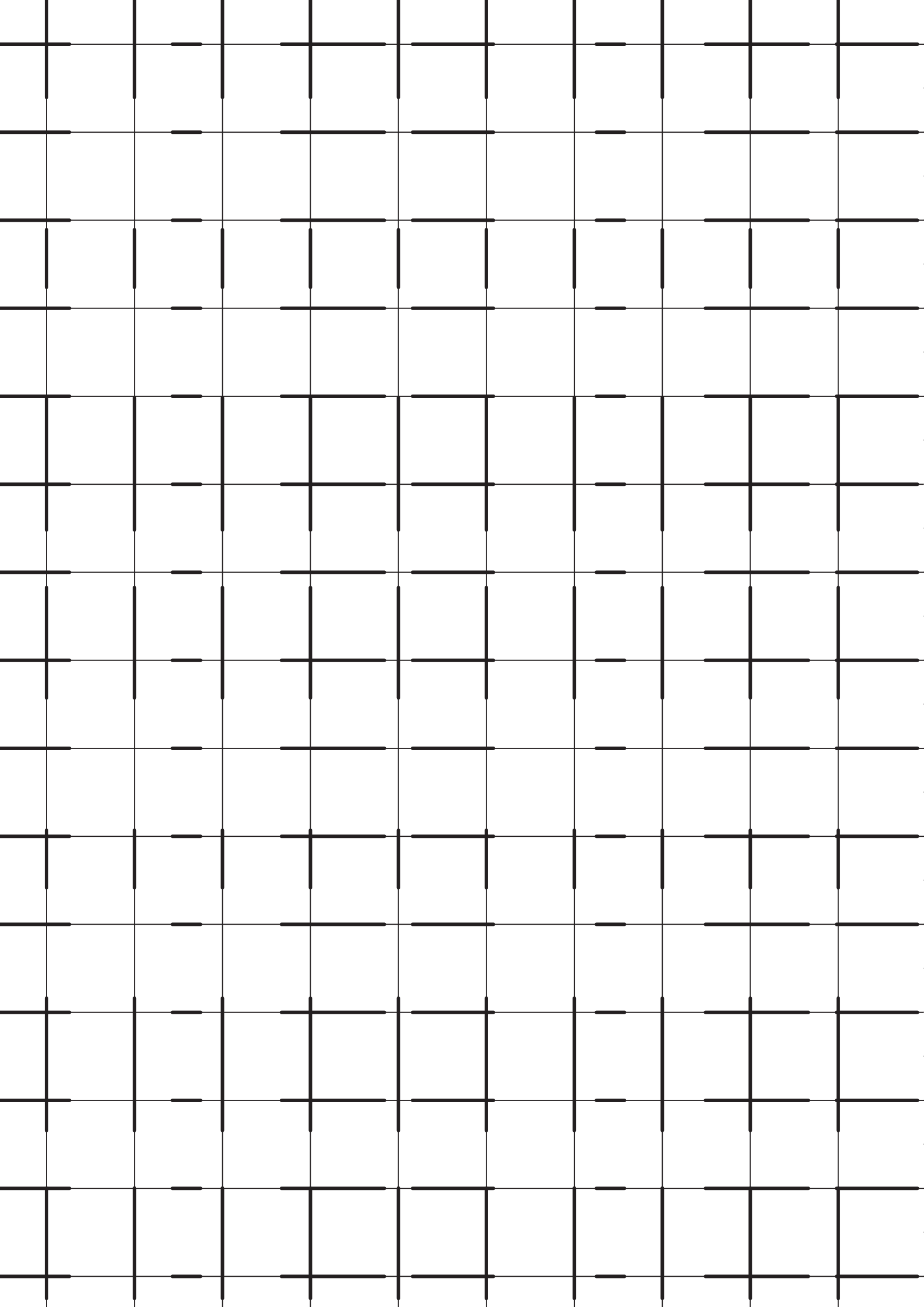


Jaap Bakema Study Centre

NETWORKS OF (EX)CHANGE Global Disseminations of Architectural Knowledge

Twelfth Annual Conference
November 2025



Networks of (Ex)Change, Global Disseminations of Architectural Knowledge

Actant Archives,
Networking Knowledge7

Networks and Conferences11

Against CIAM: Socialist Architectural Networks in Europe, ca. 1951
Richard Anderson (University of Edinburgh)13

*Modern Planning Meets the Historic Town:
Contradictions and Frictions in the 1929 IFHTP Congress in Rome*
Ella Müller (European University Institute)21

*‘To Keep Abreast of World Ideas’:
Gender, Networks, and Landscape Architecture
as a Transnational Project*
Luca Csepely-Knorr and Joy Burgess (University of Liverpool)29

*The Anyone Project as a Mediatised Network of Knowledge
Exchange (1990–2001)*
Cathelijne Nuijsink (ETH Zurich)37

Networks and Coloniality45

*Blueprints of a Shift:
Moments and Movements that Shaped
Post-Independence Indian Architecture*
Chinmay Gheware (CEPT University)47

*Aligned in Exchange:
Fairgrounds of Sovereignty*
Tashania Akemah (Independent Scholar)55

The Aga Khan Award and the Idea of ‘Modern African’ Architecture
Tomà Berlanda (Politecnico di Torino)63

*Memories of Palimpsest:
Yamada Mamoru and the Architectural Discourses
on the German-Japanese Colony of Tsingtao*
Moe Omiya (University of Zurich)71

Networks and Education				79	Networks and Actors				147
Tracing CIAM Summer School's Networks: Continuity, Connections, and Peerships in CIAM's Experimental Pedagogy				81	The Friendship and Archives of Werner Moser and Mart Stam				149
Leonardo Zuccaro Marchi (Politecnico di Milano)									
Class of '30: 'International' Students and the Liverpool School of Architecture				89	Intertwined Avant-Gardes: Bauhaus Dialogues with Tagore, Shantiniketan, and Indian Modernism				157
Juliana Kei (University of Liverpool)									
The World as Project: Pedagogical Exchanges between the Hochschule für Gestaltung Ulm and the Design Schools of Latin America				97	The Modern Socialite: Gabriel Guevrekian, from Parisian Salons to American Universities				165
María Paszkiewicz (University of Navarra, Karlsruhe Institute of Technology)									
Cooperation and Exchange Networks in Architectural Education: Notes from Post-Independence Mozambique				105	Phyllis Lambert and the Canadian Centre for Architecture: Towards the Creation of a Global Network of Exchange				173
Patricia Noormahomed (Dinâmia'CET-Iscte)									
Networks and Dwelling				113	Special Contributions				181
UNRRA-Casas and Post-War Social Housing in Italy: Transnational Exchanges and State Warfare				115	Keynote				183
Jiayao Jiang (University of Cambridge)									
From Jan to Yankee: Tracing the Jengki Architecture Networks in Post-Independence Indonesia				123	Architecture of Development: The Bouwcentrum as International Broker of Dutch Building Knowledge				185
Anita Halim Lim (University of Amsterdam)									
Affinity Group as Architectural Practice: Dweller-Controlled Urbanism and Anarchist Architects				131	Biographies				201
Archipelagos of Appropriation: Squatting and the Dissemination off Spatial Knowledge				139	Programme				208
Sean Yuxiang Li (University of Copenhagen)									



CIAM Summer School, 1956. Students and Tutors in Piazza San Marco, 1956. Courtesy of Nieuwe Instituut, Rotterdam, BAKE.110300874, BAKE_f21-1.

Leonardo Zuccaro Marchi (Politecnico di Milano)

Tracing CIAM Summer School's Networks: Continuity, Connections, and Peerships in CIAM's Experimental Pedagogy

FRIENDSHIPS AND PEERSHIPS AS MAIN MODERN LEGACY

'I have a vivid but fragmentary memory of that summer... For me, the most important thing was the friendships that were formed there.'¹

The CIAM Summer School was a radical pedagogical experience between 1949 and 1957, with the aim of reorganising architectural education on a global scale and ensuring the continuity of modern principles in the younger generation. The CIAM summer school had its first edition in London (1949) and – after the discussion on the Heart of the City at CIAM 8 – it moved to Venice with four editions (1952–1953–1954–1956). A final edition in 1957 no longer referenced CIAM, following the theoretical and generational rift with TEAM 10, and used the more neutral 'International Seminar of Modern Architecture.' This paper originates from personal meetings and interviews with the Italian architect Vittorio Gregotti, conducted between 2012 and 2013. The interviews covered Gregotti's experience at his first CIAM in Hoddesdon in 1951, when he was not yet 24 years old and was invited by Ernesto Nathan Rogers, as well as his pedagogical experience at the first CIAM summer school in Venice in 1952. These personal meetings culminated in a conference at IUAV held on 2 September 2013, titled 'CIAM 8 – Il cuore della città,' with Vittorio Gregotti as the main speaker.² Interestingly, according to Gregotti, the most important legacy of the CIAM Summer school was not embedded in the urban projects or research regarding the lagoon city, or in the modern principles which young architects reinterpreted. The main inheritance was rooted in human contacts, personal friendships, and professional peerships, which young architects and students from around the world had the chance to develop in Venice under the CIAM's umbrella. Most of these connections lasted in the following years, shaping the careers of those involved. This position was also supported by Joseph Rykwert, who attended the summer school edition with Gregotti in 1952.³ '...The Venice School was quite important

¹ Private email from Joseph Rykwert to Leonardo Zuccaro Marchi, (Thursday 19 June 2014)

² The conference by Gregotti was in dialogue with Joseph Rykwert, Bernardo Secchi, Paola Viganò, Tom Avermaete, Leonardo Zuccaro Marchi. See <https://www.leonardozuccaromarchi.com/il-cuore-della-citta-ciam-8/> (Accessed on 18 August, 2025)

³ As explained in private emails by Joseph Rykwert to Leonardo Zuccaro Marchi in 2014 and meetings

because it laid the foundations of a form of internationalism... however, in which we all knew each other,’ Gregotti said at the 2013 conference.⁴ ‘It was a generation of a few,’ not more than a hundred, who could have direct contact and share ideas. The small numbers in education, which would later expand to a more open, democratic, and complex education debate in subsequent decades, enhanced this kind of internationalism, and ‘the school of Venice, favored this’.⁵

This condition also favored addressing common topics popular among Gregotti’s generation. For example, the listening to the context and history, the Heart of the City (CIAM 8), whose debate in Hoddesdon in 1951 influenced the decision to organise the summer school in Venice, ‘had very different answers, but nevertheless they remained,’ at least until the 1960s and 1970s. Tellingly, these recurring themes of discussion occurred within groups of architects who knew ‘each other as different heirs, but [all as] heirs of the CIAM.’^{6; 7}

Recent interviews the author has conducted with other participants of the CIAM Summer School, Denise Scott Brown, Louis Sauer (both in Venice in 1956), and Paul Spreiregen (in Venice in 1954), have highlighted that Venice, rather than CIAM, was the main pedagogical actor that catalysed the students’ shared interest. Whereas critique of CIAM’s dogmas – the four functions and the grid – began to emerge in particular from the third edition in 1954, the students were united by ‘learned from’ Venice. ‘Modern architecture needs Venice, the quintessential “place”,’ rather than the other way around, Gregotti stated in ‘Venice, city of the new modernity,’⁸ especially after the breakdown of the unified system of Modern Architecture. Also, Louis Sauer recently reiterated this role of Venice as a global classroom: ‘So, what have you learned so far about your studies and CIAM? I guess what you’re discovering is that the school wasn’t teaching much, but the city [Venice] was teaching a lot.’⁹ This learning process also occurred in conjunction with a shift in pedagogical tasks between 1949 and 1952. In London, the CIAM summer school primarily served as an ‘organ for design’, whereas in Venice, it shifted to a research-oriented classroom, focussing more on the analysis process and heterogeneous debates than on the final design output.¹⁰

in his house in Cannareggio, Venice.

4 Vittorio Gregotti. “Il Cuore della Città. CIAM 8”, Conference at IUAV, September on 2 September 2013 (IUAV recording)
5 Vittorio Gregotti. “Il Cuore della Città. CIAM 8”, Conference at IUAV, September on 2 September 2013 (IUAV recording)
6 See Leonardo Zuccaro Marchi, *The Heart of the City. Legacy and Complexity of a Modern Design Idea* (Routledge, 2018).
7 Vittorio Gregotti. “Il Cuore della Città. CIAM 8”, Conference at IUAV, September on 2 September 2013 (IUAV recording)
8 Vittorio Gregotti, “Venice and the New Modernism” AA Files, No. 10 (Autumn 1985), 13. Vittorio Gregotti, *Venezia Città della Nuova Modernità* (Consorzio Venezia Nuova, 1998), 9.
9 Louis Sauer, online interview with Leonardo Zuccaro Marchi, Elia Villa on 8 September 2025.
10 MARS, DRAFT, Letter to CIAM Groups, “CIAM Summer School: London 1949”, SG-19-31b, gta/ETH.

Finally, following Gregotti’s belief, the aim of this conference paper is to humbly start to trace and map some of these contacts, friendships, and networks of this experimental modern classroom. This research argues that it is not possible to draw a clear map of networks or to categorise participants by thematic interests, aside from Venice as a research laboratory. The fluid, private friendships and peer relationships are difficult to fully define due to their private nature and the inability to rely on direct testimony from all participants. Nevertheless, this paper emphasises the need to shift perspectives on the Modern Movement, while also highlighting the voices to the lesser-known young participants of the CIAM’s global classrooms and their personal connections, as the main heirs and legacy of CIAM itself.

LONDON, 1949:
THE ‘FRANKLY EXPERIMENTAL’ FIRST SUMMER SCHOOL

The initial ‘frankly experimental’ CIAM International Summer School took place in London, sponsored by the MARS Group.¹¹ The classroom sessions were held at the Architectural Association from 8 August to 3 September, 1949. Among the students and young architects in London, Polish architect, artist, and theorist Oskar Hansen (1922–2005) was also involved. Hansen is well-known for his Open Form theory, which he later presented at the last CIAM in Otterlo (1959), embracing the new radical ideas of the younger generation of Team 10. Hansen’s Open Form in 1959 aimed to radically and disruptively reframe architecture as the staging of human activity rather than a fixed object, promoting new ideas of flexibility, indeterminateness, and collective participation. However, ten years before Hansen’s proposal at the CIAM Summer School in London (1949), it was still driven by CIAM principles and direct references. His project reflected a reinterpretation of Le Corbusier’s *Unité d’Habitation* in Marseille, which was still under construction at that time.¹² Hansen’s project was considered among the four that deserved special merit.¹³ Among the Italian participants, Franco Berlanda (1921–2019) later became a tutor of the CIAM Summer School in Venice, describing the students’ projects in the journal *Urbanistica*.¹⁴ Francesco Gneccchi Ruscone

11 The Summer School was led by Mr. Maxwell, with Miss Jaqueline Tyrwhitt serving as Assistant Director. MARS GROUP, CIAM SUMMER SCHOOL, Information Sheet, 42-JT-3-219, gta/ETH. See Leonardo Zuccaro Marchi, “CIAM Summer School in Venice. The Heart of the City as continuity,” in *The Heart of the City. Legacy and Complexity of a Modern Design Idea*. (Routledge, 2018), 98–148. See also Lorenzo Mingardi, “Reweaving the City: The CIAM Summer Schools from London to Venice (1949–57),” in *Post-war Architecture between Italy and the UK*, ed. Lorenzo Ciccarelli and Clare Melhuish (UCL Press, 2021), 107–126.
12 Hansen worked in Paris between 1948 and 1950 as a collaborator of Pierre Jeanneret. He also collaborated with the Italian CIAM member Ernest Nathan Rogers at the Royal Institute of British Architects before returning to Poland to join the post-war reconstruction effort.
13 The four schemes were: House Scheme – Oskar Hansen (Poland), Office Block (Jaime Ponce de Leon (Colombia), National Theater A..G. Hamilton (Australia) with Ricardo Sievers (Argentina), Traffic Complex L.T. Croft (South Africa), CIAM, (24/11/ 1949) 42/JT/4/215, gta/ETH. In 1949, Hansen also attended the CIAM Congress in Bergamo (22–31 July, 1949), along with other colleagues from the summer school, such as Ponce de Leon (Columbia). At Bergamo, Hansen drew attention by criticizing Le Corbusier himself. Culture.pl “Oskar Nikolai Hansen,” <https://culture.pl/en/artist/oskar-nikolai-hansen> (Accessed on 31 August, 2025)
14 Franco Berlanda, “Considerazioni sulla scuola estiva C.I.A.M. A Venezia,” *Prospettive*, 5 (1953): 83–86. Franco Berlanda, “La Scuola del C.I.A.M. A Venezia,” *Urbanistica*, 13 (1953): 83–86.

(1924–2022) designed an office building with Giovanna ‘Giogiò’ Pericoli and Paul Boissevain (1922–2014),¹⁵ with a final ‘very thorough study of the area.’¹⁶ After the Summer School, Gnechi Ruscone was appointed full member of the teaching staff at the AA. His later professional activities continued to emphasize a significant connection between Italy and Great Britain, remaining a member of the AA until 1985 and collaborating with both journals The Architectural Review and Domus.

VENICE, 1952–’57:
PEERSHIPS IN THE CITY OF THE NEW MODERNITY

At the 1952 CIAM Summer School, Vittorio Gregotti (1927–2020) was the only Italian among an English group of young architects consisting of Michael Burton, Patrick Crooke (1927–2018), William Ollis, and John Turner (1927–2019). The historian Joseph Rykwert (1926–2024) joined the team while attending a concurrent UNESCO meeting in Venice. The group emphasised the negative consequences of tourism: ‘We were the only group that envisioned Venice’s future not as a tourist-“cultural” centre – as Rykwert reminded – but proposed the development of the glass industry and the development of the lagoon as a fishing centre and, in the cultural field, support for the growth of the university (the latter actually happened).’¹⁷ Regarding the other members of the group, John Turner studied at the AA in London with Pat Crook. In the late 1950s, Turner worked closely with residents of *barriadas* (informal settlements) on the shanty towns and squatter settlements of Peru.¹⁸ In ‘*Autobiografia del XX secolo*’ (2015), Gregotti highlighted his friendship with Turner, noting that these socio-anthropological topics studied by Turner were still completely absent and marginal in the Italian cultural debate at that time, even though they affected the lives of millions of people.¹⁹

Tourism was also considered in the second edition (5 September to 4 October, 1953), which focused on the historic and tourist city through the redesign of the Biennale Gardens. Among the young participants was Giuseppe Terragni’s nephew, Emilio Terragni (1929–2018). Giancarlo

15 Paul Boissevain (1922–2014), a Dutch-born, London-based architect also listed as Irish, attended the summer school and, interestingly, later designed a commercial centre in one of the CIAM summer school sites, the Elephant & Castle Shopping Centre (1960–65). The Elephant & Castle Shopping Centre was a fully enclosed mall above a transportation hub – which was recently demolished in 2021.

16 CIAM, M. Fry, J. Tyrwhitt, H.T. Cadbury, “Letter to Gnechi Ruscone, November 1949,” Archive: Comune di Milano. Centro di alti studi sulle arti visive – CASVA (Milano, MI), Gnechi – Ruscone Francesco (Milano, 1924–), PROF.FORM.1

17 Private email from Joseph Rykwert to Leonardo Zuccaro Marchi, (Thursday 19 June 2014) Tellingly, forty years later, in 1992, Gregotti himself proposed a project for a Maritime station in Venice; however, with a less ideological position expressed during his youth at the CIAM Summer School, towards a tourist monoculture.

18 He re-evaluated the importance of everyday life and vernacular self-building, as discussed in the well-known books “Freedom to Build” (with Robert Fichter, 1972) and “Housing by People” (1976).

19 Vittorio Gregotti, *Autobiografia del XX secolo* (Skira editore, 2005),124. Gregotti also mentions that he met Donald Appleyard at the CIAM summer school, who later became Kevin Lynch’s assistant and authored the book “Livable Streets” (1981). Ibid. 123 Also Louis Sauer mentioned to have been closest with Donald Appleyard in Venice (1956), describing him as “a kind of a design poet.” Louis Sauer, online interview with Leonardo Zuccaro Marchi, Elia Villa on 8 September 2025.

Guarda (1928–2016) participated in the summer school and reported on it in Rogers’ Casabella-Continuità.²⁰ He later worked at the intersection of planning practice and editorial translation of books such as Lynch’s ‘The Image of the City’.²¹

In 1954, the participants of the summer school began to criticise CIAM’s dogmas, aligning with the critiques that were occurring simultaneously at the main meetings. For example, students Hans Drews and Patricio Samper (Colombia), Peter Letz (Austria), William Liskamm, and Paul Spreiregen (USA) openly rejected the functional hierarchy of the Athens Charter’s four functions because of their inefficacy in facing the complexity of urban relations, especially in Venice.²² Paul Spreiregen recently reminded in an interview of the role of Venice, ‘a city as a whole working entity,’ and the importance of walking through the city with Ernesto Rogers, pointing ‘at things that normally you wouldn’t even notice’.²³ This careful glaze on the city was definitely at odds with a functionalist compartmentalization analysis. This critique of modern tools and principles became more evident at the fourth edition of the CIAM Summer School in Venice, which took place from September 6 to October 6, 1956. It took place exactly one month after CIAM 10 held in Dubrovnik (August 3–12, 1956), when the generational rift between CIAM and Team 10 became more radical. The school’s main focus shifted from the historical Lagoon City to its mainland expansion in Mestre/Marghera, to the emerging industrial-territorial development of the new ‘territorial organism,’ as Ludovico Quaroni discussed in Venice in 1956. The young participants embraced the challenge of the territorial scale, bringing critical perspectives to CIAM’s predefined modern solutions. New proposals emerged, such as the linear core or ‘street centre,’ which openly diverged from the faith in civic preservation of pedestrians’ rights as praised for instance at CIAM 8. Among the supporters of the ‘line town,’ a young Denise Scott Brown, who was not yet 25 years old, along with her first husband, Robert Scott Brown, and other team members, proposed a rapid suburban transport backbone for the linear urban development of Mestre-Marghera.²⁴ ‘That linear city was the result of a previous experience

20 Giancarlo Guarda, “Attualità di una scuola,” Casabella Continuità, 199 (December 1953–January 1954): v–vi.

21 Guarda translated the Italian edition of Kevin Lynch’s “L’immagine della città” for Marsilio, which was first published in the mid-1960s. Additionally, Dutch architect and educator Dirk Cornelis “Dick” Apon (1926–2002) participated in 1952. His Biennale pavilion featured a Y-shaped design with courtyards on the roof and pedestrian promenades on the facades while spanning a canal. He later co-founded the Rotterdam firm Apon, Van den Berg, Ter Braak & Tromp – ABBT (1955), and worked for the magazine Forum and the Technical University of Eindhoven (TU/e).

22 Paul Spreiregen (1931–), who came to Italy in 1954 thanks to the Fulbright Grant, later became the first Director of Urban Design Programs at the American Institute of Architects – AIA (1962–66) and then the inaugural Director for Architecture and Design at the National Endowment for the Arts (1966–70). He was a student of Kevin Lynch. He published the book “Urban Design: The Architecture of Towns and Cities” in 1965, which focused on morphological analysis and public space, relying on European and North American traditions as case studies. He also served as a professional advisor and jury member for the well-known Vietnam Veterans Memorial design competition (1980–82) in Washington, D.C. In his book “Building a New Town: Finland’s New Garden City, Tapiola” (1971), co-authored by Paul D. Von Hertzen, he described Finnish architecture, mentioning the Suvikumpu competition won by Pietilä himself.

23 Paul Spreiregen, Personal Interview with Leonardo Zuccaro Marchi, Elia Villa. 22 September 2025.

24 See Leonardo Zuccaro Marchi, “Digression: Denise Scott Brown,” in: The Heart of the City. Legacy and Complexity of a Modern Design Idea (Routledge, 2018), 136–137. The other members were Campbell (North Ireland), Chipkin (South Africa), Heinemann (Germany), Hultberg (Scotland), Jackson and McKay (Australia), Paredes (Peru) and Townsend (Australia).

in England – at the AA,’ Denise affirmed in a recent interview, highlighting the connection with her previous London experiences and the continuity of the linear idea across different geographies and pedagogical contexts.²⁵ Indeed, in the mid-1950s, Venezia and Mestre-Marghera served as key urban development areas to ‘learn from’, foreshadowing later civic-symbolic interpretations of the linear city in the US.

Besides Oskar Hansen, other students later became members or collaborators of Team 10, participated directly, or were mentioned in later ILAUD activities, often opposing or contradicting CIAM’s positions. In 1952, the Dutch architect Jan Stockla participated.²⁶ His team adopted the CIAM Grid, which students later rejected in later editions, dividing Venice into four main scales (lagoon, Mestre-Venice, Venice, and parish), analysed through the four functions of living, working, leisure, and circulation.²⁷ Stockla later worked for Van den Broek and Bakema, becoming responsible for many of the office’s main housing projects, such as the urbanisation of Kennemerland near Amsterdam, which was presented at the final disruptive CIAM conference in Otterlo in 1959.²⁸ The dogma of CIAM’s grid was abandoned in favor of an “open society” as supported by Bakema and Team 10.²⁹

In 1954, among other participants, the group of Reima Pietilä (Finland, 1923–1993), together with Gino Jennewein and Robert Swartz (USA), explored a preliminary study of land use and zoning of Venice in-between the tourism from the sea and the commercial flow from the mainland. Interestingly, Reima Pietilä participated in TEAM 10 activities, taking part in discussions with an active presence at the ILAUD.³⁰ He traced another line of continuity between the CIAM Summer School and ILAUD, which were respectively founded on the ideals of CIAM and Team 10.³¹

In the 1956 edition, it is noteworthy to mention the presence of the American architect Louis Sauer (1928–), whose housing projects became relevant in U.S. urban design in the 1960s and 1970s. Sauer became a long-term friend of the other member Giancarlo Guarda, while Venice represented a very important lesson for him, ‘absorbing’ its urban space

25 “You could learn about garden cities and all of that, but we felt that the effective one for an industrial age was a linear city.” Denise Scott Brown in a personal interview with Leonardo Zuccaro Marchi. 28 May 2025. See Leonardo Zuccaro Marchi, “Digression: Denise Scott Brown.”

26 Jan Stockla participated with Rita Ruprecht (CH), John Smith (UK), Pieter Tauber (NL), Alan Wightman (UK).

27 See Zuccaro Marchi, Heart of the City, 120.

28 Dirk van den Heuvel, “Architecture and democracy – contestations in and of the open society,” in Jaap Bakema and the Open Society, ed. Dirk van den Heuvel (Archis, 2018), 244–245.

29 See also Leonardo Zuccaro Marchi. “Fragmenting CIAM’s ‘thinking tool.’ Towards a new humanist epistemological grid,” Territorio n. 92 (2020): 157–167.

30 With Candilis, Erskine, Van Eyck, Bakema, Hertzberger. See Mirko Zardini, “Urbino, Siena, San Marino and Venice (Taly) 1974–2004. Giancarlo De Carlo and the International Laboratory of Architecture and Urban Design,” <http://www.team10online.org/team10/meetings/1974-2004-ilaud.htm> (Accessed on 4 June 2019) Reima Pietilä became a well-known architect, in partnership with Raili Paatelainen, for his radical expressionist, organic, and free-form tectonic projects. Such as the Dipoli Student Centre (1961–66), the Suvikumpi housing complex (1967–69; extended 1981–82), Tapiola.

31 See Leonardo Zuccaro Marchi, “The Disruptive Avant-Garde in Continuity: From the CIAM Summer School to ILAUD,” in This Is Not a Summer School: The International Laboratory of Architecture and Urban Design (ILAUD), ed. Elke Couchez and Hamish Lonergan (gta Verlag, 2025), under publication. <https://doi.org/10.54872/gta/4845-01>

and context, as Antonino Saggio praised in ‘ILAUD: Territory & Identity’ (1997).³² Finally, in 1957, among the students, the Chinese-American planner, historian, and community activist Tunney F. Lee (1931–2020) was listed as a participant.³³ A professor at MIT, invited by Kevin Lynch in 1970, focussed his research on community-based design. He also collaborated extensively with ILAUD, which recently celebrated his ‘Intellectual and Ethical Legacy,’ emphasizing another *fil rouge* between Italian radical pedagogies.³⁴

CIAM'S HEIRS:
OPEN CONCLUSIONS

The ‘frankly experimental’ CIAM Summer School was certainly a disruptive, radical pedagogy for both connecting international networks and embracing CIAM principles in architectural schools through the complexity and ambiguity of the everyday life of London and Venice. The summer school opened opportunities for young architects and students on a global scale to foster critical thinking and independence beyond the scope of CIAM’s theoretical framework.

More importantly, the CIAM summer school intertwined friendship, professional, and academic connections among participants and tutors, which lasted for their entire lives, as the main heirs of CIAM. The generational and pedagogical continuity praised by some CIAM members, such as Rogers, is most evident in the legacy of networks traced at the summer school, which made CIAM’s experience a global, open cultural milieu until nowadays.

32 Louis Sauer, online interview with Leonardo Zuccaro Marchi, Elia Villa on 8 September 2025. Antonino Saggio, “Absorbing Venice. Low-rise High-density Housing by Louis Sauer,” in Ilaud, Territory & Identity, eds. Giancarlo De Carlo, C. Occhialini (Santarcajgelo Tomagna: Commune di Venezia-Maggioli editore, 1997) pp 74–79.

33 After completing a degree in architecture, he worked with Buckminster Fuller and I.M. Pei. He later became professor and head of the Department of Urban Studies and Planning (DUSP) at MIT. Antonio Di Mambro, “Tunney F.Lee: a Biographical Overview of His Work and Contributions,” in ILAUD, Learning from Tunney F.Lee. An intellectual and Ethical Legacy, ed. Paolo Ceccarelli, (ILAUD, 2023), 11.

34 ILAUD, Ceccarelli, Learning from Tunney F.Lee. An intellectual and Ethical Legacy

Programme

26.11.2025

Nieuwe Instituut

Auditorium

13.00

Doors open

13.30

Welcome

13.45

Networks and Conferences

Moderated by Andreas Kalpakci

Against CIAM: Socialist Architectural Networks in Europe, ca. 1951
Richard Anderson (University of Edinburgh)

Modern Planning Meets the Historic Town: Contradictions and Frictions in the 1929 IFHTP Congress in Rome
Ella Müller (European University Institute)

‘To Keep Abreast of World Ideas’: Gender, Networks, and Landscape Architecture as a Transnational Project
Luca Csepely-Knorr and Joy Burgess (University of Liverpool)

The Anyone Project as a Mediatized Network of Knowledge Exchange (1990–2001)
Cathelijne Nuijsink (ETH Zurich)

Q&A

15.15

Break

15.45

Networks and Coloniality

Moderated by Eytan Mann

Blueprints of a Shift: Moments and Movements that Shaped Post-Independence Indian Architecture
Chinmay Gheware (CEPT University)

Aligned in Exchange: Fairgrounds of Sovereignty
Tashania Akemah (Independent Scholar)

The Aga Khan Award and the Idea of ‘Modern African’ Architecture
Tomà Berlanda (Politecnico di Torino)

Memories of Palimpsest: Yamada Mamoru and the Architectural Discourses on the German-Japanese Colony of Tsingtao
Moe Omiya (University of Zurich)

Q&A

17.15

Break

17.30

Networks and the National Collection

Architecture of Development: The Bouwcentrum as International Broker of Dutch Building Knowledge
Setareh Noorani (Nieuwe Instituut)

18.15

Buffet-style Dinner

At Nieuwe Cafe

19.30

Keynote

The Orbits of Archiving: A Pragmatist Perspective
Albena Yaneva

27.11.2025
TU Delft
Berlage Rooms

10.30
Doors open

10.45
Welcome

11.00
Networks
and Education
Moderated by Yağız Söylev

- Tracing CIAM Summer School's Networks: Continuity, Connections, and Peerships in CIAM's Experimental Pedagogy*
Leonardo Zuccaro Marchi (Politecnico di Milano)
- Class of '30: 'International' Students and the Liverpool School of Architecture*
Juliana Kei (University of Liverpool)
- The World as Project: Pedagogical Exchanges between the Hochschule für Gestaltung Ulm and the Design Schools of Latin America*
María Paszkiewicz (University of Navarra, Karlsruhe Institute of Technology)
- Cooperation and Exchange Networks in Architectural Education: Notes from Post-Independence Mozambique*
Patricia Noormahomed (Dinâmia'CET-Iscte)
- Q&A

12.30
Lunch break

14.00
Networks
and Dwelling
Moderated by Dirk van den Heuvel

- UNRRA-Casas and Post-War Social Housing in Italy: Transnational Exchanges and State Warfare*
Jiayao Jiang (University of Cambridge)
- From Jan to Yankee: Tracing the Jengki Architecture Networks in Post-Independence Indonesia*
Anita Halim Lim (University of Amsterdam)
- Affinity Group as Architectural Practice: Dweller-Controlled Urbanism and Anarchist Architects*
Jere Kuzmanic (Universitat Politècnica de Catalunya)
- Archipelagos of Appropriation: Squatting and the Dissemination of Spatial Knowledge*
Sean Yuxiang Li (University of Copenhagen)
- Q&A

15.30
Break

16.00
Networks
and Actors
Moderated by Irina Davidovici

- The Friendship and Archives of Werner Moser and Mart Stam*
Ludo Groen (ETH Zurich)
- Intertwined Avant-Gardes: Bauhaus Dialogues with Tagore, Shantiniketan, and Indian Modernism*
Pappal Suneja (Bauhaus Universität) and Manu P. Sibt (The University of Queensland)
- The Modern Socialite: Gabriel Guevrekian, from Parisian Salons to American Universities*
Hamed Khosravi (Architectural Association)
- Phyllis Lambert and the Canadian Centre for Architecture: Towards the Creation of a Global Network of Exchange*
Léa-Catherine Szacka (University of Manchester)
- Q&A

17.30
Closing Remarks
& Drinks

CONFERENCE

Conference Organising Committee

Dirk van den Heuvel
(Convenor of the conference, Head of the Jaap Bakema Study Centre)

Stef Dingen
(Coordinator of the Jaap Bakema Study Centre)

Irina Davidovici
(Co-Convenor of the conference)

Andreas Kalpakci
(Co-Convenor of the conference)

Academic Advisory Board

Tom Avermaete (ETH Zürich)

Sofie de Caighy (Nieuwe Instituut)

Maristella Casciato (Getty Research Institute)

Carola Hein (Delft University of Technology)

Georg Vrachliotis (Delft University of Technology)

PROCEEDINGS

Editorial Team

Dirk van den Heuvel

Stef Dingen

Irina Davidovici

Andrea Kalpakci

Graphic Design

Ronja Andersen

SPECIAL THANKS

EFL Stichting for their generous financial support, providing travel grants for a selected number of early career researchers.

Published by Delft University of Technology and Nieuwe Instituut, Rotterdam, November 2025.

Copyright is with Delft University of Technology, Nieuwe Instituut, and the individual authors.

ISBN number: 978-90-835794-2-9

You are free to:

- Share – copy and redistribute the material in any medium or format for any purpose, even commercially.
- Adapt – remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms.

Under the following terms:

- Attribution – You must give appropriate credit, provide a link to the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use.
- No additional restrictions – You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits.



