

A detailed architectural line drawing of a large, multi-level atrium. The drawing is rendered in a light blue-grey tone. It shows a central walkway with people walking in various directions. On the right, there are stairs leading to an upper level where a person is standing. On the left, a person is sitting at a table. The drawing uses fine lines to define the geometry of the space, including walls, floors, and ceiling. The overall atmosphere is one of a busy, open-plan public space.

Post-war Architecture between Italy and the UK

Exchanges and transcultural influences

Edited by Lorenzo Ciccarelli
and Clare Melhuish

 **UCLPRESS**

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 **UCL**PRESS

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8

Reweaving the city: the CIAM summer schools from London to Venice (1949–57)

Lorenzo Mingardi

To restart the professional practice of young architects after the Second World War, the seventh CIAM in Bergamo in 1949 concluded with the decision to open professional studies to students and intensify international exchanges among newly graduated architects. This chapter intends to deepen understanding of the relationships between the members of the Italian CIAM group and the UK MARS Group through the organization of the subsequent CIAM summer schools and in the light of the intense relationships and exchanges between the two teams that occurred at the beginning of the 1950s. The First CIAM summer school, co-ordinated by Maxwell Fry, was organized at the Architectural Association, directed by Robert Furneaux Jordan, with other English members of CIAM (the MARS Group) as tutors. Ernesto Rogers was invited to hold a seminar, and the theme proposed by the course was the reconstruction of the city after the bombardments of the Second World War. In 1952, Furneaux Jordan's introductory text for the catalogue to the RIBA exhibition *Italian Contemporary Architecture* explains the reasons for the English interest in the most recent Italian architecture. The materials found in the archives of Piero Bottoni, Enrico Peressutti (for a brief period also lecturer at the Architectural Association), Pietro Lingeri and Francesco Gneccchi Ruscone, as well as Furneaux Jordan and Patrick Crooke, allow for an investigation of the relations between the two groups and their different approaches to the reconstruction of the cities destroyed by the war, which is clearly demonstrated in the work produced by the students who attended the summer schools.

From 1949 to 1956, five editions of CIAM International summer school were held between the UK and Italy – one in London, and four in Venice. They were first conceived as didactic extensions to the International Congresses of Modern Architecture. In the summer of 1949, the CIAM 7 was held at the Palazzo della Regione (Regional Council) in Bergamo, organized by the representatives of the Gruppo Italiano.¹ The main focus of the congress was the implementation of the Athens Charter through the Grid, a tool that had been studied the previous year by ASCORAL, the French group of the CIAM, under the guidance of Le Corbusier.² Two additional themes of the congress were: the interaction between plastic and figurative art and architecture, and the reform of architectural and urban planning education. The work of the CIAM 7 was organized into six thematic committees. Chairman of the committee appointed to research new solutions for architectural education was Ernesto Rogers, member of the CIAM Conseil de direction since 1947.

Vice-chairmen of this international committee were, among others: Jane Drew, English architect (member of MARS, the English group of the CIAM), Alfred Roth (Swiss) and Oscar Singer (English). Gropius, too, should have been there, but was unable to travel to Italy; nevertheless, he wrote a note about architectural and urban planning education, which was read as an introduction to the work of the committee: ‘Students



Figure 8.1 Ernesto Rogers at CIAM 7 in Bergamo (1949). From Tentori, Francesco. ‘I CIAM per il Cinquecentenario del Congresso di Bergamo: L’architettura, l’arte e l’importanza decisiva della libertà’, *La Rivista di Bergamo* 18 (1999), 18

Courtesy of *La Rivista di Bergamo*

should be educated on how to work in a group, so that they can learn how to collaborate with others ... The very essence of group work will lead the students to good architecture'.³

During its work, the committee highlighted the fact that schools of architecture were too crowded, the teaching methods did not match the social requirements, and the disciplines were not integrated.⁴ At the end of the congress, the report of the committee suggested the establishment of a permanent committee, consisting of a representative of each national group, that was to formulate a *Charte de l'enseignement de l'architecture et de l'urbanisme*: it was suggested that the national groups should examine the specific inadequacies of their own schools and point out the best means to set them right; furthermore, as stated in Gropius's opening note, the plan was to create experimental courses in which students of different nationalities could have the opportunity to interact in groups. It was the first step towards the organization of CIAM international summer schools reserved for students from the countries that were part of the congress.⁵ The idea of organizing summer schools had already been outlined at the Conseil de direction held in Paris between 28 and 31 March 1948, and, as a result, in September of the same year, the MARS Group had held a summer school at the Architectural Association School of Architecture, without non-English students and without the denomination CIAM.⁶ The first edition of the summer school with the denomination CIAM was organized from 8 August to 2 September 1949, once again in London, once again at the Architectural Association School of Architecture, under the direction of English architect Maxwell Fry. His assistant was Jaqueline Tyrwhitt, and the tutors were members of the MARS Group (C. K. Capon, Arthur Korn, Henry Thomas Cadbury-Brown and Peter Shephard).⁷

The CIAM summer school in London

In Great Britain, Jaqueline Tyrwhitt had given a major contribution to reactivate the international intellectual exchanges that had been interrupted during the war, setting herself as the one who would put forth the activities of Patrick Geddes: the Scotsman, moreover, even in the late nineteenth century, had already taken part in the summer schools of science, which offered a programme focused on interdisciplinarity and promoted apprenticeship as a way of actively acquiring knowledge. Their structure was similar to that of the CIAM summer schools.⁸

The senior members of the national CIAM groups recommended the participants involved in the summer school: 20 young English graduates and 20 graduates from other Countries: Argentina, Colombia, South Africa, Australia, Italy and elsewhere in Europe.⁹ Among the Italians, there were Franco Berlanda and Francesco Gnechi Ruscone, a student of Ernesto Rogers; in 1949 he had collaborated at the Bergamo CIAM.

The students were to work on four projects: an office building destined for the area between Hyde Park and Knightsbridge, a housing project for 3,000 people in the same area, a national theatre in Park Square, near Regent's Park, and a complex traffic intersection. The four projects had been chosen by members of the MARS Group in co-operation with the London County Council, in order to be confronted with the real problems of the city.¹⁰

The structure of the school showed the Bergamo suggestions for the new training of the architect: free from any pre-established approach, it

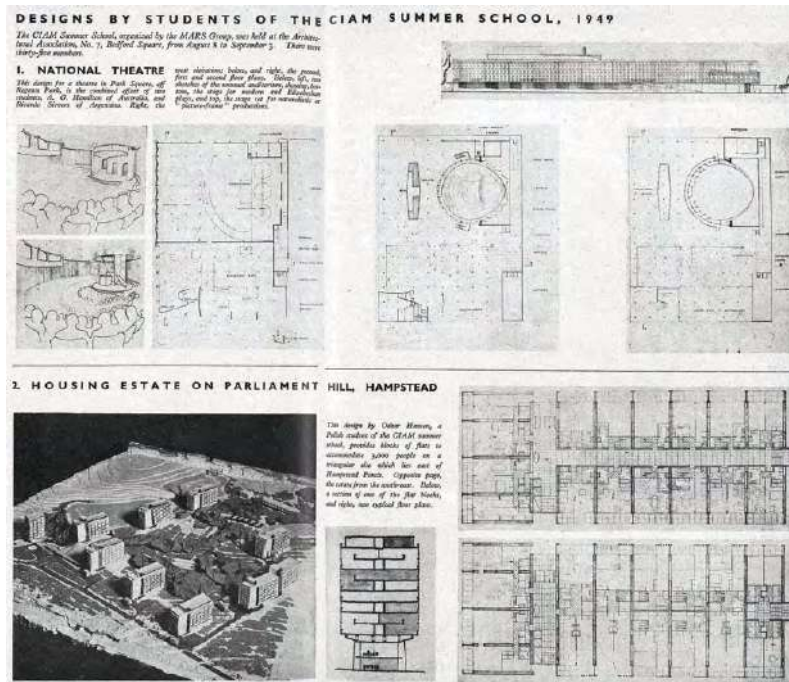


Figure 8.2 Designs by students of the CIAM summer school (1949). From the *Architects' Journal*, 15 September (1949), 276–7

Courtesy of the *Architects' Journal*

tended towards an open didactic experience that students, tutors and experts of various disciplines could share.

On the last day of the school (2 September), many of the architects – J. M. Richards, Ernesto Rogers, José Luis Sert and Sigfried Giedion, Maxwell Fry, Jaqueline Tyrwhitt, Cornelius Van Eesteren and others – held a symposium. They gave reports on the four focuses of the course and on the focus of the Bergamo CIAM, in particular on the interaction between architecture, painting and sculpture.

‘In preparation for the symposium on 2 September’ – Jaqueline Tyrwhitt wrote to Gnechchi Ruscone – ‘I am sending you in confidence, the attached translation of a report on the relation between architecture, painting and sculpture submitted to the CIAM Congress at Bergamo in July of this year by a committee set up there to study this question. Assuming that everybody is agreed that more collaboration between the architect, painter and sculptor is a good thing’.¹¹

Rogers gave a lecture entitled ‘Towards a unity of plastic arts’.¹² After the conferences, Rogers, Van Eesteren, Robert Furneaux Jordan (principal of the Architectural Association) and Maxwell Fry expressed their final critique on the work of the school.¹³

The students’ projects, published by the *Architects’ Journal*, are characterized by settlement principles that started to diverge from the Hippodamic structures typical of districts and towns built during the inter-war period and beyond. This feature, too, is a consequence of the CIAM congresses of Bridgewater and Bergamo. During the congresses, the validity of the Athens Charter was reaffirmed. Nevertheless, its results started being questioned: the functionalist urban planning principles should not contribute to producing poor socially qualitative urban inserts and districts.¹⁴ Among the most interesting London projects, that of Oskar Hansen was worthy of attention. He sketched a small-scale *ville radieuse*, where the buildings were a clear homage to the Unité in Marseille, under construction at the time.¹⁵

After the appreciation for the London projects shown by Principal Jordan, in 1950, Rogers, as well as Belgiojoso and Peressutti, were invited to hold a didactic semester at the Architectural Association School of Architecture.¹⁶

A proof of the close connection, at that time, between the Italian Group and the MARS Group, and the friendship between their most representative members, Rogers and Fry, is the fact that the very English CIAM representatives, in collaboration with the Istituto Italiano di Cultura in London and the Architectural Association School, suggested an

exhibition on Italian contemporary architecture that was to be set up at the RIBA at the end of 1950. After several delays, it was inaugurated only on 21 March 1952.¹⁷ Ernesto Rogers was once again in charge of the selection of the works on display, assisted by Franco Albini and Enrico Peressutti.

In his foreword to the catalogue *Italian Contemporary Architecture*, Graham Henderson (President of the RIBA) wrote: 'All the buildings shown have quality of design and finish, indicating that Italy not only looks forward as well as backward, but also is capable of adding further to the *patrimonio artistico* of which she is so justly proud'.¹⁸ In the introductory note by Furneaux Jordan, the reasons for the English interest in recent Italian architecture emerge more clearly: 'Contemporary Italy is perhaps the most interesting of all countries ... Its building problem has been as intense as any in the world; the solution has been completely Italian'.¹⁹ The rebuilding of a country devastated by the war encouraged a widespread tendency towards research on composition. According to Furneaux Jordan, this kind of focus on the past is not a revival of the 'old battle of modernism versus traditionalism',²⁰ but 'the more vital, possibly more bitter "civil war" within the Modern Movement'.²¹ According to him, the Italian tendency 'to consider contemporary architectural problems in terms of almost pure form' represented a third way between regionalism, that tended towards vernacular Scandinavian Empiricism, and the international style: 'The Italian has in pure architecture found a middle way between the vernacular cosiness of Sweden and the formalism of, say, the Uno Building'.²²

At the beginning of 1950, for unknown reasons, Well Coates, co-founder of the MARS Group, declared that it would have been impossible to organize the second summer school in London. It was necessary to find a solution: a mobile location, linked to the towns where the congresses were being organized, or a new fixed location. But where? In order to give international visibility to the IUAV, the principal Giuseppe Samonà, member of the Italian CIAM Group, by the time of the Bergamo congress had already shown his interest in establishing summer schools in Venice. The didactic structure of IUAV was freer compared to other Italian universities, therefore it was particularly suitable to the experimentation promoted by the CIAM. The English were very interested in Samonà's didactic project, which was to feature a reform of architectural education and a redefinition of this discipline.²³ In February 1948, Michael Patrick, director of the Architectural Association, had written to him in order to sound out the possibility of students' exchanges between the two institutions:

The students here are very keen on the idea of going to Venice and so I am naturally anxious to get firm arrangements made. I am also afraid that unless we are able to book fairly well in advance accommodation and travel difficulties may arise both on our side and on yours.²⁴

The architecture student, a future architect employed in the rebuilding of the country, had to be educated through new programmes and new teachers. Again in 1948 Pevsner had written to Samonà to ask his permission to publish an insight on the IUAV in the *Architectural Review*.²⁵ Rogers, urged by his friend Samonà, told his friend Giedion of the Scuola di Venezia's wish to organize in that location a follow-up to that experience.²⁶ Rogers was therefore the link between the CIAM Conseil, England and Venice. His role was essential: furthermore, Samonà did not hold a prominent position in the CIAM Italian Group,²⁷ therefore neither did he in the congresses.

Venice was the right place to focus on the relationship between history and modernity, a current debate at the time in the CIAM context. At the CIAM Conseil meeting, on 12 April 1950, the decision was made to organize a Preliminary CIAM summer school in Venice, which would run from 1 to 30 September and would be located at the IUAV main building, Palazzo Giustiniani, in San Trovaso district.²⁸ The course was to be managed by a school board, whose chairman was Le Corbusier, and by an executive committee whose members were IUAV Professors: Albini, Gardella, Rogers and Samonà.²⁹ The students had to be chosen from the CIAM Groups: 'Les Groupes CIAM sont responsables du choix des élèves dans chaque Pays et nous bornerons à établir le nombre selon une repartition raisonnable parmi les différents Pays'.³⁰

The school seemed to be ready to start; nevertheless, probably due to a lack of funds, or because of the short time compared to the complex organization required, the project didn't come to fruition. The whole matter reached an impasse; it was further discussed at the eighth CIAM in Hoddesdon, England, in July 1951.

The first Italian CIAM summer school

The Hoddesdon meeting was extremely important in CIAM history. The reform of the Athens Charter principles, which had started at the Bridgewater CIAM, began to find a concrete way: the problems of the modern city could not be considered according to the four functionalist

categories (dwelling, recreation, transport and work) stated in the 1933 CIAM report. The focus of the congress was The Heart of the City. The 'heart' is no particular place, not necessarily the old town: it was meant as a public area where the community of citizens can meet and can recognize themselves as such. It can be a square or any other place, able to catalyse social life, maybe a place in the old town: thanks to this recognition, every prejudice on the antihistoricism typical of the pre-war CIAM could vanish.

Venice was a recurrent topic of debate in the congress: Piazza San Marco was considered a model of the perfect example of 'heart', to such an extent that it is depicted in a drawing by Saul Steinberg on the back cover of the volume containing the conference proceedings.³¹ In general, the importance of the historical urban pattern of Italian cities emerged as a clear example for young architects; this aspect was highlighted in the acclaimed speech by Rogers at the plenary session:

The squares of Italy, cozy areas, like a large vase, are a wonderful example of "Hearts" ... The heart of the city should be a place suitable for the most relaxed of human connections: conversation, discussion, shopping, "piropeo", "flâneur", and the priceless "dolce far niente" which, in its best meaning, is the most natural expression of contemplation (leisure, in quiet enjoyment of body and soul).³² (See also [chapter 11](#)).

Rogers played a leading role in the Hoddesdon CIAM: he was vice-president of the congress III committee, whose president was Gropius, in which the need for an International CIAM summer school was strongly revived. As part of the committee, Rogers reaffirmed the need for a single location of the school, possibly in Venice. He therefore acted as surety for the initiative and insisted on the alluring power of a city such as Venice for the students: Venice is a city whose squares, churches and palaces could complete the education of young architects and could refine their taste and perception. The Conseil agreed, so that, at the 1952 Paris meeting, the organization of the Venice summer schools was officially approved.³³

The first Italian CIAM summer course was inaugurated on 10 September 1952, by Giovanni Ponti, president of the Venice Biennial and one of its backers.³⁴ The participants were 68 young architects and graduating students from several countries: Algeria, Austria, Chile, Cuba, France, Norway, the United States, Switzerland, Peru, Portugal (with Fernando Tavora) and, of course, England (with Joseph Rykwert, Pat

Crooke, who was working at the BBPR studio at the time, and others). The Italians were 10, including Vittorio Gregotti. The assistants of Professors Albini, Gardella, Rogers and Samonà (the executive committee that had formed two years earlier) were Giancarlo De Carlo, Franco Berlanda, Egle Trincanato and other young architects.³⁵

During the Hoddesdon congress, James Richards had stated:

The attitude of the architect towards the pre-existing buildings is increasingly important: we often find the true meaning of a location by analysing its function during history: and in those cases when its meaning has been destroyed during the last Century ... the task of the architect might be to recreate it, according to a modern interpretation.³⁶

The students were required to work on projects focused on contemporary topics, which nevertheless maintained a perspective on a critical review of the whole urban pattern. In Venice as well as in London, the participants were required to produce projects that had to be strictly linked to the city in which they stayed:

The Institute of Architecture has decided to offer its collaboration to the city and to the Country. It has decided to undertake and define an urbanistic study of Venice, that can serve as a concrete instrument to formulate the problems of the city in an urbanistic way.³⁷

Aside from the course, the supplementary interdisciplinary lectures were held by important architects and scholars from other universities, including Lucio Costa, Fausto Franco, Carlo Ludovico Ragghianti and Johannes Hendrik van den Broek. The most decisive lecture was undoubtedly one by Le Corbusier, whose title was 'A propos de Venice':³⁸

When his arrival was announced, on a late Sunday afternoon most of the school went spontaneously to the station to wait for him. The students were rewarded by the joy of the master, who wanted to walk through the city to appreciate it at its best, to discuss and talk to everyone. After dinner, the pilgrimage continued through the squares and on the Schiavoni shore. His lecture was much waited for and the hall was crowded to the brim ... Gérard Philipe, with many others, was sitting on the floor. He was in Venice too, those days ... The topic of the conversation was Venice; but for Le Corbusier, it was a matter of linking it to his entire work.³⁹



Figure 8.3 Le Corbusier at CIAM summer school in Venice (1952)

Source: Università Iuav di Venezia, Archivio Progetti, fondo Egle Renata Trincanato

In his speech, the French architect praised the urban pattern of the city, the same pattern that would inspire him, a few years later, to realize his project for the new Venice hospital.

The didactic structure is the feature that distinguished the CIAM summer course from any other architecture course of the time, apart from the composition of its students, coming from different schools and countries: admittedly, the teaching gave up on any given rule. Just like in the London course, the participants' projects sprang out of the continuous exchange of views with the teachers and out of the repeated discussions in the seminars, together with the work done in groups that were preferably made up of students of different nationalities.⁴⁰ If we examine now the projects that were produced in that September 1952, we can see what the didactic aim was: to create, through a great freedom of composition that was granted to the students, a new generation of architects who would be able to think freely about the modern contribution to the context of a historical reality such as Venice. We should not forget that, at that time, Wright was designing the famous house on the Canal Grande for Masieri:⁴¹ the insertion of the modern into the context of the urban historical pattern was a highly current topic that surely filtered in through the lectures and the reviews of the professors.

There were various types of outcome from the projects. One of the most interesting works is that by Gordon Hall and others, in which all the harbour functions were transferred to Marghera and all the arrivals, including cars, were concentrated on the current railway station area. The project involved the Canal Grande, too: modern architectures were inserted between historic buildings. The group of Nani Valle, John Wood and others decided to change the function of the current Santa Lucia station, turning it into a park. Its attention was focused on the bridgehead area, inserting there the disembarking of visitors by train (thanks to the construction of a new station), by sea, and by car.⁴²

From 1953 to 1959: The slow dissolution of the CIAM

The following year, from 19 to 26 July 1953, the CIAM 9 took place in Aix-en-Provence, France. The main aim of the congress was to codify a Habitat Charter, a sort of appendix to the Athens Charter. As we already noted, despite the process of review in the context of the CIAM, according to several young architects, the old CIAM institution had not yet proven able to produce convincing plans about the growth of the cities after the Second World War. The disagreement with the older generation and its national groups was expressed clearly and for the first time during this CIAM, mostly by the group of young designers who were about to form the first core of Team X: Allison and Peter Smithson, Aldo Van Eyck, Josep Bakema, Georges Candilis, Shadrach Woods, William Howell and Robert Gutman.⁴³ According to them, urban growth was a complex matter that could not be resolved with the help of ubiquitous models: according to the young revolutionaries, the rules of growth structure should be strictly linked to context and society.

From 5 September to 4 October 1953, roughly two months after the heated Aix meeting, the second CIAM summer school ran in Venice. The location was the same as the previous year: same professors, several lectures – Carlo Scarpa, Egle Trincanato, Caterina Marcenaro and Ludovico Barbiano di Belgiojoso – and seminar work. The topic of the year was ‘Historical city and tourist city through the redesigning of the Biennial Gardens’: the aim was to rebuild the central pavilion with its general exhibition services and the rooms devoted to Italy, host special exhibitions, and to accommodate the countries that did not have a dedicated pavilion. The Biennial itself, which was among the financial backers, had suggested the topic, because of its need to receive design input on how to modify a

structure that had been unsuitable for its exhibition requirements for many years.⁴⁴

The students' projects clearly reflected what had happened in Aix: first, none of them used the grid when presenting their projects (the grid had been severely criticized at the CIAM 9 by the disagreeing architects); secondly, several solutions for the Biennial pavilion were inspired by coeval projects by Van Eyck, Candilis, Josic and Woods and other architects present in Aix, who were concerned with cultures that were very different from the western world. I refer in particular to African architecture, main topic of some of the conferences at the French CIAM: just consider the Algiers CIAM group that presented the bidonville Mahieddine, that is, a spontaneous gathering of dwelling models, seen as a clear example of the mix of different parts of the social pattern. Apart from the Aix CIAM, the Third World had become at the time a topic of the architectural cultural debate: in the journal *Forum*, Van Eyck published his studies on the mix of ethnography, anthropology and the urban areas; Rogers himself published in the new journal *Casabella-Continuità* some articles on African architecture. Therefore, most of the solutions that had been developed by the students of the Venice school were characterized by mixed volumes that defined, through contemporary forms and materials, the dwelling principles typical of spontaneous urban structures.⁴⁵

Before the start of the third Venice school, on 3 September 1954, during the meeting of the Conseil, held in Paris on 30 June with a view to the organization of the 1956 CIAM in Dubrovnik, the personalities that had strongly disagreed with the old school of the CIAM in Aix emerged with fervour: they had the task of planning the tenth congress.⁴⁶

The international revolutionary wave reached the 1954 summer school. The participants' projects bore traces of the arguments against the Athens Charter even more effectively compared to the previous year. Confronted with social conditions ruled by systems that they considered too old, almost all of the students designed spaces and buildings with the major aim of creating communities. Several groups went further beyond the topic, which was similar to that of 1952: the physical link between island and mainland in Venice. The bridgehead and the problems that occurred in the Venice island urban pattern after inserting a new mechanical dimension into the historical town. The works analysed the historical pattern of Venice as a good example to follow for planning from scratch.⁴⁷

In 1955 the School didn't take place. The reasons were purely financial:

The international CIAM Architectural course which has run in the autumn of the years 1952, 1953, 1954 has had a great success as for both its participants and its results. The course ... has run every year thanks to the contribution of various city authorities. No matter how generous the contributions from several institutions, every year the annual balance closed with a loss, and the unsolved has always been paid thanks to the financial contributions of the following year. Unfortunately, the 1954 course has closed with a greater loss compared to the previous years, because we relied on funds that have been promised but not paid, so the expenditures exceeded the revenue ... This head office has announced that the VI edition of the CIAM Architectural Summer Course will take place again in the autumn of 1956, but we hope that this executive committee will collaborate for a concrete financial plan that can effectively allow the realisation of this course. The importance and the interest of this international summer school is well known. During its course, it has challenged real and contingent problems of Venice, and it can contribute massively with its ideas and knowledge.⁴⁸

1955 and 1956 were hard times for the relationship between Italy and the CIAM. The organization of the tenth congress signalled a clear detachment of the Italian Group from the international organization. During the Conseil meeting in La Sarras (8–10 September), the editor of *Casabella-Continuità* also sided against the old school of the CIAM, criticizing the Athens Charter. The partial detachment of the Italian Group from the CIAM went at the same pace as a general crisis of the institution, founded in 1928: the Dubrovnik congress, organized by Alison and Peter Smithson and other members of Team X, was the last episode of a long story that had in Otterlo (1959 congress) its final scene. Despite the CIAM crisis, the school was not affected: moreover, it was never an offshoot of the congress, mostly an autonomous institution, focused on the exchange of young architects from all over the world, who were working on common problems involving the growth of the cities.

Adriano Olivetti was the main sponsor of the 1956 course,⁴⁹ which took place from 6 to 30 September (a week later than the Dubrovnik CIAM) in Palazzo Giustiniani. Rogers was not there, so De Carlo was the man who was called to assist Albini, Gardella and Samonà. He was, at the time, a considerably well-known architect, not only in the Venice context but in the national and international cultural debate. The 23 participants were required to design a residential district in Mestre following the usual

procedures: the final project was to be just the tip of the iceberg of an analysis that should encompass the problems of the whole city. In his opening speech, Gardella insisted that the commercial and social resources of old Venice were vanishing. It should be remembered that, at the time, Samonà, Trincanato and Piccinato were working on plans for the restoration of the San Giuliano district in Mestre. Therefore, dwelling in Mestre was a rather current topic of debate at the IUAV.

The students' works aimed at understanding the spirit and the structure of the city, and therefore at recreating it in contemporary forms. If we analyse the different projects, we notice that, according to the students, the connection systems were a major theme, one that a new settlement must necessarily refer to.⁵⁰ This feature is evident in the projects of the group whose members were Denise Scott Brown and Robert Scott Brown (both students at the Architectural Association). The group of Alan Richards and other English architects analysed in particular the development of social structure in Mestre and Marghera.

The schemes that were suggested by various groups and the focus on the journeys resembled the elaborations of the concepts *identity* and *association* (the relationships between the spaces in the old town and the society that inhabits them). The Smithsons had presented such projects in La Sarraz and Dubrovnik and they were going to be a recurring feature of their theoretical works. After the X Dubrovnik CIAM, the fate of the International Congresses of Modern Architecture was sealed. At the last Otterlo congress in 1959, the architects participated in their own initiative: the CIAM groups dissolved indefinitely. Because of the irreversible crisis of the institution, the 1957 summer school lost the patronage of the CIAM and became simply V International Architectural Summer Seminar. The focus of the year was the critical analysis of the five projects that had won the competition for the local strategic plan in Venice.⁵¹

Despite the international professors and students among its numerous participants, the CIAM schools never had a repercussion in international debate (there are very few traces of it in international journals and monographs) and they did not make an impression on the local Venetian authorities, despite the initial hopes of Rogers and Samonà, so that they could take into consideration some of the ideas on the growth of Venice that might arise from the seminars of the school.⁵² Having said this, the CIAM summer schools represented, for all those who took part, an extraordinary experience of cultural exchange with prominent figures of architecture and urban planning. Moreover, the seeds that had been planted during those five years in Venice have produced fruits that have

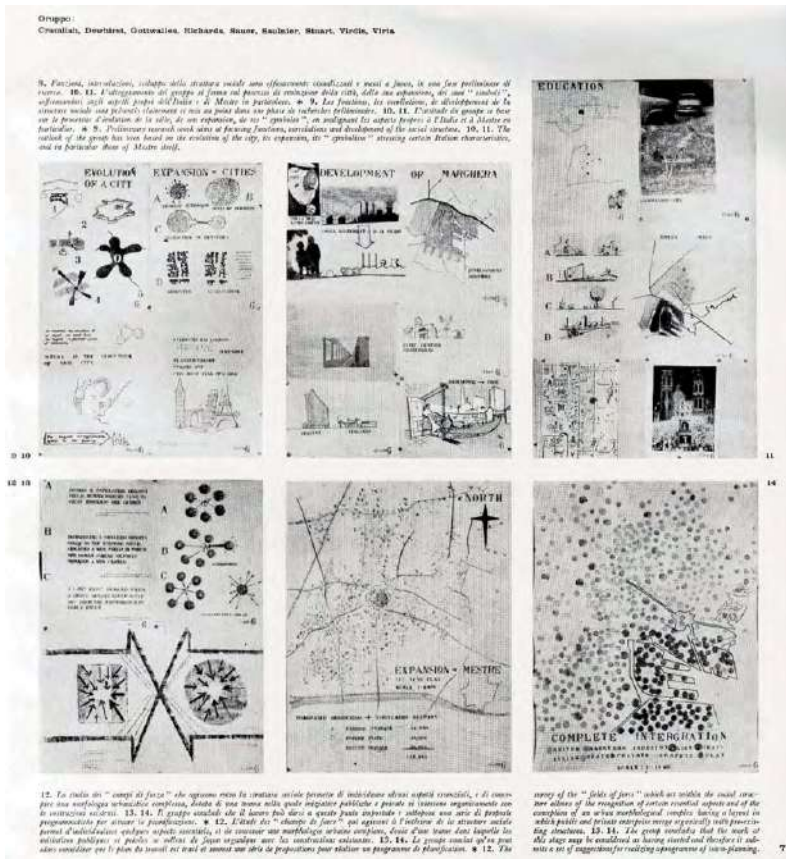


Figure 8.4 Designs by students of the CIAM summer school (1956). From Scimemi, Gabriele. 'La quarta scuola estiva dei CIAM a Venezia', *Casabella-Continuità* 213 (1956), 73

Courtesy of Casabella

undoubtedly been seized elsewhere: the school structure, its conferences, seminars and informal, joint project presentations – made by prominent architects, not students – resembles the structure of every meeting of Team X since the Royaumont 1962 meeting. The experience of the International Laboratory of Architecture and Urban Design (ILAUD) that De Carlo had established from 1976 to 1996 in three locations (Urbino, Siena and San Marino) followed faithfully the model of the 1950s summer schools.⁵³

The history of the CIAM summer schools shows clearly the tight connections within the representatives of the two countries (Italian Group and MARS Group) between the late 1940s and the early 1950s:

otherwise, the change from London to Venice would never have occurred. At the time, in the context of the cultural architectural debate, the position of the two countries was similar on how to solve the problem of urban growth: at the Hoddesdon CIAM they both agreed on the criticism against the functionalist city and on the need to put a stop to the disorganized growth of the cities in the territory. Nevertheless, there were substantial differences between the two countries with regard to professional practice. In Italy, these positions remained stuck in the intellectual debate: reflection on the development of modern urban planning took place out of the context of the CIAM. The rebuilding of our cities had occurred without any kind of co-ordinated strategic plan, and the launching of the Fanfani Plan was of no help, quite the opposite: probably, it even had bad consequences on the homogeneous development of our territory. In England, on the other hand, the need for control over urban growth was a major topic for government authorities as well; in the UK, even before the 1949 Town and Country Planning Act, the first urban planning instruments dated back to the early twentieth century. The most important legal provisions regarding territory were issued in the 1930s. In Italy, they were never carried out completely.

Notes

- 1 At that time, the CIAM Italian group consisted of Franco Albini, Lodovico Barbiano di Belgiojoso, Piero Bottoni, Luigi Cosenza, Luigi Carlo Daneri, Luigi Figini, Ignazio Gardella, Gabriele Mucchi, Giovanni Michelucci, Pierluigi Nervi, Pietro Lingeri, Giancarlo Palanti, Enrico Peressutti, Gino Pollini, Mario Pucci, Mario Ridolfi, Ernesto Rogers, Giovanni Romano and Luigi Vietti. Peressutti and Bottoni were in charge of the organization. Protasoni 1992, 32.
- 2 Nicoloso 2012, 297; Mumford 2000, 179–200.
- 3 Sacchi 1998, 81.
- 4 Maffioletti 2011, 160.
- 5 Centro di Alti Studi sulle Arti Visive, CASVA, Milano, Fondo Gnechchi Ruscone, *VII Congresso CIAM – Bergamo 1949*, PROGR.2. See also Congrès International d'Architecture Moderne 1979.
- 6 Shoshkes 2013, 112. The researcher affirms: 'Tyrwhitt applied her prodigious energy and efficiency as assistant to Fry in directing the first CIAM summer school, which ran for six weeks beginning mid-July 1948'. Focus of the course was: *Architectural aspects of the central urban replanning*. See also: *The Architects' Journal*, 24 February 1949, 179–80.
- 7 Centro di Alti Studi sulle Arti Visive, CASVA, Fondo Gnechchi Ruscone, *Ciam Summer School*, B140, fasc 1. See also Zuccaro Marchi, 116–18.
- 8 Between 1887 and 1889: Edinburgh Summer Meetings, organized by Geddes. Tyrwhitt had taken part in the organization of a summer school in 1944 in London (organized by the TPI, Town Planning Institute). See: Tyrwhitt 1951, 62.
- 9 Centro di Alti Studi sulle Arti Visive, CASVA, Fondo Gnechchi Ruscone, *Ciam Summer School*, B140, fasc 1.
- 10 Centro di Alti Studi sulle Arti Visive, CASVA, Fondo Gnechchi Ruscone, *Ciam Summer School*, B140, fasc 1.
- 11 Centro di Alti Studi sulle Arti Visive, CASVA, Fondo Gnechchi Ruscone, *Ciam Summer School*, B140, fasc 1 Letter by Jaqueline Tyrwhitt to Gnechchi (23 August 1949).

- 12 Rogers 2010, 421.
- 13 The output of the school can be found in the *Architects' Journal*, 15 September 1949, 276–8. Centro di Alti Studi sulle Arti Visive, CASVA, Fondo Gnechi Ruscone, *Ciam Summer School*, B140, fasc 1 Letter by Jaqueline Tyrwhitt to Gnechi (23 August 1949).
- 14 For the first time, even in Bridgewater, in the context of the CIAM, the focus was on human emotional needs. Mumford 2000, 168–79.
- 15 A report of the meeting of the London summer school members states that the subsequent summer schools had to be connected to the CIAM congresses, in order for the output of the schools to be more effective. As a tribute to the Unité d'habitation, Marseille was suggested as location for the subsequent CIAM and summer school; it was also considered to organize a summer school in Belgium. Neither of the two plans came to a realization. Rogers 2010, 421.
- 16 Centro di Alti Studi sulle Arti Visive, CASVA, Fondo Gnechi Ruscone, *Ciam Summer School*, B140, fasc 1.
- 17 Centro di Alti Studi sulle Arti Visive, CASVA, Fondo Gnechi Ruscone, *Mostra architettura italiana a Londra*, PR_04. See also: 'Italian Contemporary Architecture: Opening of the exhibition at the R.I.B.A., 21st March 1952', *Journal of the Royal Institute of British Architects*, April 1952, 210. The exhibition was at the RIBA until April 1952. It was to be set up in Italy as well, promoted by Carlo Ludovico Ragghianti, at first at the Casa della Cultura in Livorno (14–31 August 1954), then at the Strozzi in Florence (April–May 1955). Massa and Pontelli 2018, 205; Mingardi 2019, 45.
- 18 Henderson 1952.
- 19 Furneaux Jordan 1952.
- 20 Furneaux Jordan 1952.
- 21 Furneaux Jordan 1952.
- 22 Furneaux Jordan 1952. The press, too, showed positive reactions. In the *Architects' Journal*, 2 April 1952, we read: 'The Italians have something to say: there's formal and structural clarity, supported, it must be noted, by excellent craftsmanship. Unlike the Swedes, the Italians are not tired of being modern and nevertheless they are not yet inhibited: quite the opposite, they're cutting edge, very busy, very contemporary and very Italian'. Protasoni 1992, 36.
- 23 Tentori 2006, 249–58.
- 24 Università Iuav di Venezia, Archivio Progetti, Fondo Giuseppe Samonà, seg. 2.fasc/053. Letter by Michael Patrick to Giuseppe Samonà, London, 7 June 1948. Gordon Brown, too, professor at the Architectural Association, had previously been in touch with Samonà for the same reason. The reply to Brown by Samonà can be found in the archives. It was written by W. Wilson (secretary of the vice-consul in Venice) because the principal of the IUAV did not speak English. Letter by W. Wilson to Gordon Brown, Venice, 2 February 1948. Università Iuav di Venezia, Archivio Progetti, Fondo Giuseppe Samonà, seg. 2.fasc/053.
- 25 'The Architectural Review' is preparing a special issue entirely devoted to architectural education outside Britain. I feel sure that from a compilation of information and an attempt at co-ordinating the various methods worked out in different countries much benefit might be derived. I am, of course, only approaching a comparatively small number of individual schools, besides the official professional bodies representing architects in fifteen countries. Your school, however, my colleagues and I felt, should be amongst those whose teaching methods should be included. I should therefore be extremely grateful if you would be so kind as to take the trouble of answering the enclosed questions in as much detail as possible. If you would like to know more of our intentions, or any explanations of some of the questions, will you please write and ask.' Università Iuav di Venezia, Archivio Progetti, Fondo Giuseppe Samonà, seg. 2.fasc/053. Letter by Pevsner to Samonà, London, 18 March 1948.
- 26 Rogers 2010, 473. Letter by Rogers to Giedion, 3 April 1950. See also Kim 2006, 77–8.
- 27 Samonà became a member of the CIAM Italian Group only in 1949, after the Bergamo CIAM.
- 28 Università Iuav di Venezia, Archivio Progetti, Fondo Giuseppe Samonà, seg. 2.fasc/058. For the first year, the school was to be named 'Venice International Architecture School – Preliminary CIAM Summer School 1950' and the following year 'Venice International Architecture School – CIAM Summer School 1951' (typewritten document, 13 June 1950). See also 'Scuola internazionale estiva di Architettura a Venezia' 1950, 62.
- 29 Università Iuav di Venezia, Archivio Progetti, Fondo Giuseppe Samonà, seg. 2.fasc/058. Along with these, another committee was chosen, whose members were local authorities, culture

- personalities and financial corporations. 'Un comité de Patronat parmi les Autorités de la ville, les personnalités de la culture et les corps financiers. Un conseil de L'Ecole présidé par Le Corbusier comprenant – en plus du Comité de Direction, deux personnalités étrangères. Un Comité de Direction formé par les Architectes du CIAM: Albini, Gardella, Rogers, Samonà. Il y aura enfin un secrétariat Administratif et Technique', typewritten document, 13 June 1950.
- 30 Università Iuav di Venezia, Archivio Progetti, Fondo Giuseppe Samonà, seg. 2.fasc/058. 'The CIAM Groups are responsible for the choice of the students in each Country, and we will limit ourselves to fix the number on the basis of a reasonable distribution among the different Countries', typewritten document, 13 June 1950.
- 31 Congressi internazionali di Architettura Moderna 1954.
- 32 Congressi internazionali di Architettura Moderna 1954, 73. A whole part of the congress was dedicated to Italian squares. See 'Discussione sulle piazze italiane', Congressi internazionali di Architettura Moderna 1954, 74–80.
- 33 *The Architects' Journal* 1952, 661–2; Bosman 1992, 14.
- 34 Lanzarini 2007, 52.
- 35 Università Iuav di Venezia, Archivio Progetti, Fondo Giuseppe Samonà, seg. 2.fasc/058. Typewritten document, undated.
- 36 Richards 1954, 61.
- 37 Samonà's opening speech of the Academic Year 1953/4. Samonà 1975, 248.
- 38 Lanzarini 2007, 51.
- 39 Berlanda 2007, 83.
- 40 Berlanda 1953, 83.
- 41 Martinis 2016, 17–31.
- 42 Berlanda 1953, 83–6; Kim 2006, 79; Zuccaro Marchi 2018, 118–19.
- 43 Mumford 2000, 225–38; Risselada and van den Heuvel 2006, 20–41.
- 44 Lanzarini 2007, 51.
- 45 Several projects were published in *Casabella-Continuità*. Guarda 1953, v–vi.
- 46 Risselada and van den Heuvel 2006, 20–45.
- 47 Some of the projects are published in *Casabella-Continuità*. Buzzi Ceriani and Crooke, 1954, 83–5. See also: Zuccaro Marchi 2018, 121–9.
- 48 Università Iuav di Venezia, Archivio Progetti, Fondo Giuseppe Samonà, seg. 2.fasc/058. Typewritten document, undated.
- 49 Università Iuav di Venezia, Archivio Progetti, Fondo Giuseppe Samonà, seg. 2.fasc/058. Nani Valle, *Preparazione Corso Estivo CIAM 1956*. Typewritten document.
- 50 Scimemi 1956, 69–73.
- 51 The prize had been awarded to the group whose members were Giorgio Amati, Mario Bernardo Valeriano Pastor, Antonio Pastorini, Eugenio Salvarini, Vittorio Clauser and Francesco Tentori. Università Iuav di Venezia, Archivio Progetti, Fondo Egle Trincanato, seg. 2.Attività scientifica/2/014. See also: Zuccaro Marchi 2018, 138–40.
- 52 'This international course has been very important for us. It has helped our technical activities being more widely known, by making them being part of the concrete affairs of the city'. Samonà 2010, 474.
- 53 Zardini 2006, 216–17.

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