



was part of the Portuguese delegations at the CIAM conferences in Hoddesdon (1951), Aix-en-Provence (1953), Dubrovnik (1956) and Otterlo (1959), where he presented the projects for the Ofir house and the Vila da Feira Market; he also participated in Team Ten's Royaumont meeting (1962).

For Távora, his participation in these conferences was particularly significant because he could confirm there the relevance of the "third way" (theorised from the mid-1940s), which emerged as an alternative to nationalism and internationalism (the two opposing positions in the 1948 conference in Portugal). At Hoddesdon, Aix-en-Provence, and Dubrovnik he witnessed the growing challenge to the town planning doctrines of CIAM IV (expressed in the "Athens Charter") and the debate which led new generations to tread new paths, close to those he defended.

Consistently with the attitude of the Portuguese delegation (led by Viana de Lima), in Hoddesdon and Aix-en-Provence Távora took the role of observer, non-aligned with any of the trends, which allowed him to better understand the "root causes" that drove Team Ten apart from the "orthodox functionalism" or the "Italian revision".² Later, in Dubrovnik, Távora was closer to the ideas of "Coderch of the Catalan houses", of the "rebellious Van Eyck and the new Italians" than to the positions of Candilis on the new cities" and "Bakema of triumphant construction".³

This period of intensive international contacts had its heyday in 1960, when (as a Gulbenkian Foundation scholarship holder) he travelled to the United States (where he visited works by Frank Lloyd Wright and Mies van der Rohe and met Louis Kahn) and to Japan, where he participated in the World Design Conference.⁴

All these experiences were part of a search and consolidation process of a personal path. If many of the topics which marked CIAM's last conferences were already present in Távora's theoretical production in 1945, it is also clear that these ideas were not easily applicable in practice in his built work until the mid-1950s. So we can see that his participation in these meetings coincided with important developments in his architecture, in terms of how these principles were applied. •

FROM CIAM TO TEAM TEN, BETWEEN THEORY AND PRACTICE: FERNANDO TÁVORA AND THE INTERNATIONAL DEBATE OF MODERN ARCHITECTS

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After delivering his CODA,¹ Fernando Távora attended the main architecture meetings held internationally, where he had the opportunity of coming into contact with the leading names in the global architectural community: He attended the International Conference of Artists promoted by Unesco in Venice (1952) and

1 Fernando Távora, CODA, "Casa sobre o Mar" (filed in FAUP's Documentation Centre), presented on 31 May 1950.

2 Nuno Portas, "Fernando Távora: 12 anos de Actividade Profissional" (Arquitetura, n.71, 1961, p.16).

3 Álvaro Siza, "Fernando Távora", "Desenho de Arquitectura", Porto University, 1987, p.106).

4 Diary reproduced in Fernando Távora, "Diário de Bordo", Guimarães 2012, FMS, CA, FFT.