

# AFTER THE MANIFESTO

EDITED BY  
CRAIG BUCKLEY

ARCHITECTURE

MOULTON BOOKS

WESBADEN

# **AFTER THE MANIFESTO**

**WRITING, ARCHITECTURE, AND  
MEDIA IN A NEW CENTURY**

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CRAIG BUCKLEY**



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CRAIG BUCKLEY

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# THE LAST MANIFESTO

THE PERMANENCE  
OF HUMANITY  
AND THE EPHEMERALITY  
OF GENIUSES

CARLOS LABARTA  
& JORGE TÁRRAGO

DURING THE 1980S, a text that had endured the onslaught of postmodernism circulated in Spain's architecture schools in the form of posters and leaflets, successfully fulfilling its aim of becoming a bridge between tradition and modernity. Its author, José Antonio Coderch, near the end of his life could hardly explain how his text, written forty years earlier during the placid month of August 1961, continued to be a key reference point for a new generation of students. Very few people even knew its origin. If the text, *No son genios lo que necesitamos ahora* (*It Is Not Geniuses We Need Now*), had the effect of a manifesto, it was not in fact written as one, but was motivated by the author's desire to externalize his deep and intimate thoughts—the textual representation of a working method.

The influence Coderch had on young architects of different generations began at the Barcelona School of Architecture where his text, personality, and work turned the architect into a master as well as an idol. Students, according to recollections by Oscar Tusquets, praised him and attempted to imitate him. Not only did the text become their "bible," but they would also wear the same Clarks shoes, smoke the same Three Nuns tobacco in Peterson pipes (considering them a design wonder), provide illumination for themselves (albeit barely) with his famous wood lamp, and even attempt to design like him (1).<sup>1</sup> Others, like Enric Soria, later would look back and recognize: "The article meant for me a beneficial casting of the experience and personality of that understandable architecture, of simple intentions, bright and precise."<sup>2</sup>

1 José Antonio Coderch smoking a pipe (1981).



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Spain was then a country unfamiliar with architectural manifestos; two had been written during the previous decade but their influence was hardly noticeable. The first was written by Luis Moya under the title "Tradionalistas, funcionalistas y otros" (Traditionalists, Functionalists, and Others), while the second, *Manifiesto de la Alhambra* (the *Manifesto of the Alhambra*), came out of the meeting held by a group of Spanish architects in October 1952 in Granada coordinated by architect Fernando Chueca.<sup>3</sup> Both texts captured the renewal of Spanish architecture that opened the way to modernity without rejecting tradition—in the first case focusing on composition features, and in the second case on the search of common elements from modernity and Spanish tradition. These openings toward modernity were also the outcome of tentative encounters with architecture abroad, including Chueca's direct knowledge of American reality from his stay in New York between 1951 and 1952.<sup>4</sup>

The *Manifesto of the Alhambra* was signed by twenty-four architects, but did not include Coderch. The previous year, in August 1951, he had founded the Grupo R at his own office.<sup>5</sup> His purpose was also to stimulate a debate on international architecture that would open up Catalan architecture to modernity. Although the group was continuously active for ten years, Coderch abandoned it in 1953, moving away from its manifesto and slogans to elaborate a more introspective reflection founded on his personal experience and ethical position.

Coderch had been the first Spanish architect to reach international attention as a result of the interest that his first works aroused in Gio Ponti

2 José Antonio Coderch, Spanish Pavilion, Milán Triennale (1951).



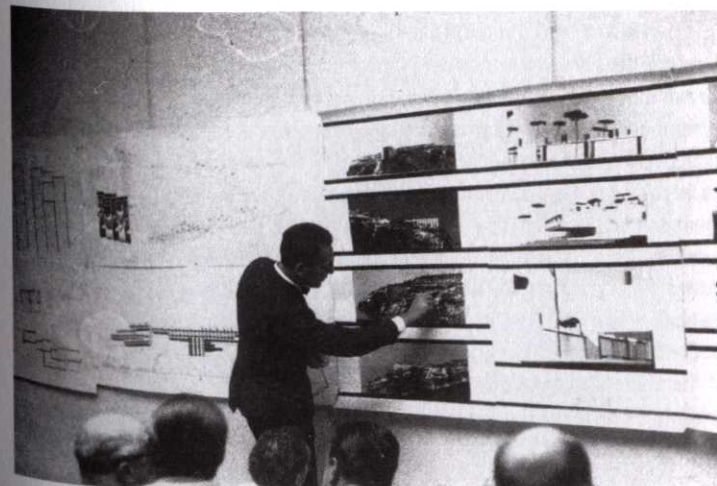
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who, after visiting Barcelona in April 1949, published Coderch's work in the pages of *Domus* and invited him to organize the Spanish Pavilion at the Milan Triennale in 1951 (2).<sup>6</sup> This international acknowledgment consolidated when Josep Lluís Sert proposed that Coderch participate in the CIAM meeting in Otterlo in 1959, where he would present the project for the Hotel and Apartments at Torre Valentina (3).<sup>7</sup> That meeting was dominated by the struggle between the rhetoric of written discourse and built work, eventually leaning towards building—which undoubtedly satisfied Coderch's interests and turned him into one of the actual victors of the congress, although he would not likely have considered himself in these terms. In fact, in a letter sent to Dutch architect Jaap Bakema he recognized how extremely useful the Otterlo meetings had been for him. It is not in vain that the aim of the congress, as set down in the letter of invitation, was "to determine if a true affinity of thought exists between participants not only in spoken and written words but, more profoundly, at the level of plastic invention through the communication of direct building ideas."<sup>8</sup>

At the congress, each architect was asked to present his work and propose a written explanation of his interests. The most professional and brief of all explanations collected in the minutes belongs to Coderch. His essay contains not a single conceptual justification or theoretical positioning; only his programmatic, landscaping, and constructive solutions are clearly stated.

It is an eminently pragmatic essay. This approach was common to other participants and did not go unnoticed by Louis Kahn, who spoke of

3 José Antonio Coderch presenting his project for Torre Valentina, Otterlo (1959).



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a need to transcend simple pragmatics in his closing speech: "I have had the good fortune to observe the plans and work of men here, and have seen that almost everyone started with the solution of the problem, given the conditions upon which design was made. But I think I may say freely that very few started with a kind of sense of realization of the problem and then inserted design as its natural extension—a circumstantial thing, because I really do believe that design is a circumstantial thing."<sup>9</sup>

The interest in the development of humankind's habitat, and not only for the evolution of modern architecture, provoked the end of CIAM at Otterlo, which also became the starting point of a new center for the exchange of ideas and experiences: the Post Box for Habitat Development, (B.P.H.).<sup>10</sup> Coordinated by Bakema, the B.P.H. facilitated the communication between architects such as the Smithsons, Ralph Erskine, Cornelis Van Eesteren, Jerzy Soltan, and others, and resulted in the dissolution of the programmatic, collective manifesto in favor of a more individual exchange of ideas (a sort of modern-era Dropbox where information could be exchanged). Between September 1959 and July 1971, when Bakema announced the B.P.H.'s dissolution, eighteen themes, concerning the improvement of the built environment, prompted exchanges between architects.<sup>11</sup> As presented on the cover of the September 1959 issue of the magazine *Forum*—whose editorial board included Bakema and Aldo van Eyck—the topics and concepts of debate related to issues such as identity, visual groupings, devices of identification, harmony in motion, the habitat for the majority of people, mobility, hierarchy of human associations, corridor space, imagination versus common sense, change and growth, and the architectural principle of the cluster.

In May 1960, Coderch sent a proposal for consideration in a following meeting, confirming his interest in the moral position of architecture: "What for me is essential is the ethical position of architecture in front of the problems of our time. I am interested in knowing the architect and his reasons in all the works that seem relevant to me."<sup>12</sup> The collective manifesto lost its interest and personal commitment became the best way of expressing the individual link with the evolution of architecture beyond doctrine.

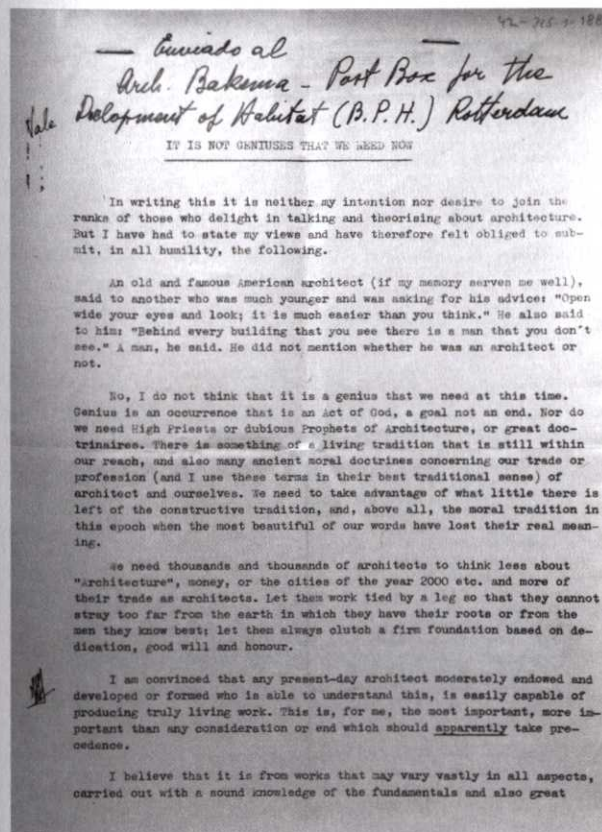
Coderch hardly wrote. He "wrote" with his buildings and projects, rather than develop theories about them. At the beginning of the 1960s, coinciding with the changes occurring in the publishing of manifestos, Coderch wrote the most important of his scarce writings. As a consequence of the aforementioned international connections he was invited to participate in Team Ten. On the occasion of his admission he sent Bakema a statement of principles through B.P.H. entitled "It Is Not Geniuses We Need

Now."<sup>13</sup> (4) Undoubtedly moved by the text, Bakema responded by sending him an inscribed copy of *Le petit prince* by Antoine de Saint-Exupéry.

Coderch's text reflects his deeply personal thinking, countering speculation with individual experimentation. It is, at the same time, the result of an elaborated process of distillation. Numerous previous drafts preceded its final publication, a process of refinement comparable to Coderch's architecture, inseparable from the coherence and rigor of his calculated words.<sup>14</sup>

The value of experimentation, and of diligence before speculation, is summed up by the architect as follows: "To bring this about I believe that we must first rid ourselves of many ideas that appear clear but are false, of many hollow words, and work, each and every one of us, with that good will

4 José Antonio Coderch, "It Is Not Geniuses We Need Now," original typescript sent to Bakema (August 1961).



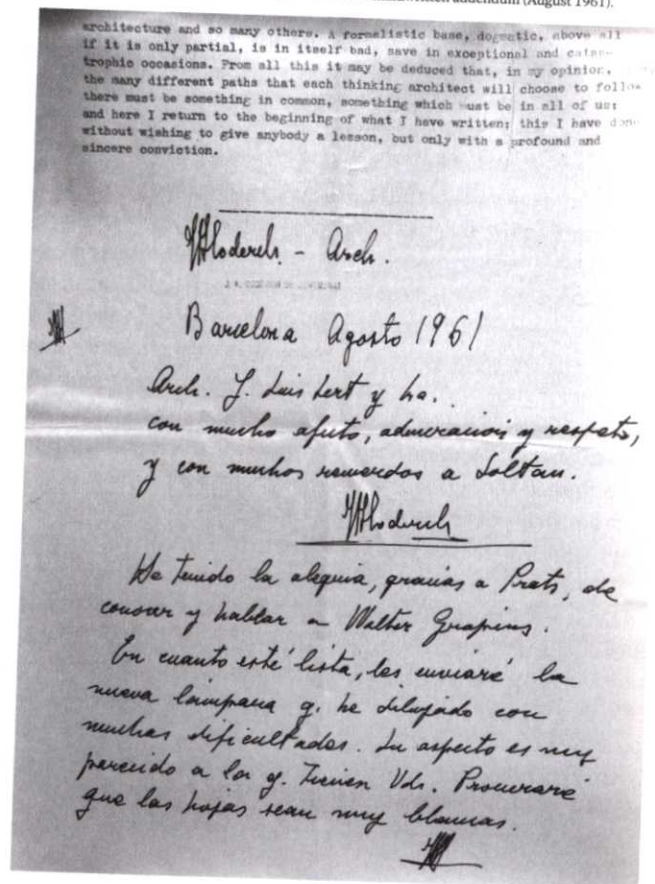


that is translated into one's own work and teaching rather than with a mere concentration on doctrinarism."<sup>15</sup>

The original essay—held in the CIAM archives at the ETH in Zurich—consists of five typewritten and hand-corrected pages, each initialed in the right margin as if it were a will. It is an unmistakable sign of the value assigned by the architect and the personal identification with its content. The manifesto is substituted by a commitment. The word is placed face to face with the work in complete coherence, as if to dilute the distance between intellect and perception.

The most singular phrase of the text weighs the need for a collective architectural craft to serve humankind's needs against the singularity

<sup>5</sup> José Antonio Coderch, "It Is Not Geniuses We Need Now," original typescript sent to Jaap Bakema with handwritten addendum (August 1961).



of a genius: "No, I do not think that it is a genius that we need at this time. Genius is an occurrence that is an Act of God, a goal, not an end. Nor do we need High Priests or dubious Prophets of Architecture, or great doctrinaires."<sup>16</sup> (This "Act of God" in the original text claims a moral position that was eliminated explicitly from the later revision, even while it underlies the whole text.)

The architect, more used to building than writing, could not hold back the temptation of referring to his most recent design. In a handwritten addendum to the typescript sent to Bakema, he describes his happiness at having met Gropius, and adds: "As soon as it is ready I will send you the new lamp I have drawn with several difficulties. Its aspect is very similar to the one you own. I will try to make the leaves really white."<sup>17</sup> (5)

The text was not initially conceived for publication. However, both the original and the subsequent versions were published in different languages and countries, during the turbulent 1960s, when Spanish architecture started to be noticed abroad. The text was first published in *Domus* in November 1961 and in the Portuguese magazine *Arquitectura* in December 1961, appearing later in *L'architecture d'aujourd'hui* in February–March, 1962, and then in *Architectural Design* in December 1962.<sup>18</sup>

Coderch's works were reproduced alongside the text. (6, 7) It was this independent, foreign verification of the honest quality of that architecture that triggered the publication of his essay. A subtle difference of meaning appears in the translation of the title into French: "Architecture pour l'homme ou architecture géniale," which contrasts extraordinary architecture with architecture for man, as if genius were not compatible with the service our profession must provide. However, what is truly brilliant in architecture is found in the efficient resolution of problems, something that a good friend of Coderch, Javier Carvajal, made crystal clear: "Architecture is an art with need-solving reasons."<sup>19</sup> Coderch's essay was the first text by a Spanish architect published in *L'architecture d'aujourd'hui*. Its influence was decisive not only in the evolution of Coderch's career but in Spanish architecture as a whole. Following an editorial decision, a project by Mies van der Rohe—the headquarters for Krupp industries in Essen, Germany—was published on the opposite page. The Spanish architect achieved international recognition next to one of the masters of modern architecture.

Coderch's built works had already been published in Portugal.<sup>20</sup> But the Portuguese publication of his text in *Arquitectura*, which preceded the French publication, would also prove relevant to the essay's reception, as it would coincide with a similar context of debate between modernity and tradition taking place in Portuguese architecture.



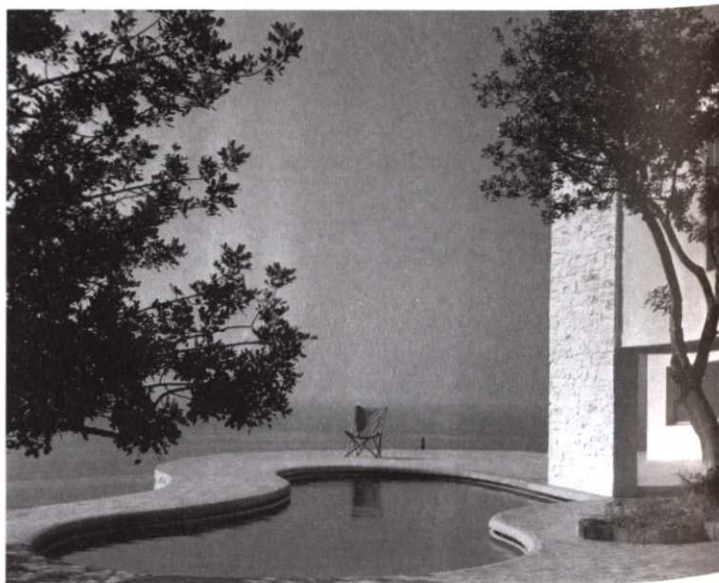
The journal *Architectural Design*, edited by Monica Pidgeon and Kenneth Frampton, published Alison Smithson's *Team 10 Primer* in 1962. This was a document that gathered the articles, essays, and diagrams which the group regarded as central to their individual positions, and Coderch's essay received accolades from his Team Ten colleagues. Perhaps the most moving among them came from Eduard Sekler who conveyed his happiness to Coderch in a letter retained in Coderch's archives (8).<sup>21</sup>

In 1991, during an interview in which Aldo van Eyck recalled his memories of different members of Team Ten, he would note: "What should I say about Antonio Coderch? Except that he was the most gifted architect of the lot. A great architect. He was very emotional, he didn't argue much, a solitary figure; he was severe, morally severe, but not dogmatic; he was a puritan and catholic. He was a genius architect. He wrote the article 'It Is Not Geniuses We Need Now' but he really was a genius, a fantastic architect, an artist. He was a highly complicated person, a modernist in terms of architecture, a great lover of Miró and Lorca and a great friend of them too; on the other hand, he was from a sort of basic Catalan aristocrat family."<sup>22</sup>

In short, Coderch's text transcends the author and acquires a universal value, as a proposal spread over an international reality but at the same time springing from a clear local conscience. Against the short life span of certain manifestos, Coderch's text has lasted over time, which allows for a

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6 José Antonio Coderch, Casa Ugalde, Caldes d' Estrac (1951).



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number of interpretations, just like good architecture. The manifesto can thus be understood as a single document that endures and allows for being adapted according to circumstances. Since its aim is not to impress but to be led by an attitude of social service, its teachings still remain valid.

The most important variations to its structure occurred when Coderch decided to use the same text for his admission speech to the Royal Fine Arts Academy of San Jorge in Barcelona, in 1977, with the title "Espiritualidad de la Arquitectura" (9). Using the same basic structure for the essay—evidence that his convictions were firm—here he points out five distinct categories: unnecessary geniuses, ideas and words, hateful materialism, the spiritual quality of the architect, and problems influencing architecture. His ethical commitment to architecture is reassured with the inclusion of two new references toward the end of the text. The first is to Goethe and concerns the conflict between faith and skepticism. The second one refers to a quotation from Einstein that Coderch kept in his office:

7 José Antonio Coderch, Apartments in Barceloneta, Barcelona (1951).



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MANIFESTO  
IN SOCIAL SERVICE?

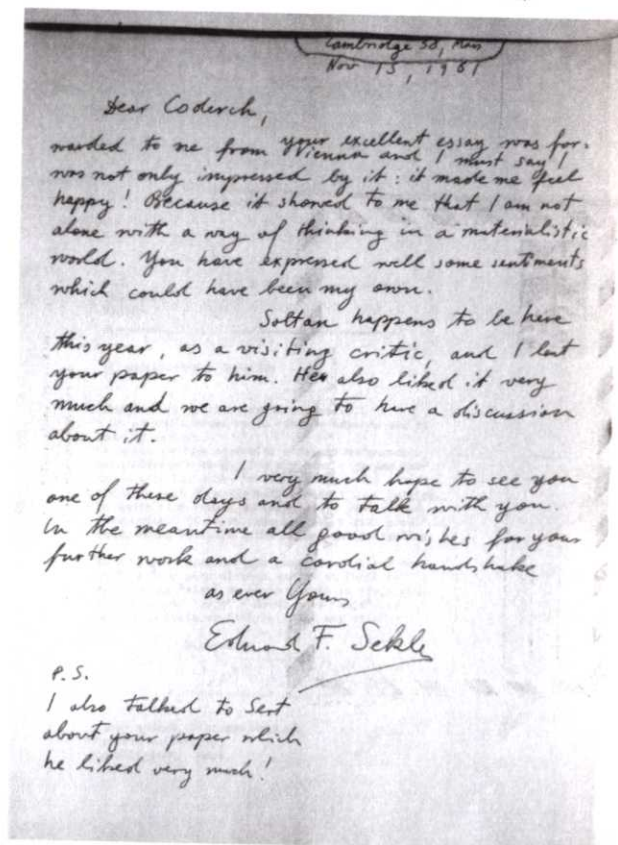


✓ "The most beautiful thing that a man can feel is the mysterious side of life. There lies the cradle of true Art and Science."<sup>23</sup>

The afterlife of the text did not end at that point. Thirty-five years after its initial publication, in 1996, Peter Smithson reflected on the original writings. He and Coderch had met at the 1959 CIAM in Otterlo, exchanged correspondence, and the echoes of the words and buildings of the Catalan architect reverberated in Smithson's memories. "My first knowledge of this statement came from Alison's publication of it as Coderch's contribution to the original version of the *Team 10 Primer*, in *Architectural Design*, December 1962."<sup>24</sup>

Peter Smithson was far more moved by Coderch's work than by the words of his manifesto. (10) "Of course one has to be careful with words, they adumbrate, often falsely, the thoughts, or more critically, the

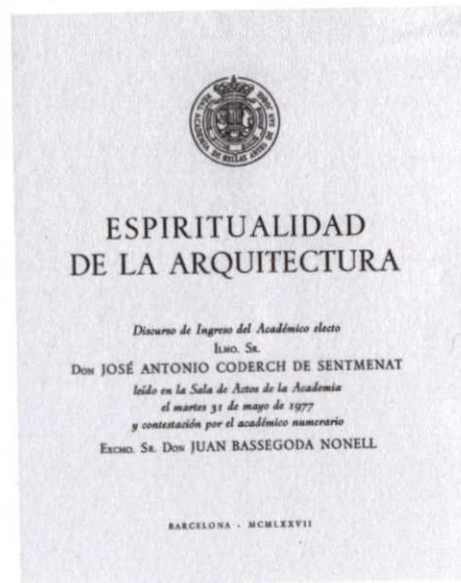
8 Eduard Sekler, letter to José Antonio Coderch (November 1961).



posture of the speaker. But buildings... think of Mies' Farnsworth House, Le Corbusier's Armé de Salut, Duiker's Zonnerstraat, Kahn's Trenton Bath House. Words may have helped (I doubt it), but it is the building that it is the ethic."<sup>25</sup> Going further into the sense of ethics, Smithson points out: "The ethic of Coderch is in its formal and organizational persistence, in its devotion to the act of dwelling, to a possibly perfectible domesticity."<sup>26</sup> This leads us to consider the distance between the expectations generated by the words in manifestos and the built work deriving from them. Coderch's essay is one of the few in which that difference barely exists. Perhaps this is because, as has been pointed out, his writings are essentially pragmatic: his is not a theoretical text, but a code of conduct.

The manifesto can be understood as a revolutionary wager or, as is in the case of Coderch, a continuity or revisionist writing that finds in its precedents the evocation for new formulations. As Coderch affirms in his text: "There is something of a living tradition that is still within our reach, and also many ancient moral doctrines concerning our trade or profession (and I use these terms in their best traditional sense) of architect and ourselves. We need to take advantage of what little there is left of the constructive tradition, and, above all, the moral tradition in this epoch when the most beautiful of our words have lost their real meaning."<sup>27</sup>

9 José Antonio Coderch, speech upon his admission to the Royal Fine Arts Academy of San Jorge in Barcelona (1977).





While invoking tradition, Coderch synthesizes critical and professional authority and alerts us to the impossibility of an effective manifesto if both worlds become divided. The architect Enric Soria looked back on Coderch's essay decades later: "At that time J. A. Coderch's professional authority was unquestionable. His independence and reserve concerning the most dynamic centers of the new architectural culture, at odds with the political situation of the moment, turned his rare appearances into anticipated, relevant, and erudite messages."<sup>28</sup> Wisdom and cultivation did not only coexist with the professional world, they were the only medium in which Coderch found his true identity.

At our present moment of mobility and relativism, how can we develop manifestos concerning stability and security if ours is a time of mutations and multiplicities? The manifesto as an evident and heroic expression of found truths has been substituted by the formulation of aspirations and wishes. The word *manifesto*, almost by definition, means a dogmatic and revolutionary essay—which runs counter to our present sensibilities.

10 José Antonio Coderch, Apartments in Barceloneta, Barcelona (1951), interior view.



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Thus, the answer to the question of what has happened to architectural manifestos is directly related to the loss of faith in architecture. As the Spanish architect Luis Fernández-Galiano recently asked, "What happens when we lose faith in architecture itself, when we perceive it in the end as no more than a gentlemanly sport for educated minds and well-trained eyes?"<sup>29</sup> For him modern architecture offered us a credo, a credo we lost faith in forty years ago.

This might not be a time for manifestos, nor for an excess of words, nor vanities, but rather a time for understanding the profession as a service in which architecture and its inhabitants become the true leading characters. As stated by Coderch himself, "Of course, it is clear that this means accepting our own limitations."<sup>30</sup>

In "It Is Not Geniuses We Need Now" the word *manifesto* is only used to critique a certain attitude: "There is an architect here who, shortly after leaving his school of architecture, published a form or manifesto on costly paper, after having designed a chair, if it can be called such."<sup>31</sup> This implicit critique shows Coderch's skeptical attitude toward the genre of the manifesto. Undoubtedly Coderch preferred facts to theories.

Contemporary society is saturated with information and can only be moved by facts. Consequently, rather than a time of manifestos, ours is a time of evocations. In that spirit, we might examine a photograph of Coderch's work by the photographer Francesc Català-Roca, who documented many of Coderch's buildings and was able to create new realities from the

11 Francesc Català-Roca, Almodovar del Pinar, Cuenca, Spain, (1954).



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as related to public's, is an event a fact?



architect's work. (11) At first glance reality hides what shadows display, a result of the effect of light. In other words, what reality hides is shown by shadows. Architects have the duty to create works that can enlighten reality, transform it, so that humankind may be able to perceive all that reality itself does not portray. Therefore, as a spotlight on reality, architecture may be acknowledged without the need of being obvious.

Manifestos then clearly become no longer a collection of irrefutable truths, but rather the wise construction of those artifacts sheltering the needs and desires of human beings. Coderch's essay did not pretend to be a manifesto, but it has in fact become the final manifesto and its echoes are still valid. Coderch's simple words, paradoxically, make up Spanish architecture's last manifesto.

To conclude, we offer one of the teachings that Coderch repeated to his students, perhaps even evoking a well-known photograph of his colleague Shadrach Woods. (12) "Don't try to intellectualize your creative act too much: it is much easier to learn how to ride a bicycle than to understand the physical principles behind it."<sup>32</sup> Time to pedal.

12 Shadrach Woods riding a bicycle in Paris.



- 1 Oscar Tusquets, "Recuerdos de un grandísimo arquitecto," *El País/Quadern* (May 2000), archived online at <http://www.tusquets.com/fichas/390/recuerdos-de-un-grand-iautesimo-arquitecto>, accessed September 14, 2011.
- 2 Enric Soria, "Comentario," *WAM* (1996), <http://www.arranz.net/web.arch-mag.com/1/recyl/recyl1p.html>, accessed September 14, 2011.
- 3 Luis Moya, "Tradicionalistas, funcionalistas y otros," in *Revista Nacional de Arquitectura* 150 (1950), 261; and *Manifiesto de la Alhambra* (Dirección General de Arquitectura, Madrid, 1953).
- 4 As a result of his stays in North America, Chueca published the books *Viviendas de renta reducida en los Estados Unidos* (Madrid: Instituto de Estudios de Administración Local, 1952) and *Nueva York, forma y sociedad* (Madrid: Instituto de Estudios de la Administración Local, 1953).
- 5 The Grupo R developed its activities between 1951 and 1961. Among its members, along with Coderch, were the architects Josep Maria Sostres, Antoni de Moragas, Joaquim Gili, and Manuel Valls, as well as young architects including Oriol Bohigas, Josep Martorell, and Manuel Ribas i Piera. See Carme Rodríguez, *Grup R* (Barcelona: Gustavo Gili, 1994).
- 6 The first international publication of Coderch's work is presented under the title "Due ville a Sitges: Garriga Nogués-Las Forcas-Casa Compte," in *Domus* 240 (November 1949).
- 7 The list of attendees was prepared by the coordinating group led by Bakema. The architects were invited as individuals without representing any geographical, political, or religious tendency or ideology.
- 8 Oscar Newman, *CIAM '59 in Otterlo* (Stuttgart: Karl Krämer Verlag, 1961), 7.
- 9 Louis Kahn, "Talk at the Conclusion of the Otterlo Congress," in Newman, *CIAM '59 in Otterlo*, 205.
- 10 The capital initial letters B.P.H. were common to all three languages used for the

group's communiqués—English, French, and German: Post Box for Habitat Development (B.P.H.), Boîte Postale pour le développement de l'Habitat (B.P.H.), and Briefkasten für die Entwicklung von Habitat (B.P.H.)

11 The dissolution was announced by Bakema in a letter: "Dear Colleagues, since 1959 I maintained some contact among some people, who struggled for a better human built environment, by the BPH-letters. This is the last one made in the Posthoornstraat 12b, as was promised at the CIAM. Otterlo 1959 conference. From now communications of this kind will be done by means of Carré Bleu, where André Schimmerling will take over, as was decided at Team X meeting 1971." Jaap Bakema, letter to B.P.H. participants, Institut für Geschichte und Theorie der Architektur Archiv, ETH-Zurich, (August, 11, 1971); archive hereafter abbreviated as GTA.

12 José Antonio Coderch, text sent to the Post Box for Habitat Development (B.P.H.), GTA (May 29, 1960).

13 José Antonio Coderch, "It Is Not Geniuses We Need Now," original text sent to Bakema on the occasion of Coderch's admission to Team 10, GTA (August 1961).

14 Coderch's working process was explained to the authors in an interview with José Antonio Coderch Giménez, architect and son of José Antonio Coderch (October 6, 2011). There is an echo of Mies in Coderch's words: "I do not oppose form, but only form as a goal. And I do this as the result of a number of experiences and the insight I have gained from them. Ludwig Mies van der Rohe, 'On Form in Architecture,' in Ulrich Conrads, *Programs and Manifestoes on 20th-Century Architecture* (Cambridge, MA: The MIT Press, 1970), 102.

15 Coderch, "It Is Not Geniuses We Need Now," 2.

16 Coderch, "It Is Not Geniuses We Need Now," 1.

17 Coderch, handwritten addition to "It Is Not Geniuses We Need Now," 5. Translation by the authors.

18 José Antonio Coderch, "Architecture pour l'homme ou architecture géniale," *L'architecture d'aujourd'hui*, 100 (February–March 1962). Originally published in the Italian magazine *Domus* 384 (November 1961), as "Non é di genii che abbiamo bisogno," it also appeared in the Portuguese magazine *Arquitectura* 73 (December 1961), and in *Architectural Design* 32, no. 12 (December, 1962). The text was translated into other languages; for example a Japanese version was included some years later in a special issue devoted to José Antonio Coderch, *A+U* 62 (February 1976).

19 This sentence is part of the oral tradition and was constantly repeated by Javier Carvajal to his students. See Javier Carvajal, *Curso abierto, lecciones de arquitectura para arquitectos y no arquitectos* (Madrid: Servicio de Publicaciones Colegio Oficial de Arquitectos de Madrid, 1997), 43.

20 José Antonio Coderch and Manuel Valls Vergés, "Habitacoes em Setges," *Arquitectura portuguesa Cerâmica e Edificação, Reunidas* 39 (February 1947): 8–14.

21 Eduard Sekler, letter to José Antonio Coderch, Coderch Archive (November 15, 1961). "Dear Coderch, your excellent essay was forwarded to me from Vienna and I must say I was not only impressed by it: it made me feel happy! Because it showed to me that I am not alone with a way of thinking in a materialistic world. You have expressed well some sentiments which could have been my own. [Jerzy] Soltan happens to be here this year, as a visiting critic, and I sent your paper to him. He also liked it very much and we are going to have a discussion about it. I very much hope to see you one of these days and to talk with you. In the meantime all good wishes for your further work and a cordial handshake. As ever yours, Eduard F. Sekler. P.S. I also talked to Sert about your paper which he liked very much!"

22 Aldo van Eyck, interview with Clelia Tuscano (September 26, 1991) entitled "On Team 10," in *Aldo van Eyck Writings: Collected Articles and Other Writings 1947–1998* (Amsterdam: SUN Publishers, 2008), 610–21.

23 José Antonio Coderch, *Espiritualidad de la arquitectura* (Barcelona: Real Academia de Bellas Artes de San Jorge, 1977), 12. Published as the entrance lecture given on May 31, 1977.

24 Peter Smithson, "Comment," *WAM* (1996), <http://www.arranz.net/web.arch-mag.com/1/recyl/recyl1p.html>, accessed September 14, 2011.

25 Smithson, "Comment."

26 Smithson, "Comment."

27 Coderch, "It Is Not Geniuses We Need Now," 1.

28 Soria, "Comentario."

29 Luis Fernández-Galiano, "Losing Faith in Architecture," *Harvard Design Magazine* (Fall 2007/Winter 2008): 53.

30 Coderch, "It Is Not Geniuses We Need Now," 3.

31 Coderch, "It Is Not Geniuses We Need Now," 3.

32 José Antonio Coderch, as quoted in Tusquets, "Recuerdos de un grandísimo arquitecto."