





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  
1951 – 1961

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 qualified before the Civil War, and Oriol Bohigas, Josep Maria Martorell, Guillermo Giráldez, Manuel Ribas Piera, Francisco Bassó, Josep Antoni Balcells, Joaquim Gili, Pau Monguío 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 *Arquitectura*, 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 *Doom 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 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 century.

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.

Brutalism came about as a result of the need to rebuild a large number of European cities both quickly 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, 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" (raw concrete).

Particularly widespread from the 1950s 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:

- A total absence of ornamentation; the 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 on the facades.
- Large-scale buildings, allowing structures (pillars, beams, etc.) and large concrete facades to take centre stage.

The style became popular thanks to the 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.

We can analyse modern architecture as architecture or as something modern. As something modern it's raison d'être lies in two fundamental premises: new needs and new possibilities. But as architecture its aim is the same as that of the most primitive types of architecture in history: to resolve the problem posed through the appropriate use of materials, in a functional way that is both an expression of its structure and its programme.

FRANCESC MITJANS  
«Pero en nuestras calles no crece la hierba». Butlletí de la D.G. d'Arquitectura, 14, 1950.

Nowadays no-one sees a modern building as something controversial or even as a novelty, which means Architecture has become recognised as something natural of our time. So now the revolutionary cycle is over and the era of the great masters has come to an end, what is left for us to do? The greatest virtues of our generation must be modesty and a spirit of collaboration... our age does not allow us to succumb to individual melodrama.

JOSEP M. SOSTRES  
«Del New Brutalism a la escuela americana». Revista. 1956.

I don't think that it's geniuses we need now. I think geniuses are events, not goals or ends. Neither do I believe that we need pontification about architecture, or grand doctrine, or prophecy, always a dubious affair ... Let (architects) work with a rope tied to one leg, to stop them from straying too far from the earth where they have their roots, and the people they know best.

JOSÉ ANTONIO CODERCH  
«No son genios lo que necesitamos ahora». Domus, 384, 1961.

- LIST OF ACRONYMS
- ADI-FAD: Asociación de Diseño Industrial (FAD's Industrial Design Association)
- ADLAN: Amics De L'Art Nou (Friends of New Art), 1932-1936
- CIAM: Congreso Internacional de Arquitectura Moderna (International Congress of Modern Architecture), 1928-1959
- COAC: Colegio de Arquitectos de Cataluña (College of Architects of Catalonia)
- COACIB: Colegio Oficial de Arquitectos de Cataluña y Baleares (Official College of Architects of Catalonia and the Balearic Islands), 1933-1978
- FAD: Fomento de las Artes Decorativas (Development of Decorative Arts) (today, Fomento de las Artes y el Diseño or Development of Arts and Design)
- GATCPAC: Grupo de Arquitectos y Técnicos Catalanes para el Progreso de la Arquitectura Contemporánea (Group of Catalan Architects and Technicians for the Progress of Contemporary Architecture), 1929-1939

MODERN ARCHITECTURE IN BARCELONA. 1950–1975

