

Parnell S.

[Acroshaw: Forgotten, but not Forgiven.](#)

Architecture and Culture 2018, 6(1), 37-59.

Copyright:

This is an Accepted Manuscript of an article published by Taylor & Francis in *Architecture and Culture* on 24/04/2018, available online: <https://www.tandfonline.com/doi/full/10.1080/20507828.2017.1386455>.

DOI link to article:

<https://doi.org/10.1080/20507828.2017.1386455>

Date deposited:

03/10/2017

Embargo release

24 October 2019



This work is licensed under a

[Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International licence](https://creativecommons.org/licenses/by-nc-nd/4.0/)

Acroshaw: Forgotten, but not Forgiven

Stephen Parnell

School of Architecture, Planning and Landscape, Newcastle University, Newcastle-Upon-Tyne, UK

The Quadrangle,
Newcastle University,
Newcastle-Upon-Tyne,
NE1 7RU,
United Kingdom

Telephone: 0191 2086802

E-mail: stephen.parnell@newcastle.ac.uk

I would like to dedicate this article to Martin Spring, without whom it would not have been possible, but who died before it was published.

Acroshaw: Forgotten, but not Forgiven

Between the Standard Catalogue Company selling *AD* and Andreas Papadakis's Academy Editions buying it in 1977, the magazine was owned for a year by an off-the-shelf company called Acroshaw, set up by the editors Martin Spring and Haig Beck. This precarious year, when *AD* was perilously close to closing down, is forgotten in history, but was definitive in turning the previous champion of neo-avant-garde movements such as Brutalism, Cedric Price, and Archigram into the mouthpiece of Charles Jencks and Post-modernism. Through oral history, biography, and previously unseen notes taken by Spring at the time, this article recounts this fateful year in detail. It describes the struggles between the uncomfortable ménage à trois of Spring, Beck and Papadakis, demonstrating how an acute business acumen prevailed over architectural idealism in the battle to define architecture.

Keywords: AD; Architectural Design; architectural magazine; post-modernism; architectural historiography

Introduction

This is the story of three years in the life of an architectural magazine. While the magazine continued publication apparently unphased, behind the scenes, a tumultuous power struggle was taking place; a struggle that permanently changed the course of international architectural discourse. The magazine is *AD* (formerly known as *Architectural Design*) and the story starts in April 1976. The UK was at the beginning of a long drought and hottest summer on record, and the corresponding drought on building due to the recent recession continued throughout the year.

Some background: six months earlier, after over 30 years of editing *AD*, Monica Pidgeon¹ left for the *RIBA Journal*. Under Pidgeon and her succession of talented technical editors – Theo Crosby, Kenneth Frampton, Robin Middleton, and Peter Murray – *AD* had become one of the highest profile architectural magazines in the world, outselling even the establishment's *Architectural Review* (*AR*) at its peak in

1968.² That's a big claim for a little magazine, but the evidence backs it up: in the 1950s and '60s, *AD* introduced and promoted neo-avant-garde ideas of The New Brutalism (through Crosby, who was Peter Smithson's best friend), Archigram (through Middleton, who worked with the group under Crosby at Taylor Woodrow), and Cedric Price (through Murray who had been his student and colleague at the Architectural Association).

Throughout the 1970s, *AD* was "to all intents and purposes the house magazine of the AA [Architectural Association],"³ the school that was then the center of architectural culture in Britain, if not the world: the October 1983 issue of the *AR*, which was dedicated to the AA, stated, "No other architectural school in Europe can even remotely claim the prestige and pervasive importance of London's Architectural Association."⁴ But when Pidgeon left *AD* in November 1975, its publisher, the Standard Catalogue Company (SCC), took the opportunity to sell it. Although the name stayed the same, *AD*'s editorial direction changed course considerably, while remaining hugely influential in architectural culture and practice.

Almost by definition, architectural histories are dominated by buildings and their architects – usually considered as genius authors – to establish a 'canon' and argue each's merits or otherwise. More recent histories have begun to look at the more everyday, uncelebrated or 'non-pedigree' architecture, and scrutinize the ideas and forces behind and around the generation of both the buildings and how the canon is constructed. While some historians don't consider these the territory of traditional architectural history,⁵ I argue along the lines of Pierre Bourdieu's theoretical framework on the production and reproduction of culture,⁶ that all celebrated buildings and architects exist within a cultural field that makes the very idea of architecture possible in the first place. Architecture considered as a culture can simply not exist without this

field and the struggle for establishing what should and shouldn't be included as its exemplars. And ultimately it is people – often editors, critics, and other anonymous *éminences grises* with stakes in the field – who define it and the rules by which it is created. My approach in this article, therefore, is to focus on the usually forgotten or unspoken forces 'behind the scenes' that actually shape architectural ideas and the resulting material form of the built environment. To do this, I employ as detailed biographies as possible and historical flashbacks where relevant – much of which will be found in the extensive endnotes – to enrich, contextualize, explain, and foreground the machinations and maneuverings that occurred behind the scenes of this high profile and influential magazine in order to be able to more deeply understand what was really going on in architectural circles during the three years in question. In this way, this brief history describes how such a dramatic switch in direction became possible and what it meant for architecture.

Spring and Beck buy *AD*

One key site for this story is the aforementioned AA, which had been attempting to merge with a university in response to the 1958 Oxford Conference recommendations which recommended raising standards in architectural education in order to upgrade it as an academic discipline and therefore to situate schools of architecture within universities.⁷ When in February 1970, negotiations with Imperial College of Science and Technology finally broke down,⁸ the school was left almost bankrupt and the Principal, Michael Lloyd, prepared for closing it down. But its community of students and staff had other ideas and sought somebody to take up the newly defined role of Chairman. They settled on two potential candidates: former *AD* Technical Editor Ken Frampton and founder of the International Institute of Design, Alvin Boyarsky⁹ who

took up the position in September 1971. When the AA was removed from student grant support, Boyarsky seized the opportunity to make the school more international and it quickly established itself as a leading center of international architectural culture in the early 1970s. Besides setting up a major history and theory lecture series in 1973 under the direction of another former *AD* Technical Editor, Robin Middleton,¹⁰ Boyarsky also established the unit system in 1972,¹¹ as well as an extensive publication program and later, a gallery.¹² During the first half of the 1970s, under Pidgeon, *AD* effectively became part of the AA's publishing apparatus, and it is no surprise that Pidgeon's replacement editors were to be found there: when Pidgeon left, Martin Spring¹³ took over as editor, with Haig Beck¹⁴ as his assistant.

Spring was born in Scotland but spent much of his childhood in Mexico before his father (a manager for a textile manufacturer) was killed in a car crash and the family returned to Glasgow for Spring to finish school at Glasgow Academy.¹⁵ He then attended the Glasgow School of Architecture for a year before dropping out. He spent the next year drawing in Vienna, where his mother was from, and then went to the Edinburgh College of Art for another attempt. But again he didn't enjoy it, as "there was no intellectual debate" and left after two years without graduating.¹⁶ He then went to London and worked at Lambeth Council's Architecture Department until he was offered a place at the AA, which he took up in 1970. He completed the third, fourth and part of the fifth year, and was involved in setting up and running the student paper there. Based upon this, Middleton, recommended him to Pidgeon at *AD*. So Spring left the AA – again without graduating – and is listed on the magazine's masthead as an Assistant from August 1973.

Beck – the son of architect Doug Beck – had also left architecture school without graduating. He had edited the student architectural magazine, *Scarab*, while

studying part-time at what became the Queensland Institute of Technology¹⁷ and while also working for various architects, including John Dalton. But he remembers that after failing structures twice, he had had enough of architecture, so followed his girlfriend, Jackie Cooper, to London, arriving on October 21, 1969.¹⁸ He admits that he got a place in the Diploma School at the AA, “mainly on the strength of the portfolio of stolen architectural drawings from the various practices I’d worked for, and every Australian’s gift of the gab, which always amazed the English.”¹⁹ But short of money, he was persuaded by Martin Pawley to defer his place and instead work as Assistant Technical Editor at the *Architects’ Journal*. When he heard that the AA might close down after the Imperial College merger talks had broken down, he quickly took up his place in 1971, just as Alvin Boyarsky arrived as the school’s Chairman and savior. On leaving the AA in 1973,²⁰ Beck worked in Stuart Beatty’s office, while also enjoying writing for Pawley’s *Ghost Dance Times*, a “school rag” that described as “a fleeting yet significant production [...] charged with critical reflection on the lectures, events and exhibitions that went on at the AA, and evolved into a highly satirical and often controversial newspaper.”²¹ Pawley also introduced Beck to Pidgeon and he started a monthly Letter from London for *AD* from October 1975.²² The very next month, with the departure of Pidgeon from *AD*, Beck became Spring’s Associate Editor.²³

AD was then still owned by the SCC, who had attempted to sell the magazine in 1970. But Pidgeon persuaded the directors instead to continue the magazine on the so-called “book economy”, through sales alone and without advertising.²⁴ The company took Pidgeon’s departure as an opportunity to once more look around for a buyer and found a commercial publisher, International Trade Publications Ltd., who would have made it one of 30 titles, the flagship of which was about shoe-making. “Martin and Haig rebelled,” recalled Cooper, “Unexpectedly, *AD*'s owners suggested they buy the

magazine themselves.”²⁵ Change of ownership was a momentous occasion for *AD*.

After 45 years of successful publication by the SCC, a new era beckoned and for a short period of time – just over 12 months – the future of the magazine was precarious to say the least.

The production quality of the magazine that Spring and Beck inherited was low, deriving from the period of cost-cutting required when it became a “little” magazine in October 1970. Its appearance was dour with color only appearing on the paper-thin cover, and its end-of-recession content was more concerned with alternative, anarchic, and countercultural ideas that influenced architecture, than with buildings themselves. The recession had almost ceased construction in Britain, but while its closest competitor, the *AR*, managed to continue reviews of buildings on its pages, they had all but disappeared from *AD*'s. The same was true with adverts – *AD* almost completely stopped advertising building manufacturers' products in favor of cultural products such as books and exhibitions, while the *AR* continued, albeit in far fewer quantities, to sell advertising space to product manufacturers. Throughout 1976 *AD*'s articles tended to be concerned with radical sociological and ecological issues rather than architectural *per se*, with few images and much text to digest. The magazine felt like a depressed adolescent: it had no shortage of criticism of the world and how it should be, but at the same time, had a serious image problem.

Several letters were published that revealed readers' frustrations: “For some time the name of your journal has puzzled me,” wrote David Dunster, for example, “Since you rarely now publish built work of the architectural profession, would it not be more in line with your politics to declare openly your withdrawal from the position of the ‘other’ architectural monthly in Britain?”²⁶ Others disagreed,²⁷ though clearly not as many, because the magazine was hemorrhaging readers and its future was far from

certain. The last figures filed with the Audit Bureau of Circulations for AD show a circulation of 9,633 per month between January and June 1974; almost three years later, that figure was just around 6,000 meaning the magazine was losing over 100 subscribers per month.²⁸ Between February and December 1976, the magazine lost £4,000.²⁹

This didn't seem to bother Spring whose primary concern was to “preserve the well-established principle of the editorial independence of the magazine,”³⁰ as was the situation during the SCC’s ownership. The issue he remembered being most proud of was the ‘Volte Face’ issue of March 1976 (Figure 1), the first for which he claimed sole responsibility as editor,³¹ and which contained articles on housing, planning, conservation, and the representation of the profession to the public. Spring's aspirations for the magazine were summarized in his editorial which concluded, “those attempting to understand the new directions in architecture should try to delve to the root causes of the many disparate, sometimes contradictory, and often deceptive current trends.”³² It is telling that the monthly column at the end of the same issue by his assistant and soon-to-be co-editor, Haig Beck, instead discussed Charles Jencks, Robert Venturi, Peter Eisenman and the question of “meaning in architecture.”³³

In order to concentrate on editing, Spring and Beck needed someone to fulfil the role that the SCC had previously played and so approached Andreas Papadakis³⁴ to manage its publication and back office, as he was the only architectural publisher they knew, and someone who had previously advertised in *AD*.³⁵

Enter Papadakis

Papadakis was born in Nicosia, Cyprus to middle-class parents, Constantine Papadakis (d. 1992), who worked in pharmaceuticals, and Natalia Christou (d. 1978), an art teacher and painter. He attended the Pan-Cyprian Gymnasium and English School in

Nicosia before coming to Britain in 1956 for further studies in Engineering.³⁶ He was a Senior Research Fellow at Imperial College from 1962 to 1965 and submitted a PhD in Physics at Brunel University, which he received in 1971.³⁷ However, despite this scientific background, according to his long-term partner Shiela de Vallée, he was always an art-loving entrepreneur.³⁸ In 1964 he bought a house at 7, Holland Street in Kensington which had a dry cleaners on the ground floor. The planners did not allow him to incorporate this shop into the house, so he decided to turn it into the Academy Bookshop, selling the occasional scientific book. Papadakis had started working for the government doing research, but with quick promotion came bureaucracy, which he hated, so he decided to concentrate on the bookshop.³⁹ This shop was just round the corner from BIBA, the famous Art-Nouveau fashion emporium whose clientele at Christmas in 1967 were asking for books on Aubrey Beardsley, possibly due to the exhibition that the V&A had held the previous year. And so, Academy Editions was established: “Since none was on the market, Papadakis decided to publish one, having first assured himself that Beardsley’s drawings were out of copyright.”⁴⁰ Clive Aslet wrote in his obituary of Papadakis that he “assembled images and went to a local printer who had a stock of outsize paper at a very good price. A large paperback resulted, with illustrations but no text. When people complained the pages were falling out he inserted a notice saying the prints could be framed. When VAT was imposed on posters he added a brief introduction.”⁴¹

In the summer of 1971, the publisher and bookshop owner Alec Tiranti died and in order for his widow to pay the death duties, the family decided to sell the reputable London Art Bookshop on Charlotte Street, with the associated publishing business and backlist of art books, in order to concentrate on the original side of the business selling sculptors’ equipment and materials.⁴² Papadakis was looking to expand and bought the

contents of the shop along with the famous “Alec Tiranti list”, which was generally looking tired but included some hefty titles such as Wittkower's famous *Architectural Principles in the Age of Humanism*.⁴³ Papadakis moved the bookshop to 8, Holland Street, opposite his existing Academy bookshop. Solveig Williams, who worked at Academy from the late 1960s recalled the subsequent difficulties:

Warehousing had been up the stairs at Gregory Place [the publishing office at 7, Holland Street]. When van-loads of books came from the printers, we stacked the binders' packs like a secondary staircase and just about managed to squeeze by up or down. The Tiranti books went into the basement so tightly that it was hell to get at any particular title to fill an order. Tiranti's London Art Bookshop was part of the same purchase and now the building opposite was acquired so storage was easier for a while. Then it was decided to branch out to a real warehouse, Book Centre, and suddenly there was room to breathe.⁴⁴

It was in these shops that Papadakis learnt about architectural publishing, which he felt was no different to art publishing, and where he got to personally know the interesting architects of the time – they were the ones who went to the bookshop and bought or just browsed books in a Saturday morning ritual.⁴⁵

By 1974, Academy had outgrown its premises and so Papadakis leased 42, Leinster Gardens in Bayswater which became the group's headquarters. He commissioned Terry Farrell to design a garish red, pink, purple and yellow color scheme for its exterior and it thus became a post-modern landmark representing what was going on inside. It was at this point, with the Academy art and architecture publishing empire growing, that Spring and Beck approached Papadakis to publish *AD*. The triumvirate consequently set up Acroshaw Ltd., a £100 off-the-shelf company, with Papadakis as Managing Director. On the auspicious date of 1st April 1976, Acroshaw became the new owner of *AD*. The magazine was sold for £17,500 comprising £500 of office furniture, fittings and

equipment (including, somewhat bizarrely, “2 beanstalks”!) (Figure 2), £5,000 for stocks of journals and books, and £12,000 of goodwill – essentially the *Architectural Design* name and subscriber list.⁴⁶

Right up until his death almost 40 years later, Spring kept the agreement of the sale in a folder that also contained his contract of employment, along with notes of meetings he wrote during that tumultuous year, correspondence with solicitors and unions, and details of £16,000 in loans he sought from the magazine's contributors to underwrite its subscriptions throughout the year of transition from SCC to Acroshaw – a condition of the sale (Figure 3). Spring and his sister personally loaned over half of this amount thanks to a recent inheritance, and the remainder was raised from friends of *AD*, topped up with £2,000 from Papadakis. The agreement was that the money would be returned over the following twelve months, as subscribers received each issue. As publisher, Papadakis himself took on the obligation to get the magazine out to subscribers, an activity he would have recognized as relatively low risk as it perfectly complimented his existing business interests.

Even though Spring was by far the largest backer, and could not afford to lose this money, the shareholdings of Acroshaw were divided so that Beck and Spring each received only 24%, compared with Papadakis' 51% (“in recognition of his publishing expertise”⁴⁷) and his accountant's 1%. “Young and idealistic, and bearing in mind his experience, we thought that arrangement reasonable,” wrote Beck years later.⁴⁸ This short-sighted negotiation by the editors clearly put Papadakis in a very strong position, especially as he managed the business side of the magazine, and therefore the accounts, and employed *AD*'s five editorial staff.⁴⁹ In short, Spring had much to lose, whereas Papadakis could only gain. Spring later admitted that he effectively gifted the magazine to Papadakis.⁵⁰

The Struggle for Control

Spring and Beck were on the masthead as joint editors from May 1976 but editorial friction soon emerged. While Beck was “interested in theoretical propositions developing in opposition to Modernism, and sensed a portentous change away from the architect as social engineer to culturally critical practitioner”, Spring “was deeply committed to environmental sustainability and social responsibility.”⁵¹ So in an attempt to amicably resolve their disagreement, they started editing alternate issues. Papadakis, who always had a very “hands on” management style,⁵² also started taking an interest in the editorial side, which the editors had not foreseen in their initial understanding of the agreement.

In the Autumn of 1976, Spring was already regretting the agreement. Besides management and editorial tensions between Spring, Beck and Papadakis, the working environment was also unstable: the editorial team had to move from Bloomsbury Way where *AD* had always been based, briefly into Art Net’s old offices in Endell Street nearby, and then in September to Margaret Street.⁵³ Spring’s primary concern shifted from wanting to produce a critical, independent architectural magazine, to withdrawing from the agreement with his loan returned as the magazine's finances looked precarious. In addition to a rapidly falling circulation, the magazine did not take advertising and Papadakis was threatening to liquidate Acroshaw. From his point of view, he had to print and distribute a monthly magazine to thousands of subscribers, and pay the staff that came with the magazine. Even if he had been gifted the magazine, it was losing him money and while he had opinions on the way architecture should be, he was primarily a businessman.

With staff morale rapidly declining, Spring attempted to get the National Union of Journalists involved. On November 25, 1976, the Acroshaw staff (except Beck, who

was not a member of the Union) drew up a list of “unnegotiable” demands around working conditions, editorial interference, and pay. They stated that “Failure to comply with these demands will result in the consideration of unspecified industrial action in conjunction with the trade unions involved.”⁵⁴ Such “strong-arm tactics”⁵⁵ were never going to work with Papadakis who was a far stronger character and more accomplished businessman. A letter from Production Assistant Jeffrey Segal to the Union spelled out the staff’s concerns:

Architectural Design is in an almost permanent state of crisis and we believe that the situation is rapidly approaching that of a full-scale dispute. [...] Profound editorial changes have taken place in A.D. [...] and have culminated in the forthcoming January issue, which represents a complete departure from earlier A.D. content, both editorially, and graphically. Essentially the publisher, Dr Papadakis, has been gradually assuming direct editorial control of a once independent publication.⁵⁶

From Papadakis’s point of view, the magazine was costing him money and although he had no emotional or ideological attachment to it, he wanted to keep the long-established magazine going as part of a larger ecosystem of architectural culture he was building with Academy. In a memo dated February 21, 1977 (Figures 4a and 4b), he outlined his position and called for more efficiency and cutbacks.⁵⁷ But all three editorial staff were made redundant very quickly,⁵⁸ leaving just Beck and Spring on the Acroshaw payroll.⁵⁹ The work was done within the existing Academy staff and farmed out to external freelance contractors. For Papadakis, these redundancies simultaneously got rid of troublesome staff and saved money. If the magazine closed, his only losses were the expense of keeping the magazine going until then.

Having lost his staff, and seeing the helplessness of the unions, Spring turned to the magazine’s consultants. He conjured up letters of support from the existing

consultants, including Paul Lawless, Gerald Foley, Robin Middleton, and John Turner, requesting the independent line be maintained, but to no avail. The last consultants' meeting was on March 1, 1977. Although a memo from Papadakis stated that the meetings would be resumed,⁶⁰ the consultants were silently erased from the masthead⁶¹ until Papadakis instated his own in 1980.

The final issue to be guaranteed by the loan was that of March 1977, and its publication allowed Spring to leave, albeit with one final gasp of frustration. A draft memo⁶² expressed his concerns:

Rather than concentrate on promotion, the publisher has been increasingly concerned with changing the editorial direction of the magazine. His expressed aim is to produce a magazine that presents more pictures and less text, where the text should not be of a 'controversial' nature – in other words, a more commercial profile for the magazine.⁶³

Spring managed to get the printers to delay this final issue by 6 weeks, until April 14. A note in the following month's issue apologized for delays in printing due to the fact that "recent improvements to *AD* have only been achieved at the expense of considerable disruption to our production programme."⁶⁴ The UK subscription cost and cover price of the magazine also rose by around 25% in this issue in an attempt to stabilize losses.⁶⁵

Spring resigned from *AD* on June 1, 1977, with his loan fully repaid (as were those of all the lenders). He was still as sore about this debacle when I interviewed him over 30 years later as he was when later that year he wrote an invective for *Slate* (Figure 5), the New Architecture Movement's magazine, in which he described his version of events:

Papadakis is a publishing impresario [sic]: he revels in the reflected glory of the cult art books he publishes. His instincts are absolutely capitalistic, and he has a

shrewd ability to latch on to the latest cult figures – his paperbacks of prints by Mucha and Beardsley, for instance, have been superb money-spinners. He sees a similar potential in architectural publishing – monographs on cult architects consisting mainly of photos and plans with accompanying texts that are bland and eulogistic.

Since he has become interested in architectural publishing, Papadakis has been developing another periodical alongside *AD* under the editorship of David Dunster, provisionally entitled *Architectural Monographs*. Framed as a quarterly periodical, each issue is devoted to a famous architect from the present or recent past and is aimed at students who are looking for a cheap and simple run-down down [sic] of architectural heroes. Issues have been drawn up on Robert Venturi (inevitably) (inevitably) [sic], Mies van der Rohe and Victor Horta. This magazine was due to be launched at the beginning of the next college session in September, but he has been keeping open his options of merging this new periodical with *AD*.

Papadakis is eager to steer *AD* back into the mainstream of international architectural magazine, emulating the hecticly [sic] competitive Japanese and Italian glossies such as *A+U*, which are feverishly leap-frogging each others' attempts to glorify the latest architectural prima-donnas.⁶⁶

Spring accurately predicted the path that *AD* took during Papadakis's ownership. Dunster's *Architectural Monograph* series was launched at the beginning of 1978,⁶⁷ and the first year witnessed monographs on Venturi and Rauch, Hector Guimard, James Gowan, and Alvar Aalto.⁶⁸ Monographs on Michael Graves and Edwin Lutyens appeared in 1979, and then only Alison and Peter Smithson in 1982.⁶⁹ The *Architectural Monograph* was based on the new *AD* magazine itself in both content and format. With his focus on image and personality, Papadakis was anticipating – or even helping create – the emerging trend for celebrity architects, or so-called “starchitects”. Regardless of whether Papadakis had become interested in the editorial side of the magazine or not, he had been granted 51% of the company from the start, and therefore its future was always in his hands. Furthermore, the circulation figures show that it was unlikely that the editorial direction and type of magazine that Spring had in mind would help the

magazine sell more copies, upon which its survival depended. The type of magazine that did succeed was the redesigned *AD Profile*, which split opinion between Spring and Beck and which was perhaps the main reason Spring accused his co-editor of switching editorial sides to that of Papadakis.⁷⁰

Towards Post-Modernism

Charles Jencks⁷¹ was a young American Harvard graduate of English Literature and Architecture when he arrived in London in 1965 to study for a Ph.D. in Architectural History under Reyner Banham at the Bartlett School of Architecture. Jencks was introduced to Papadakis and Academy Editions around 1975 through Beck, with whom he regularly met along with Rem Koolhaas, Léon Krier, and their respective partners.⁷² This group was centered on the AA where they all studied or taught. Jencks's ideas on Post-Modern architecture were first aired in a talk in Eindhoven in June 1975, and subsequently published in an *Architectural Association Quarterly* article entitled “The Rise of Post-Modern Architecture”.⁷³ On the strength of these ideas, Beck commissioned him to write an article on Arata Isozaki's “melange of references and borrowings includ[ing] Constructivism, Metabolism, the New York Five, Aalto, the Spaniards, Archigram, Corb, and Italian Rationalism”⁷⁴ for the redesigned *AD* of January 1977 (Figure 6) dedicated to the Japanese architect. Jencks completed this article while on his first teaching stint at UCLA in 1976.⁷⁵ Printed on glossy paper, this first *AD Profile* looked more polished than the newspaper style of the previous year and it established the tone for future magazines in a direction away from Spring's more earnest and anarchic concerns. From that issue on, every magazine was an individually numbered *Profile*, most of which were guest-edited by external contributors.⁷⁶

The introduction of the *AD Profile* was a significant initiative in *AD*'s history as it gradually enabled the magazine to move towards a book format. Profiles soon became

bi-monthly publications with little or no magazine content and from the summer of 1977 were produced exactly like the *Architectural Monographs* and several Academy books,⁷⁷ with the same design and layout. Each Profile was a self-contained (and soon to be separately paginated) section within the magazine that could be individually printed and sold separately more like a book than a magazine – one of Papadakis's smart publishing techniques that made the most of the material being produced. Despite having “a good eye, and a good nose,”⁷⁸ Papadakis was not trained in architecture, like his predecessor Pidgeon, who relied on similarly good instincts. For each, not being an architect enabled them to distance themselves from the architectural debates contained in their respective magazines, and to not promote their own particular architectural agenda, but instead focus on producing a more varied magazine that readers valued. Yet despite their lack of architectural training, they were both good at seeking out collaborators and taking advice from a small group of architects with strong opinions who offered an alternative to the establishment line taken by its competitors. Like all successful editors, their networks were absolutely fundamental to the operation of the magazine.

Pidgeon's team was very small, each of the four members having a definite role, with the Technical Editor essentially being responsible for the magazine's content. Beck described the scene in the office thus:

When I joined AD, Monica, Martin Spring and I sat around a vast table in the centre of the big first floor room of Standard Catalogue's building in Bloomsbury Way, with the art director at the production bench that ran under the south-facing windows. It was a scene of unimaginable chaos: hundreds of files, sheaves of papers, dog-eared contributors' copy, galleys in rolls and strips, and photographs and drawings littering every surface.⁷⁹

Pidgeon relied on her Technical Editors to contribute architectural knowledge – Crosby, Frampton, and Middleton had all practiced as architects, while Murray and Spring had trained in architecture, but went straight into journalism before qualifying and without practicing. In contrast, Papadakis's team was larger, but was also concerned with the Academy publishing house as a whole, as well as the bookshops, the organization fluidly moving between jobs and around the most important task of the moment.⁸⁰ According to Geoffrey Broadbent, who worked with Papadakis in the 1980s, he “never forgot the atmosphere at Imperial College, and trie[d] to run the editorial side of publishing much as his Professor ran his research team.”⁸¹ Indeed, this ‘boutique’ approach to a commercial design enterprise is not so different from a small-to-medium-sized architectural practice. Producing publications in the same format streamlined the process for a team that worked across all books, catalogs and magazines, making them more commercially viable but it also inevitably made it increasingly difficult to distinguish the bi-monthly magazine from some of the less regular monographs and the one-off book or exhibition catalogs. Ultimately the *Profile* format became that of the magazine itself, taking it over completely in a similar way to how Middleton's Cosmorama had done at the turn of the 1970s.⁸² Under Papadakis, the magazine's format was to follow the same direction, from magazine to book: his natural instinct was, after all, to publish books.

Ian Latham was yet another *AD* Editor who was diverted into journalism before finishing his architectural education: he joined after the first year of his diploma at Oxford Polytechnic and became Papadakis's first official Technical Editor in January 1980, when Acroshaw was no longer listed as publisher.⁸³ Further architectural input came from an informal team of consultants which was formalized on the masthead in August 1981.⁸⁴ Some of these were included merely for their name (Dennis Crompton,

Kenneth Frampton, Colin Rowe), David Dunster was included as the editor of *Architectural Monographs*, but the most active and influential consultants were Léon Krier, Demetri Porphyrios, Catherine Cooke, and Charles Jencks. As well as the nine issues of *AD* that Jencks is officially credited with guest-editing, he additionally contributed dozens of other articles and introductions, far more than any other single contributor in the 1980s, demonstrating his importance and influence on the magazine during this period.

Jencks was the first critic to identify and define the Post-Modern style in architecture and it was through Academy that he published his ideas. “The Architectural Press was the competing group but there you had to deal with an editorial board,” he recalled, “The advantage of Andreas was that he was one person and didn't know a great deal about architecture; but he wanted to move things along. So he was good for my aim to get ideas out there and to fight for Pluralism.”⁸⁵ Being independently wealthy, his ancestor Francis Jenks [sic] having invented the safety deposit box in the 1850s, Jencks was able to travel around the world,⁸⁶ taking the “temperature of architecture”,⁸⁷ and witnessing the latest ideas in the USA, Europe, Australia and Japan. According to Beck, the follow-up book to the *AD* article on Isozaki was to be called *Radical Eclecticism*⁸⁸ although a note at the back of the January issue specifically mentions that “Future issues of *AD* planned are [...] The language of post-modern architecture: An extended review of Charles Jencks's forthcoming book – the first in a series of *AD monographs* published by Academy Editions.”⁸⁹

Jencks did indeed combine his semiotic ideas from literature to transform the article into *The Language of Post-Modern Architecture*, which was published by Academy Editions in June 1977. Intended as the first “AD Monograph”, its physical format and size mimicked that of both the *Architectural Monographs* and *AD Profiles*.

Making *AD* simultaneously *both* a book *and* a magazine can itself be seen as a highly (albeit unconsciously) Post-Modernist strategy: Both/And is a Post-Modern tenet that derived from Robert Venturi's *Complexity and Contradiction*, where he wrote "I prefer 'both-and' to 'either-or,' black and white, and sometimes gray, to black or white."⁹⁰ Jencks consciously adapted this tenet in the third edition of *The Language of Post-Modern Architecture* to argue for an architecture that could communicate with *both* architects *and* the general public.⁹¹

The first edition of *The Language of Post-Modern Architecture* was launched with an exhibition at Peter Cook's Art Net gallery which lasted from May 23 until June 3, 1977. This was only weeks after the publication of the April 1977 issue of *AD* on Post-Modernism, which was guest-edited by Jencks, and coincided with Spring's departure. Jencks's book became a rare species: an architectural best-seller, selling over 160,000 copies in ten languages over seven ever-larger editions (six of which were published by Academy Editions between 1977 and 1991). Both Jencks and Papadakis were obviously keen to capitalize on its success and the 1980s show a distinctive lean towards Post-Modernism in *AD*, and a prolific publishing partnership, if not exactly a meeting of minds.⁹²

As sole editor, Beck remembered that he had "remarkable editorial freedom. Circulation was rising and I was largely left alone to produce the magazine."⁹³ Under his tenure, *AD* showed an eclectic range of guest-editors and subject matter, both contemporary and historical, and largely orbiting around the scene at the AA. He is happy to acknowledge that he treated this time as an inspiring educational experience: "Like the young Ken Frampton, I treated each issue of *AD* as the most stimulating, high-powered seminar from my contributors"⁹⁴ and that "most of the issues of *AD* I produced capitalized on events taking place in London."⁹⁵ Besides the Arata Isozaki

Profile, of particular note is the first publication of OMA's work,⁹⁶ a *Profile* on Bruce Goff,⁹⁷ one dedicated to each of Rogers and Piano's Centre Pompidou⁹⁸ and to Foster Associate's Sainsbury Centre,⁹⁹ several early publications of the Krier brothers,¹⁰⁰ a number of historically inclined issues, including those taken from exhibitions mentioned above,¹⁰¹ and a couple guest-edited by Jencks introducing and promoting Post-Modernism.¹⁰²

After a couple of years, Britain was emerging out of recession thanks to the recently discovered North Sea Oil coming online, and more advanced printing techniques allowed better quality and cheaper color publications. With the redesign a success, Beck wanted to return to publishing buildings. However, Papadakis wanted to continue with the recipe for success that had revived the troubled magazine. Beck resigned in May 1979,¹⁰³ leaving Papadakis to assume editorial control. As Margaret Thatcher became Prime Minister, a new era beckoned for both *AD* and the UK.

In the twentieth century, the architectural magazine was architecture's favorite medium and the architectural press had great power in communicating, promoting and validating not only what architecture should be, but also which architects should be those to produce it. Architects therefore not only had to produce good architecture, but be part of the 'favored circle' that orbited around important individuals located in key institutions such as the academy, the professional bodies, and especially the press. The above narrative demonstrates how it is the field of architecture itself, including the non-architects of editors and other *éminences grises* behind the scenes producing the media that validates architectural production. Furthermore, to really understand the architecture of the past, one must look beyond the superficial records of buildings and architects, and take into account the individuals behind the scenes who effectively defined what architecture should be.

6,137 words

The work behind this article was made possible thanks to an RIBA Research Trust Award. I am grateful to Martin Spring for lending me his detailed notes from the time in question, which he kept in a file until his death, and upon which much of the detail of this story is based, and also to Alexandra Papadakis for her generous help and allowing me access to her father's papers.

- Figure 1. Cover of the “Volte Face” issue of *Architectural Design*, March 1976.
Figure 2. Detail of agreement of the sale of the magazine (courtesy of Martin Spring).
Figure 3. List of lenders that helped Spring and Beck buy *AD* (courtesy of Martin Spring).
Figure 4. Memo from February 21, 1977 from Papadakis to *AD* staff (courtesy of Martin Spring).
Figure 5. Spring's description of events as published in the New Architecture Movement's *Slate* magazine, 1978.
Figure 6. Cover of the first *AD* Profile on Arata Isozaki, January 1977.

Notes

-
- 1 Monica Pidgeon (September 29, 1913, El Ñilhue, Chile – September 17, 2009, London, England).
- 2 For a history of *AD* under Monica Pidgeon, see S. Parnell, "Architectural Design, 1954-1972" (Ph.D. diss., University of Sheffield, 2012) esp. Figure 4.9, 124 for circulation figures.
- 3 David Dunster, "Boyarsky and the Architectural Association," in *An Architect's Guide to Fame: A Collection of Essays on Why They Got Famous and You Didn't*, ed. Torsten Schmiedeknecht and Paul Davies (London: Architectural Press, 2005), 333, n.9.
- 4 Peter Davey, "AR Reviews AA," *Architectural Review*, October 1983, 23.
- 5 See, for example, the preface to Bernard Porter, *Battle of the Styles: Society, Culture and the Design of the New Foreign Office, 1855-1861* (London: Continuum International Publishing Group, 2011).
- 6 Pierre Bourdieu, *The Field of Cultural Production Essays on Art and Literature* (Cambridge: Polity Press, 1993).

-
- 7 For more on the conference, see John Smith, "The Schools." *Architecture & Building News*, February 1958, 43; Leslie Martin, "Conference on Architectural Education." *RIBA Journal*, June 1958, 279-282; Mark Crinson and Jules Lubbock, *Architecture, Art or Profession?: Three Hundred Years of Architectural Education in Britain*. (Manchester: Manchester University Press, 1994), 137-148. The Oxford Conference was held at Magdalen College, Oxford on April 11-13, 1958.
- 8 See Charles Jencks, "125 Years of Quasi Democracy," in *A Continuing Experiment: Learning and Teaching at the Architectural Association* (London: The Architectural Press, 1975), 149–159.
- 9 For more on Boyarsky's AA, see Igor Marjanovic, "Alvin Boyarsky's Chicago," *AA Files* 60 (2010): 45–52; Igor Marjanovic, "Lines and Words on Display: Alvin Boyarsky as a Collector, Curator and Publisher," *Arq: Architectural Research Quarterly* 14, no. 2 (June 2010): 165–74; Irene Sunwoo, "The Static Age," *AA Files* 61 (2010): 118–129.
- 10 Higgott lists a stellar series of lectures until 1987 in Andrew Higgott, *Mediating Modernism: Architectural Cultures in Britain* (London: Routledge, 2007), 178. Charles Jencks lectured regularly on semiotics in the early 1970s. Claire Jamieson, "NATØ: Narrative Architecture in Postmodern London" (London: Routledge, 2017), 15, 59, n.7.
- 11 Irene Sunwoo, "Pedagogy's Progress: Alvin Boyarsky's International Institute of Design," *Grey Room* 34 (Winter 2009): 52.
- 12 See Higgott, "Mediating Modernism"; Jamieson, "NATØ", 177–119; Higgott, "Boyarsky at the AA," 189.
- 13 Martin Spring (December 3, 1945, Paisley, Scotland – February 24, 2016, London, England).
- 14 Haig Beck (b. November 15, 1944, Brisbane, Australia).
- 15 The biographical information about Spring is from Martin Spring, interview with the author, March 30, 2011.
- 16 Spring attended Glasgow School of Architecture (now part of Strathclyde University) from 1962-63, then Edinburgh College of Art for two years from (he thought) 1964.

-
- 17 When Beck started in 1963, it was called the Brisbane Central Technical College and it ultimately became part of the University of Queensland.
- 18 He remembered it was Trafalgar Day in Haig Beck, interview by Robert Riddel and Janina Gosseye, January 11, 2013 (available at <https://www.youtube.com/watch?v=zI9Hk6XJJyw>, accessed June 13, 2017).
- 19 Ibid.
- 20 He didn't technically "graduate" until 1981 once he'd submitted his history dissertation and paid up his fees - see *ibid.*
- 21 Jamieson, *NATØ*, 118.
- 22 Haig Beck, "Letter from London," *Architectural Design*, October 1975, 638.
- 23 The biographical information about Beck is from an email conversation with Beck's partner, Jackie Cooper and the author, April 2, 2012, and Haig Beck, interview by Riddel and Gosseye.
- 24 See Parnell, "Architectural Design, 1954-1972," 225.
- 25 Cooper, email to the author.
- 26 David Dunster, "Fellow Travellers, Read on," *Architectural Design*, June 1976, 324.
- 27 Such as Peter Hecht, "Signal Service," *Architectural Design*, October 1976, 580.
- 28 A memo from Andreas Papadakis to *AD* Staff, in Martin Spring's personal papers, and dated February 21, 1977, states that "December shows that the subscribers were slightly under 5000 and there were retail sales of just over 1000. The bulk of the sales have been to overseas customers. The home subscribers are well under 1000 in number." However, in a letter from Jeffrey Segal to the National Union of Journalists, in Spring's file and dated December 14, 1976, he mentions that the print run is 9,000. Publishers always print more than the subscription numbers, of course, and Papadakis liked to print as many as he thought he could sell over the long term.
- 29 Note in Martin Spring's personal papers from February 21, 1977.
- 30 According to Martin Spring, "Memorandum on Acroshaw Ltd (Draft)," March 28, 1977, 2. Martin Spring's personal papers.

-
- 31 Although Beck claims that to be their first co-edited issue: Haig Beck, “Being There,” *AD*, October 2000, 99.
- 32 Martin Spring, “Disparate Trends,” *Architectural Design*, March 1976, 131.
- 33 Haig Beck, “Letter from London,” *Architectural Design*, March 1976, 638.
- 34 Andreas Papadakis (June 17, 1938, Nicosia, Cyprus – June 10, 2008, Berkshire, England).
- 35 Martin Spring in discussion with the author, March 30, 2011.
- 36 He received a Diploma from Faraday House (DFH) in 1961, a Postgraduate Diploma in Materials Science (DIC) from Imperial College, University of London: Papadakis CV and certificates in personal papers held by Alexandra Papadakis.
- 37 With a dissertation entitled “Transient currents in insulators” submitted in 1969, available at Brunel University Library Shelf Number PH.D.P36. The certificate is among his personal papers held by his daughter Alexandra.
- 38 Sheila de Vallée in discussion with the author, May 9, 2011.
- 39 For the Post Office at Dulles Hill Research Station: *Ibid*.
- 40 Clive Aslet, Telegraph obituary, August 18, 2008; original taken from Papadakis personal papers.
- 41 Marcus Binney, Times Online Obituary, *Times Online*, June 30, 2008 (available at <http://www.timesonline.co.uk/tol/comment/obituaries/article4424818.ece>); original taken from Papadakis personal papers.
- 42 “Alec Tiranti Ltd: About Us,” http://www.tiranti.co.uk/about_us.php (accessed June 13, 2016).
- 43 Rudolph Wittkower, *Architectural Principles in the Age of Humanism* (London: Alec Tiranti Ltd., 1952).
- 44 Personal communication to the author, May 29, 2011.
- 45 Geoffrey Broadbent in discussion with the author, January 27, 2007.
- 46 Details are taken from the Agreement of Sale, contained in Martin Spring’s personal papers.
- 47 Cooper, email to the author.
- 48 Beck, “Being There,” 99.

-
- 49 Listed in the Agreement of Sale Fourth Schedule as Martin Spring (Editor), Haig Beck (Associate Editor), Marilyn Jones (part-time Sub-Editor), Robert Kingsley (Production Editor), Marica Cooper (Editorial Secretary)
- 50 Martin Spring in discussion with the author, March 30, 2011.
- 51 Cooper, email to the author.
- 52 Maggie Toy in discussion with the author, April 21, 2012.
- 53 Cooper, email to the author. A note on the contents page of the October 1976 issue states the second address change.
- 54 According to Martin Spring, "AD OFFICE DEMANDS," November 26, 1976, 2. Martin Spring's personal papers.
- 55 A term mentioned in Martin Spring, Letter to Garry Morton (Secretary of the Magazine Branch of the NUJ), May 12, 1977. Martin Spring's personal papers.
- 56 According to Jeffrey Segal, Letter to Robert Norris of the NUJ, December 14, 1976. Martin Spring's personal papers.
- 57 According to Andreas Papadakis memo to staff, February 21, 1977. Martin Spring's personal papers.
- 58 According to Martin Spring, "Memorandum on Acroshaw Ltd (Draft)," March 28, 1977, 1. Martin Spring's personal papers. The staff members were Jeffrey Segal (Editorial Assistant), Marica Cooper (Editorial Secretary), and Danuta Trebus (Production Editor).
- 59 Papadakis received no salary from Acroshaw according to Andreas Papadakis memo to staff, February 21, 1977. Martin Spring's personal papers.
- 60 According to Andreas Papadakis memo to consultants, March 29, 1977. Martin Spring's personal papers.
- 61 From *Architectural Design*, September – October 1977.
- 62 It is not clear to whom this memo would have been addressed at this point, and is possibly more Spring externalising his frustrations on paper.
- 63 According to Martin Spring, "Memorandum on Acroshaw Ltd (Draft)," March 28, 1977, 3. Martin Spring's personal papers.

-
- 64 The Editors, “Note,” *Architectural Design*, April 1977, 239.
- 65 UK Subscription went from £11.40 to £14.00 per annum, International subscription from \$43 to \$45 per annum, and the cover price from 80p to £1.00. British annual inflation rates were high at the time – in 1975 the Consumer Price Index was 24.2%, in 1976 it was 16.5% and in 1977, 15.8%.
- 66 Martin Spring, “The Subversion of A.D.,” *Slate*, 1978, 5.
- 67 With an editorial board comprising Alvin Boyarsky, Robert Maxwell, Robert Stern, and James Stirling.
- 68 *Venturi and Rauch: The Public Buildings*, Architectural Monographs 1 (London: Academy Editions, 1978); *Hector Guimard*, Architectural Monographs 2 (London: Academy Editions, 1978); *James Gowan*, Architectural Monographs 3 (London: Academy Editions, 1978); *Alvar Aalto*, Architectural Monographs 4 (London: Academy Editions, 1978).
- 69 *Michael Graves*, Architectural Monographs 5 (London: Academy Editions, 1979); *Edwin Lutyens*, Architectural Monographs 6 (London: Academy Editions, 1979); *Alison + Peter Smithson: The Shift*, Architectural Monographs 7 (London: Academy Editions, 1982).
- 70 Spring, “The Subversion of A.D.,” 5.
- 71 Charles Jencks (b. June 21, 1939, Baltimore, Maryland, USA)
- 72 Cooper, email to the author; Beck, interview by Riddel and Gosseye.
- 73 Charles Jencks, “The Rise of Post-Modern Architecture”, *Architectural Association Quarterly* 7 (Winter 1975): 3–14.
- 74 Beck, “Being There,” 99; The article was published as Jencks, “Isozaki and Radical Eclecticism,” 42–50.
- 75 Charles Jencks in discussion with the author, December 14, 2011.
- 76 Papadakis oversaw 102 Profiles up to his last, *Folding in Architecture*, of early 1993. Charles Jencks guest-edited nine of these, Catherine Cooke edited six, Derek Walker, four, and Demetri Porphyrios, three.
- 77 The square glued spine bi-monthly double issue format became the standard for *AD* from 1980 onwards.

-
- 78 Jencks in discussion with the author, December 14, 2011.
- 79 Beck, "Being There," 98.
- 80 Toy in discussion with the author, April 21, 2012.
- 81 Geoffrey Broadbent, notes in unsorted Andreas Papadakis papers held by Alexandra Papadakis.
- 82 See Parnell, 'Architectural Design, 1954-1972,' 205–12 for more details on Cosmorama.
- 83 Ian Latham in discussion with the author, February 16, 2012.
- 84 The first list comprises: Catherine Cooke, Dennis Crompton, David Dunster, Kenneth Frampton, Charles Jencks, Robert Maxwell, Demetri Porphyrios, Colin Rowe, Derek Walker. David Dunster is removed in March 1983. Léon Krier is added in March 1985, Terry Farrell in July 1985, and Heinrich Klotz in September 1985.
- 85 Jencks in discussion with the author, December 14, 2011.
- 86 Charles Jencks, *Desert Island Discs*, (available at <http://www.bbc.co.uk/programmes/b01k9n81>, accessed July 6, 2012).
- 87 Jencks's expression from discussion with the author, December 14, 2011.
- 88 Cooper, email to the author.
- 89 Haig Beck, "Coming in AD," *Architectural Design*, January 1977, 66.
- 90 Robert Venturi, *Complexity and Contradiction in Architecture*, The Museum of Modern Art Papers in Architecture (New York: The Museum of Modern Art, 1966), 22–23.
- 91 Charles Jencks, *The Language of Post-Modern Architecture*, 3rd ed. (London: Academy Editions, 1981), 6.
- 92 Academy published 11 other books by Jencks besides *The Language of Post-Modern Architecture* before 1990. For an incomplete discussion of this, see Elie Haddad, "Charles Jencks and the Historiography of Post-Modernism", *The Journal of Architecture* 14 (2009): 493–510. Haddad has the number of editions incorrect in note 13: there was no new edition in 1988, and there have only been seven editions in total.
- 93 Beck, "Being There," 100. McCrudden and Witts have the circulation as 10,000, from an interview with Beck. This is quite plausible, although other circulation figures quoted in

-
- their chapter do not coincide with those taken from Spring's documents from the time. Ryan McCrudden and Mat Witts. "Editors - Architectural Design in the 1970s and 1980s", in *An Architect's Guide to Fame*, 188. Beck estimated the circulation as 7,000 in Beck, "Being There", 101. Beck caveats another interview with the fact that he "lives in the future" and is not prone to reflecting on the past: Beck interview by Riddel and Gosseye.
- 94 Beck, "Being There", 100.
- 95 Ibid.
- 96 OMA (AD Profile 5), *Architectural Design* 47 no. 5 (1977).
- 97 Bruce Goff (AD Profile 16) ed. John Sargeant and Stephen Mooring, *Architectural Design* 48 no.10 (1978).
- 98 Centre Pompidou (AD Profile 2), *Architectural Design* 47 no.2 (1977).
- 99 Foster Associate's Sainsbury Centre (AD Profile 19), *Architectural Design* 49 no.2 (1979).
- 100 Tafuri / Culot / Krier (AD Profile 3), *Architectural Design* 47 no. 3 (1977); *Urban Transformations* (AD Profile 12), ed. Léon Krier, *Architectural Design* 48 no.4 (1978); *Rob Krier / Leo Krier* (AD Profile 18), *Architectural Design* 49 no.1 (1979).
- 101 *London 1900* (AD Profile 13), ed. Gavin Stamp, *Architectural Design*, 48 no.5-6 (1978); *Beaux-Arts* (AD Profile 13), ed. Robin Middleton, *Architectural Design* 48, no.11-12 (1978); *Roma Interrotta* (AD Profile 20), ed. Michael Graves, *Architectural Design* 49, no.3-4 (1979); *Leonis Baptista Alberti* (AD Profile 21), ed. Joseph Rykwert, *Architectural Design* 49, no.5-6 (1979).
- 102 *Post-Modernism* (AD Profile 4), ed. Charles Jencks, *Architectural Design* 47, no.4 (1977); *Post-Modern History* (AD Profile 10), ed. Charles Jencks, *Architectural Design* 48, no.1 (1978). This latter issue became the fourth chapter in the second edition of *The Language of Post-Modern Architecture*, published later that year.
- 103 Beck's version of the story is recorded in Beck, "Being There", which is also available at Beck, "Being There", *Building Design*, October 30, 2009, available at <http://www.bdonline.co.uk/comment/letters/being-there-haig-beck-remembers-monica-pidgeon-and-his-time-at-the-ad/3152199.article> (accessed December 18, 2013).

References

- "Alec Tiranti Ltd: About Us." http://www.tiranti.co.uk/about_us.php.
- Beck, Haig. 1975. "Letter from London." *Architectural Design*, October.
- Beck, Haig. 1976. "Letter from London." *Architectural Design*, March.
- Beck, Haig. 1977. "Coming in AD." *Architectural Design*, January.
- Beck, Haig. 2000. "Being There." *AD*, October.
- Beck, Haig. 2009. "Being There: Haig Beck Remembers Monica Pidgeon and His Time at the AD." *Building Design*. <http://www.bdonline.co.uk/comment/letters/being-there-haig-beck-remembers-monica-pidgeon-and-his-time-at-the-ad/3152199.article>.
- Bourdieu, Pierre, 1993. *The Field of Cultural Production: Essays on Art and Literature*. Cambridge: Polity Press.
- Crinson, Mark, and J. Lubbock. 1994. *Architecture, Art or Profession?: Three Hundred Years of Architectural Education in Britain*. Manchester: Manchester University Press.
- Davey, Peter. 1983. "AR Reviews AA," *Architectural Review*, October.
- Dunster, David. 1976. "Fellow Travellers, Read on." *Architectural Design*, June.
- Dunster, David. 2005. "Boyarsky and the Architectural Association", in *An Architect's Guide to Fame: A Collection of Essays on Why They Got Famous and You Didn't*, edited by Torsten Schmiedeknecht and Paul Davies, 33-47. London: Architectural Press.
- Haddad, Elie. 2009. "Charles Jencks and the Historiography of Post-Modernism," *The Journal of Architecture* 14: 493–510.
- Hecht, Peter. 1976. "Signal Service." *Architectural Design*, October.
- Higgott, Andrew. 2007. "Searching for the Subject: Alvin Boyarsky and the Architectural Association School." In *Mediating Modernism: Architectural Cultures in Britain*, 153–88. London: Routledge.
- Higgott, Andrew. 2010. "Boyarsky at the AA." *Arq: Architectural Research Quarterly* 14, no. 3: 189.
- "Interview with Haig Beck." <https://www.youtube.com/watch?v=zI9Hk6XJJyw>.
- Jamieson, Claire. 2017. *NATØ: Narrative Architecture in Postmodern London*. London: Routledge.

-
- Jencks, Charles. 1975, "The Rise of Post-Modern Architecture," *Architectural Association Quarterly* 7.
- Jencks, Charles. 1975. "125 Years of Quasi Democracy." In *A Continuing Experiment: Learning and Teaching at the Architectural Association* edited by James Gowan, 148-159. London: The Architectural Press.
- Jencks, Charles. 1977. "Isozaki and Radical Eclecticism." *Architectural Design*, January.
- Jencks, Charles. 1981. *The Language of Post-Modern Architecture*. 3rd ed. London: Academy Editions.
- Marjanovic, Igor. 2010. "Alvin Boyarsky's Chicago." *AA Files* 60: 45-52.
- Marjanovic, Igor. 2010. "Lines and Words on Display: Alvin Boyarsky as a Collector, Curator and Publisher." *Arq: Architectural Research Quarterly* 14, no. 2: 165-174.
- Martin, Leslie. 1958. "Conference on Architectural Education," *RIBA Journal*, June.
- McCrudden, Ryan and Mat Witts. 2005. "Editors - Architectural Design in the 1970s and 1980s", in *An Architect's Guide to Fame: A Collection of Essays on Why They Got Famous and You Didn't*, edited by Torsten Schmiedeknecht and Paul Davies, 179-198. London: Architectural Press.
- Parnell, Steve. 2012. "Architectural Design, 1954-1972: The Contribution of the Architectural Magazine to the Writing of Architectural History." Ph.D. diss., University of Sheffield.
- Porter, Bernard. 2011. *Battle of the Styles: Society, Culture and the Design of the New Foreign Office, 1855-1861*. London: Continuum International Publishing Group.
- Smith, John. 1958. "The Schools," *Architecture & Building News*, February.
- Spring, Martin. 1976. "Disparate Trends." *Architectural Design*, March.
- Spring, Martin. 1978. "The Subversion of A.D.," *Slate* 3.
- Sunwoo, Irene. 2009. "Pedagogy's Progress: Alvin Boyarsky's International Institute of Design." *Grey Room*, no. 34: 28-57.
- Sunwoo, Irene. 2010. "The Static Age." *AA Files* 61.
- The Editors. 1977. "Note." *Architectural Design*, April.
- Wittkower, Rudolf. 1952. *Architectural Principles in the Age of Humanism*. 2nd ed. London: Alec Tiranti Ltd.
- Venturi, Robert. 1966. *Complexity and Contradiction in Architecture*. New York: The Museum of Modern Art.

