

TEAM TEN FARWEST



GUIMARÃES 2017
BARCELONA 2018

circodeideias



Team Ten in Spoleto, Italy, 1976.

From left to right
**Giancarlo De Carlo, Peter Smithson,
Aldo van Eyck, Brian Richards,
Pancho Guedes, Alison Smithson,
José Antonio Coderch**

Photograph by
Sandra Lousada

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INTRODUCTION

TEAM TEN FARWEST

Pedro Baía

The latest studies on Team 10 gained visibility from 2005 with a research project promoted by the Netherlands Architecture Institute and the Delft University of Technology Architecture Department. It should be mentioned that this moment coincides with the death of Giancarlo De Carlo, the last survivor of Team 10's core group. The project involved an international team of researchers who contributed to comprehensive documentation on the group, resulting in the collation of the proceedings of the congress "Team 10: Keeping the Language of Modern Architecture Alive", together with the exhibition "Team 10 – A Utopia of the Present", curated by Suzanne Mulder and Max Risselada, and the book "Team 10, 1953-1981, In Search of a Utopia of the Present", edited by Max Risselada and Dirk van den Heuvel. This international cooperation project is considered today an essential reference for the study of Team 10, while leading to a later more in-depth study of more peripheral experiences, conducted by architects outside the core group composed of Georges Candilis, Shadrach Woods, Aldo van Eyck, Jaap Bakema, Giancarlo De Carlo, Alison Smithson and Peter Smithson.

2014 saw the publication of the book "Team 10 East: Revisionist Architecture in Real Existing Modernism". The book, edited by Łukasz Stanek, was the result of an international seminar held in the Warsaw Museum of Modern Art, in 2013, and a research project which uses the term "Team 10 East" as a conceptual instrument to explore the work of Eastern European Team 10 members, such as Oskar Hansen from Poland, Charles Polónyi from Hungary and Radovan Nikšić from the former Yugoslavia. This conceptual instrument, therefore, opened the way to careful research which reveals how "Team 10 East" architects dealt with the revision of the Modern Movement in a context peripheral to Central Europe.

The idea for the Team Ten Farwest project came from the image which accompanied the call for papers email of the "Team 10 East" seminar – a black & white photo of a debate of the last CIAM in 1959, with the following caption: "In the photograph: Jerzy Soltan, Oskar Hansen, Ralph Erskine, Kenzo Tange in Otterlo, 1959 (ASP Archive, Warsaw)". Only four architects were identified in the photo's caption. A gentleman holding a pipe behind Jerzy Soltan's head, looking attentively to the photographer's camera, remained unidentified. This unidentified architect was Alfredo Viana de Lima, the representative of the Portuguese group to CIAM (1928-1959). It was in this recognition, then, that the desire was born to create the Team Ten Farwest project to offset and complement the Team 10 East project, exploring the relationship between Portugal and Spain in the context of the debates that took place on the ideas, the work and the members of Team 10.

Team Ten Farwest sets out to debate the uptake and assimilation processes of the architectural ideas of Team 10 under the critical revision of the Modern Movement in the Iberian Peninsula. With this objective in mind, an international conference will be hosted at FAUP – Porto University School of Architecture, in 2019, the year marking the 60th anniversary of the last CIAM in Otterlo, in 1959. Two meetings were held prior to this conference: in Guimarães in 2017, for Portuguese researchers, and in Barcelona in 2018, for Spanish researchers.

Various research perspectives were presented in Guimarães and Barcelona around the influence of Team 10 in Portugal and Spain – from anthropology to cinema, from the main protagonists to the architectural projects, from education to research, from language to theory, from housing to tourism, from image to representation, from critique to dissemination. •

- 2) The diversity of brutalist forms that have emerged in architecture from Viollet-le-Duc's claims of structural truth to the Lacaton & Vassal 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 Collective 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". •

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Team Ten Farwest focuses on the assimilation processes of the architectural ideas of Team 10 under the critical revision of the Modern Movement in the Iberian Peninsula in the period 1953-1981.

This book gathers a set of texts presented by Portuguese and Spanish architecture researchers within the context of two meetings held in Guimarães (2017) and Barcelona (2018).

Background notes from Joan Ockman, Łukasz Stanek and Dirk van den Heuvel.

