

Ana Esteban-Maluenda

Universidad Politécnica  
de Madrid

## Team 10 Absent

# The individual architects rather than the collective in Spanish journals of the 1960s

## MANIFIESTO DE LA ALHAMBRA

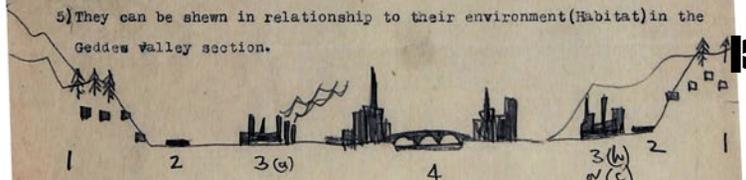


DIRECCION GENERAL DE ARQUITECTURA  
MINISTERIO DE LA GOBERNACION  
MADRID - 1953

### " HABITAT "

SMITHSONS

- 1) It is useless to consider the house except as a part of a community owing to the inter-action of these on each other.
- 2) We should not waste our time codifying the elements of the house until the other relationship has been crystallised.
- 3) "Habitat" is concerned with the particular house in the particular type of community.
- 4) Communities are the same everywhere. 1) detached house - farm.  
2) Village.  
3) Towns of various sorts (Industrial Admin. Special).  
4) Cities (multi functional).
- 5) They can be shown in relationship to their environment (Habitat) in the Geddes valley section.



- 6) Any community must be internally convenient - have ease of circulation, in consequence whatever type of transport are available, density must increase as population increases, i.e. (1) is least dense (4) is most dense.
- 7) We must therefore study the dwelling and the groupings that are necessary to produce convenient communities at various points on the valley section.
- 8) The appropriateness of any solution may lie in the field of architectural invention rather than social anthropology.

## Introduction

In Doorn, during the first preparatory meeting of CIAM X in January 1954, the working group consisting of Jaap Bakema, Aldo van Eyck, Sandy van Ginkel, Hans Hovens Greve, Peter Smithson and John Voelcker wrote a manifesto in which they highlighted the fundamental role that human factors and communities should have in the new architectural proposals of the time.

Just one year before, twenty-four Spanish architects<sup>1</sup> had also signed another manifesto as a result of a meeting in Granada, where they had retired to “establish the spiritual foundations of a new authentically Spanish architecture” based on the universal and invariant features of the Alhambra. (Chueca, 1952, p. 13) Although the first category of characteristics that they detected in the monument referred precisely to human values, the concepts that they contemplated had nothing to do with those that were handled in the Dutch meeting. While in Spain they talked of the intimacy of the architectural space, of the human module, of the contemplative root of architecture, of the primacy of space over the façade, in Europe the focus was on studying “the dwelling and the groupings that are necessary to produce convenient communities”. (Doorn Manifesto, 1968)

The Doorn Manifesto and the Alhambra Manifesto are two contemporary – but very different – texts. They are as disparate as the Spanish architectural situation was dissimilar from that of the countries that participated in the International Congresses of Modern Architecture (CIAM) in the early 1950s. In fact, in Spanish magazines after the Civil War (1936–1939), there were few references to CIAM and, they only appeared in the years surrounding its dissolution in 1959. The last text published on the subject was an essay by Carlos Flores (1961) in “Defence of Functionalism” and the CIAM group, where he focused on Ernesto Nathan Rogers as the visible head of opposition to the modern tradition.

Therefore, it is not surprising that, unlike in other countries like England and Italy, (Smithson A. , 1960; Dichiarazioni sul CIAM, 1961; Smithson, Erskine, & Werweka, 1964) in the Spanish specialised periodicals of the 1960s there were no published articles on Team 10 as such, nor on its important role in the dissolution of CIAM. However, this does not mean that nothing appeared about the work or the ideas of its members, as they maintained a more or less constant presence in the pages of Spanish journals during the years following the formation of Team 10. The question is: what interested the Spanish media in Team 10 in the years following its creation?

## The beginnings. Before Team 10

In the early 1950s, Spaniards had been looking at the work of Jacob Berend Bakema, particularly *Revista Nacional de Arquitectura (RNA)*, which had published a monograph on Dutch architecture in January 1951. *RNA* had started up again in 1941, but was heavily modified in content, name and editorship. Before the civil war it was the

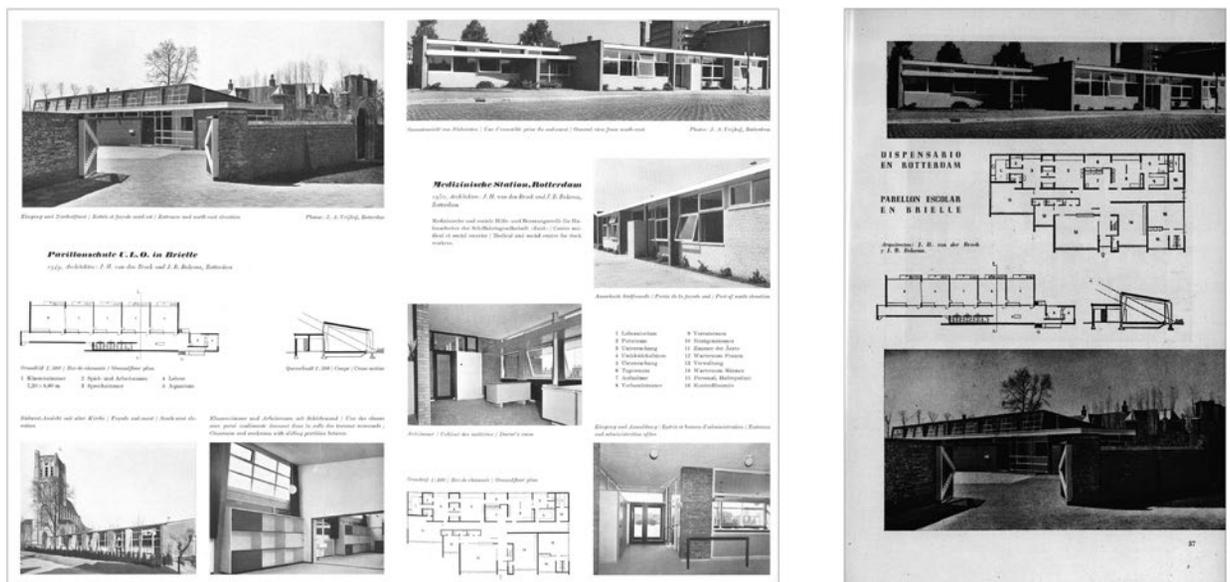
Frontispiece *Manifiesto de la Alhambra* (left) and Doorn Manifesto (right), two practically contemporary but very different texts.

mouthpiece of the *Colegio Oficial de Arquitectos de Madrid*. After the conflict, the newly created ministerial body, the *Dirección General de Arquitectura*, began publishing *RNA* to replace the old *Arquitectura*, although now it was under the *Ministerio del Interior* and later dependent on the *Consejo Superior de Arquitectos*.

Returning to the monograph of 1951 on the Netherlands, only a couple of pages were dedicated to the Ter Meulen department store, which had recently opened in Rotterdam. (RNA, 1952b) But the following issue included another two of Bakema's recent works – a dispensary in Rotterdam, and a school pavilion in Brielle. (RNA, 1952a) The three examples had been previously published in the Swiss magazine *Werk*, in an issue also dedicated to the Netherlands. (Werk, 1951) It's notable that these three buildings by Bakema were published in Spain months earlier than in other countries including Italy, where *Domus* published them in June 1952. Another Swiss magazine, in this case *Bauen und Wohnen*, (B+W, 1952) was the source for the editors of *Informes de la Construcción* (IC) when they published the dispensary in the port of Rotterdam a year later. (IC, 1953) IC had appeared in 1948, linked to the *Instituto Técnico de la Construcción y del Cemento* and focused on the publication of the latest achievements in the field of construction. However, the first few pages of each issue were devoted to current architectural projects.

After these first articles, there was a sudden jump until the end of 1959, when Barcelona became the centre of the commemoration of Urbanism Day on the centenary of the approval of the Cerdá Plan. *Cuadernos de Arquitectura y Urbanismo* (CAU) – the journal of the *Colegio de Arquitectos de Cataluña y Baleares*, that had been founded

Fig. 1 From left to right, school pavilion in Brielle and dispensary in Rotterdam by Jaap Bakema, published firstly in (*Werk*, 1951) and later in (*RNA*, 1952a). Sources: <https://www.e-periodica.ch/digbib/> and <http://www.coam.org/es/fundacion/biblioteca/revista->



in 1944 – prepared a chronicle of the event, which was attended by many European urbanists, including Georges Candilis, recently returned from Otterlo where CIAM had been definitively dissolved. (CAU, 1959) Perhaps it was the imminent celebration of that Catalan meeting that encouraged the magazine *Temas de Arquitectura (TA)* to publish in early 1959 an extensive article on Bakema and Stokla's Rotterdam project. (TA, 1959)

The first issue of *TA* had come out in October 1958. As the first journal that was not answerable to any particular body, it was able to concentrate on the topics that were of interest to its editor-in-chief, the multifaceted Miguel Durán-Loriga, one of which was urban planning for society. Despite its undoubted interest, however, as a more marginal rather than institutional journal, it doesn't usually appear in studies on Spanish periodical publications of the time. Nevertheless, on this topic it is of the utmost importance as it was the first Spanish journal to disseminate the work of the members of Team 10 after the disappearance of CIAM and not just that of Bakema and Van der Broek, but also of the Smithsons with Hunstanton School. The publication of the latter at that particular moment is crucial, because, although there is no written testimony that proves it, it seems unlikely to be chance that led Miguel Durán-Loriga to suddenly publish a work from 1949 more than a decade later, especially when that building had its greatest peak of publication in European magazines in 1954 and 1955. When Durán-Loriga decided to publish in three almost consecutive issues the Town Hall in Marl, (TA, 1960a) Hunstanton School (TA, 1960c) and the Lijnbaan shopping centre, (TA, 1960b) he must have known what had happened in Otterlo and who had precipitated it. Notably, afterwards he never mentioned anything again about the members of the 'inner circle' of the group.

### **Spanish members. Coderch and “It is not geniuses”**

But there is another much more significant reason for Team 10 to have been gaining presence in the Spanish magazines of the time: the participation in the collective of the Spanish architect José Antonio Coderch. At the proposal of Josep Lluís Sert and as the only Spaniard, Coderch was invited to participate in the last CIAM in Otterlo. That put him in touch with the members of Team 10, who invited him to be part of the group. Prior to his incorporation, and in response to a questionnaire sent by Bakema, Coderch wrote a kind of declaration of principles that, although supposedly not intended as a publishable text, ended up coming out in not only the national media but in international publications too. In fact, it is probably the most reproduced Spanish article of the time, and certainly the one that caused the most controversy among its readers.

At the end of 1961, the Italian magazine *Domus* published Coderch's proclamation in Spanish and English under the title “It is not geniuses that we need to-day”. (Coderch, 1961a) *Domus* was then directed by



At the end of that year, “It is not geniuses” would appear again framed within the scope that generated it, as part of the contents of the “Team 10 Primer”, that sort of manual summarising the positions of each one of the members of the group that was edited by Alison Smithson for *Architectural Design*, (Smithson A. , 1962) and that later would be published as a book in 1968. (Smithson A. , 1968)

Regardless of the importance that the text had for Coderch, who continued to make small modifications to it until using it as his entry speech to the *Reial Acadèmia Catalana de Belles Arts de Sant Jordi* in 1977, it is interesting here to spend a moment looking at the immediate repercussion that it had among Spanish architects and in the comments generated in magazines. In his text, Coderch considers that, rather than needing “geniuses” or “High Priests of Architecture”, “we need to take advantage of the little that remains in this era of constructive tradition and, above all moral tradition from which the most beautiful words have practically lost their real and true significance”. In the magazine *Arquitectura*, the first opinion that was published was that of the editor-in-chief, Luis Moya, who valued Coderch’s article as “exceptional” and defined it as “a call to order”. Alfonso López Quintás highlighted it as perfectly framed in the “process of return to the unity that science and technology are experiencing today”. Curro Inza expressed himself in a positive tone, but he leveraged the comments of the Catalan architect to launch his own speech and opinion on the architectural situation of the moment. The only one who was somewhat critical of Coderch’s statements turned out to be Juan Ramírez de Lucas, who responded by saying that “geniuses are always necessary, indispensable [...] What is not necessary in any way are those stupid ones who proclaim themselves geniuses”.

In any case, the text was considered of high quality and great interest, as also expressed in the comment published in *TA* – although not signed – and in the one which Carlos Flores included as a prologue to Coderch’s text and the subsequent somewhat critical reply of Moragas. Finally, we should mention an important issue: we know that Coderch wrote “It is not geniuses” in response to Bakema’s questionnaire and that the text spurred on his reception to the group because Coderch himself related it later. It was, however, not mentioned in the magazines in which it was published, not even in *Domus*, which gave the impression that the Catalan architect had written the text expressly for them:

Requested by us, Coderch sent us this writing: his thoughts, we could say his credo: the duties of the architect, the good and evil in the modern practice of architecture.

#### **Foreign members. Candilis, from beginning to end**

Returning to Team 10, the first text signed by one of the members of the ‘inner circle’ that appeared in a Spanish magazine was the transcript

of a conference that Georges Candilis gave at the *Pequeño Congreso (PC)* that was held in December 1963 in Tarragona on tourism, whose results gave rise to a special issue of the magazine *Arquitectura*. Regardless of its content – a plan for the Languedoc coast –, there are several signs that indicate that the Greek architect was already a well esteemed character in Spanish professional circles. Firstly, in a phrase by Juan Antonio Ridruejo (1964) in the “Editorial” of the issue when describing the theme and interest of the *PC*, “Professionals from all over Spain participated, and not only architects; Candilis attended.” The punctuation of the sentence leaves little room for doubt. Ridruejo mentions only the presence of Candilis out of the rest of the attendees and does so in a tone that is difficult to place – somewhere between admiration and surprise.

But there is another – perhaps more definitive – sign to demonstrate a growing interest not only in the figure of Georges Candilis, but in general in all the members of Team 10. At the end of that same issue, a discrete news section covered the result of the competition for the extension to the Free University of Berlin, won by the team of Candilis, Josic and Woods. (De Miguel, 1964) This particular section was ‘30da’, which in the beginning was written by the director of the magazine, Carlos de Miguel, supported with illustrations by José Luis Picardo. It was a short news section that presented events of various kinds. Although it began focusing on events that took place in Spain, it gradually incorporated foreign themes, without losing its character of a basically local newscast, animated by the comments of Carlos de Miguel. However, all that changed in October 1964, with the incorporation of Mariano Bayón as head of the section. Still an architecture student, he substantially modified both its design and its contents, doubled its length and re-directed it to be a compilation and synthesis of the main international news published in other media. (Esteban Maluenda, 2002)

The truth is that ‘30da’ didn’t publish anything about Team 10 as such either, but the column did reference some of the group’s most prominent members including George Candilis, Alison and Peter Smithson, Aldo van Eyck and Oswald Mathias Ungers. Much of this information is concentrated in its early years. In fact, in the first issue he edited, Bayón incorporated a new chronicle about the first prize in the Free University of Berlin competition. Still very similar to the section prepared by Carlos de Miguel, it is a brief quotation from the winning team, obtained from a source that Bayón does not indicate, but much more significant than the news previously published by the director of the magazine. (Bayón, 1964)

The following year, Aldo van Eyck and the Smithsons would share space in a miscellaneous edition of themes and works. After a comment “Around the new Italian architecture”, Bayón included four recent works with no apparent connection between them: the Helsinki University of Technology by Alvar Aalto, the old people’s home in

Blackheath by James Stirling and James Gowan, the project for the Wheels of Heaven Church in Driebergen by Aldo van Eyck (Bayón, 1965b) and *The Economist* building by Alison and Peter Smithson. (Bayón, 1965a) Apart from their unquestionable quality, the only thing that united these examples is that they had recently been published in international media. (Domus, 1965; A+BN, 1965) A year later, it would be the turn of Oswald Mathias Ungers, with comments on the recent attempt to revitalize his figure in Italy in another instalment formed by the combination of works by several architects. (Bayón, 1966) In short, Mariano Bayón never referred to these architects as part of any group.

With a small leap of two years, we reach the last reference to members of the group published in '30da'. This is a review of the trajectory of the Smithsons framed within a series of monographs on architects that were showcased by Bayón. (1968) The Smithsons were the third, after Richard Buckminster Fuller and Kenzo Tange. The cycle was closed with Jean Prouvé and Arne Jacobsen, so it seems that all of them were chosen for their novel contribution to the ways of living. Although the overview of the work and projects of the English couple is relatively complete, at no moment is their affiliation to Team 10 mentioned despite the fact the '30da' monograph appeared in the same year that *Team 10 Primer* was published as a book. (Smithson A. , 1968)

In general, mentions of members of the collective abound in Spanish magazines of the 1960s, particularly in the regular sections

Fig. 3 The first two pages of the article on Alison and Peter Smithson included in section '30da' (Bayón, 1968). Source: <http://www.coam.org/es/fundacion/biblioteca/revista-arquitectura-100-anos>, date accessed, June 10, 2019)





The longest review for members of Team 10 in these sections of the Spanish magazines was in the so-called 'Urbanismo' ('Urbanism') of *Forma Nueva-El Inmueble*. There was still one more issue of the magazine before it adopted its definitive name – *Nueva Forma* – and Juan Daniel Fullaondo took over as director and turned it into the cultural phenomenon for which it is remembered today. But before that, they devoted six pages to two of the most innovative proposals by Bakema and Van der Broek: the Plan Pampus for the extension of Amsterdam and the Masterplan for Tel Aviv. (FN, 1967) Except in the latter case and in '30da', the presence of the work of Team 10 in the magazine sections was continuous, although not very significant, and a little disjointed with brief news pieces in which again, the existence of the group of architects was never mentioned.

The last references to them that appeared in the 1960s were precisely on urban plans for different cities. The aforementioned proposal by Bakema and Van der Broek for Tel Aviv was echoed again in a monograph on competitions prepared by the magazine *Arquitectura* in 1969, (ARQ, 1969b) which also reflected the result of the selection of 13 projects to participate in the International Low Cost Housing competition in Lima, which would feed the well-known PREVI experimental housing project. (ARQ, 1969a) Among them were two proposals by Team 10 members, Candilis, Josic and Woods, and Aldo van Eyck. Notably, one of the members of the international jury was José Antonio Coderch, who is also mentioned in the article.

Although chronologically earlier than the latest mentions, we have left a much more significant appearance for the end – that of Candilis in the monograph 'The architecture and the architect' in the magazine *Hogar y Arquitectura*. This magazine had been in publication since 1955 and led by the young critic Carlos Flores since 1958, who had been stealing space bit by bit from the coverage of the *Obra Sindical del Hogar* – the objective of the magazine – to cover the most recent foreign architecture. To date, *Hogar y Arquitectura* had not published anything by the members of Team 10, except "It is not geniuses", which was obviously disseminated as by Coderch and not by the group. However, Carlos Flores must have liked the text by Candilis very much as he opened the issue with it and chose a tough fragment to illustrate the cover:

The architect is useless in the current conditions. Or worse; he becomes a conscious or unconscious instrument in the degradation of the profession. (Candilis, 1968, p. 6)

It was a very acidic cover, both for the content and for the colour: a bright yellow background on which Candilis' paragraph stood out in large font. The *Obra Sindical del Hogar* forbade the cover, which was replaced by one in pinkish tones with a series of pastry tarts in the shape of buildings.

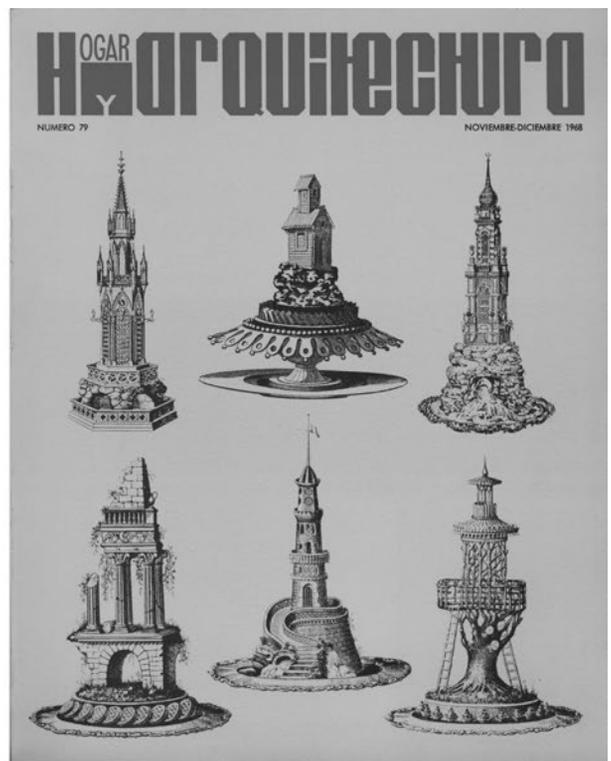
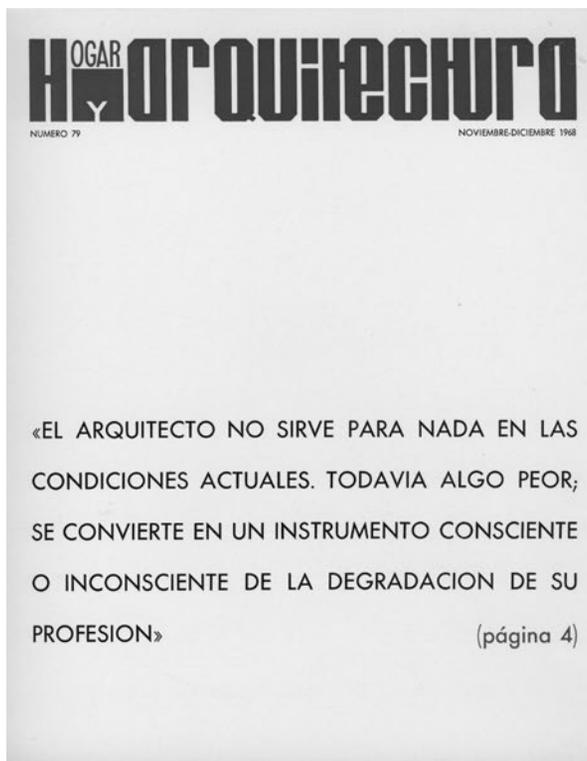


Fig. 5 The two versions of the Hogar y Arquitectura 79 cover. Source: Carlos Flores Archive.

### Conclusion

In short, in Spain there was a lot of talk about Bakema, quite a lot about Candilis, a bit about the Smithsons and Van Eyck, and almost nothing about Ungers. But what was never talked about was the group that they belonged to, not even when publishing Coderch's text "It is not geniuses that we need to-day". However, there are signs that suggest that they knew of the existence of the group – the Spanish attendees at the meetings, the constant reference to their individual works throughout the decade, the interest in some members such as Candilis, the high qualification received by some of their works –, although it seems that they failed to reflect on the importance of this – disorganized and heterogeneous – collective in the critique of a modernity that they saw as tremendously stagnant.<sup>2</sup> Team 10, as such, had been published since 1960 in *Architectural Design*, but not even Carlos Flores – who particularly liked that magazine and for which he was a correspondent (Esteban Maluenda, 2011, pág. 65) – reflected something about the group in *Hogar y Arquitectura*. It is true that the Candilis' comment on the cover was censored by the *Obra Sindical del Hogar*, but that does not mean that Flores usually had trouble publishing certain content. In fact, monographs from other groups such as Archigram were published in the journal. Once again, the magazine *Arquitectura* – despite being the most institutional of all and being directed by the apparently more traditional character – seems to be the Spanish publication that was

most interested in reflecting international news, whether that is because of Carlos de Miguel's real interest in what was happening outside the country or because of his obsession with trying to place Spanish architecture at the same level.

Thus, if it was not ignorance or censorship, why was no reference made to the group as such during those years? We do not have a clear answer to this question, but it is still significant that they did not barely publish information about CIAMs either. Does this mean that they felt some kind of rejection – or disinterest – in the groups? Nor does it seem so, since they dedicated pages to other collectives, both Spanish – e.g. Grup R – and foreigners – as mentioned Archigram.

In Spain, more than referring to the *Team 10 Primer* we should talk about *Team 10 Absent*, because, although its members were covered more or less constantly in the architecture periodicals of the time, the same cannot be said about the principles and ideas that support the group, which of course were present in the media, but were not attributed to them as a collective.

1 → Rafael Aburto, Pedro Bidagor, Francisco Cabrero, Eusebio Calonge, Fernando Chueca, José Antonio Domínguez Salazar, Rafael Fernández Huidobro, Miguel Fisac, Damián Galmes, Luis García Palencia, Fernando Lacasa, Emilio Larrodera, Manuel López Mateos, Ricardo Magdalena, Antonio Marsa, Carlos de Miguel, Francisco Moreno López, Juana Ontañón, José Luis Picardo, Francisco Prieto Moreno, Francisco Robles, Mariano Rodríguez Avial, Manuel Romero y Secundino Zuazo.

2 → Only a brief mention of the denomination 'Team 10' has been found in a text where Coderch describes his professional curriculum. (Coderch, 1966) This mention just affirms that Coderch belonged to Team 10 and it doesn't explain anything about the group. Besides, it goes absolutely unnoticed among the contents of the article. It should also be noted that it took place in 1966, more than a decade after the group was founded.

## References

- A+BN. (1965). Economist Building. *Architect and Building News*, 227(3), 111–120.
- 
- ARQ. (1969a). Concurso Internacional de viviendas de bajo costo en Lima (Perú). *Arquitectura*, (128), 50–51.
- 
- ARQ. (1969b). Plano regulador de Tel-Aviv. *Arquitectura*, (128), 16.
- 
- B+W. (1952). Ambulatorium für Hafendarbeiter in Rotterdam. *Bauen + Wohnen*, 6 (6), 292–295.
- 
- Bakema, J. B. (1966). El urbanismo, función de conciencia humana. *CAU*, (63), 53.
- 
- Bayón, M. (1964). Alemania Federal. Universidad Libre de Berlín. *Arquitectura*, (71), s.p.
- 
- Bayón, M. (1965a). Edificio Economist. *Arquitectura*, (79), s.p.
- 
- Bayón, M. (1965b). Proyecto de una iglesia en Holanda. *Arquitectura*, (79), s.p.
- 
- Bayón, M. (1966). Oswald Mathias Ungers. *Arquitectura*, (94), 55–56.
- 
- Bayón, M. (1968). Alison y Peter Smithson. *Arquitectura*, (111), 14–17.
- 
- Candilis, G. (1964). La organización turística del Languedoc. *Arquitectura*, (65), 58–66.
- 
- Candilis, G. (1967). L'Architecture d'Aujourd'hui. París. Marzo 1967. *CAU*, (67), 52.
- 
- Candilis, G. (1968). En busca de un nuevo sentido para la palabra arquitecto. *Hogar y Arquitectura*, (79), 5–6.
- 
- CAU. (1959). Día Mundial de Urbanismo en Barcelona. *CAU*, (37), 2–3.
- 
- CAU. (1967a). L'Architecture d'Aujourd'hui. Abril-mayo 1967. *CAU*, (68), 92.
- 
- CAU. (1967b). L'Architecture d'Aujourd'hui. Junio-julio 1967. *CAU*, (70), 53.
- Chueca, F. (1952). Sesiones celebradas en la Alhambra durante los días 14 y 15 de octubre de 1952. *RNA*, (136), 12–50.
- 
- Coderch, J. A. (1961a). No son genios lo que necesitamos ahora. *Domus*, (384).
- 
- Coderch, J. A. (1961b). No son genios lo que necesitamos ahora. *CAU*, (46), 44.
- 
- Coderch, J. A. (1962a). No son genios lo que necesitamos ahora. *Arquitectura*, (38), 21–26.
- 
- Coderch, J. A. (1962b). No son genios lo que necesitamos ahora. *Hogar y Arquitectura*, (42), 71–72.
- 
- Coderch, J.A. (1966). El arquitecto y su obra. *Temas de arquitectura*, (83), 9.
- 
- De Miguel, C. (1964). Concursos. Berlín. *Arquitectura*, (65), s.p.
- 
- Dichiarazioni sul CIAM. (1961). *Casabella Continuità*, (247), 59–60.
- 
- Domus. (1965). Progetto di una chiesa in Olanda. *Domus*, (426), 1–6.
- 
- Doorn Manifesto. (1968). In A. Smithson, *Team 10 Primer*, (p. 75). London: Studio Vista.
- 
- Esteban Maluenda, A. (2002). Los 30da de Mariano Bayón. ¿Foco de difusión de las referencias arquitectónicas internacionales? *DC. Revista de crítica arquitectónica*, (8), 109–123.
- 
- Esteban Maluenda, A. (2011). *España importa. La difusión de la arquitectura moderna extranjera (1949–1968)*. Madrid: Maira.
- 
- Flores, C. (1961). Defensa del funcionalismo. *Hogar y Arquitectura*, (34), 29.
- 
- Flores, C. (1962). ¿Son o no son genios lo que necesitamos ahora? *Hogar y arquitectura*, (42), 14.
- 
- FN. (1967). Dos diseños de Bakema y Van der Broek. *Forma Nueva - El Inmueble*, (19), 52–57.
- IC. (1953). Ambulatorio del puerto de Rotterdam. *IC*, (54), s.p.
- 
- IC. (1966). Suiza. *IC*, (186), 139.
- 
- Moragas, A. d. (1962). La arquitectura catalana, hoy. *Hogar y arquitectura*, (42), 72–73.
- 
- Ridruejo, J. A. (1964). Editorial. *Arquitectura*, (65), 3.
- 
- RNA. (1952a). Dispensario en Rotterdam. Pabellón escolar en Brielle. *RNA*, (122), 37.
- 
- RNA. (1952b). Grandes almacenes en Rotterdam. *RNA*, (121), 42–43.
- 
- Smithson, A. (1960). CIAM, Team 10. *Architectural Design*, 30, 175–205.
- 
- Smithson, A. (1962). Team 10 Primer. *Architectural Design*, XXXII, 559.
- 
- Smithson, A. (Ed.). (1968). *Team 10 Primer*. London: Studio Vista.
- 
- Smithson, P., Erskine, R., & Werweka, S. (1964). The work of Team 10. *Architectural Design*, 34.
- 
- TA. (1959). Urbanismo. Desarrollo de una idea de 1948 a 1958. *TA*, (7), 235–246.
- 
- TA. (1960a). Ayuntamiento de Marl. *TA*, (13), 487–494.
- 
- TA. (1960b). Centro comercial para peatones. Rotterdam. *TA*, (16), 601–605.
- 
- TA. (1960c). Centro de enseñanza media en Hunstanton. *TA*, (15), 581–584.
- 
- TA. (1962). No son genios lo que necesitamos ahora. *TA*, (37), 1.
- 
- Werk. (1951). Holland. *Werk*, 38 (11).

2

K

L

P

A

P