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Team 10's discourse and Madrid architecture of the second phase of modernity

Madrid architects of the 20th century had little inclination, if any, to be gregarious. Remember their token presence in the first International Congresses of Modern Architecture (CIAM), a presence which had altogether vanished by the time of the fourth CIAM conference, which took place aboard the S.S. *Patris*. The only Spaniards we find in Athens in the summer of 1933 are Raimon Torres Clavé, Josep Lluís Sert, Antonio Bonet Castellana, Josep Torres Clavé, and Cristófol Alzamora. There is no sign of architects from Madrid. So who explained Madrid as a functional city?

Thereafter – when the CIAM began to gravitate around Le Corbusier and social-democratic architectural culture of German affiliation lost clout – Madrid architects disappeared from from the international, cosmopolitan scene marked by those congresses. No wonder, then, that nobody trained at the Madrid School of Architecture or practicing in Madrid participated in the final CIAM gatherings – in which the end of the congresses was already being planned, as attested by the candid photograph taken in Otterlo in 1959 (Fig. 1), where the Smithsons, Voeckler, and Bakema can be seen holding a placard announcing the decease of the CIAM, Aldo van Eyck and Blance Lemco peeping from underneath – nor in the meetings of Team 10.[1] We can only ascertain the presence, in the Team 10 gatherings, of José Antonio Coderch[2] (invited into membership through Josep Lluís Sert's intercession) and Federico Correa[3] (invited to Urbino in 1966), both of whom had studied at the Barcelona School of Architecture[4] and were practicing in the Catalonian capital.

This of course does not mean that architects from the Madrid School, or professionally based in the Spanish capital, were unreceptive to the ideas being debated on, in the Team 10 encounters of the period 1959–1981. On the contrary, the projects undertaken by its leading members in the 1960s and 1970s were closely watched by the more active core of Madrid architects.

Frontispiece and Fig.7 Housing group El Taray (1963), in Segovia, promoted by the housing cooperative Pío XII and built by the architects José Joaquín Aracil, Luis Miquel Suárez-Inclán and Antonio Viloria.

Absence in Critical and Historiographic Debate

Nevertheless, it should help to make some inquiries and point out some nuances of a critical and historiographic nature. If we look at the principal publications that dealt with Spanish architecture of the second half of the 20th century in historiographic terms, the panorama we find is desolate, lacking in mention of Team 10 and its discourse. Neither Carlos Flores (*Arquitectura española contemporánea*. Madrid: Aguilar, 1961) nor César Ortiz-Echagüe (*La arquitectura española actual*. Madrid: Rialp, 1965) nor Antonio Fernández Alba (*La crisis de la arquitectura española, 1939–1972*. Madrid: Cuadernos para el Diálogo, 1972) seem to have needed Team 10 to explain the historical development of Spanish architecture in the 1950s, 1960s, and 1970s.

On the other hand, Spain's leading architecture magazine – the largest in print-run and the most widely circulated, published in Madrid – very timidly covered some works by Team 10 members.

Fig. 1 In the CIAM of Otterlo in 1959: the Smithsons, Voeckler and Bakema holding a banner announcing the death of the CIAM, while Aldo van Eyck and Blanche Lemco peek below.

Revista Nacional de Arquitectura featured department store projects in Rotterdam (issue 120, January 1952) and a school pavilion in Brielle (issue 121, February 1952) by the Dutch architects Brinkman, Van den Broek, and Bakema, for example, at a time when Team 10 did not yet exist. Renamed *Arquitectura*, the magazine published Van den Broek and Bakema's plan for Tel-Aviv in issue 128 of August 1969.

The work of Georges Candilis is referenced in *Arquitectura* through a 1964 article about the organization of tourism in Languedoc, besides his participation in the competition for the Universidad Autónoma de Madrid campus, with a project carried out in collaboration with the Madrid architects Antonio Camuñas Paredes and José Antonio Camuñas Solís that was published in 1969.

Aldo van Eyck was featured in July 1965 through a church project in the Netherlands, in an article by Mariano Bayón. Alison and Peter Smithson appeared in that same issue through their design for the London headquarters of *The Economist* and their plan for Berlin later on, in 1979, presented by Juan Antonio Cortés and María Teresa Muñoz as a swan song of modern urbanism. Ralph Erskine was published just a year before, in 1978. Indeed, the only one profusely covered in the magazine *Arquitectura* from 1949 onward, the period of Team 10, was José Antonio Coderch.

The journal *Hogar y Arquitectura* – in its issue 60 (September-October 1965) – published 'La ciudad del futuro', an article by Carlos Flores, Adolfo González Amezqueta, and Manuel Reina that spoke of projects by Kenzo Tange, Noriaki Kurokawa, Kiyonori Kikutake, Arata Isozaki, Yona Friedman, Paul Maymont, Walter Jonas, Moshe Safdie, David Barott, Louis I. Kahn, and Candilis, Josic & Woods. And in this same Madrid magazine – issue 79 (November-December 1968) – Georges Candilis wrote 'En busca de un nuevo sentido para la palabra arquitecto'

('In Search of a New Meaning for the Word Architect'). His project for Freie Universität Berlin (Free University of Berlin) was featured in issue 60 (September–October 1965), as was his plan for Fort-Lamy, the capital of Chad. The project for a French school in Geneva, drawn up with Arthur Bugna, was given coverage in *Informes de la Construcción*. In different issues this magazine of the Eduardo Torroja Institute also published projects of Bakema, Coderch, Erskine, Gutman, and so on, albeit without validating any theoretical or conceptual discourse.

From all this data – disperse and collected to serve as illustration – we can deduce that the presence of Team 10's ideas and works among Madrid architects was mostly through European journals and Latin American publications; or through Barcelona, from where, for example, works of Candilis, Josic & Woods, and the Van den Broek–Bakema group were disseminated in monographs that the publishing house of Gustavo Gili printed in large quantities, while Herman Hertzberger projects appeared in *Arquitectura Bis*, a clearly *aftermodern* magazine.

Years later, Professor Ángel Urrutia, in his book *Arquitectura española: siglo XX*, only mentioned Team 10 in relation to José Antonio Coderch, who took part in the final CIAM events and became a member of Team 10 in 1961. Urrutia also wrote on Coderch's famous piece "It's not geniuses we need," sent as a letter to Bakema when he joined the group, where the Barcelona architect criticized exhibitionism architecture and buildings not grounded on human considerations.[5]

The more recent historiographic panorama is no better: in the *Summa Artis* encyclopedia, specifically in the volume that covers 20th-century Spanish architecture (2001), the part devoted to post-Civil War – written by Antón Capitel – refers to these themes only in terms of José Antonio Coderch's joining the Smithsons and Aldo van Eyck in Team 10's most consistent core, to the ideas of which it also connects the El Taray housing development in Segovia, with ideological premises that came from Alison and Peter Smithson and from Team 10 itself.

For his part, in *El moderno en España: arquitectura 1948–2000*, published in 2001 and written with competence and critical agility, Gabriel Ruiz Cabrero offers information that is lacking in precision if not altogether erroneous, without providing any data or documents that would make it verifiable. A footnote in one of the chapters reads:

> In the link-up with architects abroad, a decisive role was played by the Barcelonians: first Correa, who started attending the CIAM in 1952; later Bohigas, who spoke with energy in the famous congress of Otterlo, where they met L. Kahn.[6]

Scholars of Spanish architecture of the 20th century's second half would not understand the diligence behind such statements.

And in the catalog of the exhibition 'Architecture of the Twentieth Century: Spain,' curated by the above-mentioned Antón Capitel for the Deutschesarchitekturmuseum in 2003, Team 10 is referred to only

in an article by Juan Antonio Cortés, 'Internationalism and Vernacular References in the 1950s,' which also touches on Coderch's quick departure from Grup R and his assimilation into the final CIAM and subsequently into Team 10.

The most on-target words were written by Juan Daniel Fullaondo in *Y Orfeo desciende* (1996), the cryptically titled third and last tome of his *Historia de la arquitectura contemporánea española*, and the fruit of a rich conversation with María Teresa Muñoz. As follows:

> Talking about it the other day, you mentioned Team 10, for example, which is really curious. José Antonio Coderch, for one, somehow became part of it. But this was not the case with José Antonio [Corrales] and Ramón [Molezún]. Ditto with his rival-friend, Sáenz de Oíza. Perhaps the most advanced projects of the period – along the so silenced Team 10 line – were the mentioned Brussels one and the Chapel of Santiago by Sáenz de Oíza, Romany, and Oteiza. And maybe Caño Roto, on another, more realist key. Or Sota's Maravillas Gymnasium, but Tean 10 would not withstand the post-68 beatings either.[7]

Keen observations which María Teresa Muñoz wrapped up in this way: "And they weren't in an environment as self-complacent and expansive, culturally speaking, as Catalonia."

Nevertheless, Team 10's scant presence in the Madrid-propelled historiographic debate of Spanish architecture did not prevent its ideas from bearing fruit among Madrid architects, and there were even Madrid-focused competitions where some Team 10 members made their presence felt.

Presence in Professional Practice

In cliché manner there has been talk of Team 10's ideas and patterns being present in the work of Francisco Javier Sáenz de Oíza (1918–2000), more specifically in his project for Ciudad Blanca in Alcudia (1961), where mechanisms of juxtaposition, superposition, and sliding give rise to a complex that vibrates in accordance with modular laws, simultaneously repeating themselves and varying, as insistently claimed by José Manuel López-Peláez. The patterns also appear in the church of the Poblado Dirigido de Almendrales (1961), in Madrid, a project of José María García de Paredes (1924–1990) that uses ideas coming from the structuralism of Aldo van Eyck (1924–1990) and his Amsterdam Orphanage (1955–1960). Van Eyck's experience in public space devoted to children's play in Amsterdam has been linked to contributions of the architects Antonio Vázquez de Castro (1929) and José Luis Iñiguez de Onzoño (1927) and of the sculptor Ángel Ferrant (1890-1961) in Caño Roto (1957–1961).

From 1966 on, Madrid architects could avail of the *Manual del Team 10* (Fig. 2), originally edited as *Team 10 Primer* by Alison Smithson

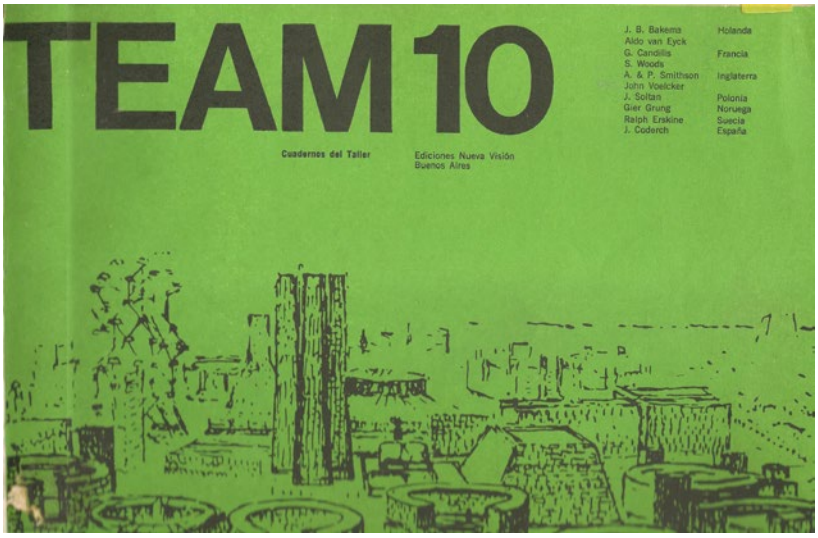


Fig. 2 **AA. VV., *Team 10 Manual*. Buenos Aires: Nueva Visión, 1966.**

for the magazine *Architectural Design* in 1962, then made available in Spanish by the Buenos Aires publisher Nueva Visión. This singular document gave Spanish-speaking architects access to the theoretical bible of the group's principal members, of extraordinary interest to anyone desiring insight into the Team 10 ideology. The cover of the publication gives names of leading members: Jaap Bakema and Aldo van Eyck from the Netherlands, George Candilis and Shadrach Woods from France, Alison and Peter Smithson and John Voelcker from England, Jezry Soltan from Poland, Gier Grung from Norway, Ralph Erskine from Sweden, and José Antonkio Coderch from Spain.

If we go by the words that can be read at the start of the publication, its object was to "put into one document the articles, essays and diagrams which TEAM 10 regard as being central to their individual positions." The book ultimately presented basic ideas in their original versions — as formulated directly from discussions and exchanges that took place among the core members– so that they could be assimilated by other architects receptive to them, and thus stay alive. Moreover, the texts were not dogmas, but ideas and opinions, and came with diagrams and drawings to help readers visualize and conceptualize the new concepts.

It is also indicated in the publication that the material had been organized, in broad terms, in three sections: 'Urban infra-structure', 'Grouping of Dwellings', and 'Doorstep'. The book in this way encourages reflection on these categories and their impact on some architectural and urbanistic projects, two per category, to be exact, carried out by professionals trained at the Madrid School of Architecture.

Urban Infrastructure

Included in this first section are two competitions held in Spain in the 1960s: for the masterplan of the Asúa Valley development in

Bilbao (1962), and for the construction of the Universidad Autónoma de Madrid (1969), in both of which one of Team 10's most prominent members, George Candilis, participated, with his Madrid partners.

The Cartesian and formalistic approach to the city's complex challenges was by all accounts insufficient to address the planet's pressing urban problems after World War II. So it is that the CIAM's youngest members, especially those who later swung to Tean 10, were as much opposed to the Athens Charter as they were to the concept of new monumentality that came from Sigfried Giedion.

On these premises, the competition for the masterplan of the Asúa Valley in Bilbao – organized in 1961 by the council of the Vizcayan capital – drew the attention of numerous teams of architects, Spanish and foreign alike. Bilbao had planned its urban growth in terms of creating a new city in the Asúa Valley, as an extension of and a contrast to the conurbation along Bilbao's estuary, vectorized in the direction of the Abra Port. A total of 57 teams from 21 different countries took part in the international competition, and their entries revealed a certain criticism of the CIAM's functional city, starting with the winning project of the Madrid architects Julio García Lanza, Valentín Rodríguez Gómez,

Fig. 3 and 4 Competition for the management of the Asúa Valley in Bilbao (1962): the winning proposal, led by the architects Julio García Lanza, Valentín Rodríguez Gómez and Alfonso Soldevilla (Fig. 3), and the proposal presented by the team formed by Candilis, Josic and Woods (Fig. 4).

and Alfonso Soldevilla (Fig. 3), and also the proposal submitted by Candilis, Josic, and Woods (Fig. 4). This competition has since been an avoidable event in the history of urban planning of the second half of the 20th century in Spain.

As for the UAM campus, the competition for preliminary designs was called in 1969 with the aim of developing the criteria for selecting the best masterplan for tracts of land located in Cantoblanco – on Madrid's northern outskirts – and attached to the Spanish Education and Science Ministry, where Madrid's new university and its buildings would be erected.

First prize went to the proposal of the team composed of the Zaragoza architects Regino Borobio Ojeda (1875-1976) and Luis Borobio Navarro (1924-2005), both of them alumnae of the Madrid School of Architecture, who for this project followed pedagogical-environmental criteria based on the educational program to be offered on the new campus, as outlined by its creators in the brief. The solution drawn up, very much in accordance with urban planning criteria of the period, was organized by means of a modular system that had an easily recognizable axial and orthogonal composition, which, through certain changes, made it possible to give the new university complex a high degree of flexibility in its functional structure.

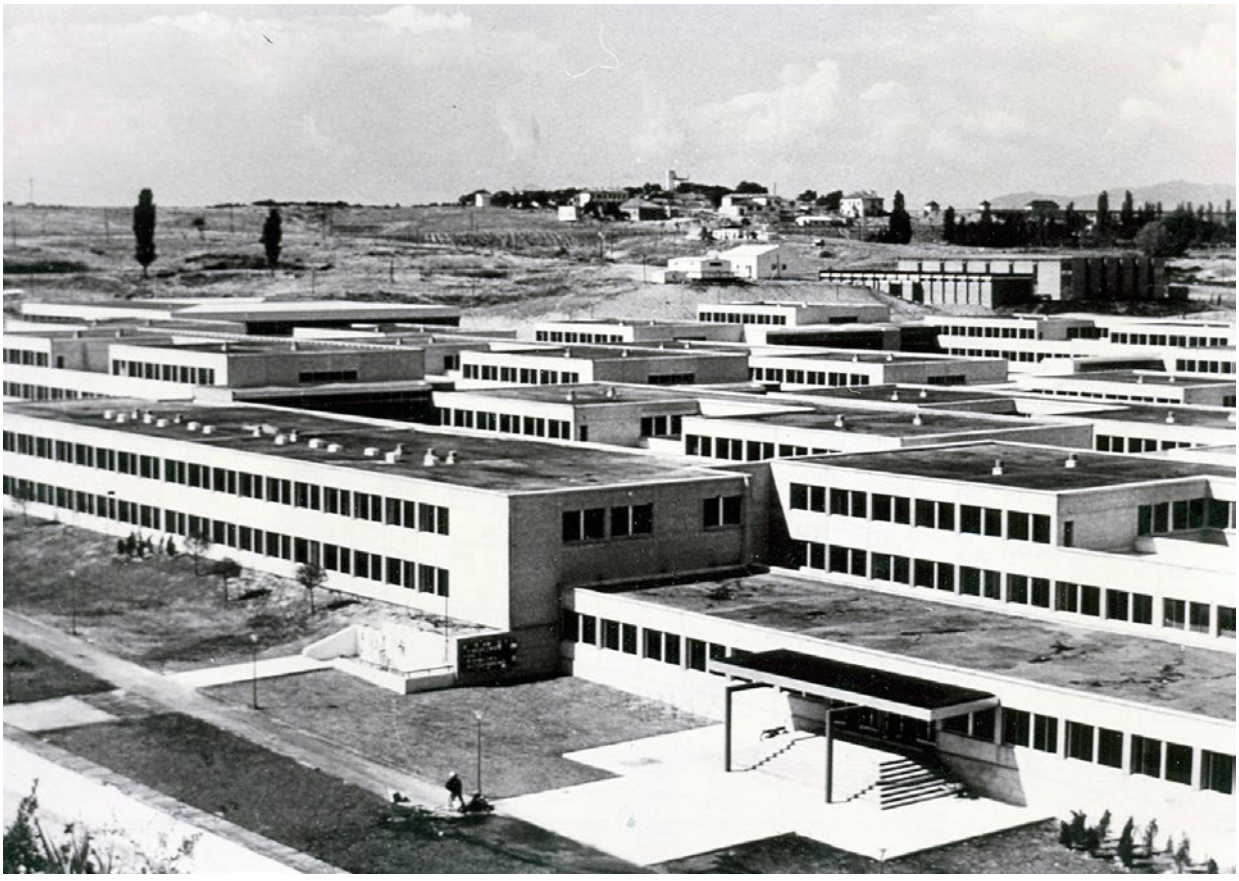
Nevertheless, to avoid the monotony of premises governed by modules, the architects made some opportune modifications, such as changes of level, the formation of points of interest along the circulation routes, stepping of volumes, and changes of atmosphere through variations in the treatment of materials and in the gardening (Fig. 5).

This was the Opus Dei technocracy at the service of the Spanish university in the twilight of Francoism. More brilliant was the project conceived by the team of Georges Candilis, in collaboration with the Madrid architects Antonio Camuñas Paredes (1905-1981) and José Antonio Camuñas Solís (Fig. 6), with solutions akin to his project for the Free University of Berlin. Other designs of interest, revolving around the idea of *mat-building*, were those presented by José Antonio Corrales and Francisco Javier Sáenz de Oíza, the latter's proposal approaching solutions of Van den Broek and Bakema.

Fig. 5 and 6 Contest for the campus of the Universidad Autónoma de Madrid: the campus buildings according to the winning proposal of the team formed by the architects Regino Borobio Ojeda and Luis Borobio Navarro (Fig. 5) and the proposal presented by the team formed by Georges Candilis in collaboration with the architects Antonio Camuñas Paredes and José Antonio Camuñas Solís, deserving of a second prize (Fig. 6).

Grouping of Dwellings

As for groupings of dwellings, this work presents the El Taray residential cluster (1963) in Segovia, instigated by the Pío XII housing cooperative



and carried out by the architects José Joaquín Aracil, Luis Miquel Suárez-Inclán, and Antonio Viloria, and the project for 218 experimental homes (1975) in Torrejón de Ardoz, by the architect Rafael Leoz.

The El Taray housing development by José Joaquín Aracil (1930–2009), Luis Miquel Suárez-Inclám (1929–2016), and Antonio Viloria (1928) fell within the walled enclave of the Castilian city of Segovia, on land situated between the ruins of the old Agustinos convent and Calle Taray, also bordered by a natural slope (Fig. 7).

The contextual, the topological, the connective, the typological, the collective, the privative, the ethical, and the aesthetic are some of the ideas — in a continuous dialectic challenge — upon which this worthy residential complex is grounded. The blocks pursue a semi-duplex scheme whereby the standard unit has two levels, with a half-height difference between them. A same height difference appears between the entrance galleries and the dwellings: each gallery gives access to a double row of apartments, and stairs lead up to the higher ones, or down to the lower ones.

At the centre of the park is a small kindergarten. The main entrance, the one most used, is on the street, between a health centre and the convent. Paved paths connect the blocks and streets, linking up with the various levels of the flights of stairs. The structure is composed of pillars and a metal framework. The lower part of the blocks rises from the ground with unfaced masonry. Plaster alternates with concrete pieces in the external facades, and with other pieces placed on

brickwork. The concrete pieces have been given a finish resembling the concrete colored with ocher tones, and the joinery and locksmithing are painted a characteristic dark brown. On the roofs, the alternation of old and new tiles contributes to integrating the complex into the historical quarter of Segovia,

As the architects themselves say, this building started a three-dimensional urbanism by creating a series of streets elevated to different heights, linking everything up with footbridges that connect the five buildings and giving rise to a network of routes, entrances, and exits. The Modern Movement's so-called 'bidimensional urbanism' was rendered meaningless in the Taray case, which we can relate to Alison and Peter Smithson's housing system in Golden Lane (1952) and their intricate articulation of the house, the street, the neighbourhood, and the city.

Rafael Leoz (1921–1976) was the inventor of the HELE module, the take-off point of a theoretical system of dividing and ordering architectural space through geometrical principles. This system was successfully presented by Leoz at the São Paulo Biennial of 1961, along with the rest of his theoretical formulations, all in advocation of the industrialization of housing and in favor of prefabrication and the modular in construction processes; it was also disseminated through tens of conference talks given by its creator all over the world. But in spite of the extraordinary welcome given to these theories, especially in Latin America, and the express support of figures like Le Corbusier and Jean Prouvé, they received lukewarm reactions from the architectural establishment of Spain.

With these formulations, a complex of 218 experimental dwellings in Torrejón de Ardoz was designed (Fig. 8), borne out of a desire to address the great social housing deficiencies of the Spanish capital's outskirts, a consequence of massive migrations – from the rural areas to Madrid – that began in the 1950s.

In the project there is a bold search for new types with which to cater to the variety of residents. There were thirteen different types of dwellings, grouped in thirteen blocks, with units offering from two to five bedrooms, arranged around a central core of vertical circulation elements.

If we go by the goals spelled out in the project text, the primary objective of this work was experimentation that, undertaken from the angle of different fields – construction, economics, sociology, psychology – and from the different perspectives of the individual, the family, and the groupings of families, would make it possible to study the behavior of a community that is small enough to preserve human ties. This is a residential complex with a strong idea of community, comparable to the housing experiments conducted by Bodiansky, Candilis, and Woods in Casablanca (1953).

Fig. 8 Set of 218 experimental houses (1975) in Torrejón de Ardoz, by the architect Rafael Leoz.

Doorstep

Finally, in connection with the threshold as an in-between space, two examples are given: the house-studio of Julio Cano Lasso in La Florida (1958–1969), Madrid, and the A Robia beach house-refuge of Ramón Vázquez Molezún in the municipality of Bueu, Pontevedra.

Julio Cano Lasso (1920–1996) – who was photographed at the doorstep of his newly completed home-studio in Madrid's La Florida development – always spoke of how the building was the kind of project that engendered more intense rapport between architect and client. On the other hand, he defended reconciling *auteur* architecture with vernacular architecture, and this attitude can be found in the work of some Team 10 members, such as José Antonio Coderch himself, Alison and Peter Smithson, and Aldo van Eyck. Cano Lasso's own residence – which he enlarged as his family grew – shows how the concept of the threshold, taken as an intermediate space, was the means through which the major areas of domestic life were resolved (Fig. 9).

Within the cove of Bueu and very close to the Praia de Beluso, on the southern coast of Pontevedra's estuary, is the small beach called A Roiba, where in the late 1960s the Coruña architect Ramón Vázquez Molezún (1922–1993) built a small house for his family to spend summers in (Fig. 10). Though a minor work of architecture, this house is one of the most important pieces of Spanish architecture of the second half of the

Fig. 9 House-studio of the architect Julio Cano Lasso in La Florida (1958–1969), Madrid.

Fig. 10 House-refuge of La Roiba (1967), in Bueu (Pontevedra), by the architect Ramón Vázquez Molezún.

20th century, and a fine example of being sensitive to and adapting to the environment and the landscape, with special attention to the place – in fact it uses part of the granite masonry walls of a preexisting salting factory – and its special, intimate scale.

As a residence, it is hardly conventional. The basement level floods at high tide, the rooms are berths that stay open during the day and interconnect to form a unitary space, and the roofs collect water for reuse. From the angle of its peculiar nature, the Roiba refuge – which in its primitive state could be thought of as a boat stranded on the rocks of the beach – upholds some ideas drawn from the postulates and debates of Team 10.

The thresholds of the house-refuge and the terrace are good examples of the Madrid architect's appropriation of a concept drawn from Team 10 ideas. A Roiba, in fact, has many points in common with Alison and Peter Smithson's Upper Lawn Pavilion, which they built in the English countryside for weekend escapes from London. Both vacation homes engage with preexisting elements, and the footprint of the vernacular is very much present in the two projects: "The interior of time"; the reinvention of the home; A home for... in the words of Aldo van Eyck.

Crisis

If the aforementioned projects bear marks of the ideas and forms proposed by Alison and Peter Smithson, Georges Candilis, Alexis Josic and Shadrach Woods, Aldo van Eyck, or Jaap Bakema, let us not forget the contributions of the Italian architect Giancarlo De Carlo (1919–2005), at a time when the initial ideas of Team 10 were undergoing a crisis and being reformulated to the tempo that was changing the international scene.

De Carlo's interest in inserting modern architecture into historical fabrics had an early echo in Madrid through the work of José María García de Paredes — whom De Carlo invited to Urbino and would maintain a close friendship with — and of Julio Cano Lasso. Hence, this article also proposes a new look at the Manuel de Falla Auditorium in Granada (1972), by García de Paredes, and the Parador Nacional de Turismo (state-run hotel) in Cuenca (1972), by Cano Lasso and collaborators, from the perspective of connection with some of the ideas that were debated upon among the members of Team 10 in the late 1960s, and throughout the 1970s.

José María García de Paredes (1924–1990) had met Giancarlo De Carlo in 1975 at the International Union of Architects (UIA) congress held in Madrid, and in October 1978 would travel to Urbino to join him in activities of the International Laboratory of Architectural and Urban Design (IULAD). The Urbino courses were at that time focused on the incorporation of contemporary architecture into historical places, the same problem García de Paredes had dealt with in building the Manuel de Falla Auditorium (1974–1978) on the Alhambra hill (Fig. 11). These interests also governed the project for the open-air Generalife Theater. Coverage of the Manuel de Falla concert hall in issue 6 of the magazine *Spazio e Società*, with a beautiful essay by Josep Lluís Sert, corroborates these connections, not to mention the prominent and continued role played by Sert in introducing Spanish architects into international circles.

Within similar coordinates we can situate the never-built Parador Nacional de Turismo in Cuenca (1972) (Fig. 12), drawn up by Cano Lasso (1920–1996) in collaboration with Alberto Campo Baeza, Miguel Martín Escanciano, José Manuel Sanz Sanz, and Antonio Más Guindal. The choice location, crowning the silhouette of the old town of Cuenca, halfway between the rivers Júcar and Huécar and on the remains of a medieval castle, called for a highly earnest project, which the architects ultimately resolved with clarity and precision.

While adapting to the scale, colors, and topography of the place, giving it importance, the project proposed an architecture that did not shy away from being current. In this direction the architects took the path of fragmentation, in a scheme where the diversity of functions was addressed through a variety of volumes whose scales adequately pursued a continuity with the profile of the city that the building was crowning. On the other hand, and also in the spirit of learning from history and the preexisting, the volumes emerge from the rock and

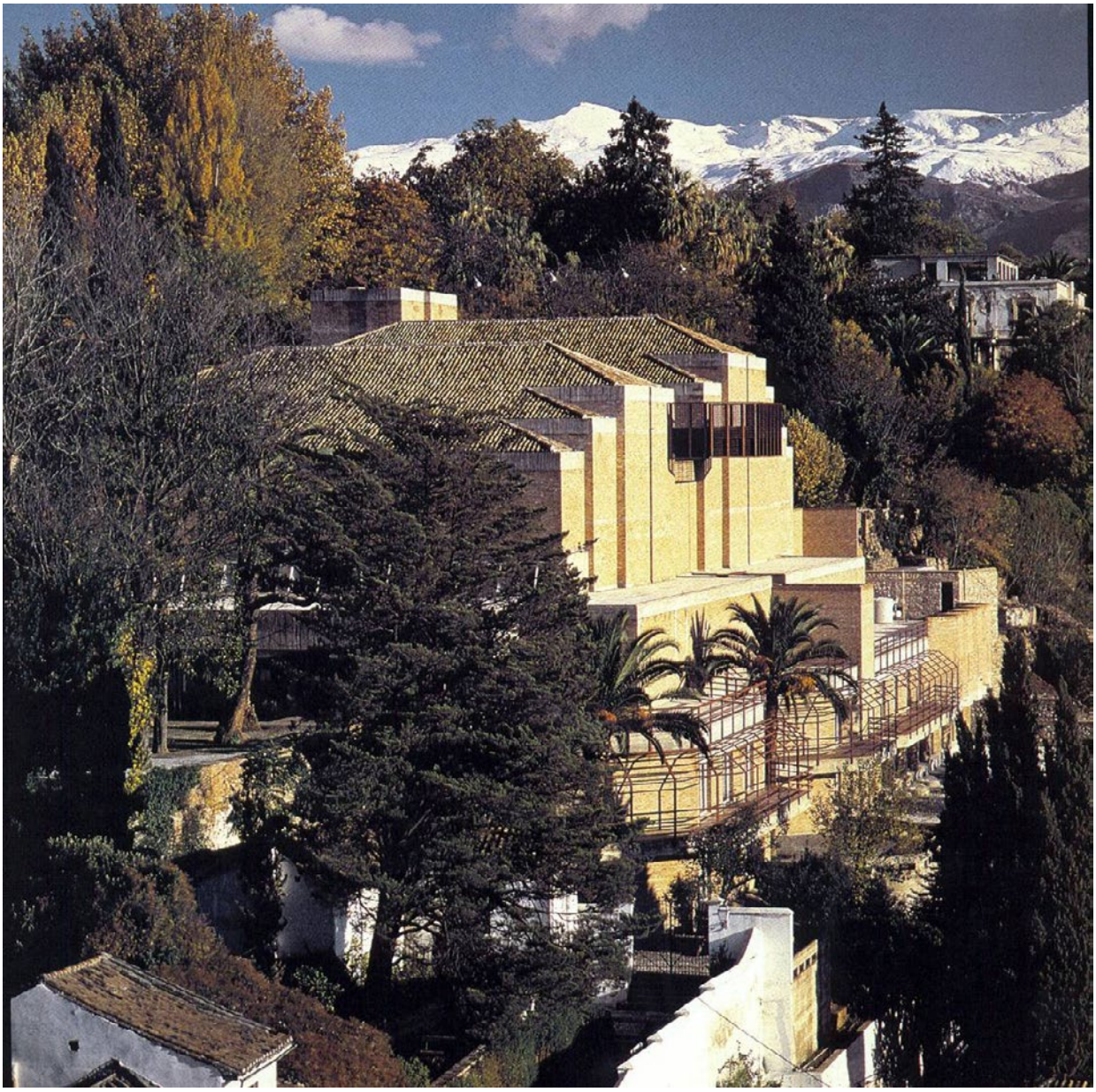


Fig. 11 Auditorium Manuel de Falla (1974–1978), in Granada, by the architect José María García de Paredes.

rested on it, in material continuity with it. The colossal concrete of golden gravel and sand with which the project was to be materialized appears like new stone. And between these fragments would unfold the interior space and the exterior, which would frame the beautiful surrounding landscape. We must mention here that Cano Lasso's graphic reflections on the historical city and the landscape – with special attention on Cuenca, where his family came from – were much a part of his endeavors as an architect, since the end of the 1960s.

These case studies enable us to diagnose how Madrid architecture – through some of its most prominent figures, such as Sáenz de Oíza,

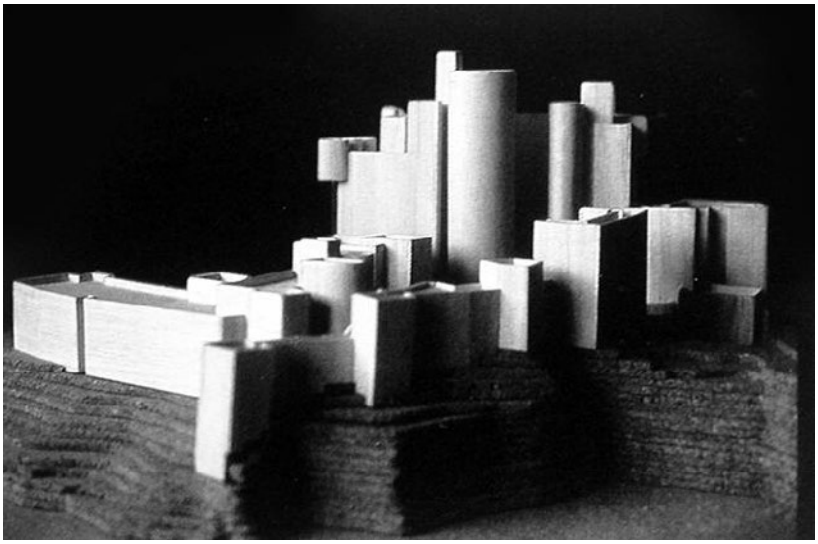


Fig. 12 Unbuilt project of the National Tourism Parador in Cuenca (1972), by the architect Julio Cano Lasso, in collaboration with Alberto Campo Baeza, Miguel Martín Escanciano, José Manuel Sanz Sanz and Antonio Más Guindal.

Cano Lasso, García de Paredes, Vázquez Molezún, Aracil, Leoz, and other members of the so-called Third Generation – was not only receptive to Team 10 ideas. More than that, these ideas were essential to their taking on the new challenges arising in a society that was transforming at a fast pace. In fact, coinciding with the 1959 termination of the CIAM and the initiation of Team 10 gatherings, Spain approved a National Plan for Economic Stabilization, which meant a rupture with the autarchic policies of early Francoism and the beginning of developmentalism. On the other hand, the new period itself came to an end in the 1970s with the oil crisis of 1973, General Franco's death in 1975, and the birth of Spain's democratic Transition with the approval of the 1978 Constitution. During this parenthesis (from the start of developmentalism up to the aftermath of the Franco regime), the case studies were paradigmatic, extraordinarily important examples. Moreover, they are the foundations and the take-off point of the international boom that Spanish architecture enjoyed during the final third of the 20th century.

1 → Although there is no documentary record of his attendance, I must mention the invitation received by Francisco Javier Sáenz de Oíza to attend the Team 10 meeting organized by Candilis, Josic and Woods in Royaumont, an old abbey located north of Paris, in September of 1962.
2 → The attendance of José Antonio Coderch to the CIAM of 59 held in Otterlo and to the Team 10 meetings that took place in Royaumont in 1962, Urbino in 1966 and Spoletto in 1976 is also referenced. Also to a seminar held in Delft in 1964. To the meeting from Toulouse-Le Miral of 1971, although his assistance was planned, he finally did not attend and his project Las Cocheras de Sarrià was explained by Candilis. Cfr.: Correa, F., Fochs, C., Rovira, J. M., Garnica, J., and Maldonado, J. (Eds.) (2006). J. A. Coderch a Sarrià-Sant-Gervasi: les Cotxeres. Barcelona: Col·legi d'Arquitectes de Catalunya, Demarcació de Barcelona, Seu de Sarrià-Sant Gervasi/Arquia Caixa d'Arquitectes.

3 → Correa, F. (1988). Memoria personal del Team 10. El Croquis, 36, 5–13.
4 → There is also evidence of the assistance of the Barcelona architect Juan Busquets Sindreu to the Team 10 meeting held in Bagnols-sur-Cèze in 1960.
5 → This article was first published in the issue of the Italian magazine Domus corresponding to November 1961. Also in Coderch, J. A. (1961). No son genios lo que necesitamos ahora. Cuadernos de Arquitectura, 46, 44.
6 → Ruiz Cabrero, G. (2001). El moderno en España: arquitectura 1948–2000. Seville: Tanais, 173, see footnote 28. Of the presence of Federico Correa in the CIAM there is only documentary evidence of his attendance, even as an architecture student, to a summer course, not a congress, organized by the CIAM in Venice in 1952. See in this regard: Correa, F., and Milà, A. (1953). Escuela Estiva Internacional de Arquitectura. Boletín de información de la Dirección General de Arquitectura, VII, 19–20.
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