

# Leonor Matos Silva

## Team 10, Lisbon, 1981.

### The Lost Meeting



Much of the history of Team 10 consists of personal events and encounters of which no direct trace remains, and which survive only in the stories that make up much of the myth of Team 10.  
(Risselada and van den Heuvel, 2016, p. 11)

According to general knowledge, the late reunions of Team 10 were as often as once per year from 1973 until 1977. However, Alison and Peter Smithson, Amâncio Miranda Guedes, Jullian de la Fuente, and possibly Giancarlo De Carlo<sup>1</sup> – five of its members – got together and discuss architecture in Lisbon, the capital of Portugal, in late 1981. We are today able to confirm this fact – subtly stated in Alison Smithson’s publication “Team 10 Meetings”<sup>2</sup> – by the recollection of testimonial and documental data, namely one that involves the archives of the Lisbon School of Architecture (Fig.1). In fact, this gathering was announced by the School, in different *media* and occasions, as a last Team 10 meeting.

Within the scope of this text, we will consider this reunion a significant moment in Team 10’s history, bearing in mind the relation between Portugal and Team 10.

We think there might be two perspectives on this relation. On the one hand, an internal debate, that is to say, content produced by Team 10 itself in the country. This implies a questionable hypothesis, namely that there was actually a significant Team 10 alike gathering in Portugal.<sup>3</sup>

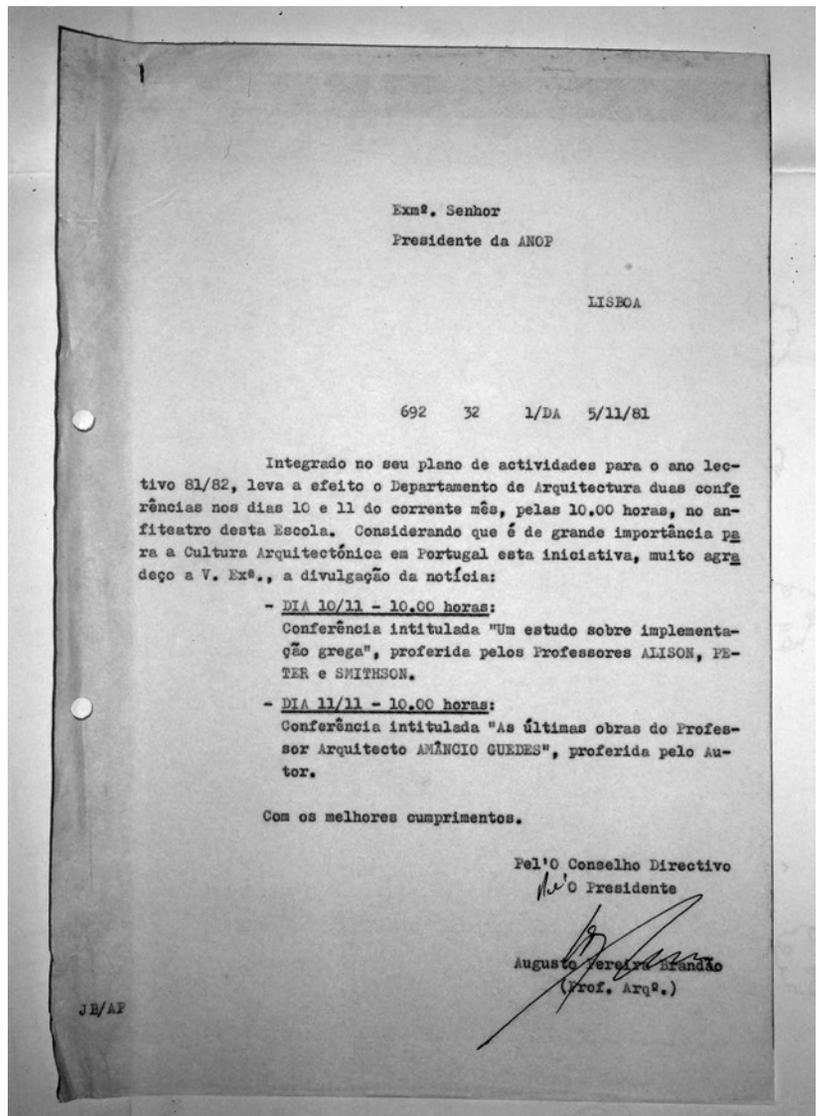
On the other hand, the repercussions, influences and echoes of the ‘official’ debates, preparatory to this gathering. However, if the second case is already exploited in research previously carried out with proven assumptions (e.g. Baía, 2014),<sup>4</sup> it would be ideal for the first case – the holding of a debate of Team 10 in Portugal – to identify the specific actions of the protagonists mentioned above within the Portuguese context, knowing in advance that most of them were assembled and ‘sponsored’ through and by the Architecture Department of the Superior School of Fine Arts of Lisbon (DA-ESBAL).

However, there is a great gap of historiographic and documental material, since Team 10 sought “not [to] meet again as a ‘family’” after the death of Jaap Bakema in February 1981.<sup>5</sup> Bakema was an emblematic and unifying element of the group (Risselada and van den Heuvel, 2016).<sup>6</sup> In addition, we report to a meeting of only five members, two of them a couple, as opposed to the usual multiple participants. Moreover: 1981 is four years after 1977, which breaks the systematic cadence of meetings (annual from 1973 to 1977). From another authors’ perspective:

There are several reasons behind this complex web of overlapping stories, including the unclear character of the group, the almost equally unclear time frame of the group’s activities and the question of the actual results of the group’s meetings. (Risselada and van den Heuvel, 2016, p. 11)

Frontispiece and Fig.3 Classroom at the Lisbon School in the 1980s with namely Amâncio Guedes, Troufa Real and Michel Toussaint Alves Pereira  
(Photo credits: unspecified author; retrieved from the Catalogue Pancho Guedes, Vitruvius Mozambicanus (2009))

Fig.1 Disclosure letter for conferences of the Smithsons and Amâncio Guedes in November 1981 – Minute (Image credits: FAUL Archives)



Thus, in only a limited way, with no registries, it is possible to consider this more than a mythical moment, and that perspective lies on the Lisbon School of Architecture, which ambitioned hosting this Team 10 meeting.

1

The projection of Team 10's coming to Portugal can be assessed considering two of the most significant institutions of architectural education in the country, in Porto and in Lisbon – both 'with tradition', that is, directly succeeded from the early days of architecture teaching. In these institutions, as in Team 10, the underlying motto for a pedagogical development was 'revision'. Indeed, their teaching had several turning points, namely the introduction of the Beaux Arts

system at the end of the 19th century as well as other reforms already in the 20th century (in 1932 and 1957) (Moniz, 2011). Yet another important moment in the history of these Schools was the April 1974 Revolution, which forced a revision in several sectors; not only in politics but also in society as a whole. The Revolution, in regard to the teaching of architecture, initiated a severe crisis.

It is necessary, however, to say that both Schools had already lived moments of tension and disturbance before April 25, 1974. In fact, change began to be tried out from the beginning of the 1970s. At the Lisbon School, in particular, the students protested for a teaching that suited reality; specifically, social reality. It should be noted that this occurred in post-May 1968, and that in 1970, the attention turned to the School of Architecture of Porto, since it started a pedagogical experience legitimised by the State which dethroned the principles of the reform that preceded it, namely, its technocratic trend. People desired a more humanised, or, technically speaking, a democratised teaching. This pretension was not unreasonable, since, in this period, and despite the maintenance of the dictatorial regime, new political leaders, who plead in favour of the new times, came to power.

Thus, and looking strictly at the contents, we have, in this pre-democratic period, a 'mediocre' Lisbon School, as João Luís Carrilho da Graça tells us (personal communication, 2018), reporting an idea from the post-revolutionary times. A School that suffocated the architecture discipline, which imprisoned the pedagogical contents that were 'unfavourable' to the regime. The questioning of the Modern Movement implied, first, the knowledge of that Movement – which was not guaranteed. It is true that some teachers succoured themselves of Zevi or Giedion, but they were suffocated by the rigorous observance of the law, that is, of the study plans, protocol rules, bureaucratic models, and so on. In fact, the political context was not similar to that of countries that were struggling with the demands of the post-war period.

If April 25, 1974 was not exactly a surprise, given the evolution of the country's history, the dispute between students and teachers at the Lisbon School of Architecture was, although intense, a natural sequence of events. The School of Architecture found itself faced with a crisis that was anchored in the confrontation between students and teachers, and between the students among themselves. Classes were suspended. In common sense, it is stated that the School was to close (in practice, classes ceased, and many teachers were absent).

The main conclusion to be drawn, in the analysis of the years 1970 to 1974, is that the actors of the teaching of Architecture in Lisbon wanted it to be revised. While we can point out the nuances in this ambition by stating that there were parallel agendas, namely political ones, the following story is essentially based on this principle. Content issues – like programmatic issues, such as the debate that emerged from the Team 10 meetings, as touched upon by Tomás Taveira – were revoked to the background.

Several projects of pedagogical reformulation were presented, both of teachers and of students, but they were of a structural level, and not exactly programmatic.

Some principles emerged from this generalised debate. One wanted a type of didactics that moved away from academism. Yet, despite a consensus that relates to the spirit of the socialist character of this epoch, the School found itself in an impasse. There was no agreement between leading political factions.

For bureaucratic reasons that were said to be “external” to the School’s authority, a convergence of wills finally emerged. This was due to the intervention of Nuno Portas, an important figure in the History of Portuguese Architecture, who proposed a transition to a new paradigm for architectural studies that was centered on urbanism and education’s interface with productive sectors. This project emerged because of politics, specifically the influence of Portas both in the government as well as within a group of students. His influence in the School, which dated to the pre-revolutionary period, is such that it could be a way of introducing the values conveyed by Team 10. Likewise, it was a change in the political landscape that triggered a reaction to his attempt to take the reins.

At the end of 1975, several other faculty and staff members agreed on an alternative viable project – a concurrent project entitled “Structure 76”.

The School of Architecture of Lisbon ‘reopened’ with an ambitious plan of studies in 1976. The new directives meant to break academism, as said, but at the same time, they recognised the need to give concrete lessons within the premises of the School (in the Convent of St. Francis of the City, in Chiado). Their aim was to stimulate a smooth transition of the pupils coming from the previous study plan known as “Reform of 57”, which is why, after the revolutionary altercations, specific School plans had a conservative evolution with respect to the basic system. Regarding the programmes of the curricular subjects, these varied according to the assistant or the teacher and were generically random, once derived from values professed since then by the School’s Direction: plurality, liberality, specialization. The School moved towards a mass education: a discretionary, democratic, but also de-characterised and undemanding teaching. Therefore, the decade that followed (1976–1986), was characterised by the coexistence of diverse cultural and architectural influences. In this context, the international reaction to the Modern Movement stood out due to its greater emphasis on the media and society in general, namely through the Italian and the American expression. That is to say, Team 10 fell from the collective memory, if it ever had a significance worthy of that note.

Still, after the 25<sup>th</sup> of April, the School of Architecture of Porto – later named simply “Oporto School” as a project method by Nuno Portas (Fernandes, 2010, p. 678) – consolidated a unique pedagogical consistency, standing out in the panorama of the national culture. It

is important here to say that there was a close relationship between teaching and practice, which can be seen, for example, through the path of Álvaro Siza. From a natural rivalry between the Architecture Schools of Porto and Lisbon that existed in the pre-revolutionary period, there progressively sprout a fierce opposition between the North and South of the country in two antagonistic poles. Among the various possible motives, there was a divergent evolution on the understanding of architecture, which was central to the discussion produced, for example, in an October 1979 meeting called “Aveiro 79: Arquitectura em Debate”. This meeting reflected a Lisbon tendency for the importation of ‘styles’ (Silva, 2019). Of 1979, a relatively close date with the last official Team 10 meeting, we may say that the “battle of languages” was precisely supplanted by the “languages of pleasure” (Figueira, 2014, p. 188).

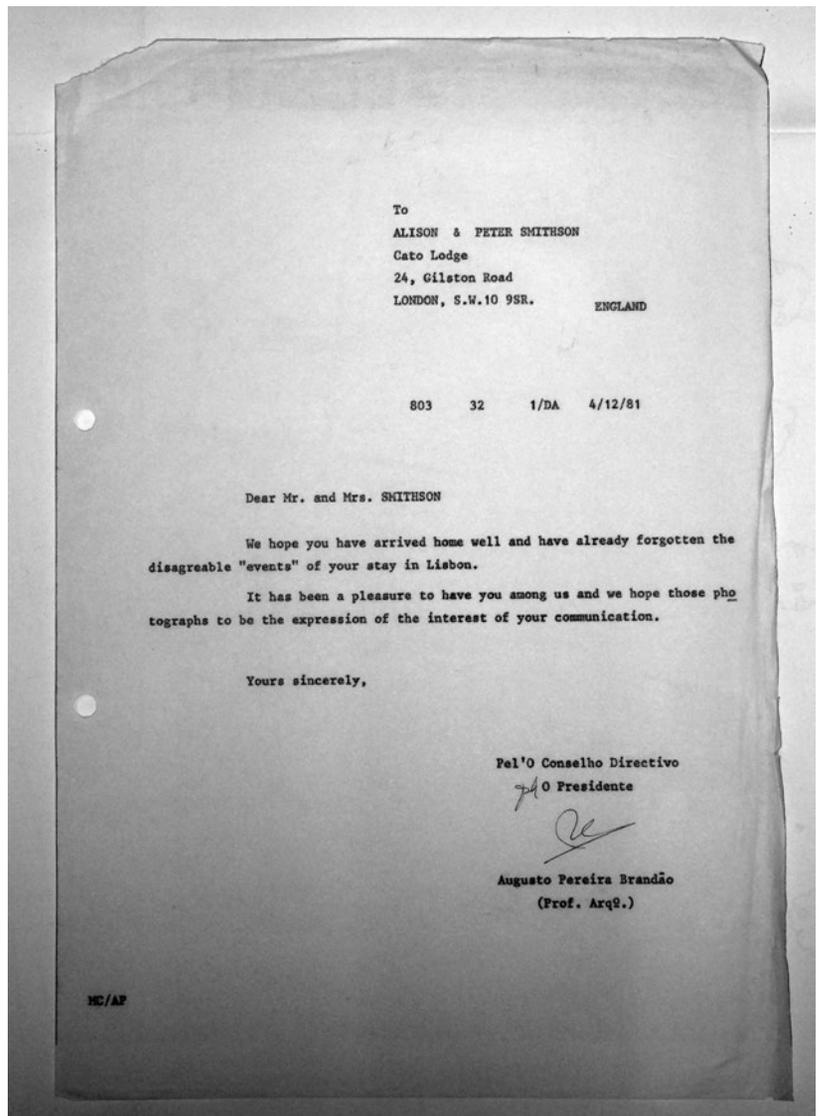
In Porto, on the other hand, the School was dedicated to the programme SAAL (Local Ambulatory Support Service). This was a plan of rehousing and self-construction carried out by architects designated by Nuno Portas for this purpose. This programme projected a different approach to architecture that was anchored in a personal interpretation somehow close to the occasional themes of Team 10, or in particular to the Smithsons, such as “to be ordinary in an extraordinary way” (Silva, 2019, p. 274).

SAAL also had an expression in Lisbon. However, in Lisbon, there was no relationship between SAAL programme and the teaching or architecture within the School. In Lisbon, the positioning of the School in the context of the contemporary architectural culture was of an outsider.

This positioning tended, nevertheless, to change, as we shall see. In this process of emancipation, the figure of professor and architect Augusto Brandão, the tacit director and later the effective director of the School in the post-revolutionary period, stood out. It was mostly Brandão who guided the evolution of the School from 1976 to 1991, when he retired. In the early years, he worked with Frederico George – another important figure, who shared the same types of functions – but with considerable autonomy and executive ability.

Brandão was responsible for a series of measures that characterise the School in the ten years following the resumption of classes, that is, from 1976 to 1986. Among these were the creation of an Audiovisual Sector (from around 1982) that promoted the conception of videos, namely in VHS base; the organisation of a meeting of the European Association for Architecture Education (EAAE) in 1982; the support of the arrival of about 500 young people to the School to celebrate the European Architecture Students Assembly (EASA); the promotion of the visit of ‘international star’ architects – namely Michael Graves and Peter Eisenman, in 1983, but also Charles Jencks (1982), Pierluigi Nicolini (1985) and Andreas Papadakis (1986), among others; but also the participation in the initiative “After Modernism” – an event that generated controversy by its approach to the subject of postmodernism.

Fig. 2 Letter to the Smithsons by Augusto Brandão, director of the Lisbon School of Architecture, December 1981 (Image credits: FAUL Archives)



With these measures, Brandão meant to put the School on the map of architectural culture, and his aspiration went beyond the Portuguese reality, as we have seen. Here, the watchword was *internationalization*. Based on this assumption, Brandão would take every opportunity to face the amorphous character of the School, wishing to make it dynamic, joyful and plural. This explains the great consideration for all those who stood out in the architectural culture of their time. In this sense, Brandão multiplied invitations to architects and teachers for participation in the teaching activities, sending them successive missives and thank-you notes (Fig.2). This is, moreover, the framework that gave rise to the invitation to members of Team 10 in 1981. But the School came to assume an image of its own, which is the one that namely marked the early years of the 1980s: the image of

postmodernity. Lisbon is particularly touched by the assumption of postmodernism – in the arts, in architecture, in culture in general – and the School carried on down this path. The DA-ESBAL emerged in the modern versus postmodern discussion, in the classroom as much as in the building aisles or in a so-called “school bar”. Schoolwork expressed this tendency: the teachers positioned themselves, sometimes through their didactic action, or in opinion essays. The expression “Lisbon School” was generalised – perhaps trying to counterpoint the denomination “Porto School”. In 1981, the Lisbon School was not the culturally ideal place for a Team 10 meeting, and yet its arrival was announced and celebrated by the School’s Direction. What, then, is the origin of Team 10 members coming to Lisbon?

## 2

Team 10 and the School of Architecture had one element in common: Amâncio Guedes, who, since the early 1960s, had taken part in the ‘official’ meetings and had kept in touch, namely, with the Smithson couple.

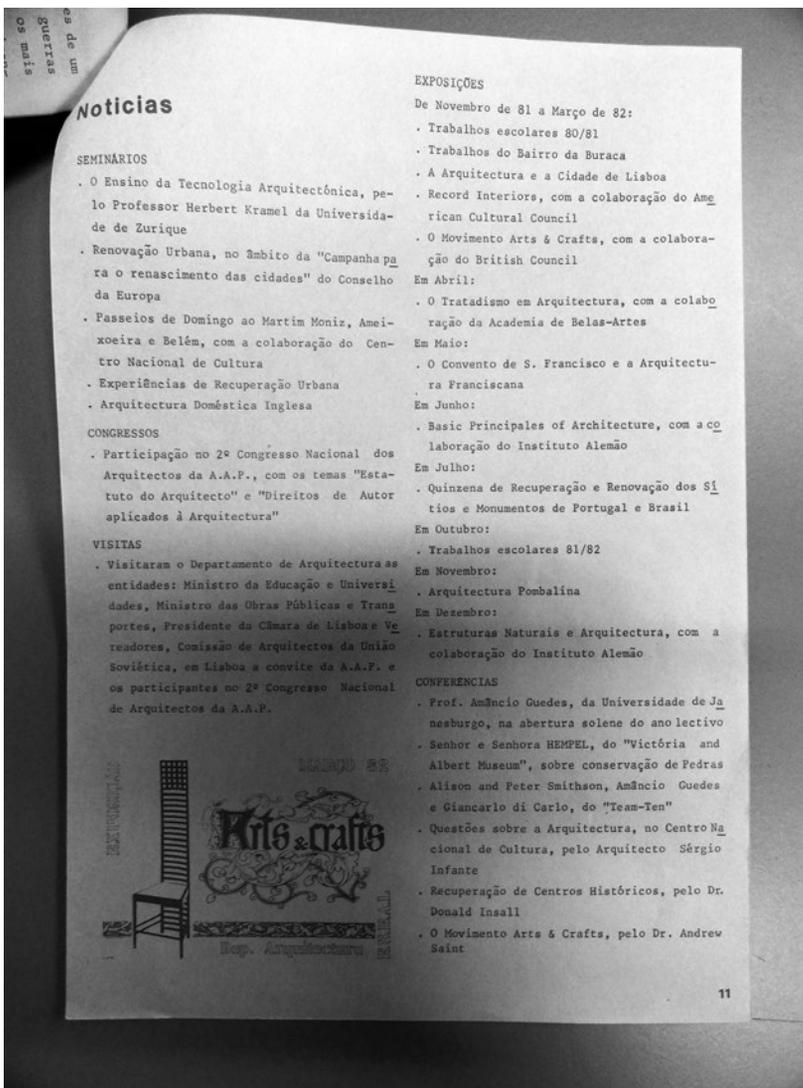
Amâncio Miranda Guedes (1925-2015), Portuguese architect, was a singular figure in the history of architecture. This is due, first, to the originality of his work: it is heterodox, crossing various artistic registers, like painting or sculpture. It stands out for its plasticity, breaking the principles of functionalism, and encompassing anthropomorphic and African themes. Pancho – one of his many names – worked a considerable part of his life in Mozambique (1949-1974), especially in Lourenço Marques (now Maputo). He was obliged to leave the country in 1974 for reasons that are related to the tumultuous years of the autonomy of the Portuguese colonies, as is the case of Mozambique. From there, he took the post of Professor at the University of Witwatersrand, South Africa (Santiago, 2007). However, in 1981 he had a sabbatical leave (Santiago, 2007) and the Lisbon School invited him to deliver a conference to be held on November 11, 1981. He was to remain in the School as a guest professor until at least 1985 (Silva, 2019) (Fig.3).

Amâncio Guedes was, in 1981, little exposed in Portugal, compared to other foreign countries to which he frequently travelled, where he was recognized by his work. This was the circumstance that dictated the meeting of Pancho and Alison and Peter Smithson (Fig.4), who he came to know in London in 1960 (Baía, 2014) through the “South African Theo Crosby, technical editor for *Architectural Design*” (Risselada, van den Heuvel, 2016, p. 100). This acquaintance was not only the beginning of a friendship, but also an invitation to participate in the first meeting of Team 10 (autonomously) in Royaumont, France, in 1962, where he made an inaugural communication (Smithson, 1991). This meeting would be the beginning of the emergent sense of “family” (Risselada, van den Heuvel, 2016, p. 268); but Pancho contributed to Team 10 essentially with its eccentricity. The fact that he was Portuguese (and not Anglo-Saxon) and the originality of his work were important and valued factors.

Fig. 4 Amâncio Miranda Guedes and the Smithsons in Lisbon, 1981  
(Photo credits: José Troufa Real)



Fig. 5 Excerpt from the Lisbon School's Informative Bulletin 4, 1982, edited by the Direction, mentioning the presence of Giancarlo De Carlo (Image credits: FAUL Archives)



The Team 10 meetings would essentially consist of presentations and criticism of the work of its members. At the Lisbon School, during the Smithsons' visit, Pancho would present "The last works of Architect Professor Amâncio Guedes"; but he would, as well, talk of "Old Mozambique and not the one (that) [in which] the Portuguese began to intervene at the end of the last century" (Silva, 2019, p. 193).<sup>7</sup> We believe Pancho's lessons were then tendentiously more about history and its symbolic features. While, for instance, in the years of 1976 and 1977, he would lecture at the Architectural Association (AA), specifically about his work,<sup>8</sup> in 1983 and 1984, just a few years after the Smithsons' visit, two lessons were videotaped, at the Lisbon School, the first entitled "Immaculate Conception (...)", the second disclosing "Stories of Friends and Enemies of the Time of Camões".

Thematic quests like these were respected by Team 10. De Carlo's possible presence at the School (Fig.5),<sup>9</sup> would have been important for the group's union around heterodoxy in general. He would later say:

Team 10 was based on differences, since often we didn't share the same opinions. We were just interested in each other. We were aware and respectful of the others' consistency. We knew their commitment was serious and oriented to principles we shared. This was the base of our agreement. (Risselada and van den Heuvel, 2016, p. 316)

Indeed, even though Pancho was inserted in the discussion carried out by the Team 10 by means of a "consistent" *critique* to the Modern Movement, he would generously introduce complexity and a figurative capacity of an "eclectic vocabulary" (Taborda, 2007, p. 88).<sup>10</sup>

In fact, in 1981, Team 10 had already been confronted with the emergence of a generalised postmodernism, that is, one that no longer belonged exclusively to debate and experimentation but was now compromised or made effective in numerous works.<sup>11</sup> At the Lisbon School, as we have said, postmodernism would fiercely feature on the agenda in the beginning of the 1980s. Authors like James Stirling were introduced as early as the 1970s by Tomás Taveira, a singular figure of the Portuguese architectural culture who taught at the School. Part of Taveira's competition for the role of professor was the disclosure of the Engineering Laboratories of the University of Leicester (1959) by Stirling, an architect who had been brought to the Royaumont Team 10 meeting in 1962 by Pancho himself (Baía, 2014) but whose participation, which addressed these same Laboratories, had been 'repressed' by Alison Smithson (Risselada and van den Heuvel, 2016). Thus, it is today understandable that the social and architectural principles of Team 10 would not find special feedback in the School community, or vice versa. Some segments of the School were neither culturally nor intellectually receptive to Team 10, or at least to the Smithsons.<sup>12</sup> Still, when Augusto Brandão, the director of

the School, announces “the coming of the elements of Team 10” who “put the CIAM and the Athens Charter for the first time in check”, a group “formed by innovative architects and reformers of which the Smithsons, Aldo van Eyck, etc., are noted”, he adds:

Team 10 has signed up and has kept its action name linked to various theoretical and practical actions. The criticism of the Athens Charter, its approval of a new understanding of both the urban structure and the architectural space, made this action group a dynamic and non-conformist group. Periodically this group meets, exchanges ideas, presents studies, projects, etc.. These meetings are marked by deep ideological attitudes. ESBAL will do everything so that the next meeting is in Lisbon, more so than as a group subordinated to an ideology, it may be disconnected and disappear in 1982. (*Jornal Arquitectos*, November 1981, p. 11)

This proves that Brandão demonstrated some subject knowledge. Moreover, this propaganda’s formula was reproduced on several fronts. It was the case of the *Journal of Architects* (JA), a young publication of the Association of Portuguese Architects which was, therefore, representative of the class in democratic years; but it was also the case of his ‘Plan of Activities’ (1981–83) (Fig. 6), a draft document which resembled a pedagogical project disclosed at press conferences for generalist publications. Here, an achievement was announced. The text of the JA was transcribed to this plan, to which was added the following sentence: “(...) And [the ESBAL] succeeded. They [Team 10] were in Portugal and gave lectures at the School about their work.”

Brandão was aware of the importance that the group had in the unfolding of the history of architecture. Given his aspirations for the School that were already described, namely the need for ‘affirmation’, the “coming of Team 10” was providential. However, this was not very much welcomed by teachers and students. It is believed that the School would not exactly be an intellectual centre.<sup>13</sup> It was ignored, for example, the fact that “a particular emphasis [on the subject of postmodernism] emerged in Bonnieux in 1977” (Risselada and van den Heuvel, 2016, p. 17). This was a reference to the meeting immediately preceding 1981. “The rise of postmodernism was a reason for new devising actions in the group” (Risselada and van den Heuvel, 2016, p. 17) was also overlooked. The School’s director continued to believe that Team 10, in 1981, was a group still invigorated by the postwar, as we have seen. Since School classes dealt with neo-rationalism, postmodernism, and individual expressions of an understanding for architecture, the repercussions of this acclaimed Team 10 meeting were minor. However, the School was positioned as its host.

Indeed, it is common sense that a school is an appropriate place for the expression and debate of ideas. And, in a school, discussion and transmission – fundamental components of teaching – combine. It was

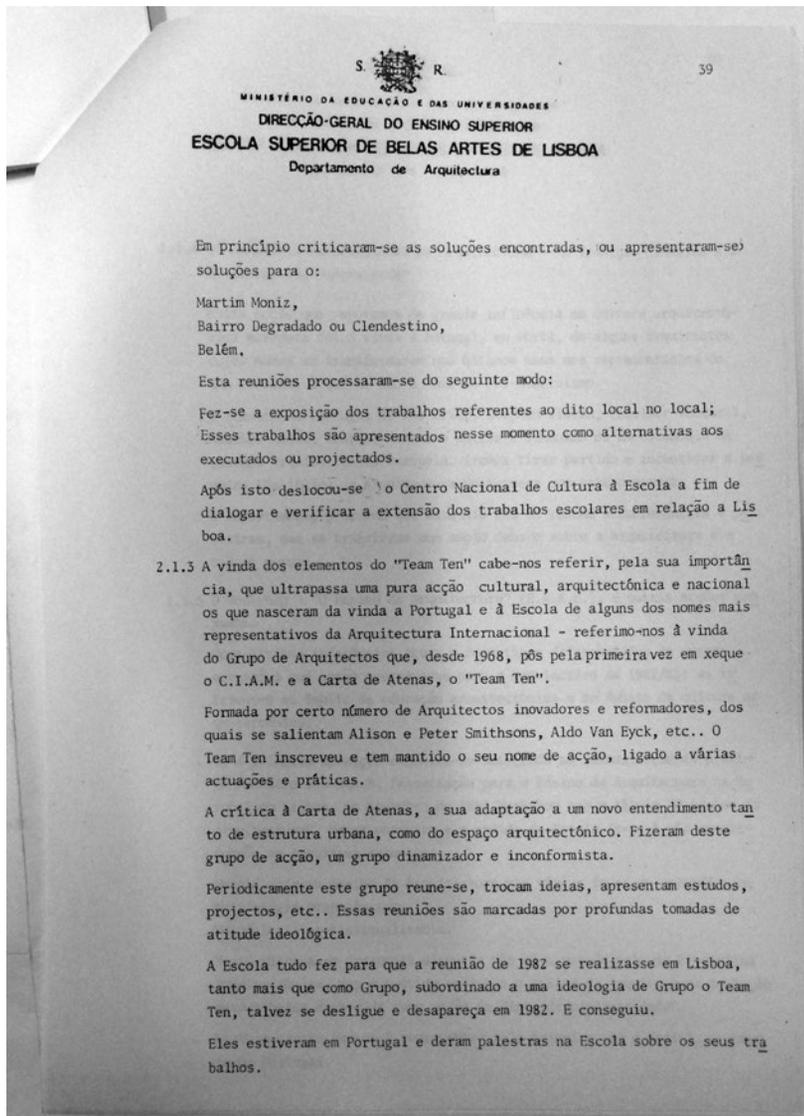


Fig. 6 Excerpt from a Lisbon School's 'Plan of Activities' (1981-83) (Image credits: FAUL Archives)

in the Lisbon School that Alison and Peter Smithson disclosed “a study on Greek implementation” (Fig. 1), which is explained by their “interest in the Greek themes” (Amâncio Guedes in Baía, 2014, p. 381). In this context, we should consider that:

In that period Alison was becoming more and more interested in culture and history, which originally, she was not, both the Smithsons were not. The Smithsons thought in a very straight concept that history lies behind you, but later on, in their own way, they became very interested in history; they studied ancient Greek architecture, Greek towns, ancient Japan, and they suddenly

became vastly interested in the possible relevance of what the past means to us, not so much formally but rather intellectually. (Aldo van Eyck in Risselada, van den Heuvel, 2016, p. 328)

Likewise, they would speak of a Christmas celebration – which is another interesting derivation from architecture:

“They spoke, in a provocative way, of the Christmas party (...) in their home. (...) It was fun for those who had as a reference their work and what they had done; for those who hadn’t, it was of no interest.” (J. L. Carrilho da Graça, personal communication, 28 May 2018)

The couple also provided support to the classes, namely those of José Troufa Real, a teacher who would have been directly responsible for the invitation of Pancho. In fact, “the Smithson couple came to [the] School by Pancho’s hand, which in turn came by the hand of Troufa Real” (M. T. Alves Pereira, personal communication, 9 May 2014).<sup>14</sup> Troufa Real met Pancho through his son, Pedro, in London, where he successfully received a postgraduate degree in Planning from the Architectural Association (1981). Troufa Real and Pancho settled a relationship, which had reflections in the pedagogical practice of the School. In 1983, Troufa Real organised the first postgraduate course in “Tropical Architecture” (Silva, 2019), which was an original course from several points of view. Pancho was part of the faculty. On this occasion (as in a previous moment) Pancho would give his students the chance to visit, with Troufa, his work in Eugaria,<sup>15</sup> a house recovered from a property bought in 1972, in Sintra. In 1985, a special edition of the magazine *Arquitetura Portuguesa* with the suggestive title “Vitruvius Mozambicanus” would finally promote his work in Portugal. Among the professors of the Lisbon School that admired him, José Lamas – the director of the magazine – stood out. However, this opinion was not widespread, until then. Regarding his recognition in Portuguese lands, Pancho would say that “it was necessary for my students from the Technical University to grow up” (Amâncio Guedes in Baía, 2014, p. 383). For these reasons, it is understood that the work of Pancho, in 1981, does not yet have a remarkable echo in the classroom. Thus, it can be said that, in 1981, both the Smithsons and Pancho were, in the context of the Lisbon School, a little eccentric or unconventional.

### 3

We read about Team 10 being a group that met ‘officially’ for several occasions, but also informally, in gatherings that go beyond the meetings (Risselada and van den Heuvel, 2016). In 1984, Troufa Real referred to this group as already “very old”, composed of “great friends who still come together all over the world for great lunches and dinners” (Silva, 2019, p. 199). However, what was intended to be done in 1981

was still a formal meeting. The death of Jaap Bakema on February 20, 1981 (at the age of 66), is pointed out as the main reason for the 'disagreement' that happens, that is, for this meeting to gain its mythical nature of not having been performed according to plan. Therefore, considering that "the meetings were quite different in character. Some had a theme clearly set out in advance [...] whereas others were rather informal" (Risselada and van den Heuvel, 2016, p. 16), hypothetically this was not the actual meeting that, by its 'official fragility', determined the end of Team 10. Let us remember that this meeting is referenced in "Team 10 Meetings", a book edited by Alison Smithson in 1991, and that it was announced by the DA-ESBAL. We may also consider the contrary, meaning that its fragility, namely the death of Bakema and the lack of interest of the pedagogical bases of the Lisbon School, was unsurpassed, and that the encounter had no positive outcome. These factors are joined by the theme that was designed for the meeting. It is Aldo van Eyck who describes it, arguing vehemently that "there was no Portugal meeting!":

The Smithsons wrote to me about it, and so did Guedes. I bet I can still find a letter in which I explain why I wasn't going, even though I was very keen on meeting Guedes again, who was always a very charming man, a very nice person to talk with. Alison decided, in her authoritarian way, what the theme would be for a Portugal meeting. She had an idea about Portugal and the white architecture of North Africa, an astonishing theory about the white of the South European Mediterranean architecture being transplanted from Africa. Of course, there are also white houses in North Africa, but North Africa is basically the colour of sand, so I knew the subject was simply absurd. (Risselada and van den Heuvel, 2016, p. 328)

The cited authors also point out that "van Eyck and the Smithsons became entangled in an argument that proved to be beyond reconciliation. And the core of Team 10 finally fell apart" (Risselada and van den Heuvel, 2016, p. 240), suggesting that Team 10 ended not in Lisbon but because of Lisbon. Pancho was not one of the elements of the grassroots group (Risselada and van den Heuvel, 2016). The presence of de la Fuente is scarcely mentioned, and De Carlo's is questionable. Like van Eyck, it is De Carlo himself who says that "the last meeting was at Bonnieux" (Risselada and van den Heuvel, 2016, p. 343). Finally, Alison Smithson, as an editor, publishes the following note:

Lisbon, November 1981.

Alison and Peter Smithson's peripatetic visit to Amâncio Guedes, joined by Jullian de la Fuente: drawings of Jullian's embassy [French Embassy buildings in Rabat] discussed.

During 1981, each individual in Team 10 independently decided then found perhaps with final pleasure in the sense of family, that

others, had also concluded, that as a tribute to the energy of Jaap Bakema, who died on February 20th, 1981, there should be no more Team 10 meetings.

Naturally the individuals see and telephone each other still. (Smithson, 1991, p. 34)

### **Conclusion**

If much of the history of Team 10 is based on stories that build up a myth, like stated in the beginning of this text, the same is true for the case of the encounter portrayed by a few of its elements in Lisbon, in 1981. In this article, we strived, on the contrary to feeding a myth, to confirm data, or fill research gaps concerning the idea of the end date of Team 10's encounters. For that, we've pointed out, in Part 1, the context, or the reasons why a formality for a Team 10 reunion was ensured and supported. Here, we understand that having proclaimed "[ESBAL] succeeded", the Lisbon School of Architecture became the institutional basis for any argument that undermines this 'happening' as an actual reunion.

Part 2 underlines Pancho's and the Smithsons' role as the centre of this event that we are striving to decipher. Documentation and testimonies suggest that they propose eccentric and unconventional themes, like how to deliver a Christmas party, or a lesson about old Mozambique, making sense of the expression that "Team 10 is history".

Having these revelations into account, we may observe more accurately what this encounter meant or signified, and no doubt Lisbon is meaningful for Team 10's history. Lisbon is a hinge moment, marking the formal ending of Team 10's meetings. Just as the first meeting had an unclear character, it can also be argued that Lisbon is a last encounter with a reluctant, inconsequential nature. Therefore, the absence of a meeting may also be acknowledged. This conclusion, discussed in Part 3 of this essay, would have a limited interest; that of a purely chronological scope, were it not for the planned meeting to have been framed in the Lisbon School of Architecture. We believe that if, on the one hand, the School came to offer a formalization to the meeting, on the other hand, it did not promote it, especially in its pedagogical bases, given the few signs of a Team 10 visit in the collected material.

Finally, although standing before new data, a few questions just do not have a linear answer – like what and if there are any substantial pedagogical repercussions of this event; and how viral was the post-modern tendency; and what did it relate to, considering those who were most interested in it. We believe that, while postmodernism progressively invaded Lisbon's architectural discourse, some elements of Team 10 wished to keep the discussion about architecture alive, in broad parameters, preferably framed in an academic environment. On the other hand, the School context was receptive to its principles only

to the extent of its cultural capacity. Nevertheless, in a “lost meeting”, for the sake of portraying only an objective truth, the answer to these questions may remain unclear.

1 → Giancarlo De Carlo’s name is included in the Lisbon School of Architecture’s Informative Bulletin 4, 1982 (Fig. 5), and Jullian de la Fuente is referenced in Smithson, A. (Ed.) (1991). *Team 10 Meetings. 1953-1984*. New York, Rizzoli, p.34.

2 → Op. cit.

3 → In Alison Smithson’s notes referring to this occasion it is written: “drawings of Jullian’s embassy discussed”. *Idem*, p.34.

4 → See also Baía, P. (2019).

5 → “As a tribute to the cohesive energy of Jaap Bakema, after his death, each of Team 10 separately decided we should not meet again as a ‘family’” (Smithson, 1991, p.13, end note 25).

6 → “The chronology ends in 1981 with the death of Jaap Bakema, who was seen by those involved as the driving and binding force of Team 10. Bakema was the only participant to attend all the Team 10 meetings, even in the late 1970s when his health was deteriorating. As a result of his death, gatherings referred to as ‘Team 10 meetings’ were no longer held. Nonetheless, members of the group continued to maintain individual contacts both personally and within organised forms of collaboration and assembly, particularly education.” (Risselada, van den Heuvel, 2016, p.16).

7 → In 1982, at the University of Petrória, Amâncio Guedes lectures on the theme “Education, University and the teaching of Architecture” (Santiago, 2007, p.138).

8 → Cf. video footage at <https://www.aaschool.ac.uk/PUBLIC/AUDIOVISUAL/videoarchive.php?qw=guedes>

9 → The Informative Bulletin 4, 1982, a publication of the School’s Direction, announces in the News section, that the following “conferences” took place at the School: “Alison and Peter Smithson, Amâncio Guedes e Giancarlo di Carlo, do ‘Team-Ten’”[sic].

10 → In the 1977 video footage mentioned in the text, taped at the AA, Pancho calls himself a “fool of houses”, reporting to the conference’s title (“A Head Full of Houses”); in the 1976’s, in many occasions, the audience laughs at the awkwardness of the images showed.

11 → Note the 1980 Bienalle di Venezia and its Aldo Rossi’s *Il Teatro del Mondo*.

12 → We notice, for example, in Fig.1 (disclosure letter), a confusion over the names of the Smithsons.

13 → “Note that, at that time, we lived within a constrained view that Porto was the centre of the intelligentsia of Portuguese architecture. Lisbon had no prestige.” (Tomás Taveira, cit. por Figueira, 2011, p.134).

14 → The Temple built deliberately for the exhibition “(...) From the Invention of Temples and Other Arts”, by Pancho in the gallery Cômicos, in Lisbon, in 1987 (Santiago, 2007, p.184), would be offered to Troufa Real.

15 → One of these visits, namely regarding the year of 1986, is documented in video recording in the website of the Troufa Real’s UKUMA Foundation.

Cf. <http://www.ukuma.net/wp/videos/o-morango-do-guedes-1986-01-30/>

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