runs counter-cyclically as his work is erecting a city, and his thoroughly modern expression would have made perfect sense. In fact, it could be said that the eclectic, polysemous, tumultuous expression of his work stems from an awareness of the rationalist failure that his artistic temperament inflames. Aldo van Eyck's "rich functionalism" is overcome by a poor eclecticism.

Pancho's work which started in the early 1950s in Mozambique ends with the decolonisation process of "Portuguese Africa" following the revolution of 25 April 1974. It intersects the end of modern architecture, adding to it an heterodoxy that finds resonance in Team 10 and experiences the end of a colonial world without the temptation of exoticism.

In Pancho's work, modern architecture is a colonial vehicle turned into an instrument of exploration. It displays what modernity had made its own through cubism and modern art. He restores the "primitivism" which the avant--garde had turned into style. Hence the abrupt and disruptive character he always displays. A fertile imagination, for sure, but from which nothing grows; an imagination that sustains a dam about to burst. •

TEAM 10 AND COLONIALISM: HOW HAVE MODERN ARCHITECTS DEALT WITH AFRICA?
Ana Vaz Milheiro

Team 10 had a close relationship with Africa. Aldo van Eyck, for example, was at the forefront of these relations. The Dutch architect showed a great interest in ancient non-Western cultures, studying their art forms, their settlement processes and their constructions, not only in Africa but also in New Mexico. Among his most important travels to the African continent in the 1960s, passing through countries undergoing the process of independence or already free from colonial rule at the time, were Mali and the people of the Dogon ethnic group. Studies by anthropologists such as Marcel Griaule, published in the early 1950s, had brought the form of organisation and culture of these African peoples to international attention, and raised awareness of them. Political discourses about extending the right to independence to all territories still under colonial rule dominated the international arena, and Africa was a continent under discussion. Portugal was a

colonial power until 1975. In this context, having Mozambique as his starting point, Pancho Guedes found a way to escape the growing isolationism imposed by the colonial dictatorship from the late 1950s, as he established relationships with the Anglo--Saxon world, in particular with Alison and Peter Smithson. However, while this was the most visible "State of the Art", there were less evident movements at other levels, perhaps not directly engaged with Team 10, but equally firm in terms of this change of paradigm. The shift to popular architecture in Portugal implied then a better understanding of local architectural forms. In "Portuguese" Africa at the time, architectural designs were permeated by a spirit of "integration of traditional values". This was clear in the proposals by Simões de Carvalho and his colleagues for the Luanda fishermen's quarter and in the unrealised projects of the last militant architects in the Ministry for Colonial Affairs, who made use of archaic constructive techniques and approaches to African aesthetic languages. In Guinea, on the other hand, the military was building thousands of houses based on a basic, summary design. Could a non-African architect be moved by African works? According to Mário de Oliveira – an architect in the public service of Portuguese colonialism – the Fula traditional house, with mud walls decorated with geometric patterns, was the "most interesting […] for its artistic style […] and hygiene".

What we propose here is an interpretation of how Africa has been present in some of the syntheses and adjustments to which architecture has been subject from the 1950s until the demise of the last colonial regimes. Some of the approaches developed by "Western" architects in newly independent contexts could also be called into question. •

"WE HAVE NEVER BEEN MODERN"
Susana Ventura

The acceptance of Team 10's ideas, understood in themselves as spontaneous connections of a rootlike structure in the Iberian territory, should allow for a reassessment of the critical position of the Modern Movement in Portugal and Spain, by questioning from the outset whether we have really ever been modern. The importation of the Modern Movement by socially and politically unstable minor countries, whose cultural roots were strongly

linked to local traditions, on which a desired modernisation would be imposed, has always been problematic (and often its consequences were overlooked); however, this transduction offers us a glimpse into the critique by Team 10 that followed the Modern Movement (e.g. in the ideas of identity and presence, among others). From the impossibility to fully adopt the Modern Movement to its early critique, have we ever been modern?

We are mainly interested in examples of architects and their (practical and/or theoretical) works, which can contribute to a debate on the definitions of modern architecture, modernity and modernisation, from questioning the utopian condition of the modern project to its actual (social, political and economic) production conditions, both in Portugal and Spain, which strongly restricted its interpretation in these countries, to the paths found by architects and how these contributed, in turn, to building an identity, to the role of Portuguese and Spanish architects in implementing the modern project in the colonies and the attendant debates on such notions as belonging, difference and appropriation, and lastly to the possible meaning of Team 10's ideas in these two countries, when the acceptance itself of the Modern Movement had already implied an endogenous critique, later confirmed, whose visionary nature should be discussed (as the works by João Andresen, Pancho Guedes, José Antonio Coderch, among others, anticipate). •

"BETWEEN 1 AND 25,000", THE DIALECTICS OF IDENTITY AND THE GREATEST NUMBER: PROBLEMS, CHALLENGES, METHODOLOGIES, PROPOSALS
Tiago Lopes Dias

Following the Royaumont meeting (1962), Fernando Távora wrote a short article in "Arquitectura" magazine. In his opinion, a comment made by José Antonio Coderch to Georges Candilis about the project for 25.000 houses in Toulouse-le-Mirail summarised the spirit of this meeting. Two opposed conceptions of architecture were at play: one, rooted in vernacular values and the specificity of each client; the other, focused on the challenges of a growing and increasingly homogeneous industrial and urban society.

Távora alerted for the need of a new synthesis between "number 1" (Coderch's

proximity approach) and "number 25.000" (Candilis' deductive and generalist approach) touching on a key theme for Team 10. This theme is defined by the polarisation of the group's two key concepts, Identity and Le plus grand nombre. The will to reconcile opposed phenomena in contemporary reality – individual freedom and mass phenomena, old cultures and advanced forms of civilisation, the scale of small villages and that of large cities, the love of order and the need for spontaneity, etc. - has not only been one of Távora's aims but also of (almost) every member of the heterogeneous Team 10.

Távora's reflection had a particular impact on the next generation of architects who struggled with the growing and paradoxical condition of inhabiting among the masses. Collective housing was the exercise in which the problems of the greatest number (serialisation, rationalisation, typification) and of identity (legibility, appropriation, flexibility) coincided more obviously. The strategies targeted different scales and relied on the recovery of urban elements, such as the square, the courtyard, the street/gallery, etc.; the typological hybridisation by looking for intermediate solutions between the detached house and the tower block; and the enhancement of outdoor or transition spaces which allowed residents to "finish" their own house and imprint their personal mark.

However, collective housing was not the only programme in which this debate was expressed. Public amenities were also rethought in the light of this line of reasoning, which brought a balance between the nature of a singular, representative object and a greater integration into the city and a wider opening to citizens.

Furthermore, the theoretical consolidation of the 1960s enabled this issue to be critically reformulated through new research methods and conceptual tools. A key contribution was given by Nuno Portas as he addressed different fields of study: the building design, the scientific research, and the critique and history of architecture. In his studies, the binomial "1 and 25.000" acquires new meanings such as "authorship and anonymity" or "authorial production and current production".

This debate is open to proposals that seek to deepen issues on this topic in their theoretical and practical, design and methodological, historiographical and critical dimensions, within the Iberian context. •

greenhouses through to the architecture of the Team X generation – and also Mies van der Rohe, the monasteries of Hans Van der Laan, the Soldevila and Llorens houses; 3) The possibility of "truth" in architecture; 4) The variable way in which what is art in architecture or architecture as art has been considered in the light of brutalism. •

URBAN IMAGES: TEAM 10'S REPRESENTATION FORMS AND STRATEGIES
Luís Santiago Baptista

Team 10's urban ideas were fully expressed by images. These representations had to respond to the new urban concepts which departed from the conceptions of the early CIAMs, which were well outlined in the Athens Charter and Le Corbusier's urban proposals. The attention to the ground plan, the consideration of the existing city, the criticism of functional zoning, the reinterpretation of the mobility issue, the multi-layered organisation of the public space, the evolutive dimension of housing, the systemic, rather than objectual design logic, all these were ideas that inevitably required an update or renewal of the representation techniques of the urban space by the Team 10 architects. "Human Habitat", "Urban Reidentification", "Levels of Human Association", "Individual and Colective Mobility", "Multilevel City", "Evolutive Housing", "Visual Group", "Clusters", "Streets in the Air", "In-Between Spaces", "Megastructure", "Mat-Buildings", among others, were innovative concepts that required new forms of understanding and visualisation of the urban space and the territory. In this sense, we propose to research into the relationship between the new urban concepts and their forms of representation, bearing in mind their conflict with those previously developed at the early CIAMs. Furthermore, a new field of references for various areas influenced the disciplinary environment of the time, with a consequent design and graphic expression. The consumer society, the technological advances, the world of publicity, pop art, science fiction, comic strips, etc. informed, to various degrees and latitudes, the conceptual and visual universe of the historical time in which Team 10 operated. In this light, we seek to understand the influences of these reference universes on the design and graphic representations explored by those

architects who gravitated toward the group. Lastly, bearing in mind the relatively peripheral situation of Portugal and Spain in relation to the main Team 10 activity centres, we intend to attest to the influence of their urban ideas on the Iberian proposals linked to the group, as expressed in their forms of representation and graphic presentation. In short, this research focuses on Team 10's urban images. •

THE COMPLEXITIES OF REALITY IN ARCHITECTURE AND FILM IN PORTUGAL, 1956-1974
Luís Urbano

From the late 1950s, Portuguese architects and filmmakers, nearly all of whom had just returned from stints abroad, sought to establish a new relationship with reality, moving closer to the needs and problems of an oppressed country. Values such as humanism, sociability, authenticity, the significance of context or a notion of craftwork – but one that did not renounce the achievements of modernity – were restored. This quest brought an awareness that reality was complex and depended on the circumstances of individual places and destinations, including those of the authors themselves. While they did not fall prey to political or aesthetic orthodoxies, but rather preserved the freedom of an eminently authorial approach, both architects and filmmakers strove to portray the "truth of the real", even though they often did so through the "artificiality of fiction". In a country largely marked by an imagery that only existed in the fiction created by the dictatorship, the architects' and filmmakers' main task was, to use an expression by J.G. Ballard, that of "inventing reality".

This will be the key to interpreting some of the works, used as a reference: "Acto da Primavera" (Manoel de Oliveira, 1963), "Os Verdes Anos" (Paulo Rocha, 1963), "Belarmino" (Fernando Lopes, 1964), "Sete Balas para Selma" (António de Macedo, 1967), "O Cerco" (António da Cunha Telles, 1970), Albarraque House (Hestnes Ferreira, 1961), Tidal Swimming Pool (Álvaro Siza, 1963), Church of Sagrado Coração de Jesus (Nuno Portas and Nuno Teotónio Pereira, 1971), Domus Supermarket (Álvaro Siza, 1973), Weinstein House (Manuel Vicente,1973). •

TEAM TEN FARWEST MEETINGS

BARCELONA 2018
Tiago Lopes Dias

After the meeting held in Guimarães in December 2017, it was decided that a next event should be organized in Barcelona so that Spanish or Spanish based architects, teachers and researchers could re-evaluate the impact of Team 10 ideas in this country.

Almost twenty five invitations were sent, asking for a small text (around 500 words) and a title that could synthesize a specific problematic related with the legacy of Team 10. No topics were suggested: each author was free to choose accordingly to their intellectual interests, research projects or personal motivation. However, it was emphasized that the objective was to bring together a series of themes, problems and challenges that may constitute thematic panels for an international congress.

The sixteen texts that were kindly sent to us were quite different from one another: some were personal notes, some embodied an impressive amount of research (probably gathered for a PhD thesis), a few seemed to be a draft for a paper to be submitted, and there was also an excerpt from an article previously published in Quaderns magazine.

With the support of the Architects' Association of Catalonia (COAC), on June 1st 2018 we were able to gather the sixteen speakers in the auditorium of the Association's headquarters in Plaça Nova in Barcelona. It was organized the same way as the Guimarães meeting: four sessions with a minimum coherence of contents synthesized – due to the need for organization – in a title. Many presentations resulted in fantastic lectures, sometimes with almost 45 minute long. The professionalism of COAC did possible to record and make available all presentations in its own YouTube channel.

Due to the extended time of the presentations, it was decided that a general round-table debate would take place in the end of the fourth session, by mid-afternoon. An unexpected and intense debate took place between the organization, the invited speakers and the assistance, with the complicity of the Guimarães' organization team, also invited for the event. A few pertinent questions were thrown, which made us ponder: is it legitimate to compare the social motivations of architects such as Coderch or Oiza to that of Candilis or the Smithsons?

The agenda was completed with Dirk van den Heuvel's lecture "Jaap Bakema and the Open Society", in which he presented the book with the same title launched by the Jaap Bakema Study Centre together with Archis (2018), the first extensive publication on the Dutch architect who was part of Team 10's "inner circle".

In the following day, early in the morning, a group of participants from the meeting, together with some UPC architecture students, went to visit Gaudí Neighborhood in Reus, designed by Ricardo Bofill and his Taller de Arquitectura. It was a unique opportunity to be received by the association of residents of this extensive urbanization and to understand, in situ, the concept of "labyrinthine clarity"…

The discussion on how to incorporate the approximately forty contributions we received in Guimarães and Barcelona into the structure of a future congress occupied us a good part of this second day. As we were expecting, there were no clear conclusions. However, it was clear among us all the will to continue the "farwest adventure". •

COLOPHON