

Federico Correa in Vienna. Central Europe Avant-Garde and Post-War Architecture within the magazine *Arquitecturas Bis* (1974-1985)

Alejandro Valdivieso Royo

Higher Technical School of Architecture of Madrid (ETSAM)

Technical University of Madrid (UPM)

alejandro.valdivieso@upm.es

Alejandro Valdivieso is a licensed architect currently finishing his doctoral degree (Ph.D.) in the History and Theory of Architecture at the Escuela Técnica Superior de Arquitectura de Madrid (UPM-ETSAM). As a Fulbright Scholar, he received a Post-Professional Master in Design Studies in History and Philosophy of Design from Harvard University Graduate School of Design. He holds a Professional Master's Degree (M.Arch) and a Bachelor (B.Arch) of Architecture from Universidad de Alcalá (UAH-EA) in Madrid. Valdivieso develops his work through different formats and media: as an active practicing architect; as writer and editor for several platforms (co-editor of *VARIA*, Journal of the Spanish *Asociación de Historiadores de la Arquitectura y el Urbanismo*); and as an educator, currently an Assistant Professor (Profesor Asociado) of Architectural History & Theory at Universidad Politécnica de Madrid (Departamento de Composición Arquitectónica and Master de Proyectos Arquitectónicos Avanzados - Escuela Técnica Superior de Arquitectura de Madrid).

ABSTRACT

Time and again, the Barcelona-based magazine *Arquitecturas Bis* (published from 1974 to 1985) has been studied and analyzed through the Italian-North American polarity, based on the linkages created with its contemporaries *Oppositions* (New York) and *Lotus International* (Milan). Among the members of its heterogeneous Editorial Board, Federico Correa (Barcelona, 1924) – in addition to his well-known Italian connections; explained since his very first contact with Gardella, Rogers, Albini, amongst others, within the Venice CIAM summer course in 1952; giving purpose to an influential genealogy for Catalan contemporary architecture that starts off in José Antonio Coderch (1913-1984) – was notable for its purpose in disseminating not only postwar 1960's counterculture Central European architecture in Spain, but the Viennese turn-of-the-century avant-garde; promoting their exploited by the media theoretical ties. Furthermore, Vienna and its 'middle-term' architectures were for Correa unavoidable references for his own professional work, developed together with Alfonso Milà (1924-2009). All these facts brings us to understand how much that generation (educated in the Spanish and European post-war years) understood, dealing with the historiography of modern architecture, that architects had to stop not only in certain 'middle-terms' – as stated by Peter Collins, amongst other historians – but also aim to seek for continuities in order to explain the disjointed contemporaneity.

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Scenarios, Atmospheres, and Utopias: Barcelona circa 1970

Il Giardinetto remains at present a secluded interior on a narrow Barcelona street perpendicular to Balmes, once one has crossed the Diagonal in the direction of Sant Gervasi and the high part of the city, leaving the old Vila de Gràcia on the right and Cerdà's gridded extension behind. Early in the 1970s, the photographer and publicist Leopoldo Pomés – spurred on by the success of Flash Flash, the tortilla eatery he had set up with Alfonso Milà, right across what would later be Il Giardinetto – decided to open a restaurant where one could enjoy fine Italian pasta in the company of good friends. It was one of many establishments that cropped up in the 1970s around Carrer del Tuset, in an urban neighborhood that for several years would be home to part of Barcelona's counterculture, the part expressed mainly through photography, advertising, and fashion but which was quick to expand into disciplines like architecture, all this under the discreet charm of a cosmopolitan subversion which, in its eagerness to *épater la bourgeoisie*, sought to rebel against the "glum seriousness of orthodox progressivism"¹.

Partners and friends since architecture school², Federico Correa and Milà – the latter a brother of the industrial designer Miguel Milà – were tasked to design the Pomés establishments, and what they did was apply tools of architecture to these 'minor' spaces, in effect treating 'things small' with the same earnestness and sense of responsibility they would put into 'things large.'

1. Alberto Villamandos, "Escenarios y utopías: una geografía del deseo", in *El discreto encanto de la subversión. Una crítica cultural de la 'Gauche Divine'* (Pamplona: Laetoli, 2011), 59-68.

2. Federico Correa, "Mis años de formación", in *Federico Correa. Arquitecto, profesor y crítico, 'Lecciones/documentos de arquitectura' 7* (Pamplona: T6 Ediciones and ETSAUN, 2012), 54.



FIG. 1 Writers and poets Jaime Gil de Biedma, José Agustín Goytisolo, Carlos Barral and José María Castellet, Barcelona, 1961. (Photo: Oriol Maspons).



FIG. 2 The Publisher Jorge Herralde with his secretaries, Coral Majó and Anna Bohigas at his office in Barcelona, 1970. (Photo: Colita).

Many others followed suit through related fields, whose distance from architecture progressively decreased, bridging trends and objectives: for example, the new realism of photographers like Maspons – who with Ubiña would be among the photographers active in Barcelona publications devoted to design and architecture – and Xavier Miserachs, to name two, or later Colita; or the ‘publicity art’ of Pomés himself, who with Rodés and Iriarte reinterpreted advertising and fashion through the agency Tiempo. [Figs. 1-2]

The space designed by Correa and Milà graced the pages of *Arquitectura Bis* with a text by Rafael Moneo, simply illustrated with photos taken by Català-Roca and a final plate showing floor plans and sections. An exterior image of the building on whose ground floor the café is situated captures the ‘lightness’ of the latter, the metal slats beneath which the ivy on the white-painted brick wall descends, in a “deliberate intranscendence” that “in such a design-loaded atmosphere as Barcelona” is “a truly welcome respite”³. [Figs. 3-4]

It was in this at once elitist and inclusive Barcelona – a scenario of many meanings, from the ‘superficiality’ denounced by Madrid critics shortly before⁴, to the ‘honesty’ of Moneo⁵, and along the way the ‘eclecticism’ of Solà-Morales⁶ – that Venturi and Scott Brown were first translated into Spanish and Spain’s first ‘Venturians’ appeared. Through this Barcelona it is explained how Rosa Regás (trained under the wing of Carlos Barral), through the publishing house La Gaya Ciencia, together with Oriol Bohigas and the graphic designer Enric Satué embarked on a publishing project involving a cast of emerging figures⁷. [Fig. 5]

The formation of an urban counterculture – “speculative and self-referential”⁸ – helped strengthen a pedagogical model established

3. Rafael Moneo, “Il Giardinetto de Correa y Milà”, *Arquitecturas Bis* 1 (May 1974): 20.

4. Juan Daniel Fullaondo, “La Escuela de Madrid”, *Arquitectura* 118 (October 1968): 11-20, 21-22, 23.

5. Rafael Moneo, “La llamada Escuela de Barcelona”, *Arquitectura* 121 (January 1969): 1-7.

6. Ignasi de Solà-Morales, “Vanguardia y eclecticismo (1970-1979)”, in *Eclecticismo y Vanguardia* (Barcelona: Gustavo Gili, 1980).

7. In addition to its three prime movers, architects and professors Federico Correa, Lluís Domènech – both close to Bohigas –, the aforementioned Moneo, Helio Piñón (already teaching with Moneo at the School), Manuel de Solà-Morales – contacted by Regàs –, and art critic and historian Tomás Llorens completed the list of editors. The Basque architect Luis Peña Ganhegui joined the editorial board for the double issue 17–18 (July/September 1977), as part of an intentional strategy that associated the School of Barcelona with that of San Sebastian. On the recommendation of Correa, Fernando Villavecchia – then a young architecture student – joined as the editorial board’s secretary in 1977.

8. Villamandos, *El discreto encanto de la subversión. Una crítica cultural de la ‘Gauche Divine’*, 10.

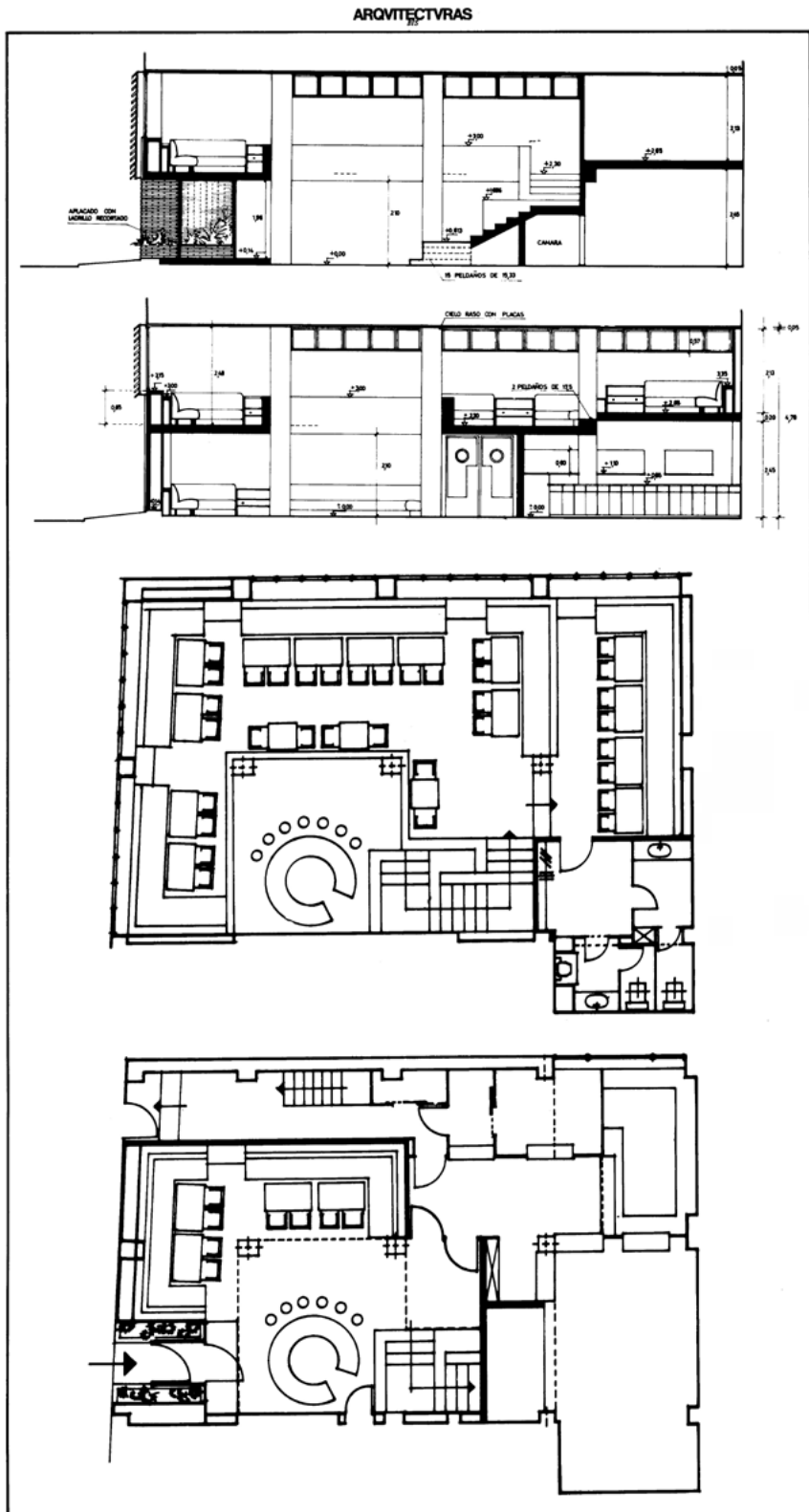


FIG. 3 Il Giardinetto drawings as published in *Arquitecturas Bis* n. 1, May 1974. (Digital Archive Arquitecturas Bis. Facsimil Ediciones Digitales, Valencia).

decades before. We are referring, for example, to the art and design schools, created from the late 1950s onward, that continued the tradition of those arts and crafts schools founded in the 1920s, such as the Escola Massana⁹, consolidating a culture of design which, beyond histories of origin (from the Bauhaus to Ulm), heralded – as the works of its architects

9. Founded in 1929 as school of Arts & Crafts, incorporating Visual Arts and Design as of 1949 and 1960, respectively.

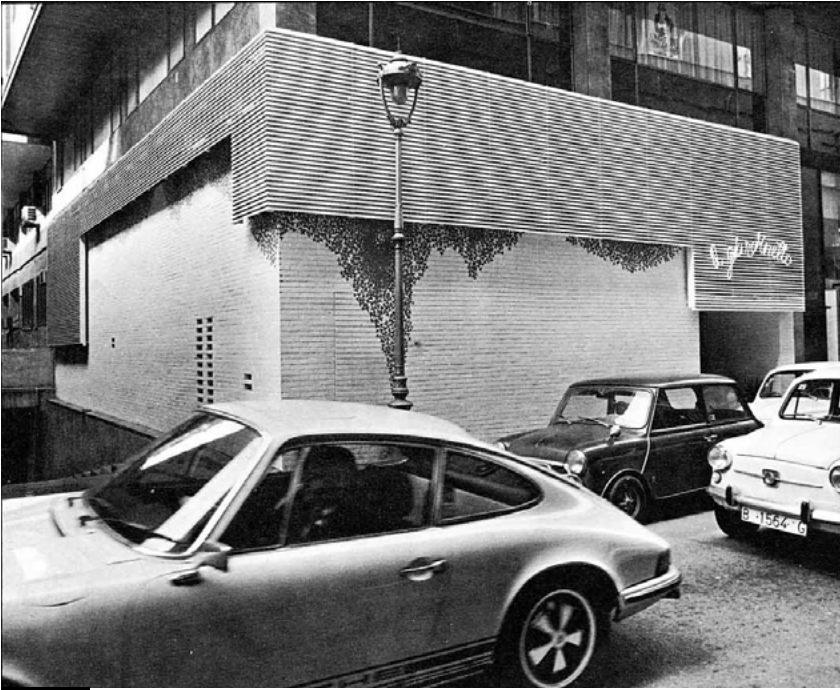


FIG. 4 Il Giardinetto facade viewed from Carrer de la Granada del Penedés. (Photo: Francesc Català-Roca).

did – “a rigorous, technified, science-based plasticity materialized by designers with social intentions and a remarkable cultural level”¹⁰, and considerable influence on an entire generation of Catalan architects¹¹.

Intellectual activity in these schools was intense, especially at EINA, the roots of which go back to the foundation of the FAD Escola d’Art, opened in 1959 by Cirici i Pellicer and closed for financial reasons in 1963, the year of the founding of Elisava, from which EINA would emerge in 1967, after several of its teachers left the school protected by the CICF (Centre d’Influència Catòlica Femenina)¹². One of EINA’s promoters and professors at EINA was Correa¹³, who by then had already been expelled from the teaching staff of the School of Architecture, and who now participated, for example, along with Bohigas, in ‘Avant-Garde and Commitment: Literature

10. Alexandre Cirici i Pellicer, “Cultura espanyola (1898-1969)”, in Domènech, Lluís (ed.), *Arquitectura espanyola contemporània* (Barcelona: Blume, 1968), 21.

11. Conversation between Federico Correa and the author (Barcelona, August 16, 2017).

12. See: Albert Ràfols Casamada, *Eina, escola de Disseny i Art 1967-1987. Vint anys d’avanguardia* (Barcelona: Generalitat de Catalunya, 1987).

13. The group of intellectuals, experts and artists who founded the school were Albert Ràfols-Casamada, Alexandre Cirici i Pellicer together with Federico Correa, Josep Alemany, America Sanchez, Enric Steegmann, Maria Girona and Joan Antoni Blanc. The history of the school and its Founding Act can be found online: <https://arxiu.eina.cat/index.php/historia-deina>. A full review of its courses/lectures can also be found online: <https://arxiu.eina.cat/index.php/programacio-dels-cursos-darquitectura-i-urbanisme>



FIG. 5 *Arquitecturas Bis* mock-up for anniversary post-card. From left to right: Rafael Moneo, Manuel de Solà-Morales, Tomás Llorens, Oriol Bohigas, Rosa Regàs, Fernando Villavecchia, Luis Peña Ganchequi, Federico Correa, Helio Piñón, Enric Satué, Lluís Domènech. (Enric Satué Archive).



FIG. 6 Flyer announcing one of the many Federico Correa's lectures at EINA, Barcelona. (EINA Archive).

and the Plastic Arts,' the design school's February 1967 encounter with the Italian neo-avant-garde *Gruppo 63*¹⁴. [Fig. 6]

Clearly running in these schools was an entire genealogy that links noucentisme and a nationalist project, from Prat de la Riba to Cambó and D'Ors, to the construction of a new society freed of the stereotypes of romanticism (think, for instance, of the intellectual kinship between Torras i Bages, William Morris, and Gaudí)¹⁵. In the 1970s, the art/design relationship that those schools proposed showed "the dissolution of limits between disciplines and [connected] the school to the postmodern and structuralist thinking in germination at that moment outside our country"¹⁶. Among the leading institutions, including those mentioned, perhaps the most representative was the FAD (*Fomento de las Artes Decorativas, now Fomento de las Artes y del Diseño*), created in 1903. Its award for Architecture and Interiors was promoted in the late 1950s by Bohigas¹⁷.

Notwithstanding, inherent in Catalanian dissension was an entire ideological critique that was enunciated from Madrid by Fernández Alba in his 1970 essay 'El diseño entre la competencia y la regulación' (Design Between Competition and Regulation)¹⁸, which differentiated between "design we could attach to a 'Design-Ideology' concept" and 'design' which in its more general objectives tackles the theme of demands for what could be included as 'Design-Concurrence'¹⁹. Global approaches that in Spain were reflected above all in Barcelona, as a result of modernity's crisis of 'formal values.'

Quoting Tomás Maldonado, Fernández Alba was emphatic on how "the product acquired quality through its competition mechanism, but there is a dissociation in the family of 'product-objects' because at their most operational design base they respond to a 'symbol-object' design. Its iconic character. The 'sign-icon' concept reflected by the product is what classifies it as decoration; the 'stimulating' decor contributes to the pseudo-communicative farse of the epoch we are living in"²⁰. Unlike in Madrid,

14. Editor Carlos Barral, poets José Agustín Goytisolo, Gabriel Ferrater, Jaime Gil de Biedma and Edoardo Sanguinetti took part in the literature talks; architects Oriol Bohigas and Vittorio Gregotti, writer and philosopher Umberto Eco, art critic Gillo Dorfles and historian Roman Gubern, among others, took part in those ones dedicated to architecture and design. These encounters, *inter alia*, contribute to explain the influence of Italian culture in Cataluña. The 'italophilia' of *Arquitecturas Bis* has been understood as the counterpart of its 'Americanism', as the expense of other intellectual lineages, as the one this paper discusses. Online: <https://arxiu.eina.cat/index.php/encuentro-con-el-gruppo-63>

15. Ignasi de Solà-Morales, "Eclecticism versus modernism (1888-1909)", in *Eclecticism and vanguardia y otros escritos* (Barcelona: Gustavo Gili, 2004, 1980). [Fragment of a longer text originally published in the exhibition *Art i modernitat als Països Catalans/Katalanische Kunst des 20. Jahrhunderts, Staatliche Kunsthalle, Berlin, 1978*].

16. Tania Costa, "EINA, Centro de producción de vanguardia artística y contracultural en el contexto social barcelonés de los años 60 y 70", *Design History Society Annual Conference, 'Design Activism and Social Change'*, published for the *Fundació Història del Disseny de Barcelona, 2011*. Online: <https://diposit.eina.cat/handle/20.500.12082/243>

17. Established in 1958, the FAD award took over the once *Premios Anuales de Edificios Artísticos del Ayuntamiento de Barcelona, in charge of architecture and design awards from 1899 to 1930*. See: Federico Correa, "Mi visión de Barcelona", in *Federico Correa. Arquitecto, profesor y crítico, 'Lecciones/documentos de arquitectura' 7* (Pamplona: T6 Ediciones and ETSAUN, 2012), 43.

18. Antonio Fernández Alba, "El diseño entre la competencia y la regulación", in *España. ¿Una sociedad de consumo?* (Madrid: Guadiana de Ediciones, 1969), 236.

19. *Ibid.*, 236.

20. Tomás Maldonado, *La Speranza Progettuale* (Milan: Einaudi, 1970), cited in Antonio Fernández Alba, *España. ¿Una sociedad de consumo?*, 253.



FIG. 7 *Arquitecturas Bis* n. 26 cover dummie. (Arquitecturas Bis Archive, COAC, Barcelona. Photo: Author).

where this ideological and cultural framework took on a different expression, distanced from speculation as well as from intense instrumentalization by a bourgeoisie prone to ostentation, victim of its own boredom and of the failure of its historical objectives, in Catalonia – specially amongst Barcelona’s Spanish-speaking environment –²¹ a “consumerist explosi3n” did take place through “cultural fields” ranging from architecture and interior design to film, literature, the graphic press, and its applications in mechanisms like advertising. Even the graphic design of books and magazines like *Arquitecturas Bis* – whose role (that of ‘little magazines’) is currently being reformulated in nostalgic terms of collective memory, leaving out part of its true value – was somehow an inheritor of this contradiction, explaining the impassioned endorsements of communication theories, for example²². [Fig. 7]

Even so, in Barcelona the humanistic and existential realism of the postwar led first to the complexity and the forms of contradiction of pop culture, the neo-avant-gardes, and later to the recovery of certain values associated with classical architecture. It was then that rupture emerged between those who received Venturi’s *Complexity and Contradiction* as a reference for renewal and those who inclined toward Rossi’s *L’Architettura della citt3* for the same purpose²³. as manifested at the 15th Triennale di Architettura in Milan²⁴. The work of all of them – whether written, drawn, or built – took up some pages of *Arquitecturas Bis*, making clear their sources²⁵.

While members of Grupo 2C exemplified the “rationalist epigones” in the Barcelona of the period, other architects of that same generation – born

21. Antoni Jutglar, *Hist3ria cr3tica de la burgesia a Catalunya* (Barcelona: Dopesa, 1972).

22. See: Joaquim Moreno, “Stories of Birth, Genre, Format and Structure”, in *Arquitecturas Bis (1974-1985); from Publication to Public Action* (PhD diss., Princeton University, 2011), 60-105; and Valdivieso, Alejandro, “A Format for a New Formula: *Arquitecturas Bis* (1974–1985)”, *Thresholds* 46 (2018): 210-227.

23. See: Carolina B. Garc3a Est3vez, “Tan cerca y tan lejos: Aldo Rossi y el Grupo 2C. Arquitectura, ideolog3a y disidencias en la Barcelona de los 70”, *Proyecto Progreso Arquitectura* 11 (November 2014): 104-117. The paper explains the influence Rossi exercised (faced with the influence of Venturi) on the some of the Catalan youngest architects. See also: Valdivieso, Alejandro, “Notas sobre la regeneraci3n urbana de Barcelona a trav3s de sus revistas especializadas: 1970-1990. El caso de *2c Construcci3n de la Ciudad* (1972-1985)”, in Miguel 3ngel Chaves Mart3n, (ed.), *Narrativas Urbanas* (Madrid: Universidad Complutense, 2019), 961-972.

24. In addition to Grupo 2C – invited by Rossi, in charge of the international section – Studio PER participated within the industrial design exhibition, invited by Ettore Sottsass. Formed by architects and designers Llu3s Clotet, 3scar Tusquets, Pep Bonet y Cristian Cirici, they presented, together with Gonzalo Herralde, the documentary *Mi terraza*. The four of them had been Correa’s students at the School of Architecture. Clotet, Tusquets and Cirici worked for Correa-Mil3 and Bonet for Coderch.

25. A conclusive evidence of Venturi’s influence was the essay written by Llu3s Clotet, “El ensayo frente al modelo”, *Arquitecturas Bis* 2 (July 1974): 22-24.

in the early 1940s – also presented their work, showing themselves not only influenced by Roman studies, but as inheritors “of ‘Venturian’ tastes through provocation and interest in architectural elements that may be seen as trivial, absurd, or hybrid, such as a terrace, but which nevertheless are carriers of an anonymous and popular culture of masses”²⁶.

As Solà-Morales pointed out in 1976, “the pop art moment was the first symptom of a threat on design work. ‘Venturianism’ was first critical of ‘media’ which the expressive architecture of the 1970s believed to have the key to. The degradation of symbols, their impotence, the confusion they created in a social field of media hard to control from the avant-garde, made them untrustworthy, producing a crisis for that idea of architecture”²⁷. Questions which would also link those architectures – not the case of Il Giardinetto, distanced from Pop Art despite what one might think – to Dadaism and the ready-made.

Surrounded, moreover, by purely “professionalist” attitudes which astutely and diligently managed the most varied languages that the regime sought to associate with its erratic ideology – masking an entire rationalist project or, on the other hand, of pre-avant-garde transitions, in the strictest sense (think of the return of a modern classicism) – and well aware of the difficulty of re-finding modern plasticity in the visible form of the city, the youngest architects wanted to combat – from the angle of bourgeois domesticity, without their knowing it – all the simplification with which modernity had treated the inside of the “machine,” as denounced by the Viennese architect and designer Hans Hollein (1934-2014) in a conversation held with Correa for *Arquitecturas Bis*²⁸. In doing so he upheld the importance of the ‘interior,’ stating, precisely, that one of the “mistakes of a lot of modern architecture [was] giving interiors a residual character, when it is there that we really have to live. The Modern Movement supersimplified [sic] the problem through the color white, the chrome tube, etc”²⁹. [Fig. 8]



FIG. 8 Federico Correa and Hans Hollein. Vienna, 1975. (Photo: Leopoldo Pomés).

26. García Estévez, “Tan cerca y tan lejos: Aldo Rossi y el Grupo 2C. Arquitectura, ideología y disidencias en la Barcelona de los 70”, 110.

27. Ignasi de Solà-Morales, “Arquitectura española contemporánea: balbuceos y silencios”, in Valeriano Bozal and Tomás Llorens (eds.), *España. Vanguardia artística y realidad social: 1936-1976* (Barcelona: Gustavo Gili, 1976), 207.

28. Federico Correa, “Hans Hollein, una entrevista biográfica”, *Arquitecturas Bis* 10 (November 1975): 1-13.

29. *Ibid.*, 10.



FIG. 9 *Arquitecturas Bis* n. 10 (November 1975) cover. (Digital Archive Arquitecturas Bis. Facsimil Ediciones Digitales, Valencia).

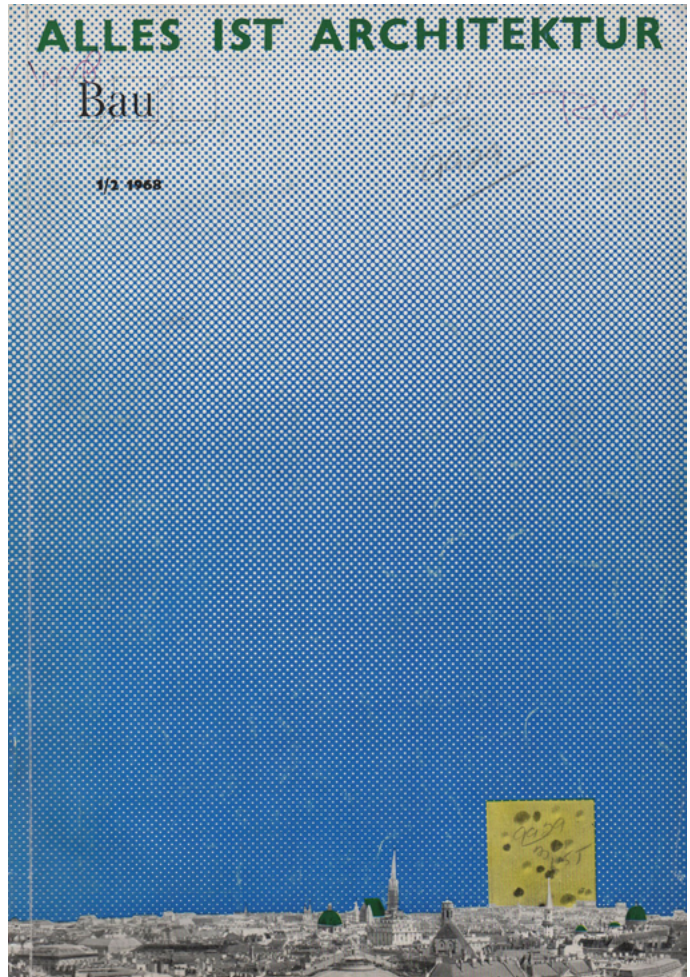


FIG. 10 Cover of *Bau: Schrift für Architektur und Städtebau* (1/2, 1968). “*Alles ist Architektur*”, published by Hans Hollein, Oswald Oberhuber and Gustav Peichl.

Everything is Architecture: Vienna circa 1970

Half the cover of issue 9 of *Arquitecturas Bis* showed a large photograph of Hollein taken by Leopoldo Pomés. Above, in large print as never before, was the name of the issue’s protagonist, with an announcement of the conversation held with Correa in the studio on Argentinienstrasse, in the Austrian capital, “the afternoon after a hectic night of finishing up a competition project”³⁰. This was the result of the third chronicle of a European trip – after Warsaw and Berlin – published by Correa in the magazine³¹. [Fig. 9]

The epic and non-lyrical tone of the travel chronicle, and resulting from this, the interview or conversation (the format in which Correa writes in *Arquitecturas Bis*), comes from certain foci of attention: architectures and architects selected with the idea of amplifying conflicts and contradictions in a search for continuities to the limits set by the historiography of modern architecture, questioning the linear approach to history through successive avant-gardes, styles³².

Of all the members of the editorial board, it was he who enabled and promoted ties with the Central European architecture of the latest CIAMs and TEAM X, compensating for ‘Americanism’ on the one hand, and on

30. Ibid.

31. Correa first travelled to Warsaw, focusing on the reconstruction plan for the city undertaken after the Second World War. Thereafter, along with other members of *Arquitecturas Bis*’ Editorial Board, they travelled to Germany and spent most of their time in Berlin, attending a retrospective exhibition of Art within the III Reich. These chronicles confronted both cities and its social, historical and urban particularities, insisting on the dialectical architecture-ideology, and raised two different historical perspectives, relevant to the ongoing theoretical debates with regard to the European urban heritage. On the one hand, the way in which architectural interventions can partially or entirely eliminate the cultural landscape as well as the identity of its peoples. On the other, the construction of a particular social identity by means of precise artistic and architectural policies. See: Federico Correa, “Varsovia: la resurrección patriótica”, *Arquitecturas Bis* 4 (November 1974): 26-29; “¿Condena o revival? Arte en el III Reich, Mein ‘Camp’”, *Arquitecturas Bis* 7 (May 1975): 17-25.

32. Ignasi de Solà-Morales, “Crítica a la historiografía del movimiento moderno”, in *Eclecticism and vanguardia y otros escritos* (Barcelona: Gustavo Gill 2004, 1980), 15-23.

the other for a certain 'Italphilic' bias often pursued by a magazine created by and for a larger Europe. So it was not a matter of importing, but of actively participating in a disciplinary revision, in "corrections" to the "simplification of a historiography thought out a priori as a justification for successive and interlinked avant-gardes",³³ finding the substratum for new situations in intermediate stages that history seemed to have forgotten about.

The Vienna of Hollein was still the "geographic, political, and historical crossroads"³⁴ or the "fertile terrain of cultural elements whose cohesion was grounded upon a shared social experience in the broadest sense"³⁵ that the turn-of-the-century city had been. The work of the Viennese architect – then already halfway between architecture, design, and art, with buildings erected and featured in major museums – was perfectly inserted into this assemblage of crossroads and preserved the distinction of those constructions that had made Vienna "with its rare combination of provincialism and cosmopolitanism, of traditionalism and modernism (...) a more coherent context than other great cities for the study of early 20th-century industrial development"³⁶.

A figure of note beyond Europe since the late 1960s, though little known in Spanish architectural culture until the mid-1970s, Hollein was presented to readers as a "leading current architect in the Vienna where so many masters have left their mark and where today, on the street, we can perceive his own, banalized by a certain rhetoric but not for that reason less significant in my view nor in that of many who think like I do"³⁷. Although the Viennese master had already appeared in Fullaondo's *Nueva Forma* in 1968³⁸, this interview or conversation with Correa was among the first published in Spanish, so it contributed to disseminating his figure in Spain's architectural culture.

His work had come into the limelight through the media towards the end of the previous decade, in 1968, with the publication of the 'Alles ist Architektur' double issue of the Austrian journal *Bau: Schrift für Architektur und Städtebau*, edited by Hollein himself, Oswald Oberhuber, and Gustav Peichl. It was a whole manifesto – both graphically, on a visual level, and in writing, text-wise – that did much to amplify the message of part of a European generation of architects who had finished their studies during the closing stages of World War II (Correa's generation), who understood and assimilated the idea that the practice of architecture neither could nor should be limited to raising buildings³⁹. [Fig. 10]

Correa coincided with Hollein at the CIAM congress held in Urbino in 1966, but it was some months before, precisely in Vienna, that they had first met, during a visit of the former, who was able to see the recently opened candle store Retti. [Fig. 11] They henceforth saw each other regularly, coinciding in biennials, trienials, congresses, and other

33. *Ibid.*, 16.

34. Correa, "Hans Hollein, una entrevista biográfica", 10.

35. Carl E. Schorske, *Fin-de-Siècle Vienna. Politics and Culture* (New York: Alfred A. Knopf, Inc., 1961), 16.

36. *Ibid.*, 21.

37. Correa, "Hans Hollein, una entrevista biográfica", 2.

38. See: Juan Daniel Fullaondo, "Hans Hollein: Imagen industrial", *Nueva Forma* 28 (1969): 27-29.

39. Consistent with its editor interests – the professional association of Austrian architects (*Zentralvereinigung der Architekten Österreiches*) –, *Der Bau* magazine developed a professional editorial policy up to 1965, when it is renamed *Bau* by removing the masculine 'Der'. The involvement of young professionals such as, and amongst other, Hans Hollein or Günther Feurstein – its Editorial Board included over the years (1965-70) Sokratis Dimitriou, Oswald Oberhuber, Gustav Peichl y Walter Pichler, the latter also in charge of its graphic design – fostered a radical editorial reinvention as noticed in the first issue of the new period. Its cover displayed images coming from Pop art (a fragment of 1963 Roy Lichtenstein's "Whaam!"), engineering constructions such as bridges, along with new mega-structures proposals and antique buildings. See: Craig Buckley, "Bau: Schrift für Architektur und Städtebau, no.1, Vienna", in *Clip/Stamp/Fold. The Radical Architecture of Little Magazines 196X to 197X*, ed. Beatriz Colomina, Craig Buckley and Urtzi Grau as image editor (Barcelona: Actar and Media and Modernity Program Princeton University), 94.



FIG. 11 Hans Hollein Retti Candleshop façade in Vienna (1965-66). (Photo: Hans Hollein Archive. Online: <https://www.hollein.com>).

encounters the Catalanian habitually attended, as at the 1966 TEAM 10 reunion in Urbino that Giancarlo de Carlo organized⁴⁰, the Aspen congress of 1968, and the 14th Milan Triennale of that year, where Correa visited the Austrian section put together by Hollein. In the course of his travels Correa had the opportunity to see several Hollein works besides those in Vienna, such as the Feigen Gallery in New York and the projects for Siemens at Wittelsbacherplatz in Munich and Nymphenburg. [Figs. 12-13]

His work showed clear tracings of the paths taken by a new generation, emphasizing anew how the contribution of other fields – a reflection of the architect’s insight and ability to address questions like interior architecture, exhibition design, and so on – signified an entire contradictory process of disciplinary revision. In the view of the Viennese master, “practically only Le Corbusier came through the test unscathed,” while most modern architects “treated interiors as a residue for another to finish up as best he could.” The exception would be Wright, who designed “from the outside inward and from the inside outward, and what gorgeous interiors!”⁴¹.

Whereas modern architecture had tried to avoid the ornamental question of furniture instead of going for the unity aspired to by a global design, where furniture became fixture, the revisions of the modern project that were carried out from the mid-20th century onward saw fit to reconsider the architectural interior as a concept, a space for negotiation between multiple agents, updating many of the proposals of the avant-gardes, from Adolf Loos to Josef Hoffmann⁴².

As it became evident in *Bau* and later in *Arquitecturas Bis*, the need to expand the definition of architecture, stretching its limits, also paved the way for the recovery and reinterpretation of certain architectures forgotten about by the official modern historiography, with the objective of proposing a new possible panorama of reconsidered influences: on the one

40. “Although we already met for the very first time a year before in Vienna, I remember Hollein’s attendance and criticized (by some recalcitrant members of the Team 10) intervention at Urbino (1966). A certain uncomfortable discrimination was taking place and opinions such as: ‘Why is this kid who has done nothing apart from a small candle shop in Vienna here?’ seemed tough. Even though it was the only think he had built in that moment, Hans Hollein was arrogant enough to withstand that disdain and much more, while presenting defiantly a project for a bank office in Vienna that finally was not built”, Federico Correa, “Memoria personal del Team 10”, in “La arquitectura de la Tercera Generación (II)”, *El Croquis* 36 (November 1988): 11-12. (Transcript of the lecture given by Federico Correa on February 12th, 1986, within the cultural week at the School of Architecture in Barcelona, dedicated to the Third Generation).

41. *Ibid.*, 10.

42. See: Georges Teyssot, *A Topology of Everyday Constellations* (Cambridge, MA and London: The MIT Press, 2013).



FIG. 12 Hans Hollein Feigen Gallery façade in New York (1967-69). (Photo: Hans Hollein Archive. Online: <https://www.hollein.com>).



FIG. 13 Siemens Stiftung (1969-1975). (Photo: Hans Hollein Archive. Online: <https://www.hollein.com>).

hand, the work of late 19th- and early 20th-century architects like Otto Wagner, Loos, or Hoffmann; on the other, that of the interwar avant-garde architects, such as the émigré Rudolf Schindler – to whom *Bau* devoted a monograph, the result of research carried out by Hollein himself which had him traveling the U.S. West Coast – or Frederick Kiesler. In 1969 the magazine also devoted an issue to what was then known as the Wittgenstein House, clarifying the origin of its design and participating as well in the debates that made it possible to save it from demolition. The magazine closed down in 1970, leaving on the table material already edited and ready for printing, including a monograph on Melnikov, complete with coverage of a trip to Moscow⁴³. Several issues featured Charles Rennie Mackintosh, Louis Sullivan, Henry Wright, and the like.

Just as renewed awareness of history made *Bau* take a look, for instance, at the architects gathered around the Viennese Secession, *Arquitecturas Bis* drew attention to the architects of *modernisme and noucentisme* (Domènech i Montaner, Gaudí, Jujol, Puig i Cadafalch, R. Duran, Reynals,

43. "At one point [1970] *Bau* unfortunately stopped; we had just been in Moscow to prepare a Konstantin Melnikov issue. This preparation was a very difficult thing because he was persona non grata and we had to smuggle out the material. He gave us the negatives, since he could not develop them himself. His printing in Moscow would have been dangerous. We brought the material to Vienna by ways we knew, we made the prints for Melnikov, and we brought them back to him, and he wrote down the description and texts. It was a very difficult time in Moscow...", Hans Hollein, "*Bau: Schrift für Architektur und Städtebau.*" Interview by Urtzi Gradu (Vienna, August 18th 2006)", in *Clip/Stamp/Fold*, 382.



FIG. 14 *Arquitecturas Bis*’ n. 30-31 (September-October 1981) cover. Issue dedicated to the use of classical languages in Barcelona’s early twentieth-century architecture. (Digital Archive *Arquitecturas Bis*. Facsimil Ediciones Digitales, Valencia).

and more, comparing their approaches)⁴⁴ and other national movements. Also, like *Bau*, in its search for less explored roots and origins of modern architecture it published the work of Czech rationalist architects⁴⁵, of Robert Mallet Stevens and his contemporaries⁴⁶, and of Giuseppe Samonà⁴⁷, besides addressing matters related to the historicist architectures of the interwar period – postwar in Spain's case – and the survival or masking of rationalist models, taking active part in discussions on architecture that developed during the Franco dictatorship and proliferated once the political regime that had deformed them came to an end.

The revisions of certain architectures and architects are yet another example cited by the many who tell of how *Arquitecturas Bis*, among other things, instead of following a given line, was able to cover the different paths pursued by theory, as a mediation practice regulating “a dialectic process that can only be studied in ethical and philosophical terms”,⁴⁸ illustrating interest in the study of “middle terms”,⁴⁹ addressing the “other modern architecture” (20th-century classicisms, for example)⁵⁰, or going back to turn-of-the-century architecture, in some cases even to the Enlightenment. [Figs. 14-15]

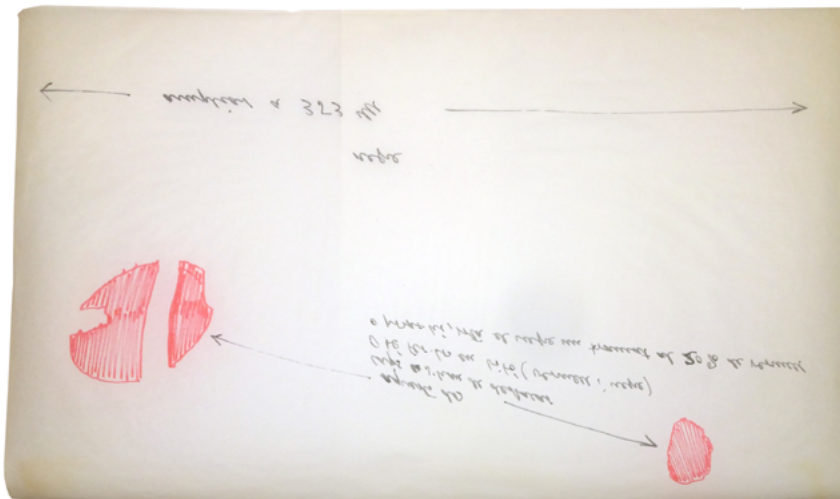


FIG. 15 Enric Satué's photomontage for *Arquitecturas Bis* n. 38-39 cover (July-October 1981). Issue dedicated to Henry Wright, Louise Sullivan and Charles R. Mackintosh. (Arquitecturas Bis Archive, COAC, Barcelona. Photo: Author).

44. Bohigas, Oriol, “Gracias y desgracias de los lenguajes clásicos en Barcelona”, *Arquitecturas Bis* 31-32 (September-October 1979): 2-25; and Francesc Catalá-Roca, “Francesc, Puig i Cadafalch y Duran Reynals”, *ibid.*, 26-36 [photographic report].

45. “Una primera primavera: información gráfica del racionalismo checo”, *Arquitecturas Bis* 15 (September 1976): 1-8.

46. The magazine dedicated several contents to the French architect. See: Fernando Montes, “Robert Mallet-Stevens”, *Arquitecturas Bis* 26 (January-February 1979): 2-11; and same author “Los contemporáneos de Mallet-Stevens”, *ibid.*, 31.

47. “Giuseppe Samonà”, *Arquitecturas Bis* 32-33 (January-April 1980): 27-32; Francesco Prosperetti and Fulvio Leoni, “Entrevista a Giuseppe Samonà”, *ibid.*, 33-35; Giorgio Ciucci, “La búsqueda impaciente”, *ibid.*, 35-39; Francesco Dal Co, “El juego de la memoria”, *ibid.*, 39-40; Manfredo Tafuri, “Los años de la ‘espera’”, *ibid.*, 40-41 and “El teatro de Sciacca”, *ibid.*, 41-43.

48. Peter Collins, *Changing Ideals in Modern Architecture (1750-1950)* (London: Faber & Faber, 1965).

49. Ignasi de Solà-Morales, “Prólogo a la edición española”, in *Los ideales de la arquitectura moderna; su evolución (1750-1950)* (Barcelona: Gustavo Gili, 1970), 4.

50. See: David Rivera, *La otra arquitectura moderna. Expresionistas, metafísicos y clasicistas, 1910-1950* (Barcelona: Reverté, 2017).

Architecture as Image: Vienna circa 1915

How can we otherwise understand the promenade through Hoffmann's Villa Primavesi (Villa Skywa), published by Correa in the magazine's antepenultimate, June 1985 issue⁵¹? [Fig. 16] Making it to the cover through a large-format photograph of one of the two 'non-pediments' facing Glogriettengasse, the feature and the manner in which Correa presented the building helped throw light on the parallelisms between the different European avant-gardes and their outgrowths, such as between Hoffmann's "classicizing reinstatement [sic]" in Central Europe and *Noucentisme* in

51. Federico Correa, "Juegos post-sezessionistas. Un paseo por la Villa Primavesi de Hoffmann", *Arquitecturas Bis* 50 (June 1985): 2-6.

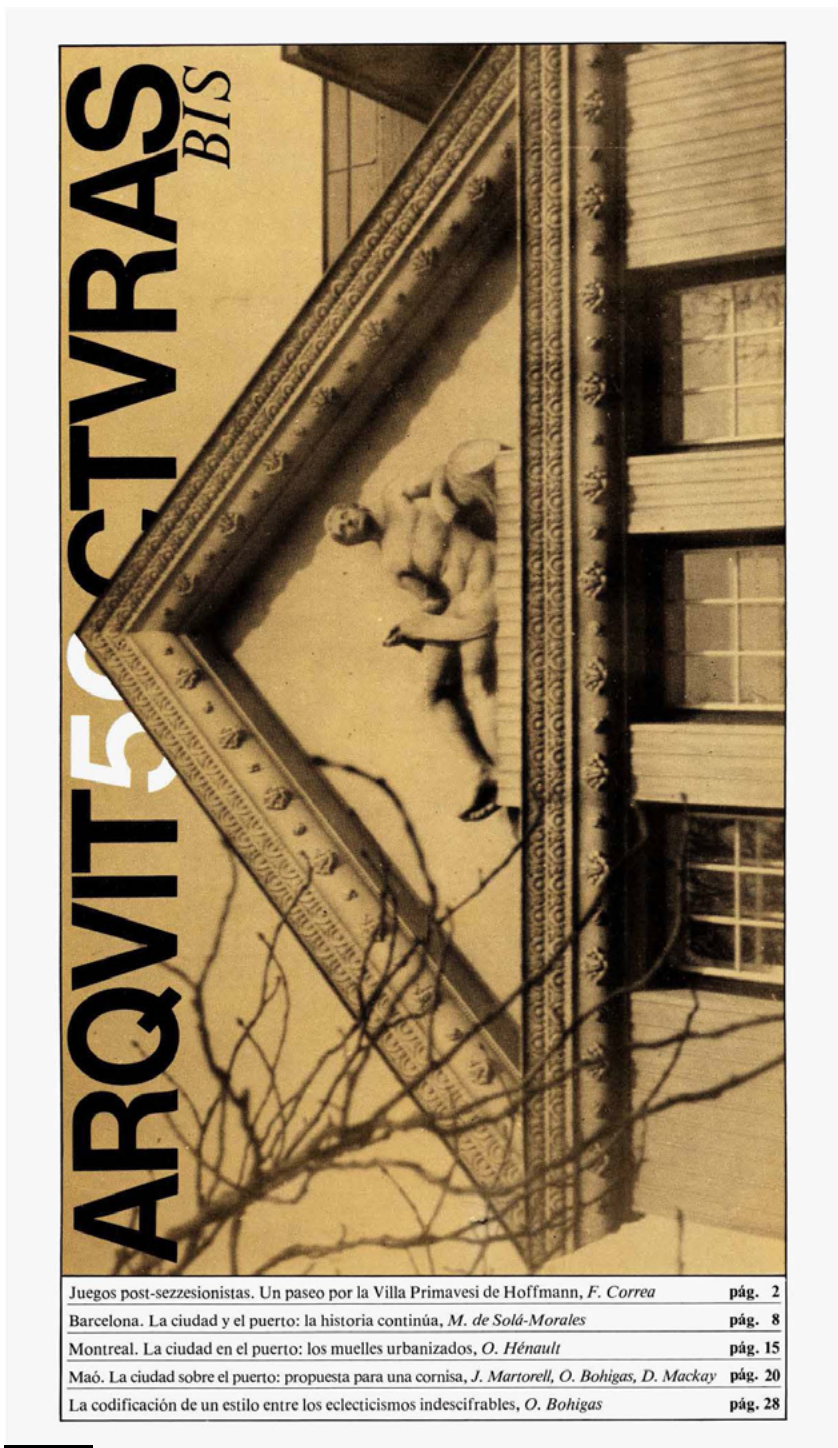


FIG. 16 *Arquitecturas Bis* n. 50 (June 1985) cover. (Digital Archive Arquitecturas Bis. Facsimil Ediciones Digitales, Valencia).

Catalonia, enriching the texts assimilated around certain architectures of the start of the century⁵².

Villa Primavesi offered itself as a repertoire of references, of images. Analysis of the work presented by Correa in *Arquitecturas Bis* revealed it as far from canonical⁵³. The carefully selected photographs – and the deliberate exclusion of floor plans, elevations, and sections – were laid out starting with the more general – views of facades, foreshortenings, views from the garden – and ending with the more specific – interiors, claddings, finishes, elements like banisters all the way to handles of windows and stained glass panes. Correa upheld the idea of architecture being understood also as image: reality is understood as a set of images in which the invention of form also lies. After all, wasn't Hoffmann simply putting together images and anticipating others? There are no metaphors – the quintessential modern instrument – in Primavesi, but games.

The same game he tried to pursue with the inclusion of a drawing where the villa is depicted with a partial view. Correa did not do a formal floor plan or an axonometric drawing, nor a general view, but a partial view, in perspective, of the north facade, which faces the garden⁵⁴. [Fig. 17] The debate on the surface, to the detriment of materialist or positivist postures; “the present text,” he wrote, “does not try to deal with the reason for this step, but with how it is done and what it involves, analyzing the work, in so many ways intact and surviving”⁵⁵; the space, the structure, and the function do not appear to be synthesized in any overall way, generating a contingent relationship between form and content. [Fig. 18]

Its interest lies especially in understanding how the architect of Austro-Hungarian origin used “simple words of classical language outside context,” thereby creating “a new syntax” through “borrowed elements” that come across as “a creational operation that consciously borders on ambiguity, without in the process sacrificing intention and subtlety”⁵⁶.

As Vincent Scully had noted in the foreword to the first edition of *Complexity and Contradiction* (1966), Correa's story also required “much visual attention,” and too, without a doubt, like the actual architecture it endeavored to signify, “it was not directed at architects who, in order not to get upset, close their eyes”⁵⁷: understand architecture through ambiguity, perceptive versus physical flexibility, or, among so many other things, elements of two functions: “not even pediments are pediments,” “not even columns are columns,” “not even moldings are placed at the points of rigor,” “not even any figurative sculpture recalls, in its stylization, let alone its placement, the canons of classical architecture”⁵⁸. [Fig. 19]

Correa's examination gets even more intense inside the villa, where the games become even more important. The different spaces – deliberately separated and isolated from one another – as well as the description of matters having to do with materials and finishes – reinforce the

52. “The Primavesi Villa witnesses the architectural evolution of Josef Hoffmann, representing a valuable example for reinstatement of classical figuration after triumphant periods where academicism was fully rejected, such as *Sezzesion*. The same happened with our *Noucentisme* right after the overwhelming success of *Modernisme*, and happens today everywhere when the moralist rigorism attributed to the Modern Movement disappears”, *ibid.*, 6

53. See: Giovanni Fanelli and Ezio Godoli, in *La Vienna di Hoffmann. Architetto della qualità* (Roma-Bari: Laterza, 1981); Eduard F. Seckler, “Il debito verso l'arte autóctona e l'apogeo della stagione classicista”, in *Josef Hoffmann 1870-1956* (Milán, Electa, 1991, 1982), 147-196.

54. Perspectival drawings were a common in Correa's and Milà's architectural production; as is well known Correa's skills as portrait painter.

55. Correa, “Juegos post-sezzesionistas. Un paseo por la Villa Primavesi de Hoffmann”, 2.

56. *Ibid.*

57. Vincent Scully, “Introducción”, in Robert Venturi, *Complexity and Contradiction in Architecture*, The Museum of Modern Art Papers on Architecture 1 (New York: The Museum of Modern Art in association with the Graham Foundation for Advances Studies in the Fine Arts, Chicago, 1966), 11-16.

58. “Classicism is very much present upon different elements used in an exceptional way, which however contribute to produce (or reproduce) within the atmosphere the calm and peace produced by classic architecture; and all of it without compromising imagination, freedom, creativity, and adequacy over time and, furthermore, without abandon or denying the architecture produced till that moment”, Federico Correa, “Juegos post-sezzesionistas. Un paseo por la Villa Primavesi de Hoffmann”, 4.



FIG. 17 Federico Correa's drawing of the north facade from Villa Primavesi in Vienna. (Digital Archive Arquitecturas Bis. Facsimil Ediciones Digitales, Valencia).

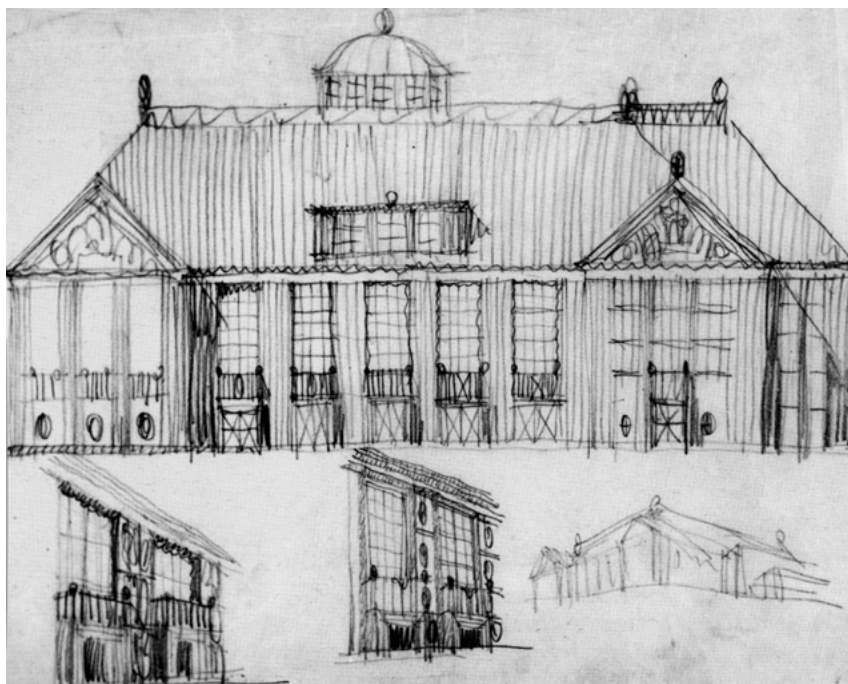


FIG. 18 Drawing by Josef Hoffmann, Villa Primavesi. (Image from Seckler, Eduard F., *Josef Hoffmann 1870-1956*, Milán, Electa, 1991 (1982).



FIG. 19 Exterior view of the Villa Primavesi in Vienna.

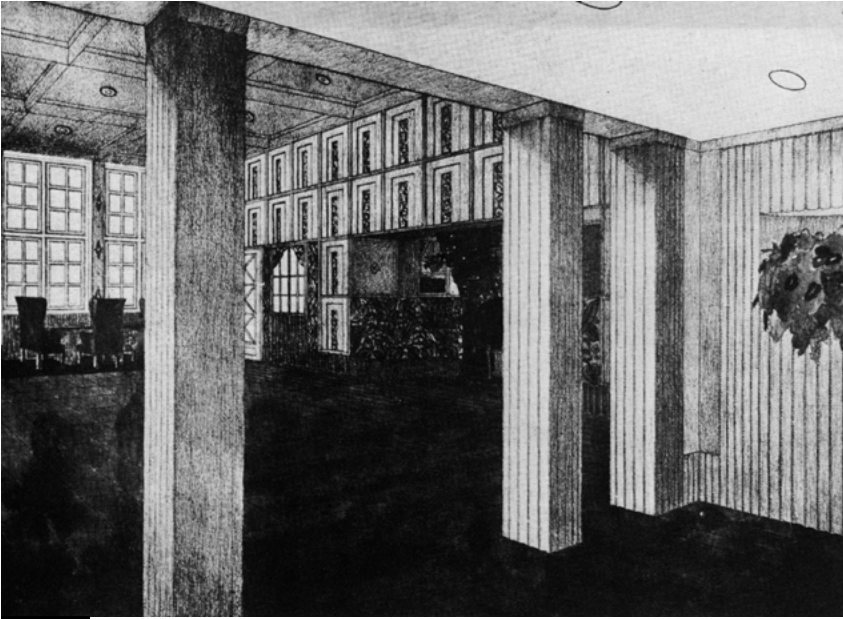


FIG. 20

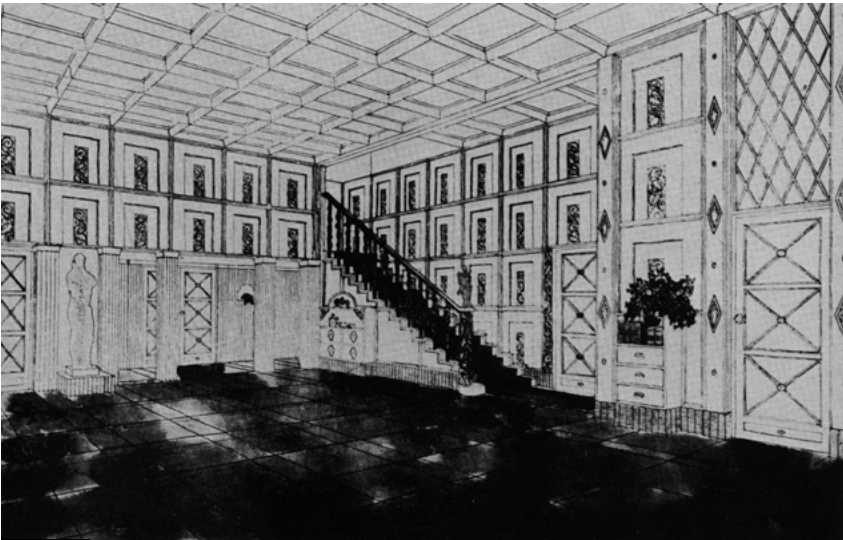


FIG. 21

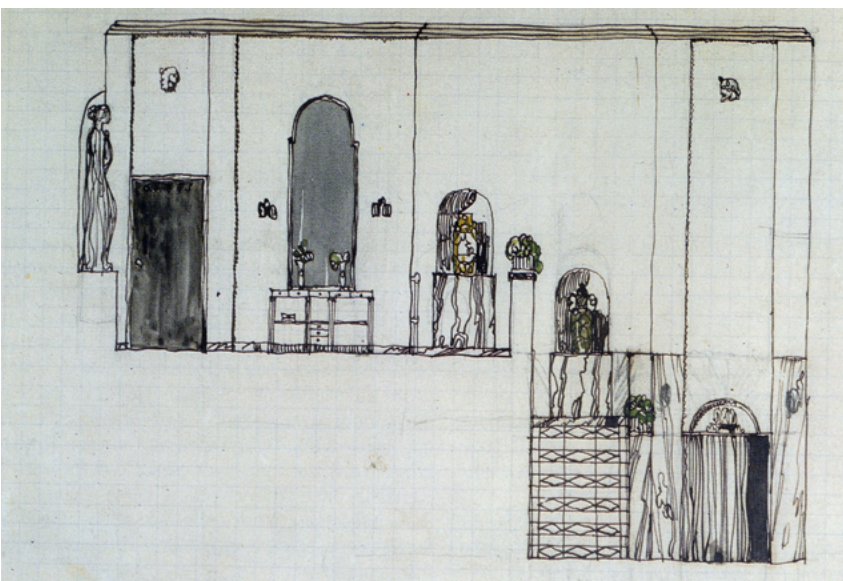


FIG. 22

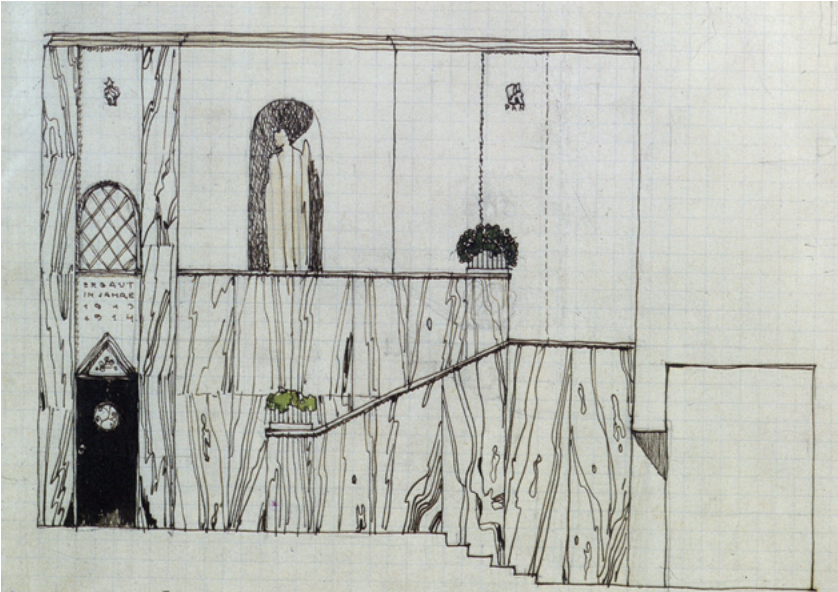


FIG. 23 20, 21, 22 and 23. Drawings by Hans Hoffmann. Interior from the Villa Primavesi, Vienna. (Images from Seckler, Eduard F., *Josef Hoffmann 1870-1956*, Milán, Electa, 1991 (1982).

fundamentals of Hoffmann's architecture, which withstands the test of time by admitting various transformations that do not alter its structure. While some questions would recall Loos, for example, who was his most recognized antithesis⁵⁹, others would move away from previous architectures. Both Loos and Hoffmann had proposed an "attempt at fluidity in spatial transition"⁶⁰, a principle inseparable from architecture of the modern movement⁶¹. [Figs. 20-21]

In this way, the different levels between spaces situated on the same level and the consequent renouncement of all possibility of external visual or solutions for continuity between adjacent rooms, along with elimination of visual connections between interior and exterior, "will accentuate the feeling of enclosure" that modern architecture in itself sought to dissolve⁶². [Figs. 22-23]

The finishes and surfaces inside "stray from the classicizing [sic] interior where real or imaginary structural elements are the basis of the composition," and, again playing with ambiguity, some are set against Loos's attitudes toward ornament, and were quick to make their radicality resonate, as in spaces where ornamental sobriety contrasts with a few scattered decorative motifs indicating a "voluntary decorativism"⁶³. It is a well known fact that Hoffmann, like Loos and many colleagues of the Viennese Secession, was an all-round artist.

Epilogue: Architecture as Representation

All those interiors, as *Arquitecturas Bis* brought to light by publishing *Il Giardenetto*, sought to refute the idea of architecture as an abstract space, and to align it more directly with several of the Viennese

59. "Given the similarity between some of the Villa's interiors with those of other contemporary architects «oblige us to reflect upon how in the faithfulness to its time and awareness of its own career, those others who in time felt distant as Loos and Hoffmann from each other, seem to converge", *ibid.*

60. *Ibid.*

61. Seckler, "L'apice della fase decorativa e il debito verso il cubismo e l'espressionismo", in *Josef Hoffmann 1870-1956* (Milán: Electa, 1991, 1982), 197-228.

62. "We observe the willingness to limit the space in the central hall of the main floor, polemically desired by the author. Even the staircase that communicates with the second floor ends in a door. Fluid spaces are disdained; the most important achievement of its immediate predecessor architecture", Federico Correa, "Juegos post-secesionistas. Un paseo por la Villa Primavesi de Hoffmann", 7.

63. *Ibid.*



FIG. 24 Interior view. Christa Metek boutique, Vienna (Hans Hollein, 1966-1967). (Photo: Hans Hollein Archive. Online: <https://www.hollein.com>).

interiors that Hollein had developed at the close of the previous decade, such as the Retti candle store (1966) or Boutique Christa Metek (1967), [Figs. 11-24] and especially contemporary projects like the Culture and Press Office in Moscow, designed in 1973-1974 for the United States government. [Fig. 25] The response offered by Correa and Milà – as a question of design, of disciplinary tools and techniques – differed from projects of similar programs that they had drawn up some time before.

Hence, the restaurant Reno (1961) had as a modern work put emphasis on an “abstract definition of space that, through mastery and exhibition of a given language, would effectively build an atmosphere”⁶⁴, with clear allusions, for example, to Gardella (whose lamps were reproduced for the place), and with the furniture design (by the architects) taking on a very central role; in contrast, the nearby omelette café Flash Flash (1966) used imagination, Pop, and all the potential of photography (the logic of consumerism through the erotized image of a woman’s body), establishing relationships with other spaces through mechanisms of evocation. [Figs. 26-27]

On the other hand, with the discussions of the 1970s overcome, the Giardinetto project came across as distanced from the avant-gardes and from that early 20th-century modern architecture that had wanted to present a “definitive solution from pure visualism”⁶⁵, moving away also from the tools of Pop Art, where the practice involved making two very

64. “This way of thinking in which assurance and correctness in the way language is manipulated would seem to be the most precious virtues”, Moneo, “Il Giardinetto de Correa y Milà”, 19.

65. Ibid.



FIG. 25 Interior detail. Press and Cultural Office US Embassy, Moscow (Hans Hollein, 1973-1974) (Photo: Hans Hollein Archive. Online: <https://www.hollein.com>).

different realities – that is, two seemingly opposed formal worlds – converge, with the objective of presenting a new image, as in Flash Flash: “None of this is present in Il Giardinetto: the formal world is completely separated from representation in terms of mimesis; neither is it a *trompe-oeil* nor the violent impression of an unexpected reality. (...) What is represented is what has already been represented at other times, it is so mediated from our sentiments and by that I mean from our past!”⁶⁶. [Figs. 25, 28-29]

In spite of everything, contradictorily, the project also revealed the Modern Movement architects’ nostalgia for total design in the face of tradition, evident in the importance that Il Giardinetti gives to the design of all the

66. Ibid.



FIG. 26 Interior view. Reno Restaurant, Barcelona (Correa-Milà, 1961).



FIG. 27 Interior view. Flash Flash restaurant, Barcelona (Correa-Milà, 1970).

elements, and in the demand for functionality: furniture (tables, auxiliary pieces, the very recognizable cylinder of the bar...), frames, passage openings, and circulation elements like the stairs.

Phenomena associated with perception of space predate understanding of architecture. Questions – that of architecture as phenomenon or “sensation” – that have always been present in “cultured architectures” and “fictional architectures,” and which have been due, above all, to the “help” of other disciplines.

Il Giardinetto gave new importance to the historical reference, complexifying the way we perceive space, suggesting an idea of architecture deviating from the “puritanism” of the avant-garde. The historical reference that Moneo availed of to illustrate his theses included Pompeian architecture and how painting was used to transform the spaces of “atmospheres” created by John Nash in Brighton. In all of them, “space was not defined as actual reality, but rather described with techniques



FIG. 28-29 Interior view. Flash Flash restaurant, Barcelona (Correa-Milà, 1970).

and disciplines that could ultimately aspire even to its complete transformation⁶⁷. Something similar takes place in Il Giardinetto, where the *trompe l'oeils* on the walls and ceilings immersed one in an “atmosphere” that detached the architectural container from the content: the depiction of the garden, removed from any temptation to resort to mimesis, for example, is subtly superposed on the space. [Fig. 30]

67. Ibid.

Contrary to abstraction of space and to the transfer of tools associated with some avant-gardes, Il Giardinetto sought to represent another reality, architecture as representation (a decisive theme for treatise writers of the



FIG. 30 The Banqueting Room at the Royal Pavilion in Brighton, John Nash's Views of the Royal Pavilion (1826).

17th and 18th centuries), “which in some way requires, as a prior condition, knowing that which is to be recounted”⁶⁸; that is, to conceive from the viewpoint of architectural representation, of the drawing, a picture of what the space will represent. This explains the inclination for perspectives in the design processes of Correa and Milà, a tool that would spread to an entire generation of architects trained under them or influenced by their work, from Studio PER onward.

Today, with the updating of phenomenological texts under the wing of energy theories on the built environment, they are called ‘atmospheres’ – formerly ‘ambiances’ – instead of spaces, and the rate of thermodynamic transfer is spoken of as the key to understanding the material nature of architecture. Moneo’s text would also come in the form of a small defense of this manner of thinking of space as something not reduced to a solid or material, but something elusive: built atmospheres. “A place like this, where people gather, is above all a defined ambience, or, if you wish, a space, an atmosphere with the capacity to accommodate relationships that are rather imprecise and generic. Impossible to apply to the Corbusian metaphor, never will a restaurant be a machine for eating”⁶⁹. Sigfried Giedion already referred to the concept of atmosphere in his Harvard lessons, published together in *Space, Time and Architecture*⁷⁰, stressing its ambivalence: “the concept of atmosphere hinders architectural discourse: it hunts down those who try to avoid it and eludes those who pursue it”⁷¹.

In particular relation to design and interiors, many of the unique aspects of the work of the practice that Correa ran with Milà are explained by their stint in the studio of Coderch, where they worked as students in the early 1950s and would continue to collaborate after graduating in 1953 and 1952, respectively: “we did interiors with Coderch and in works of Coderch”⁷². Coderch at that time had the Barceloneta residential building on his desk, and had just very successfully completed the Spanish Pavilion at the 9th Milan Triennale, where it won the Grand Prize and Gold Medal. From participating in Team X Coderch brought back to Barcelona important contacts that would become friendships, as with Aldo van Eyck, and Correa would continue that relationship, as shown by a conversation held between them which the magazine published in 1977⁷³.

By that time Gio Ponti had visited Barcelona and disseminated Coderch’s work (several of the early Sitges houses were featured in *Domus* and other media abroad). In Spain, the role of Coderch was instrumental to our understanding of an entire genealogy of names and influences that range from Central Europe (with the epicenter in northern Italy, in Milan) to the north of continental Europe and Great Britain beyond. But if Coderch, as we know, is associated with Ponti, the generational leap allows us to link Correa to Gardella. The generation of Gardella, Rogers, Albini⁷⁴, and company “meant [an ideological and architectural] position opposed to

68. “It is not by coincidence, not even simple design technique that splendid perspective drawings appear in the very basis of Correa-Milà designs, witnesses of such initial efforts to achieve the image”, *Ibid*, 19.

69. *Ibid*.

70. Sigfried Giedion, *Space, Time and Architecture. The Growth of a New Tradition, The Charles Eliot Norton Lectures for 1838-1939* (Cambridge, MA.: Harvard University Press, 1941)

71. Wigley, Mark, “La arquitectura de la atmósfera”, in Cristina Díaz Moreno and Efrén García Grinda (ed.), *Breathable* (Madrid: Universidad Europea de Madrid, 2009), 84.

72. José Ramón Sierra, “Recuerdos del verano del 52: entrevista con Federico Correa”, in Ginés Garrido and Andrés Cánovas (ed.), *Textos de Crítica de Arquitectura comentados 1* (Madrid: Departamento de Proyectos ETSAM-UPM, 2003), 471.

73. Federico Correa, “Aldo van Eyck: una conversación biográfica”, *Arquitecturas Bis* 19 (November 1977): 1, 17-21.

74. “...I am an admirer of his work, I was his disciple, I fell passionate and still today kind of iconoclastic...”, Federico Correa, “En la muerte de Albini”, *Arquitecturas Bis* 20 (January 1976): 32.

Ponti”⁷⁵, as they were able to verify, in spite of their inexperience, in the CIAM workshop held in Venice which they attended thanks to Coderch and the intercession of Josep Lluís Sert, a figure unknown to those who were studying architecture in the Barcelona of the postwar, Spain’s and Europe’s alike. [Fig. 31]

75. Ibid.

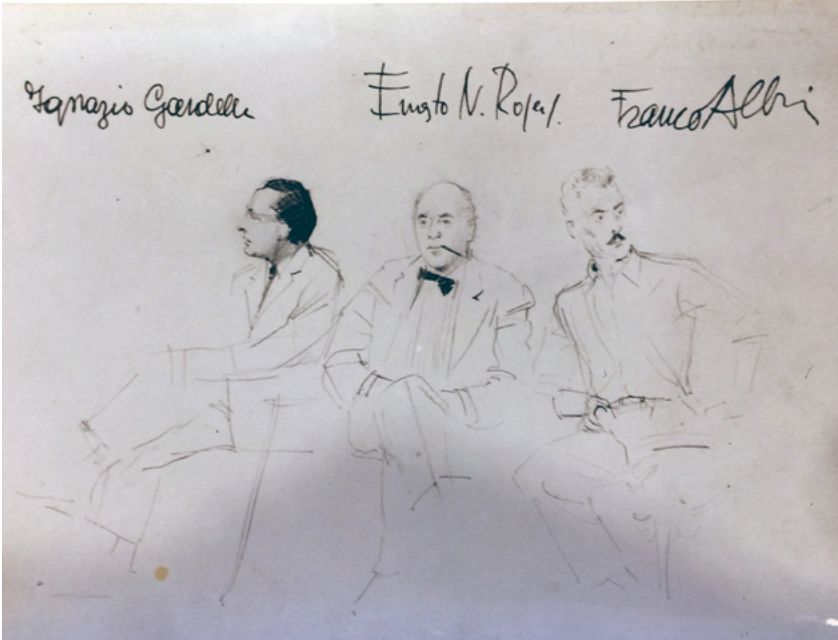


FIG. 31 Ignazio Gardella, Ernesto N. Rogers and Franco Albini portayed by Federico Correa (Venice, summer 1952). Published in *Arquitecturas Bis* n. 35 (January-March 1981). (Arquitecturas Bis Archive, COAC, Barcelona. Photo: Author).