

Ricardo Bofill's Critical Fortune in the International Architectural Press between the 1970s and the Mid-1980s

Ricardo Bofill, Architectural Journals, Criticism, Spanish Architecture, France

/Abstract

From the mid-sixties onwards, Ricardo Bofill's work began to be published in various foreign architectural magazines. From that moment on, his presence would be constant and would increase as the years went by. Aware of the active role of the media in the architect's work, Bofill made conscious use of them. It could be said that he was the first media architect as we know them today, a celebrity precursor of the star system of the nineties and early twentieth century. Within this framework, the article explores Bofill's critical fortune on the international scene. To this end, the study analyses the scope of his work in foreign periodicals, setting out the keys to explaining the interest his architecture aroused in the foreign context. It focuses on the period between the 1970s and the mid-1980s, when he carried out his most mediatic projects in France. These works, with a monumentalist character, have traditionally been framed within the postmodernist trend. The research was carried out as output of the Grant PID2022-138760NB-C22 funded by MICIU/AEI/10.13039/501100011033 and "ERDF/EU".

/Author

Pablo Arza Garaloces
University of Navarra
parza@unav.es

Tereasa Larumbe Machín
University of Navarra
teresalarumbe@gmail.com

Pablo Arza Garaloces is an architect and lecturer in the History of Architecture at the School of Architecture, University of Navarra. He received his PhD in Architectural History from the University of Navarra in 2017. His research interests include 20th century Spanish architecture, architectural historiography and the process of reception and diffusion of architecture, with a focus on professional periodicals. He is currently a researcher on the project 'American networks of Spanish architecture: Academia, profession and dissemination (1976-2006)'.

Teresa Larumbe Machín. Architect (2011), master's degree (2012) and PhD (2018) from the University of Navarra. She has carried out academic research stays at the Architectural Association of London and the Royal College of British Architects. Since 2018, he combines research with professional practice.



Introduction

In 1981 Louis Hellman, British architect and cartoonist, published a cartoon dedicated to Ricardo Bofill in his satirical section of *The Architects' Journal*. The architect is depicted as Don Quixote, accompanied by Stirling, who appears as his faithful squire Sancho Panza. Both contemplate a factory building while Bofill remarks: 'See yonder magnificent castle that I have caused to be built, Sancho Sterlingo. Soon we will return to the age of classical chivalry'¹. Years later, in 1990, Bofill was again the subject of another Hellman cartoon in the same magazine. In this case, at the gates of Barcelona 92, he is presented as a 'classical' bull ready to charge against Bohigas, who, characterised as the bullfighter, holds the cape of modernity in his hand. Both cartoons illustrate the critical presence that the work and figure of the Catalan architect enjoyed on the international architectural scene. These caricatures synthesise the image of the architect that history has left us [Fig. 1].

1 Louis, Hellman, "Don Quixofill de la Catalonia," *The Architects' Journal*, no. 3 (1981): 104.

Fig. 1
Satirical cartoons by L. Hellman about Ricardo Bofill in *The Architects' Journal*.

Ricardo Bofill began studying architecture in 1955 at the Barcelona School of Architecture. After the first year, he moved to Switzerland, where he completed his training at the School of the University of Geneva. On his return to the Catalan capital, in 1963, he founded El Taller de Arquitectura, with a motley group of architects and designers, amongst others. This cosmopolitan profile, marked by his stay in Switzerland and by the presence of some foreign personalities in his Taller², was reinforced from the 1970s onwards, when he set up a team in Paris and focused his activity especially on France³.

The work of Bofill found resonance in the pages of many magazines in the mid-1960s, and from then on his presence was constant, increasing considerably in the following decades. Some works, such as "Bofill, heterodoxy and mass media. From utopia to history (1960-1975)"⁴, have come close to this reality, analysing the dissemination of El Taller's early Spanish works in foreign journals. However, it has yet to address the critical fortune of his works in France, which, with a monumental character, have traditionally been framed within the current of postmodernism. Within this framework, this article starts out to analyse precisely this last question, setting out the key elements that explain the interest aroused by Bofill's architecture in the international context. To this end, an exhaustive search and analysis has been carried out of what has been published in architectural journals, mainly European and North American, on the work of El Taller between 1970 and 1986, a period that includes his most mediatic projects in France⁵.

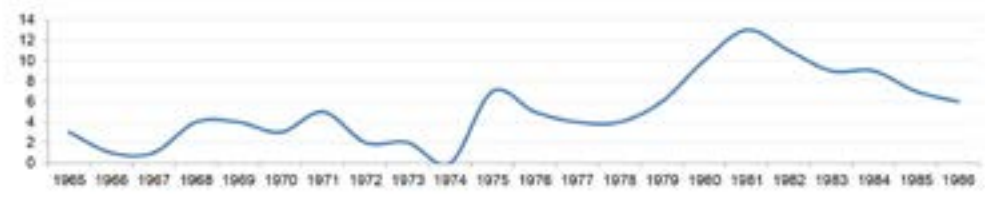
This survey shows that the evolution of the architecture designed by Ricardo Bofill, more than that of any other architect up until that date, can be self-explained through the magazines. His presence in the media is not only limited to specialized publications; the most significant moments in his career, and his own personal biography, have also been recorded in newspaper archives, press clippings of the time, and society magazines, whose impact would merit a much more exhaustive analysis than this article allows us to cover. Aware of active role of the media in the architect's work, Bofill made conscious use of them, and they ended up

2 Among them Peter Hodgkinson, who joined the team in 1966.

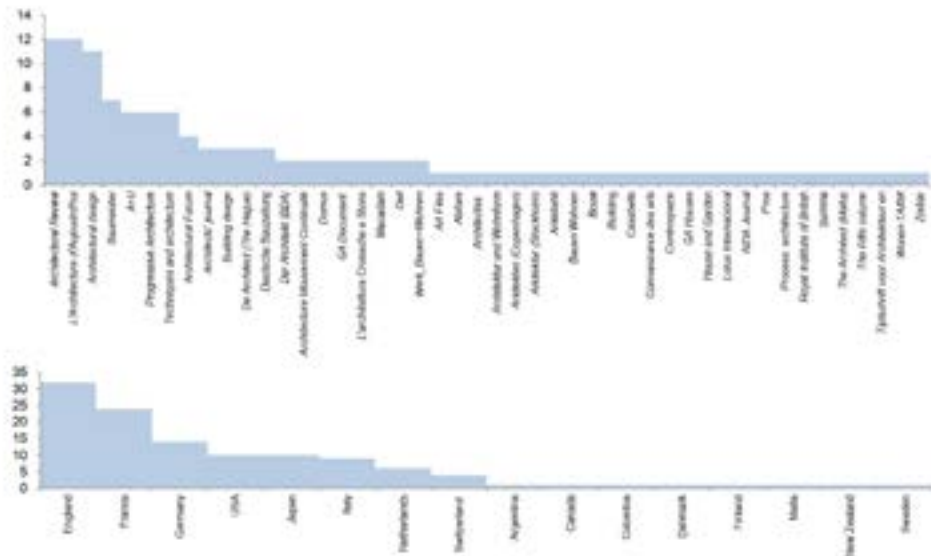
3 For further information see Bartomeu Cruells, *Ricardo Bofill: Taller de Arquitectura*, (Barcelona: Editorial GG, 1998) and James A. Warren, *Ricardo Bofill Taller de Arquitectura*, (Barcelona: Editorial GG, 1988) or Ángel Urrutia, *Arquitectura española siglo XX* (Cátedra, Madrid, 1997), 582-588.

4 Marisa García Vergara and Julio Garnica, "Bofill, heterodoxy and mass media. From utopia to history (1960-1975)," in *Crossing frontiers: International networks of Spanish architecture (1939-1975)*, ed. Antonio Pizza and Enrique Granell (Madrid: Ediciones Asimétricas, 2021), 116-137.

5 This analysis is one of the results of a broader study on the process of reception and diffusion of Spanish architecture in Western architectural culture, as it can be traced in foreign periodicals, between 1949 and 1986. Nearly 180 different titles were analysed and consulted in the British Architectural Library of the Royal Institute of British Architects, which holds more than 2,000 titles of architectural journals. The search resulted in the location of 1440 records on Spanish architecture in foreign journals, with which a database was generated and worked with the Excel tool. For more information, please consult: Pablo Arza Garaloces, "Arquitecturas exportadas," in *Actas II Congreso Iberoamericano redfundamentos. Experiencias y Métodos de Investigación* (Madrid: Redfundamentos S. L., 2018), 375-378.



2



3

conditioning his public image, constructing a persona. It could be said that he was the first Spanish media architect, a celebrity who defined himself as “the beginning of the star system”⁶.

An Analysis of the Data. First Works

Between 1965 and 1986, Ricardo Bofill’s work was the subject of 118 articles [Fig. 2] in 46 journals in 16 different countries [Fig. 3]. More than half of the articles, 65, were published between 1975 and 1986, focusing on his work in France. These figures make him the Spanish architect with the greatest presence in foreign journals in the aforementioned period. Behind him is the studio MBM (Martorell, Bohigas and Mackay), with 79 articles, José Antonio Coderch with 54, and Rafael Moneo with 40. In number of pages, Bofill is still in first place with 642, followed by MBM with 299, Moneo with 182 and Coderch with 177 pages, all of them in foreign architectural journals.

The first articles on Bofill’s work appear in 1965. The first, in July, was published in the magazine *Deutsche Bauzeitung* on the dwellings in Compositor Bach Street (1963)⁷, in an issue devoted to residential typology;

Fig. 2
Number of annual references to Bofill in international journals (1965-1986).

Fig. 3
Number of references to Bofill’s work by journal and country (1965-1986).

6 Anatxu Zabalbeascoa, “Ricardo Bofill: Yo fui el principio del star system”, *El País Semanal*, https://elpais.com/elpais/2017/01/30/eps/1485731127_148573.html (last accessed July 16, 2025).

7 “Wohnblock in Barcelona,” *Deutsche Bauzeitung*, no. 7 (1965): 559-562.

in August, *Domus*, possibly thanks to Coderch⁸, included a report on the flats he built in Castelldefels (1962)⁹. Both works, together with the preliminary project for the development of the Barrio Gaudí (1964-68), also appeared in the important monographic issue that *Zodiac* devoted to Spanish architecture in 1965¹⁰.

At the end of the sixties, El Taller began what Urrutia calls its second stage¹¹, when it focused on the Archigram phenomenon, and which ‘was characterised by intense experimental work (...) and by groundbreaking proposals as an alternative to conventional architecture’¹². The architecture of this second stage attracted the greatest number of references in the pages of specialised magazines. This fact reveals that the projects of this period are the ones that managed to arouse the interest of architectural critics, both for the polyphonic and interdisciplinary way of working in El Taller and for their unprecedented formal results¹³.

Xanadú (1968) is one of the first works of this time to be published. There are several reports on this project, of which we have identified three published in 1968 in the German *Baumeister*¹⁴, the American *Architectural Forum*¹⁵ and the British *Architectural Design*¹⁶. All of them have the particularity that their author is Peter Hodgkinson, one of the members of el Taller, of British origin¹⁷. Hodgkinson will also be the author of new articles presenting other works, such as the Sitges flats, called Kafka’s Castle (1966-68), for *Architectural Forum* and *Architectural Design*¹⁸, or the one on the Barrio Gaudí¹⁹. These examples seem to place Hodgkinson as the person ‘in charge’ of publicising and disseminating the work of El Taller in the international magazines, and also demonstrate a clear intention to make its works known in the global panorama through the printed medium.

8 The Catalan architect, in addition to sending his projects, acted as correspondent and sent the works of other Spanish professionals (see Antonio Pizza, “El desenlace de una cultura autárquica en la prensa nacional e internacional: hacia la IX Trienal en Milán y la I Bienal Hispanoamericana en Madrid, 1951,” in *Las revistas de arquitectura (1900-1975) crónicas, manifiestos, propaganda*, ed. José Manuel Pozo (Pamplona: Ediciones T6, 2012), 45 - note 16).

9 “I muri rossi di Castelldefels,” *Domus*, no. 429 (1965): 6-9.

10 “Ricardo Bofill,” *Zodiac*, no. 15 (1965): 44-49. It is worth remembering that this monograph, prepared by Vittorio Gregotti, is one of the first and a reference for other magazines when publishing news on Spanish architecture.

11 The first, according to Urrutia, “coincides with some of the revisionist concerns common to other Spanish professionals of the time, specifically those of the Catalan sphere or those of the so-called Barcelona School” (Ángel Urrutia, *Arquitectura española siglo XX*, (Madrid: Cátedra, 1997), 583). This first stage includes, for example, the projects mentioned above.

12 Urrutia, *Arquitectura española siglo XX*, 583.

13 El Taller’s interdisciplinary approach is one of the features that most attracted the attention of international critics, as can be seen in articles published in *AA files*, or the conversation with which *L’Architecture d’Aujourd’hui* introduces the issue dedicated to Bofill in 1975.

14 Peter Hodgkinson, “Xanadu,” *Baumeister*, no. 6 (1968): 673-676.

15 Peter Hodgkinson, “Xanadu in Spain. A fanciful apartment building evokes some literary ‘gold and garbage,’” *Architectural Forum*, no. 5 (1968): 52-59.

16 Peter Hodgkinson, “Xanadu,” *Architectural Design*, no. 7 (1968): 327-330.

17 We have already referred to him when talking about the people who spread Spanish architecture.

18 Peter Hodgkinson, “Kafka’s Castle. A turn-on, plug-in science fiction apartment-hotel near Barcelona,” *Architectural Forum*, no. 4 (1969): 35-41; and “Kafka’s Castle,” *Architectural Design*, no. 3 (1970): 117.

19 Peter Hodgkinson, “Barrio Gaudí. Taller de Arquitectura,” *Architectural Design*, no. 8 (1971): 482-484.

In the late seventies, Geoffrey Broadbent²⁰ published a series of extensive articles in three well-known magazines: in 1973 in *Architectural Review*²¹, and in 1975 in *Architectural Design*²² and *Progressive Architecture*. Broadbent’s interest in Bofill’s work must be understood in the context of his research on method and also to the semiotic theories that were in vogue on the architectural scene in the seventies. The first contact Broadbent seems to have with Bofill’s architecture was at a symposium entitled ‘Architecture, History and Theory of Signs’, which took place in Castelldefels²³ between 14 and 18 March 1972²⁴, where he presented the paper “The deep structures of architecture”²⁵, playing, as Tomàs Llorens points out, a ‘decisive role in its gestation’²⁶. This article was included years later, in 1980, in the book *Sings, Symbols, and Architecture*²⁷.

Bofill's Arrival in France

Contrary to what it might seem, given the media success that Bofill would later enjoy, El Taller’s works were barely mentioned in the specialised critics in France until 1970. Only two brief mentions of his residential projects in Nicaragua Street (1962-65) and San Gregorio Square appear in the magazine *L’Architecture d’Aujourd’hui* in 1967 and one in 1968. However, throughout the 1960s, this magazine showed great interest in Spanish architecture²⁸, and played a fundamental indirect role in Bofill’s emergence in the neighbouring country.

In April 1970, in a monographic issue on Spain, the magazine published an extensive article on the Gaudí district, devoting 11 pages to it²⁹. In the same year, one of *L’Architecture d’Aujourd’hui*’s correspondents in Spain,

Patrice Goulet, would also encourage the publication of a photo essay on the same project in *Jardin des modes*, becoming “a first for an architect to be published in a women’s magazine”³⁰. The formal audacity of the project and its ability to embrace and recreate traditional and popular ways of living, contrasted sharply with the lacklustre tone of official French town planning, made up of blocks and towers. The colourfulness of the Gaudí quarter was also accentuated by its appearance in the mass media. This freshness will attract the attention of the Central Group of the ‘Villes Nouvelles’, a team of senior civil servants, created to promote new state urban developments in France with an innovative spirit, far removed from the French establishment. The report on the Gaudí neighbourhood, together with the magnetism projected by Bofill in a television programme at the time, led this group to make an initial enquiry to El Taller, as shown in the pages of Dominique Serrell’s recent book³¹. This first contact would be reciprocated and nurtured by Bofill himself, and in this way he would be introduced into the upper echelons of French politics and administration, which would give him access to important commissions throughout the seventies.

In 1971, Bofill received his first commissions in France, the City in Space and the Petite Cathedrale, and in 1974, he was invited to take part in the Les Halles competition in Paris, which lasted four years. If we stick to strictly professional publications, during this time, the Spanish works that had earned him the attention of the French authorities multiplied his presence in national magazines such as *Techniques et Architecture*, *Macadam*, *Connaissance des arts*, *Architecture Mouvement Continuité* and, above all, *L’Architecture d’Aujourd’hui*, whose editor, Bernard Huet, took a position in favour of Bofill’s proposal in the controversy of the Les Halles competition³².

This project marked a before and after in Ricardo Bofill’s career in France, favouring El Taller’s establishment in Paris³³. The proposals submitted to the competition began to be published in 1975, shortly after the decision (which took place in the autumn of 1974), in France, England³⁴, Switzerland³⁵ and the United States³⁶, and were disseminated years later in the Netherlands, Japan and Denmark. In 1975 alone, Bofill’s work was mentioned in 7 publications, more than in any other year to date. The reasons for this increase seem to derive from his participation in a competition with great media repercussions (“Paris, capital of Europe?” is the title

20 He is an English architect, theorist and critic, director of the Portsmouth School of Architecture from 1967 to 1988. He has published extensively in the fields of design methodology, design education and the semiotics of architecture.

21 Geoffrey Broadbent, “The Taller of Bofill,” *Architectural Review*, no. 921 (1973): 289-297.

22 Geoffrey Broadbent, “Bofill Taller de Arquitectura,” *Architectural Design*, no. 2 (1975): 402-417. In this article the magazine includes a brief heading presenting the work of the Taller, whose approach to each project begins with a poetic concept, as a counterpoint to that of Piano & Rogers, who had published an article in May of that year, which relied on technology.

23 Where El Taller had several works.

24 The international congress, which included various participants such as Oriol Bohigas, Charles Jencks, Nuno Portas, Peter Eisenman and Alan Colquhoun, dealt with the subject of semiotics in architecture. Its origins lie in the interest aroused by Jencks and Baird’s book *Meaning in Architecture*, published three years earlier. For more information on these questions, which we cannot go into here, I recommend consulting: Harry Francis Mallgrave and David Goodman, *An introduction to architectural theory. 1968 to the present* (Malaysia: Wiley-Blackwell, 2011), 37-52, as well as the book that compiles the interventions of the different participants in the Symposium: Justo Gonzalez Beremendi, Colegio Oficial de Arquitectos de Cataluña y Baleares, *Arquitectura, Historia y Teoría de los Signos* (Architecture, History and Theory of Signs) (Barcelona: Colegio Oficial de Arquitectos de Cataluña y Baleares, 1973).

25 Gonzalez Beremendi, Colegio Oficial de Arquitectos de Cataluña y Baleares, *Arquitectura, Historia y Teoría de los Signos*, 156-184.

26 Gonzalez Beremendi, Colegio Oficial de Arquitectos de Cataluña y Baleares, *Arquitectura, Historia y Teoría de los Signos* (Barcelona: Colegio Oficial de Arquitectos de Cataluña y Baleares, 1973), 12.

27 Geoffrey Broadbent, “The Deep Structures of Architecture,” in *Sings, Symbols and Architecture*, ed. Richard Bunt and Charles Jencks (Bath: The Pitman Press, 1980), 119-168.

28 Pablo Arza Garaloces, *L’Architecture d’Aujourd’hui, testigo del desarrollo moderno español* (1950-1986), *Bitácora Arquitectura*, no. 43 (2020): 12-26.

29 “Vers la ville dans l’espace. Quartier Gaudí a Reus,” *L’Architecture d’Aujourd’hui*, no. 149 (1970).

30 Dominique Serrel, Bofill, *les années françaises*, (Paris: Norma éditions, 2024), 27.

31 Serrel, Bofill, *les années françaises*, 27.

32 Serrel, Bofill, *les années françaises*, 90.

33 The postulates close to other professionals from the Catalan sphere or the Barcelona School, present in the works of his first period, have completely disappeared.

34 “Les Halles,” *Architectural Design*, no. 7 (1975): 402-417.

35 “Les Halles,” *Oeil*, no. 236 (1975).

36 “Les Halles,” *Progressive Architecture*, no. 16 (1975): 68-83.

Architectural Design dedicates to this event)³⁷. Although it is not Bofill's most reported on project in architecture magazines (only 10 mentions have been recorded, compared to the 17 mentions of the dwellings in Compositor Bach Street, the 16 mentions of the Walden 7 project (1970), the 15 mentions of the Gaudí district or Xanadú, or the twenty or so publications of later works, such as Les Arcades du Lac (1982) and Espaces de Abraxas (1978-82)), the critical reception of this work will place it at the centre of the international scene, detached from the trends and interests of Spanish architecture at the time.

The Leap on to the International Stage

The commitment to a classically inspired urban structure in the Les Halles proposal will be the continuation and result of the theoretical reflection on the way of inhabiting the city, which El Taller had been developing since its experimental projects on the Spanish coast. At the same time, the explicit choice of figures taken from the architectural tradition was a way of responding to the political will to erect *French-style* architecture in the centre of Paris. This reference to French neoclassical architecture was also reinforced by the presentation of the project in large watercolours, in nineteenth-century style, which accompanied the publications of his project³⁸ and which further triggered the controversy in France, given that the *École de Beaux Arts* had been forced to restructure after the revolution of May '68. The question of the restitution of classicism became the subject of a heated debate that transcended strictly disciplinary boundaries to reach the political and social spheres³⁹. It was to this controversy that the failure of the project was attributed, which was halted on the orders of Jacques Chirac when he became mayor of Paris in 1978. However, the stylistic exploration started at Les Halles, continued in the new urban developments commissioned to El Taller throughout the 1980s in France.

From 1980 onwards, the French projects attracted the most attention from international magazines. If we look at the graph that measures the dissemination of his works over these years [Fig. 4], we can see that the dwellings in Compositor Bach Street, Xanadú, Walden 7, the Gaudí quarter and Kafka's castle have a large number of references. However, it is actually Les Arcades du Lac and Les Espaces d'Abraxas that cover the most pages, occupying first and second place. The data reveals that, while



4

37 Grahame Shane, "Paris, capital of Europe?," *Architectural Design*, no. 6 (1975): 371.
38 These watercolours are published in the 28-page article that *Architectural Design* devoted to the Les Halles competition in 1980. "Les Halles," *Architectural Design*, no. 9-10 (1980): 118-145.
39 More in detail, the role of the newspaper *Le Monde*, whose development deserves an exhaustive study that goes beyond the scope of these pages, should be highlighted.

Fig. 4
Bofill's projects with three or more references in international journals (1965 and 1986).



the projects of the "second stage", built on the Mediterranean coast, are the ones that managed to capture the interest of international architectural critics, as we indicated earlier, the classicist projects generate the most literature, fuelling the architectural debate of the time around the so-called *post-modern language*. In Urrutia's words, this third stage comprises 'a long period of great activity in France and, as one more of the so-called postmodern currents, aims to definitively overcome the Modern Movement through a classicist order recovered and updated by means of new technologies'⁴⁰.

In fact, El Taller's formal exploration was partly inspired by the theories that Charles Jencks had been developing since 1975 on the language of postmodern architecture, as Peter Hodgkinson himself, one of the members of El Taller, acknowledged in a conference at the time⁴¹. On the other hand, Charles Jencks, the discoverer of this felicitous epithet, used Bofill's French projects to exemplify what he sought to define as a new stylistic current, overcoming the theories of modern architecture.

Among his publications, two stand out for the English magazine *Architectural Design*, a bastion of postmodernism since the late seventies and throughout the eighties, in which Jencks participated as guest editor. The first of these is from May-June 1980, under the title "Post-Modern Classicism: The New Synthesis". In an introductory note, the magazine presented it as 'the most ambitious issue of *AD* to date'⁴², after several issues devoted in recent years to 'the *École des Beaux-Arts*, *Art Nouveau*,

40 Ángel Urrutia, *Arquitectura española siglo XX* (Madrid: Cátedra, 1997), 583.
41 Peter Hodgkinson, "A new urban classicism," *Pidgeon Digital*, <https://www.pidgeondigital.com/talks/a-new-urban-classicism/play/> (last accessed December 30, 2024).
42 "Post-Modern Classicism: The New Synthesis," *Architectural Design*, no. 5-6 (1980): 1.

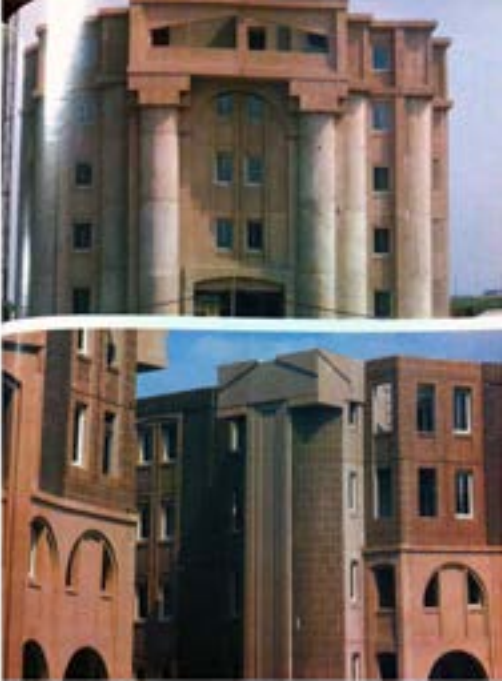
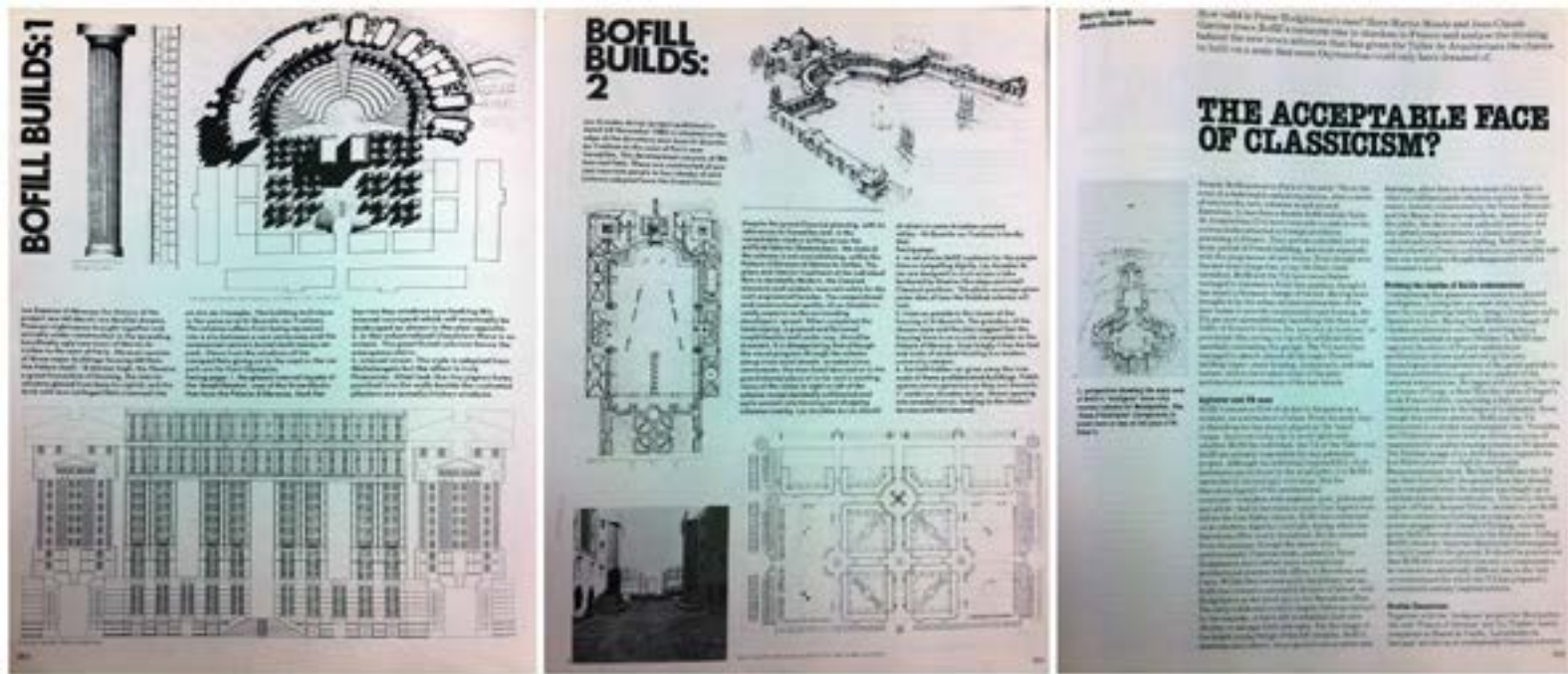


Fig. 5
Cover and some pages of the issue 'Post-Modern Classicism: The New Synthesis', *Architectural Design*, no. 5-6 (1980), in which 'Les arcades du Lac' appears.



6

Alberti or Neoclassicism'⁴³. In it Jencks presented around forty projects by architects such as Venturi, Stirling, Robert Stern, Michael Graves, etc. Among them he included Ricardo Bofill, of whom he wrote a five-page article on Les Arcades du Lac⁴⁴ [Fig. 5]. The next issue of the postmodern theoretician's work was published in January-February 1982, this time entitled "Free Style Classicism: the Wider Tradition". In it he once again presents the work of several architects belonging to this trend, including Bofill, this time with a five-page article on Le Palace de Abraxas⁴⁵.

Charles Jencks' stylistic interpretation of Bofill's architecture will set the tone for other publications' readings of his work. An example of this can be found in another British magazine, *Architectural Review*, which also devoted issue 1024 of 1982 to postmodern classicism. In this case, the work of El Taller takes on even greater prominence as the standard-bearer of this trend. The cover features a drawing of the elevation of the Palace of Abraxas, and inside, Jonathan Glancey publishes two articles on this work and Les Arcades du Lac⁴⁶ and a long interview with Peter Hodgkinson⁴⁷ [Fig. 6]. In the same spirit, Paulhans Peters also published several articles in *Baumeister*, such as "Vorfabrizierter Klassizismus. Zu zwei Wohnquartieren bei Paris von Ricardo Bofill"⁴⁸.

43 "Post-Modern Classicism: The New Synthesis," 1.

44 "Post-Modern Classicism: The New Synthesis," 53-57.

45 "Ricardo Bofill. Palace of Abraxas," *Architectural Design*, no. 1-2 (1982): 42-46.

46 Jonathan Glancey, "Bofill builds," *Architectural Review*, no. 1024 (1982): 26-29.

47 Jonathan Glancey, "TA talk to AR," *Architectural Review*, no. 1024 (1982): 30-32.

48 Peters Paulhans, "Vorfabrizierter Klassizismus. Zu zwei Wohnquartieren bei Paris von Ricardo Bofill," *Baumeister*, no. 11 (1983): 1043-1057.

Fig. 6
Some pages of the article,
by Jonathan Glancey, 'Bofill
builds', *Architectural Review*,
no. 1024 (1982).

Conclusion

As the years went by, Bofill himself would continue to feed the interpretation of his work disseminated through the media with new examples, such as the National Institute of Physical Education of Catalonia (1988-91) or the National Theatre of Catalonia (1991-97). In them, the architect would continue to make use of classical forms and images, and employed them in an increasingly explicit manner, which, far from generating only expectation, debate and controversy, ended up becoming an object of mockery. An example of this can be found in *The Architects' Journal*, which published several satirical cartoons about the architect and his classical style⁴⁹. Also in *Architectural Review*, in 1984, in issue 1050, William Curtis published an article entitled "Principle v pastiche. Perspectives on some recent classicisms", in which he argues that "the classicist-postmodernists, far from effectively reinterpreting history as they claim, have succeeded only in capturing the outward appearance"⁵⁰.

This overview of interest in Bofill's French work illustrates how his architecture will, over time, develop a very close symbiotic relationship with the media. They will not only determine the critical reading of it, but will also condition the creative development of its creator and his subsequent career, being partly responsible for the legacy that has survived to the present day. Bofill made use of the media to make his work known, as we saw in this analysis, which enabled him to project his professional career and progressively extend his radius of action, from his beginnings in Spain to France, to end up achieving international projection. However, although the magazines will play a very important role in the dissemination of Bofill's architecture and will contribute to the architect's consecration, they will also significantly reduce the density of the theoretical arguments present in his early works, reducing it to a semantic and visual game. Photographs of Bofill's architecture were used in magazines as headlines or advertising posters, in the service of an argument, a propagandistic idea or a stylistic classification. The image, in short, would end up overshadowing the reflection on architecture and the city that lay behind it, and would end up caricaturing, as in Louis Hellman's cartoons, the character and his work.

49 *The Architects' Journal*, no. 3 (1981): 104 and no. 2 (1990): 12.

50 William Curtis, "Principle v pastiche. Perspectives on some recent classicisms," *Architectural Review*, no. 1050 (1984): 11.

Bibliography

Gonzalez Beramendi, Justo. *Arquitectura, Historia y Teoría de los Signos (Architecture, History and Theory of Signs)*. Barcelona: Colegio Oficial de Arquitectos de Cataluña y Baleares, 1973.

Arza Garaloces, Pablo. "Arquitecturas exportadas". In *Actas II Congreso Iberoamericano redfundamentos. Experiencias y Métodos de Investigación*. Madrid: Redfundamentos S. L., 2018.

Arza Garaloces, Pablo. "L'Architecture d'Aujourd'hui, testigo del desarrollo moderno español (1950-1986)," *Bitácora Arquitectura*, no. 43 (2020): 12-26.

Broadbent, Geoffrey. "The Taller of Bofill," *Architectural Review*, no. 921 (1973): 289-297.

Broadbent, Geoffrey. "Bofill Taller de Arquitectura," *Architectural Design*, no. 2 (1975): 402-417.

Broadbent, Geoffrey. "The Deep Structures of Architecture". In *Sings, Symbols and Architecture*, edited by Richard Bunt and Charles Jencks. Bath: The Pitman Press, 1980.

Cruells, Bartomeu. *Ricardo Bofil: Taller de Arquitectura*. Barcelona: Editorial GG, 1998.

Curtis, William. "Principle v pastiche. Perspectives on some recent classicisms." *Architectural Review*, no. 1050 (1984): 11.

García Vergara, Marisa, and Julio Garnica. "Bofill, heterodoxy and mass media. From utopia to history (1960-1975)". In *Crossing frontiers: International networks of Spanish architecture (1939-1975)*, edited by Antonio Pizza and Enrique Granell. Madrid: Ediciones Asimétricas, 2021.

Glancey, Jonathan. "Bofill builds." *Architectural Review*, no. 1024 (1982): 26-29.

Glancey, Jonathan. "TA talk to AR." *Architectural Review*, no. 1024 (1982): 30-32.

Hellman, Louis. "Don Quixofill de la Catalonia." *The Architects' Journal*, no. 3 (1981): 104.

Hellman, Louis. "New Olympic event." *The Architects' Journal*, no. 2 (1990): 12.

Hodgkinson, Peter. "Xanadu." *Baumeister*, no. 6 (1968): 673-676.

Hodgkinson, Peter. "Xanadu in Spain. A fanciful apartment building evokes some literary 'gold and garbage'." *Architectural Forum*, no. 5 (1968): 52-59.

Hodgkinson, Peter. "Xanadu." *Architectural Design*, no. 7 (1968): 327-330.

Hodgkinson, Peter. "Kafka's Castle. A turn-on, plug-in science fiction apartment-hotel near Barcelona." *Architectural Forum*, no. 4 (1969): 35-41.

Hodgkinson, Peter. "Barrio Gaudí. Taller de Arquitectura." *Architectural Design*, no. 8 (1971): 482-484.

Hodgkinson, Peter. "A new urban classicism." *Pidgeon Digital*. <https://www.pidgeondigital.com/talks/a-new-urban-classicism/play/> (last accessed December 30, 2024).

Mallgrave, Harry Francis, and David Goodman. *An introduction to architectural theory. 1968 to the present*. Malaysia: Wiley-Blackwell, 2011.

Paulhans, Peters. "Vorfabrizierter Klassizismus. Zu zwei Wohnquartieren bei Paris von Ricardo Bofill." *Baumeister*, no. 11 (1983): 1043-1057.

Pizza, Antonio. "El desenlace de una cultura autárquica en la prensa nacional e internacional: hacia la X Trienal en Milán y la I Bienal Hispanoamericana en Madrid, 1951". In *Las revistas de arquitectura (1900-1975) crónicas, manifiestos, propaganda*, edited by José Manuel Pozo. Pamplona: Ediciones T6, 2012.

Serrel, Dominique. *Bofill, les années françaises*. Paris: Norma éditions, 2024.

Shane, Grahame. "Paris, capital of Europe?," *Architectural Design*, no. 6 (1975): 371.

Urrutia, Ángel. *Arquitectura española siglo XX*. Madrid: Cátedra, 1997.

Warren, James A. *Ricardo Bofill Taller de Arquitectura*. Barcelona: Editorial GG, 1988.

Zabalbeascoa, Anatxu. "Ricardo Bofill: Yo fui el principio del star system." *El País Semanal*. https://elpais.com/elpais/2017/01/30/eps/1485731127_148573.html (last accessed July 16, 2025).

"I muri rossi di Castelldefels." *Domus*, no. 429 (1965): 6-9.

"Kafka's Castle." *Architectural Design*, no. 3 (1970): 117.

"Les Halles." *Architectural Design*, no. 7 (1975): 402-417.

"Les Halles." *Oeil*, no. 236 (1975).

"Les Halles." *Progressive Architecture*, no. 16 (1975): 68-83.

"Les Halles." *Architectural Design*, no. 9-10 (1980): 118-145.

"Post-Modern Classicism: The New Synthesis." *Architectural Design*, no. 5-6 (1980): 1.

"Ricardo Bofill." *Zodiac*, no. 15 (1965): 44-49.

"Ricardo Bofill. Palace of Abraxas." *Architectural Design*, no. 1-2 (1982): 42-46.

"Vers la ville dans l'espace. Quartier Gaudí a Reus." *L'Architecture d'Aujourd'hui*, no. 149 (1970).

"Wohnblock in Barcelona." *Deutsche Bauzeitung*, no. 7 (1965): 559-562.