

# **MODERN ARCHI-TECTURE** 1950-1975 IN BARCELONA

of Modern Architecture completely transformed notion of buildings and cities. Since Louis follows function". Modern Architecture has typically classical academic composition

Corbusier to Ludwig Mies van der Rohe, strongly ced the new generations of Catalan architects Joan Baptista Subirana. Sixte Illescas. Ricardo d Churruca and Germán Rodríguez-Arias. Together with

GATCPAC's ideas thanks to the verv simila Catalonia with the construction of a large number of projects, both public and private

Forres Clavé died in the war fighting for the Republicans and some architects went into exile afte Franco's victory, while others remained in the country but had to adapt to the "new" tastes. In other words modernity gave way to the return of neoclassicism.

## **APARTMENT BLOCK** Av. Pedralbes 63

Raimon Duran i Reynals. 1950

**EUCHARIST CONGRESS** HOUSING

In the vicinity of Pl. Congrés Eucarístic Josep Soteras i Mauri,

Antoni Pineda i Gualba, Carlos Marquès i Maristany. 1952



**HOTEL PARK** Av. Marquès de

l'Argentera 11 Antoni de Moragas i Gallissà. 1953



**CAMP NOU** Trav. de les Corts Arístides Mallol Av. Joan XVIII Francesc Mitjans, Josep

Soteras, Lorenzo García Barbón. 1957 **CASA TOKIO APARTMENT** 

BLOCK Av. Pedralbes 57-61 Francesc Mitjans i Miró. 1957



**APARTMENT BLOCK** Sant Antoni Maria Claret

318-332 Antoni de Moragas i Gallissà, Francisco Ribas de Salas. 1957





Francesc Mitjans i Miró.

## MÚTUA METAL·LÚRGICA COMPANY

Av. Diagonal 398 Oriol Bohigas i Guardiola, Josep Maria Martorell i Codina. 1960

**CYT APARTMENT BLOCK** 

Via Augusta, 20-30 Francesc Mitjans i Miró. 1960

**MONITOR OFFICE BLOCK** Tuset 8-10



**PUBLISHING HOUSE** Rosselló 87-89 Francesc Bassó i Birulés, Joaquim Gili i Morós. 1961

**ECONOMICS AND BUSINESS** FACULTY

Av. Diagonal 694 Javier Carvajal Ferrer, Rafael García de Castro. 1961

**APARTMENT BLOCK** 

Bach 7 José Antonio Coderch de Sentmenat, Manuel Valls i Vergés. 1961

> LABORATORIS URIACH (PHARMACEUTICAL COMPANY)

> > Degà Bahí 56-67 Manuel Ribas i Piera. 1961



Diagonal 649 Eusebi Bona i Puig, Pelayo Martínez Paricio, Josep Maria Segarra i Solsona. 1962

## **CASA TÀPIES**

Saragossa 57 José Antonio Coderch de Sentmenat, Manuel Valls



**CANÒDROM MERIDIANA** (FORMER DOG-RACING TRACK)

Concepció Arenal 165 Antoni Bonet Castellana, Josep Puig i Torné. 1963



**APARTMENT BLOCK** Bach 2 Ricardo Bofill Levi. 1963



Pg. Vall d'Hebron+ Poesia+Àngel Marquès Guillem Giráldez Dávila, Pere López Iñigo, Xavier Subías i Fagès, M. Baldrich, Antoni Bonet, Josep Soteras. 1965



**APARTMENT BLOCK** 

Av. Meridiana 312 bis-318 Oriol Bohigas, Josep Maria Martorell,

David Mackay. 1965



**APARTMENT BLOCK** Av. Meridiana 302-312 Antoni de Moragas i Gallissà, Francesc de Riba de Salas. 1965

APARTMENT BLOCK Rosselló 152

José Antonio Coderch

de Sentmenat. 1966

**APARTMENT BLOCK** 

José Antonio Coderch

Av. Diagonal+Ganduxer+

Guillem Giráldez i Dávila.

Pere López i Íñigo, Xavier

Manuel de Solà-Morales

i de Rosselló, Manuel de

Solà-Morales i Rubió.

Manuel Baldrich. 1966

Subias i Fages. 1966

**APARTMENT BLOCK** 

Muntaner 271-273

Avenir 35-37

**SANT JORDI** 

Paris 114

**SWIMMINGPOOL** 

Av. Diagonal 690

1966

de Sentmenat. 1966

**HOUSING COMPLEX** 

Bori i Fontestà

Encarnació 140

Augusta 185

### **CASA FULLÀ APARTMENT BLOCK**

**MEDITERRANI** 

Consell de Cent 164-168

Antoni Bonet i Castellana,

Josep Puig i Torné. 1968

**BANCA CATALANA** 

Pg. de Gràcia 84

Enric Tous. 1968

**GROUP OF HOUSES** 

Joan Bosch Agustí. 1968

TORRE BANCO ATLÁNTICO

Francesc Mitjans i Miró.

**(CURRENTLY BANC** 

Balmes 168-170

SABADELL)

1969

Ceràmica s/n

(CURRENTLY A HOTEL)

Josep Maria Fargas,

**OFFICE BLOCK** 

de Barc

ts



**APARTMENT BLOCK** 

Monterols 6-8 Emili Donato Folch. 1971

SANDOZ NOVARTIS **OFFICE BLOCK** 

Gran Via 764-768 Sardenya 208-210 Xavier Busquets Sindreu. 1972

## **TORRE URQUINAONA**

**TRADE OFFICE BLOCKS** Pl. Urquinaona 6 Av. Carles III 92-94 Antoni Bonet Castellana, José Antonio Coderch Josep Puig i Torner. 1973 de Sentmenat. 1969



**"LA CAIXA" OFFICE BLOCK** Av. Diagonal 522-532 Moià 3 Xavier Busquets Sindreu.



Raset 21-23 + Freixa 22-32 José Antonio Coderch de Sentmenat. 1973



Av. Diagonal 468

Enric Tous. 1973

Josep Maria Fargas,

**GUSTAVO GILI** 







eriod, several cultural and publishing initiative cycle of Spring Conferences, reactivating the world began publishing its Quaderns journal.

COAC announced a "Contest of Solutions to resolve Antoni Perpiñà and Josep Antoni Balcells), the

although it avoided taking any ideological position, Set group. Grup R disbanded in 1961 but its members

and subsequent reconstruction of Europe had also and urban development. And it was precisely this



## **APARTMENT BLOCK** BARCELONETA

1954

Pg. Joan de Borbó 43 José Antonio Coderch de Sentmenat, Manuel Valls i Vergés. 1954

**APARTMENT BLOCK** Vallmajor 26-28 Francesc Mitjans i Miró. 1954

**APARTMENT BLOCK** 

Tavern 34 • Rector Ubach Francisco J. Barba Corsini, 1954

**MUNICIPAL SPORTS HALL** Lleida 40

Josep Soteras i Mauri, Lorenzo García-Barbón. 1955

## **BLOC DELS PESCADORS** (FISHERMEN'S BLOCK)

Pl. del Llagut [block Ginebra+Marquès de la Mina+La Maquinista+ Sant Josep]

José Antonio Coderch de Sentmenat, Manuel Valls i Vergés. 1956



## **OFFICE AND APARTMENT BLOCK** Rosselló 257

Robert Terradas i Via. 1956

**APARTMENT BLOCK** Mallorca 213 Enric Granados 42 Guillem Cosp i Vilaró. 1956

SEAT CANTEEN

and av. 5]

Zona Franca, Sector A, [between c. 23, c. 24

César Ortiz Echaqüe, Manuel Barbero Rebolledo, Rafael de la Joya. 1956

# **SEIDA APARTMENT BLOCK**

Av. Sarrià 130-152 Francesc Mitjans i Miró. 1958







Oriol Bohigas, Josep Maria Martorell, David Mackay. 1958

**APARTMENT BLOCK** 

Freixa 36 Francesc Mitjans i Miró, 1958

**ENMASA FACTORY** Sant Adrià 55-79

Robert Terradas i Via. 1958 **APARTMENT BLOCK** 

Comte Borrell 205-213 Antoni de Moragas i Gallissà, Francisco Ribas

de Salas. 1958 **APARTMENT BLOCK** 

Pallars 301-319 Oriol Bohigas i Guardiola, Josep Maria Martorell i

Codina. 1959 LA COLMENA APARTMENT **BLOCK** 

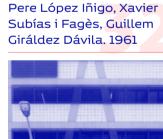
Rd. General Mitre 115-125 Francesc Mitjans i Miró. 1959

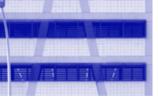
**APARTMENT BLOCK** Pg. Maragall 243-247 Josep Alemany, Oriol

Bohigas, Josep Maria Martorell, Francesc Mitjans, Antoni Perpiñà, Josep Maria Ribas. 1959



**CIC CULTURAL** INSTITUTION Via Augusta 205+ Vallmajor





## **ESCORIAL BLOCK**

Escorial 50+Legalitat+ Encarnació+Alegre de Dalt Josep Alemany, Oriol Bohigas, Josep Maria Martorell, Francesc Mitjans, Antoni Perpiñà, Josep Maria Ribas, Manuel Ribas. 1962

**COLLEGE OF ARCHITECTS OF CATALONIA (COAC)** 

Pl. Nova 5 Xavier Busquets i Sindreu. 1962

JOIERIA MONÉS (JEWELLERS)

Guillem Tell 47+ Lincoln 36-38

Josep Antoni Ballesteros, Joan Carles Cardenal, Francesc de la Guàrdia, Xavier Ruiz, Pere Llimona.

1962 CASA DELS BRAUS

**APARTMENT BLOCK** 

Gran Via 798-814 Antoni de Moragas i Gallissà, Francisco Ribas de Salas. 1962



Ricardo Bofill Levi. 1963 **MITRE APARTMENT BLOCK** Rd. General Mitre 1-13

> Francisco J. Barba Corsini. 1964

LA CASA DEL PATI **APARTMENT BLOCK** Rda. del Guinardó 44

Oriol Bohigas i Guardiola, Josep Maria Martorell i Codina, David Mackay. 1964

**HIGHER TECHNICAL SCHOOL OF INDUSTRIAL ENGINEERING OF BARCELONA** Av. Diagonal 647

Robert Terradas i Via. 1964 **HISPANO OLIVETTI OFFICE BLOCK** 

(CURRENTLY A HOTEL) Rd. Universitat 18 Ernesto N. Rogers, Ludovico B. Belgiojoso,

Enrico Peressutti. 1964



## **EL NOTICIERO UNIVERSAL**

Roger de Llúria 35 Josep Maria Sostres i Maluquer. 1965

**APARTMENT BLOCK** Nicaragua 97-99

Ricardo Bofill Levi. 1965



Emili Donato Folch. 1966 **MONITOR APARTMENT BLOCK** 





Av. Diagonal 523 Federico Correa, Alfonso Milà, José Luis Sanz Magallón. 1970

**APARTMENT BLOCK** Via Augusta 128-132+ Brusi 39-43 ·

Sant Elies 11-19 Antoni de Moragas i

Gallissà, Francisco Riba de Salas. 1970

**MONITOR APARTMENT BLOCK** 

Av. Diagonal 670 Federico Correa, Alfonso Milà, José Luis Sanz Magallón. 1970

**TORRE COLOM** Portal de Santa Madrona

10-12+Av. Drassanes 6-8 Josep Anglada, Daniel Gelabert, Josep Ribas. 1971

CASA DE FERRO

**APARTMENT BLOCK** 

**HOUSING COMPLEX** 

Subias i Fages. 1971

Rda. Universitat 9

Eduard Molas Rifà,

Enric Rello Roque, Josep

M. Rovira Gimeno. 1971

**OFFICE BLOCK** 

Guillem Giráldez i Dávila,

Pere López i Íñigo, Xavier

Gran Via 144-156

**ECONOMICS FACULTY** 

Guillem Giráldez Dávila, Pere López Iñigo, Xavier Subias Fages. 1967



MARE GÜELL RESIDENCE Esperança 5-7 Lluís Cantallops. 1967

## **APARTMENT BLOCK** Juan de Garay 35+

Ptge. d'Artemis Rafael Serra Florensa. 1967

APARTMENT BLOCK

Calatrava 2+Rosari 45 Pere Llimona, Xavier Ruiz i Vallès. 1968

LES ESCALES PARK Sor Eulàlia d'Anzizu 46 Josep Lluís Sert. 1973 LES COTXERES HOUSING Pg. Manuel Girona 75 José Antonio Coderch de Sentmenat, Manuel Valls i Vergés. 1973 **FRENCH INSTITUTE** Moià 8

José Antonio Coderch de Sentmenat. 1974

JOAN MIRÓ FOUNDATION Parc de Montjuïc s/n

Josep Lluís Sert. 1975

CAN BRUIXA OFFICE AND APARTMENT BLOCK

Galileu 281-285 Albert Viaplana, Helio Piñón, Gabriel Mora. 1975

THAU SCHOOL

Ctra. d'Esplugues 49-53 Oriol Bohigas, Josep Maria Martorell, David Mackay. 1975

**MEDICAL COLLEGE** 

Pg. Bonanova 47 Robert Terradas i Via. 1975

FRÉGOLI **APARTMENT BLOCK** Madrazo 54-56

Esteve Bonell Costa. 1975

## **QUADERNS**

#### **CUADERNOS DE ARQUITECTURA Y URBANISMO** Since 1944

This is the journal published by the COAC which played a key role in helping to regain the legacy of modern architecture after the first few years of Franco's dictatorship.

Cuadernos de Arquitectura started up in 1944 under the direction of Cèsar Martinell and Manuel de Solà-Morales i Rosselló with the aim of going beyond the framework of classic collegial publications and the goal, according to Solà-Morales, of "building an identity, a way of understanding the profession and its cultural dimension". The journal also eschewed elitism and showed an interest in social issues, defending the rights and interests of the city and forcing the boundaries imposed by the dictatorship.

The journal publicised both Catalan and foreign architectural projects, as well as theoretical articles and cultural debate. It also contained articles on specific urban issues such as the suburbs (issues 60 and 61, 1965), architects such as Antoni Gaudí (issue 26, 1956) and groups such as ADLAN (issue 79, 1970).

In 1970 the journal was renamed Cuadernos de Arquitectura y Urbanismo and finally, after four years without being published, it reappeared in 1981 under the name of *Quaderns*, published in Catalan.

The journal started out as a biannual but in the 1950s it began to be published more or less quarterly.

Between the 80s, under the direction of Josep Lluís Mateo, and the 90s, led by Manuel Gausa, it achieved its greatest international recognition with a circulation of up to 8,000 copies and is published in Catalan, Spanish, English and French.

It is still published today in three languages (Catalan, Spanish and English) and all its issues, from 1944 up to the present day, can be found on the COAC website.

## **GRUP** R

A group of Catalan architects set up in 1951 in Barcelona. The letter R in the name stands for the group's desire to **R**ecover the activity carried out by GATCPAC before the Civil War, as well as the determination to **R**enew the architectural language of a monumentalist, academic nature developed during the early years of the dictatorship. The first article in its statutes also includes the aim to "**R**eflect on the problems of contemporary art and particularly architecture".

The desire to go beyond architecture and be open to other areas of creativity was reflected in its collaboration with the Dau al Set group and also in the group organising seminars on economics, sociology and urban planning.

Grup R was very active in the 1950s and, as a result of it holding exhibitions, competitions and debates on various projects and cultural issues, it quickly became the driving force behind the recovery of modernity and an important creator of architectural opinion. Many of its members also joined institutions such as COAC and FAD, started teaching at the School of Architecture in Barcelona and went on to direct Catalonia's foremost publication for architectural criticism, Cuadernos de Arquitectura. Likewise, in 1958, it promoted the establishment of the FAD architecture prize and ADI-FAD was founded.

At the end of the 1950s, however, discrepancies began to emerge among its members, weakening Grup R which finally broke up in 1961.

The members of Grup R were Josep Maria Sostres, Antoni de Moragas, José Antonio Coderch, Manuel Valls, Josep Pratmarsó and Joaquim Gili, among the older generation who'd gualified before the Civil War, and Oriol Bohigas, Josep Maria Martorell, Guillermo Giráldez, Manuel Ribas Piera, Francisco Bassó, Josep Antoni Balcells, Joaquim Gili, Pau Monguió and Francesc Vayreda among those who began their studies in the 1940s.

#### **SCHOOL OF BARCELONA**

60s and 70s

In his article entitled "Una posible 'Escuela de Barcelona''' (A possible 'School of Barcelona') in issue 118 (1968) of the journal Arguitectura, Oriol Bohigas proposed this name to identify a group of young Catalan architects with clear common interests who, throughout the 1960s, met regularly to discuss architecture.

> In a way, the School of Barcelona is heir to Grup R, continuing its renewal in the field of architecture, with a modern spirit and an eagerness to connect with international trends, especially with Milanese architects related to the Italian magazine Casabella.

> Its architecture is characterised by a rationalist approach regarding the programme and by rigorous coherence in its use of materials and construction technologies, resulting in buildings with simple lines and innovative forms where reinforced concrete combines naturally with traditional materials such as brick and ceramic. Also evident is the care taken in resolving details and the great importance given to traditional crafts.

> The group would meet two or three times a week to share their opinions about the projects each of them was working on and to organise or attend different cultural activities. This meant they were constantly together as a group (for this reason, the term 'school' makes even more sense) and produced a shared theoretical corpus even though the group was known more for their practical work in the profession than for architectural criticism.

The main members of the group were Federico Correa, Alfonso Milà, Lluís Cantallops, Enric Tous, Josep Maria Fargas, Oriol Bohigas, Josep Maria Martorell, David Mackay, Òscar Tusquets, Lluís Clotet, Pep Bonet, Cristian Cirici, Ricardo Bofill, Lluís Domènech, Ramon Maria Puig, Leandre Sabater, Lluís Nadal, Vicenç Bonet and Pere Puigdefàbregues.

**TEAM 10** 1953 - 1960 - 1981

A group of architects and town planners, set up at the CIAM IX congress (1953), who made a name for themselves with their Doorn Manifesto (1954), which contained their ideas on the relationship between architecture, town planning and society. However, the first official meeting under the name of Team 10 didn't take place until 1960.

The group's interest in the social dimension of architecture led them to review modern architecture and criticise both its inability to adapt to change and its lack of attention to both collective and individual identity.

They argued that architecture and urban development should be a single discipline and suggested that specific rather than universal solutions should be created that take into account local traditions and cultures, as well as how individuals related to their environment. As a result, they Particularly widespread from the 1950s proposed designing cities and buildings where people are in a direct relationship with the light, nature and the horizon.

Their meetings were used to discuss their projects and examine urban issues, albeit claiming that "the aim is not to theorise but to build, since only through construction can a present-day utopia be realised". Even so, the group's theoretical framework, promoted through publications and teaching, had a great influence on European architectural thought in the second half of the 20th centurv.

The Team 10 members varied over the years but the seven most active and influential were Jaap Bakema, Georges Candilis, Giancarlo de Carlo, Aldo van Eyck, Alison and Peter Smithson and Shadrac Woods. The Catalan architect José Antonio Coderch was also particularly important.

Team 10 last met up in 1977 but it was Bakema's death in 1981 which brought about the definitive end of the group.

### BRUTALISM

An architectural style that emerged in Great Britain and France after the Second World War, characterised by the use of concrete as the main material and by its expressive relevance in the appearance of the buildings.

to rebuild a large number of European cities both guickly and cheaply at the end of the 1940s. In the face of social urgency and both economic and material shortages, concrete seemed to be the ideal material to rapidly build functional structures with a powerful, monumental but modern image. Concrete was used not only in the structures but also for finishes (floors, walls and facades, (raw concrete).

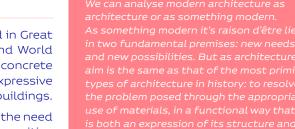
to the 1970s, Brutalism represented a renewal of the pre-war language of modern architecture but ended up becoming a style per se.

In his article "The new Brutalism: ethic or aesthetic?", architecture critic Reyner Banham referred to Brutalist architecture as buildings with the following characteristics:

on the facades.

Large-scale buildings, allowing structures (pillars, beams, etc.) and large concrete facades to take centre stage.

hardwearing nature of concrete, the ease of construction, its low cost and its adaptability to a range of climates, undoubtedly displacing more deeply-rooted, traditional styles of architecture in each culture and location.



greatest virtues of our generation nodesty and a spirit of collaboratic

#### LIST OF ACRONYMS

ent of Decorative Arts







Brutalism came about as a result of the need

stairs and handrails, etc.) and was left visible, uncovered by other materials. The characteristics of the resulting architecture led to it being called "Brutalism", a word that comes from the French "béton brut"

structure and even the installations are on display and the appearance is therefore a result of the function.

Extensive use of concrete, which is visible

The style became popular thanks to the

• A total absence of ornamentation; the

