup> Several formal mechanisms are emphasized that, in Van Eyck's opinion, are key to make advances towards a reinterpretation of the architectural discipline from an urban logic. As for our research, his defence of the right-size, the approach to a configurative discipline, or the coincidence of urban identity and dwelling configuration, must be highlighted. In fact, they are related to each other. A configurative discipline takes as the starting point the human-scale spatial unit, which is latterly replicated by following different patterns of growth to set up a habitat. Functional city disregards, in Van Eyck's opinion, the importance of controlling the size and distances, what fosters social and spatial disruption. By changing the departure point from the whole to the constituent parts it is believed that this problem can be properly handled. In this sense, residential function is fundamental to reinvigorate the contemporary urban tissue and to promote a sense of identity in a certain place. The constituents are defended to be designed by tightly merging this residential function with others – such as public facilities and open-air spaces, services, or infrastructures –, and so architects can contribute to generate urban identity.

23. The choice of this terminology has been criticised by some authors, like Francis Strauven. For more on this topic see Heuvel, Dirk van den et al., "Structuralism: An Installation in Four Acts," *Volume (Amsterdam, Netherlands)* 42, n. 4 (2014).

In "The Pueblos" some primitive towns in the south of the current United States are analysed. Van Eyck considers these ancient towns illustrative of the joint evolution of man and nature, as the external conditionings are fundamental in the built environment configuration and so it happens with the collective ways of life. Design of infrastructures and dwellings, as well as the strategies for colonising the territory, are analysed in order to decipher the intentional logic of urban design [Fig. 12]. Insofar as the study goes back to a primitive status of urban design, it is possible to get a simplified, essential reading of the link between man and the built environment. Van Eyck intends to uncover the common



Pueblo Arroyo ligt slechts 300 m van Pueblo Bonito verwijderd. Het gaat hier om een veel kleinere nederzetting.  
Pueblo Arroyo, approximately 300 yards from Pueblo Bonito, is a far smaller settlement.

Pueblo Bonito is de grootste van de 12 in Chaco Canyon gegroepde geboude pueblos - de afstand tussen de verst gelegen is slechts 12 km. Tegenover de natuurlijke rug van de rotsblokken in het Mesa Verde-gebied, waarin de gaten, voor de verdiepingbalken uitgehakt, nog aanwezig zijn, hier een enorme 17 m hoge en 235 m lange gebogen ononderbroken muur, waarbinnen ruim 600 vertrekken (ca. 1200 kamers), van vijf trapsgewijs naar het midden toe tot één verdieping dalend, werden gebouwd. 20 grote en kleine kivas liggen bovendien binnen deze grandioze muur beschermd. Als men bedenkt dat het aantal keuring behoeven en verwerkte stenen ca. 50.000.000 bedraagt, terwijl voor de dikken tienduizenden palen werden gebruikt, dat slechts een gedeelte van de gemeenschap zich met het haken, bijhakken en metselen van al deze stenen kon hebben beziggehouden; dat verder niemand er met een zweep bij stond (d.w.z. dat er van dwangarbeid geen sprake was) - wetten, dat zal men begrijpen wat een arme gemeenschap uit eigen kracht voor zichzelf vermag te volbrengen.

Pueblo Bonito is the largest of the 12 pueblos built close together in Chaco Canyon - the greatest distance between the outermost is only 8 miles. In contrast with the natural backing of the rock-cavities in the Mesa Verde area, in which the holes for the floor-beams are still to be seen, we here see an enormous uninterrupted curved wall, 60 ft. high and 700 ft. long, within which more than 600 rooms (app. 1200 inhabitants) were built descending stepwise from five stories to one story in the middle. There are, furthermore, 20 kivas large and small sheltered within this wall. If one takes into consideration the fact that the number of stones, neatly hewn and worked up, is about 50 millions while tens of thousands of poles were needed for the roofs, that only part of the community were able to occupy themselves with the fetching, heaving and masonry of all these stones, and furthermore that nobody stood watching them who in hand [they knew of no such thing as forced labour], there one will realize what a humble community can achieve.

FIG. 12 Page of *Forum* 1962, n. 3 "The Fake Client and the Great Word 'No.'" *Forum voor Architectuur en Daarmee Verbonden Kunsten* 16, n. 3 (1962): 104.

architectural-urban structures created through centuries as a reflect of social relationships to export them to contemporary planning and, this way, to respond to mass society's demands.

This third number is also essential in that it includes for the very first time Herman Hertzberger's writing "Flexibility and Polyvalency." In his article he reconsiders Bakema's conclusions extracted from the case study of Split and Van Eyck's reflections on "The Pueblos." Here, man's lack of recognition in the built environment as part of its history is the main diagnosed deficiency of contemporary city. Despite his urban motivations, the speech is redirected to the topic of dwelling given that housing design has a direct implication on habitat configuration, as stated by Van Eyck in his first contribution. Hertzberger introduces the differentiation between flexibility and polyvalence in this point, which is distinctive of his imagery.<sup>24</sup> Polyvalence is presented as a lower degree of spatial adaptability than flexibility. In his opinion, it is precisely spatial polyvalence what makes the urban tissue of old towns so rich in functions and relationships. To translate old towns' socio-spatial relationships system into a contemporary urban plan, he proposes to design identifiable mega-forms comprised by smaller elements able to bear different interpretations and accommodate various uses over time. He states: "The mega form that will be needed in the metropolis as identification in order that one may know where one is – can only impart identity to the passive clients again if the collective interpretation of individual patterns of life is abandoned."<sup>25</sup> In this regard, he gets closer to Bakema, who also supports the design of recognisable urban superstructures easily comprehensible and able to bear different interpretations as time goes by.<sup>26</sup>

The 1962 fourth issue, "The Belgian-Netherlands Section in the Berlin Exhibition 'Our Neighbours are Building,'" depicts photographs and theoretical reflections extracted from the exhibition with the same name held in the Academy of Arts of Berlin in 1962. The focus is put on the relationships between spatial elements at different scales, which correspond to those presented by Alison and Peter Smithson in the *Statement of Habitat* using Geddes' valley section. Bakema's essay entitled "From Doorstep to Town" precludes the catalogue and gathers his diagnosis of the habitability conditions in the contemporary city. In this writing, which undoubtedly possesses a revolutionary inclination, he appeals to a change of the social paradigm coincident with the development of the mass society.<sup>27</sup> Bakema

24. Grijalba, Merino, y Grijalba. "Representando el tiempo..." 170-171.



FIG. 13 Cover of *Forum* 1962, n. 5 "The Other Housing." *Forum voor Architectuur en Daarmee Verbonden Kunsten* 16, n. 5 (1962).

25. Herman Hertzberger, "Flexibiliteit en Polyvalentie," *Forum voor Architectuur en Daarmee Verbonden Kunsten* 16, n. 3 (1962): 118.

26. In this line, other contemporaries, like Yona Friedman or Constant, were developing parallel investigations. Dominique Rouillard, "Megaspace structure Yona Friedman and Eckhard Schulze-Fielitz," *Histories of Postwar Architecture* 1, n. 3 (2018): 3-18.

27. For more on this topic, Heuvel, ed., *Jaap Bakema and the Open Society*.

defends an intelligible architecture and urbanism that allow the user to interpret and take part in the habitat configuration at different scales and so he is included in his meaning. Main problems are concentrated at the urban and territorial scales, due to the lack of an inclusive planning. Bakema ascertains that “the meaning of town and region can only be shaped if architects recognise the decisive circumstances in the programs for buildings, towns and regions, and if they can state the spatial consequences at the very moment decision are made in the planning-group,”<sup>28</sup> and so he advocates a holistic approach to habitat configuration in which architects and urban planners collaborate. Architectural projects by Dutch and Belgian architects are complemented by some of Van Eyck and Bakema’s most celebrated works, such as Amsterdam’s orphanage, Nagele’s urban plan or Lijnbaan. Dams and artificial riverbeds are included in the last section as these huge infrastructures have left an imprint on the population imagery and now form part of the collective identity of the whole region.

Fifth number, titled “The Other Housing,” is focused on experimental housing proposals in which urban planning and landscape are inextricably interwoven with habitat configuration [Fig. 13]. The editors lend weight to some architectural projects of different outstanding architects of the international scene who were working around similar themes than those developed by Team 10. Moshe Safdie’s essays “Fallacies, Nostalgia and Reality” and “A Case for City Living” manifest the complex socio-economic reality that United States and Canada were facing by 1960 and the subsequent changes in their urban policy. In contrast to American characteristic low-density urbanism, a future scenario for the last decades of the twentieth century is envisaged where density of habitation is increased by means of the generalisation of high-storey housing.<sup>29</sup> Three studies where Safdie explores different urban systems are then displayed [Fig. 14]. Dwelling design and definition of growing laws allow the formation of heterogeneous communal structures that together contribute to setting up a stimulating contemporary urban landscape. In the academic proposal of G. Manten for an agricultural community in Aalsmeer, directed by Hertzberger, the scales of association are carefully considered and clearly organize the plan at successive levels, from clusters to districts. This proves how Team 10’s knowledge was starting to become widespread among the youngest *Forum’s* collaborators.

28. Jaap Bakema, “Von Schwelle bis Stadt,” *Forum voor Architectuur en Daarmee Verbonden Kunsten* 16, n. 4 (1962): 127.

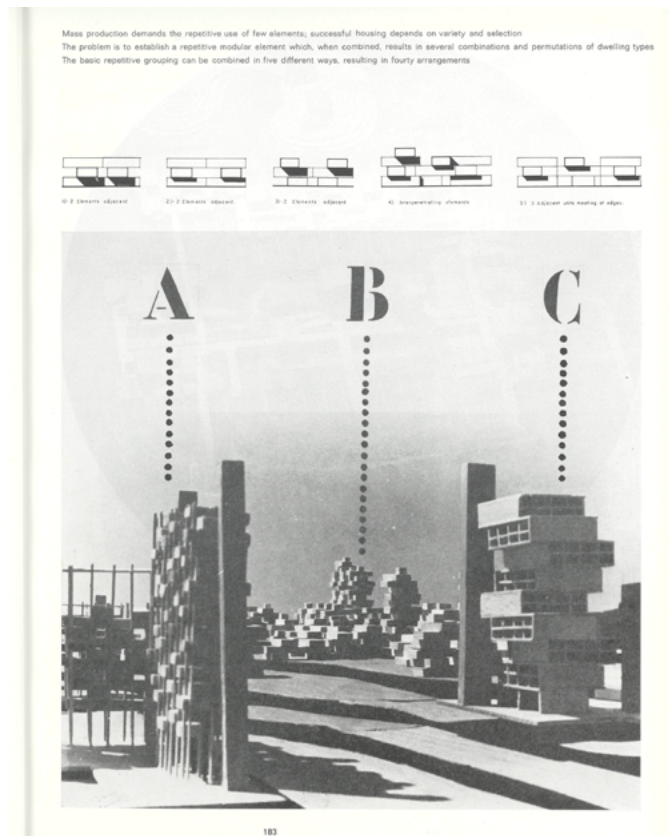


FIG. 14 Page of *Forum* 1962, n. 5 “The Other Housing.” *Forum voor Architectuur en Daarmee Verbonden Kunsten* 16, n. 5 (1962): 183.

29. Moshe Safdie, “A Case for City Living,” *Forum voor Architectuur en Daarmee Verbonden Kunsten* 16, n. 5 (1962): 173-174.

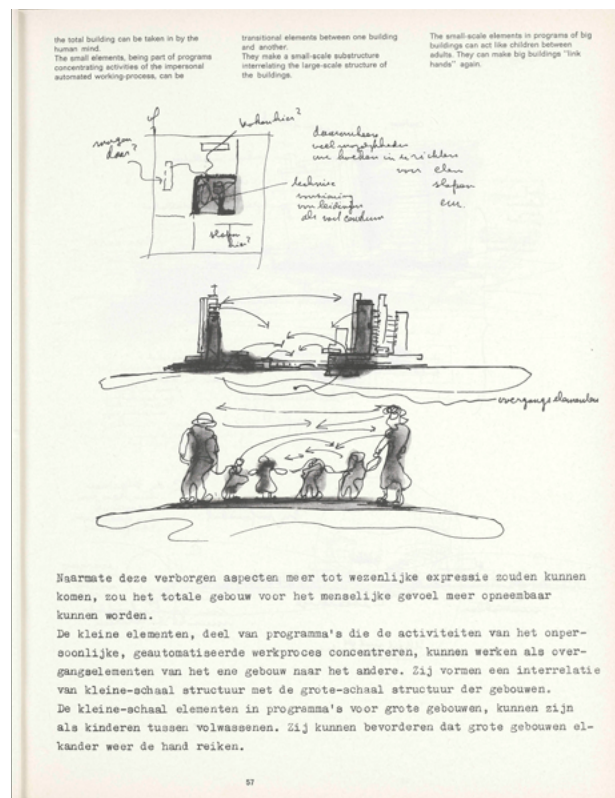
In this third series, it is observed how the authors abandon the criticism of the functional city model to start identifying some mechanisms to provide the environment with greater accessibility and changeability. The editors support that rootlessness and lack of identity can be handled by paying more attention to these spatial features when designing. To face the new socioeconomic scenario, the editors not only suggest new architectural models, but also some innovative approaches, which are mainly based on the greater involvement of future inhabitants in their habitat configuration. Problems arise to define the nature of these inhabitants, as they are no longer recognisable nor individualised. In fact, Bakema refers to them as the anonymous clients. Major deficiencies of post-war neighbourhoods are defended to have their origin in the urban and architectural design by imposing some restrictive, individual patterns of life to large groups of anonymous clients. Designing for a mass society implies the detection and the identification of some common, basic needs – including the social encounter – that become the guiding lines for future works.

### The prompt end of an enthusiastic beginning: envisaging the city of the future

First issue is mainly devoted to the proposals presented by Piet Blom and Joop van Stigt to the Prix de Rome. Although some proposals presented to the Amsterdam's town hall competition are considered to be the starting point of Dutch structuralism – after the cataloguing of some



**FIG. 15** Cover of *Forum* 1963, n. 2 "Architecture as an Instrument of Man's Self-Realization." *Forum voor Architectuur en Daarmee Verbonden Kunsten* 17, n. 2 (1963).



**FIG. 16** Page of *Forum* 1963, n. 2 "Architecture as an Instrument of Man's Self-Realization." *Forum voor Architectuur en Daarmee Verbonden Kunsten* 17, n. 2 (1963): 57.

of the entries under the theme *the building as a city* —,<sup>30</sup> Blom and Van Stigt's proposals to the Prix de Rome already include most of the configurative features of this trend. Both projects are based on a spatial system that departs from the definition of a structural cell and several growing laws. In both cases, the result is an atomised unitarian organism composed by smaller elements that bring the scale closer to the inhabitant, which are grouped by following an urban logic. This mechanism allows the authors to deal with the problem of taking care of the different scales of association, at the same time that growth is encouraged by following some rules for the transformation established beforehand. These exercises materialise, in the editors' opinion, some of Team 10's core principles, and so transmission of knowledge to the youngest generations is again proved.<sup>31</sup>

In the second issue [Fig. 15] titled, "Architecture as an Instrument of Man's Self-Realization," Bakema's contributions are predominant. He stresses the necessity of a larger ethical commitment of architects when designing everyday environments. In his opinion, sense of identity can be enlarged if habitat configuration takes into consideration human diversity and a wide range of architectural solutions are provided to the anonymous client.<sup>32</sup> Visual control, as the mechanism to contribute to the inhabitant's greater accessibility, is also stressed [Fig. 16]. Then, plan Bochum, a proposal designed in 1962 by Van den Broek and Bakema office for a university campus in Germany, is presented. Van den Broek and Bakema intend to develop an integral university program by means of a megastructure, which is superimposed onto the existing topography, colonising and demarcating the territory. Natural variations of the ground's height are used to ease accessibility and legibility by far. Thorough studies of pedestrian and vehicles traffic between the cores, as well as circulations to-and-fro the city, are conducted.

The third issue of the 1963 volume is a special number in which Joseph Rykwert's essay "The Idea of the Town" is published for the very first time. Van Eyck's introduction addresses the importance of legibility and spatial knowledge to strengthen the relationship between man and the built environment. Given the complexity of post-war urban reality, it is by taking part in its meaning that the city becomes intelligible and decipherable for the user. To deal with this problem, architects must implement some mechanisms at various scales — from house to town — to incite man's larger involvement in the configuration of the city. In Van Eyck's words: "The town has no room for the citizen — no meaning at all — unless he is gathered into its meaning. As for architecture; it need do no more than assist man's homecoming."<sup>33</sup> Selection of Rykwert's writing is but a master movement by the editors to defend the close relation between life in community and habitat configuration. This historical study also serves as a nexus with other ethnologic investigations that were being simultaneously

30. <http://static.nai.nl/stopera/en/index.html> (Consulted on June 22, 2019).

31. Rejection by other members of Team 10 quickly discourages the *Forum's* group to continue in this line. Criticism of these architectural models is focus on the severity of the repetition, as well as on their incapacity to sensitively generate an entwined urban tissue. This makes the designs introspected and isolated. However, it should be noted the meritorious efforts for controlling the scale and the growing processes.

32. Jaap Bakema, "Architectuur als Instrument in het Menselijk Bewustwordingsproces," *Forum voor Architectuur en Daarmee Verbonden Kunsten* 17, n. 2 (1963): 53.

33. Aldo van Eyck, "Editorial," *Forum voor Architectuur en Daarmee Verbonden Kunsten* 17, n. 3 (1963): 98.

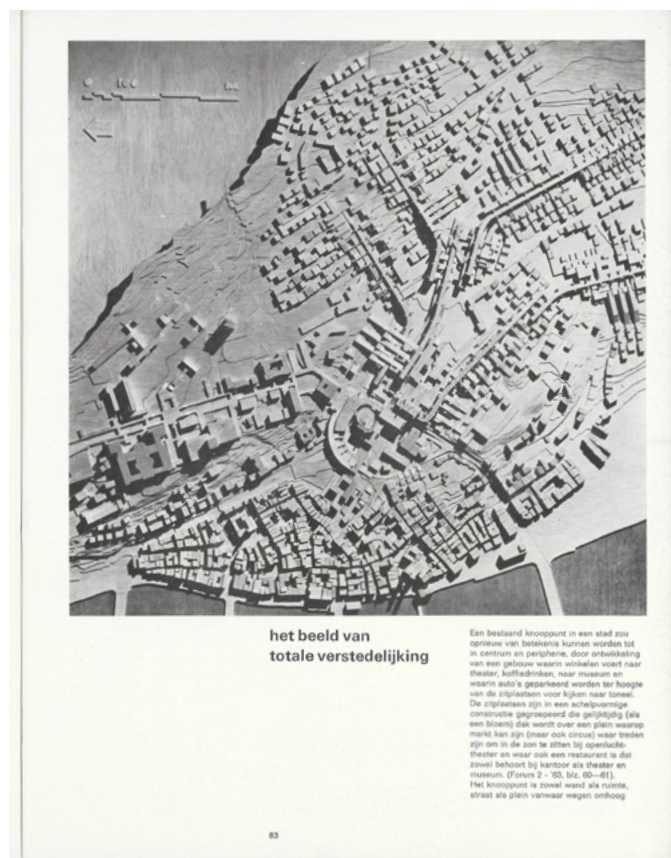




Documentation of Sonsbeek’s pavilion, built in 1966, is shown. After that, Van Eyck’s ethnographic report titled “Dogon” accounts some of the situations experienced by Dr. Paul Parin, Dr. Fritz Morgenthaler and Van Eyck himself, during a study trip to Africa. Some Dogon social conventions are used by Van Eyck to support his belief that man’s sense of belonging to a certain place arises when he is able to recognise himself in its history and collective spaces are assumed as own. “De Spiegelmeester: Joost van Roojen” is a catalogue of paintings and architectural collaborations made by Joost van Roojen. Van Eyck had been awarded with the Sikkens prize in 1961 because of his Amsterdam’s orphanage, along with the painter Joost van Roojen because of their collaboration in integrating colour and architectural design in Amsterdam’s playground of Zeedijk in 1958. Only one year before, Van Eyck and Constant had received the same award in recognition of their manifesto “Vooren Spatial Colorisme.”<sup>36</sup> To conclude, a variation of Van Eyck’s prologue to the 1963 third issue is published. He lends importance to architectural design in terms of visual perception not only as such but also as part of a wider urban reality. In his words: “With this in mind I have come to regard architecture conceived in terms of ‘space’ depending primarily on visibility (visibility taken for granted!) as arbitrary and abstract; only physically accessible and therefore closed.”<sup>37</sup> Sensitive composition fosters the spatial experiencing and helps the user to internalize and identify himself in a certain place.

This special issue concludes with some entries signed by Bakema. Firstly, Van den Broek and Bakema’s Aula building for Delft University of Technology and the 1964 awarded proposal for Zürich’s municipal theatre are collected. This last project is quite remarkable due to the superimposition of urban functions in section that, in Bakema’s opinion, intensifies social relationships between man and the built environment. The theatre’s structure stands over a huge public square where shops, restaurants and parking are located. Public space behind the suspended structure is compressed and dilated by the characteristic counter-form of the theatre. From outside, user can perceive the counter-form of the theatre and easily comprehend how this public facility is incorporated into the urban tissue [Fig. 18]. His essay “The Primary Need for Images” should be carefully considered, as it is at this point that Bakema’s speech reaches maximum maturity. Mainly, we find in this writing the essence of the concepts of ‘total space’ and ‘open society,’ distinctive of his imagery and inextricably interwoven.<sup>38</sup>

36. Aldo van Eyck, Vincent Ligtelijn, and Francis Strauven, *Aldo van Eyck: Writings* (Amsterdam: SUN, 2008), 169.



**FIG. 18** Page of *Forum* 1967, n. 4 “The Story of Another Idea.” *Forum voor Architectuur en Daarmee Verbonden Kunsten* 17, n. 4 (1967): 83.

37. Aldo van Eyck, “Editorial,” *Forum voor Architectuur en Daarmee Verbonden Kunsten* 17, n. 4 (1967): 51.

38. Merino, “Entre la utopía y el idealismo...”

In his own words:

Thus, there will come into existence a new kind of inter-relationship between publicly- and privately-used space, and it is certainly a task for architects to bring forward in good time the expression of this new inter-relationship so that its consequence can be considered in respect to all aspects of total life.<sup>39</sup>

39. Jaap Bakema, "Het Beeld van Totale Verstedelijking," *Forum voor Architectuur en Daarmee Verbonden Kunsten* 17, n. 4 (1967): 84.

Last issues of *Forum* give evidence of the editors-in-chief intellectual evolution since 1959. At the end of their editorial contribution to *Forum*, Van Eyck and Bakema's architectural production had reached a degree of maturity and publicity that have placed them in the international scene. However, an increasing distance between their positions is appreciated. On the one hand, Van Eyck's more sensitive approach to the architectural design, due to his closeness to some cutting-edge artistic trends, is clearly materialised in his built works and artistic collaborations, as well as in his theoretical production. Thus, his focus on primitiveness as source of essential knowledge and inspiration is reminiscent of some surrealist and Cobra practices. "Pueblos", "Dogon," or even the introduction to "The Idea of a Town," revolve around the primitive establishment of rapports between communities and environment based on the observation and processing of information. These rapports are the ones that he intends to reconstruct by exciting the users with an emotional architecture. On the other hand, Bakema's socio-political project is increasingly present in his writings towards 1963. He claims that post-war urban planning is no more a social project, but rather a political one, which exclusively pursues the economic growth and an increasing production efficiency. To make the construction of the city a social project again, it is necessary to face the coercive governmental power by involving the citizen in the urban decision-making, something that would lead in turn to a transformation of society itself. In accordance with this objective, the scale of his most celebrated architectural designs – mainly superstructures and urban plans – is larger than, for example Van Eyck's, in an attempt to have a further impact on society. The complementary nature and scope of Van Eyck and Bakema's stances make their association a fruitful ideological project aimed to propose a spatial model for the city of the future. This complementarity is also perceptible in the next generation of authors, what makes difficult to establish convergencies between them.

## Conclusions

The first conclusion extracted refers to the editorial board's attention paid to the construction of contemporary city. Aldo van Eyck and Jaap Bakema, both attendees to CIAM's conferences and core members of Team 10, are the ones who direct *Forum's* editorial line towards the criticism of the functional urban model. This criticism is complemented, in the

intermediate volumes, with incipient research on some architectural-urban elements that the editors consider fundamental to design an alternative contemporary urban landscape. *Forum's* unconventional approach to urban design takes anthropologic and ethnographic studies as reference in an attempt to extract those mechanisms that have turned some architectural-urban structures into paradigmatic examples of changeable environments. Habitat design carries the most weight as the editors consider that the residential function is the only one able to encourage a sense of belonging and identity. This way, they point at the disruption of the urban functions – characteristic of functional city – as one of the main deficiencies of post-war planning. They advocate a different approach to urban design grounded on hierarchical socio-spatial relationships and so enduring the Smithsons hypotheses. In this model, first urban relationship is that between dwellings, which is defined as the translation of the primary relationship between man and his fellowmen to spatial terms. The editors dedicate most of *Forum's* issues to analyse alternative housing solutions and habitat arrangements as it is by taking care of this prime relationship between dwellings that architects can incite social use of space and increase the feeling of togetherness. Socio-spatial relationships become more and more entangled at larger scales. For this reason, they propose to cope with deficiencies arisen at urban and territorial scales by means of composition mechanisms in which simultaneous or progressive perception of different urban elements eases the comprehension of complex urban reality.

Even though the editors lend importance on criticism of the functional urban model in the first issues, this initial trend becomes less and less prominent towards 1962, when they clearly pursue to unveil those mechanisms and strategies that lead to an alternative urban design for the city of the future. The evolution of Dutch Team 10's research about habitat and urban models after CIAM's dissolution is perceptible after ordering Van Eyck and Bakema's contributions to *Forum*. During the first months, the Smithsons theories about the scales of association and the "Statement of Habitat" have a huge influence on *Forum's* content, while more personal approaches and innovative reflections by the editors' board appear in volume sixteen. In that moment, they start to put the emphasis on historical and ethnographic studies, looking for primary architectural-urban structures adaptable to contemporary urban design.

It is demonstrated that *Forum* constitutes the local scholarly journal where an alternative, cutting-edge image of Dutch post-war city is forged and that it contributes to the spreading of the most innovative theories on urban design. Poetical narrative and conceptual depth of the writings place *Forum* within humanistic, scientific journals, somehow far from conventional magazines due to its content's specificity and opaqueness. Although it is widely accepted that Van Eyck's contributions to *Forum* are

the ones with a deeper conceptual weight, Bakema's work is considered equally relevant in relation to urban studies. Both contribute to lay the foundations for a criticism of contemporary city and become architects of reference for the youngest generations. Most of the built works and proposals that are shown in the journal from 1959 to 1963 served as formal references to generate an architectural own identity in The Netherlands. Bakema's influence on some of his contemporaries work as part of Opbouw group is quite significant. For instance, Pendrecht and Alexanderpolder preliminar studies by Van den Broek and Bakema office served as the basis for the final project conducted by Lotte Stam-Beese. On the other hand, Van Eyck's reflections for the plan of Nagele were fundamental during the coordination meetings with Opbouw and De 8 representatives, as well as his drawings, which were taken as reference for the finally executed plan. The youngest architects who contributed to *Forum* worked along the on the same research lines as Van Eyck and Bakema. Centraal Beheer office building, Diagoon-type housing, Delft's Montessori School or Utrecht's theatre are some of Hertzberger's masterpieces influenced by *Forum's* theoretical assumptions and formal references. The proposals for Kasbah housing in Hengelo and Kubus-type housing in Helmond and Rotterdam by Piet Blom are clearly inspired by *Forum's* statements, as well as some of Joop van Stigt's university facilities. Thus, it is possible to assert that both Van Eyck and Bakema had a major role in shaping an alternative Netherlander urban landscape in the years after the Second World War – thanks to their outstanding positions, both as professionals and academics –. In this sense, it is defended that *Forum's* theoretical postulates (the criticism of the functional city, the configurative discipline, or 'total space') are the basis of most part of the built works that are considered paradigmatic examples of Dutch structuralism.