Ilaria Cattabriga holds a PhD in History of Architecture from the University of Bologna where she graduated in 2016. As a PhD candidate she was free researcher at MIT, on Leonardo Ricci's American transfer, and at the University of Buenos Aires on the traumatic memory of the dictatorship in Argentina. As part of the centenary celebrations of Leonardo Ricci, she collaborated on architecture exhibitions on Leonardo Ricci in 2019 and 2020 at CSAC and in Florence. Regular participant at national and international conferences, she is currently engaged in research focusing on the urban policies and transformation of the historical city in Bologna and on the relations between Visual Design/Semiology and Architecture/ Urban Design in the 1960s and 1970s. She is adjunct professor of History of Architecture at the Department of Architecture of the University of Bologna.

The book is an intellectual biography of Leonardo Ricci in the United States which fulfills the historiographical lacuna on his American transfer between 1952 and 1972.Often told as a constant exchange with the United States, it accompanied him until the 1980s and influenced his teaching and professional work. The book retraces philologically the stages of Ricci's experience overseas unveiling the premise and results of his American transfer from Italy towards the United States and *viceversa*. To focus on the mentioned period, considered by Ricci himself a fundamental phase for his architectural and painting research, it defines to what extent each stage produced an evolution in his theoretical and applied research, systematized with the architect's view on teaching reform aims and the synopia of the *City of the Earth*.

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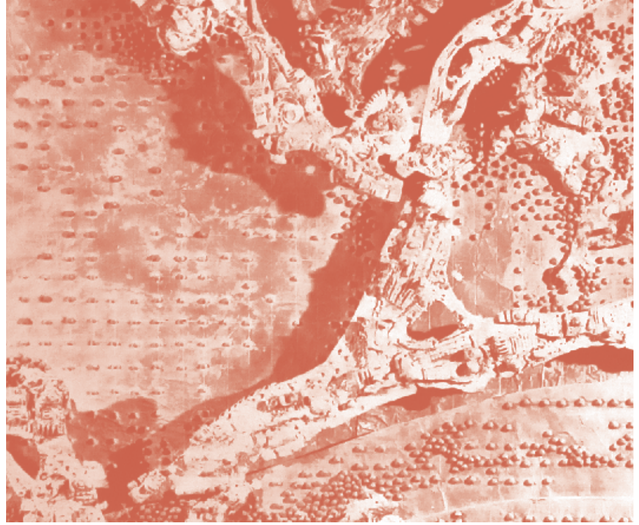

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LetteraVentidue

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Contents

Introduction

If the bibliographic research on the figure of the architect Leonardo Ricci reveals a historiographical blank on the American transfer he carried on from 1952 to the 1980s the archival research fulfils the void between 1952 and 1972[1]. Indeed, if Ricci's American transfer is mentioned several times in the few monographical studies, it was not studied and reconstructed in depth. None of those studies investigated to what extent the American transfer, even described as a fundamental period for Ricci, influenced the architect's work. Ricci's American transfer was often told as a constant exchange with the United States, as it began in the early Fifties, but it accompanied him until the end of his life and involved his professional work with his associates in "Ricci, Branch and Dallerba Architects and Planning" and "Ricci-Bennett Architecture Urban Design" offices.

The decision to structure this work by dealing with the twenty-year period 1952-1972 was also dictated by the discovery in Ricci home-studio of an unpublished manuscript dated 1969, in which the architect declared that he had succeeded in completing his own personal academic, didactic and design research thanks to his American transfer. In 1969 Ricci elaborated the project for the Miami-Dade Model Cities plan accomplishing the development of a design model for the city of the future applicable to reality.

The aim of this book is therefore to focus on the mentioned period, considered by Ricci himself a fundamental and turning experience for his research as architect and painter, in which the premises of his second professional phase dictated by the contact with American universities and by the work with his students are traceable as well. The research has produced important results from the didactic and design point of view in Ricci's work, which are the present work's object of study.

The considered twenty-year period is defined between Leonardo Ricci's first travel to the United States (1952) and his resignation from his position of research professor at the University of Florida (1972), one year before his resignation from the deanship of the Faculty of Architecture of Florence (1973).

This book retraces philologically the stages of Leonardo Ricci's journeys to the United States unveiling the premises and results of the architect's American transfer in the chosen period, and to what extent each stage marked an evolution in his work as educator and designer.

The main results of Ricci's research in the U.S.A. were the two books he wrote: *Anonymous (XX century)*, published in 1962, and *Città della Terra. Disegno per una città non alienata*, still unpublished, the two fundamental archival sources on which this work is based, because they describe Ricci's idea of architecture, and his quest in architecture the basic principles his research started from, and the results of his applied research based on theoretical reflections.

Both books can be considered as results of Ricci's research since they were written between the end of the Fifties and the end of the Sixties, a crucial period for the author's architectural production marked by the construction of his funding community projects as the Ecumenical Center of Agàpe and the Community Village "Monte degli Ulivi" in Riesi, the first just finished in 1951 while the second in 1968. *Anonymous (XX century)*, begun in 1957, was finished after the first turning stage at M.I.T., when Ricci explored new horizons in teaching and in the research on architecture and urban planning, in the founding years of Urban Design. What is more, if the first book ends with a hopeless Ricci who thought not to be able to build the city of the future, the second unpublished book *Città della Terra. Disegno per una Urbanistica non alienata* explained the second important outcome of Ricci's applied research: the model of the City of the Earth, the urban macrostructure representing the synopia of the integrated city.

From the didactical standpoint, the interdisciplinary approach to urban studies carried on by the Harvard-M.I.T. Joint Center for Urban Studies, started in 1957 by a proposal of the MIT Dean Pietro Belluschi including the revolutionary research of György Kepes in Visual Design and Kevin Lynch's research project titled "The Perceptual Form of the City", signed a fundamental stage in the foundation of Urban Design for its interdisciplinary approach and for the choice of innovative investigation fields and methods. It marked a strong upheaval for Ricci, who succeeded in proposing the same vigorous program in the field of representational drawing, developed in Cambridge by Kepes, with his students of the course of Architectural Composition in Florence. Indeed, the changing of the program of the course titled "Plastica Ornamentale" into "Visual Design" was a first outcome of Ricci's American transfer in his educational method as it enabled him

to demonstrate that the architectural design arose from the artistic practice of the "studio work" on different techniques and materials, and not from the architect's predetermined ideas. As Ricci had experienced in painting since the age of sixteen, art should satisfy the need for the human being to communicate with other people and had to express human experience. A deep focus on painting was therefore needed to understand the existential premises of his interest in Informal painting and in the synthesis of the arts that brought him to the United States and affected his work in architecture.

As painting, architecture derived from the artistic sign to be able to satisfy human needs. Ricci's intent to change the "plastica ornamentale" course was already clear before going to M.I.T. in 1959 and allowed him to ask for new laboratories and equipments as he later underlined in his suggestion for a new program for the faculty of Architecture in Florence after the student revolt.

Moreover, the research project titled "Aspetti Antropologici degli Atti Umani" ["Athropological Aspects of Human Acts"] approved and developed both at the University of Florence and at the Pennsylvania State University and the applied research studies on models for the integrated city were the core of Leonardo Ricci's studies at the Pennsylvania State University from 1965 to 1969. Ricci and his students elaborated several polymateric models by applying an experimental approach, between architecture and art, and worked on the "Model for an Integrated Town", identified with the title "MODEL I: Harbor-center with water-sea-earth communication routes", exhibited at the Montréal Expo of 1967, and required by the Centre Pompidou several years later for the exhibition "Vision Urbaines" (1992).

At the University of Florida Ricci definitely grounded his educational model facing the Miami Model Cities project with his fifth year students. The plan had to solve the important social issues of the black communities in the underdeveloped areas of the ghettoes, within the existing political program of the "Model Cities", by applying interdisciplinary research and providing clear structural evaluations. That meant to Ricci the achievement of the most important educational goal: let the students face real architectural problems and find the solution through a shared effort of students, teacher and dwellers. That was a turning moment because of two main reasons: firstly, in Florida Leonardo Ricci had managed to achieve one of his didactic objectives: to submit to architecture students, during the student revolt, a real design theme concerning social problems, leading them to work and be able to discuss with other disciplines' experts. Secondly, the didactic experiment put the roles of professor, students, scholars, politicians, and future inhabitants on an equal level, thus realizing the ideal of anonymous architecture, it is to say the disappearance of the architect and his authorial sign in front of the project and next to other professionals. It was not secondary that Ricci, Daniel Paulck Branch and Riccardo Morandi were the founders of the course in Urban Design at the University of Florida,

where he also became the Director of the Urban Design Studio. Ricci established it to realize the decentralization of powers from the inside of the university and for which he fought against the Floridian University bureaucracy. The same fight against bureaucracy and the central power was alive also in Italy in the same years, and was extremely important to Ricci, who sided with the students during the 1968 revolt and studied it to propose a new program for the University of Florence during his deanship, re-working on the previous educational programs and, therefore, focusing on teaching again.

From the design standpoint, the research has identified one common thread in Ricci's research, with which he himself cultivated a controversial relationship: the application of the "form-act" as the best tool to conceive Urban Design Leonardo Ricci found in the discipline of Urban Design the key to develop his work as architect and teacher, as in that discipline he encountered the balance point between architecture and urban planning, between the sign of the architect and the anonymous, between the collective and the individual dimension. Urban Design's main goal to plan the city as a collective work of art from the habitat to the megalopolis scale was the solution of that dychothomous research that enlivened Leonardo Ricci's work and one possible answer to that tension useful for him to get the project true, meaningful, and successful.

This book wants also to tell how, after having faced the formative and guiding moment with the master Giovanni Michelucci, during the first years of the reorganization of the Faculty of Architecture in Florence after the second world war, and a first approach to the theme of the synthesis of the arts in painting that gave him a first impulse to find new meanings for the postwar architecture, Ricci looked at the megastructural dimension since his formative period – in the design for the destroyed bridges of Florence – to the end.

In Florence, after the early enthusiasm for the liberation of 1945, the group of Giovanni Michelucci's descendants were still working on classical forms, evident in Leonardo Savioli's drawings of ideal cities or in Leonardo Ricci, Giuseppe Giorgio Gori and Leonardo Savioli's projects for the Florentine bridges.

The Florentine scholars maintained their control on academic teaching and did not critcze new tendencies or side for new tendencies avoiding any possible debate[2]. Yet, when the faculty of architecture saw a renewal of its educational structure and the ascent of Giovanni Michelucci's first group of students to the roles of adjunct professors happened[3], if we observe Savioli and Ricci's first drawings for the reconstruction plan of Vicchio, or Michelucci, Gamberini, Ricci and Savioli's drawings for the reconstruction plan of Florence, it is easy to notice a revoutionary approach and a strong attitude towards modern architecture to be realized in the damaged areas, which yielded against a more traditional lexicon, recalling the general approach

applied in Florence for the reconstruction process[4]. The same revolutionary impulse Ricci showed and aimed at led him overseas, and the analysis of his design experience that crossed different architectural programs from the end of the Fourties to the Seventies, at different scales both in the American and Italian projects, helped confirm the thesis that the form-act and the research of anonymous architecture were the guiding principles that accompanied Ricci during all his life and career.

Urban Design considered that variation in time and space Ricci experienced, in line with the twentieth century discoveries in science and phylosophical theories, to find new relations and effective ways to express morphological results in function of more complex processes open to the continuous change of human life. Keeping in mind the type of research undertaken in the United States, which excluded *a priori* morphological conceptions in art and architecture, permeated by the studies of Kevin Lynch, György Kepes, and Christoper Alexander, it was important to observe how these formative moments resulted in Ricci's architectural production in Italy.

By observing the different formal results achieved by Ricci in his work, even considering some – not constantly nor neatly – repeated compositional patterns, it is possible to trace the constant application and evolution of the "form-act" design from the habitat, to the community, to megastructural projects, precisely thanks to his American transfer.

Credits

This book is a re-worked version of my PhD thesis carried out at the University of Bologna, thanks to the scholarship and to the relevant research programs. Part of the research was developed at the Massachusetts Institute of Technology (M.I.T) Archives: MIT Archives and Distinctive Collections.

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The archival work was useful to arrange the two exhibitions on Leonardo Ricci, organized on the occasion of Leonardo Ricci's birth centenary celebrations (June 8, 1918) by the Ricci 100 Committee, which gave me the possibility to take part in the group work of both exhibitions: "Leonardo Ricci Architetto. I linguaggi della rappresentazione" (Parma, CSAC, from December 1, 2018-to April 7, 2019) and "Leonardo Ricci 100. Scrittura, pittura e architettura. 100 Note a margine dell'Anonimo del XX secolo" (Florence, Ex Refettorio Santa Maria Novella from April 12, 2019 to May 18, 2019).

My gratitude goes to Francesca Zanella and Simona Riva, then director and archivist of CSAC, who wisely guided me during the exhibition organization and set up in Parma; to Myles Crowley, archivist of the MIT Institute Archives and Special Collections, and to Professor Paul Amatuzzo, Louis Inserra and Anthony Eardley for sharing with me their personal and professional experience with Leonardo Ricci as well as for their advice on the writing of this book. Special thanks go to Professor Paul Amatuzzo for his guidance during my research in the U.S. and for his suggestions on the final editing of the text.

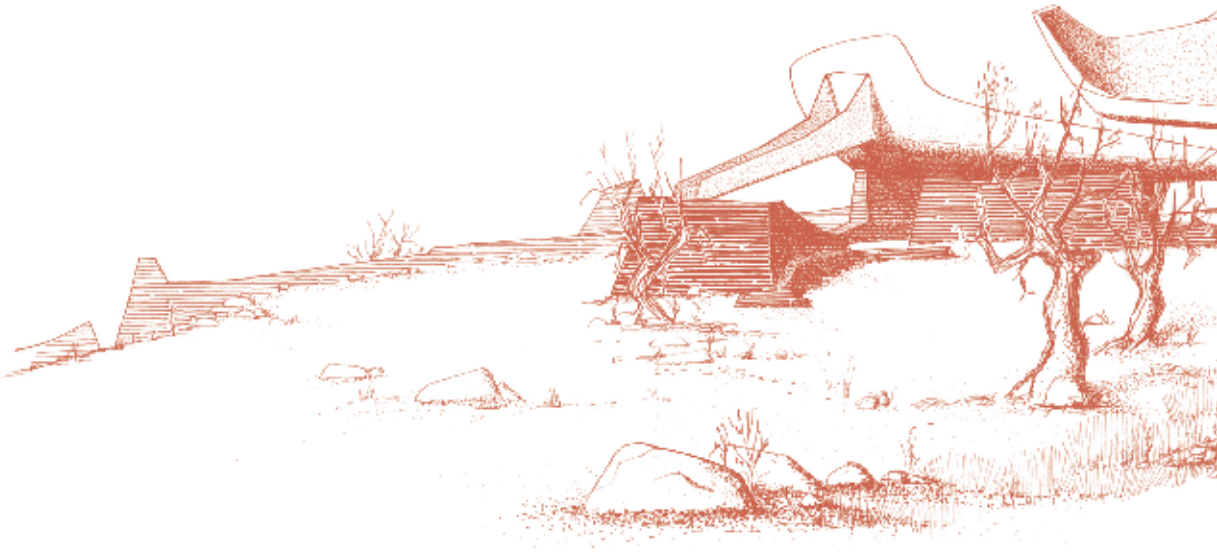
Sources

Casa Studio Ricci

Centro Studi e Archivio della Comunicazione, Università degli Studi di Parma: it will be indicated, from now on, with the shortened form "CSAC".

Massachusetts Institute of Technology, Department of Distinctive Collections, Cambridge, Massachusetts: it will be shortened, from now on, with MIT Institute Archives and Special Collections, followed by the shelf mark, (i.e. AC-0400), box number and folder number, when present.

Pennsylvania State University - Special Collections Library.



PART I

Leonardo Ricci's Gaze Towards the United States

The Relations Between the Italian and American Design Cultures (1945-1960s)

To introduce Leonardo Ricci's transfer to the United States it is worth describing, even briefly, the relation between Italy and the United States in the postwar period to understand the general historical and cultural background in which the architect's transfer occurred, before as a painter then as an architect.

The Second World War had a strong impact on architecture, but the previously existing social and economic order were already affected by the First World War, which had erased the inputs of Modern Architecture, of the technological progress, and caused the cultural and physical destruction in Europe, Soviet Union, and Japan. The exchanges between Europe and the United States began during the political and economic crisis Europe suffered since the 1930s. The social measures of the New Deal in the United States produced a huge migration of European intellectuals to the U.S.A. and wide planning programs for the welfare and social reforms[1].

In the second postwar period, from 1945 to 1960s, the masters tried to face the reconstruction using their previous discoveries to find new solutions, but a contrast between an international formula and the revitalizing research still existed. Undoubtedly a new creative transformation was necessary, and the repeating of the solutions used between the two world wars could have been intended as an academic exercise. The United States played a fundamental role in the implementation of the trade internationalization and in the diffusion of the modernization models thanks to the spreading of images and texts. Modern forms were applied to local realities and, during the

migration of the architects in the Thirties, very different architects as Sert, Aalto, Barragán or Niemeyer studied new modern solutions suitable for local lifestyles, climates, and customs.

Mies van der Rohe and Walter Gropius arrived in the U.S.A. in 1937, Mendelsohn in 1941, their contribution was fundamental to increase the Modern Movement prestige in North and South America. Gropius was called by the Dean of the Harvard School of Design Joseph Hudnut to direct the Department of Architecture, a school influenced by national and international approaches where a teaching system based on Beaux Arts was arriving to its end and tradition was being replaced by the rationality of technical details according to the concept of a «new architecture» based on the contemporary social and technological reality. Gropius insisted on the importance of working in groups and on the need to find an anonymous direction starting from the concepts of objectivity, program, and structure.

In the United States Siegfried Giedion was a crucial figure in the creation of the Modern Movement myth, when he wrote about it as a unique movement coming from a common intention and its realization in the CIAM in *Space, Time and Architecture*[2].

In Italy, during the Reconstruction, architecture had to face new themes and, later, new scales of intervention. A qualitative datum was added to the quantitative and emergency need of missing dwellings for the population, to provide both the solution of the physical reconstruction, especially of dwellings, and quality of design and building techniques. In territorial planning the role, methods and tools of architecture were re-thought and the most important figures of Italian architecture, and among them Leonardo Ricci, took part in the reconstruction, proposed new forms of architectural language to reconnect the existing structures, and grounded their research on that important intent.

If firstly the European masters emigrated to the U.S.A. exerted an important effect on the perception of the Modern Movement and introduced the "New Objectivity" overseas, the post-1945 years saw a great influence of the United States in Europe and in Italy because of the huge amount of funds coming from the approval of the European Recovery Act, also known as the Marshall Plan from the name of its proponent –the Secretary of State George C. Marshall – signed by the American President Harry Truman on April 3, 1948[3].

The European Recovery Act provided technical and financial help to the European countries hoping in an integrated approach to the economic problems of the old country, by reaching the improvement of the industrial productivity. In Italy, where social and political changes were expected after the end of the war, the U.S. aid aimed not only at achieving the positive appraisal of the Italian people, but also «at the constitution of a framework of financial and productive systems compatible with the economic model of the United States[4]». In the immediate postwar period, the fascination for the American culture

was not homogeneous in Italy, but the political, cultural, and architectural issues that followed the approval of the Marshall Plan strongly affected the perception of the United States in Italy.

The United States had been exerting a strong influence on Italy since the Twenties and Thirties for the scientific modes of industrial production that had significant implications also on architecture, when Italian entrepreneurs of the most known Italian factories as FIAT began looking at the industrial and spatial solutions of the best American industrial plants as models to follow[5]. Indeed, between the two world wars the United States and the taylorist productive and organizational method had become a working model and the industrial plants' design inevitably affected the space organization of Italian factories since Italian engineers started visiting the north American factories in the 1920s and 1930s. In that moment, the U.S.A. represented in Italy the myth of a first-rate model of modernity and technological innovation. Among the entrepreneurs looking at the American myth and industrial model, Camillo Olivetti, and his son Adriano after him, also looked at their American competitors' plants to improve the production process and, after having studied it, once the productivity increased, employed, and exploited the best Italian designers to build their Italian and foreign industries, shops, and offices.

According to Paolo Scrivano, that myth turned into the best model to follow for the creation of a new and wider public for transatlantic imagery[6] in the period of the so called "Cold War", but this transformation occurred in the 1950s, when the influence of the United States in Italy increased quite quickly thanks to the rapid availability of the funds of the Marshall Plan. Italy's dependence on the United States intensified because the American aid allowed an acceleration of the industrial recovery, of production, new job opportunities and the reconstruction. In that cultural climate, Leonardo Ricci was one of the first Italian architects to leave Italy in the early Fifties to the United States.

From that moment the United States and Italy were connected by a cooperative action based on a mutual exchange: the U.S.A. provided for materials, funds, machines, and "know-how", in which also Leonardo Ricci was especially interested, whereas Italy contributed and answered to the innovative changes with a worldwide known ability in the handicraft sector and industrial design. The main intent of the mutual action was to foster that collaboration, but it also implied to leave Italy and other European countries their own autonomy, which did not always help preserving an easy relationship between the old and the new countries.

Architectural design was not immediately implied as a primary tool, because both the Italian and American authorities did not use architecture as a propaganda tool as fascism did, but it was involved when the United States tried to spread images and publications to persuade the public opinion and culture to democratic values. Indeed, through the action of several institutions and governmental agencies as the United States Information Service and the Office of International Information

and Cultural Affairs the Unites States promoted the U.S. cultural and political model and controlled the use of U.S. funds for the reconstruction by organizing cultural activities (projections of movies and documentaries, distribution of magazines, leaflets, books, technical materials, and the foundation of USIS libraries). Besides, architecture was the object of two main exhibitions held in Palazzo delle Esposizioni in Turin in 1947 and 1949: The "Mostra Internazionale di Edilizia" ["International Building Exhibition"] and the "Mostra della Casa Moderna" ["Modern Home Exhibition"], in which, as in further exhibitions and fairs, American housing prototypes were promoted to display architectural examples, also presented on books and periodicals from the United States as *Architectural Forum, American Building, Better Homes, "Home Plan"* and the reconstruction of the country starting from heavy industrialization.

The American housing and design models affected Italian culture and lifestyle, when, in the same year of the "Mostra della Casa Moderna", the Italian government approved the "Legge Fanfani Case" ["Fanfani Case Law"] that began the INA Casa Program.

By the beginning of the 1950s architecture was used in several initiatives of cultural diplomacy and, to Paolo Scrivano, the start of this new trend coincided with the institution by the State Department of the Foreign Buildings Operations, directed by Leland W. King with the help of Pietro Belluschi and Henry Shepley[7].

The transatlantic connection was physically built through the work of Italian architects and designers that applied their skills to the building programs financed by American funds such as the European Recovery Plan, or "Fondo per l'Incremento Edilizio" [8], the "INA CASA" and UNRRA CASAS" programs.

The assets therefore remained in the hands of the Italians and this caused conflicts between Italy and the United States over where to use the funds and the timing of their use. The same difficulty to manage the real relationship among the two countries was to be faced during the actuation of the INA CASA[9] and UNRRA CASAS plans[10].

The connections between Italy and the United States and the construction of the transnational relationship between the two states was also marked by the publication in 1946 of the *Manuale dell'Architetto* edited by the Consiglio Nazionale delle Ricerche and by the United States Information Service. Furthermore, the theme of the travel to the United States of professionals, and architects among them, was central for reshaping the conception of American culture in Italy. The Fulbright program, derived from the agreement of the U.S.A. and Belgium, France, Netherlands, United Kingdom, and Italy enabled the international exchange of scholars and experts granted among universities and technical institutes that helped Italian and European architects to advance their work and research. Among them, Leonardo Ricci was also expected to use Fulbright funds[11] for his first travel to the United States, but the Massachusetts Institute of Technology had the suitable resources to welcome him for his first educational

experience in the United States and to support his course with equipments and assistants[12].

In the book *Building Transatlantic Italy* Paolo Scrivano also deals with the work of important mediators of the transatlantic relationship between Italy and the United States, identified in the figures of the historian and critic Bruno Zevi and the industrialist Adriano Olivetti, «the former through his writings, pro-American activism and dynamic role in several bi-national endeavors, the latter with his business relations and institutional activity[13]». Their intermediary role was fundamental to enhance the dialogue between Italy and the U.S.A. because intermediary views helped the transmission of American ideas on architecture as well as the adaptation of the imported models and ideas to the local dimension[14].

In the Sixties the climate emergency expired and all the studies on housing experimented in the Fifties led to structuralism and megastructural projects in the elaboration of new forms and solutions of dwelling to satisfy larger scale requirements.

Because of the worldwide influence of the United States, the effects of this boredom and uncertainty could have been dangerous for a moment in which a new tradition was coming and a new approach on architecture was needed in the transition from the nineteenth to the twentieth century. No notion of "style" in the nineteenth-century meaning was needed, because, in Giedion's opinion, when we try to «fence architecture within a notion of style, we open the door to a formalistic approach[15]». That was the reason why it was not important how everyone called it, either death or metamorphosis, contemporary architecture had to translate the way of life of the period and follow the evolving of a tradition.

In the introduction to the fifth edition of *Space, Time and Architecture* Siegfried Giedion wrote about the confusion that existed in the Sixties in contemporary architecture as in painting: «a kind of pause, even a kind of exhaustion[16]».

Organicism and Existentialism: Ricci's Architectural Roots

Leonardo Ricci was an architect, painter, scenographer, designer, teacher[17], but «above all a visionary profoundly concerned with the state of twentieth-century man in what he consider[ed] to be a time of transition between an old civilization and a new civilization struggling to be born». […] He [saw] architecture as a creative act, and the obligation of the architect "to make the actions of man come alive"[18]». With these words George Braziller, Leonardo Ricci's book *Anonymous (XX century)*[19] publisher, described the author, who was strongly convinced in the potentiality of art and architecture to build a suitable world for the man of the twentieth century, completely overturned by the war.

Mindful of the influences between the Italian and American countries and cultures to understand Leonardo Ricci's American transfer, it is important firstly to deal with the influence he lived of the American culture and from the model of "democratic architecture" Frank Lloyd Wright had suggested, before 1952, and secondly with his master Giovanni Michelucci's approach towards organicism.

Ricci's revolutionary idea of spatial architectural research derived from the conception of architecture as democratic device fostered in Italy by Bruno Zevi and by the Associazione Per l'Architettura Organica (APAO), by grounding it on a morphological level with the refusal of *a priori* forms. Ricci's "form-act" design method was based on this belief, and on the study of human acts and activities that could inspire and conform the final urban or architectural design. That method was the main focus of Leonardo Ricci's academic and professional work, which, according to him, could have provided new architectural and urban design results, opposed to superimposed functional models.

Bruno Zevi recognized in Leonardo Ricci himself and the figure of the architect of the future:

> I found in him all my faults in a luminous version: gestural, ready at any moment to abandon and break up, authentic existentialist, and without exhibitionism, in the agitated hours and in those of collapse, deaf to health problems and to those of a mythical aesthetical coherence, Ricci could not stand institutions [...] he embodied expressionism and passed it on to his master, wrote illegible but highly successful books in America, in short, he personified life as chaos and creativity[20].

The theoretical affinity on the conception of the spatial research and generation of design was what joined Bruno Zevi and Leonardo Ricci's ideas on architecture. In Ricci's personal archive only a few letters by Zevi are kept, but their importance lies in their content. They tell that Ricci asked Zevi his opinion on his first book *Anonymous (XX century)*[21] and that he sent to Zevi a copy of his unpublished manuscript of *Città della Terra. Disegno per una urbanistica non alienata* ["City of the Earth. Design for a non-alienated urban planning"] to have his comments on it. Unfortunately, in Ricci's home studio in Florence there is no trace of Zevi's comments on Ricci's manuscript, but only the critic's purpose to Ricci to found a new journal sustained by a political party[22]. Indeed, although Zevi thought that Ricci wrote «illegible books», he agreed with the architect's way of conceiving architecture and its social function, possibly implemented by political forces. Zevi's purpose to establish a new political party came in 1970, after the 1968 revolt, in which Leonardo Ricci was particularly involved in Florence with Leonardo Savioli and Umberto Eco[23]. Therefore, he suggested to Ricci the idea to work on a new journal to spread that precise idea of architectural design.

Leaving aside political issues[24], Bruno Zevi and Leonardo Ricci's shared ideas on architecture were grounded on Frank Lloyd Wright's organic theory, and on the belief that organic architecture had to be intended as the invention of temporalized space for the human individual and collective life, and on the primary role the architectural space played in the creative process. If we compare Zevi and Ricci's definitions of architecture, we can immediately trace their common attitude towards the conception of space and towards the importance they both attributed to it.

In 1960, in *Architettura in nuce*, Zevi dedicated the first part of the volume to the etymological definitions of architecture conferred to the discipline by famous architects and critics and concluded that «architecture [was] therefore the art of spaces, of enclosed voids, of the dynamic sequences of multi-dimensional and multi-perspective cavities, in which the life of human associations [was] physically and spiritually expressed and the creative drive of architects [was] embodied. The experience of the interior space [was] the peculiar phenomenon of architecture, what define[d] and consolidate[d] its social contents, technical tools and expressive values of every degree[25]».

Ricci explained the design process in "On Architecture", the *Anonymous'* fourteenth chapter. To him «within the architect's mind a subtle image is taking shape which reaches from the earth through the structure, creating a space and enclosing a form which, altogether, will be like one living organism, adapted to those who will live in it. And for every moment of planning there will be a particular contact with the object which will give flesh and blood to the object itself»[26].

On March 28, 1945 Bruno Zevi founded in Rome the "School of organic Architecture", around which the APAO also aggregated later [27]. A broader political project founded on the ethic conception anchored to political freedom and social justice found its place before in the Partito D'Azione and then in the APAO, which saw in the identification between organic architecture and democracy one of the most evident points of its program. As Roberto Dulio wrote in *Introduzione a Bruno Zevi*, Zevi declared that the school had two aims: « […] to allow the architects that came home from the war to revise their professional work; and […] to fight the faculty of Architecture in Rome, epicenter of the fascist reaction [28]».

Bruno Zevi was not the only historian who identified Ricci as organic architect, but also Giovanni Klaus Koenig described him as «the most "organic" of the Italian architects: organic understood not in a formal sense, but as the development of the creative process, as the origin of the spatial configuration, regardless of the formal language with which the space [was] expressed[29]».

Leonardo Ricci himself admitted his esteem and admiration for Frank Lloyd Wright in "Farewell Masters; Farewell Geniuses"[30] by defining Wright as:

> The one most deserving the name genius by antonomasia […] But Wright was the first example of pioneering in the field of the spirit an expression which, to my ear, is equivocal, but still perfectly befits the figure that he was[31].

In the same chapter, after a critique of the Guggenheim Museum in New York as architecture in which Wright «does not bother about the place», «he does not care about the function of the building», «he doesn't give a hoot about the client», we read: «Yet Wright is the architect whom in certain respects I love most. I hope the reader will forgive my brusque way of writing these pages. It may be offensive, irritating, I know. But that Anonymous (20th Century) presses on our hearts and revolts against a state of things that must come to an end, if we want a simple, new life in peace[32]».

Besides, Ricci's critic about Wright, Mies van der Rohe and Le Corbusier's work, his democratic view on architecture and painting was due to the masters' absence and to their lessons' unusefulness during and after the war. Geniuses could have not helped in restoring the world, because only common men knew human needs and could work together using their different and complementary qualities to build a world made of real actions, not of personal ideas[33]. In his *Anonymous (XX century)*, Leonardo Ricci focused on the idea of "democratic" architecture and on the new "mission" of the architect to plan around human private and public needs following contemporary social changes rather than on predetermined forms[34].

Ricci's idea of architecture as a democratic device derived from the repulsion of the tragedy of the war he himself lived and was connected to the theme of the "Anonymous" which emerged from his narrowing to existentialism[35] and from the reflections on the architectural and urban form elaborated by the group of the Florentine architects under Giovanni Michelucci's guide.

The figures of Bruno Zevi and Giovanni Michelucci are fundamental to understand Leonardo Ricci's view on architecture and the connections between the work of Frank Lloyd Wright and the existence of an "organic experience" of Giovanni Michelucci's students in the second postwar period. Although the theme was studied[36], in Italy the diffusion of an organic movement, or better of a "wrightian manner", was not possible due to the classicism roots of the Italian culture[37]. As Giovanni Klaus Koenig pointed out, in Italy Wright's influence was clear in the Venetian school of the IUAV for the joint action of Bruno Zevi, Giuseppe Samonà and Carlo Scarpa[38], while in Florence Wright's lesson did not find immediate and widespread acceptance.

Dealing with the influences of organic architecture in Italy, Giovanni Klaus Koenig suggested to circumscribe it chronologically to the period of publication of ten years of *Metron* between 1945 and 1954, although the effects of Wright's influence continued to be felt in subsequent years as well. Koenig framed the organic season of the Florentine school and recognized the concept of "organicity" in

Michelucci's interpretation as independent from Wright's formulations, whose operating influence on the training of the students would have ended early in 1948 with his transfer to the Faculty of Engineering in Bologna[39]. Giovanni Michelucci's work had to be «viewed not as a source of formal models or ways to control the development of the project according to harmonic paths, but as an experience which stimulated transgression from the rules of academic composition as well as from new codes of functionalism, from the austerity of language, from purism and from elementary geometry of rationalism. From Wright, filtered through the revisitation proposed by him of the architects of De Stijl, the procedure of breaking the volumetric box, present in different architectures of the two Leonardo – Ricci and Savioli – is derived, but it is also perceptible, in less radical form, in the aggregations of different volumes of certain buildings by Giuseppe Giorgio Gori and Riccardo Gizdulich[40]».

Giovanni Michelucci, on the occasion of the exhibition dedicated to Frank Lloyd Wright held in Florence in 1951 at Palazzo Strozzi, had already declared the distance between his work and Wright's teachings, highlighting the pioneering individualism of the American master as Ricci did in his book. To Michelucci the exhibition was the occasion of an «interview sought and not taken place», also due to the reflections of Wright's egocentric and narcissistic personality in the forms of his architecture:

> The difficulty of intimately approaching Wright's work thus finds [...] its own origin in the exclusion of others from his work: he teaches, does not collaborate; he is a master, not a colleague. But it is demonstrable that every valid teaching is fruit of the experience, intelligence and contribution of not just one, but also of others, and that when works and men are conceived through the myth, they lose the possibility of being understood and end up being alone and museum objects[41].

Michelucci's critique of Wright's work focused on the artifice applied in the combination of materials, therefore in the search for an unusual language that did not reach a "relationship between the end and the means" and which, in this he revealed the artifice and unnaturalness, and on the stressed revolution of organic architecture to find the connection between the interior and the exterior of the buildings, since it was already widely experimented in the Mediterranean architectural tradition of the old civilizations across the centuries[42]. Organicism, in Michelucci's opinion, laid in the naturalness of the relationships between the parts expressed in nature and already sought in primitive architecture, which had nothing to do with the forced search for the relationship between construction and environment: beauty was in the agreement between architecture and nature because it «[arose] from the intuition of vital relationships between things[43]», not in formal relationships.

Ricci's view of democratic architecture in an existential and relational perspective came from his master's thought: it was an architecture concerning human life, thus organic.

In Italy Frank Lloyd Wright's work was not published before the Thirties[44] and the debate around organic architecture began in Italy in 1945 after the publication of Bruno Zevi's *Verso un'Architettura Organica*[45] and with the promotion of the School of Organic Architecture establishment in March and of the APAO in July, with the related celebration of the figure of Frank Lloyd Wright. The APAO found in Florence a significant resistance by the Florentine intellectuals[46]. The debate increased after the opening of the exhibition dedicated to Frank Lloyd Wright on June 24, 1951 in Palazzo Strozzi, firstly inaugurated in Philadelphia by Oskar Stonorov. In the executive committee chaired by Zevi, none of the Faculty of Architecture scholars appeared, after Roberto Papini had declined Carlo Ludovico Ragghianti's invitation to be part of it[47].

After a first attitude as observer of the debate in which Giovanni Michelucci decided not to take sides, he published the debate on the first issues of the magazine he directed *La Nuova Città*, between Giusta Nicco Fasola and Renato Bonelli, following the publication of Zevi's book *Towards an Organic Architecture*[48]. Then he declined Bruno Zevi's invitation to found with Italo Gamberini the Tuscan section of the APAO in Florence. Therefore in 1949 Bruno Zevi turned to Edoardo Detti for the foundation of the APAO in Florence, inviting him to collaborate with Gamberini for the Tuscan section, also sustained by Raffaello Fagnoni[49].

Giovanni Michelucci's view on organic architecture inevitably affected the work of Leonardo Ricci, who did not subscribe the APAO, but organic architecture was also elaborated and introjected in the Tuscan architecture in the multidirectional fluidity of interior spaces driven by conduction, expansion, contraction, and concatenation as it happened in Leonardo Ricci's project for the "Theoretical House" (1956-1958)[50]. Ricci's training and first professional activity took place from the early Fourties and went on in the climate of the Reconstruction under Michelucci's guide, which immediately felt the need to overcome the practical difficulties of life in the immediate post-war period, to improve the living hygienic conditions of the destroyed Florentine buildings and bridges on the Arno river[51]. Following his master's teachings, Ricci approached the problem by implementing a reconstruction based on a hierarchy of interventions without distorting the historical balance.

The first houses of Monterinaldi designed by Ricci, proposed a different interpretation of the relationship between architecture and nature[52], illustrated by Leonardo Ricci in an interview given to Thomas Hawk Creighton, talking about himself in the third person: «Wright tried to integrate his buildings with the natural landscape; Ricci [tried] to create a landscape, in the Italian tradition[53]», and specified that «Wright's detailing [...] was "refined – in a certain way decadent," while his is often characterized as "brutal"[54]».

According to Ezio Godoli, in Leonardo Ricci's architecture «the operating influence of Wright's language can be grasped in the play of plans and of linear elements that are crossed by projecting beyond the points and lines of intersection, in the importance of the role attributed to the fireplace in the interior spaces, in the taste for unusual material combinations or in the introduction inside the house of the shapeless natural element, as in "Fallingwater" the rocks emerging from the floor near the fireplace; moreover, also in certain lexical elements, for example the narrow bands of ribbon windows located below the tax plane of the roof – also present in the side fronts of the Pescia Flower Market – which, separating the vertical walls from the roof, performed an essential role in the Wrightian procedure of breaking the volumetric box[55]».

Following the teaching of Giovanni Michelucci and of the philosopher Søren Kierkegaard, Leonardo Ricci postulated in architecture the concept of the "open work", understood as a building or city, able to welcome the flow and the constant life changing. Ricci's conception of "anonymous architecture" was consistent with the concept of "open work in architecture" Bruno Zevi also proposed in 1962 in *L'Architettura: cronache e storia*[56]. Indeed, in the same year, with Ricci's *Anonymous (XX century)*, *Opera Aperta* by Umberto Eco[57] was published and developed the theme of the XII International Conference of Phylosophy titled "The Problem of the Open Work" (1958)[58].

Ricci and his Master: a Detachment that does not Exist. From "La Nuova Città" to the *City of the Earth*

> I tried to 'teach' my alleged disciples more the art of 'detachment' than the chain of 'awe'.
> That is, I tried to identify in each one, and in you in particular, the elements of diversity [...] capable of favoring the development of a new identity. Faced with this personality of yours, this surprising youth of yours, I could not have done otherwise. In this way a love has matured that, over the years, has overcome any detachment [...] Perhaps in this sense we have worked together all our life[59].

During the work under Michelucci's guide, Leonardo Ricci learnt some methodological design principles he would have never abandoned. Despite Michelucci wanted to teach the "art of the detachment", as he called the teaching to give his students the correct tools to find their own design direction and aims, there are several common points in Leonardo Ricci and his master's theory on architecture, work, and life that help us understand Ricci's American transfer. The issue deserves a significant attention and a special focus in this book because the faith in his master's teaching and the embodying of that principles in his design method led Ricci from the existential view on architecture to the conception of the city as an "open work" and collective work of art by means of the evolutive translation of

the "form-act" design method, by crossing different scales, from the projects of the community space to megastructures. That evolution can be understood precisely by following Ricci's American transfer.

Firstly, the search for the truth, which made it put in the background the first formal research because it was the only way to achieve beauty. Thanks to Michelucci's teaching Ricci got used to observe the human dimension, the man, his movements, his feelings as the only lines to be followed in the design of the space. Following this basic principle, Michelucci used the section as the only design tool that, unlike the plan, elevations, and perspective, could manage the complexity of human actions. «Only through the section the different urban cavities resolved by overlapping different life plans, [could] unfold in all their spatial complexity and show their adherence to the different implications that underlie it[60]».

The "variable city" thought by Michelucci[61], matured in the sketches for the reconstruction of the "screaming ruins" of the areas around Ponte Vecchio, sought a spatiality of a medieval matrix devoid of any rule other than spontaneity or function so that the city was the continuation of the interiors of a building and presented the same vital characteristics in a general continuity of relationships and internality. The construction of the city became the construction of relationships or their "shaping" according to principles disconnected from formal matrices[62]. Therefore, the aim of the project was no longer the result but the way to get to the result[63], which consisted in Ricci's main research aim during his American transfer.

From the master's teaching and expressionist vision of the city Ricci's conception of architecture also emerged. Indeed, this was the reason why Ricci approached the design of "architecture at urban scale", as he several times named his idea of architecture, especially in his unpublished book *Città della Terra*. As Leonardo Savioli, Leonardo Ricci elaborated his own idea of future city he elaborated thanks to his American transfer, in line with his master's idea of "new city", hosting the change and the flow of life, intended as the best way to follow the path of truth in design.

Not only the idea of designing architecture starting from the human dimension, but also Ricci's projects for macrostructures came from Michelucci's concept of variability, an idea that embodied the purpose of a new design founded on the past but that looked to the future[64]. In Michelucci's itinerary the constructiveness-tradition was always present as a compositional term alongside the classicism. In his own thought he resolved the tension generated between these two elements with the "choral" work, which Michelucci identified with the collective and collaborative construction site work that also allowed him to bring architecture back to "happiness", the happiness of participation in the work. In Michelucci's work there was already a tension between opposites that was a paradigm of the Florentine architects as the attention to tradition.

In *Architettura in Toscana 1931-1968* Giovanni Klaus Koenig also explained the importance of conceiving the interior of a building in relation to the outside space, which represented a strong character of Florentine architecture that recognized the prevalence of the full over the void[65]. This principle was translated into the ability to recognize the importance of an internal space with respect to the formal "silence" of an external space and therefore into the recognition of the wall as a unifying element, the connection and transition element between the city and the countryside, the mediation tool between architecture and the territory. This last aspect anticipated the study of the links and the reciprocity between the natural and built environment constituting the environmental pre-existence as a whole. Although all the cited themes were widely debated in Italy and abroad, Leonardo Ricci and the Florentine architects' work diverged for its being "relational" and concentrated on the design process, on its main components, rather than on its results. Leonardo Ricci and Leonardo Savioli started from Michelucci's lesson to apply a continuous research and revision of the compositive processes, which affected the non-definiteness perception of their design solutions undergoing the recovery of history and tradition, the integration of different scales, the continuity between project and city, architecture and memory, form and permanence of the ancient and rooted tradition[66].

Despite the trial to identify common threads of the Florentine architecture, Giovanni Michelucci and Leonardo Ricci never recognized certain references or their work as given and absolute[67] because they had always questioned their results in the name of new research projects. In this way, not even the authorship of the projects was definitively recognized by both, in the hope of reaching the anonymity of the architect who disappeared in front of his work to favour its users. In this Michelucci's strongest teaching for Leonardo Ricci lied.

The propensity to doubt belonged as much to the teacher as to the student but consisted in the desire to explore different ways, to rethink what had been done in function of an opening towards a reality in constant transformation. In this way both architects had the opportunity to dive in the concrete reality of architecture, capturing the contradictory aspects and being influenced by them to modify, and improve, their way of working. They made it a reason for living and a single granitic certainty by accepting one's condition as a human being, subjected to change and finding a detachment from reality with a special gaze to renewal. For this reason, both Michelucci and Ricci's architectural thinking were open and underwent continual changes to adapt to the different human spaces and reject the classification in currents, trends.

> This [was] his great lesson. Not that it [was] an easy road. The road to continuous doubting is a painful road, often made up of renunciations, of ending in isolation, of that apparent failure to conclude that the practical men and

> modernist rationalists [had] so much horror [...] This profound love not only for architecture but for life, for the things of life, this continuous desire for research and renewal, this feeling of the precise justification of every element that [was] constructed, this investigating the intrinsic structure of the materials. This is what, above all, Michelucci taught me[68].

The inconstant and difficult relationship with the master Giovanni Michelucci was reflected in Ricci's relationship with Florence, which was not his hometown, but the place where he lived longer. A homeland that gave him so much and that let him discover his vocation for architecture, to which he recognized an important cultural debt, but left him deeply dissatisfied from the professional point of view in several moments of his career.

The relationship with Michelucci remained marked by removals and rapprochements, but the strongest setback happened when the attempt to collaborate in the project for the Palace of Justice in Florence (1977) failed and already known misunderstandings, recriminations and incompatibilities became more manifest.

Gifted with a strong temperament, a combative character and a creative instinct, Ricci kept himself away from the "official" events of the city due to the incomprehension, mistrust, ostracism of the local authorities, the indifference of the Florentine cultural and academic world convinced him to remain in the home-studio of Monterinaldi. Florence gave to Ricci and Michelucci a similar treatment: the town, still strongly linked to classical languages and to the tradition, seemed not to accept Ricci's linguistic "heresies" and was not generous towards his teacher because of the culture subjected to bourgeois power, which relegated it to a role of consumerist city and provincial[69]. They left Florence in different moments when they both felt misunderstood by their own: Michelucci's reflections and designs for the reconstruction of the area around Ponte Vecchio emerged in the period 1945-46 from the observation of the rubble of the destroyed center of Florence, but his innovative hypotheses were refused to prefer an elitist trend of reconstruction faithful to the preexistence. The defeat heavily reflected in the master's teaching at the faculty of architecture, of which he was again dean from June 1947 to August 1948. In 1948 Michelucci left the Faculty of Architecture in Florence, and moved to the Engineering faculty of Bologna, where he remained until the end of his teaching activity and where he found a more favorable environment for the development of his studies Leonardo Ricci left Florence in 1973 after having suffered the defeat of his new educational program pursuing the 1968 revolt ideals during his deanship of the Faculty of Architecture. He resigned and moved to Venice to live his "exile".

The same relationship that Leonardo Ricci weaved with his own works was also established with his master.

> In the design debut of each relevant and innovative work, not an academic fruit or a tribute to tradition or style exercises, a rational, scientific, objective component [coexisted] and [cooperated] so much that it [could] be codified and transmitted as a common language and a mysterious, direct component of which we [ignored] the origin and that very often we [were] not able to control. Of an architecture, I would say almost, that we partly [possessed] and that we [were] partly possessed of[70].

According to Corinna Vasić Vatovec, with these words Ricci described the architectural project as the result of a complex process consisting of rational and irrational components, in which the architect was inevitably involved without having the opportunity to understand and dominate the psychological or conceptual reasons or implications that ended up absorbing him completely[71].

Leonardo Ricci, in his relationship with his master, was dominated by the same contrasts both in the personal and in the public sphere on the occasion of their rare collaborations after the first formative period (projects of the bridges; the internal transformation and furnishing design of the center and didactical national center of Palazzo Gerini in Florence with Giuseppe Giorgio Gori, Leonardo Savioli, 1941; and the interior and furnishing design of the Termini Ventura House in Florence, 1942) such as the urban plan of Sorgane (1957) and the project for the Palazzo di Giustizia of Novoli (1977). It had been a constant for the lives of both as evidenced by the letters kept in Monterinaldi archive and in Michelucci Foundation.

Ricci and Michelucci had two similar and opposite personalities at the same time: similar because talented, creative, and solitary, restless, and always in search of renewal, but inserted in a world full of important cultural relations. On the contrary, they were opposed in the relationship with the others: the most introverted, enigmatic, and reserved teacher of a more extroverted, vital, and nonconformist student.

In some letters kept in Ricci's personal archive in Monterinaldi Ricci praised and emphasized his love for the master, while in others he described him as an «elusive, perhaps ambiguous, character for this modern». On one hand Ricci saw Michelucci as a father, counselor and protector, the master that taught him the mystery of architecture, but on the other hand he was «the ironic and irreconcilable enemy» from which, he confessed, he had developed a sort of psychological dependence[72].

What is extremely important to understand Leonardo Ricci's work is that the educational method of Giovanni Michelucci aimed to achieve the maximum degree of freedom by the student, who did not have to recognize a single teacher, nor recognize himself as such[73]. He was convinced that the teaching of architectural composition was "a nonsense" and that the teaching did not consist in guiding the students towards precise choices of taste or language, but rather in teaching them the profession of the architect, therefore, to train them

from the intellectual, moral, and technical point of view to further develop a process of self-criticism towards their work. To achieve these goals the knowledge of history, the priority of the moral request of the project, the interdisciplinary interests, the dialogue with the students, were all presuppositions for which, despite he did not accept it, Michelucci could be considered a true master.

> I was a disciple, assistant, and collaborator of Giovanni Michelucci. I don't know exactly what Michelucci taught me, but he was a master [...] this statement might seem to be in contrast with what I wrote in *Anonymous (20th century)*, of which a chapter is entitled "Farewell masters; farewell geniuses". But since the word "master" is still used for many architects, I cannot but use it for Michelucci. Michelucci didn't teach me a 'style'. He taught me love for architecture, [...] because it is art that turns into space that contains it. I worked with him for a few years. If we had been in the Renaissance, perhaps we would have worked together all our life[74].

The teacher and the student had certainly shared a life of teaching and work, it would be interesting to compare their teaching methods as well as their architectural works to understand in depth how far the detachment Michelucci wanted to teach their students had really occurred and how much their relationship was inseparable. Both architects brought their culture and their experiences into their work, their positions could also be defined as complementary in the common investigation on the existence and possibilities of new related ways of life, on the human dimension that constituted the starting point of their projects[75].

Leonardo Ricci merged his own experiences and feelings, which he poured into an intense dialogue with the students, with the clear intention of involving them to convey the importance of social participation in solving architectural problems. Both in Italy and abroad his students remembered him precisely for his teaching method[76], and, more in detail, for his involvement in the season of the protest of 1968. Ricci was close to the students of the left, he exposed himself as their interlocutor, always declaring his independence of judgment and contesting the model of a socialist city that considered the outcome of an authoritarian design and not the expression of the community values in which he believed.

In the work of Michelucci even Ricci saw an evolution from the "form", a concept inspiring the master's early works, to the subsequent baffling variety of forms chasing his earliest ideas' guidelines portrayed by his mature work[77], he recognized its strength in the skill to question his own work, something that others had never done before. For Ricci, this was Michelucci's true teaching, which was stronger than his works[78].

The search for an anonymous architecture led Leonardo Ricci, and Giovanni Michelucci before him, not to seek a priori stylistic choices, but to seek the shape as a result of the construction of a welcoming

space for all forms of life and relationship. The lexical choices instead were defined in a preferential way during the design process[79].

Compared to the teacher, Ricci, who had a more international vision and knew new research in painting such as action painting, abstract art, and Picasso's lesson, managed to escape from the cultural constraints that forced Michelucci into a difficult linguistic pluralism, between the Tuscan tradition, the Gothic, the Baroque, and the influences of organic architecture.

One further important teaching Ricci learnt from Michelucci was the awareness of history, which guided him in every project and in every thought. Leonardo Ricci wrote and drew up an entire manuscript – never published – about the evolution of the dwelling house: a study on all types of dwellings from prehistory to the Twentieth century that analyzed the advantages and disadvantages of various habitat types their ability to help the dynamism of life and human activities[80]. The Palace of Justice of Savona testified to the search for a new "sacred" space, Ricci himself told that he reflected on «the different prototypes and models that in different historical times, different societies had expressed» such as the Greek Acropolis and how it developed in it the administration of justice, the basilica of the Roman forum, the rooms of the ducal or municipal buildings[81].

PART I

Painting and Architecture

The Research of the Synthesis of the Arts

> Painting is not a state of perfection; it is not a state of grace. You paint because there is something inside your chest that wants to get out. It cannot stay in there. It hurts. It hurts like a head-splitting toothache. It must get out[1].

> What does painting really mean to me? Why do I go on painting, still making pictures? I paint them because I am still alone, and not capable of integrated acts every minute of the day. I also know that painting is no longer a symbol of perfection but a demonstration of my imperfection; which means that my acts are not yet accomplished[2].

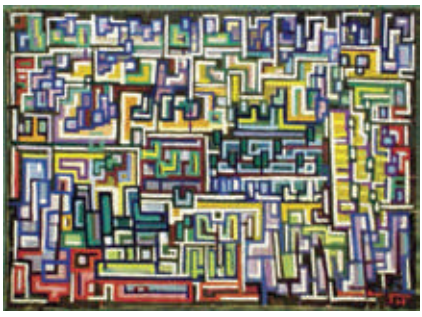
Leonardo Ricci's painting was "free and relieved"[3] – as he defined it – and it was driven by the feeling of solitude, which was strongly connected to the concept of existence: casting paint on canvas or wooden tables were for him a way to let a piece of himself get out. A piece of his existence was getting in touch with the external world. To Ricci painting was born because of the human incapacity to break solitude, and, to do it, men painted images that became free, liberated forms in space[4]. It consisted in a relationship with all things, it became act, and then, life. Ricci's painting must be understood in its main function of describing the process of revealing the truth of life and as a discipline practiced to investigate on the need for the synthesis of the arts, that encouraged Ricci to begin his American transfer with a cycle of conferences and exhibitions. Panting guided him across some fundamental investigation themes for his architectural research.

To Ricci the society had to give back to the artists the possibility of being useful and integrated, which could replace their role of evil fellows,

2.1. Leonardo Ricci, "*Crocifisso*", 1943, oil on canvas, Casa Studio Ricci.

emarginated anarchical men, as they were alive and trying to find the truth out of reality. Leonardo Ricci did not understand classifications and the critics' attempts to define artistic movements and works of art. The only things that mattered were expression, as a means of communication – since he intended painting as language – and truth[5].

Ricci expressed his meaning of painting in the eighth chapter of his book *Anonymous (XX century)* titled "Raison d'Être of Painting", where he faced all fields of interest for his work – architecture, urban design, urban planning, and painting – feeling them in strong connection one to the other. To Ricci painting was an act as the form in architecture, the form-act deriving from the human acts: «No longer painting-opinion, painting-comment. No longer painting enslaved to an idea. No longer painting propaganda. Nor painting experiment. No. This is painting as an act. Painting as living. Like breathing, eating. Painting as loving. Painting as creation, emancipated and free. Painting that has become object. That functions as object. The object of Anonymous (20th Century)[6]».



2.2. Leonardo Ricci, *Composizione astratta* ["Abstract Composition"], 1948, oil on canvas, Casa Studio Ricci.
2.3. Leonardo Ricci, *Contemplazione della morte* ["Contemplation of Death"], 1949, oil on canvas, Casa Studio Ricci.
2.4. Leonardo Ricci, *Albero ["Tree"]*, 1950, oil on canvas, Casa Studio Ricci.

As the chapter dedicated to painting of Ricci's English version of the *Anonymous* was titled in French, we can infer that his view on painting was inevitably influenced by the masters of the Twentieth century he knew in Paris from 1948 to 1950[7]. At the beginning of the Fifties, when Leonardo Ricci had come back home from France and had begun the building of the Village of Monterinaldi, in Florence Fiamma Vigo was directing the Gallery "Numero" and involved in her work Ricci who was exploring the themes of myths and archetypes, approaching the search for the primitivism of some artistic avant-garde and to Picasso, Schiele, Giacometti, Ernst and the Surrealists he had known in Paris[8].

The collaboration between Leonardo Ricci and Fiamma Vigo gave birth to the Exhibition "La Cava. Mostra internazionale all'aperto di arti plastiche" ["The cave. International outdoor exhibition of plastic arts"] realized in 1955 in Monterinaldi: although the Group Espace open-air

2.5. Dusan Vasić and Leonardo Ricci on Ricci's house terrace in Monterinaldi, behind them the sculpture of André Bloc towards the main view on Florence. Image published in the quarter cover of the book by Corinna Vasić Vatovec, *Leonardo Ricci. Architetto "esistenzialista"* (Firenze: Edifir, 2005).

experiment of 1954[9], "La Cava" was Ricci's first expression of the synthesis of the arts he pursued for all his life: it represented a meaningful moment of reflection for contemporary art about the relationship between art and the habitat, about that close interaction between architecture and figurative art, which were melting and working as complementary fundamental expressive elements of a whole.

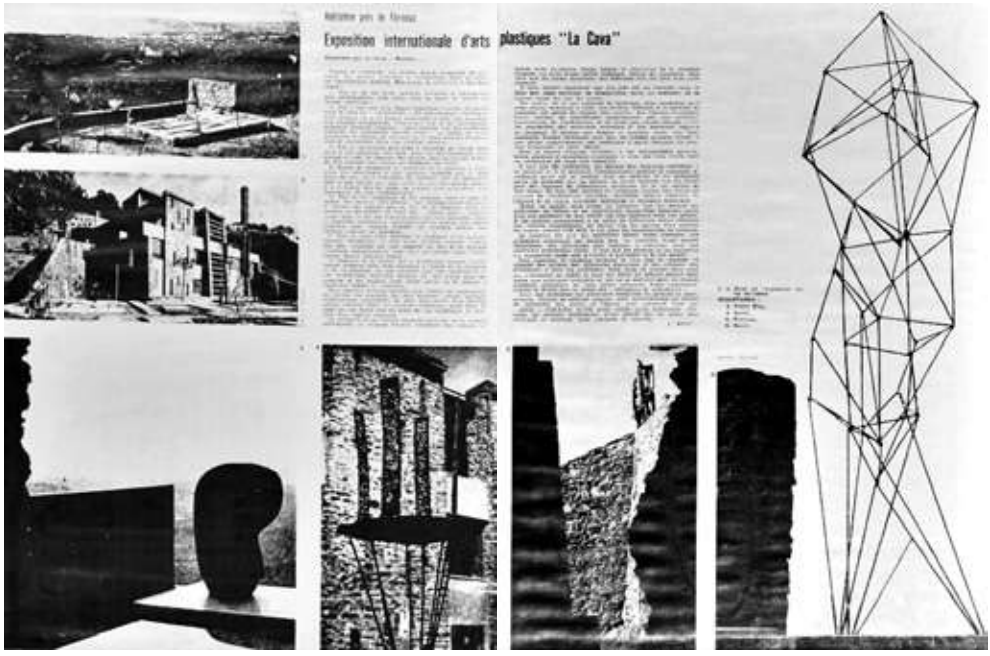
André Bloc exhibited one scupture in the exhibition that was held inside Ricci's House and decided to install it in the panoramic point on the terrace, right where the dome of Brunelleschi was visible.

The idea of the synthesis of the arts was still alive in Ricci's mind since the very beginning of his career, when he worked with other artists, craftsmen and intellectuals attracted by this existential program.

Lionello Venturi supported Ricci and Vigo's initiative, as he highlighted in a letter addressed to them:

> Dear friends, Fiamma Vigo and Leonardo Ricci, I have full faith in you and in your initiative. The unity of taste in painting, sculpture, architecture is today's most imperative need in the art world[10].

The exhibition was successful as the numerous Italian and foreign articles demonstrated[11], it hosted sixty-six national and international artists in the streets of Monterinaldi, in Ricci's studio, in the external walkways of the house and in the large steep garden along the slope. The importance of the company laid in setting up a dialogue between the work and the space in a place that was not originally thought of as an exhibition hall, but which was the right one to compare painting, sculpture, and architecture. The arts had remained separated in their research so far, while the exhibition was melting them: the works merged with stones, wood, perspectives on the house or landscape,



2.6-7. Exhibition "La Cava", images published in "Habitation près de Florence", *Aujourd'hui, art et architecture 1*, no.5 (November 1955): 30–33.

glass and, in this way, they demonstrated their foundational role to human life. Ricci wrote on the catalogue of the exhibition that they wanted to prompt the collaboration among artists, architects, and craftsmen, to give them the possibility to exhibit their works and let the visitors buy the most suitable objects for their life[12].

Ricci avoided the function of art as ornament, but he intended it as an expression of life. Therefore, he moved from primitivism and abstract art to explore the informal, by representing matter in all its colors and textures and indulging in the act and strength of the gestural experience.

In 1958 he approached the Gallery "La Bussola", once introduced by Lionello Venturi: «Form and composition enhance the color to reach the expression, which encompasses all the visual elements, and goes beyond revealing a particular tension. Tension is the reason for the work, the vitality itself, the aspiration to investigate the world through painting[13]». The same tension that represented the soul of Ricci's informal painting was what most characterized his paintings of this period and indicated his "cultured" quality as well as the possibility of communicating with the other painters[14].

Ricci's American transfer was a turning experience for his research in Urban Design and can be considered a revolutionary period that influenced his work for the projects for communities and for new

2.8-13. Exhibition "La Cava", Monterinaldi, Florence, 1955, pictures of some exhibited works by Giuliano Gameliel, Casa Studio Ricci.

2.14. In the following page, Leonardo Ricci, *Ombre* ["Shadows"], 1955, mosaic realized for "La Cava" Exhibition in Monterinaldi, Florence.

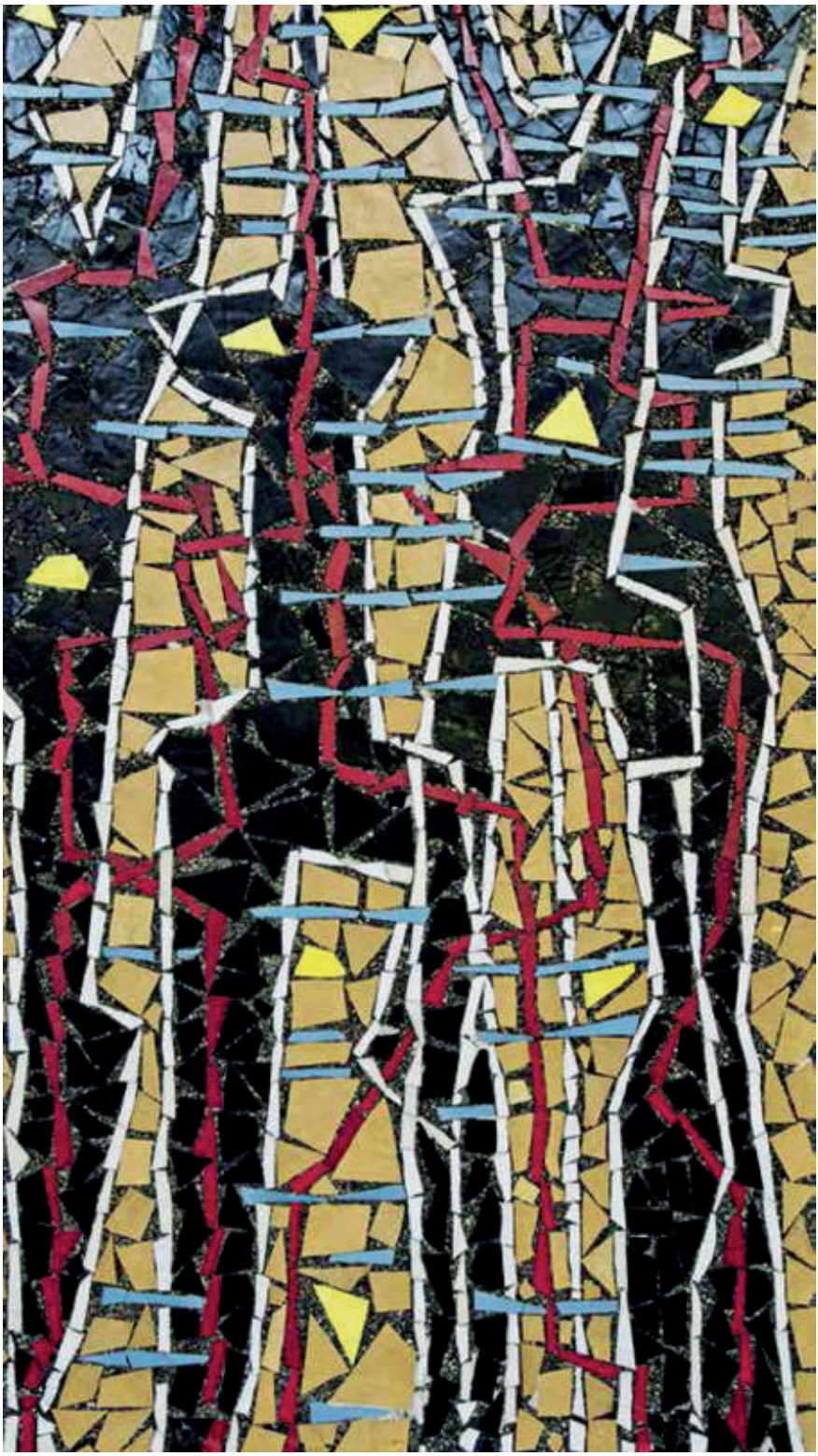
integrated towns, a fundamental phase in which all the references he followed and the influences he received for his work in Italy during and after his transfer are traceable.

At the beginning of the Fifties Leonardo Ricci was already known on the international scene as a painter after his participation in several exhibitions for important galleries in France, Germany and in the United States[15]. As an architect instead some of his projects had been published abroad: the Ecumenical Village in Agàpe (1946-1951)[16], the Mercato dei Fiori in Pescia (1949)[17], and his house in Monterinaldi (1949-1952)[18]. Moreover, Giuseppe Giorgio Gori, Leonardo Savioli, Emilio Brizzi and Leonardo Ricci's Flowers Covered Market in Pescia was awarded at the Sao Paolo Architecture Biennale in Brazil in 1953, in Naples with the "Naples" Prize for Architecture in 1956 and published in Kidder Smith's *Italy Builds* in 1955[19].

Therefore, the United States knew Leonardo Ricci firstly as a painter and later as an architect thanks to Lionello Venturi's introduction of Ricci's exhibition at the "La Bussola" Gallery (1958). Venturi was arranging with Mrs. Elizabeth Mann Borgese[20] the exhibition of Ricci's paintings at the Kleeman Gallery in New York (October 1960)[21]. Lionello Venturi presented Ricci as a painter seeking the synthesis among the arts, between Constructivism (Cubism and Mondrian) and Organicism (Van Gogh and Pollock) and as an architect feeling the tension between Rationalism and Organicism to find the correct synthesis where shape and composition enhanced the expression[22].

Lionello Venturi drew a comparison between the artistic and architectural movements which followed different ideas about form conception: rational ways of shaping elements and organic ways of understanding it. Besides, Ricci had been always fighting against the conception of an *a priori* form, widely spread in functionalist and rationalist works of architecture, and, from the very beginning to the end of his professional and teaching activity, he had been trying to define the shape of a building as a result of the architectural spatial research translated through the "forma-atto"[23] design method, analyzing the natural landscape, the residents' needs, human daily acts, activities, and the general environmental laws. Ricci addressed his research towards the refusal of a predetermined form, both in his paintings and in his buildings, following Michelucci's teaching that the functional needs of rationalist architecture could affect the potentialities of new spaces and new cities to be designed after the end of the second world war. Therefore, it was necessary to him to investigate new spatial solutions and a new spatial dynamicity.

Leonardo Ricci started from that pursued tension to design new asymmetrical, dynamic, and fluid spaces, since his early projects, aiming at building spaces able to connect people's lives, movements, and human acts, which were inevitably dynamic and fast-moving. This was the reason why Lionello Venturi looked at Ricci's work and translated it into the trial of solving a tension between Rationalism and



Organicism. That tension was also a feature of Ricci's character, of his attitude towards architecture, but it effectively represented the expression of his continuous intention to design new spaces to encourage the interaction and new moments of communication among people. It was obviously characterized by the difficulty to merge opposite views of the architect and his constant hard relationship with his research itself. To Ricci, that tension was the instrument to reveal all the visual elements and the symbol of the necessary vitality and dynamism the architectural project needed to grow and be useful, successful.

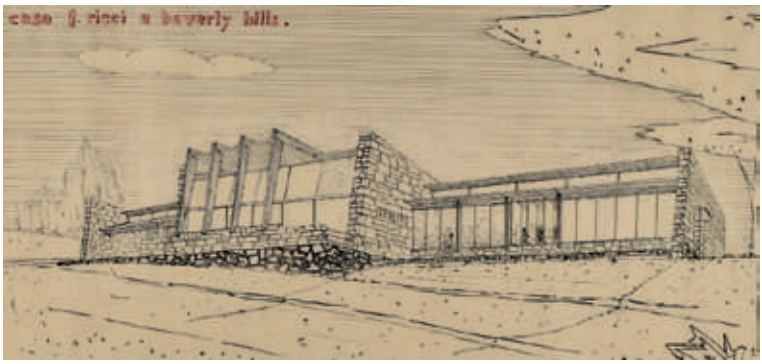
Ricci's motivation to begin his American transfer was justified by educational issues, but they went beyond his research in architectural teaching: they were political, cultural, sociological, and technological.

A "Coast to Coast" Cycle of Conferences on Painting and Architecture (1952-1960)

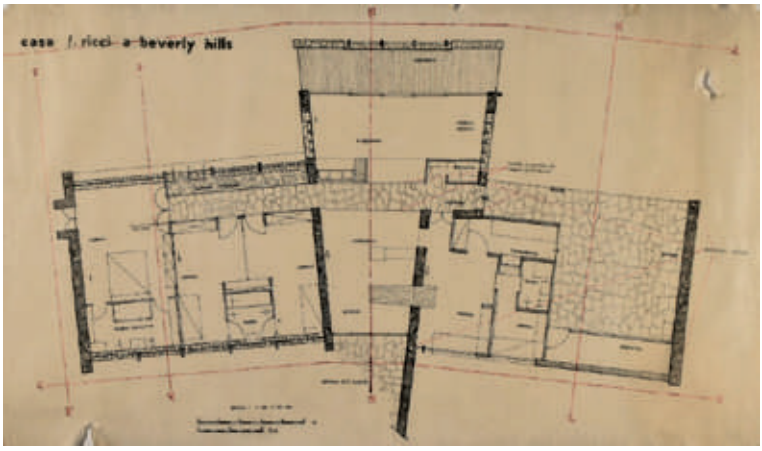
> Agenda for tomorrow morning's meeting. The topic: Relationship between the painter and the "others." Points on the agenda: Point one: The end of easel painting and studio sculpturing. Even if they were masterpieces of incalculable and ever-rising value in the art market, paintings destined to be embalmed in some museum or in a collector's apartment no longer make any sense at all. Point two: The re-integration of the artist into life. The painter must belong to society. He must give useful objects to all, objects suited to enhancing man's vitality. Point three: The integration of painting and sculpture with architecture and town planning. This integration must take place in a creative sense and must begin with town planning, not in a decorative sense as in the best of hypotheses is happening today. And miscellaneous[24].

With these words, in his book, *Anonymous (XX century)*, Leonardo Ricci was telling about the three main topics he wanted to explain to the audience of an important American college (he did not specify) for a conference on the following day: the right place for works of art, the re-integration of the artist in society, and the re-integration of the arts by means of town planning. In 1952 Leonardo Ricci left Italy to visit his brother Fausto Maria Ricci's house building site[25] after the approval of his project and was invited to a series of four conferences dealing with painting and architecture. This moment marked the beginning of Ricci's transfer aimed at investigating new approaches to Urban Design by means of the synthesis of the arts.

At the University of Southern California he gave two lectures dedicated both to architecture and painting, respectively titled "An Architect facing the problems of a city" and "Architecture in relation to the other Arts", while, at the Brooklyn College he spoke to the scholars and students of the Department of Philosophy with two further interventions titled "Uomo moderno e città moderna" ["Modern man and modern city"] on November 14 and "The Function of Art in Contemporary Life" to the audience of the Department of Philosophy, on



2.15. Leonardo Ricci, Fausto Maria Ricci's House, perspective, Casa Studio Ricci.



2.16. Leonardo Ricci, Fausto Maria Ricci's House, plan, scale 1:50, Casa Studio Ricci.

November 21. This last conference was also sponsored on the university journal, with the title "Art as an expression"[26].

In 1952, Ricci thought that his ideas about architecture and urban planning could not match the existing urban laws based on zoning, which produced alienation, the worst phsychological enemy of collective life causing segregation among human beings.

The conferences' transcriptions explain Ricci's belief in the possibility of turning his ideas to reality starting from the relation and synthesis among the arts. He was an eclectic figure and his conferences, addressed to composed audiences, dealt with Architecture, Philosophy, and Art History. The texts express Ricci's enthusiasm about the possibilities of art and architecture and his overwhelming about the Americans' involvement on art[27].

The reading of the conferences' texts unveils Ricci's analysis of the American towns compared to the Italian and Europeans ones, what he expected from his research and, finally, his human attitude towards the audience which corresponded to his with the customers. Ricci was interested in establishing a contact avoiding the possibility to sound as "a dictator of thought" and, therefore, using only his

experiences as main subject of his speeches. He wanted to be a man in front of other men and women who knew the duty to feel responsible for what he was saying and for the moment he was living.

All the conferences were centered on one only possible subject: the kind of man Ricci considered the best example of modern man: a man who lived between two world wars, who saw the myths of the past falling, who was born at the end of a civilization and at the beginning of another[28]. The main problem he had to face was living in old towns: the twentieth century saw the destruction of the old town organisms, where an amorphous chaos ruled and disordered buildings were crossing each other in the towns. Historical cities where real organisms hierarchically ordered in their parts, while the twentieth century cities were aggregations of parts. The historical cities saw, in each period they lived, the predominance of some power – religious, political, or social – which could express itself in the most important buildings and in the smallest details, whereas in the twentieth century the chaos was caused by the uncontrolled growth spreading in all directions because of the increase of the population, the intervention of the machine and sudden changes of functions.

If in history men had clear life models to express and, consequently, a determined power succeeded in expressing itself, in the twentieth century the modern man had not been able to find and express what he desired to be the individual and the collective life model. This state of uncertainty could have suggested new urban models to a new civilization. Since the modern man could only see and live in disfigured old towns, a radical transformation was necessary.

After his first journey to the United States Ricci's feeling was that New York and Los Angeles could have been considered the two opposite examples of the American town. Between those extremes all the other towns as Boston, New Orleans and San Francisco could have been included in their similarities with the European cities.

New York was a wonderful town of the future to Ricci, because it had no idols: it was made by men for men and was superior to other European towns for one aspect: modernity of life. It was the perfect expression of the bourgeois model of life even though its main problem was the difficulty to host any transformation, and overcome or substitute the use of steel and concrete as well.

Los Angeles was a sad town, without idols, churches, monuments, and skyscrapers, but this was not a negative aspect of that town, it was rather its strength, what could have let the radical transformation towards the city of the future be able to express the happening of human life. Los Angeles could have a face, a body, and a heart, it could have become real because it best represented the contemporary human condition. Los Angeles was one of the ugliest towns to Ricci, but the most suitable for modern life because it had no buildings or structures emphasizing the power of institutions, religion, politics, or trade, or even the power of money. In Los Angeles, the nature of man

could be expressed freely, and therefore, once defined human needs, no idols and myths would have opposed the town of the future realization[29]. In Ricci's opinion the cities of the future would have been less beautiful than ancient cities as Los Angeles, even new towns of more recent civilizations became less harmonious although they entailed less rigid and oppressive slavery for men, fewer rules, and dogmas to be respected. Human beings were able to adapt to any condition, therefore everyone would have known how to live well in every city, the problem was that there was no city planned on the base of its needs and suitable for contemporary life. The cities of the past were not suitable because they could not fulfill the mechanical civilization needs and were oppressive with their objective representation of ideas and conceptions of the world emptied of meaning. Of all the attempts made to create new urban concepts, nothing was truly valid and responding to real needs[30].

That human condition had no common points on which all could meet, but a new civilization could have been possible only with a common human base. The modern man was the son of a problematic time and was living without any of the religious and moral supports of the former ages, waiting for a total cosmic justification of our existence. Humanity was probably that base because it was the only costant aspect of the human condition itself, it was what famous artists, philosophers, architects, and thinkers of the time, even profoundly different in their lives and ideas, shared: they had the same fears, anxieties, and feelings. Ricci had the possibility to design cities and buildings, which implied the formulation of the most complex questions about the building techniques, aesthetic issues, urban laws, materials, and all that concerned the realization of a project, but to him the most important questions to be answered were those regarding human existence: what is a man? How must he live? What should his city be like?

The main feature of human existence was living in a mystery, whatever name this mystery had[31].

In Ricci's view the towns designed by some architectural geniuses were extremely different from each other and they seemed to be the products of different civilizations, those who had lived before the two world wars: after the second world war, instead, a unique civilization could exist, because the needs of mankind were evident and showed by the destructions of towns and values. These common needs could not be weed out, examined, evaluated, and classified with the aim of ordering them organically in the town. Poor results in town planning and architecture were not due to a lack of money as economists and bureaucrats stated, but to the lack of consideration of human needs. On one side economists would have opposed a pianification based on human needs because of the impossibility to increase taxes and the useful budget, on the other side bureaucrats would have stood against it because of the impossibility to limit the individual initiatives

and freedom of action. Economists and bureaucrats' procedures did not consider that zoning and commuting were producing tiredness and less output in production. What is more, the expenses of the construction of streets, sewers, and power lines owing to the great dispersion in the different areas would have weighed heavily on the city's public budget. The United States were a country of overproduction where the use of capitals for public works would have allowed a constant circulation of money, the market absorption, and the creation of a public patrimony.

The freedom of action of the future city would have not meant the total freedom for everyone to build but the right to live in the collectivity and to choose according to one's own needs and commonly shared values or rules, in a respectful relationship[32].

The essential points of Leonardo Ricci's reflection on the city of the future were always the search for man's primary needs to understand its existential dimension in detail and start from the awareness of the crisis to redesign a city for everyone after the horror of the war and the relevant loss of values. Urban planning and architecture were disciplines that were born inside men, or better, they constituted the outside projection of the human inner nature[33], the precise objectification of a specific way of living and existing. This was Ricci's will to look for the truth: architects could be sure to design true buildings and cities only by moving from the knowledge to deal with the real and ordered, classified needs of men. If the design process had not moved from that awareness the designed solutions would have been false, confused, and uncertain as suggested by authorized voices, against which everyone was powerless. Therefore, it was important for the architects and urban planners to base their activity on their direct experience which could be of two types: the first one was the direct experience and the knowledge of places they could acquire as if they were citizens or inhabitants of the place they were going to work on. The second one concerned the knowledge of the cultural background and of the culture producers living in the site as men belonging to a precise time and to a determined place, with the aim of understanding the truth of their thought.

The city plans elaborated by the masters were abstractions produced by the mind of a single man, different from each other but not the expression of a common feeling. Those city plans forced to live in dictatorial cities and the work of the planners after the war resulted in a mediocre compromise leaving aside the most essential problems.

All men, and among them urban planners, brought with them the fear of an era, that made them produce plans with the fear of living, of having precise opinions, of entering life, of the future and, therefore, fear to design. To Ricci this blocked plans' studies during workshops and meetings, and the designers fell into the resignation of a compromise. But from here architects and planners, with the whole mankind, had to start again, free, without false myths, false hopes or rhetoric[34].

For what concerned painting, at the beginning of the conference titled "Architecture in relation to the other Arts", Ricci stated his will to establish some points of theoretical character:

> What is art and what the several arts are, find the cause of different manifestations, make a psychological investigation of language and of its physical expressions, make a rapid review of the various arts in history and their relationship, and then come to modern times and the relationship among the various arts in modern times[35].

The lecture moved from the accepted knowledge of the modern revolution which began in art, of the modern crisis and awareness of the relationship among the different forms of expression as modern painting, its influences on architecture and aesthetics, the reason of – Isms movements and their relation to architecture, the new spatial relations in forms and the important reference to the fourth dimension of space-time.

The figure of the rebel artist was the demonstration of the will to escape to another world. Art had to be intended as the clear intention to escape[36].

> How was art born?
> In a lecture which I am preparing for the Philosophy department of Brookline College, on Painting, I start this way: "When men first appeared on earth, whether born from the sudden whirl of God's magic wand, or from a slow and mysterious evolutive process (and for me there is no difference), men found themselves living in the lost Paradise or in an animal state very similar to that of the monkeys (and this also is to me indifferent).
> Certainly, at that time men obeyed to a rhythm, as now animals obey a rhythm more than men do. Then men were perhaps happier (if one can speak of happiness among animals). It is certain that their relation to all surrounding things were more spontaneous and more simple. It is also certain that at a definite moment men broke this equilibrium to pass to another degree of evolution. The Bible tells that men disobeyed God and for this reason they were expelled from Paradise. I do not believe so. I believe that disobeying was an act of obedience, because men, following a plan to them unknown, were to live this animal paradise to enter another one, to attempt to form another one, the paradise of men, even if the results are so far not too satisfactory[37].

Leonardo Ricci supported the idea that art pushed the artists to rebellion because they suffered the "markings of the course" someone did for them[38] and his was no longer the time of the union of disciplines. Painting, philosophy, and science, once in close connection, were segregated from the era of technology, in which man did not care about the others' view and developed an extreme sense of loneliness.

Ricci did not see one of the arts superior to the others, but he thought that painting was the one that allowed man to communicate with other human beings, when he began to observe, to marvel at natural phenomena and to feel that he cared about the things of the

world[39]. Since ancient times, the need for communication gave birth to collective existence and to beautiful expressions of the act of thinking as philosophy, religion, music, and wonderful disciplines, all connected to each other, but then became too specialized and separated in contemporary times. Painting fostered communication allowing each man to represent to the others his view of the world[40]. Therefore, Aesthetics meant to be able to see the other, not to investigate on beauty or elaborate useless criticism on art, but to see in a drawing or in a painting of "the other" a representation of his or her own vision of the world. The drawings of the first men expressed bewilderment, not fear or wonder, they were impressed by the movement and with themselves, they expressed the external life of things, without their precise opinion. Then they went on to represent the manifestations of existence and its phenomena: generating life, being born, or dying; this was because they began to wonder on the whys. They understood that the world was constantly changing and moving, and that life, material, and metaphysics only arose from man's struggle[41].

To Ricci the most interesting studies on art history tried to follow the history of man through the history of painting to study the changing of human thought and vision of the world. Therefore, painting as a language meant not to dwell only on stylistic values, because this risked distancing from the understanding of the language of painting. Ricci saw a fracture in the field of the arts which created a break with the past, he did not agree with the critics because they accepted the change instead of investigating its causes and leave to the public opinion the understanding of the artists' work and life. He was not interested in dealing with the apparent world, nor making any general interpretation of nature, to allow literature, philosophy, art, or science extract formal games from the abstract world. He estimated the search for formal and expressive values in any discipline but did not recognize himself in any artistic movement. The fracture in art history was declared by painters as Van Gogh[42]. In the nineteenth century Impressionism started a revolution in painting after a period of culminating rhetoric, and artists tried to go out of faith, which meant to look for other values which found different formal expressions. Some artists started looking at life and to all its manifestations in nature[43].

The two world wars were the best demonstration of the total failure of the attempts of painters as Van Gogh, Cézanne, Gauguin, philosophers as Nietzsche, or of the "cursed poets" as Baudelaire and Rilke to write and prepare the ground for a new eschatological position of man on earth, trying to find new reasons and goals of modern life. This was the reason why Ricci suggested that «it would [have been] interesting to examine how the revolution brought by modern architects, which had so far expressed itself with conceptions very far from one another both as far as both form and human conception [were] concerned, had their routes in these first ruptures. It would [have been] very interesting to examine the reason for a Wright or a

Le Corbusier, or of a Gropius, and of their manifestations[44]». What matters is that to Ricci, from the point of view of the content, men should remain in contact with reality through the visible world and could express it through this, while from the point of view of form and language men had to turn to art: "the problem of form in itself did not exist" it was very difficult to find a right form when he wrote because the artists had to struggle continually, to carry out a strenuous search for truth by making mistakes and going through all possible forms before reaching the right one[45].

Ricci experienced painting, architecture, and sculpture, but, at the beginning of his activity it was difficult to him to separate the disciplines and find the boundaries among the three. In architecture for example color was an intrinsic value of the materials used for the construction of volumes forming architecture, while painting – which could either coexist with architecture or be completely separated from it – kept its own function in both kinds of expression.

> Indeed, if the painter instead of expressing himself in a definite special world, changes the special relations to create architectural volumes, […], he alters inexorably the compositive equilibrium belonging to architecture. Architecture is indeed three-dimensional, while painting is two-dimensional. The research in painting of the third dimension, and in painting and architecture of the fourth and -nth dimensions, must proceed in altogether different manners. Particularly because the relation which takes place between a man and a piece of architecture is completely different from the one which takes place between a man and a painting. In the first instance the man is inside the work, in the second in front of the work[46].

Avant-gards, Cubism, and particularly Abstract painting, influenced architecture because they introduced new aesthetic elements and suggestions that led to an improvement in the simplification of architectural forms. But these elements also confused the relation between man and the architectural composition: a lot of architectural works became perfect products for the magazines and journals, they worked better as "camera products" than as projects for the lives of men. Using Ricci's words, they worked better «as beautiful play of abstract form» instead of «being living forms in contact with man[47]».

If architects had always considered the human dimension in their drawings, many beautifully drawn projects would have not become awful buildings. The difference between architecture and painting concerned the human dimension because architecture had to be physically experienced by men, whereas for painting the human condition stopped in front of painted works and harmony had to enter the painting, not human beings[48].

In philosophy and in poetry Ricci saw two main standpoints trying to find a new justification of life: one aiming at an existential position in life and the other to a positivistic position, but while philosophy and poetry were just trying to relate these two fields, architecture had

already done it: modern architecture escaped from a mystic past, trying to live by itself in its own poetry and self-justification; and mathematical laws were at the basis of engineering works. A lot of work had still to be done, but this relation among the two currents was the reason why architecture could have been defined "existential"[49]. In the same way Ricci defined himself an "existential architect" (to be distinguished from existentialist) and wanted to face painting and architecture from an existential point of view, not even explaining his view on the world, because it was certainly different from the others' view. It could be naturalistic, impressionistic, seen through moral, politics, literature, philosophy, art, mathematics, or science but extracting formal values from reality was not what he was interested in. He was interested in looking for ways of living and build them.

> The things which I see and which are not disguised by errors, which […] present themselves in their elementary form, have value only in a future reality, even if they take place in the present[50].

Man could get in contact with reality by means of the senses and express the reality using the same means, which concern expressive language.

> Research of form. Property or language? Adhesion of the expressive value to the expression itself[51].

Ricci's idea of painting expressed in the conferences' texts is fundamental to understand his way of conceiving and producing morphological results in architecture: the problem of form in itself did not exist and the artist had to find the expressive form through a fighting process which would have brought the final truth by means of a process of mistakes and a result not entirely reflecting his high beginning intentions. This happened because the artists had to re-integrate what the predecessors had destroyed, they had that difficult quest and the tiring work to achieve a fruitful result[52].

Ricci's reflections on the condition of the artist, on the function of art in collective life, and on the possible solutions art could provide for the twentieth century social life were also investigated by Lewis Mumford, who published *Art and Technics* in the same year of Ricci's conferences[53], and by Siegfried Giedion, who also dealt with the problem of the fracture that existed between the artists – the art creators as he defined them – and the public, some years later, in his book *Architektur und Gemeinshaft* (1956)[54].

Lewis Mumford published in his book the results of a series of lectures aimed at reflecting on the relation among arts and technics[55] and, as he specified:

> My special purpose in these lectures, then, springs out of our common responsibility to restore order and value and purpose, on the widest scale, to human life. This means two things. We must find out how to make our subjective life more disciplined and resolute, endowed with more of the qualities that we have poured into the machine, so that we shall not equate our subjectivity with the trivial and the idle, the disorderly and the irrational, as if the only road to free creativity lay through a complete withdrawal from the effort to communicate and cooperate with other men[56].

There were therefore strong analogies with Ricci's treatise in his conferences held in the same year on the restoration of the artist's role in society, in the comparison between the inner subjective and objective life[57]. As Ricci considered useful the same tension between subjective and objective to solve social problems, find architectural solution for the collectivity, always focusing on the human person as «missing element[58]» or term of comparison to reconcile the external and internal order of human life, in Mumford's opinion art was not a substitute for or an escape from life, but the manifestation of life impulses and values coming out.

Giedion recognized that the press and public opinion affected the void between artists and the public in the nineteenth century, but the twentieth century was seeing the heal up of the wound, in architecture more than in the other arts, because as it happened for science, in architecture and urban planning, only the creative man provided with imagination was able to solve the problem[59].

The synthesis of the arts was something lost during the nineteenth century that had to be restored. The excess of specialization had caused the loss of the capacity of synthesis and, this was the reason why the different arts had suffered the separation of their research and aims. Thus, isolation of the arts and, consequently, an isolation of feelings existed: the twentieth century had to restore the capacity of synthesis for a common aim of re-integration of the artists and art, against what Giedion defined the "pseudo-feelings", "pseudo-symbols", and "pseudo-idylls" of the contemporary man. This had to be done because the human balance of feelings and needs was altered, science, production and industry developed quickly and constantly without caring of the common field they shared: human life[60].

Imagination was the common denominator Ricci was looking for, and, to Giedion it was precisely what man and nature shared, the only force (the "radar") able to perceive the spiritual transformation, because it had to express the natural changing of being through men and for men[61].

2.17. Leonardo Ricci, drawing of the set-up for the *Orfeo*, 1955, drawing published in the poster signed by Ricci in which the volume of the stairs is clear on the left, Casa Studio Ricci, "Logbook" n. 2 (1952-1956), page 72.

Reflections on Morphological Generations in Painting and Architecture: the Informal and the Expressionism Exhibition in Florence

Ricci pursued the refusal of an *a priori* form both in his architectural and painting research, as the architect described the genesis of form from determined intrinsic characteristics of natural elements.

Ricci had been always maintaining the impossibility to define form, but he had always been asking himself whether an artist could have ever produced a form similar to natural forms or following the same natural processes. In his work as a painter Ricci looked for the right ways to express precise and different contents, therefore he experienced a wide range of forms: they were different as suggested by life experience, a reality finding its form.

In painting Ricci tried to convey the existential condition because, in this way, existence could have reached a form[62]; his research concentrated on the trial to understand what passed between the real object and its representation, what exactly could give to the represented object the truth it really had. The artist's quest was to realize works that let the existential message go directly to the observer; he had to look for the right way to make this happen, tell the truth, and avoid details of perfection. Details did not matter anymore, even though the painter could miss them or judge his work not perfect without them.

In painting the Informal manifested the refusal of predetermined formal schemes: this expression of painting was experienced by Ricci and became the main subject of the volume "Opera Aperta" by Umberto Eco with whom Ricci had a strong relationship in the Sixties in Florence[63].

Bruno Zevi explained Ricci's "informal" attitude towards painting and architecture dealing with the architect's set up of the Expressionism Exhibition at Palazzo Strozzi in Florence (1964), defined as an informal work of art itself for the way of overcoming the boundaries of the arts. The project indeed melted architecture and sculpture.

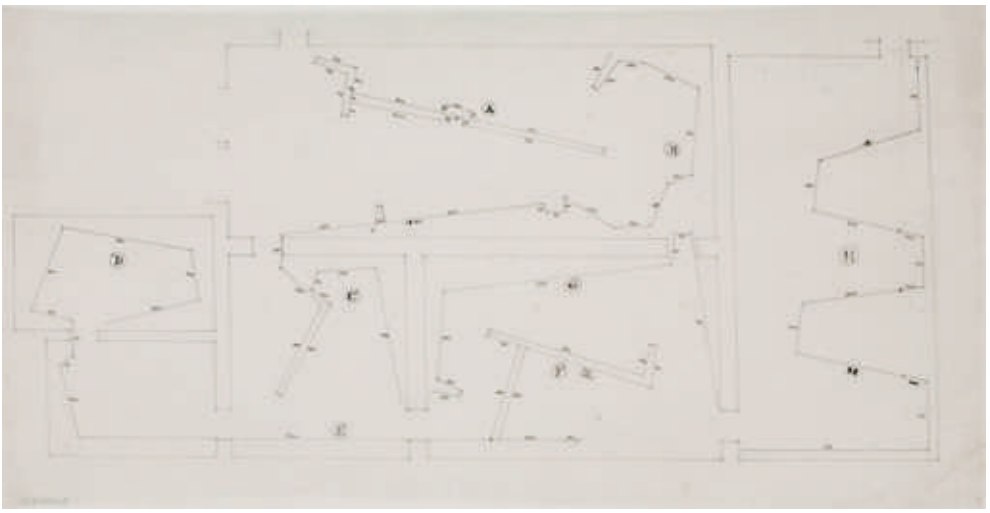
Ricci's set-up of the exhibition "Espressionismo: pittura scultura architettura" ["Expressionism: painting, sculpture architecture"], then awarded with the "Fiorino d'Oro" in the same year, took shape in the wake of the experiments conducted by Friedrick Kiesler and André Bloc, spread also in Florence in the Sixties. The exhibition was supervised by Palma Bucarelli for the figurative part, and by Giovanni Klaus Koenig for the architectural one[64], it was realized in the climate of re-evaluation of the power of exhibitions encouraged by Carlo Ludovico Ragghianti since the early post-war period. Ragghianti had studied the importance of the exhibitions as mediators between the public and the museum, as a response to the aesthetic education of the public thanks to their "discursive power". The exhibition was in fact for Ragghianti a device that allowed the work to express itself at its best thanks also to the combinations with other works that allowed it to be read as a system with the text of the history of art[65].

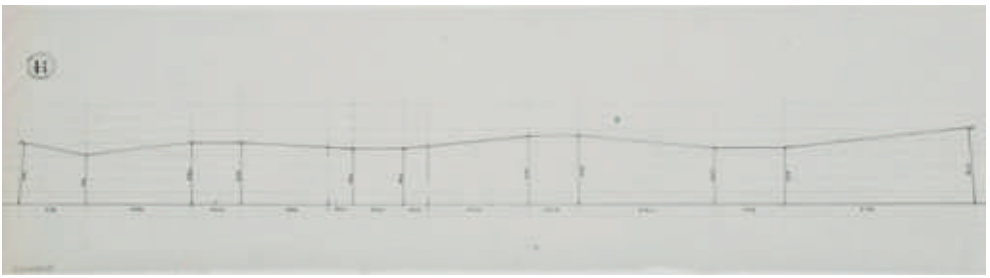
Leonardo Ricci intended the design of a set-up – either for a painting exhibition, or for an opera, ballet, or fashion show – as the design of a space including man: actor and spectator of a space in his time.

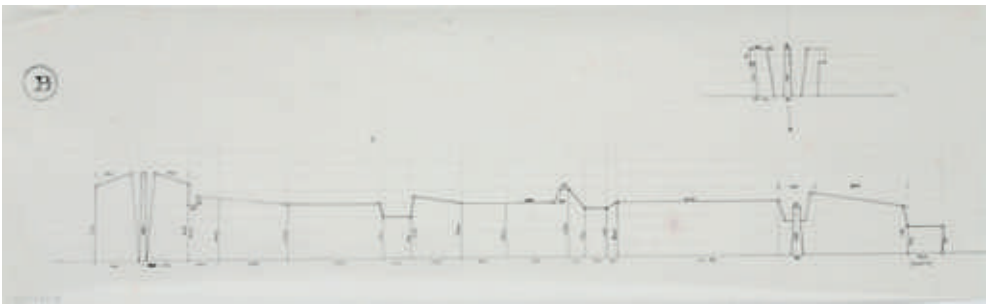
Ten years before Ricci had designed his first set up project for the *Orfeo* (Aix Les Bains, from July 22 to August 7, 1955)[66]. On that occasion Ricci thought of a very steep wooden staircase with cantilevered steps, which recalled the stairs of the Monterinaldi houses, to represent the descent of Orpheus into hell. The flames were painted at the bottom of the scene on wooden panels, which would have been a constant for Ricci's future installations: the plastered "centinella" was used by the architect both for the installation of the Expressionism exhibition and for the 1:1 scale model of the prototype of "living space for two people" created for the exhibition "La Casa Abitata" (1965).

The property of architecture to host temporality was extremely evident in Ricci's work, but in the displays it was particularly accentuated for their temporary nature. The installations were for Ricci the most synthetic spatial devices in architecture, as they integrated content and container into a single set of contents and matter. In the installations, as in architecture, the path, its theatricality, the continuous movement of man in space as time flew, were fundamental because they allowed to see the relationships between the elements.

In 1964, Expressionism was the theme of the XXVII *Maggio Fiorentino* and, on that occasion, many events, engaging various artistic disciplines as theater, music and art, were organized[67]. In that moment a need for the construction and recognition of a contemporary artistic and architectural identity was felt, therefore the exhibition







aimed at reconnecting the contemporary social issues and events to the 1910s[68].

For the exhibition at Palazzo Strozzi Ricci chose to make the expressionist works "scream" in a silent and balanced Renaissance palace. Therefore, he refused the ideas of designing a new architecture and a new expensive set up in the ancient Florentine palace, or of simply laying out pictures and drawings on the walls, trusting in the overwhelming force of colors and shapes, in their ability to dominate the static cavities of the rooms, because he had to enhance the pictures and their meaning first. Architecture could only sprout from this need and from the due to serve painting[69].

According to Bruno Zevi, Ricci thought of an "archi-sculpture": a series of winding walls, covered with rough plaster dense with cracks, on which the names of the artists were written in red, freehand and without fear of draining. It constituted a shell for content of the exhibition, in dialectical contrast with the ancient environment[70]. The rooms of Palazzo Strozzi however remained in view of the spectator, the vaults rebalanced and framed the winding path designed by Ricci. «The visitor [was] sucked in and repelled by the temporary spatial polarities that [contested] proportions and cuts, in reality eschewing any desire for form in order to participate in the expressionist denunciation and even more in the consciousness of disintegration» and, referring to the paintings, Zevi continued: «Compared to the earthly landscape, torn by the expressionist shell, their scale [became] metaphysical: they [represented] lost certainties, invalidated institutions, the ancient rational and finite form, the closed and controlled structure of a world and a civilization which, in low, [was] disputed until the ruthless exasperation, determined to strip the horror[71]».

Ricci's project for the Expressionism exhibition was a strong example of architecture free from lexical or compositive rules and freed from the set-up concept of placing the paintings in a wall layout, they were dispayed without caring distances, proportions, regular distribution, but they crowded portions of panels, they were isolated or sometimes stood out against the visitor, according to the message they conveyed.

In the architectural section the landscape images of Bruno Taut followed the designs for suspended cathedrals of Paul Goesch and Carl Krayl, the constructions of the Luckhardt brothers, Gropius, Hans Poelzig, a truly excessive series of sketches by Hermann Finsterlin. The famous Einstein Tower in Potsdam, by Erich Mendelsohn, was documented by original slides and the exhibition closed with Hans Scharoun's Berlin Philharmonie of which some extraordinary drawings were exhibited. Those expressionist architectures were the symbol of the Twenties' idea to escape from reality as far as form completely dissolved.

The set up invented by Ricci both for the painting and for the architecture sections was informal itself, an informal wall changing

2.18. In the previous page, Leonardo Ricci, Expressionism Exhibition in Palazzo Strozzi, plan of the exhibition rooms, CSAC, B038601S.
2.19. Leonardo Ricci, Expressionism Exhibition in Palazzo Strozzi, elevations B and H, CSAC, B038602S.
2.20. Leonardo Ricci, Expressionism Exhibition in Palazzo Strozzi, elevations B and H, CSAC, B038603S.

dimensions, directions and height along the path arranged for the audience who could follow the astonishing exhibition while becoming part of the informal walking.

In that project Ricci melted two worlds and created a break between them: the Renaissance world with man as center of the universe and the expressionist artist who tried to escape reality and reach a metaphysical, obsessive, and evasive reality. The experiment was difficult because the project had to combine two different kinds of spaces: the measured, self-restrained and refined space of Palazzo Strozzi and the dynamic, action, and daily space of Expressionism, the quiet vaults of the historical palace and the pain, anxiety, and screams of those painters. The spatial problem was only the first of a list of four main problems the design should have solved: the second problem was to quadruple the number of square meters needed for such a large number of works to be exhibited, the third problem was to allow the comparison between the different results achieved by the artists, who despite coming from the same historical and cultural background, had developed different expressions and treatments of problems from distant angles and periods. The fourth problem consisted in bringing back into a museum a painting that was not born for museums but as a protest to denounce the drama of a historical moment.

In his report Ricci explained his design choices which moved from these problems. He decided to leave the Renaissance palace walls free from every possible duty as if they were «spectators of the painters' drama[72]». In the set-up he decided to build a continuous sculpture crossing the rooms of the palace which would have allowed a journey through both the single stories of each author and the collective artistic experience of Expressionism. That long and jagged path let all the works to be displayed and succeeded in going with the visitor from the very beginnings of Expressionism, across the different single authors' experiences to the last expressions of the movement, when it was nearly becoming an academic protest.

The reference Ricci followed to design that kind of space was the staging of an exhibition arranged by the expressionist painters themselves in which they decided to build simple walls in bricks painted in white to exhibit their works. Therefore, Ricci decided to build white walls for them inside Palazzo Strozzi trying to identify with them and imagine what those artists would have chosen for the set-up of their works[73]. Following the path, the spaces fitted both to the quality of the works of the artists and to the different expressions of the pain and anguish of the artists, until they reached spaces such as the one set up for Klee and Kandinskij, Ricci's favourite part of the exhibition, where a new world was taking shape[74]. In some points of the path there were the drawings and graphics rooms, designed to let the visitors relax and admire the most famous works, suitable for a more daily distribution. The architectural section was a minor part of the exhibition that hosted the architects' drawings explaining the birth

of some famous works of expressionist architecture. The drawings were preferred to the pictures (only reproduced by means of a projector) because more exhaustive of the buildings process of birth[75].

Ricci's work as curator and designer of the exhibition was appreciated by Bruno Zevi, who wrote a review for the *Espresso*, Palma Bucarelli and Giulio Carlo Argan, who took part in the organizing committee, but it was criticized by Nello Ponente[76], whose criticism was sent by the Director of Palazzo Strozzi to Leonardo Ricci. Ricci decided to answer all his disapprovals in a letter to the Director and attaching his report[77]: on Ponente's accuse of "spatial gratuity" Ricci replied that the exhibition was not designed on "perceptual" elements but after having thoroughly studied the works both in their history and in their dimensions. Each section of the exhibition had foreseen the creation of a model to be able to insert it work by work. Ponente did not agree with the staging of Klee and Kandinskij's works: there were twelve lowercase drawings by Klee and three little paintings by Kandinskij Ricci decided to recess in the walls with the determined aim of creating a different reading of those under-dimensioned works for the spectator looking at the two different worlds represented by the artists: an introvert, poetic, and intimist world on one side, and an explosive, extrovert and screaming world on the other side. What is more, in spite Ponente's strong criticism, Kandinskij's watercolors were exhibited in oblique or horizontal position, because they were considered by Ricci as intimate sketches of the artist's work to be observed and admired in a sitting position as if they were an architect's drawings showed to the customer: they had to be understood in an intimate climate while visiting the whole exhibition and did not require a pretentious presentation.

Ponente accused Ricci of having created a Renaissance space ruled by a central perspective, but Ricci's intention was exactly the opposite: looking at the drawings, the staging was conceived to escape a perfect perspective space in favour of a dynamic, asymmetric, and fluid space designed by jagged walls, with irregular and varying dimensions and original oblique cuts executed in the vertical dimension. The central perspective was therefore destroyed to achieve a multiple and varied perspective, which was always changing along the path to reflect the expressionist intention of managing space. Paul Klee's perspective was open, complex, and varied itself, and so did the exhibition project. Ponente's criticism concerning the exhibition site could be perhaps connected to the lacking dialogue between Ricci's project and the rooms of Palazzo Strozzi. Leonardo Ricci designed a contrasting structure with the chosen site, establishing a contrast relation between the two "containers" of the exhibition, trying to adapt the Renaissance to the Expressionist space. The problem affected most of the exhibitions of the postwar period, which were arranged in sumptuous and rhetoric historical spaces, not always suitable to the artistic products of the early twentieth

century. Ricci was facing the common problem in those years of obtaining flexible organisms that allowed the visitor to live in contact with the work, to observe, understand and frame it historically thanks to the parallel exposure of photographs and historical documents[78].

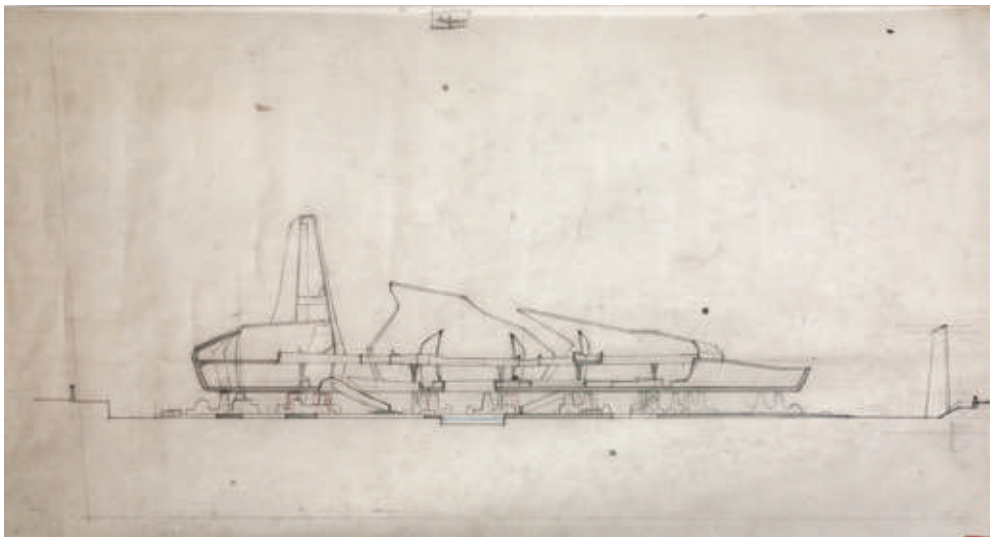
In Italy, all art galleries were turning into cultural institutions where the exhibition rooms could work with libraries, laboratories, rest rooms and further cultural organisms to allow everyone to visit museums and temporary exhibitions. Therefore, Ricci specified to the Director that the aim was to avoid the common idea of museums as "temples of the arts" separated from men, as they were exposing human life and the human works of art[79].

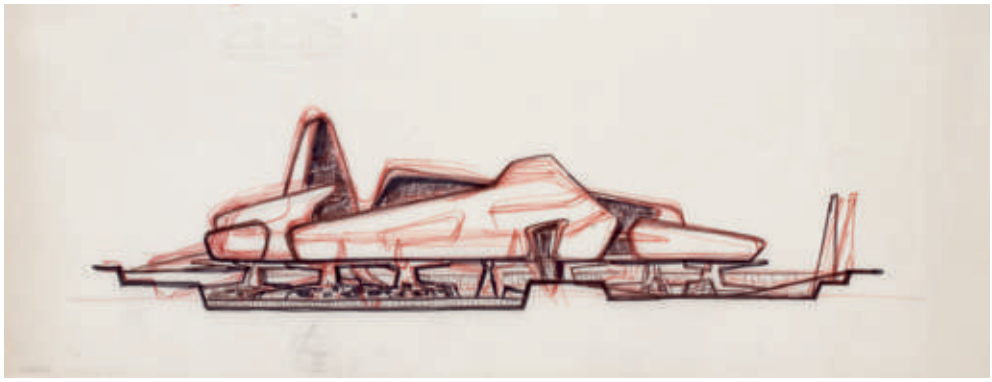
The staging of the Expressionism exhibition was a clear example of architectural sculpture, of the influences and melting of the arts. Bruno Zevi introduced Ricci's work dealing with the "sculpture à habiter", that was, a new architecture born from the fusion with sculpture, which produced new non-boxlike living spaces. The continuous sculpture was an autonomous space containing the world of Expressionism[80]. At a time when plastic research was living its crisis and architects seemed unimaginative, perhaps a new impulse could have sprung from spontaneous architecture, as the exhibition *Architecture Without Architects* shown at the Museum of Modern Art (New York, from November 9, 1964 to February 7, 1965) denounced[81], and from the union of architecture and sculpture. The crisis of Rationalism brought the rediscovery of artists such as Antoni Gaudì, of the visions of Hermann Fisterlin, Frederick J. Kiesler's *Continuous House* and *Universal Theater* becoming examples to be explored, but, above all, of the work of André Bloc that definitely raised the problem from the magazines *L'Architecture d'aujourd'hui* and *Aujourd'hui*[82].

Informal architecture did not exist, and it would have been impossible, although the architects remained influenced by reviving the surfaces, shaping them, and giving them a material aspect: smooth, pasty, lumpy. However, it was a matter of releasing the buildings from a stereometric rigor, an idea Ricci prompted in many projects of the Sixties and Seventies as in the Ecclesia of the "Monte degli Ulivi Village" in Riesi (1962-1968), and further coeval projects: the "Casa Abitata" Exhibition model (1965), in the Model for an Integrated City (1965) or the Italian Pavilion of Montréal Expo and the project for the Montecatini Cemetery (both of 1967). Ricci's works were grounded on the principle of the archi-sculpture, that had among its most eminent exponents André Bloc, also affected by expressionist influences. The same themes would have been suggested again in one of Leonardo Ricci's late projects: the unbuilt Di Sopra House in Pagnacco, Udine (1972).

The "Monte degli Ulivi" Ecclesia was the place for the assembly, the most important building of the village plan because in it everyone recognized their belonging to the community and, therefore, their common social and religious values. It was studied by Leonardo Ricci

2.21. In the previous page, Leonardo Ricci, Guido Del Fungo, study of the "Ecclesia", CSAC, B001099S.
2.22. Leonardo Ricci, Guido Del Fungo, study of the "Ecclesia", CSAC, B001100S.
2.23. Leonardo Ricci, Guido Del Fungo, study of the "Ecclesia", CSAC, B038574S.





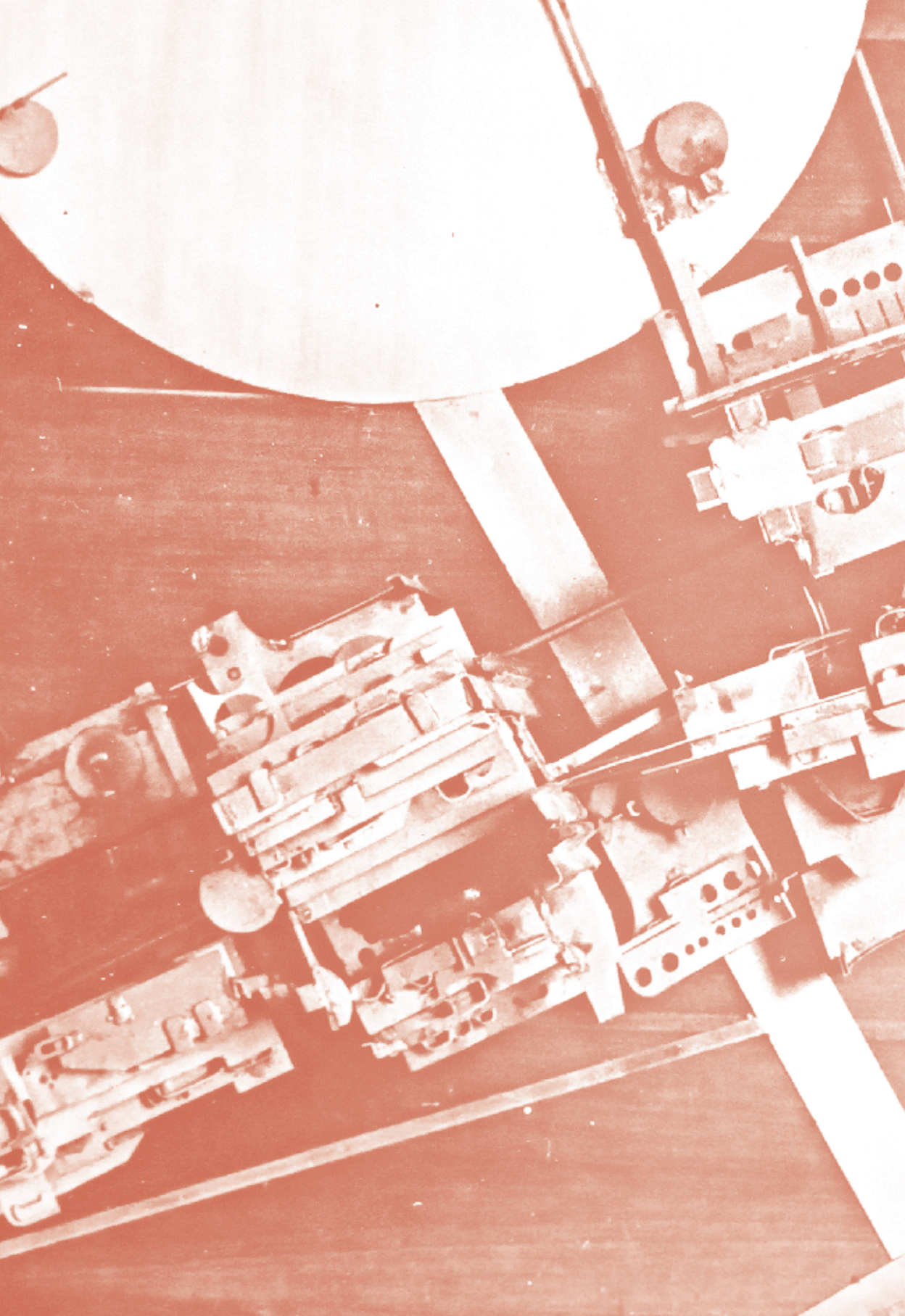
and Guido Del Fungo in several sketches, it was not built, but it should have been built on the top of the hill. Once built, the whole community could have recognized and reunited in the space used for the spiritual meeting of the inhabitants. Looking at the sketches for the Ecclesia made by the architect Del Fungo, it can be noticed that for Ricci the Ecclesia community space had to be enclosed by a stone fence and consisted of a low base on which an envelope-covering made of several sculptural melted shells dominated[83].

The project for the new cemetery of Montecatini Bassa's expansion consisted in a sculptural organism suspended by accumulations of soil that, starting from the ground, in which the burials were placed, supported the architectural composition to the point of bringing the relationship between nature and craftsmanship to the extreme[84]. With the expressionist influx, the vertical connections took on more and more autonomy and dimension in space. This was highlighted in the connection of the archi-sculptural body to the ground, given by sinuous "promenades" which were themselves sculptural works displayed by the openings of the shells membranes that shaped the project. As model of a different kind of community to be accompanied in a different life after death, the Montecatini Cemetery project enhanced the tension between the static and dynamic to translate the spirit of a community as in the "house of all" of the Ecclesia for the "Monte degli Ulivi" Village.

The Informal in architecture could not be intended as in painting, where the separation of the project and the execution was denied: in architecture they were separated facts, and no one could have melted them.

As Bruno Zevi wrote in *The Modern Language of Architecture*, if the informal concluded an itinerary, in art history it begun with the Impressionist movement, it could have helped the architects to overcome the Renaissance conception of space with the aim of translating it in a new conception of space, not avoiding it totally as the informal painting did. The overcoming of the informal could have led to a new dialogue among architects, sculptors, and painters towards a new direction for the design of the future city and, in general, for architecture as "programmed art" aimed at the territorial scale and settlements development to reach all the possible hypothesis for the "open plan"[85].

2.24. In the previous page, Leonardo Ricci, Montecatini Cemetery, section, sketch, CSAC, B038596S.
2.25. Leonardo Ricci, Montecatini Cemetery, general view, sketch, CSAC, B038595S.



PART II

Leonardo Ricci Visiting Professor: the Architectural Theory Evolution through His Didactical Method

M.I.T. (1959-1960): Theoretical Research in Urban Design

Leonardo Ricci's first task as visiting professor was at the Massachusetts Institute of Technology from 1959 to 1960. The M.I.T. had a pioneering role in the history of education in architecture and urban planning since 1933[1], but, before M.I.T., Harvard University established the first degree program in 1929.

Programs of planning education in the United States had developed in response to a demand for professionals with a type of training not previously available in the schools of architecture, engineering, or social science. The first lecture in city planning was given by Professor James Sturgis Pray at Harvard University's School of Landscape Architecture in 1909 and it was titled "Principles of City Planning"[2]. The decades of 1920s and 1930s effectively constituted a formative period for city planning education in the United States: an interplay of personalities, new ideas, events, and institutions shaped the concept of city planning as it was conceived in the 1960s[3].

A five-years course leading to the degree of Architecture in City Planning was established in the School of Architecture at M.I.T. in 1933. It was the second oldest in the country and had the longest record of continuous operation of any school.

The directoral plans in planning activity followed the idea to consider the area of activity of the profession and so the kind of jobs that society was calling upon its members to perform. In the Fifties the demand for planning professionals increased and it was evident in the listing of job-openings by the American Society of Planning, the growth and proliferation of public planning agencies clearly explained that planning schools should have provided a high number of

competent generalist-planners to meet the needs of U.S. cities, metropolitan areas, and regions. Therefore, they had the responsibility to educate potential planning directors and consultants[4].

Starting from this data and consciousness, the Department of Architecture and City Planning had seen in the M.I.T. environment a unique opportunity to provide a rich program for advanced studies and research in city and regional planning aimed at facilitating the opening-up of new approaches to interdisciplinary problems related to urban and metropolitan growth. The M.I.T. Department of Architecture's focus was neither on design – intended as the process of developing plan layouts or aesthethics – nor on economics or social studies, but rather on the man-made physical environment on the large scales of cities and regions, how it could have been manipulated, and its causes or consequences: technical, economic, aesthetic, social or psychological.

In 1951, since the very beginning of his mandate, Dean Pietro Belluschi had set up a committee to consider establishing a Center for Urban Studies. In 1952 a committee on the Development of a Center for Urban and Regional Studies was established and, at the beginning of 1953, the City and Regional Planning Department was starting a program of research on industrial location and regional studies.

M.I.T. was the first school in the United States to set up the first academic course in Architecture and in 1954 Belluschi appointed a "Committee on Undergraduate Planning Education"[5] to review the justification for the undergraduate course in planning, primarily because of the small enrollment of students in those years. A dynamic educational program was maintained as well as an intense research activity: the premise of all the research projects lied in the new basic visual forms, concepts, scientific tools, and techniques. Since 1953 the research on the first contract was begun, six research projects of greatly different size had been undertaken and in the Spring of 1954 a research unit within the Department of City and Regional Planning was formally established: the Urban and Regional Studies Section. This step was a direct outcome of a grant from the Rockefeller Foundation in support of a three-year research project on the "Perceptual Form of the City" directed by Kevin Lynch[6]. In 1956 the M.I.T. School for Advanced Study was an integral part of the Institute and constituted an extension of the level of the programs of the Undergraduate and Graduate Schools; the main subjects of the undergraduate school were Architectural Drawing, Visual Design, Structures, History of Architecture, Engineering and Graphic Expression.

As the interdisciplinary approach to architecture and urban design education, one of the most important aspects, which influenced Leonardo Ricci's view, was the course of Visual Design evolved under the supervision of György Kepes[7], who developed a vigorous program in the field of representational drawing: materials and space were manipulated in pursuit of aesthetic meanings free of the functional and technological

pressures that could pre-empt the designer's thinking. The students worked in a studio equipped with special tools and devices for light control and photography to develop the artistic skills of the students. On the "studio work" taught by Kepes Ricci based his belief on morphological generations in architecture avoiding *a priori* forms, already expressed in the Informal in painting. The influences among all the arts in the design process, combined with the study of the History of Art and Architecture gave birth to a new methodological approach to urban design, while the course in Form of the City introduced aesthetic problems: spatial relations and perceptual elements were analyzed through group discussions, observation in the field and special project work.

A further aspect of the M.I.T. educational program that could have interested Leonardo Ricci was the workshop workflow based on the exercise in the programming and diagrammatic design of an entire new community – a theme Ricci investigated all his life – which exposed the policy decisions involved in the creation of large pieces of the urban environment and carried the student through the typical analytical steps of the programming process[8]. Then an extensive study of a group of small existing communities in the Boston region followed and each student or each pair of students was responsible for the complete analysis of one community, and for the preparation of a general plan. Ricci was interested in submitting the students real design problems, especially concerning community space which was one of the architectural themes Ricci investigated all his life[9]. Community space was a central design issue in M.I.T. architectural and urban design courses because it meant to encourage the students to establish contacts with local leaders and work through the entire basic planning process considering the accomplished abilities and the available time. As it will be clearer in his following teaching stages at the Pennsylvania State University and at the University of Florida, Leonardo Ricci was particularly concerned on the educational power to let the students face real problems. What is more, at M.I.T. the students were exposed to the problems of mutual adjustment between community plans and to the considerations of regional policy. At the beginning of the second year, during their third term, the students had to face two or three planning problems of a more complex and advanced nature such as the re-planning of central areas, the elaboration of regional plans, renewal projects, which could have consisted in the analysis of some special subject as transportation systems, industrial districts, or planning regulations. Therefore, students were introduced to the solution of real planning problems of increasing difficulty level and their path ended with the final individual thesis of the last term[10]. The students' tasks concerned two themes of first interest for Ricci: the community and large-scale interventions.

At M.I.T., from 1957, Dean Pietro Belluschi tried to improve the educational standards to face the expansion of the profession of the architect due to the economic growth and technological change and

to create a new group of scholars composed of architects, engineers, critics, and artists to find new architectural solutions for the crisis of modern architecture based on social, economic, physical, and structural studies.

At the end of 1957, M.I.T. had its Center for Urban and Regional Studies, focusing its research activity on the physical environment of city and region. The Center's concern was on the metropolis as a worldwide phenomenon and on its inadequacies and confusions that affected human life in the city. The same chaos Ricci felt in Italy was the same that affected American cities and Pietro Belluschi well expressed the theme in "The physical environment of city and region. The proposed focus of the Center for Urban and Regional Studies" report dated September 20, 1957[11].

Belluschi's "Proposed focus" is a fundamental document to understand the background in which Ricci's experience as visiting professor happened, because it was a purpose to develop the operational program of the M.I.T. Center for Urban and Regional Studies and, therefore, it anticipated the investigation fields then studied by the Harvard-M.I.T. Joint Center for Urban Studies (JCUS). According to Belluschi, the physical environment of the city and the region had to be systematically investigated and the self-referring theoretical and empirical considerations made by current studies had to be reviewed by adopting an interdisciplinary approach. In relation to the planning process, many studies lacked a focus, architects and planners did not looked for information, criteria, and techniques in research, but were directly concerned in the field[12].

The M.I.T. Center's key areas of research were the form of the city, city structure and growth, transportation, housing, regional physical development, technology, public policies and controls, the planning process, social values, developing areas, the urban landscape[13].

Belluschi's program wanted to enrich the educational program in physical planning and to produce a consistent intellectual capital in the new frontier of Urban Design. Leonardo Ricci was precisely interested in the advanced study program and intellectual policies of the M.I.T.. The focus described by Dean Belluschi was appropriate for a Center of Urban and Regional Studies at M.I.T. because the institution had a preminent position in the fields of technology and science, and especially in mathematical methods of analysis of communication, operations, and strategies. These were Ricci's scientific and technological interests in M.I.T. because, with its distinguished Architecture Department, the second oldest in the country with the most skilled staff in planning processes, housing, land economics, control techniques, and urban and regional problems, it was the outstanding institution pioneering in the research of urban form and landscape. M.I.T.'s Center was therefore the ideal place for a research staff in city and regional planning skilled in the use of such tools and capable of profiting from the resources of this environment.

What is more, Leonardo Ricci worked at M.I.T. in the foundation year of the JCUS, a revolutionary research center in which Belluschi's intentions expressed in his "Proposed focus of the Center for Urban and Regional Studies" were realized. In his writing Belluschi anticipated the idea of a joint training and research program to be conducted by the Harvard Law School and the Department of City and Regional Planning of M.I.T. and the Center for International Studies (M.I.T.), which brought to the institution of the Harvard-M.I.T. JCUS.

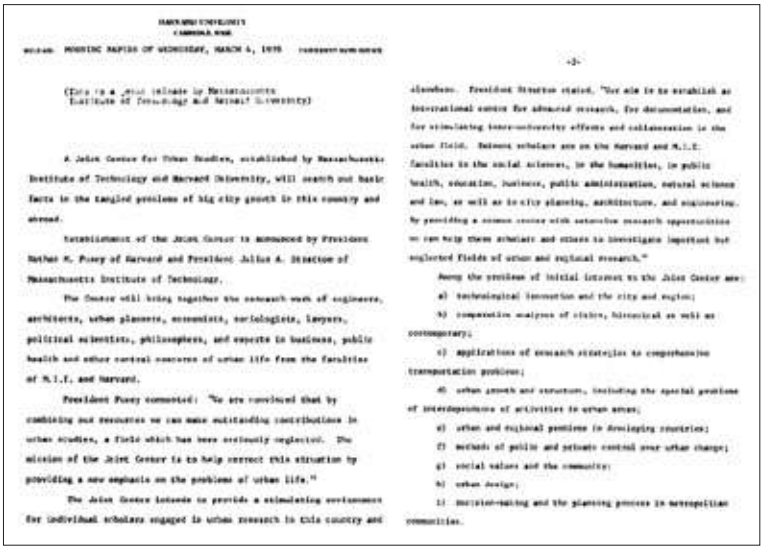
Indeed, the JCUS was born from the Center for Urban Studies founded by Pietro Belluschi, it was financed by the Ford Foundation with the aim of finding new directions in Urban Design[14], the new founded discipline at M.I.T. thanks to Kevin Lynch's studies. Indeed, the establishment of the JCUS brought to the definition of the discipline of Urban Design in Cambridge.

In November 1957, the Center for Urban and Regional Studies was based in the Department of City and Regional Planning at M.I.T.[15]. It was composed of the Director Professor Lloyd Rodwin, Professors Lynch and Kepes, it had a research program focused on the character of the physical environment of the city and region, its adequacy in meeting human needs, its processes of transformation and the means guiding these processes[16]. It planned to attract mature research scholars and provide varied research opportunities for graduate students.

These research fields were exactly what caught Leonardo Ricci's attention, and, more in detail, the central purpose of the Joint Center to try to determine what the physical form of the metropolitan region of the future should be and what university could do to bring it about.

M.I.T. was therefore suggesting a new bold approach including the use of the network and information theory pioneered at M.I.T. in mathematics, physics, and electrical engineering. These were useful to understand the way various factors affected the growth of cities. «The research [would have also used] M.I.T. IBM-704 computer in exploring theoretical models of possible urban forms. The computer, which [was] the largest and most versatile at any educational institution in the country, [could] be used to study various alternatives for the movements of goods or of people, or to simulate various patterns of growth or of land use. Such a program would [have represented] the first large-scale attempt to use computing techniques to study the dynamics of urban development[17]». The M.I.T. Center for Urban and Regional Studies wanted to give a special emphasis in its research to the technological factors which more than other factors affected the form of the city and could bring possible innovations in the field of transportation and future changes that could result from the development of automatic processes.

The final agreement between Harvard and M.I.T. was reached on April 1, 1958[18]. The substantive functions of the Joint Center were to strengthen the interest in urban and regional studies in relevant disciplines of the two institutions and encourage the communication



3.1. Joint Release of the Harvard-M.I.T. Joint Center for Urban Studies, March 4, 1959. MIT Institute Archives and Special Collections, AC0069_195903_009_0001.

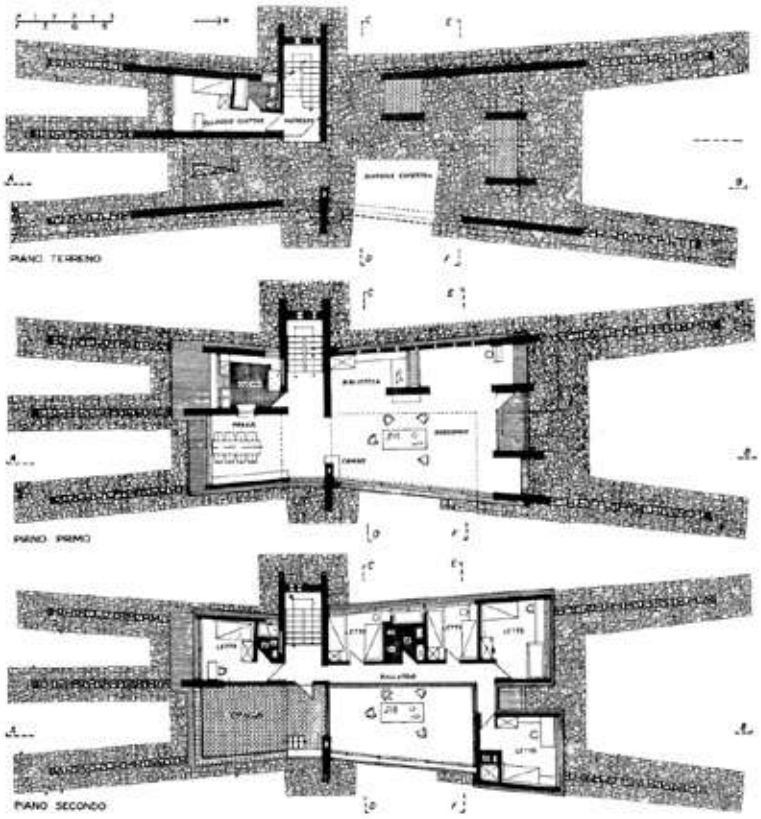
among these disciplines, scholars, and practitioners from all over the world[19]. In the joint release of Harvard and M.I.T. the problems of initial interest to the Joint Center were listed: technological innovation and the city and region, comparative analyses of cities, historical as well as contemporary, applications of research strategies to comprehensive transportation problems, urban growth and structure, including the special problems of interdependence of activities in urban areas, urban and regional problems in developing countries, methods of public and private control over urban change, social values and the community, urban design, decision-making and the planning process in metropolitan communities[20].

In the first formative years of the JCUS, to provide balance to the whole research program, it seemed advisable to concentrate the general funds of the Joint Center in four main fields of interest as they appeared most likely to produce promising results: comparative analysis, structure and growth of cities, urban transportation and technology, urban design, urban and regional problems of developing countries[21].

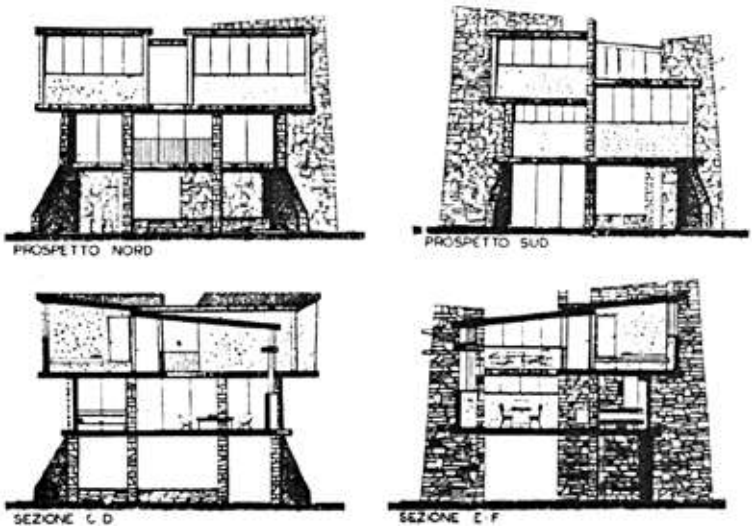
The Harvard-M.I.T. Joint Center for Urban Studies Series continued till the Eighties publishing books based on the studies of the joint research activity of the Center[22].

In Italy, the quick social changes were observed and managed with old socio-economical models belonging to a previous society, with the aim of solving the problems of a new society already affected by consumeristic and globalizing phenomena. Ricci needed to study new methods to solve the situation by means of an interdisciplinary approach Gropius, Riesman, Kepes, Rostow, De Santillana, Rossi[23], Chermayeff and others were studying as well. All the previous names

3.2. Leonardo Ricci, Mann Borgese House, plans, published in Elizabeth Mann Borgese, "La Casa di Elisabeth Mann Borghese a Forte dei Marmi", *L'Architettura: cronache e storia*, no. 11 (March, 1959): 738.



3.3. Leonardo Ricci, Mann Borgese House, north and south elevations, sections CD and EF, published in Elizabeth Mann Borgese, "La Casa di Elisabeth Mann Borghese a Forte dei Marmi", *L'Architettura: cronache e storia*, no. 11 (March, 1959): 741.



were quoted by Ricci in his speech "Prolusione al corso di Urbanistica II ed Elementi di Composizione" ["Introduction to the courses Urban Planning II and Elements of Composition"] as reference figures, in different disciplines, for his "new frontier" research which should have checked and verified his aim[24].

Ricci was strongly interested in finding new strategies and applications for his projects in the U.S.A., in the educational offer, technological progress, and educational methods, so he asked Mrs. Elizabeth Mann Borgese to introduce his work to the M.I.T.. Indeed, she knew Leonardo Ricci since 1957, a pair of years before Ricci's arrival at M.I.T. when he designed Mann-Borgese House in Forte dei Marmi. Mrs Mann Borgese, whose letterhead on the letter sent to Belluschi indicated "via Vecchia Fiesolana, San Domenico, Firenze", the road that connects Florence and Fiesole, probably knew Leonardo Ricci since the construction of the near Monterinaldi Village (begun in 1949 and completed in 1963), a project that awarded Ricci's work international resonance and, after the realization of the first settlement houses, she asked him to design her house in Forte dei Marmi[25].

On Ricci's request, Elizabeth Mann Borgese wrote to Belluschi, once advised herself by Mr. James Johnson Sweeney, who was the second director of the Solomon R. Guggenheim Museum at the time (1952-1960). In her letter, she specified:

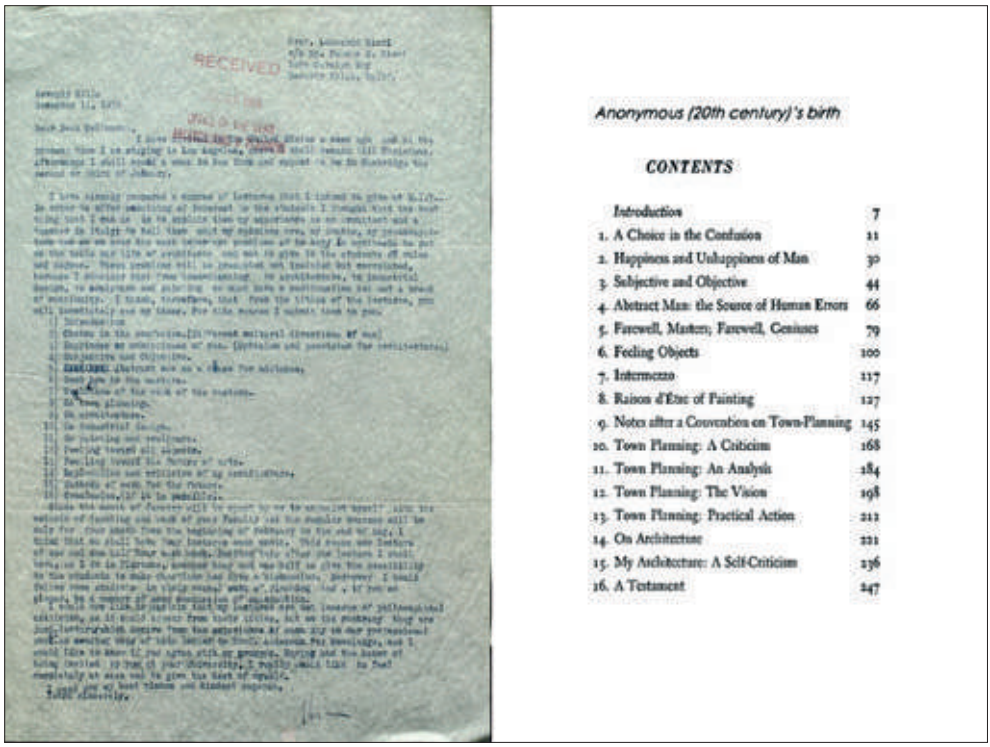
> When I was in New York last fall, various friends, among whom, J. J. Sweeney, suggested I get in touch with you in the following matter. Leonardo Ricci, whose art and whose character I learned to appreciate when, two years ago, he designed and constructed my villa at Forte dei Marmi (published in *Architettura* of March 1959), would like to spend a year in the United States[26].

Mrs. Mann Borgese appreciated Ricci's work as a painter and architect and, when she wrote to Belluschi she was arranging an exhibition of Ricci's paintings with Lionello Venturi at the Kleemann's Gallery opening in October 1960. Elizabeth Mann Borgese wrote to Belluschi that Leonardo Ricci could have been staying in the United States with a Fulbright travel grant provided by the American Cultural Attaché of Rome, but Ricci's monthly salary at M.I.T. was then paid thanks to M.I.T. special funds, as specified by Belluschi in his reply to Mann Borgese[27].

James Johnson Sweeney was also involved in Ricci's call at M.I.T. since Elizabeth Mann Borgese asked him to send Belluschi some slides of Ricci's paintings to let the Dean know his work.

Elizabeth Mann Borgese's letter[28] strongly impressed Dean Belluschi, who decided to convene Leonardo Ricci as *Boemis visiting professor*[29]. Pietro Belluschi and Leonardo Ricci had a direct correspondence and met in Rome between March 31 and April 3, 1959 during a journey to Italy of Belluschi[30].

In 1959 Pietro Belluschi invited Ricci to hold a course in Urban Design with Lewis Mumford, Kenzo Tange, and Paul Nelson[31]. Lewis



Anonymous (20th century)'s birth

CONTENTS

3.4. Leonardo Ricci's list of the lectures' titles (final approved program dated December 11, 1959), next to the book *Anonymous (XX century)* index, MIT Institute Archives and Special Collections, AC400_0001.

Mumford was *Boemis Professor* of Architecture at the Department of Architecture for the academic year 1959-1960. He had already given seminars in 1957 and 1958, and during the academic year 1959-1960 he was going to hold a seminar titled "Techniques and Civilization", a wide-ranging historical survey of the interrelation of technical achievements and other fields of human sciences as religion, politics, art, and communication[32]. In the same Department Kenzo Tange was visiting professor of architectural design since the beginning of the Fifties.

The archival documents unveil that Belluschi gave to Ricci the possibility to feel free to use any educational method he preferred: seminars, lectures, or design exercises for the fifth-year students, who were also free to participate in Ricci's lessons, and asked him to send a program of the lectures he was going to give to the students. With a letter of September 8, 1959, Malcolm J. Kispert, the administration Vice Chancelor of M.I.T., confirmed the President and Executive Committee of the Corporation's approval of Ricci's appointment as Boemis visiting professor in Architecture for five months beginning on January 1, 1960[33].

Some months before, on May 20, 1959, Leonardo Ricci had expressed to Belluschi his availability to give lectures for the entire academic year both on his experience in architecture and on his «multi-material work in painting» and mosaic. Ricci also proposed to

have a laboratory to work on large projects on specific assignments with the students. To Ricci it would have been useful to have an assistant «to translate his book into good English» so that, at the end of the year, «a document of his activity could remain at MIT, which would [have] then be published in Italy and which could [have] been possibly published in English in the United States[34]». The text Leonardo Ricci was referring to was his *Anonymous (XX century)*. Indeed, the lectures' titles Ricci suggested in the program sent to Dean Belluschi in December of the same year were very similar to the titles of the *Anonymous (XX century)* chapters, they changed only in a few words[35]. In his letter to Belluschi, Ricci specified that, despite the title of the lessons could sound philosophical, he was going to deal with designing problems based on his experience as architect, artist, and educator.

The final program of the lectures, after having been issued by the Student Committee, was revised by unifying the first two "Introduction" and "Choice in the confusion" and the sixth with the seventh "Good bye to the masters" was coupled with "Evaluation of the work of the masters". Ricci's program was then discussed by Belluschi with Mirko Basaldella[36], artist and Ricci's friend, who was already working in Cambridge in those years as Director of the Design Workshop at the Carpenter Center for the Visual Arts of Harvard since 1957[37].

Ricci wanted to tell the students his experience as architect so far and to investigate with them the interrelation or integration among architecture, painting, and sculpture. In the Spring term Ricci gave four lectures per month, each divided into two parts: Ricci's speeches last one hour and a half and were followed by a discussion session of the same duration, as Ricci was used to do with his students in Florence. He had begun writing *Anonymous (XX century)* in 1957, but it was not finished in 1959. We can therefore argue that the book was completed at M.I.T. thanks to those discussions on architecture with the students which were intense and often longer than half an hour. Indeed, Ricci's lectures' success and the general admiration for the architect's work derived from his capacity to deal with architectural problems avoiding academic language and roles, which increased his empathy and communication skills.

Ricci's lectures had an excellent outcome and his personal archive in Florence collects a plenty of letters from American students hoping to meet him again to discuss about architectural issues and expressing all their profound admiration for the architect's work, for his design and teaching methods. Ricci's success was also defined by Professor Lawrence B. Anderson, the head of the Architecture Department as follows:

> Professor Ricci made a very valuable contribution to our teaching program and produced an indelible impression on the students who were studying under him. His interest in the human equation in architecture and his preoccupation with questions of philosophy brought new influences into the faculty and stimulated much active discussion. The students in particular

> appreciated his entire commitment, his devotion to the teaching ideal, and his enthusiasm for the art; they responded by unusual efforts and in several cases produced work of a quality that surprised their previous professors. All of these students have spoken repeatedly to me of the lively stimulation and the broader perspectives they have experienced as a result of contact with Professor Ricci.
> The relations that Professor Ricci established with his colleagues in the faculty were characterized by mutual respect and the warmest personal attachment. Professor Ricci's lectures were unusually well-attended and brought out many serious questions by students under the influence of the searching points made by the lecturer concerning the position and responsibility of the architect in our culture[38].

Pietro Belluschi wrote his gratitude to Ricci for the enthusiasm and passion brought to the school and sent him the students' drawings with the hope of having Ricci again at M.I.T. in the following years[39].

> Dear Ricci,
> I have been meaning to write to you for a long time to express not only my feelings but also those of the faculty students for the truly extraordinary contribution you have made to MIT.
> You brought to our school not only first-rate intelligence but a contagious enthusiasm for the profession. All the students, without exception, received an unforgettable experience from your presence, and that is why I wanted to thank you from my heart and also express my hope that the circumstances allow you to return to Cambridge in the future.[40]

At the end of Ricci's experience at M.I.T., his book *Anonymous (XX century)*, already introducing the theory of the "Earth-City", was published in 1962 by George Braziller in English thanks to Mrs. Elizabeth Mann Borgese's translation[41], then it was published in Italian by Il Saggiatore in 1965[42].

Ricci took part in the academic life at M.I.T. also applying to revise the students' planning works and to be part of judging commissions of the school[43]. Ricci actively participated in M.I.T. conferences as well as in round tables about the future evolutions of urban planning such as the meeting titled "Underdeveloped Countries. M.I.T. looks at the world" during the international week 1960 held in Boston at M.I.T. from March 12 to March 19, 1960[44]. In addition to the course of thirteen lectures open to the entire student body of the Spring term 1960, from February 15 to May 23, 1960[45], Ricci served at a studio master for about 15 advanced undergraduate students, his course for the fifth-year graduate students starting from January 1, 1960 to June 1, 1960. In 1962 Ricci gave another lecture at M.I.T. on March 6. We can suppose that the conference was precisely on his book, published in the same year, because the publisher wrote to Belluschi that a few hundred copies of the book's reviews were going to be sent to M.I.T. and distributed to Ricci's conference audience[46].

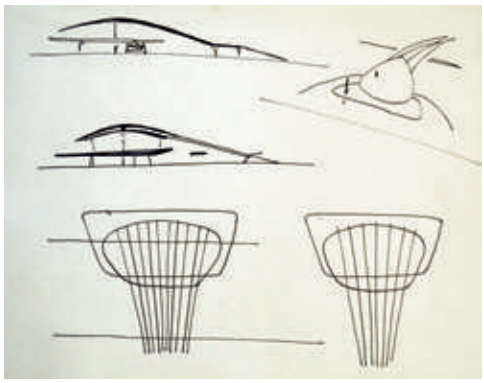
The Project for the Competition for the Franklin Delano Roosevelt Memorial, Washington, District of Columbia U.S.A. (1959-1960)

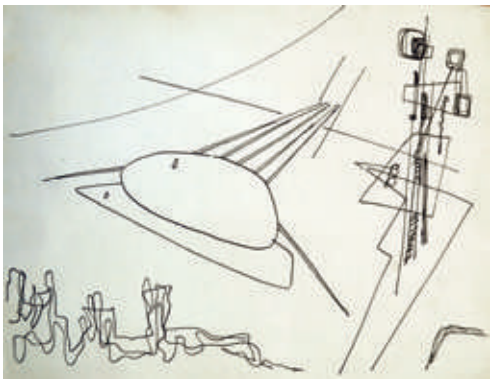
During his stay in Cambridge, Ricci designed the competition project for the Franklin Delano Roosevel Memorial with Paul Nelson and Mirko Basaldella, an urban design project pursuing the ideal of the synthesis of the arts. The competition for the Franklin Delano Roosevelt Memorial was launched by a commission chosen in August 1955, ten years after the death of the American President, by the Congress of the United States which established the Commission for the Franklin Delano Roosevelt Memorial to formulate plans for the design, construction, and location of a permanent memorial to Roosevelt near the Lincoln, Jefferson and Washington memorials. The addressed site lied within a portion of the West Potomac Park between Independence Avenue and the Inlet Bridge.

The officers of the Commission came from all over the United States and occupied political positions, they were assisted by an Advisory Committee composed of seven distinguished architects, landscape achitects, and city planners as Samuel Glaser, Robert Sturgis Ingersoll, Lewis Mumford, George Holmes Perkins, Hideo Sasaki, Jay S. Unger, and Pietro Belluschi as Chairman. In January, 1959 the Commission and the Advisory Committe recommended to the Congress a competition as the best way of securing a suitable design for the memorial and the procedure was approved by the Congress on September 1, 1959.

Leonardo Ricci worked on the project during his experience as visiting professor at M.I.T. with Paul Nelson, who was visiting professor at Harvard and M.I.T., and Mirko Basaldella, sculptor and Director of the Design Center at the Graduate School of Design at Harvard. In the documents presented to enter the competition Ricci was mentioned as a consultant of the project, since he was only a temporary resident in the United States[47].

The competition was held in two phases: the first one of four months which would have allowed the choice of six competitors or associations, and a second three-months phase, during which the winners of the first stage could have added associates for the second phase. The competition leaflet kept in Casa Studio Ricci Archive[48] included the indication that “the Commission [intended] to make the first stage of the competition as simple as possible to relieve the competitor of unnecessary work» and that «the program and accompanying material [were] being prepared with this in mind and models [would have been] submitted in the second stage[49]». Therefore, since the graphic elaborations of the project kept in Ricci’s personal archive, include photos of the model, we can infer that Ricci, Nelson and Basaldella’s project was among the winners of the first stage. The project was carried out between April and September, 1960, during the first phase of the competition, but remained only on paper[50]. The





3.5-6. Leonardo Ricci, sketches for the project for the Franklin Delano Roosevelt Memorial, Casa Studio Ricci.

model for the competition was realized by the architect Fabrizio Milanese, whose interview by Corinna Vasič Vatovec was extremely important for the reconstruction of the memorial story[51].

The objectives of the competitions were extremely important because they reflected, in a way, an open planning for the defined program: the Commission did not give precise indications not to limit the designers and artists' creative action. The delivered project had «to conceive a memorial to a man of destiny expressing his serene faith in American ideals in the march of civilization and in the unity of mankind and symbolizing his redoubtable leadership through the unprecedented "tempo" of historical events […]. Compose this ensemble not only to respond to the above but by the same forms to provide the pedestrian with a sculptural garden, for restful leisure. Dispose these forms as a complex of interrelated parts in such a manner to permit free choice of the experiences sought for and to excite differing degrees of satisfaction from that of abstract beauty to that of concrete meaningful interpretation. Compose this complex in today's language but in such a way to avoid conflicting with the three existing major monuments and yet to unite them all symbolically and plastically at one point of supreme synthesis. Finally integrate the forms appropriate to these objectives into an overall composition of syncopated rythms thus expressing a harmony of occult delicate balance so characteristic of Roosevelt's democratic method of solving problems of the conflicting interests of all rather than by adherence to an imposed theory ingnoring certain interests[52]».

Ricci, Nelson and Basaldella's presented project preserved with minor changes the parks, roads, paths and nature to allow the pedestrian access from all sides. The main entrance was a raised concourse opening on the North-West side connected to parkings, restrooms, and recreational areas. The memorial was composed of four plastic elements: the plaza, the ramps, the hall of synthesis, and the sculptured tower by Mirko Basaldella[53].

A banked wall hosted the indirect paths to access the plaza from all sides, and hided both the view of the plaza and the green areas. Mindful of the shapes already experimented a few years earlier in Balmain House, the memorial is spread over a large square raised from the ground and was made accessible thanks to a large fan-shaped ramp and smaller ramps, on which a large sculpture by Mirko had to be placed. The square was a plate, an ovoidal slab that housed an open-air theater protected by a canopy.

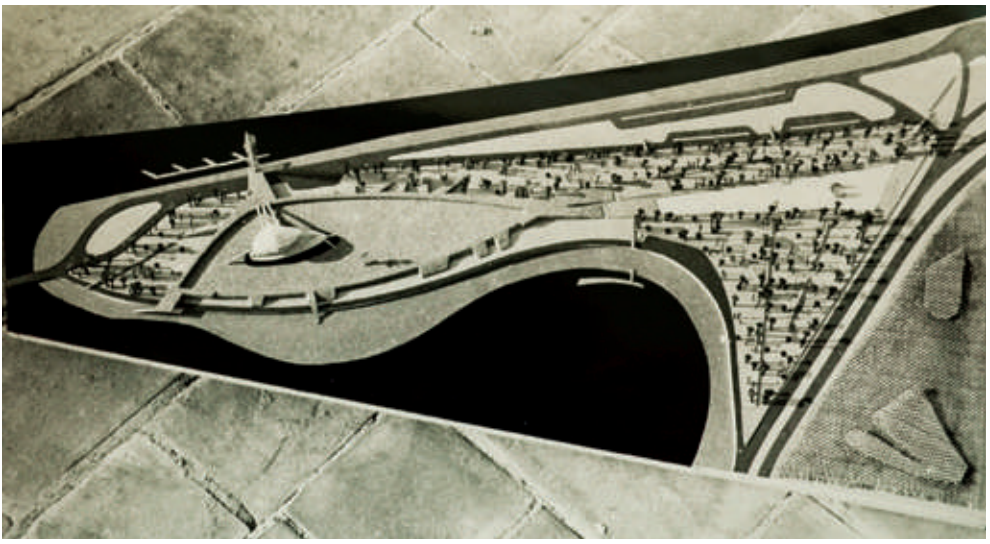
In order better to convey Ricci, Nelson and Basaldella's intents it is worth quoting the description of the project contained in the presented project report, because it succeeds in expressing both the compositional features and the relevant metaphoric meanings, as expressed in the competition objectives:

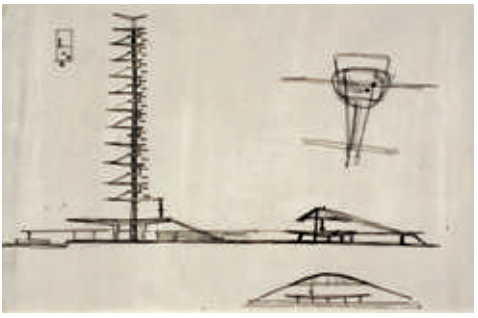
> On top of this banked wall runs around the entire plaza a promenade gallery from which one may view the drama of the vast expanse of plaza with its monumental mosaic of flowers and marble flagstones. Rising from this plane on conical shaped supports are the architectural and sculptural forms of the other two elements, thus creating a plastic composition. [...] The ramp element is constituted by a continuous pedestrian ramp divided into ramps, shifting direction, rising or descending, but generally mounting from the entrance concourse to the level of the hall of synthesis. This ramp ensemble symbolizes Roosevelt's political calvary, with each run an essential chapter[54].

The visitor could experience the path along each ramp by passing through the sculptural screens put at the end of each ramp, on which symbols and words could be sculpted or heard in order to remind Roosevelt's contact with the people and his different political challenges.

After having experienced the path on the ramps, the visitor reached the hall of synthesis, that wanted to host all the people with the help of «resting benches molded in the concrete of the shell's inclined floor but asymmetrically arranged around two focal points, one, the empty chair of F.D.R., and the other the fireside focus[55]». The hall was connected to the ramps and the stairs of the plaza by penetrating from below, it had four openings: three of them were more narrow and integrated the action of the three main axes that framed the three major monuments, the fourth path, opposite to the Washington monument faced the water and opened towards it with a fanned-out terrace. From the terrace the terminating sculpted tower by Mirko Basaldella arose to epitomize Roosevelt's historical contribution in line with those of Washington, Lincoln and Jefferson and with their guiding roles for the United States. The tower had to dominate the scene and «symbolized the Not-Forgotten-Man, regardless of race, creed or nation as America's message to the world[56]».

For what concerned the materials, on the report Leonardo Ricci's handwritten notes tell that, for the sculptures, steel, bronze, copper, and concrete had to be used, the hall of synthesis' structural elements, the covering and the arches had to be realized in reinforced concrete



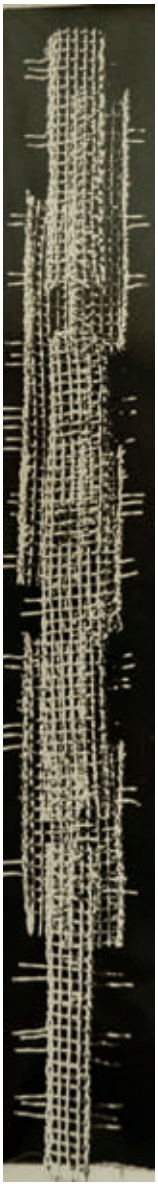


with marble aggregate of different colours and hammered finish. The whole building had to be acoustically treated and equipped with radiant heating and a copper covering protection, while the plaza surface was to be realized with grass, plan mosaics and marble flagstones.

The project was very interesting not only from an architectural point of view, but also from the urban design point of view: it consisted in the design of a piece of town, apt to collect and host different living and visiting experiences of the users, it was a work of art thought for the community and, above all, to be experienced by the community. Moreover, it was conceived to connect the existing tissues and buildings to allow a higher level of communication among humans, natural and artificial elements; the project concerned urban design because it involved different disciplines: architecture, sculpture, land art and landscape architecture and reflected urban design dimensions and features[57]. On this purpose, it is worth considering the fact that the appointed Professional Adviser of the Competition was Mr. Edmund N. Bacon, Executive Director of the Philadephia City Planning Commission and one of the pioneers of Urban Design as Kevin Lynch.

The first prize was awarded to William Pederson and Bradford Tilnay, but the project was firstly entrusted to Lawrence Halprin in 1978, then realized by him in 1981[58].

3.11-13. Pictures of the study models for the sculptures by Mirko Basaldella for the Franklin Delano Roosevelt Memorial Casa Studio Ricci.



3.7. Picture of the model realized by Fabrizio Milanese for the Franklin Delano Roosevelt Memorial, Casa Studio Ricci.
3.8. Picture of the model realized by Fabrizio Milanese for the Franklin Delano Roosevelt Memorial, Casa Studio Ricci.
3.9. Leonardo Ricci, sketch of the project for the Franklin Delano Roosevelt Memorial, CSAC, B038538S.
3.10. Picture of the model realized by Fabrizio Milanese for the Franklin Delano Roosevelt Memorial, Casa Studio Ricci.

From Urban to Visual Design: György Kepes and the Foundation of CAVS, a Radical Visual Academia

Thanks to the Harvard-MIT JCUS' interdisciplinary research on the design process of the city, Kevin Lynch's studies about the perceptual form of the city and the new representational tools of Visual Design used in the "studio work" by György Kepes, Leonardo Ricci definitely based his belief on morphological generations avoiding *a priori* forms he had already expressed in the conferences of 1952, strengthening his conviction that the design idea emerged from the artistic sign and not vice-versa. The influences among the arts in the design process, combined with the study of the History of Art and Architecture, gave birth to Urban Design, taught by Ricci at the Pennsylvania State University and University of Florida in the following years, and investigated by revolutionary architects in Italy as well. Ricci's experience at M.I.T. was a turning experience in teaching and design, not only because there he found new research fields and the roots of Urban Design, but also because he exported to Italy György Kepes' course of Visual Design.

Pietro Belluschi's deanship ended in 1965 and, a couple of years later, in 1967, Kepes founded at M.I.T. the Center for Advanced Visual Studies (CAVS) by collecting a lot of work done by the Harvard-M.I.T. JCUS. Kepes arrived in the Visual Department of the Graduate Program at M.I.T. in 1946 and between 1947 and 1956 he concentrated on the production of his publication *The New Landscape in Art and Science*[59]. It was largely written in 1952 and took the form of an encyclopedic constellation of images describing the aesthetic qualities of scientific findings, as well as displaying the scientific origins of other aesthetic manifestations.

György Kepes restored the artistic and architectural production of Italian architects and artists achieving prominence right after the World War II. Some examples were Pier Luigi Nervi, Ernesto Nathan Rogers and Harry Bertoia. The book constituted a "radical visual academia" referred to a same way of thinking for all visual disciplines: Design, Architecture, Town Planning, Art. These reflections gave birth to some fundamental studies such as Kevin Lynch's *The Image of the City* (1960) or Aldo Rossi's *The Architecture of the City* (1966), a defence of the historical, cultural, and anthropological construction of the urban form.

In the Sixties several Italian scholars contributed to Kepes' "Vision+Value" series published by George Braziller: Gillo Dorfles in the book *The Nature and Art of Motion* (1965)[60], Mirko Basaldella in *Education of Vision* (1965)[61], Pier Luigi Nervi in *Structure in Art and Science* (1965)[62], Leonardo Ricci with the essay "Form, the tangible expression of a reality" (1966) in *The Man-Made Object*[63], and Ernesto Nathan Rogers in *Sign, Image, Symbol* (1966)[64].

With the aim of helping his students acquire the mastery of drawing in two- and three-dimensions, Ricci studied in depth György

Kepes' fundamental teaching methods at M.I.T.: Professor Kepes taught the "studio work" which foresaw to experience all visual techniques useful for the architects to communicate their design ideas, from photography to collage techniques, combined with History of Art and Architecture. That kind of work fostered the skill of studying the rhythm of forms, reproducing it, drawing the expansion of a form by studying its inherent structure, natural structures and their variations, possible variations in architectural forms, forms, and counter-forms. Those exercises constituted the first important moment in the activities of Leonardo Ricci's courses and became a fundamental learning moment for the students. Ricci's methods could sound unusual for other design courses concentrating on the representation of an idea. By correcting and discussing with the students the Visual Design exercises both the professor and the students could trace the features of individual languages, grammars, and ideas, because, as in painting, the sign in the drawing could be translated as an expression of personal philosophical architectural thoughts. The idea was emerging from the drawing and not vice-versa[65].

A typescript kept in Casa Studio Ricci unveils that Ricci had already written a purpose to turn the course of "ornamental plastic" into "Visual Design" before leaving Italy to teach at M.I.T. for the Spring term 1960. On October 16, 1959 Leonardo Ricci and Giovanni Klaus Koening had presented a report to the Dean of the Faculty of Architecture in Florence concerning the teaching of plastic formativity to architects following Kepes' example and wrote a purpose for a new teaching program in that field[66]. This allows us to infer that Ricci's interests in M.I.T. also concerned Visual Design and Kepes' educational method.

In Italy, the subject "ornamental plastic" was a complementary exam in the first two years of the five-year course in architecture, which was considered a preparatory and introductory period to the discipline and had to prepare the students to understand those plastic values typical of sculpture that could be traced in architecture as well.

The name "ornamental plastic" came from the conception that plastic decoration coincided with ornament in architectural phenomenology. In this way, the academy already attributed in its name a specific didactic address to the discipline, which did not actually correspond to the right teaching. The rigid rationalist conception of architecture that refused any decorative element had prevented the material from intervening in any compositional and pre-compositional phase of the architectural project. At the end of the Fifties, a specific function in the formative process of architecture was attributed to plastic: no longer in the sense of "ornament" for a structure but in the sense of a structure that became plastic itself. The spatial configuration through the structure became form and «was enriched with three-dimensional and volumetric values born from the expressive possibilities offered by the structure and materials[67]».

According to Ricci and Koenig, this kind of study on the plastic possibilities of materials was fundamental in architectural teaching and Kepes' Visual Design course, consisting in teaching the students all the possible meanings of lines, space, volumes, colors, dimensions of the elements and the way these combined, the properties of some materials, the ways to treat them – by means of internationally recognized manufacturing techniques – should have been inserted in the program of the graduate studies reform urging in those years. Ricci and Koenig's purpose about a Visual Design course in the first two years aimed at drawing an educational offer in plastic for «creative plastic faculties through historical study and experimental analysis of the properties of forms[68]» and it was divided into four parts: theoretical introduction to the world of forms, history of form teaching in the modern world, exercises on theoretical topics, exercises on materials. Each part retraced the theme of the refusal of predetermined forms.

The first part implied the demonstration of two main thesis: the first general thesis that «each definite form ("Gestaltete Form") [was] not an a priori fact, but a direct consequence of the vision of the world of the creative personality, conditioned by society and in turn conditioning[69]» and that «every particular conformative principle (Byzantine painting, Renaissance architecture, abstract art, advertising art, etc.) [was] the mirror of a particular way of life (custom, society) that [chose] that language of forms as the most suitable for communication than with it wants to carry out[70]», would have been demonstrated through the historical study of the variations of figurative and architectural languages from the Middle Ages to the contemporary era.

The second thesis dealt with the general tendency of art towards abstraction (with all the difficulties of the communicative process that this tendency brought within itself was a consequence of the conditions of the society) as direct consequence of the social conditions. It had to be demonstrated through the analysis of the relationships between contemporary architecture and non-figurative art, especially between Mies van der Rohe's work and Geometric Abstractionism (Mondrian, Van Doesburg), Wright and Phenomenology, Le Corbusier and Cubism, Gropius, Breuer, and Organic Abstractionism (Kandinskij, Klee, Pollock), Aalto and Naturalistic Abstractionism (Wirkkala), the last tendencies and the Informal.

Once these theses were demonstrated and assumed that the creation of a form was the logical interpretation of the world, and not of the artist's will, education in the world of forms became a problem of education of the pupil's figurative and sociological world[71].

The second part focused on the teaching of the last theorists of classical teaching as André Lurçart and Le Corbusier, on the first Psychology of form by the founders of the Gestaltheorie (Köhler, Wertheimer and Koffka), its five fundamental and two general laws, on the attempts to work on psychological implications of forms (Gropius and the Bauhaus), and finally on Max Bill and György Kepes' teachings

on plastic visual organization on the basis of the creative image, external forces, the visual and retinal fields, the dimensional field, the painting field, spatial forces, spatial forces fields, internal forces of the image, internal forces fields, the psychological field, the color balance, spatial tensions: dynamic balance, similarities and differences, continuity, interruptions, organization of the optical sequences, rhythms, organization of the spatial progression[72].

Ricci transferred the M.I.T. teachings directly to his students in Florence: for the explanation of the third part of the program Leonardo Ricci and Giovanni Klaus Koenig's purpose directly quoted the American teaching methods as reference on which the exercises of the students had to be elaborated: the students had to compose lines, surfaces, colors, and masses to be guided by them and find the right consequent formal solutions.

In the fourth part of the course the students had to exercise on the practical study of the expressive value of some chosen materials: iron, wood, concrete, glass, bricks, and stones. For some materials as wood the study was linked to the type of machine that performed the production and finally a study from life had to be carried out on the relationship between different materials such as wood and iron, or stone and brick, in an experimental laboratory[73].

After his experience as visiting professor at M.I.T., carried out during the same academic year in which he wrote the proposal with Koenig, Ricci founded the course of Visual Design in Florence. The course, set on the integration between art and architecture with an experimental approach, provided as a final result the elaboration of multi-material models, some of which, as already seen, especially in the mid-Sixties, were developed during the cultural exchanges organized by Ricci among the students of Penn State University and the faculty of Architecture of Florence.

According to Corinna Vasič Vatovec, from the academic year 1964/1965, the subject officially took the name of Ornamental Plastic[74] and Leonardo Ricci remained the appointed professor of the course until October 1, 1967 without receiving any payment for his teaching. After him, his friend architect and artist Dusan Vasič, who was his extraordinary assistant, took over him.

From February 1, 1964 Leonardo Ricci became the holder of the chair of the course of Elements of Composition and Director of the Institute of Elements of Composition until 1967. Later he moved to the Institute of Urban Planning as a professor in charge from November 1, 1966, then full professor from February 1, 1967. He will assume the direction of the Institute from 1966 until 1973, the year of his resignation.

Matrices for Megastructures. Social, Economic, and Physical Tools to Design a Normal and Continuous Growth of Life

During a conference in Milan in 1983[75] Leonardo Ricci remembered his teaching in the United States and the American great force of the architectural production due to a high technological aspiration, which partially excluded an artistic aim. This and the huge size of some territories in the United States inspired his megastructural theory: he thought that each territory should have been considered as a single unit to be studied in its vocations and possible uses. This was very important to evaluate its density, the most important criterion to be used to analyze any activity, agriculture, industry, and commerce for instance. Applying this method to each category and activity allowed to obtain a "matrix" for each vocation. The overlapping of the different matrices produced an objective analysis of the territorial reality and a general idea about its total potential to understand the lacks and, consequently, to be able to give to each inhabitant the same possibilities to act.

That methodological design process was what Ricci intended as the refusal of an *a priori* form in architecture, in which the purposes and results of the JCUS studies consisted. The shape of the city should not be decided by planners and architects but only after having compared interdisciplinary studies concerning human activities and acts as those of Anthropolgy, Sociology, Economy and Physics. That method was deeply investigated and applied at M.I.T. by Belluschi's scholars' group, then picked up in the research of the Center for Advanced Visual Studies and applied by Ricci in the megastructure projects with the Penn State University and University of Florida students.

Relying on the fact that human beings were alienated and blocked by the methods used by pianification systems, which caused disintegrative approaches in space, time, and human activities, as Ricci stated, the solution lied in designing a new environment by using the scientific contribution permeating American planning processes from the national to the local level. This could have been exploited to plan a unified environmental experience to avoid immobilizing processes. Ricci shared with the American urban design researchers the belief that instead of conceiving human beings as land users or consumers of facilities, it would have been worth reconsidering human feelings and thoughts that were hidden behind artificial values springing from socioeconomic pressures. If not, all phenomena could only cause segregation and social alienation. Therefore, Leonardo Ricci's aim was to change radically the way of thinking of planning, focusing on human beings and their connection with the environment. This was the reason why he fostered the concept of designing a macrostructure as a «total permanent transformation of the human environment in a natural continuous pattern of growth[76]».

In the United States Ricci understood that his idea of planning accepting the continuity of human existence could be done using matrices, each representing social, anthropological, economical, or physical needs of man. Each matrix represented one of the human acts and activities in the natural and urban environment. On this idea Leonardo Ricci started a research project carried out both at the University of Florence and at the Pennsylvania State University where he developed "integral city" models shaped on matrices, that could house 20,000 people and include all the needed services and facilities.

The same ideas of refusal of an *a priori* form, of interaction among physical, social, economic, and anthropological forces to build matrices for the urban renewal was the main theme of the book *Man-Made Object*, a collection of essays edited by György Kepes and published in 1966 by George Braziller. Ricci's essay titled "Form, the tangible expression of a reality" was published with Christopher Alexander's "From a set of forces to a form" that explained the matrices' generation and methodological applications very clearly[77].

Christopher Alexander was maybe the first architect to study at M.I.T. those technological approaches to Urban Design that pushed him to enhance his studies on the generation of urban form in the United States, under the technological perspective. In the Sixties Alexander was outlining a new ambitious proposal that revolutionized architectural and urban design, because he demonstrated how mathematical analysis, and in particular matrix calculation, could have solved complex problems. His method used computer science, defined, and specialized at M.I.T. by the end of the Fifties with the IBM-704 computer, and proved it to be a powerful tool for addressing the growing complexity of the cities of the future by studying "diagrams" and "patters" that could scientifically solve the problems of the metropolis. "Diagrams", as they were defined in Alexander's book *Notes on the Synthesis of Form*[78], and "patterns", how they were defined in the following *A Pattern Language: Towns, Buildings, Construction*[79] were the key to the process of creating a form and, if in the first book the author emphasized the process of creating diagrams, in the second one he put the accent on the diagrams since they effectively held the generative force of Urban Design[80].

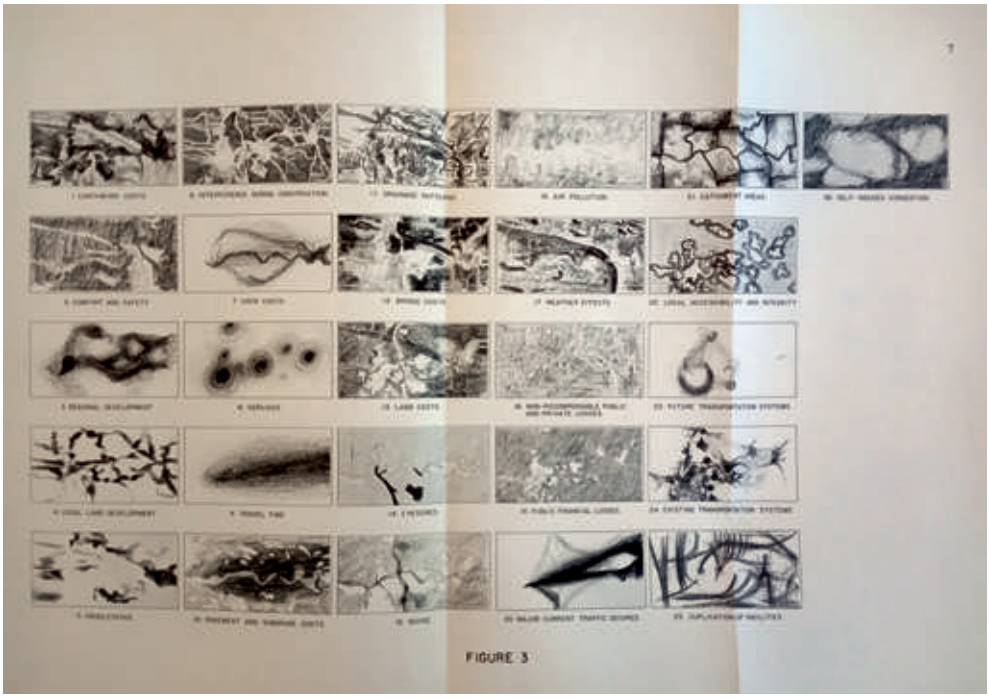
Christopher Alexander dedicated his studies on matrices, also applied to highways location, with Martin Manheim in the early Sixties. They demonstrated how Alexander's "diagrams" and "patters" for the architectural and urban form could be obtained from the mathematical and computer science analysis and could be applied to all urban case studies[81].

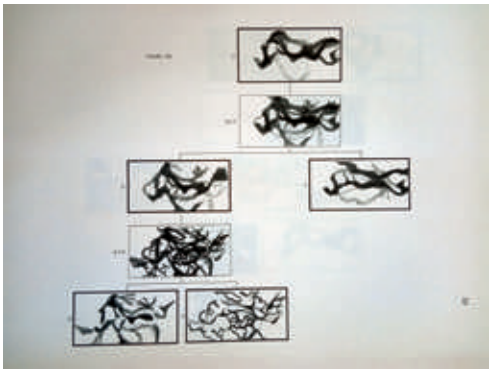
While, on the one hand, Alexander's essay in Kepes' "Vision+Value" Series explained his recent discoveries applied to a highway route location, on the other hand, Ricci's one maintained the generation of form in painting and in architecture emerging from natural forces. Ricci's text was divided into two parts, one concerning painting and

one architecture, where the architect described the genesis of two paintings and of his family house project in Monterinaldi, respectively. In Ricci's vision, form sprouted from determined intrinsic characteristics of natural elements as the form of a flower was generated from the genetic makeup of the plant and from the environment, the same happened in architecture: Ricci wrote how he and his wife chose the site for their house outside the city of Florence, a place where nature grew up and the presence of mankind was not perceivable. This was the first important step of the project, which later evolved according to the architect and his wife's idea of their family life. They thought of the way they wanted to wake up in the morning, fall asleep in the evening, cook, play, and grow their children; therefore, form was generated from the natural acts and activities of the family. In Ricci's opinion that was the perfect example of birth of a new architecture starting from human activities and environment, avoiding the possibility to shape a building with an *a priori* form or following social motions.

A similar method of conceiving a project was applied by Christopher Alexander who explained in his essay the results of a more articulated research project titled "The Use of Diagrams in Highway Route Location: an experiment" published in 1962 as result of a joint research project in Civil Engineering published in the Harvard-MIT Joint Center series. The project was carried out by him, who belonged to the Society of Fellows at Harvard University and Martin Manheim of the Department of Civil Engineering at M.I.T.[82]. Alexander and Manheim focused on the method used to plan a highway. According to their studies, form in architecture could be the result forces – the same forces which rule in nature – and there were three main methods these forces use to generate form: a numerical, the analog and relational methods. The first one was useful only if the system depended on a unique variable, the second concerned stone loads, bearing structures and lightweight furniture, but they both had limits. The analog method worked only for forces which could be represented by an "active" counterpart, while the discrete human forces were not this kind. Therefore, the numerical and analog method were useful to solve engineering and economic problems but not to design architectural living spaces for people, because they could not represent practical, psychological, and social forces which strongly affected human life. In spite of this, the numerical and analog methods had an extremely important feature: they could obtain form from the interaction of forces because they shared a common soil where forces acted: numerical variables and the "physical analog". Those methods suggested to find a common soil to all forces, and, from this, the third method could be derived: the relational method that foresaw all forces to look for a same final stadium, which anticipates here the phenomelogical relational approach Ricci shared with Enzo Paci[83].

Alexander and Manheim studied twenty-six forces systems to place highways between Springfield and Northhampton, they drew





3.14-16. Images of the matrices resulting from Christopher Alexander and Martin Manheim study on the positioning of a highway route, graphical results of the found matrices, and graphical results derived from the overlapping of some groups of matrices. Pictures of Publication no. 161, Department of Civil Engineering – Civil Engineering Systems Laboratory, M.I.T. School of Engineering, March 1962. Christopher Alexander and Martin Manheim, "The use of Diagrams in Highway Route Location", Research Report R62-3, MIT Institute Archives and Special Collections, TAI. M41.C58, R62-03.

patterns and overlapped them. To do this they used pictures to find out free spaces where the highways could be placed. The first task was to point out the physical relation each force wanted to find, the second one was to combine those relational implications by melting them through the overlapping of photographical materials.

The authors demonstrated that the relational method could be correctly applied to architectural design trying to draw a living room plan starting from the forces which could give birth to its shape. People living in the same house did different movements and had different habits, different needs as hobbies, need to tidy up the room quicky and stay together. They first drew four hypothetical rooms, one for each member of the family, and they combined the necessary spaces for each of them focusing on their movements and needs. In this way they elaborated one of the possible shapes of the living room which satisfied all necessities, with four spaces turned towards a common space, one looking at the others, with the possibilities to have curtains to transform each into a private space. The common space was a curved and convex space where everyone could either stay with the others or be in a private space for a while.

The relational method had no limits: it could widen indefinitely and deal with the complexity of any kind of environment or building. The authors concluded their study by asking themselves whether the method would have been strong enough to face all possible architectural programs.

Pennsylvania State University (1965-1969): Applied Research in Urban Design

After his experience as visiting professor at M.I.T., in 1962 Leonardo Ricci undertook a new cycle of conferences at Yale and M.I.T. and in 1965 he was mentioned distinguished visiting professor at the Pennsylvania State University, where he taught Urban Design from 1965 to 1969, a qualification which allowed him to apply the teaching methods, investigate on the research issues acquired at M.I.T., and continue his studies on the "integrated town" both in America and in Italy, which resulted in the "Megalopolis" project, a macrostructure at a territorial scale designed with students and assistants. Afterwards, Ricci's teaching activity in Urban Design continued at the University of Florida (1968-1971) and University of Kentucky (1972-1980s).

During those years, and after (from 1960 to 1972), Leonardo Ricci worked both in America and in Italy, arranging cultural exchange periods for the Italian students of his courses of Elements of Composition and Urban Design and the students of the Pennsylvania State University, submitting them the design problem of elaborating new architectural models to solve urban problems, discussing, designing, and arranging seminars. As Ricci specified in "Prolusione al corso di

Urbanistica II ed Elementi di Composizione"[84] some of the produced models had been already published[85] and were to be published in his second book: the unpublished *Città della Terra*.

From 1965 to 1967, Leonardo Ricci coordinated Maria Grazia Dallerba's research project titled "Aspetti antro-sociologici degli atti umani" ["Anthro-sociological aspects of human acts"], conducted both at the faculty of Florence and at Pennsylvania State University, aimed at studying all the possible spatial configurations based on human acts. Since 1964 Leonardo Ricci was Full Professor of "Elementi di Composizione Architettonica" and "Urban Design" at the Faculty of Architecture in Florence and the Sixties saw Ricci's definite rise on the international stage. In Italy he was realizing some of his founding projects such as the last houses in Monterinaldi (Florence, 1949-1963), the district of Sorgane in Florence (1957-1966), the residential settlements of Montepiano (Florence,1961-1968), the Community Village "Monte degli Ulivi" in Riesi (Caltanissetta, Sicily, 1962-1968), the staging of the "Espressionismo: pittura scultura architettura" (Florence, 1964) and the "Casa Abitata" exhibitions (Florence,1965), while abroad he designed and realized the costume section of the Italian pavilion of the Montréal Exposition (Montréal, 1967).

While Ricci was trying to realize the revolutionary ideal of a community space, fighting against Italian urban legislation and municipal administrations referring to zoning policies, he found a critical scenario overseas as well. In the United States of the consumer society a defined distinction between wealth and poor people existed, the suburbs growth was a result of the postwar prosperity and the individual estate industry increased. Suburbs were the symbol of the mass society that caused differences and discrimination between the white and Afro-American population not allowed to live there. That was why urban renewals were needed, to build a new society and avoid segregation, based on new interdisciplinary and participated urban planning processes.

This was the focus of Ricci's studies firstly at Pennsylvania State University and then at the University of Florida. The political, cultural, and social background on which he grafted his research resulted in the models for urban macrostructures elaborated, both at Penn State University and in Florence between 1964 and 1968. Ricci's studies for urban macrostructures produced a series of models, which reflected the idea of "form-act", which implied life as act developing in the project and constantly changing it. The models' design was conceived in respect of the principles of clarity, formativity, infinite growth of the city, integrability of acts, activities and functions, and identification between landscape and structure, which, from then on, would have been cornerstones of Ricci's design method concerning the project of what he defined "architecture at urban scale". Those principles characterized the models with their combined or individual force, and on them Ricci grounded his refusal of predetermined forms to reach morphological results.

"Anthro-sociological Aspects of Human Acts" and Psychological Implications of Macrostructures.

Leonardo Ricci's American transfer did not only give impulse to his research on Urban and Visual Design by enhancing his applied research on the possible spatial configurations of urban macrostructures, but it encouraged an interdisciplinary research on the anthro-sociological and psychological implications of such projects. That kind of studies had to support, explain, and give energy to his applied research, by investigating on one main psychological, sociological, and anthropological enemy against which his entire research had been always fighting: alienation. It is possible to argue that the tension between alienation and the "form-act" design drove Ricci's work from the beginning of his career to the end, from the community projects to the urban macrostrutures.

Leonardo Ricci was the director of The Institute of Elements of Composition in Florence and *Boemis visiting professor* of Urban Design at the Pennsylvania State University, when he, from 1965 to 1967, coordinated Maria Grazia Dallerba's research titled "Aspetti antro-sociologici degli atti umani" with the support of the Professor Tullio Seppilli, anthropologist and director of the Institute of Cultural Anthropology in Perugia, Professor Fausto Antonini of the Philosophy Department in Rome, and Professor Donald Kent, Dean of the School of Sociology at Pennsylvania State University[86].

The research was conducted on new models, it aimed at studying all the possible spatial configurations based on human acts and at avoiding the settlements models where the minor economic, administrative-political, cultural, and religious models produced alienation due to zonig. It presented a phenomenological-existential approach and wanted to single out the methods of investigation and verification that could have helped in isolating those factors causing social – collective and individual – alienation. It was conducted thanks to a parallel study of the drawing instruments applicable on the environment which could have managed alienation[87].

The study was mainly based on the "alienation time" identified with free time – intended as «one of the most conspicuous phenomena of the contemporary city, "spare time" – time alienated by definition, both as a result of our socio-economic system, and due to the inadequacy of urban and territorial structures[88]». The analysis of spare time could have highlighted the paradoxes of the contemporary urban structures for contemporary times in function of consumption, physical and social mass mobility, and education.

Free time was also the theme of the XIII Triennale di Milano (Palazzo dell'Arte, 1964)[89]. It was the first time that an exhibition faced the «quantitative and qualitative aspects of free time, the role of consumption and the relationship with working time[90]», dealing with sports, entertainment, dance, hobbies, travel, and cinema. On that

occasion architecture was working on the world of the mass society, in which time was sectorialized, the "working time" was the opposite of "spare time". What really interested Ricci and Dallerba's investigation was "lifetime" in its anthropological, technological, social, and psychological aspects. Indeed, that time was usually misunderstood as the alienating time human beings lived among the times for other activities (exchange, habitat, daily life). Free time was chosen because it best expressed human needs and mass expressions, it was the time of cohesion in which the individual freedom in relation to the mass was expressed. It represented a set of factors, all together conveying its real meaning: it was the antithesis to work time as economical function: time in the sense of leisure and intended as a moment of useful production of ideas, objects and exchange; the container of expectations and meditation; in spare time the minimum adhesion to predetermined social roles happened, it gave the possibility to perceive freedom psychologically, a narrow relationship with the cultural values, mental and physical recreation, and to practice playful activity. Each of these aspects implied one specific conception of time and described one general psychological human need to be considered in designing the contemporary city: the will of not being submitted to the systems that regulate life and its normal rhythms[91].

The reflection on the social and psychological implications for the design of the anonymous structure for the city of the future had to be inevitably grounded on both the possible social and pshycological assumptions and effects on the inhabitants. They were all fundamental to design megastructures[92].

The general psychological need of not being submitted to stressing and oppressing systems could be also distinguished in minor fundamental instincts necessary to the human psychological balance that Dallerba summed up as follows:

- the individual needs to recognize belonging to an environment – physical and human – and to be accepted precisely because of the human consciousness of belonging to a single humanity;
- he also needs to recognize himself in others through his specific interests and activities – the possibility of recognizing "his" existence in and with his world;
- he needs to experience new personal dimensions, to alternate experiences;
- he feels the need to participate socially – to "be socially useful";
- he needs to "create", to "transform" the matter of the world, to understand it by experimenting[93].

According to Leonardo Ricci and Maria Grazia Dallerba the main obstacle to the satisfaction of all these existential needs was the sectorialization of time and the consequent lack of time in human life due to the automated work processes. Reflecting on free time and on the time dedicated to work, the first could therefore be classified as the voluntary and permanent time of those who were sufficiently wealthy, the involuntary and temporary time of the unemployed, the vacation time

of the employed, the temporary incapacity of working women, and the permanent incapacity of the disabled or retired people. To these groups the free time of the early retirees and of those to whom automation would bring new cycles of alternating work and non-work should be added[94].

The psychological existential needs of human beings and this classification of free time could help in understanding human activities in spare time as a place of reflection of their needs. Therefore, Ricci and Dallerba referred to David Riesman studies on a sociological level[95] and to Eric Fromm studies in psychology[96] to analyze the features of individual or group human activities in spare time to different kinds of society[97].

The social characteristics that influenced human activities in free time derived from the group to which the individual belonged, to the rules and controls he was subjected to, to the type of the individual culture, their complex group relationships, institutions, and ideologies that also affected the use of leisure time. To determine the architectural-urban model to experience a "livable environment" it became necessary to find the model for an integrated lifetime.

One question remained unanswered on what could have been the suitable space to place all those activities that facilitated the exchange and contact that allowed the exit from the conventional social roles dictated by any society, because in them real relationships and the release from predetermined constraints were realized. This meant the liberation from hetero-direction and therefore from the processes of conformism and alienation. This model offered the possibility of finding everyone's belonging to the human race in contact with the others, experimenting with new contexts, communication methods, activities aimed at a common good as an artistic product, a form of communication, the possibility to feel anonymous, and to experience the world.

The existing towns offered architectural organisms (institutions) to spend free time, both at the habitat and territorial scales, as museums, art galleries, cinemas, theaters, clubs, sports, touristic infrastructures (habitat individual or group scale), or national parks.

The research dedicated a special focus on the contemporary urban situation[98], which basically consisted in a residential agglomeration, mainly everywhere in the world, but the new model introduced by Ricci had to be the result of the design of a new entity made of town and environment. The urban masses occupied the suburbs and the confusion of functions distributed in the urban and suburban tissue could only stop the social evolution and the creation of the integrated space for lifetime. The design of the environment and of the towns were grounded in tradition but it did not renew the town infrastructures and facilities, it did not change anything.

The project for the city of the future therefore had to be anonymous, in the sense of an architecture that arose from an urban environment intended as a union between settlement and environment, in which

the environment exerted its effect on man and on its relations with the world – as, vice-versa, human activities acted on the environment – from the psychological interactions among men and between men and space. The project had to be conceived therefore at different scales because the social and psychological manifestations were graded in the physical environment from individual activities to associated activities. The new anonymous urban environment model had to be proposed as an alternative to studies on the specialization of the residential structure as an urban design module that had led to a rationalistic approach to a city born as a sum of interests. This model had to be proposed as an alternative to the contemporary ones since they had only proved their inability to form socio-cultural models of behavior in which human social and psychological needs caused by the production-consumption system and related dynamics could be fully expressed.

As Lawrence Halprin stated[99], since the act of design and planning always began with an act of rape and violation on the environment, «the duty of the architect and planner in this process was to make the violation a positive force for environmental generation and a responsible infusion into the community structure rather than the physically separate and socially isolated effusion of the designer's ego. This could be done by attentively conserving the place and by inserting the new design statement as sensitively and respectfully as possible into the existing fabric of the community. But these are physical considerations still. Consideration of the lives of the real users of the buildings and the city must always be at the seminal beginning of any concept[100]». In this sentence Ricci's idea of anonymous architecture can be resumed, it introduced the psychological effects that had to be considered by the architect while designing residential units, communities, megastructures, and all kinds of elements composing the town, from the minor to the larger scale.

To Ricci the common mistake was to design for the "average" dweller, that meant avoiding the psychological implications of vast-scale interventions on the individual to which several studies had been dedicated, mainly in the United States at the end of the Fifties and in the early Sixties[101]. Yet the architect had not to plan for someone physically and psychologically strong enough to live in any environmental contest or to adapt to every possible condition a designer wanted to impose on him.

Any possible change on the environment could affect the people's lives and behaviors, which continuously changed themselves: people changed their goals, values, and habits, but, in addition to this, computers would have changed life rhythms, and communications. This was why not only the assumptions but also the effects of megastructures had to be considered[102], megastructures had to fulfill the wish to live peacefully and creatively, and people's social and psychological needs should have acted as the primary data of the new design and planning situation. The possible effects were to be studied in depth,

because among them alienation could have also emerged, and, if so, the general purpose of megastructure would have been distorted.

Maria Grazia Dallerba and Leonardo Ricci elaborated a scheme for the project of the new anonymous model by suggesting a multiple reading on the dwelling, communications, transport system and technological features that had to contribute to build the load-bearing macrostructure to meet and satisfy flexible human needs. They defined the dwelling "a natural right":

> referring to the need to set an environmental design that no longer [depended] only on masses of residential agglomeration, the habitat [had to] become a quantity in the more general system of territorial equipment. And as an expression, given the lower resulting mass visual impact, it [was] able to locate itself, not "making" the city, but placing itself in the environment as one of the many equipment that [was] needed and which in turn [had] particular needs. It [was] an equipment not prefixed in the environmental design, but it [had] a plastic modularity margin to allow its formativity beyond pre-given schematizations[103].

Dallerba's proposal was to conduct research on different groups, based on age and status, to obtain data relating to the relationship between man, environment and individual-community, to then disarticulate the existing housing fabric and extrapolate the "basic units" in order to redesign the whole equipment[104].

The urban settlement had to be intended as equipment and, better, as an organism of complex functionality, provided with a container system of multiple minor systems that welcomed human housing, education, religious, administrative, political, commercial, welfare, recreational and sports activities.

In addition to the dwelling system Ricci and Dallerba theorized a communication system as the one Ricci would have then thought and inserted in his synopia of the City of the Earth[105]. It consisted in «a communications network [that] [made] it possible in the city and between cities and territories, to issue and receive news, orders, information (telephone exchanges, power plants, television, road signs, advertising, etc.)[106]». The transport system was what Dallerba called "a circulatory system" made of «vertical and horizontal routes and the vehicles that [passed] through them (underground railways and trains – highways and cars – footpaths, lifts, stairs and people)», while the technological and supplying aspects were managed by a "metabolic system" consisting in a «technological network that provided elements for the functional "maintenance" of the organism: water, electricity, consumer and use items, gas, petrol, etc. – and consequently the network for the disposal of waste products: residues, sewage, rivers, etc.[107]».

The purposed load-bearing macrostructure was the environmental morphological structure. This was to constitute a structure at the service of the permanent territorial transformation according to its formal and functional vocations, an extension of the existing topography. It was the right expression of high human concentrations without

the functional congestion of megalopolis, which housed functions in predetermined spaces, typical of human behavior. These operations were dangerous for human life itself and contemporary planning strategies only allowed to find fragmented solutions to human needs. The point was therefore to face the design of the systems generated by the city and to solve them at the appropriate scale.

Starting from the habitat, it had to be designed as a flexible unit at all levels: urban, architectural, and technological, avoiding its possible distribution based on zoning, but rather considering a free distribution, interlocking and combinable modules, mobility to follow the dwellers movements depending on age and state. Those units had to be grounded on specific studies on the necessary space for each human activity that could change in time and in the increase of social mobility.

Age and state had to be considered as basic parameters on which each system could have changed as status, social mobility, age, and sex[108]. Because of the increase of scale of the town, the house lost socializing activities as well, which were confined in free time and in dedicated places. The real need was to have places for the social exchange at the individual, group, and mass scale instead of confined places for the mass exchange that did not fit with human deep nature and could only fulfill the need of resting, recognition inside a group and residential integration. Dis-alienation could be achieved with the physical contiguity and continuity at the morphological level, because they could convey, with the help of the continuous use of materials, the right perception of space[109], the possibility of the perceptive access to all parts of the city and the total comprehension of the world, awareness of reality and the liberation from the centers of power.

Dallerba's studies on free time demonstrated that when the integrated lifetime became real, human beings could have been correctly aware of themselves, able to fulfill the basic mentioned fundamental instincts and psychological needs. In macrostructural models grounded on those principles, men would have found their suitable, non-conditioning shelter, born from human needs and technical functionalities of the human "settlement-organism" instead of symbolic references.

Leonardo Ricci and Maria Grazia Dallerba's anthro-sociological reflections and Ricci's model for the Miami Model Cities Plan[110] were used by James T. Burns Jr. to single out the sociological and psychological implications of macrostructuctures the architect had to consider while designing a macrostructure[111]. What matters is that Burns dealt with macrostructures assuming them as the living system of a community, as Ricci would have maybe defined them. Burns identified a series of parameters which entailed determined psychological implications of megastructures such as general physical mobility, articulation of the dwelling spaces, systems flexibility, connection to the geographical and temporary contest, based on the needs for privacy, sense of community participation, sense of self, connectiveness, community learning, variety, mobility, change, security, or visibility

of power structure. Burns confirmed Ricci's idea that the planner of megastructures had to realize the decentralization of powers in the whole system to eliminate the people's fears and to make them participate in his work, responsive to their lives[112].

MODEL I: *Harbor-Center with Water-Sea-Earth Communication Routes* (Pennsylvania State University, 1965)

This model is in wood and is six meters long, it was realized in 1965 by Leonardo Ricci with forty students of the Pennsylvania State University at the end of a three-months course and was presented to the whole audience of students and teachers by Ricci and three students: James H. Pappas, Anthony S. Pierce and Anthony C. Platt[113], before being exposed at the Universal Exposition in Montréal in 1967. The model was displayed on the third floor of the Sackett Building.

The model represents a flexible settlement for a population varying from 20,000 to 100,000 inhabitants. Each habitat area can host 75,000 people and is perfectly integrated with all the city functions and the landscape: the transportation system can bring anyone to walk out in an unspoiled environment in a calculated time of two minutes.

The harbor-center is the core of all the communication routes for the primary, secondary and tertiary activities and for all types of means of transportation by water, sea, or earth. The main structure consists in vertical machine drawn elements in reinforced prestressed concrete. Thanks to metallic boxes this primary structure hosts simple and composed beams studied to be shifted at will and hold different weights. These beams host all services and canalizations and are composed to be able to plug in the different self-sustaining secondary structures as services and facilities for culture, education, health, spare time and all the modular elements suitable to house all the needed functions. For instance, in the model a civic center, government offices, an auditorium, museums, a site for general religious observances, a stadium, areas for large public shows, and theatres are recognizable. Vertical units could be added as needed. These equipments are in sprayed concrete on an iron mesh. Tertiary structures for habitats consist in prefabricated self-sustaining cells, which can be realized with light prefabricated materials to foresee a customized architectonic intervention as well.

At the soil level all kinds of industries are inserted: transformation and automatic industries, respectively thought as anti-pollution factories (for instance agricultural industries) to allow the contemporary presence of secondary and tertiary structures are distributed at a precise distance from nodal centers and controlled by study centers and laboratories[114].

Free communications and a flexible growing are allowed thanks to vertical and horizontal systems. The city has a communications

spine running throughout its length while no traffic is allowed inside its boundaries. Transportation is by monorail, elevators and moving sidewalks. In the harbor there are sides for cars, trucks, railroads and shipping, and there is also a heliport.

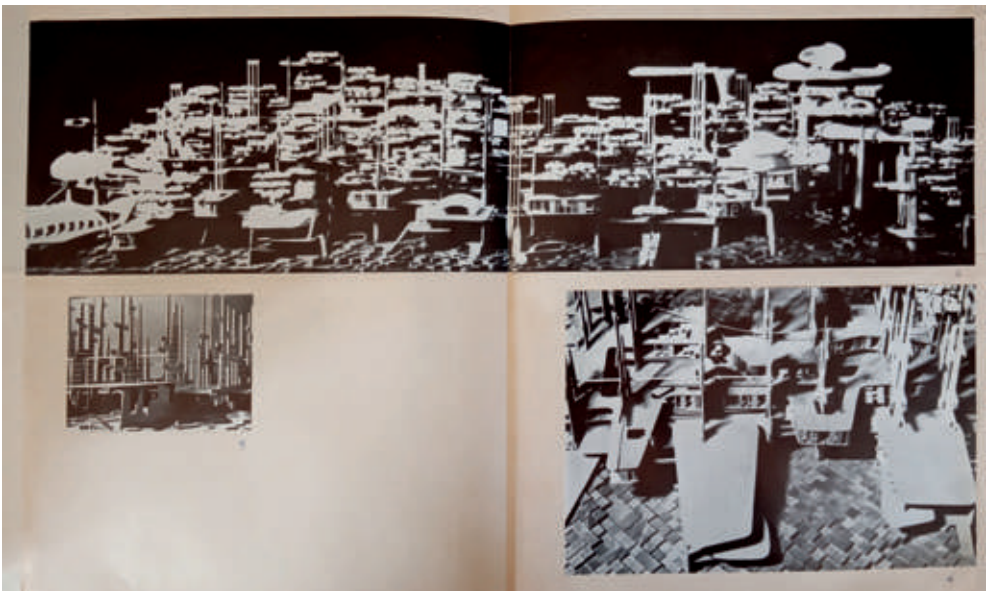
The model foresees the continuous growth and it is not conceived to represent the final appearance of the harbor-center, because the main concept of the project is formativity, which implies the free growth without reaching a definite form, the absence of an *a priori* form. In this way an organic system and a rational tissue with a functionalist root are combined. On the contrary, space has no specific function, it is open and arranged on different levels, where morphology suggests its possible uses but avoiding either a univocal correspondence between one space and one function or the general multifunction of the whole system.

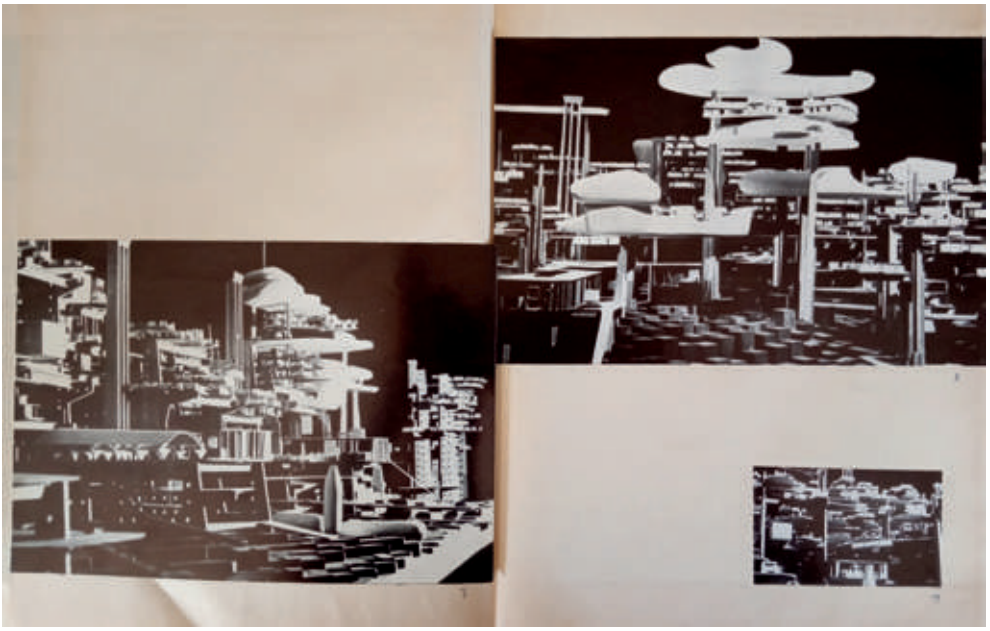
The designers admit different scales in the project: the habitat scale, the town scale, and the territorial scale, which coexist and realize the integrated space.

This model for an integrated city corresponds to the project titled "Habitation Study" in CSAC fund. The project was quite unknown and only a few drawings remain, but, trying to make a comparison with the published pictures and with some megastructural models, it could be identified with MODEL I – *Harbor-center with water-sea-earth communication routes*, also called in the archival resources kept in Casa Studio Ricci "Macrostructure for an 'Integrated City'". The Centre Georges Pompidou indeed asked Ricci a model of that project named "La Città Integrata 1960-1965" to be presented in the exhibition titled "Visions Urbaines 1870-1990" organized in the Grande Galerie from February 9 to May 9, 1994 and at the Centre of Contemporary Art in Barcellona from June 21 to October 9, 1994[115]. The Centre Pompidou asked Ricci to reproduce some pictures of the model, which showed the project at urban scale, whereas the drawings kept in CSAC archive concern the study of the project at the habitat scale.

This could demonstrate again Leonardo Ricci's concerning about the urban design of an integrated city from the small to the large scale, starting the design process, based on human acts and activities from the habitat and developing it to the group scale, the neighborhood, the city, the macrostructure, and the Earth scale. After having connected all these levels thanks to an appropriate study on transport and communications, then on facilities and services, this design method was the only one to be used to build the integrated city with the right morphology against alienation.

The project suggested a structural maze in concrete with tower supports which reminded the Middle Age walls used also for the residential settlement of Monterinaldi. This structure of great height developed in vertical, giving birth to a continuous growth of plate levels anchored to it. These parallel frames allowed a growth of the city both in the vertical and horizontal directions with the aim of suggesting the





3.17-18. MODEL I: *Harbor-center with water-sea-earth communication routes* (Pennsylvania State University, 1965), pictures of the model, Casa Studio Ricci, folder "USA".

idea of an endless city[116] where the multiplication of the habitat units conveyed the sense of unlimited expansion.

At the habitat scale Leonardo Ricci firstly studied the standard units: double bed, single bed, single bed unit with closet, large kitchen, and small kitchen, two types of storage, single and double tub, a water closet, two lavatory units. They were successively combined to study a "typical habitat" used to design three possible plate floors or "typical levels". These units and plates could be repeated and replicated infinitely to reach the shape of the megastructure of the Earth City.

The project showed that the structure of the integrated city could not be characterized by modular spatial frames because it had to result from the analysis of the relationship between human beings and the environment and, afterwards, be able to host human life. On the contrary, it could not be modular because, in that case, it would have reflected segregation and produced containers for unknown lives, it could not bear all the necessary spaces for human acts and activities neither for the habitat nor for facilities and services. Those spaces could not exist and, therefore, be connected in a continuous and fluid space.

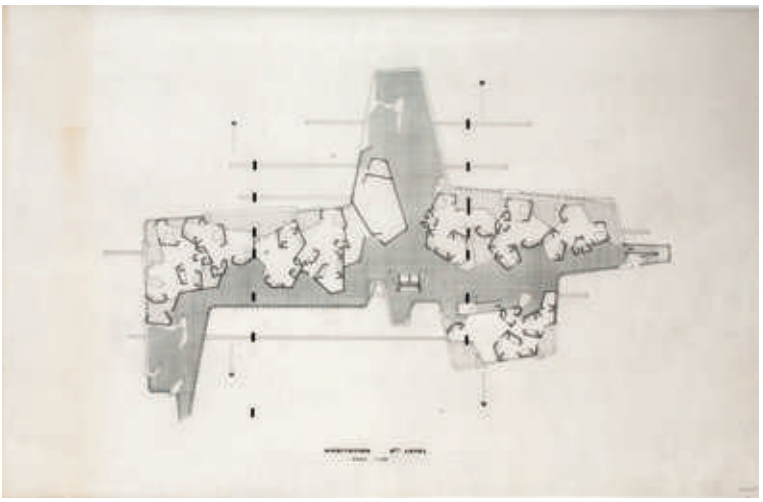
MODEL II: *Macrostructure in a Flat Area* (University of Florence, 1966)

This model was realized in 1966 by Leonardo Ricci with the students of the faculty of architecture of Florence, divided into working groups and guided by the assistant professor Antonello Nuzzo. At the end of the work, some students modified the initial model to study new solutions and make it suitable for new kinds of soil. The previous structure was too rigid and it was necessary to increase its flexibility.

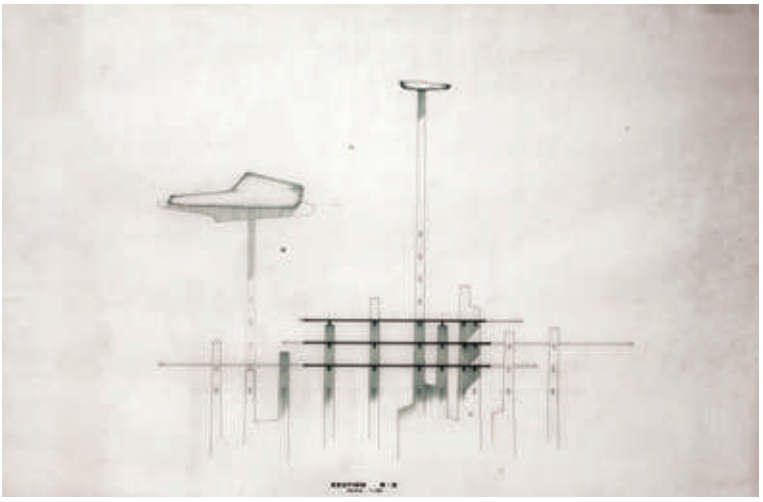
The main structure is made of "X" primary elements, able to sustain secondary free elements. The combined "X" pillars generate a linear sequence of blocks which reminds the linear city capable of endless regular and programmed reproduction. This feature tells us its rational plant and we can easily infer that the reason of this was its initial conception as a model for a flat regular area, also intended as a flat land, flat land-seaside, or flat land-hills. The result of the following change applied to the model affected not only the original layout but also its balance and completion.

Communications are allowed thanks to vertical and horizontal systems housing elements which move and slide in both directions on tracks. They start from the wide internal infrastructures and reach the different functions and equipments. Thus, the dweller or the user do not move toward the function, but the function goes to them on tracks. In the pictures of the model it is extremely interesting to notice the solutions studied for the hospitals and health services sliding on vertical or horizontal tracks inside the habitat units[117].

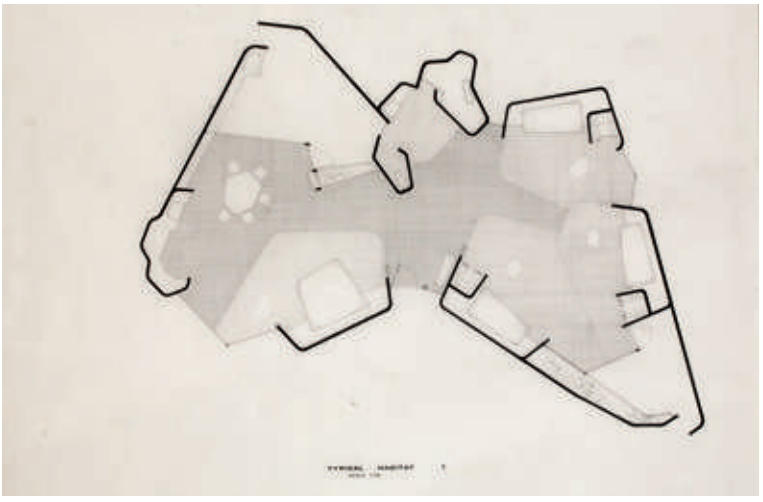
3.19. Drawings of the model for the "Macrostructure of an integrated city", "Habitation", plan of a second level typical slab, scale 1:100, CSAC, folder "HABITATION STUDY", B038613S.

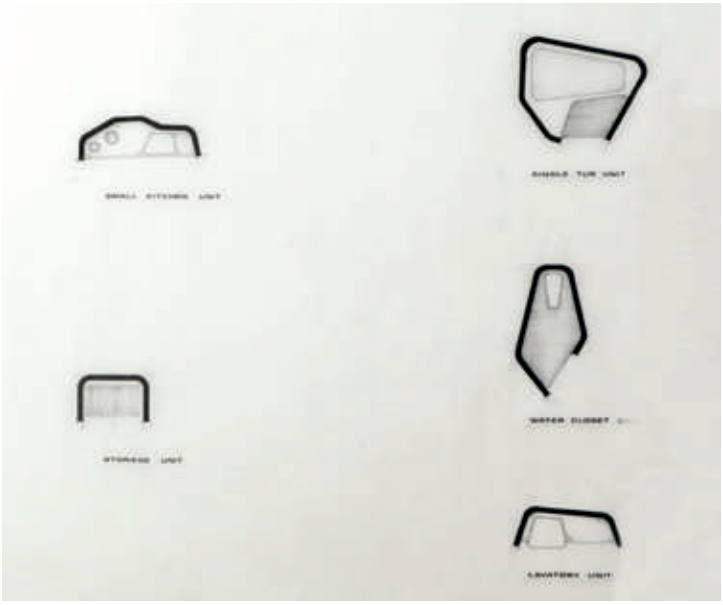


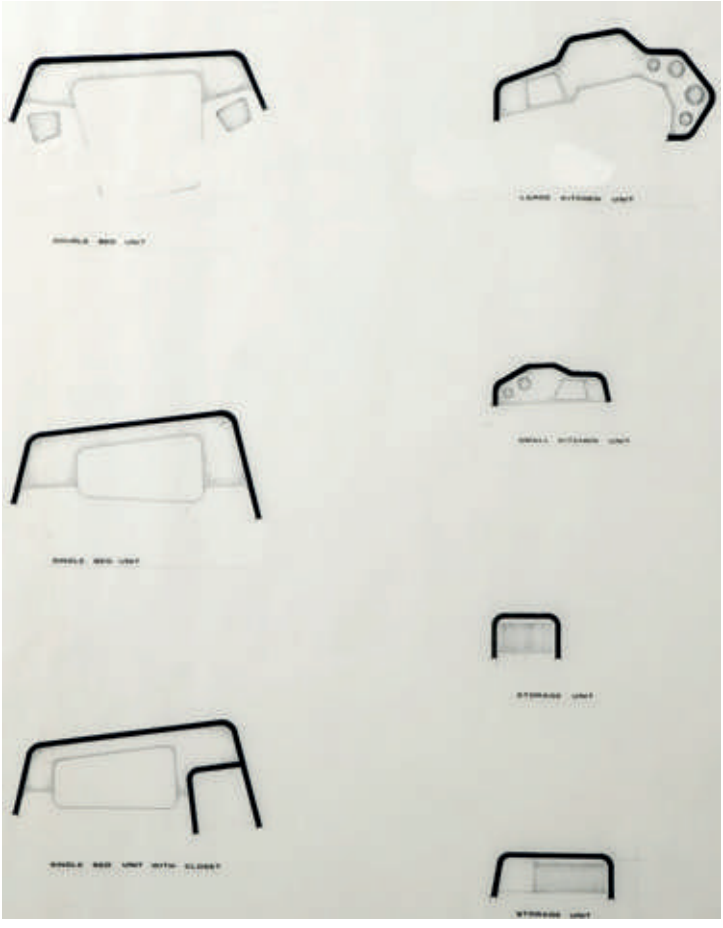
3.20. Model for the "Macrostructure of an integrated city", section BB, scale 1:100, CSAC, folder "HABITATION STUDY", B038612S.



3.21. Model for the "Macrostructure of an integrated city", "Typical Habitat 1", scale 1:20, CSAC, folder "HABITATION STUDY", B038614S.







3.22-23. Model for the "Macrostructure of an integrated city", "Standard Units", scale 1:20. CSAC, folder "HABITATION STUDY",

MODEL III: *On the Relationship Nature-Form* (University of Florence, 1966-1967)

The model was realized by a group of students of the University of Florence and with the exchange students from Penn State University during the academic year 1966-1967, guided by Leonardo Ricci and the assistant professor Renato Batacchi.

Model III maybe represents better than other studies a synthesis of the main concepts of formativity, integrability, the relationship of man with the soil conceived as the human territory, the relationship nature-form, the complete absence, and voluntary elimination of the conception of an *a priori* form, in favor of a primary role conferred to the existential dimension. These vital concepts influence the creative process nourished by the observation on natural forms, the needs of nature and of the natural object concerning the plan and the volumes. Only after the observation on nature the architect can infer the necessity of new forms of life, the most important acts, activities of the future inhabitants and, finally, the principles which will allow their life in the new city.

Life is intended as act and, consequently, a general visual idea of nature and of the acts belonging to a territory are unavoidable instances to design a new model for the life of human beings. The design process is gradual and gradual contacts with nature are compulsory to arrange a first visual organization. It refers to the life of forms, which are dynamic, alive, unstable, and changing in every moment. Therefore, it is necessary to visualize them and embody the concepts of growth and formativity in the project.

For this reason, the model starts again from a primary structure which houses the secondary elements and works at different scales, the habitat, the town, the territory and the environment scale. The project in fact fulfills the integrativity instance taking into consideration a second scale that implies the scale of the environment and of the model in relation with the environment.

The existence of two main types of scale let the students integrate both study levels of the model and bring them to the final unique result, because the environment is the primary structure where the secondary structure finds housing and new directions of development in nature. In this way the model anticipates the concept of structured form and makes the unity between life forms and nature happen. The perfect integration of functions and supports creates the real continuity of acts and environment.

Once the continuity of space is achieved, its transformations will naturally occur and the changing of its forms will be the right and natural consequence of the process. This is why a first observation on natural elements is fundamental and the moves of the human beings are as clear as its concentrations and interests. The structural integration happens when men transform the environment and trigger a

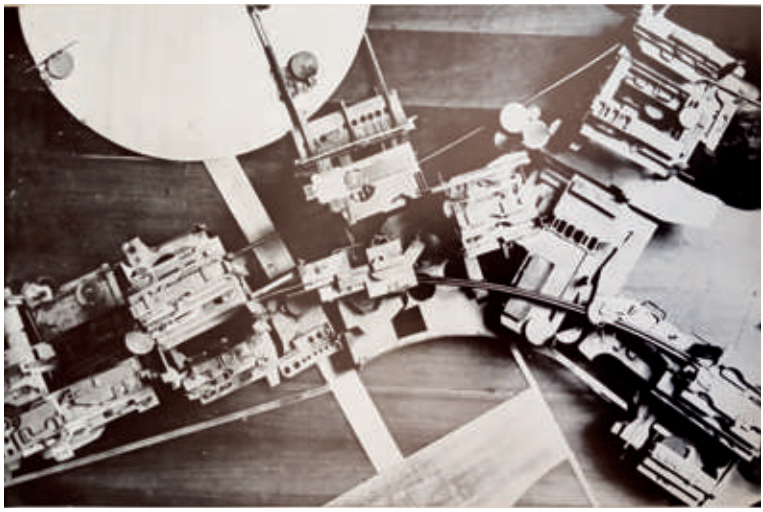
production on the territory that changes the landscape. The territory studied in its plastic, structural and physiological characteristics is the macrostructure, the secondary structure emerges from the soil ready to host infrastructures, equipments, services and all the tertiary activities with their living spaces. The soil is part of the residence and realizes the service of dwelling itself, it allows all the human acts. On this purpose, the students elaborated precise soil models which adapted to the real soil of the considered environment using a tissue soacked with water and plaster in order to obtain forms suitable for the perfect insertion in the natural environment and on the natural fluidity of its lines. Natural facts become the support and a new territorial morphology is finally obtained.

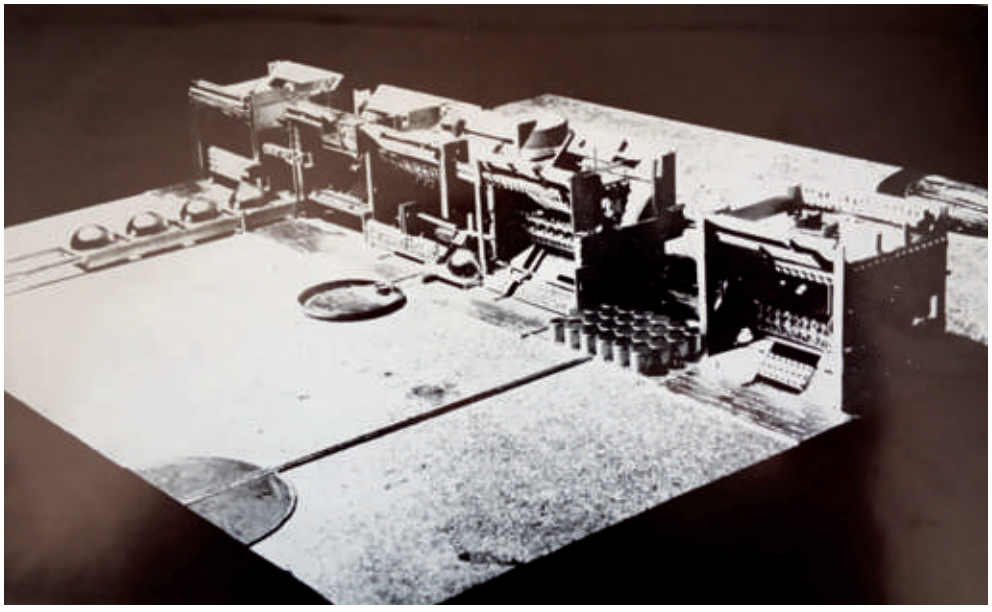
The macrostructure is the place of identification between landscape and structure. From this standpoint, all the further supports will be differentiated according to the users' needs, because man is the main user and the responsible for the spatial organization where he realizes his continuous intervention, and for the balance between environment and structure.

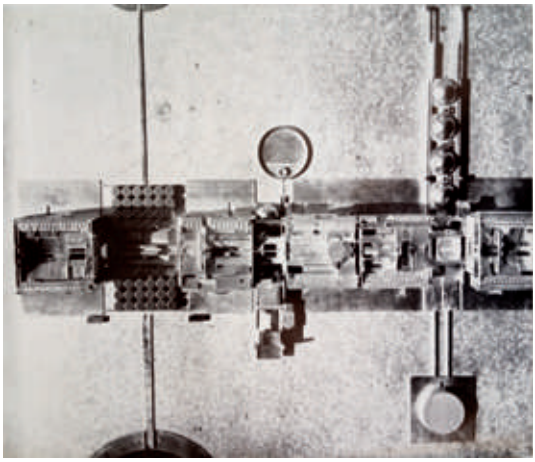
Human beings express their freedom acting geographical and morphological choices, leading us to ecological reflections that will follow in the Seventies. The only exception is that, in this case, the human intervention consists in realizing ecologist visions on an existential level and in continuity with those territorial features which will identify with its structure. If we consider the possible interventions of human beings on the environment, there are only two choices: leaving the territory unchanged, or an integral change. What matters are the contacts among men and the exchanges that can be positively or negatively influenced. This depends on the reasoning made upstream of the plan and on its opening to the possible overlapping of more social life plans with independent functions.

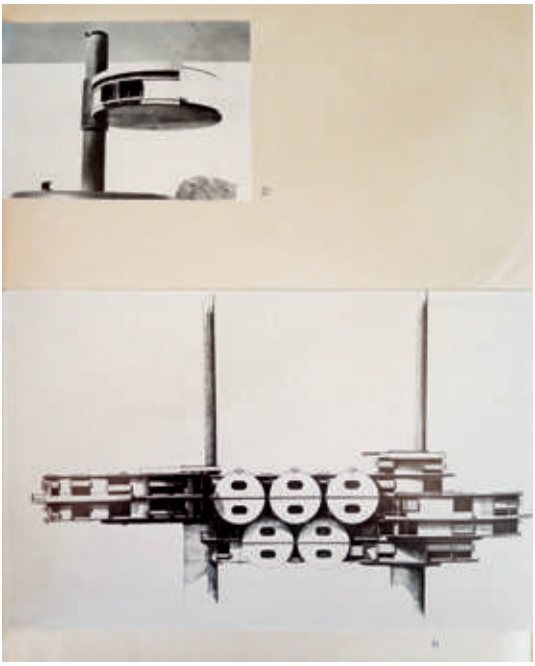
The participation of man contributes to the birth of the future city thanks to a territorial restoration which allows the maximum grade of communicability, integration of the macrostructure with the environment, dynamicity, and order at the same time. The primary, secondary, and tertiary structures are well conceived, differentiated in their functions and opportunely assembled, the structure and the communication system create continuous spaces born from the morphology of the soil that obeys to the origin, the form, and the development of life.

Life plans and forms are open and dynamic because the city is new, and it is ready to be object of constant change. In any moment, the city, its dwellers, workers, and functions are ready for future needs and productivity, the city is open as an organic form, and the possible interventions can be done by the whole collectivity to face alienation and segregation in favor of the realization of a choral work of art[118].

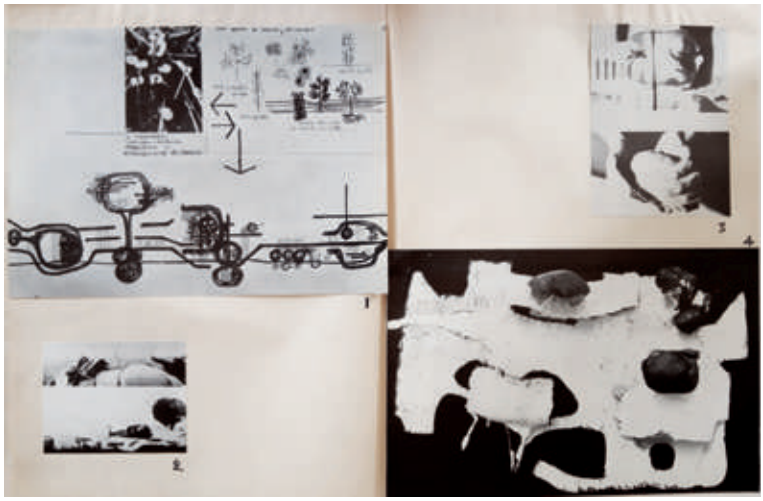


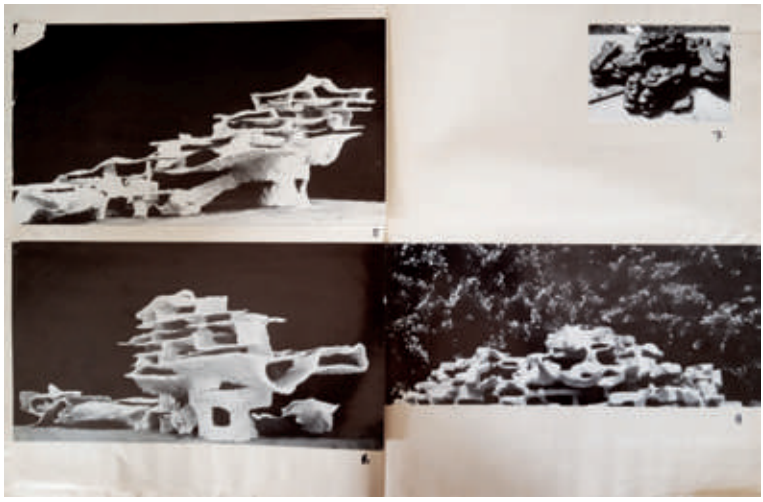


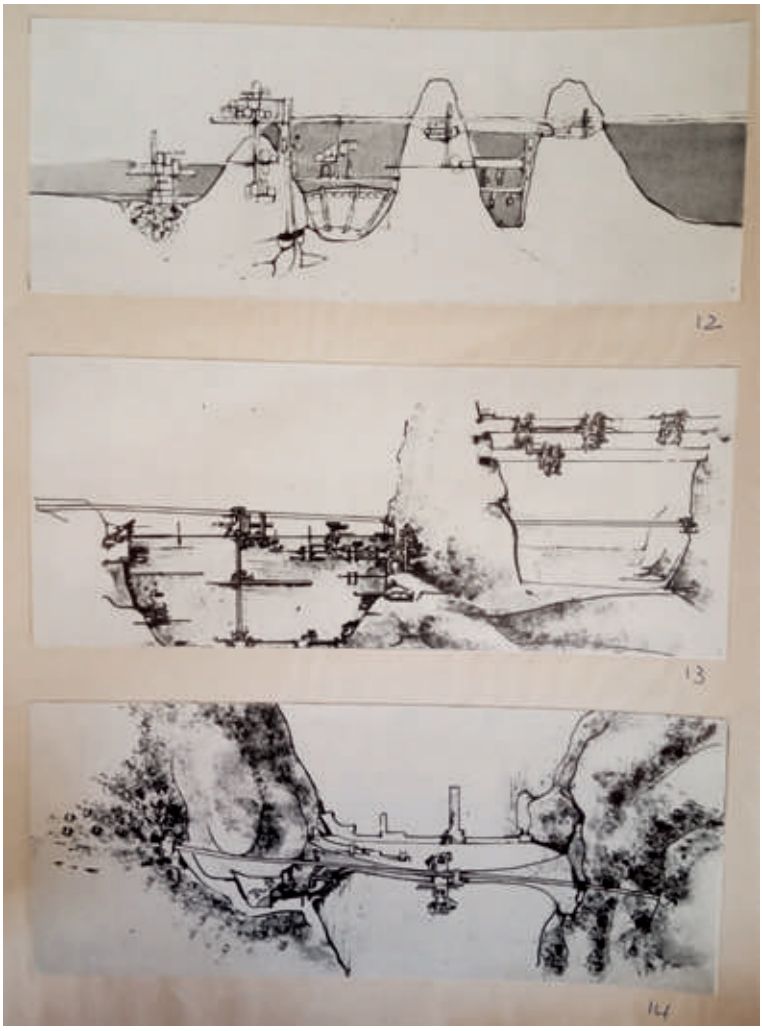




3.24-28. MODEL II: *Macrostructure in a flat area* (University of Florence, 1966) pictures of the model, Casa Studio Ricci, folder "USA".







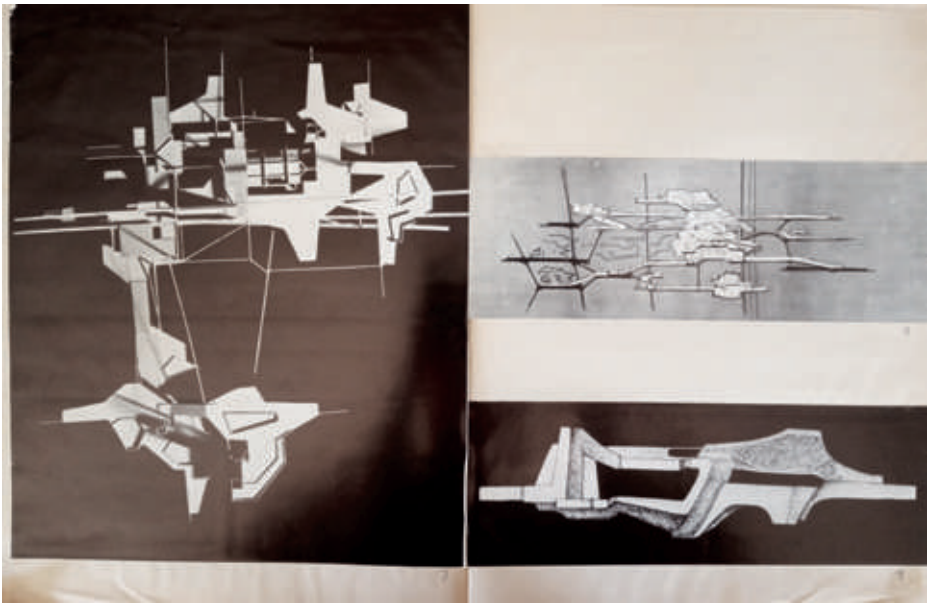
3.29-32. MODEL III: *On the relationship nature-form* (University of Florence, 1966-1967), pictures of the model, Casa Studio Ricci, folder "USA".

MODEL IV: *The Town as a Three-dimensional Communication Node* (University of Florence, 1966)

This is a model of a city realized in 1966 by a group of students of the University of Florence and exchange students of the Penn State University guided by Leonardo Ricci with the help of the assistant professors Mary Colli, Armando Donnamaria, Fabrizio Milanese and Stefano Naef.

This model represents an urban settlement in a structured territorial area, only a part of a continuous megalopolis with a possible infinite growth. The three-dimensional macrostructure in steel allows the general integration, the secondary structure, in steel as well, connects two or more tertiary structures (or microstructures). Therefore, the main structure integrates different spaces like little organisms that can be realized with varied techniques or materials, so the secondary structure helps the consolidation of the system by means of strong connections with the microstructure, whatever material it is made of.

The habitat scale seems to be not as important as the structure or the communication systems the individual space is reduced in favor of the space for equipments, from which the whole collectivity must take advantage. In this way more and more importance is given to the collective exchange, to the collective choice for the future city and to the social participation. As a consequence, a special attention is given to public spaces, because they are the spaces dedicated to the social exchange.

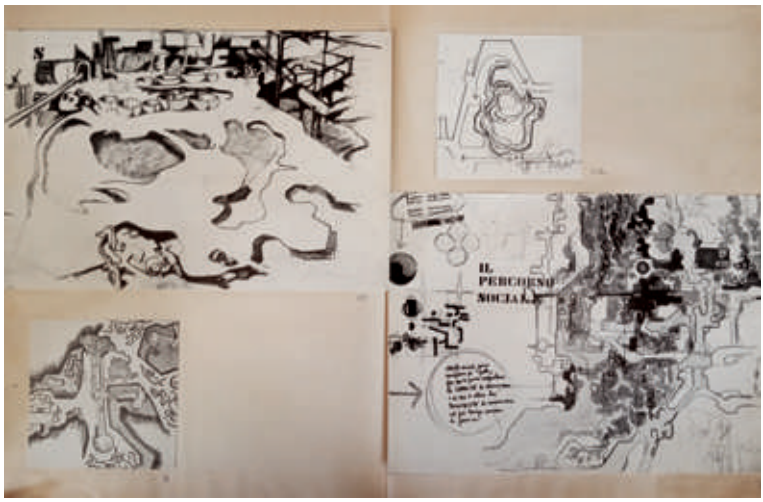


3.33-37. MODEL IV: *The town as a three-dimensional communication node*, pictures of the model, Casa Studio Ricci, folder "USA".

In this case the primary, secondary and tertiary productive activities participate in the global social life.

On the base of the descriptions of the habitat and of the structure, it sounds obvious that communications are the most important elements of the city represented by the model: the three-dimensional communication net for earth transportation is connected to the sea and air communication systems by means of "harbor-nodes". The earth is conceived as the real exchange tool, the preexisting first instrument inside new urban organisms, which effectively is the earth ready to receive the "Earth-City". The earth is usually literally cut in different parts by bidimensional communication systems, guilty of dividing neighborhoods, towns, and territories, used to connect two points not considering all the intermediate zones. The three-dimensional communication system introduces an extra-corporal traffic belonging to a system of the organism.

The nodes are essential elements, inside them the dweller can change the typology of communication net, which implies different means and speeds. Infrastructural independent beams cross the territory perpendicularly and around the crosses the settlements grow. The exchange nodes are architectures and can be adapted to the territorial features, so the macrostructure surrounds them, and is made of reinforced steel according to the principle of open formativity[119].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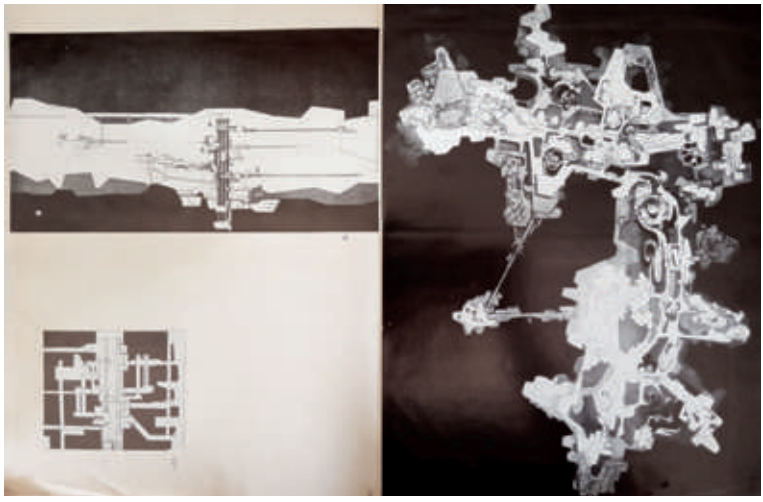


MODEL V: *Floating Harbor-city* (University of Florence, 1966)

This model was realized in 1966 by the students of Ricci's Elements of Composition course with the exchange students of the Penn State University guided by the architect Maria Grazia Dallerba.

It represents a floating harbor-city connected to the mainland by the mutual influence and expansion of their respective activities as a whole. The connection between the two is set on a horizontal reference plane and is then developed in other paths of various levels for people and things. On one side the connection is born from an orderly confluence of communications towards the sea in the urbanized area of the mainland and, on the other side, from the confluence of urban and marine flows towards the mainland.

The main structure of the harbor-city is a floating system constituted by a structural lattice made of spheres to maintain a constant floating level. On the lattice the metal spatial structures for primary equipment are fixed, on them the structures for secondary and tertiary equipment in light materials are then inserted. Thanks to this structure the harbor-city can take on different configurations, results of the spontaneous interventions, and each of them assumes one of the numerous life opportunities the organism can take. The model shape is one of these possible spatial configurations.

The harbor-city works with navigation while the mainland is served with the vehicular traffic. In the harbor-city, inland navigation assumes primary importance and takes place along the internal canals defined by the same structures but designed with different dimensions for boats of different sizes. The ships entering the city have routes that will lead them to the freight and passenger sorting areas for the harbor-city or the mainland. The routes have precise references and relationships with the sorting areas that identify with the commercial, industrial, habitat and tourist areas. An important aspect of the project is that the primary activities as fishing can be done directly in the sea and the transformation of the primary products occurs on the withdrawal site.

For this reason, a communication system connects people and materials with the mainland.

The project does not foresee the construction of roads because they would have influenced the growth of the city: the reticular structure offers a wide range of routes and the loading wells serve to integrate navigation and traffic at the level of the city port plates. The loading wells can be opened anywhere and are concentrations of effort placed on the various plates from which the common spaces start.

The connections belong to a double vertical and horizontal system: the vertical connections are located in load-bearing columns that are not part of the main structure nor combined with it, but in the most appropriate points without creating malfunctions or too high traffic parameters. The columns are spaced 50-150 meters apart, they are of various types and do not coincide with the loading wells but are sited in

3.38-40. MODEL V: *Floating harbor-city* (University of Florence, 1966), pictures of the model, Casa Studio Ricci, folder "USA".

the points necessary for the organization of a specific area.

The horizontal connections are possible thanks to tapis-roulants that run tangentially to the arrival points of the vertical traffic. The communication among the parts of the harbor-city town follow the reference plan of the sea or of the airspace with the use of marine sky-lift and cable-cars.

The model's aim is to carry out a structural and typological study on the territory and on its morphology to suggest a new possible organizational model for innovative ways of life and human behaviours[120].

MODEL VI: *Revision of an Urban Tissue* (University of Florence, 1966-1967)

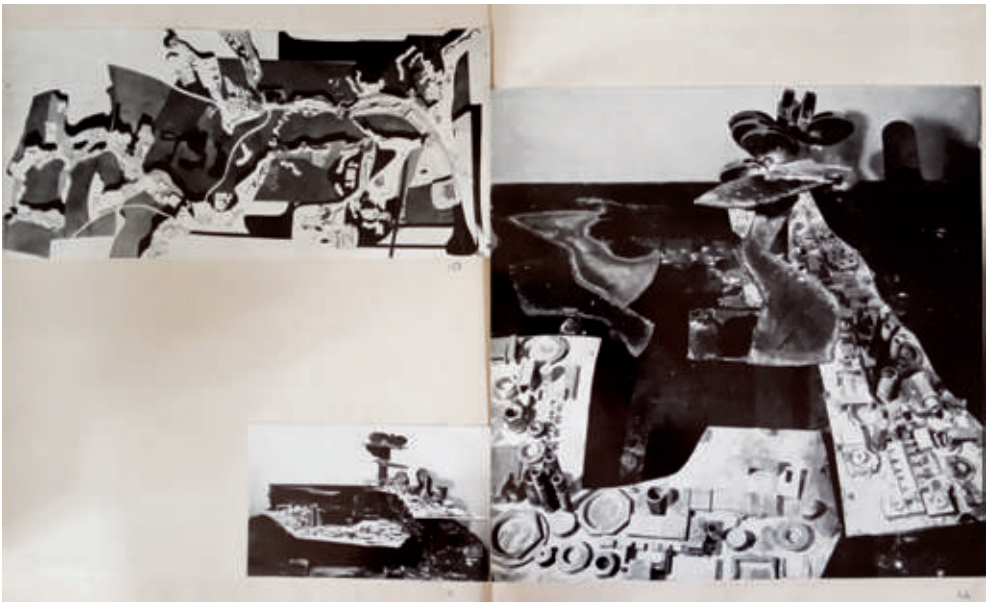
The model was built in 1966-1967 by the Florentine students with the exchange students of the Penn State University and the assistant professor Paolo Iannone.

This model is the demonstration of the influences of Christopher Alexander's studies about the human acts and on the synthesis of form as a result of this analysis. It represents the open city and assumes, as a founding principle, the general idea of the open work. The model also follows the ideas of some vanguards of the figurative arts as pop-art or op-art.

«The model starts from an analytical study of human acts according to Alexander's studies and aims to quantify all the elements collected to find their mutual relationships. About thirty-two elements were collected (cinema, theater, factory, habitat, etc.) and the relationship processes were studied so that the morphology arose from the relational need and to facilitate the definition of a rational action the computer use was necessary. Specific spaces were studied for each of the elements so that the logical-quantitative structural cubes could be replaced qualitatively by particular spaces. For the exemplification, a portion of the city of Florence that goes from Piazzale Michelangiolo to the Arno was examined. To show the type of specific composition, already existing elements were taken and were composed with the assembly system. Later the model was studied on a larger scale and applied to it with elements tending to more organic growth than assembly[121]».

The final model is indeed a result of different transformations of the first image-models of the habitat elaborated on the base of the related acts of human phenomenology and gestures which effectively dismantled the relations of the commonly known functional codes.

During the course Ricci and his students defined together some investigation fields to study in the elaboration of the model. This is the reason why different image-models followed one another in subsequent conceptions. The study wants to do a review of an urban tissue and research a new type of aggregation model starting from the contemporary reality, not codified and impossible to codify in a



3.41-45. MODEL VI: *Revision of an urban tissue* (University of Florence, 1966-1967), pictures of the model, Casa Studio Ricci, folder "USA".

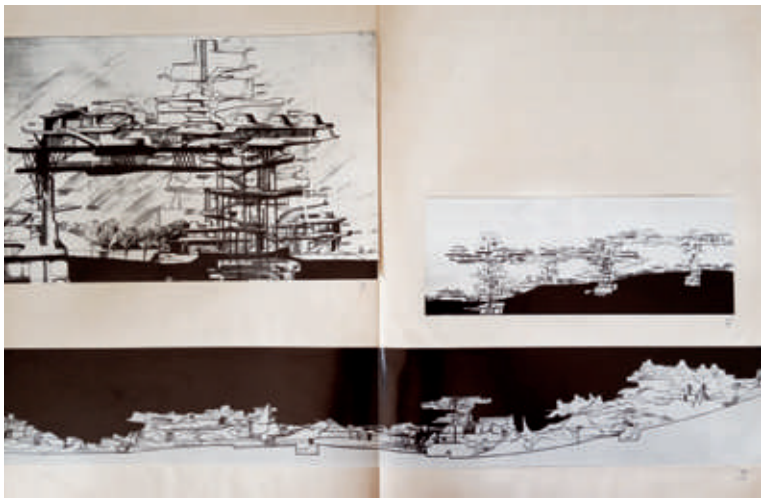
mechanistic sense but conceived as a complex phenomenon made of undetermined and unstable elements, parts of a dynamic process.

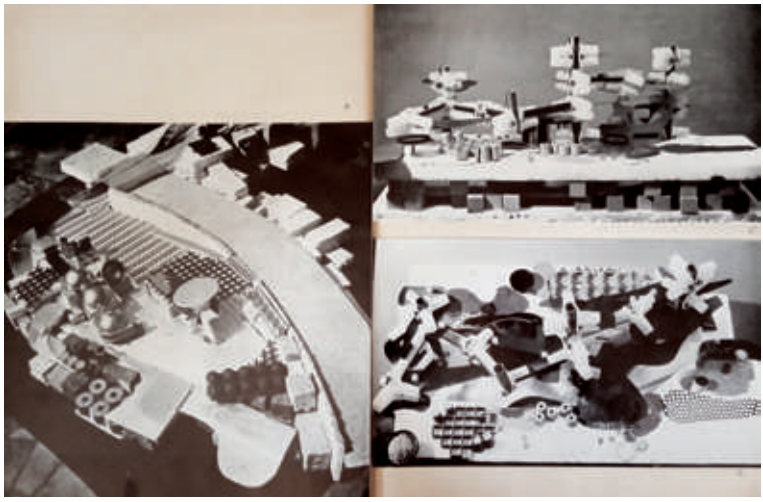
The succession of the image-models suggests the proceeding of the study in different fields of investigation, it does not want to offer a crystallized image of the city, but provide for a series of exercises useful to translate the methodological approach to the problem of planning the city of the future.

The research starts from an analysis on the social formativity and suggests a type of "concretist"[122] aggregation. In this case, the model skips a precise reflection on primary supporting structure or macro-structure, secondary or intermediate structure and tertiary or micro-structure, it does not define a hierarchy of the values and emergencies of the environment, but this does not affect the model negatively, it rather underlines the main intention of the research: to be open to new hypothesis.

Other fields of analysis concern sectorial checks which helped in understanding the possibilities of social expansion from the point of view of different disciplines, research on the psycho-perceptive aspects of the living units and the opposition between "the artificial" and "the natural" in the process of structural formativity.

The psycho-perspective studies on the habitat scale caused a difficulty in representing the habitat units and the elaboration of a determined recognizable layout of the residential spaces for a new three-dimensional urban conception. On one side this can be interpreted as an incompletion of the study, but on the other side it is symptomatic of the openness of the research.





The artificial is traced in the contemporary urban interventions, that can be considered mechanical transpositions of artificial sectorial analysis and have nothing in common with existential and complex realities as human life in a modern era characterized by quick technological changes.

The aim of the exercise was modelling an example of methodological analysis to face the future living condition, it has no pretensions to find the perfect correspondence between theory and practice and, therefore, it does not suggest a spatial operation, but it is an important support to the thesis of formativity and infinite expansion of the integrated city. The city of the earth is open to different fields of research and it is a generative and generating organism[123].

MODEL VII: *Vertical City* (Pennsylvania State University-University of Florence, 1966)

This model represents a vertical city realized in 1966 in Florence by Italian and American students during a cultural exchange program. The students of architecture of the Penn State University were working in Florence with the Italian students of the faculty of architecture guided by Ricci and the assistant professor Theodore Waddel.

The model recalls the ideas of revision of an existing and defined city (already seen in the previous model) and of a natural macrostructure. More in detail, soil units containing the equipments are consequently overlapped at different heights and put in contact with the other sections to suggest both the organic growth of a tree and the typology of the tower. In this way the urban definition of a big city is completely transformed and the idea of a "supernature" runs over the original urban asset, but it is a new nature controlled by men. The overlapping of the soil sections can reach an indefinite height, allows to empty the soil level and realize new green spaces. Staggering the floors ensures the right lighting for all the levels and habitat units.

The sustaining structures contain the canalizations and the vertical communication system where the industrial elements are inserted. This structure can house the secondary and tertiary structures including the habitats, so, as other models do, a double vertical and horizontal system provides the correct functioning of the equipments and satisfies all the vital needs.

The model suggests a strong symbolism of the tree and of its natural growth with branches, leaves and trunk. It was proposed by the study group as the most feasible model in the short run[124].

3.46-47. MODEL VII: *Vertical City* (Pennsylvania State University-University of Florence, 1966), pictures of the model, Casa Studio Ricci, folder "USA".

Megastructure

The Architectural Debate in the U.S.A. in the Sixties, the Birth of Megastructures and the International Planning Theories

The word megastructure was a colloquial word used by the Japanese architect Fumihiko Maki in his lectures when he taught at the School of Architecture at Washington University from 1956 to 1963 and it had already been used in 1962 by Charles W. Moore during one of his lectures at Yale University.

1964 was defined the mega-year[1], when, after the first experiments on the mega-dimension, Maki wrote the first definition of megastructure: «A large frame in which all the functions of a city or part of a city are housed. It has been made possible by present day technology. [...] Inherent in the megastructure concept, along with a certain static nature, is the suggestion that many and diverse functions may beneficially be concentrated in one place. A large frame implies some utility in combination and concentration of function[2]».

After the exhibition "Visionary Architecture" at the Museum of Modern Art in New York, from September 29 to December 4, 1960[3], the corpus of ideas related to the concept of megastructure was fixed by articles published in *Bauen+Wohnen* and in *Architectural Forum*, where, since 1962, terms as mega town appeared and new forces, active in that direction, as Archigram, were published and emerged. Some megastructures were going to be built, two were already realized. Arthur Drexler, Director of the Museum's Department of Architecture and Design wrote in the exhibition press release that the "Visionary Architecture" Exhibition was an «exhibition of 20th century projects considered too revolutionary to build [...] More than 30 ideas for cities on and over water and under the ground, for buildings that incorporate roads

and roads that incorporate buildings, for factories and for houses designed for this country and abroad are shown in enlarged photographs and models[4]». Drexler selected the pieces to show with the aim of suggesting what those projects had to teach to have more useful critical standards on visionary solutions and to understand the reflection on a «concern for urgent social and economical problems that offered radical new solutions for transportation and land use. In that way vision and reality could have found a connection[5]».

In 1963 Frances E. Coughlin, the Director of the United States Information Service (USIS) in Florence, wrote to Leonardo Ricci to invite him to take part in the Italian session of the itinerant exhibition "Visionary Architecture" arranged for December of the same year, after its session in Belgrad. The exhibition was to be held in La Strozzina Gallery and then continued in Rome, Genoa, and Israel[6]. The USIS asked Ricci to prepare an introductory lecture at the inauguration of the exhibition on December 19 relating to the theme of visionary architecture to be part of the event promoted by the American Institute. The contact between the USIS in Florence and Ricci happened again thanks to Elizabeth Mann Borgese[7]. Ricci accepted Mrs Coughlin's purpose but, unfortunately, his speech typescript for the event was not found in the archives. Although the invitation card of the inauguration is kept in Casa Studio Ricci, we only know that Ricci introduced the exhibition with a conference in Florence three years later, then published in *L'avanti* by Lara Vinca Masini[8].

Taking a step behind to 1959, when Pietro Belluschi convened Leonardo Ricci with Lewis Mumford and Paul Nelson, Kenzo Tange published the project for the Boston Harbor designed with his students at M.I.T., which is considered the first authentic megastructure, one year before the megastructural masterpiece project for the Tokyo Bay (1960)[9]. Those projects arose from the theoretical field and became the megastructural founding projects for Metabolism and for French and Italian schools, disconnected teams at a first glance, but melted in a single school of Megastructure after 1964. Therefore, Ricci got in contact with megastructural issues during his first transfer to the United States, and his projects, worked in the Sixties with his American and Italian students mirror the definitions of "megastructure" given in the following years[10], which permeated Ricci's projects of the Seventies and Eighties.

Megastructures were born when the historical awareness notably interested modern architects: all the innovations were justified by architects with a historical preceding example, and, therefore, as Reyner Banham noticed, they were historically positioned either in a changing period (post-Mies van der Rohe) or in a non-changing period (since Ponte Vecchio)[11]. According to Banham's vision, the most important reference for megastructures could be traced in Florence, Leonardo Ricci's town, both in Giovanni Michelucci's theories about

"La Nuova Città" and in Ponte Vecchio, the symbol of a not intentionally built megastructure before 1966.

In 1964 Leonardo Ricci was thinking of a new way of teaching architecture and was going to begin his teaching experience as research professor in Urban Design at the Pennsylvania State University. Urban Design seemed to be the architectural exercise able to overcome the gap between the single building and its decomposing urban contest, to stand opposite to the un-ruled spreading of the statistic town without focal centres. Several years after his American teaching experience, Ricci confirmed Banham's idea about the starting of his visionary thinking of megastructures in Florence in the interview by Paola Venturi published in the book *La Pianificazioneorganica come piano della vita?* ["Organic Planning as a plan for life?"][12], when he was asked about his idea of organic planning. He explained that he shaped his view on planning in the immediate postwar period and that he began thinking of the megastructural dimension with the projects of the Florentine bridges after the destruction of the war. Then he really began reasoning on a total planning of the town and, most of all, of a new way of life:

> Now when we saw those open spaces on the river, it was truly a joy to see how the river could acquire new meaning with people; therefore, this Florence that defended itself from the river could instead create an osmosis with this river, so much so that my project seems to me that it was called "Florence on the river". In short, it was the model of existence that was different, totally different from the previous one. Since then, we conceived the whole spine of via Guicciardini, Ponte Vecchio, the two pieces of Lungarno and the piece of Porta Santa Maria a single megastructure, which instead of being a sum of a series of elements it consisted in a single reality in which the production space, the social space, the living space, could be organic, integrated. It was worked so that everything could become a system, and thinking also of the single example of the Lord, at the time of the Medici, there was a whole system that from Palazzo della Signoria across the bridge, through the Uffizi, through the Vasari Corridor passed over Ponte Vecchio and arrived at Palazzo Pitti: that was a unitary urban system, which also connected heterogeneous urban elements, therefore also from a conceptual and aesthetic point of view it was modern. We wanted to do this no longer on the private level of the Lord of the Medici, but on the city level; that is, from Porta Santa Maria, from the Porcellino fountain, up to Palazzo Pitti, this urban, megastructural system could be created that integrated the whole city with all the activities, which allowed, therefore, an absolutely new Florence[13].

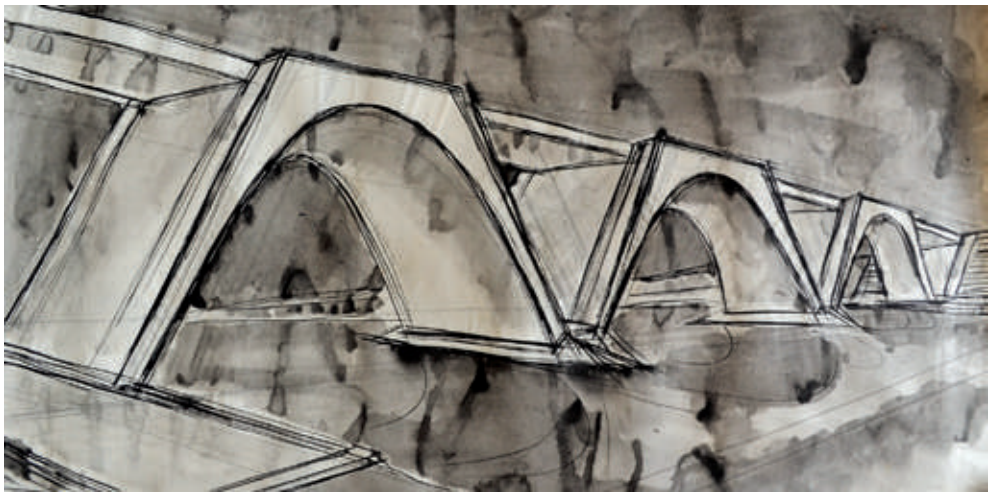
The megastructure, as a three-dimensional matrix-system for the containment of human activities like working, playing, governing, worshipping, and living with the others, seemed to be the best new physical form for urban life, the most appropriate route to deal with the future environment. The concept of creating these new structures to be used as energizing transformers of older urban areas implied the problem of conceiving neutral containers allowing the hosting of mutual feedbacks of individuals and of the entire community living in

them. Megastructures were supports to life, structural supports and services for utilities, transit, and communications for the city. Therefore, they had to allow additive inputs and total flexibility for human life evolution, in line with Ricci's ideals.

Architects and planners from every country elaborated their proposals for housing communities Kenzo Tange, Fumihiko Maki, Manfredi Nicoletti, Archigram, Moshe Safdie, Paolo Soleri and the Japanese Metabolists designed some of the endless supply of purposes for these vast matrix-systems dealing with the several features of megastructures[14]. These projects were refused and feared on one side, because of the possibility of being flung into a mass of control and anonymity, but this was exactly the dimension Leonardo Ricci was interested in. Indeed, the opposite vision to add a new dimension to old cities, handled as new increased communities, was the evolution of his conception of the project for the community realized in Agàpe, Monterinaldi, Montepiano, Sorgane and Riesi settlements.

Megastructures had the potential of making greater change and variety possible in human life, they could make the liberation and ecological recreation of more open land happen, and the more immediate response of community to citizens and vice-versa in a newly revealed interface of the individual with his cultural, social, political, and physical environment. These structures had effects on their inhabitants concerning the social and psychological fields which had to be considered in the design process with the needs, activities, feelings, and resources of the future dwellers. On the base of these starting issues, the design had to manage and find solutions, a different and creative design process was to be experimented and, in this sense, the project of megastructures could be intended as an evolution of Leonardo Ricci's view on the project for the community space: the involvement of people, different professionals belonging to different disciplines and the future residents, helped in establishing a dialogue that led to a more fruitful interchange between user and planner, and, therefore, to Ricci's idea of new equal relationship between architect and customer. Leonardo Ricci's feeling was that the project could result from a fruitful equal interchange of ideas between the architect, the engineer, the customer and all the artisans involved, if the final result was melted and balanced with the customer, the engineer, the artisan and everyone had the same importance in the design process.

Giorgio Piccinato, Vieri Quilici and Mafredo Tafuri maintained that in Italy it was at the beginning of the Sixties when the plurality of languages resulting from the various works of "revision of rationalism" was affirming that Italian architecture underwent an involution partly due to the economic crisis and partly to the re-discussion of international issues in a local key. Italian architects shifted their attention from the scale of the individual building to the neighborhood or territorial scales. In Italy and in the United States, therefore, the new dimension of the "city territory" was studied. This fostered the emergence of a



4.1-2. Leonardo Ricci, sketches for the bridges of Florence to be rebuilt after war damages. The sketches are undated and untitled but unveil two versions of the same bridge, Casa Studio Ricci.

4.3. Leonardo Ricci, sketch for the bridges of Florence to be rebuilt after the war damages, Casa Studio Ricci.

"new utopianism" intended as a possible improvement of reality rather than a tentative escape from it. In some cases, the study of the city territory implied the complete abandonment of the specific languages developed in the previous years and of any constraint in them[15].

Italy's adhesion to the international megastructuralism manifested in the design for competitions such as the one for the Turin business center (1962) or in the use of massive dimensions and technology, even though, as noticed by Marco Biraghi, the indiscriminate use of these tools and the extreme difficulty of the economic management of such vast operations were themselves a prediction of the following crisis[16].

The Design of the Florentine Bridges as a Premise for Megastructures

Ricci firstly worked as instructor and assistant in Michelucci's courses at the Faculty of Architecture in Florence with other students of the master such as Leonardo Savioli, Giuseppe Giorgio Gori, Emilio Brizzi, and Riccardo Gizdulich.. The activity of the group focused on the design of the bridges of Florence destroyed by the war. Their work was strongly influenced by the distinctive features of Tuscan architecture, which underwent the charm of minor, rural and peasant architecture and sought the ideal solution in the combination of art and spontaneity of nature, between architecture, will of art, and landscape, pre-existing art[17].

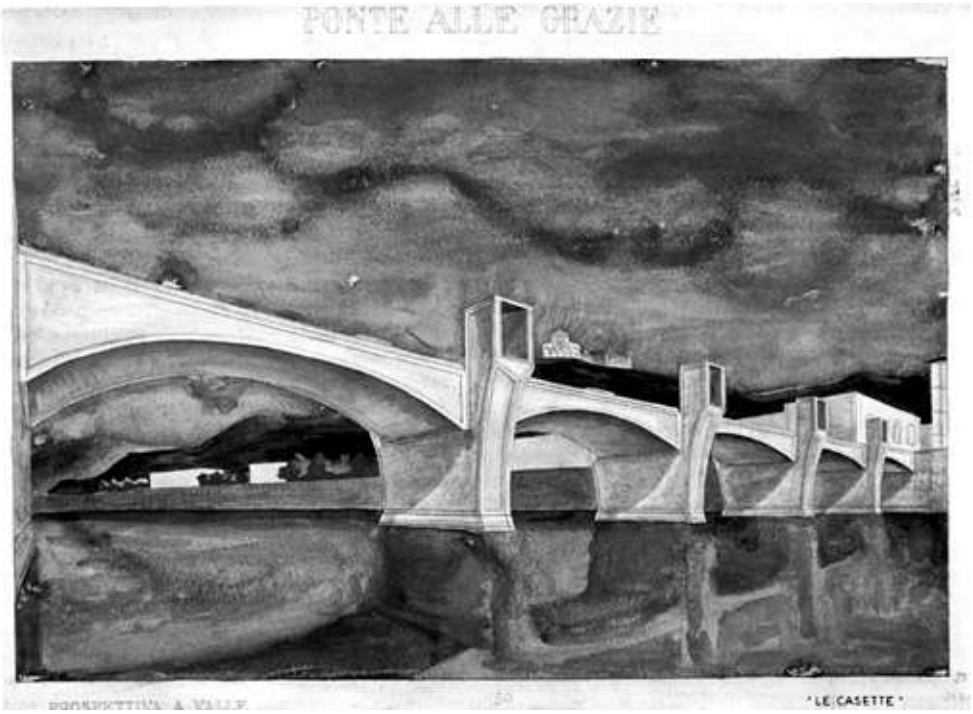
The experience in the bridges' design with the Tuscan group[18] and the first projects under the guide of Michelucci affected the development of Ricci's work to such an extent that he was able to identify in those projects the premises for design solutions adopted later for his megastructural models.

The bridges had a monumental emphasis in the stairways at various levels and in the opening of the squares to the heads on the pylons with round arches. These components were already present in the project for the "Ponte alla Vittoria", where the stairs placed along the extrados of the three downstream arches made it possible to reach the base of each pile, which was perforated and passable along its entire length to allow the passage on the slope upstream. Leonardo Ricci participated in the competition for the "Ponte alla Vittoria", dated January 15, 1945, with Leonardo Savioli, Riccardo Gizdulich, Giuseppe Giorgio Gori and Giorgio Neumann with a project titled "L'uomo sul Ponte" ["The man on the Bridge"] and it was selected for the second session of the competition. It was then awarded with the second prize by the jury composed by Giovanni Michelucci, Roberto Salvini and Roberto Longhi, after Nello Baroni, Italo Gamberini, Lando Bartoli, Carlo Maggiora and Carlo Focacci's project titled "Il Ponte" [The Bridge"]. In the same project the almost neoclassical temples erected on the

4.4-5. Leonardo Ricci, sketches for the bridges of Florence to be rebuilt after the war damages, Casa Studio Ricci.

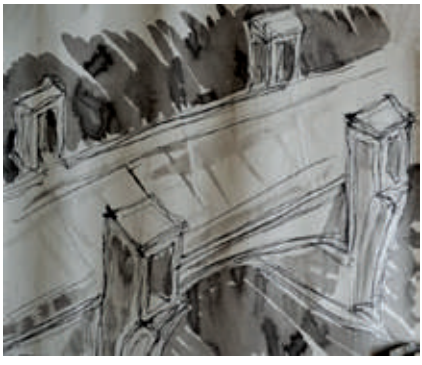
central arch, as well as the theme of the "Casette" ["Little Houses"] for the "Ponte alle Grazie", anticipated the theme of panoramic views as "paintings" or "telescopes" that will become the generating themes of entire projects with a fan plant. The "Casette" was the second version of the project for the "Ponte alle Grazie", object of a competition held in 1946. Ricci firstly participated in the competition with Giuseppe Giorgio Gori, Leonardo Savioli and Emilio Brizzi with a purpose titled "Le Piazze" ["The Squares"] based on the same principle of the project for "Ponte alla Carraia" on five arches with squares at the ends, from which the river was accessed with stairways. The version entitled "Le Casette" showed an accentuated plasticity, in which the five lowered arches were integrated with the triangular curvilinear spurs and tapered in the lower part that connected to the overhanging small houses-niches, from which the project version took its name.

Leonardo Ricci had participated in the competition for the reconstruction of the Ponte alla Carraia in July 1945 with Leonardo Savioli, Giuseppe Giorgio Gori and Giorgio Neumann with the project entitled "Ponte di Città" ["Bridge of Cities"]. From 1945 to 1946 the group elaborated four versions of increasing complexity following the theme of full usability for humans, but the winner version was the first, the simplest one. It prefigured a bridge with five arches in reinforced concrete with stone formworks to make the cladding an integral part of the structure, which was neither a subsidiary nor a decorative element[19].



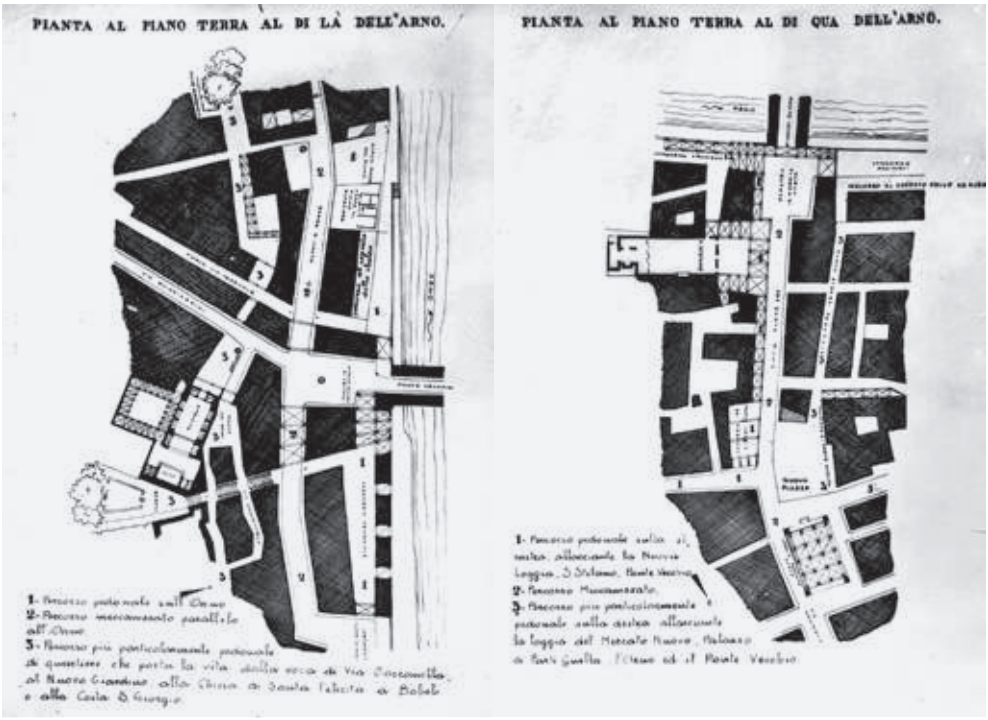
The bridges were, as it was evident in the fourth version of the project for the "Ponte alla Carraia", "city pieces", architectural-urban-landscape, parks, and route junctions, because they interacted with the river and offered new views.

In 1946 the group of Leonardo Ricci, Leonardo Savioli, Giuseppe Giorgio Gori, and Giulio Krall took part in the competition for "Ponte San Niccolò" with two projects: the first of a bridge with a single arch that reflected the requests of the competition, characterized by access stairs to the river leaning against the shoulders, and a version with three lowered arches on perforated piles connected to the road level[20].



4.6-7. Second version of the project for the "Ponte alle Grazie": "Le Casette" (1946), table of the project and undated untitled sketch, Casa Studio Ricci.

According to Corinna Vasić Vatovec there were lots of examples among Leonardo Ricci's projects, where the influence of the bridges' projects were clear: the "curtain" of the living room terrace of Leonardo Ricci's home-studio, the original rationalist plant of the Casa Masi, then Santori, the study and the opening of the hanging garden of Casa Selleri in Monterinaldi, the plant and the study-pensieve of Casa Micheletti I, then Giannelli, in Montepiano, the glass telescopes projecting from the Palace of Justice of Savona[21]. In Bellandi home-studio and Coisson house, Rosselli house, the bridge house for Elisabeth



4.8-9. "Firenze sul Fiume", plan for the reconstruction of the destroyed area in the neighborhood of Ponte Vecchio, national competition for the reconstruction of the center of Florence (1946), final drawings, Casa Studio Ricci.

Mann Borgese and Balmain House it was also evident how the bridges allowed Ricci to investigate the theme of the releasing or anchoring of the building from the ground on which it was grafted, the theme of searching continuity among the parts of the city and, therefore, the importance of the routes[22].

With reference to the formative and beginning period and as a synthesis of the initial research based on the master's teaching, Giuseppe Giorgio Gori, Leonardo Savioli, Emilio Brizzi and Leonardo Ricci designed the plan for the reconstruction of the destroyed area in the neighborhood of Ponte Vecchio, taking part in the national competition for the reconstruction of the center of Florence (1946), and the Flowers' Covered Market in Pescia (1949) which was awarded at the Sao Paolo Architecture Biennale in Brazil in 1953, in Naples with the "Naples" Prize for Architecture in 1956 and was published in Kidder Smith's *Italy Builds* (1955)[23].

Firstly Ricci's group elaborated the project "Firenze sul Fiume" ["Florence on the river"], perfect example of how the projects for bridges had matured in Ricci and in his colleagues the desire to extend the possibilities of reconnecting the urban tissue from the bridge to the surrounding areas. The bridges were the physical translation of the relations among the different parts of a unity: the whole city. The project linked Por Santa Maria road to Guicciardini road through the preexistence of Ponte Vecchio. Two building blocks grafted the bridge to

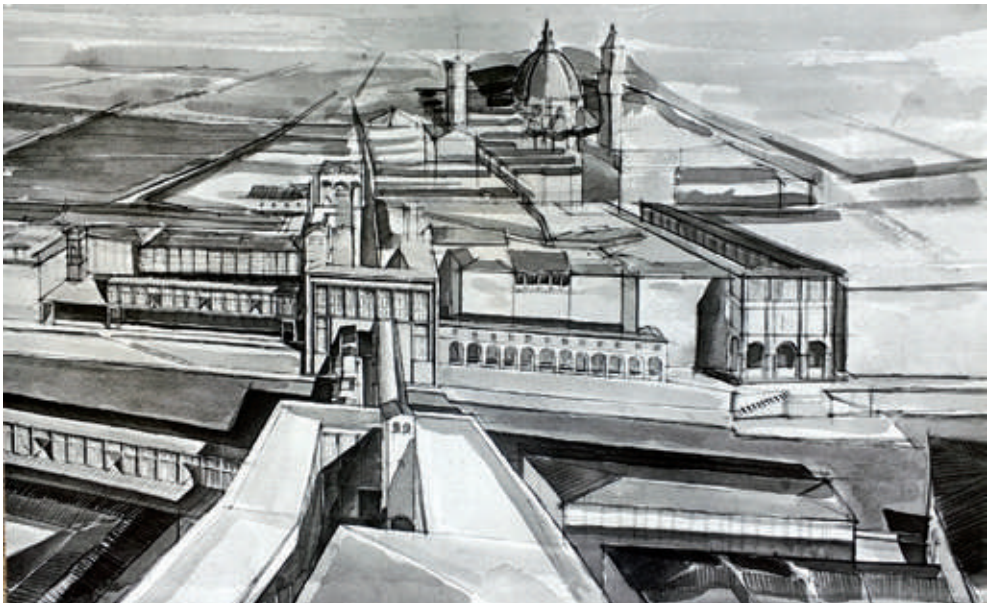
the two banks, on which two closed and covered squares opened on each side. In Casa Studio Ricci there are many drawings of the final project and a short report, which states that «the pedestrian path on the upper level (the first floor of the buildings) was planned organically, it was not fragmented or devoid of meaning. It originates from the sorting node of the new square on which it faces the Palazzo di Parte Guelfa, crosses the Arno on the roof of the Vasari Corridor, suitably arranged as a terrace, along the two elevated paths on the Arno at the end of which there is a staircase and ends at the opposite junction in via Guicciardini. Furthermore, the graphs show a direct connection from the roof of Ponte Vecchio to the Boboli Gardens, through the Gallery of the new head building. From the Loggia del Mercato Nuovo it is possible, with organic connections, to go to the Boboli Gardens without going down to the mechanized traffic floor[24]».

By reading the quoted report and by observing the drawings with the designers' notes, it is easy to infer that the themes of continuity and pedestrian or "mechanized" traffic, as the architects defined it, constituted the concept of the plan. At the soil level, different routes were studied on both banks: on the east side the pedestrian path on the Arno, a "mechanized path" parallel to it, a «more particularly pedestrian path in the neighborhood that brought life from the area of Toscanella road, to the Giardino Nuovo to the Church of Santa Felicita, to Boboli or to the Costa San Giorgio[25]». On the west side of the river a pedestrian road on the left connected the Nuova Loggia, Santo Stefano, and Ponte Vecchio, leading to the new square and the way for perpendicular "mechanized" traffic. From the front of the Palazzo di Parte Guelfa the strictly pedestrian path started: it connected the Nuova Loggia to the Mercato Nuovo, Palazzo di Parte Guelfa, the Arno river and Ponte Vecchio. On the Lungarno Acciaiuoli, Leonardo Ricci was responsible for redesigning and reworking the medieval facade of the buildings destined to be converted into a hotel in a modern key. Ricci inserted an elevated itinerary that run along the entire first floor of the facade on the Arno, which however was not included in the executive project.

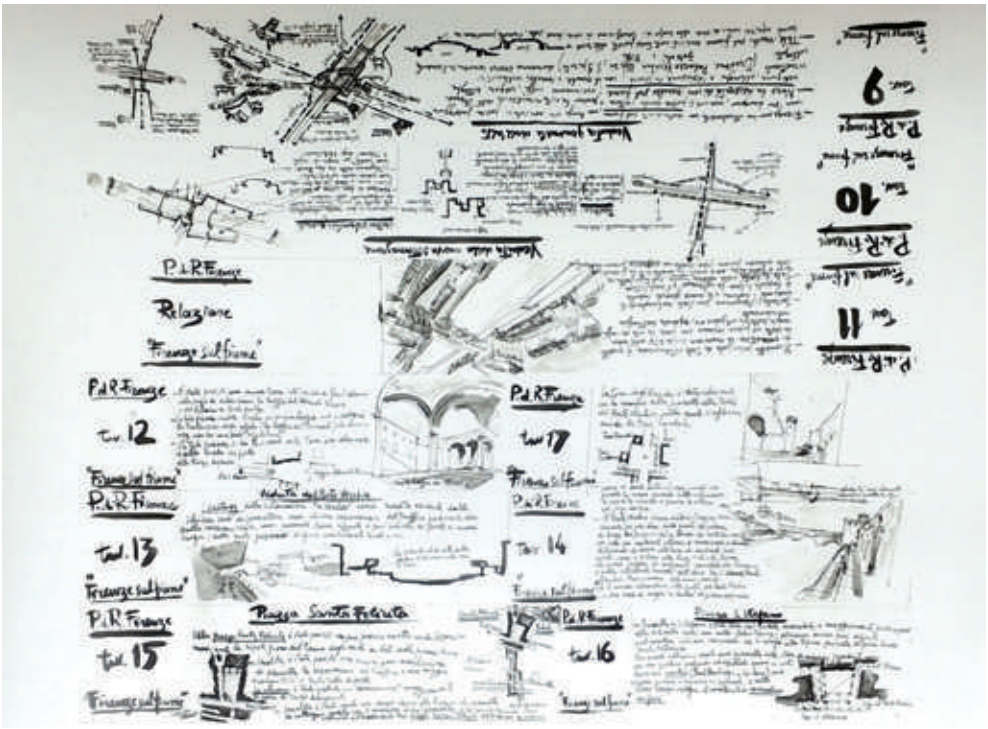
The modernism of the project was not appreciated by the press and the culture of the time. The only approvals derived from the recognition of the unitarian and coherent character of the project. Among the supporters of the project there was Luigi Piccinato, who however criticized the elevations, because they concealed Brunelleschi's dome and were not consistent with the theme[26]. The team designed a large-scale intervention, unitarian and monumental, aimed at redesigning new spaces for the social life, either private or public: they were already working on a macrostructure with Urban Design methods and fundamentals.[27].

Michelucci and Ricci were interested in working on an "architecture able to welcome", based on the study of the dynamics between the different parts severely offering the indispensable to its own

4.10. "Firenze sul Fiume", plan for the reconstruction of the destroyed area in the neighborhood of Ponte Vecchio, national competition for the reconstruction of the center of Florence (1946),sketch of an aerial view, Casa Studio Ricci.



4.11. "Firenze sul Fiume", plan for the reconstruction of the destroyed area in the neighborhood of Ponte Vecchio, national competition for the reconstruction of the center of Florence (1946), sketch of a general view, Casa Studio Ricci.



4.12. "Firenze sul Fiume", plan for the reconstruction of the destroyed area in the neighborhood of Ponte Vecchio, national competition for the reconstruction of the center of Florence (1946), design board Casa Studio Ricci.

functioning[28]. Michelucci possessed and transmitted to his students the importance of the human dimension of architecture that implied to consider new design methods borrowed by human sciences and disciplines that regulated reality. He started from these assumptions to develop his idea of rebuilding the areas surrounding Ponte Vecchio after the mines burst in 1944 and formulated his ideas for "La Nuova Città", as he also titled the journal he directed. In the same climate, Leonardo Savioli was working on the corpus of drawings for "La Città Ideale" ["The Ideal City"][29], choosing the part of Florence beyond Ponte Vecchio that joined the hill as the appropriate place for design experimentation while Ricci was theorizing his City of the Earth.

4.13. "Firenze sul Fiume", plan for the reconstruction of the destroyed area in the neighborhood of Ponte Vecchio, national competition for the reconstruction of the center of Florence (1946), sketch by Leonardo Ricci of the project for the elevation on the Arno River "Lungarno Acciaiuoli", Casa Studio Ricci.

An Architect: for What Society?

Leonardo Ricci's idea of megastructure was linked to a precise concept, studied by the sociologist and philosopher Henri Lefèbvre. Ricci knew him in Paris, during his two-year stay in Paris from 1948-1950[30].

> For different paths, mine as an architect and urban planner, those of Lefèbvre as a philosopher and sociologist (or metaphilosopher, as he might prefer to be called), the conclusion is the same[31].

Henri Lefèbvre dealt with the concept of a new architecture in his book *Le Droit à la ville, II – Espace et politique* (1972)[32] and, more in detail, he expressed the idea that a new level of architectural reasoning was acting: he defined it the "macro-architectural and micro-urban planning level". At that level, the architectural reflection had already left the village scale, but it was not the megalopolis one yet[33]. The architect and the urban planner were producers of spaces as common users, bankers, political and administrative forces, or workers, but they had a fundamental role, because they acted in the existing ways of producing. The principle that established and underlined that space had an exchange value besides a use value that depended

on architects and planners. Therefore, according to Lefèbvre, the architect had a precise and defined field of intervention between the macro- and the micro-levels: to design appropriate spaces for ten thousand to twenty thousand people, where the right of the city could intervene and prompt the research[34].

The concept of "right of the city" referred to the need to constitute a spatial-temporal unity to replace the fragmented reality a new unity where fights were the force allowing human beings to be individual or collective subjects in the accomplishment of life. The right of the city could have applied the science of space as a knowledge of a production, the "production of space" Lefèbvre dealt with in his book *La production de l'espace* (1974) for which Leonardo Ricci wrote the preface for the first Italian edition (1976) [35].

The contact points between Leonardo Ricci and Henri Lefèbvre were numerous actually, and it is useful to define them to single out Ricci's philosophical and sociological vision of space as well as the hows and whys it was necessary firstly to understand, and then to solve the problems of the future city.

In *La production de l'espace* space is analysed as a product of nature and men, who were an active part of nature and whose different ideologies and views of the world had effectively produced the world. Moreover, following Lefèbvre's criticisms about the capitalist and neocapitalist societies, Ricci found that the alienated space where modern men lived was produced by the capital which owned the earth, the resources, and the production. Therefore, the capital forced the inhabitants to produce the alienated space, because if the territories were divided into city-countryside-periphery, nature could only offer a selection of resources, that could be exploited by some, in disadvantage of other people.[36].

Henri Lefèbvre managed to communicate his idea of social space while maintaining the distinction between "representation space" and "representation of space". In these two forms, one poetic and the other more rigorous and analytical-critical-philosophical, he communicated his idea of space derived from a more existential attitude and a more methodical and didactic view, respectively. In this second vision Lefèbvre became didactic and, despite wanting to demonstrate and establish the cultural limits of the present and the past through the shortcomings of the other disciplines, he realized that an analysis of the social space could not be separated from a multi- and inter-disciplinary approach[37].

Social space could not be considered a common product. Lefèbvre reviewed all possible concepts of space invented or discovered by human thought and, in re-reading space in all disciplines, he realized that there would be a need for a new science and a theory of space Leonardo Ricci and Henri Lefèbvre's shared idea consisted in the "universal" reading in which the concept of mental space, physical and social space were not separated. More in detail, the latter

was understood as "work" produced by today's society, a space capable of synthesizing the "space of representation" and "representation of space"[38].

Even the body, both for Ricci and Lefèbvre, was to be considered a single body belonging to the mass[39]. Being a social product and a producer of social space at the same time, part of the single body of the mass, every man found himself at the beginning and at the end of a process of becoming, where the earth, understood as a global planetary space that contained a new society, also existed. To Ricci this could happen through active denial, counter-projects, counterplans[40]. It could not be produced by the state or by politics, but only through the careful and active work of the body of men. Men were those interested in the project who could have also contradictory interests that could give life to the collective work, just as art had always been[41].

Leonardo Ricci's optimism and continuous trial to enhance a collective work of "the workers of space" – architects, planners, dwellers, engineers, artisans, and artists – were clear from the projects of the bridges, through the community to megastructural projects, and even during his "voluntary exile" in Venice, when he declared only "to earn his bread" not feeling as an architect at the service of society.

In 1976 Ricci felt useless on one side, tired and powerless with the other men working for culture, but, on the other side, he was still hopeful for a change. He was forced to write instead of building and operating, and, through his writings, he tried to propose his idea of change. He wrote indeed an article published on the journal *Spazio e Società*[42] in the form of a letter addressed to all intellectuals where he told how he had tried to involve some collegues – part of the Italian architectural "intelligentia" he met in the jury of a public competition – in the possible radical revolution for a new society and a new architecture.

Since they all felt useless for the society, Ricci suggested the model of the English "New Towns" to overcome the crisis: the title of the article marked the starting point of the reflection because the English New Towns were the first experiment of integration between habitats and productive services. They had to be considered as a model, both as examples of decentralization from the urban center and attempts to rebalance the less developed areas. Yet they had to be reviewed "on a territorial scale" not having solved the problem of the separation between city and countryside.

Following the American example, the whole collectivity of architects and inhabitants could solve the problem, bringing together all the laws that allowed the district plans, service plans, green areas, and commercial plans, to be united in a single coherent, political, and cultural homogeneous vision. Ricci's article suggested the fields of analysis, the same he would have deeply developed in his unpublished *Città della Terra*, *to open a discussion and to see if an organizational phase could be firstly started* followed by an operational phase

applied on the study of the oppositions countryside/city, primary, secondary and tertiary activities, and on the study of the city on all scales or matrices it contained – metro, city, neighborhood, group – depending on the quantities and qualities of the equipment.

These interesting aspects concerning the social meaning of space and the importance of designing space for the society emerged in Ricci's projects of the early Seventies and mainly in two projects, one elaborated in the United States and one in Italy: the Miami-Dade Model Cities Plan (1968-1970) and the rebuilding plan of the COVENOR area (1974) after the earthquake of Friuli Venezia Giulia.

Leonardo Ricci's project Miami, realized with the fifth-year and graduate students of Architecture of the University of Florida, was quoted by James T. Burns in 1972[43] as instance of a megastructure «designed to interweave megastructural systems with conserved elements of a ghetto area, using redeveloped infrastructures of communications, transportation, public facilities, water, sewage and power as base lines». Burns also reported Ricci's words: «We must arrive at a position from which we can invent new models for a new life – models which belong to the people as much as to the designer. […] Mobility as a vital aspect of megastructural planning has two faces: social and physical. Socially, as a dense and intensive variety of the urban experience, the megastructure can have the possibility of increasing chances for individual change. As community processes become more visible and are shared by more and more people, it will be possible to envision a positively fluid system of social mobility coming into being. Thus, it is important for the architect and planner to be sure that he is making this physically possible, that options are open and he is not designing the people of the community into hierarchical arrangement that discourages social flux and interchange[44]».

In the project for the COVENOR area Ricci saw the possibility to rebuild on the rubble and the destruction: he defined that site "a wonderful territory", a communication node between Northern Italy and Central Europe. He also saw the possibility of restoring the agricultural system, the industrial production sites, a territory supported by the «Tagliamento river territorial megastructure. A megastructure that Nievo recognised a long time before», in which the population was serious and hard-working. The history of the place was connected to the earthquake so there was the need to work without public competitions or complex plans because the real need was the reconstruction. Ricci turned to the entire community of architects to implement a useful, imaginative intervention, with a serious and concrete political contribution, with organization and commitment[45].

Ricci thought that the decentralization of powers in megastructures or in public life was the right tool to regulate collectivity in all its parts: administration, university, environment, all the different activities and systems of the modern society. He saw in the university and especially in the educational offer the concrete possibility to solve the

problems of the society, because, in the university rooms the social debate could have been switched on and the generation of those who lived the uncertainties and the crisis of values caused by the second world war, belonging to the bourgeois class, could have faced the problems of the mass society as well as the architectural and urban problems concerning that matter.

In 1967, immediately after flood of Florence (1966) and one year before the revolt of 1968, Leonardo Ricci strengthened his theories about the City of the Earth and saw the concrete possibility to realize it on the damages caused by the flood, as, in the postwar period, his master Giovanni Michelucci saw the opportunity to build a *New Town* by looking at people walking on the ruins. Ricci wrote about the disaster of the flood in 1967[46], the same year of the Montréal Expo and the exhibition *Ten Italian Architects* by Esther McCoy, which was advertised next to Ricci's article columns on the pages of *Arts and Architecture*[47]. The damages left by the flood could represent the right chance for building the desired *Earth City*. Leonardo Ricci indicated three main aspects that should be considered to solve the disaster: rebuilding the artisan workshops and workplaces of the Florentines, focusing on the restoration of ancient artifacts, reconsidering in the reconstruction all the territory of the Arno Valley which included other important cities such as Pisa and Arezzo. The whole area had to be reconsidered to design a new city, a new megalopolis, in which the contradiction between man and nature no longer existed, where man and nature could have become a single entity, a city open to all men and all possible experiences.

Ricci suggested this project theme to the students of the courses of Urban Planning II and Architectural Composition in 1969 with the aim of designing the Arno Valley as a megalopolis for two million inhabitants[48]. In 1968, when Ricci was writing his speech for the students, the new town planning law[49] was about to be presented to the Chamber of the Italian Parliament and, although the architect thought that it would have not allowed a new town planning, he decided to write – as he stated in the "Prolusione al corso di Urbanistica II ed Elementi di Composizione" ["Introduction to the courses Urban Planning II and Elements of Composition"][50] – to Massimo Severo Giannini[51], lawyer, politician and full professor of Administrative law for whom Ricci had realized Giannini House in Agro Romano (Rome, 1963-1965), who was part of the ministerial commission for the elaboration of a reform of the urban planning law, to find out if it was possible to achieve a special law that could allow a pilot experiment of a district nature for the lower Arno Valley.

Since 1965, Massimo Severo Giannini was concerned on the notion of "territory" and about its complexity as an organic whole composed of related property funds. According to him, the definition of territory could be achieved through the study of all its main factors and through the man-soil relationship understood in its broadest meaning,

through which also the notion of "property" could be analized[52]. The knowledge of the territory in its multilayered structure was fundamental to revise urban rules and laws. This review was not possible until the real awareness of the territorial desease was achieved and, to Giannini, in the mid 1960s the society was still intending urban planning as a field of research and action. Being still far from the right solution, the society was prompting quick solutions and suggesting «simplified and forced models using clumsy and drastic instruments, means which, due to ignorance of the vital processes of the territory, systematically [failed] the set objective, arriving at completely different effects and causing an aggravation of the disease they wanted to cure[53]».

This subject was an issue discussed during the INU conference in May of the same year. Ricci was hoping to find new possible applications and solutions to the urban problem, even though it was not possible to realize his project[54].

Ricci planned to build the new *City of the Earth* in the whole Arno Valley to see the center of Florence not only as the home of the most famous works of art, since Florence represented the past of all mankind, its roots, and the tangible proof of the evolution of man, but also as one of the greatest infrastructures of all humanity. A great help was being sent by the United States to Florence for the restoration and conservation of the town. Therefore, Ricci suggested to use part of the American support to realize a new plan for the town or at least to elaborate it. The United States were donating millions of dollars to Italy and to Florence, which could be used to study for a couple of years a new model of urban planning and then to build it.

To Ricci the realization of his new plan for Florence was possible, following the American model of interdisciplinary group work; it constituted his first tangible opportunity to realize physically one of his ideal models for the city of the future, before the plan for Miami and before the final drafting of his unpublished book *Città della Terra*.

The demonstration of the obsolescence of the current models lied in the concrete fact that a flood had completely destroyed a town. To save Florence, architects and planners had firstly to accept that basic mistake of not having being able to foresee the event and, secondly, to consider Florence as a city belonging to everyone and not only to the Florentines. Consequently, a sudden change in local politics would have been necessary to allow the transformation of Florence into a living experience and a public facility for mankind, so that this new model of interdisciplinary city conceived in an aesthetic, scientific and social key could be accepted. Ricci wanted to design the model of the *City of the Earth* firstly in the Arno Valley, elaborate a precise method to design it at the Urban Planning Institute of the University of Florence, then export it to the United States.

The new town had to respect the old center, Florence, but also consider the new needs, aspirations, technological possibilities, customs, and quick transformations of life patterns. This would have not

meant to design a beautiful form over the valley or create it through urbanistic standards, which usually analyzed the life of the population by means of statistical data. Ricci avoided the possibility to adopt either a utopian view about a new way of living out of reality or a rationalistic structure, because that procedure would have solved only some mechanical aspects of life. On the contrary, a new methodology could have implied the creation of new models since contemporary architects and city planners already knew and could easily discern the disadvantages of human settlements. On the other hand, they had the proper knowledge to invent new solutions and see new paths. The complexity of the organization needed programs offering the population the maximum possibility of choice, beauty, and flexibility.

Ricci knew very well the Arno Valley and thought it could be treated as a homogeneous territory, a unique territory to turn into one single town of two million inhabitants: it was 100 miles long and 20 miles wide, it had the mountains and the sea, beautiful towns as Florence, Lucca, and Pisa where people lived in a chaotic and alienated situation, little villages on the hills or on the edges of rivers, and horrible peripheries. The roads were built only to serve all the towns and villages, on the hills a lot of buildings eliminated wide green areas, factories and tract houses were built upon land which should have been allotted to flood water control basins. Different people with different lives and cultural historical backgrounds were part of a more and more complex society generating new dynamics in life and new needs. This process was destroying one of the most wonderful landscapes in the world and no one could have felt at ease living in that condition in relation to contemporary times. Ricci's feeling was basically that in the area communication, transportation, habitats, public facilities, and services were mixed without any logic.

Ricci's idea anticipated what he would have then described in detail in the *City of the Earth*: to build only one town representing the real life of men and women of the twentieth century, one town where the ancient center of Florence was a public facility, with no distinction between countryside and city without alienating residential, industrial, commercial and agricultural zones, but rather an integrated city considering human acts and activities and giving to everyone the same opportunities of choice and beauty. In that town a unique society would have eliminated the discrimination among human beings but considered instead all the combining objects of a town: historical centers, rivers, hills, to be put in relationship to each other.

Important studies had to be done on the territory typologies to identify those where human life could have developed better, where the soil was suitable to build foundations, where three-dimensional communication and transport systems would have been more useful. Only this natural process of listening to human needs and to nature could have led to a natural form of town where the living of men and nature could have coincided in a product of a new civilization.

4.14. Leonardo Ricci, Sigfrido Pascucci (coordinators), Giovanni Censini, Andrea Ricci, Paolo Giovannini, "Plan for the Arno Valley", plan of urban development of Fucecchio, S. Croce, Castelfranco, S. Miniato a Monte, S. Ministo, Montopoli, Casa Studio Ricci.

The normal tools and channels of urban planning in Italy were not enough to face that challenge, but Italy needed a new objective and interdisciplinary plan. Intellectuals had to look for new solutions as well as men of culture seriously concerned with that kind of problems. Ricci was particularly worried about the function of intellectuals and, most of all, of academic teachers: the intellectuals' duty was to leave prophets or utopians serve the society with their work, research, studies, and wonderful skills.

The model could have been compared to the existing urban structure and tested under the economic, social, physical, anthropological, and aesthetic standpoints, then put in practice with the help of the large amount of the American funds. Unluckily, the project was not realized, but it effectively represented Ricci's first attempt to apply a model to a real urgent situation in his town and underline the importance of education and university to solve social problems[55].

Ricci was deeply involved in educational problems and, especially since the very beginning of his mandatory as head of the Faculty of Architecture of Florence, be became strongly involved in the power of education.

In an article published in *Casabella* in 1973[56], which introduced the publication of Ricci's resignation letter, Carlo Guenzi presented the few possibilities to learn and practice the job of the architect offered by the university, when private universities were proliferating, and the educational offer of the faculties of architecture was delineating the general difficulty even better. Furthermore, unemployment was one of the most evident problems of the society due to the crisis in the training-employment relationship and trying to consider the quality of employment itself, it seemed almost useless to fight for a more democratic university.

> The technician seems increasingly subordinated to the company and to party power, every illusion of autonomy of research and culture clashes with a reality that increasingly reduces critical margins, subordinating consent to the management of power; the architect shows himself, like any other professional, superstructural towards economic development[57].

The tertiarization was not favoring the design but the distribution and consumption of the goods, so the only outburst for professionals seemed to be design. Even the bills of the time, which had extended the compulsory education up to 14 years and intended to extend it further up to 16 years, were excellent solutions for Ricci, but they had then to be reflected in an adequate employment system, in a different general policy. Otherwise, innovation and change would have crystallized in activism and participation.

Guenzi reported Ricci's resignation letter from the presidency of the Faculty of Architecture of Florence as evidence of the phenomena listed above, as an example of disappointment of someone who had been fighting and believing in training with enthusiasm but who came out of the situation highly frustrated. The university seemed to have become a cage held by political powers in a constant situation of violence and, for the same reason, social problems had to be solved there. In Milan, the Order of the Architects had launched the research on the graduates employment, the CNA architects were stuck on issues of power that deprived them of any possibility of moving on this problem at a national level. Ricci's resignation letter stated that after two years of presidency, he was leaving his position to let the faculty think better about the future and about another candidate: he asked for one-year leave to continue his research. He felt in a state of despair in the etymological sense of the term: "hopeless", for all the problems faced at a moral and political level[58].

Ricci's resignations from the faculty of Architecture followed the architect's awareness of the end of an ideological educational intent and were connected to the students' revolt of 1968. According to Ricci the students in revolt were right: architecture students were seven thousand and there was no selection at their entrance, this did not allow for serious work. Upon graduation, only 10 percent of them were able to do the job of the architect, the rest unemployed or underemployed. The architect was a job not suitable for modern, democratic, and civil society and a reversal in the market demand was needed.

Universities risked to become large high schools where general information was given, while the selection happened later by the big economic trusts and industries, because construction production was intended as a further possibility of the economic exploitation[59].

The organisms that in the contemporary society could have the organizational and financial strength to achieve this goal were those that depended on economic, political, and cultural power. Powers kept being separated or linked for purposes that were certainly

against the mass and not for the mass. It was clear that any model imposed by economic or political forces, as industrial trusts, could only be manipulated. University would have theoretically remained able to hypothesize and experiment with models that could diminish the imbalances, exploitation and discrimination that were at the basis of every territorial organization, whatever scale it occurred, and any architectural object.

During his deanship, Leonardo Ricci suspended his professional activity to dedicate his whole days to education. Teaching and designing were the subjective and the objective part of his work, two opposed but complementary fundamental parts. In the same years Leonardo Ricci separated from his first wife and decided to resign because he had not succeeded in transforming the university into the important instrument he had wished and there was no political will to do it.

> You can't go to the university for the mass, to work in contact with the mass and for the mass, the headmaster has no power. After the movements of the sixty-eight the policemen were inside the faculties and the university was dismissed[60].

Ricci felt not satisfied because he realized that he could not change university or the objectives it had set itself, decided by others. He could have continued to do so if he had shared at least 51% of it, but it was not so, so he did not feel like being the principal because he would have felt complicit in an harmful operation for society.

Being a professor was different because within one's course there was more freedom to offer an adequate service to the user, to the student, which would only have arrived indirectly to society.

Before coming to concrete conclusions for a possible university reform he got involved in the student revolt of 1968 in Italy and, by living it directly, he wrote his definite purpose in 1972: the faculty of architecture had to gain a new role for a transformation of teaching from an academic, passive and based on superficial factual knowledge, to an active role in society; all the faculty courses had to be arranged on two fundamental issues: land use and housing problems, as main themes asked by the society; the connection to the forces outside university as ministries, regions, trade unions, local authorities to ground a dialogue on the real problems to solve; connection with the working class to get to know the real and uninduced needs of the manipulation of a consumer society; democratization of the management of all university components including assistants and tutors, public meetings with the presence of students; request of funds for research both through the usual channels (CNR) and for scientific works to be delivered to public bodies in order to keep assistants, supervisors, and recent graduates in the university with the guarantee of a minimum salary; a non-discrimination of students on social or scientific criteria, but new criteria for assessing students on the basis of

a possible role within the faculty and in order to attribute a pre-salary to students who give a true right to study[61]. Ricci wanted to connect all the chairs, establish a full-time timetable to ground the profession of professor and architect, open the faculty to a departmental vision and connect all the Italian faculties of architecture[62].

All these purposes could have become a reality in three years and would have established a new order to solve the difficult situation of the faculty and to smooth the tension among the different political views of the students after the 1968 revolt. Leonardo Ricci trusted in the democratization of the Faculty of Architecture and in its transformation from a passive into an active institution working for the society and solving real problems; in 1972 he was still believing in the possibility to build a new force made of students, professors, and all the alive forces of the Italian country to fight the re-establishment of the pre-war situation, but it did not happen and this pushed him to resign in 1973.

Ricci's Social Involvement in the 1968 Revolt

The year 1968 completely changed the world when revolutions tried to subvert the established order and threatened it to find new perspectives both in Italy and in the United States. The movement marked every aspect of the social, cultural, and artistic life in the western world[63]. In architecture, the irruption of new views and approaches generated movements of reaction, opposition, and conservative trends. On one side there were the updates to the critique of Modernism and attempts to refund the discipline, new fields of theoretical exploration, visionary scenarios of technological utopias, new processes in the architectural practice, while, on the other side, conservative trends that wanted to produce a "return to order" in some fundamental experiences of '70s to '80s were taking shape as well.

After having taught at M.I.T. and at Pennsylvania State University, Leonardo Ricci had experienced new teaching methods as György Kepes' "studio work" in the course of Visual Design at M.I.T. and applied them in his courses of Architectural Composition and Urban Planning in Florence in the Sixties. Strongly convinced of the community idea of architecture reflected in the integrated city, he succeeded in teaching his students to design without preconceptions, theoretical patterns, or absolute certainties, without dogmas, but rather with the only certainty to have the important duty to think of structures for people. Then, to highlight this message, Leonardo Ricci invited Umberto Eco, who was teaching Visual Communication at the University of Florence (1966-1969), to give some introductory lectures to his students on Semiology and on the theory of the sign to enrich his lectures centered on social issues at the large and small scale, aimed at studying design from the habitat cell to the integrated city. From the notes on those lectures

Eco started his volume *La Struttura Assente. La ricerca semiotica e il metodo strutturale.*[64].

The students' revolt and the new collective social model, the lifestyle it led for weeks inside the faculty of Architecture in Florence were consistent with Ricci's idea of collective work experience characterized by the sharing of thoughts and resources. The revolt suggested the desire for a new lifestyle and Ricci understood the students' claims which could have been easily translated into the need for a new design research and substituted obsolete design methods. For these reasons Ricci reflected on what was happening on the international scene as man, architect, artist and educator. His reflections on the 1968 revolt are expressed in some typescripts kept in Casa Studio Ricci titled "The Bourgeois in revolt against themselves. Cultural revolution in the United States", "The Possible Significance of the Student Revolt", "Cultural Revolution in the United States", "Appunti per un programma" ["Notes for a program"], in an interview to Ricci by Alfred Friendly published by the New York Times[65], and in an untitled typescript completely concerned on the student revolt. It is therefore interesting to follow Ricci's reflections reported on these writings, because they tell how the great social change of 1968 allowed Ricci to adapt his ideas from the project of the community space to megastructures, from the community ideals to the "community at worldly scale". In addition to this, Ricci's writings about the student revolt are fundamental for three main reasons: they tell us firstly his strong conviction about the importance of the university as headquarter of debate on social issues. Secondly, the revolt gave voice to the young people complain about the contemporary social crisis and demonstrated the need for the social change architecture should have turned into a new built environment. The third reason, which partly emerged from the second one, is that the support to the 1968 revolt and the intention to melt architecture and urban planning affected the view of the Radicals in Italy.

Leonardo Ricci wanted to find the existential reason of the revolt and, therefore, simplify as much as possible the difficult moment to understand the real reasons and the right solution. The solution lied in culture, because «culture lied where the experience and the knowledge of the past become existence[66]» and because culture was the place where choices were made, so where culture itself was produced, neither used nor consumed. The revolt was an international phenomenon, it took place in societies with different structural organizations, socialist or capitalist, developed and underdeveloped societies characterized by opposed political and cultural conditions. What the social revolts in Italy and abroad had in common was the criticism against the social structures: they refused the old ones and felt a tension towards a new society.

To Ricci the general tension was guided by reactionary, conservative, involutionary, evolutionary, innovative, and open tensions. Among the open forces he recognized the reformist-revisionist and

the revolutionary ones[67]. The revolutionary tension was divided into the violent and non-violent wings, but he was interested in the existential dimension of the society which did not show any form of suitable existential condition to let life spread. He aimed at a global society and a unique body of humanity kept together by a common instance of existence, without ideologies[68].

One possible way could have been the revolution and a subsequent anarchy, but a more reasonable solution was the decentralization of power. It could have been a possible and right system since it would have allowed everyone to choose and decide as beings able to do single and related acts in the society of the future where the words power and government would have not existed. The communication systems would have also allowed everyone to decide, vote, and express their own will or opinion on each aspect of life and policy.

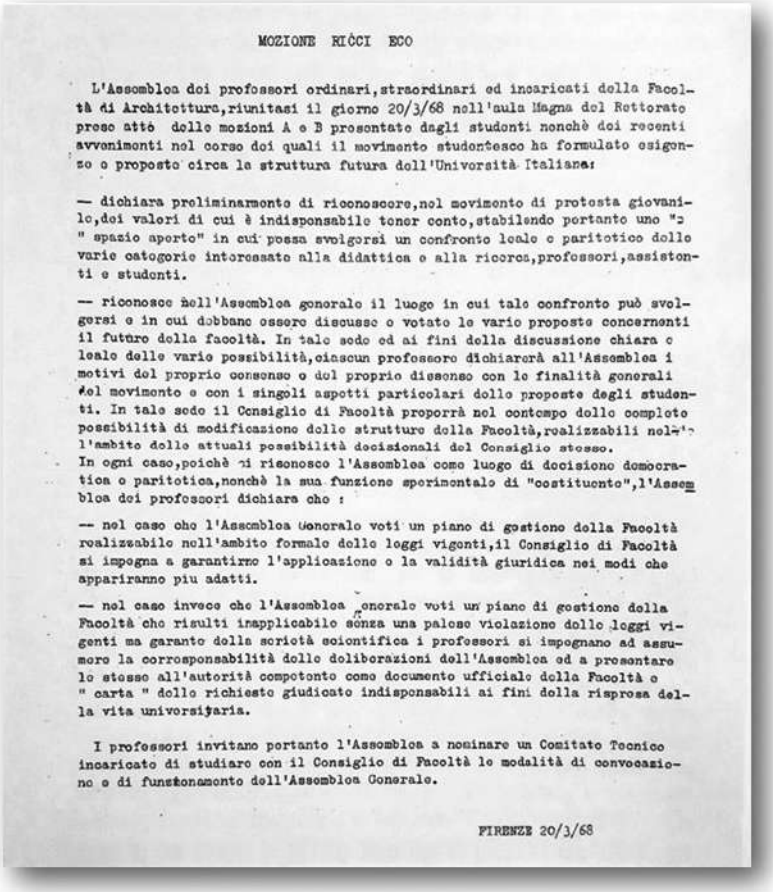
Leonardo Ricci declared to be on the side of the revolution and of those students who supported the power decentralization in different percentages which could have varied in the different universities, faculties, and institutes.

During the revolt and the eighty-five days long occupation of the faculty of Architecture the courses were suspended. Professor Giorgio Gori's was the head of the faculty and, during his deanship, to stop the revolt, a General Assembly was instituted. Leonardo Ricci and Umberto Eco purposed to the General Assembly the *Ricci-Eco Motion*[69]: an important document embracing the students' requests and stating the importance of the Assembly as the institutional place where students and teachers could discuss together the rising problems. Ricci did his aware choice in favor of the General Assembly and signed the Assembly decisions, because there was no law preventing to exercise honestly his power by accepting the Assembly choices. He wanted to work with the students and begin as soon as possible. The motion recognized the faculty as an "open place" where all the education categories – researchers, scholars, professors, assistants, and students – could have developed the exchange of ideas, the vote was the equal instrument to decide the future of the faculty to establish a democratic and balanced system.

Professors could have declared their consent or dissent with the general movement or with the single students' purposes. The Faculty Committee would have suggested the possible changes of the Faculty structures and their consistency with the existing laws and, finally, a Technical Committee was appointed to study with the Faculty Committee the convocation mode and operational aspects of the General Assembly[70].

Leonardo Ricci and Leonardo Savioli's courses reflected the renewal need and their non-conventional teaching methods anticipated the students' revolt and its aims. The atmosphere generated by the exiting and quite aggressive impulse of their lessons encouraged the protest and the new wave of the *Radicals* in Italy[71].

4.15. "Ricci-Eco Motion", March 20, 1968, Florence, Casa Studio Ricci.



MOZIONE RICCI ECO

L'Assemblea dei professori ordinari, straordinari ed incaricati della Facoltà di Architettura, riunitasi il giorno 20/3/68 nell'aula Magna del Rettorato presa atto delle mozioni A e B presentate dagli studenti nonchè dei recenti avvenimenti nel corso dei quali il movimento studentesco ha formulato esigenze e proposte circa la struttura futura dell'Università Italiana:

— dichiara preliminarmente di riconoscere, nel movimento di protesta giovanile, dei valori di cui è indispensabile tener conto, stabilendo pertanto uno "s" spazio aperto" in cui possa svolgersi un confronto leale e paritetico delle varie categorie interessate alla didattica e alla ricerca, professori, assistenti e studenti.

— riconosce nell'Assemblea generale il luogo in cui tale confronto può svolgersi e in cui debbano essere discusse e votate le varie proposte concernenti il futuro della facoltà. In tale sede ed ai fini della discussione chiara e leale delle varie possibilità, ciascun professore dichiarerà all'Assemblea i motivi del proprio consenso o del proprio dissenso con le finalità generali del movimento e con i singoli aspetti particolari delle proposte degli studenti. In tale sede il Consiglio di Facoltà proporrà nel contempo delle completo possibilità di modificazione delle strutture della Facoltà, realizzabili nell'ambito delle attuali possibilità decisionali del Consiglio stesso.
In ogni caso, poichè si riconosce l'Assemblea come luogo di decisione democratica e paritetica, nonchè la sua funzione sperimentale di "costituente", l'Assemblea dei professori dichiara che :

— nel caso che l'Assemblea Generale voti un piano di gestione della Facoltà realizzabile nell'ambito formale delle leggi vigenti, il Consiglio di Facoltà si impegna a garantirne l'applicazione e la validità giuridica nei modi che appariranno più adatti.

— nel caso invece che l'Assemblea Generale voti un piano di gestione della Facoltà che risulti inapplicabile senza una palese violazione delle leggi vigenti ma garante della serietà scientifica i professori si impegnano ad assumere la corresponsabilità delle deliberazioni dell'Assemblea ed a presentare lo stesso all'autorità competente come documento ufficiale della Facoltà e " carta " delle richieste giudicate indispensabili ai fini della risposta della vita universitaria.

I professori invitano pertanto l'Assemblea a nominare un Comitato Tecnico incaricato di studiare con il Consiglio di Facoltà le modalità di convocazione e di funzionamento dell'Assemblea Generale.

FIRENZE 20/3/68

When Leonardo Ricci heard about the revolt, he was listening to the American radio so he began following the events on U.S.A. news:

> It was an emotional experience when I had been able to listen to the news on American radio and television and to see images of what was happening in my own country.
> It was also emotional because in the United States it is difficult to read or hear anything of Italy. […]
> The College was occupied for many days. With obstinacy, with determination, that refused any compromise to didactic orders.
> The word of the day was "General Assembly". Not thinking about what could have happened, of the many dangers innate in that species of unleashed fury, for me as a man, for me as a full professor, these two words give me internal joy.
> Perhaps not up until it was mentioned what "General Assembly" signified, a counterposition to other forms of government.
> Someone spoke with great precision of "Direct Democracy". For me the new fact consists in this: in these words the explanation of the students'

> movement. In these words, the possibility of the liberation of men from exploitation at the economic level and at the psychological level.
> General Assembly in technical terms can mean total decentralization of powers. Expressed in this way, it appears as one of many possible forms of government.
> But translated into a lot of money, it signifies freedom, more directly. Finally, freedom for man. Because up until today even in the most open democracies man has been only able to entrust his own decisional powers to others. […] Through the vote, we entrust to others the decisional power of our existence, even of our biological life. From that moment we are obliged to stir even against our own conscience[72].

Fascism and Nazism had showed that with that idea of freedom a world war, murders and destruction had happened and, therefore, men had to do and hope something more for the future. The students were suggesting that kind of new freedom and new society. Each man working in culture should have been happy of that and strived to help them, worked with them even though this would have implied the loss of guarantees, power, or privileges. The request was coming from the university, the headquarter of conscience and culture, and this was the reason why all the cautious attitudes towards the student revolt by educators would have meant either the desire to preserve privileges or a low cultural level, an obsolete political view and capacity.

Leonardo Ricci attempted to outline the situation and analyze the student revolt from three standpoints: the student revolt and the Italian political scene, the student movement and the university, the student movement and the faculty of Architecture in Florence.

For what concerned the political scene, Ricci avoided the possibility of a right government due to the refusal of the previous dictatorship's policy and to the fact that the student revolt had collected the left trends and forces. Therefore, he foresaw a center-left sided government not able to conceive efficient reforms and too slow to follow the technological transformation, a social democracy pretending to offer a new welfare, but without a strong political idea able to delete or reduce the social differences, unable to rearrange the primary, secondary, and tertiary activities[73]. The students' generation's beautiful tension caught Ricci's attention since it could help them finding their social position[74].

Concerning the crisis of the university, to Ricci it could be summed up in four main points: the incapacity of the university structure to rise the process of transformation from the university of the élite to the mass university, to pass from a «teaching national-academic-worldly-passive to humanistic-idealistic characteristics of teaching», living, dynamic, active, adapted to a civilization in rapid technological transformation, the incapacity to synthesize cultural problems with political ones, and to divert the productive forces from the country in order not to be forced by productive or bureaucratic forces.

To Ricci universities should have opened to everyone and planned interdisciplinary activities, because the concept of faculty was over: a new minimal central functional unit should have served all the departments, where specialization could have become a reality. University needed to be autonomous to allow the experimentation of new methods and new techniques, it needed laboratories for specialized scientific research and, finally, it had to be only a technocratic instrument, which would have permitted the open cultural debate. Students were operators of the university and, they should be paid, the educators and the educated were both researchers at different levels of knowledge and experience[75]. The faculty of Architecture was young enough to embody both the positive and the negative aspects of the university crisis: on one side it was positively affected by having the responsibility to deal with architectural and urban planning problems, and therefore it was politically and culturally more engaged than the other schools, faculties, and colleges. Yet, from a structural point of view, it was evident that the legacy of the Academia was still strong. Ricci's feeling was that in the faculty of Architecture the revolt was stronger and more violent because other schools were more consolidated and because it expressed the students' wish not to become technocrats manipulated by the technocratic consumer society. Moreover, the relationship between the university and the government was absent because the government did not care about the urban model which could satisfy the social needs, it was only concerned about money and, in Italy as in other capitalistic countries, architecture was manipulated by speculation. The architects and the urban planners were immoral jobs, «either servants or dictators[76]».

Therefore, to Ricci, through the revolt, it was possible to see the figure of the architect changing: from a professional obeying or manipulating the clients the architect could become anonymous with an equal relationship with the customer. The architect had to serve the society in view of its possible changes, the theoretical and applied research were constant activities of the job which should have needed laboratories with the suitable equipments to create new alternative models at the urban and architectural scales. To transform the obsolete morphology of the cities' new models were necessary for the new way of life on Earth, and, to achieve this goal, the faculty of Architecture should have called for an increase in the concrete activities, from the habitat to the territorial scale to help the society at all levels, free from internal pressures.

This was the reason why, in Ricci's opinion, the Faculty of Architecture had to establish the "General Assembly". Therefore, he wished the following government not only to reform the educational legislation, but also to favor the research and its concrete experimentations in the society. So it would have been possible for the university to wake up and become strong, alive, and working.

Ricci also wrote about the revolt in Italy and in the United States trying to outline the possible reasons of the movement: he was aware of the fact that the student revolt in the United States had a different meaning than in Italy, as it had in other European countries or in Algeri. Yet they all shared a deep existential unease with the establishment structures and with the past obsolete ideologies which could not solve the problems of the time. Capitalist and neo-capitalist societies were demonstrating their limits, their structures and the different forms of democracy were living a crisis, socialist structures were living an involution because their revisionist versions had become similar to neo-capitalist societies. The novelty lied in the fact that young people were looking at young technological societies.

> The quaternary activities will then make possible to unify the previously divided men in *home faber, ludens and sapiens*, into a man no longer instrumentalized [exploited] and led. If seen in context, we can say the United States [are] at a fork. If its political, business and industrial men, their bourgeois class altogether, who behold the power and have the capacity to understand the phenomenon and the courage to choose for this new unified man, accepting the loss of certain privileges to be considered today as belonging to the prehistory of man, it is theoretically possible for this country to exploit the chance of starting at last the history of man, really a New Age[77].

If the United States as the most powerful country in the world would have not thought such a model, the differences among the classes could have only increased and the enslavement process would have become a reality. The United States were the most technologically advanced country with the best universities of the time and, since Ricci saw the university, as the medium point between theory and practice, analysis and synthesis, hypothesis and verification, the best place to fill the existential void with new structures and new models for humanity, new research methods, were the United States. Ricci wanted to find a place for the cultural revolution for equal freedom.

The reasons why the U.S.A. were the right place were actually two: the U.S. were the country were the contradictions were more stressed, and the most powerful country in technology, which had just freed from slavery, where human beings had not acquired the rights to their own complete existence as men, and, finally, where differently mixed traditions, cultures, and personal histories were bringing the country to the fork[78].

Taking the United States as an example, after having experienced new educational models and interdisciplinary research, Leonardo Ricci also introduced his proposal for the schools of architecture and planning to embody the social change as a new community model. They had to be renamed "schools of architectural design at different scales", new structures with a new role and symbols of new ways of thinking. The first necessary choice to do was to decide which part

of the discipline was theoretical and which part was applied research, and then, mindful of the Harvard-MIT Joint Center for Urban Studies' aim, turn the schools into centers of studies, where the models of the spatial social organization were interdisciplinary tested at the territorial and group scales, and laboratories where the models could be theorized, realized, tested, and applied.

The base of the studies and the most important laboratory was the society itself, no distinctions between life and university could exist, because the schools of architecture and planning would have become the organizing institutions, qualified to respond to the many social problems. No competition between university and society would exist because the General Assembly was the tool to express power at all levels. Experimentation was the only possibility to conduct research free from dogmas and ideologies in constant connection with the mass, the result would have been the disappearance of categories of élite and mass culture, thus realizing the aims of the student revolt and eliminating the figure of the intellectual as the product of a bourgeois culture. In the new "community-society" able to understand its own contradictions, the needs of minorities, and to avoid any kind of repression, everyone could have participated in the decisional process and realization of each object working for human life and satisfying real – not induced – needs[79].

In 1968, Leonardo Ricci was described in the *New York Times* interview by Alfred Friendly as «a 50-year-old teacher of architecture at the University of Florence, […] one of few academic leaders to put into practice the revolutionary theories that have spread sporadic violence and general confusion through Italy's universities this year[80]».

Ricci was interviewed by Alfred Friendly on December 16, 1968, the day before his departure to the University of Florida for a five-months experiment at the Architecture Department in Gainesville, where, since in the United States discrimination against black people was high and the need for integration was more and more spreading out, Ricci's idea of «a community at world scale» was up to date for the time, perfectly fitting with the American situation, consistent with his idea of scaling the community project to large-scale interventions to face the town crisis, and aimed at finding new applications of the "form-act" design method.

What was important for his work in those years, when he conceived the Model City Plan for Miami, a neighborhood for 95,000 black people, was his intention to change university and society, described in the document entitled "Appunti per un programma", in which he systematized possible interventions and requests from students, professors, workers and government forces. He thought of a total reorganization of the Italian society[81], of a systematization of the existing forces for the mass society instead of the bourgeois one. The system was conceived in function of the political ideas: it was composed of the students and assistants that, as professors, belonged to different

factions but their ideas had to concur to the final asset of the faculty. Therefore, Ricci's purpose was to identify three reference figures inside the faculty to assist the dean (Ricci himself): one professor for the external political issue, one for the internal, and one for the programs[82].

Ricci wanted to elect mixed commissions of students, assistants, and professors to face each single problem by using all the existing forces, helped by an efficient secretary office for the administrative and legal procedures. All the universities had to cooperate for the correct functioning of the society, so a further system made of the faculty of architecture and other faculties would have helped to solve the situation, if common goals were identified. Moreover, the didactical roles, often confused among teachers, assistants, and Professors, were sometimes combined, and coupled, but this affected the clear structure of the faculty and caused misunderstandings about the salaries and roles. Often the intermediate level teachers lacked because only the roles of assistants and enrolled Professors were clear: the right way to follow was to include them in the faculty decisions.

The government should have allowed the dialogue with the university and fostered the contact between university and society, the main laboratory for architectural and urban studies, where all architecture students and professor should have worked. The bureaucracy (political power), industry (economic power), and university (cultural power) could have worked together on the verifiable models expressing the real society. Starting from this hypothesis, architecture students, assistants and Professors could have been considered workers of the society: university and factory workers were all workers, university would have found a dialogue with the working class, and everyone could have been considered equally, by using Ricci's words, «to eliminate the difference between theory and practice[83]». All would have become workers for a unique factory: Ricci wrote a program for the Tuscany Region, which could have been used as a model to be expanded to the entire society[84].

The importance of Leonardo Ricci's thought about the 1968 revolt and its political implications was strongly connected to teaching again. By the end of the 1960s Leonardo Ricci and Leonardo Savioli taught to the generation of Radical Architects, succeeding, in that particular period, in finding the acceptance of their experimental ideas in a mutual and fruitful exchange. Leonardo Savioli had Alberto Breschi and Adolfo Natalini among his assistants, while Remo Buti appeared among the names of Ricci's assistants guiding the students in the elaboration of the models for an integrated town[85]. In the preface to the book *Leonardo Savioli. Ipotesi di Spazio*, Leonardo Ricci, who was then Dean of the Faculty of Architecture, highlighted, four years after the student revolt, the validity of that research aimed at stimulating a new attitude to design, wishing to «all those who, between utopia and reality, [felt] the need that between theory and practice the distance [decreased] until it [coincided]» to happen soon[86].

Fighting Against Urban Segregation. The Tension of Architectural Reasoning at Urban Scale

The 1968 revolt enhanced Ricci's aim to think of architectural reasoning at urban scale through the idea of "community at world scale", that led him to conceive the synopia of the City of the Earth, but his concern about how to overcome urban segregation was clear a decade before.

> The town-creating act was supposedly replaced by regulation. From the ideal city-plan they moved down to the regulatory plan. The problem was not that such an instrument did not exist. But it was, first of all, academic. It was an arbitrary act of command, without basis or justification. In Italy, at least, it was a fascist act. For that matter, we were still living in that sort of climate. Then the regulatory plan changed aspect. Rational and integral planning was attempted: interregional plans, regional plans, municipal plans, detailed plans. Planning had become the password: planning from above.
> In planning, it seemed, a cure-all had been discovered; a method, at last, had been found. In a certain sense this was good. A new urbanistic conscience was being born. It was felt that urbanism belonged to the collectivity, no longer to individual thaumaturges. But what remained to us was a handful of flies. […] What came into being, accordingly, were paper regulatory plans: abstract, and even more arbitrary than those of the masters. For the latter, however mistaken, at least contributed some positive elements of inventiveness: invention of form, invention of new factors, invention of organisms. Here, instead, there was nothing of the sort[87].

In his book *Anonymous (XX century)*, Leonardo Ricci stated that Italian urbanism was reduced to its zoning. The soil distribution system promoted social discrimination, the cities, the countryside were unbearable, man was forced to be alone, he could not communicate with others, nor integrate into the environment. This was why he looked for new solutions to the spread alienation in the United States, where new studies were revising urban planning and finally found Urban Design, which solved, in a progressive and modern way, the tension between the urban and the architectural dimensions.

In Leonardo Ricci's opinion, during the planning phase, the main legal initiatives had the same weaknesses: the disappearance of the scientific and technical culture of the modern world, therefore many opportunities to resort to industrial production and undertaken political initiatives avoiding any pre-existing scientific grammar, the inability to make fundamental decisions in the field of urban planning, the almost total absence of experimental attempts in all fields and the partitioning between the various disciplines. An important problem had been left out: the search for a method that offered the experience of running a program that was constantly adaptable to the cultural evolution[88].

All the Italian legislation and urban planning policies' problems were the reasons why Ricci was in favor of what he defined an "organic" planning, in the already mentioned interview with Paola Venturi[89],

to which economic, technical, and intellectual forces contributed to interpret the individual and collective needs for the city project. In 1978 Leonardo Ricci yearned for the human solidarity he had seen after the war that could lead to organic planning of grounded cities. For him, the town had to be "grounded" instead of "derived", because, in the second case, the town was the result of the absence of a model: the contemporary chaos was precisely the consequence of the derived town.

After the war there was no planning from above or below, while afterwards both models were imposed. Ricci did not consider other planning but the organic: political, economic, social, and intellectual premises had to work together. Planning was to be understood in a total sense, concerning the city and the lifestyle as it happened for the competition for the reconstruction of the destroyed center of Florence: the plan was not however limited to the center, despite the competition provided for it. According to Leonardo Ricci, in fact, the historic center should no longer be considered linked to a single municipality, but as the social space – the sum of equipment and services on a territorial scale that had to be analyzed – to be able to insert these equipment and services in a territorial space. The aim of a plan was to create new lifestyles and exchanges fitting contemporary life, offering flexible structures into which the living spaces were extended by all the equipment and connected to all the activities and services that characterized the only "urban center". It was important to propose solutions to the problems of urban planning which, due to their essence and their movement space, could really express the time[90].

As a result of a year of study, the research titled "Aspetti antro-sociologici degli atti umani" undertaken by Maria Grazia Dallerba was only a first attempt on which partial checks could be carried out. They aimed to create new lifestyles and exchanges, offering flexible structures in which living spaces were extended by all equipment and connected to all the activities and services that characterized that time[91]. Besides, new organic interventions of this kind could be done at different scales, from two thousand to twenty thousand inhabitants. But, at a territorial scale, the problem was different and new matrices were needed. Participation could be easily used at the habitat and neighborhood scales (20.000 inhabitants), but at the highest scale a method to use the tool of participation did not exist, because in the first case the counterpart was clearly and easily identifiable in the Region, while, in the second case, the counterpart – or counterpower – did not exist. This was the reason why architects, planners, and intellectuals should have risked the production of new models for the vast scale, trusting the fact that human needs were equal for each individual belonging to a society.

Ricci also declared that to him three phases of architecture existed: «One is that of the model, to represent the way of life; a second is the

moment of structure, that is, the physical support that allows the incarnation of the model itself, and the third moment, visible and tactile, is that of form. Form is therefore the result, the goal; it is physical and visible, a tangible concretization of the model». On the contrary, he was «very opposed to those who presupposed a form [...] a priori; because it can only become a container of a life that has not expressed itself[92]».

The models had to be verified with the economic, political, and social forces depending on the kind of plan, and then the definite plan could be done. This could be a sort of participation for vast-scale interventions since the power of the government to plan and place streets, highways, railways, all transports, and communication systems was huge, but the people could not take part in the decision process. Ricci's models were an intent to solve the participated planning process at vast scale because he verified them with the population at all scales with the only organic, existential, and choral intent he knew[93].

Leonardo Ricci explained that, during his work in the United States, he tried to evaluate the cost of a city, and, in Los Angeles in particular – the town he considered the most suitable to host the city of the future – he studied the costs to ground a town for twenty thousand people. In detail, this study derived from his strong belief that the architect and the planner had to face the problem of urban alienation and urban segregation by combining economical and morphological aspects. In this the architect differed from the economist or the politician: knowing how to analyze morphological characteristics and how they derived from economic aspects to see if it was possible to change the organization of human life.

Furthermore, to Ricci planning was done in two and three dimensions: in two dimensions considering only the architectural structure on the ground, while the third dimension would have implied the construction of services, infrastructures and residences raised above the ground. As it is easy to understand, the first cost hypothesis would have been of a lower amount than the second, but Ricci studied a new methodology to face the problem: he wanted to study the cost for each inhabitant relating to the streets, the school, the land, each service, the habitat, the car. As a result of his studies, in Los Angeles eighty percent of the land was for cars and the cost of maintaining this road system could have been equivalent to the amount needed to offer a free service to each inhabitant. These assessments in Italy could only have been made with the change of the political class. This is why Ricci strongly supported the student revolt, to change urban planning: the planning was not to give regulatory plans, but only "territorial predispositions" to certain operations instead of a plan that obliged the territory to receive certain operations. Ricci therefore denied two-dimensional urban planning and the consequent planning at all levels, from the urban to the regional scale. The other fundamental condition for changing urban planning was the creation of alternative models according to certain priorities. For example, the creation of

an alternative infrastructural bundle model as he managed to achieve in the Miami-Dade Model Cities Plan (1968-1970) and, several years later, in the Plan for the Leather District (1975-1978) he explained in his speech on April 19, 1968[94].

The alternative models had to be created on the base of the priorities to be studied, which could also constitute a range of priorities, because they constituted the alternative to society. Ricci also declared that he had worked with left administrations that had been unable to do anything but propose bourgeois life models, but the revolt was underway, so both theoretically and practically the change could happen[95].

The reason for urban designers' refusal of segregation and zoning, both used in Italy and in the United States, was that the city as a changing and continuously growing entity was not accepted: change was uncomfortable to many citizens; it destabilized real estate values, and the wish to preserve the status and appearance of wealthy areas in the cities, as Kevin Lynch observed in a book titled *Managing the Sense of a Region* (1976)[96]. In Manhattan, zoning was created to resist just such destabilizing change. Kevin Lynch was the first one to postulate that static models of the city, such as that of Le Corbusier, were inaccurate because of change: to him cities did grow and decay, their change happened despite the best efforts of those who wished to halt it[97].

In the U.S. plural urbanism was born as an answer to the dominant tendency of urban planning in the twentieth century to favor unitary urbanism, either modernist or neo-traditionalist and some of the designers that transcended this biased vision acted and thought in a third manner: plural urbanism. David Crane, Edmund Bacon and Kevin Lynch were three of them, whose work was exemplary to understand what plural urban design meant to different extents[98].

In plural urbanism Leonardo Ricci recognized his idea of urban design, which, starting from his theoretical research, partly conducted in Florence and at M.I.T., then with his experiments on models at Penn State University, and then at the University of Florida, strengthened and developed as example of "urbatettura". The term "Urbatettura" was coined by Jan Lubicz-Nycz[99], and it was a concept that to Leonardo Ricci allowed the tension of an architectural reasoning at urban scale to happen, a neologism melting the Italian words "urbanistica" (urban planning) and "architettura" (architecture) when the diffusion of the mass media coincided with the direction of an architectonic, urban, and territorial reintegration. The advent of the automobile and the spread of the mass media totally changed the vision of the city. Frank Lloyd Wright with his project for Broadacre City was the first one to foresee that the car marked the end of the division between city and countryside, the dispersion of inhabitants and the demographic concentration in macrostructures. The concept of reintegration of the city implied the total re-thinking of its spaces – both private and public – of the urban functions and of the relation between streets and buildings, under the point of view of a new synthesis rather than by

means of mechanical aggregation.

In architecture, the common feeling was the necessity to free from the segregationist mentality of zoning to think of organic forms that would welcome life. Shells-containers of humanity provided with all functions could be the expression of the synthesis of life according to the concept of reintegration of human activities and acts, as Ricci explained in his unpublished *Città della Terra*.

In Ricci's work "urbatettura" referred to design at urban scale, involving the concept of thinking architecture for the whole town, starting from the projects at the habitat scale and proceeding with the planning at the town and megalopolis scale. The concept "Urbatettura" synthesized two issues as the word conveyed a tension between apparently different disciplines which could help solve the urban crisis by melting, influencing, and taking skills from each other. To Ricci, tension was the necessary instrument to link spaces and volumes at all levels to plan from the habitat to the megalopolis scale, it was what really evocated the human acts and activities a building or a city should be able to house and that tension between opposites was what could really feed a "choral" work and let it bring architecture back to the "happiness" of the participation in the work.

That tension was also a feature of Ricci's character, it reflected his way of thinking architecture, and his constant quest, as he stated:

> Perhaps all men have a double nature. I had that of Castor and Pollux. My internal nature is that of Pollux: secret, tragic, introverted; the nature of the *poiesis*. Outside, on the other hand, I have always shown myself as Castor: active, extroverted, man of action. To regain unity after separation, Pollux had to kill Castor. Perhaps after 1973 it was for me the time of this killing, the period of the "underworld" before going back to the light[100].

Ricci's projects' nourishment was that tension, the same that fed their architect, the power that allowed him to trace the forces that generated the form or that would have represented those forces. It was the instrument, both in painting and architecture, to reveal all the visual elements and the necessary vitality to design a useful project.

Leonardo Ricci at the University of Florida and the "Model Cities" Program

Leonardo Ricci and Riccardo Morandi's two reports on the projects for the University of Florida and the Miami-Dade Model Cities Program[101] describe in detail the intention of planning at urban scale; they are structured dividing the descriptions into paragraphs, each concerning one specific design scale. Planning at different scales let the project be realized in phases, in case of economic needs and to respect planning rules and indexes.

Leonardo Ricci was convened to the Department of Architecture and Fine Arts of the University of Florida as undergraduate research professor of Urban Design by the Architecture Chairman Arnold F. Butt and by the Graduate School Dean Professor Linton E. Grinter, who was particularly impressed by Ricci for the project of Sorgane, by his successful *Anonymous (XX century)*, but, most of all, by his teaching skills because of the enthusiasm he had produced in the students both at M.I.T and at Penn State University. In 1970 Grinter told that, as Director of the Graduate School of Architecture of the University of Florida he was proud of having Leonardo Ricci as much as having involved Mies van der Rohe when he was vice-president of the Illinois Institute of Technology in 1938[102]. According to Professor Grinter «Leonardo Ricci's task was harder than Mies' one, his ideas were charming, and his words caught everyone's attention and galvanized the students[103]». Leonardo Ricci accepted on the condition to do «experimental team-work with students for a real problem in a real society[104]». In the report titled "Architecture at an urban scale: Ricci and Morandi at the University of Florida", Leonardo Ricci stated that «If we are to improve the form and structure of the University, we must first change the relationship between university and society. The disciplines of architecture and urban design can be considered divided into two parts: one, theoretical research, and the other, applied research. Thus, if we really want to change the academic notion of teaching, we must do so in a way which allows the possibility for both kinds of research. Concerning the theoretical aspect, in my opinion it is necessary to create an interdisciplinary study center which can permit the creation of many hypotheses and encourage testing them from many points of view. For the second type of research, which is the greater percentage, we need laboratories in which models derived from these hypotheses can be tested. It is clear that our laboratories are the real society[105]».

Ricci specified that only the users could either confirm or refuse the application of the models.

During his appointment as research professor at the University of Florida he dedicated all his efforts to the creation of an Urban Design Studio for interdisciplinary investigation on urban problems and in the MIami-Dade Model Cities Plan a wide urban project at territorial scale.

This work fitted into a more complicated and broader framework of international architecture which had produced, in those years, a great deal of research and hypotheses on the new dimension of the city. It counted a large group of visionary projects that can be considered in many cases the result of the harsh social contestation towards urban policies. A strong gap had been created between architecture and urban planning, so many experiments fielded by architects as Paolo Soleri, Kenzo Tange, Buckminster Fuller, Aldo Rossi, Arata Isozaki or Manfredi Nicoletti and Sergio Musmeci, Archigram, and Yona Friedman – to cite only some of them – enabled by the technological discoveries and the new frontiers outlined by space missions, filled the void. While these architects' projects often consisted in huge buildings pervading the whole town and originated from precise forms, Ricci's ones completely avoided this second instance and moved from the study of urban matrices representing each kind of concrete human need: this was especially evident in the Model Cities Plan.

Leonardo Ricci was already familiar with the Model Cities Program at his arrival in Gainesville and to him «if seriously applied, Model Cities could be a very valuable experience in urbanism or architecture at urban scale[106]», as he preferred to call Urban Design not to confuse it with economic planning.

The Model Cities Program aimed at designing neighborhood units to improve the lives of people in areas with a significant lower level of infrastructures, health, housing, recreation, and education standards. This program could have last five or ten years and in a first phase, its attempt was to ensure that all the residents of the Model Cities Area had access to housing well suited to their needs, desires, and income, to create a community environment that was orderly pleasant and attractive with adequate neighborhood services and facilities. In the second phase, it was important to improve Model Cities residents' accessibility to major facilities within the neighborhood and in the larger metropolitan area.

Ricci's project for a plan of Miami (a study for a neighborhood of 95.000 inhabitants) was designed at the University of Florida and it was included in the "Model Cities" political program. The Model Cities Program, firstly supported by Robert Kennedy, was an element of President Lyndon B. Johnson's "War on Poverty" an ambitious federal urban aid program then stopped by Richard Nixon's political aims and policies[107]. The Congress passed the Model Cities bill in 1966 but reduced the proposed fundings by fifty percent and expanded the number of participating cities from fifty to one hundred and fifty. Therefore, administrators would have had fewer federal funds available through the Housing Urban Development Agency (HUD). On the first round sixty-three cities submitted the application and presented their plan, but only eight were approved. On the second round one hundred and sixty-eight cities applied. Established the goals, all projects would have originated from a Model Neighborhood Council, composed of

citizens elected by the residents of the affected areas, and from a Study Group Council representing banks, unions, businesses, and social service agencies. Once approved by the two councils, the projects were reviewed by a policy board, seventy percent of whose members were Model Neighborhood residents, and then forwarded to the mayor and council for final approval.

At the beginning of the Nixon Administration in 1969, the President set up a Task Force on Model Cities, chaired by Edward Banfield of Harvard, who wrote the report titled "Model Cities: A Step toward the New Federalism" giving a lukewarm review of the program and recommending it to be continued in a simplified way. In the following years, twenty cities that had performed well were selected for "planned variations", consisting in opportunities to extend model neighborhood boundaries or to implement federal recommendations on local program plans.

In 1972 the White House Officials, under Nixon's presidency, considered diverting all Model Cities' funds to other programs and Nixon persuaded the Congress to pass to revenue-sharing money in any other manner but to impoverished neighborhoods or through the procedures and guidelines attached to the Model Cities. In January 1973 the White House suspended a number of the HUD programs and announced the suspension of Model Cities fundings as of June 30, 1973. Those funds were to be replaced by revenue-sharing funds for community development that were expected to receive approval from the Congress.

In 1974 the Housing and Community Development Act consolidated the Model Cities Program, urban renewal, and HUD community development programs. It replaced them with black grants for community development. Model Cities were guaranteed enough from block grants to complete five years of projects, in accordance with average spending from the previous years. Ended in 1974, the Model Cities originated in the concern on widespread urban violence, disillusionment with the Urban Renewal program, and the need for reform of federal programs to fight bureaucratic difficulties. The Model Cities created a new program at the HUD Department to improve the coordination of existing urban programs and provide additional funds for local plans, it wanted comprehensive planning, involving rebuilding strategies, rehabilitation, social service delivery, and citizen participation[108]. It was applied to several cities in the United States and was an important political program which could give the opportunity to entire neighborhoods to grow, improve and increase their efficiency and productivity for the whole city they belonged to. The projects for the Model Cities foresaw the realization of infrastructures and facilities owned by the dwellers, whose incomes could have helped to decrease the loans prices and improve the neighborhood general conditions. The Model Cities were also object of investigation of the JCUS, which published Bernard J. Frieden and Marshall Kaplan's

volume *The Politics of Neglect: Urban Aid from Model Cities to Revenue Sharing* (1975)[109] that described the Model Cities Program from its origin and the involvement of M.I.T. and Harvard scholars from the first phases of the program to its end[110].

The projects realized for the Model Cities Program could have been applied to the neighborhood scale and they included both the habitat and group scales; they could then spread all over the cities and widen to the megalopolis scale, as it happened in the plan for Miami, which represented an important opportunity for Leonardo Ricci for its narrowing the distance between supposed models and concrete examples, between the teaching and the real work of the architect, between the subjective and the objective sides of the architect's quest. What Ricci firstly only theorized for the City of the Earth could become a model and then, once applied, a reality.

The architect expressed his satisfaction and happiness of having received the important task to guide the academic group which had to design the plan for Miami in the draft copy of the letter he sent to Mr. Gordon Johnson, the director of the Model City Program. Ricci wrote the letter to Johnson as a chapter of his "Floridian journal" as we can title the series of notes and reflections Ricci began on April 11, 1969 on the plane from Gainesville to Miami[111].

They had some meetings in Miami to discuss the problem, but, while at the beginning Ricci was enthusiastic, after some time he understood that Johnson was suspicious and lost his hope to realize the plan for Miami even though he did not want to give up, because he felt his students' support and the real chance to apply his model studies for the city of the future to a real case study. Ricci found the Model Cities Program organization a real mess, made of diagrams, circles, numbers, lines of junction among squares and rectangles: the representation of a hierarchical bureaucratic system made of agencies, regional and federal boards managing waves of federal and private money, but paying no attention to the real needs of the black inhabitants of the community area. Ricci's feeling was that the program was born to create new problems instead of solving the existing ones. While the director was explaining the program's general scheme, Ricci was thinking of the «ninety-five hearts, stomachs and faces expecting an answer to their problems, who were going to receive figures, squares, rectangles, diagrams, and a chairman of the Department of Architecture[112]». Ricci felt as one of the black faces waiting for their new neighborhood. At the end of April new meetings with the Model Cities Staff and Task Force (April 28) and with the Governor Board (April 30) were scheduled to go on with the project, because everyone liked the architect's intentions.

In some moments Ricci felt abandoned by the authorities, by the population and by the agencies but he still believed in his project and on April 25 wrote some observations on Miami, wondering of realizing a new city on the water like Venice:

Some observations.
The nature in Miami is marvelous. The ocean. The bay. Wonderful trees. All Miami could be a fantastic town over the water. Like Venice.
But thus it has not happened. Useless to find the why. There are certainly reasons. But for what are my purposes I don't care.
In this moment for instance I am over the Marine of Coconut Grove, one of the nicest places of this town. Hundreds perhaps thousands of boats are in front of me. It is eleven o'clock in the morning.
The Marine is desert. Only a few hippies are going lazy up and down.
No boats are going. They are like skeletons over the sand.
A feeling of tragedy.
And yet all could be so alive! Men are sad.
Also the most beautiful houses, just two or three hundred feet far from the bay have forgotten the water.
And yet!
Crazy world! It has happened just the opposite!
Over the island (take Miami beach) there were the contact with the water, the ocean, the bay would have been easy, continuous natural gigantic horrible skeleton create a wall which destroys everything, nature+men. In the land where was needed really a big skeleton to participate with the sea, an enormous aggregation of little houses without any organization, like a cancer, take place. We could be or not like that place in the world, far thousand miles from the ocean.
I say this just because the Model City area is not in Miami. Where is it? Not in Miami, nobody knows. Where are we? Nobody knows.
What I know is that in a certain way I will bring the sea to Model City. The Model City Area has to belong to the Miami nature.

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I told them. I tell to myself.
They are colored. They are black. They are negroes.
I am a nigger[113].

Despite Leonardo Ricci and Arnold Butt contacted the Model Cities organization immediately after Ricci's arrival in Gainesville, unfortunately, Ricci could not begin immediately the project for Miami with the students of the University of Florida, as he had wished to do in January 1970. On one side the meetings with Mr. Gordon Johnson, responsible of the HUD government agency, and the general bureaucratic asset of the Model City Program were too complicated and slow, and, on the other side, Ricci wrote that «the social studies and the data necessary to our work could not be prepared in time for us to begin in January. We were obliged to restrain the original scope of our problem, and instead apply out theories to a smaller Model Cities area in Tampa. The problem was smaller (from 90,000 to 2,000 people). I had to consider this experience as a preparation for next year's work in Miami[114]». Therefore, the original project and scope were downsized to a smaller Model Cities area in Tampa[115], in which the main design principles of the Miami masterplan, resolved around the same concepts of scale and infrastructure[116] were defined. Indeed, the description of the guiding principles of the Miami plan were described in the report of the Tampa plan.

Leonardo Ricci, Riccardo Morandi and the fifth-year students of the Urban Design course worked at the urban renewal project in Tampa, where C. Randolph Wedding, AIA, project architect for the local Presbyterian Village, asked the Department of Architecture to study an alternative scheme based on the latest concepts in Urban and Architectural Design. That project allowed the University of Florida to create an Urban Design Center in the Department of Architecture of the University of Florida, where architects and students could work with worldwide known experts in the field of Urban Design, supported by the Urban Studies Bureau which provided a computing center, sociological study data, economic research facilities and a lot of experts in the related fields, who could help the interdisciplinary approach to solve the national urban crisis[117].

Leonardo Ricci and Riccardo Morandi's design and structural projects for the Model Cities Plan were adapted to the realization of a general requalification of the existing structures in Tampa.

The project function was to acquaint the students to a practical problem and Ricci adapted it to a project for their university to give them the opportunity to design a project for a reality they lived in. That project represented not only a useful exercise, but also an important result reached by Leonardo Ricci as a teacher: he succeeded in making the UF students' experience an important step during a five-years bachelor in architecture: the design of a plan to solve real problems, an opportunity denied to his Italian students, that represented a weakness in Italian architectural education[118].

From the didactic point of view the goals of the projects were to present a new theory to the students in which Urban Design was approached not only from the aesthetical or the economical point of view, but as the synthesis of different possible structuring of human acts and activities[119]. Ricci's aim was to teach the teamwork where professor and students were all researchers, even at different levels of knowledge and experience, and show that design was a complex process made of varied components, which could not be hidden, separated, or forgotten.

> As an example, it is impossible to separate the components of structure and technology from those of space and aesthetics. For this reason Engineer and Professor Riccardo Morandi was engaged as a member of our team for part of the second term. He controlled our hypotheses and our design from both the constructive and the economical points of view[120].

Ricci denounced some problems in the work with the students since they had no urban design education and came from different schools and different cultural and technical backgrounds.

The project for Tampa tried to solve the problems of growth and change due to an increased need for educational facilities which arose from new trends towards tertiary activities and to solve the

related problems of alienation that occurred in the university absence of rules, caused by bureaucracy. Those problems could have been overcome with the use of group scales.

This project can, better than others, explain the design process conceived by Ricci thanks to the concept of scale, which included geographic and demographic features and encompassed five levels: territory, megalopolis, town, neighborhood, and group. From the largest to the smallest, each succeeding unit of scale was a subunit of the previous larger one.

The infrastructural and structural systems constituted the guiding design phases that regarded all scale units and successive phases. Both had to grow in phases. The concept of infrastructure included the systems of communication and transport that tied the different levels together. At certain junctures of different scale levels, there were the exchange towers, nodal points that served as interconnective links, an airport which could be a transportation link between the megapolitan and territorial scales, and a sports arena as point of communication between towns and megapolitan, or even territorial areas.

For what concerns spatial limits, the project attempted to use the existing structures of the university economic purposes but took into consideration the possibility of further expansions to acquire the surrounding lands.

Ricci specified in detail the goals of the project as follows:

> The goals of our project were the following:
> we tried to develop a structural system competitive with existing ones from the economic standpoint which will also permit construction to proceed above the ground in an existing urban renewal area as well as in a newly developed project.
> The structural system needed the characteristics which allow a three-dimensional urbanism instead of the present bi-dimensional system to develop. Thus, our system can be applied in different and logical ways with the integration of human activities according to the specific needs of many at the different scales of group, neighborhood, town, and megalopolis.
> The structural system was studied in such a way that the consequences of each element could be articulated: a) The foundation had to be independent of the vertical elements so that it would be possible to industrialize the work and adapt it to many different ground conditions. b) Vertical elements were to be extruded and had to be capable of supporting varying loads at different heights. c) A space frame structure was needed which could be independent of the systems around it so that all loads are transmitted directly through the columns and not through the lower floor systems. Within this space frame we needed totally free space for different needs of man such as public facilities and services. d) Precast panels were designed so that we could place them over a modulated grid (the space frame) in such a way that angles of 90, 64, 45, and 26 degrees could be created. This system could give us the advantages of the neoplastic, organic, and cubist spaces combined in any manner

necessary. e) Prefabricated concrete slabs which could be industrialized and used with the wall panels were also needed. f) We had to consider the possibility of building over existing elements without the need for scaffolding. g) We wanted to separate the mechanical systems and equipment from the structure and develop a system which would permit each element of a dwelling or a public facility to be plugged in wherever and whenever necessary.
We wanted to escape from the classical concept of style with the consequences of a statically enclosed form to a new conception of formativity which allows aesthetical equilibrium to exist at any moment in the development of the project.
The integration of all human activities in the first dimension (public facilities, commerce, industry, service) was a major goal of our work. We wanted to create a real composition of life and not another aggregation of elements alienated and separated as they now are.
We wished to, as an exercise, prepare this demonstration for the area of Tampa. Although this project was only an exercise, we did want to present a real application of my theories which could be applied to the real Model Cities program.
We wanted to develop a system in which, from the theoretical point of view, people could buy the panels and the services and then create within the space frame whatever type of dwelling they desired[121].

Riccardo Morandi's structural project was enclosed to Leonardo Ricci's general report on the project for Tampa, and singled out the structural details and building process:

The present study refers to the realization of a particular structural system to be used for the construction of a building complex whose design was carried out by the class of Special Studies in Architecture of the University of Gainesville under the direction of Prof. Arch. Leonardo Ricci, who formulated the main indications for the design of the said structural system.
In the following work, accompanied by two models (one of the whole in scale 1: 200 and one of detail in scale 1:10) it is intended to set out the criteria for the design of both the system itself and its method of execution.
The calculations, for the moment, that led to the sizing of the various members, were carried out in compliance with the "Building Code Requirements for Reinforced Concrete (Aci 318/63)[122].

In the general introduction of the report, it was specified that a structural system was examined to be applied to buildings of various uses for which the adoption of the module for the sizing of the various units and the prefabrication of all structural elements was envisaged. This was designed to create spaces of various kinds and sizes, with maximum freedom of articulation of the volumes. The building consisted of a superimposed and suspended series of two-storey buildings whose plan was born from the combination of different modules with a square base of 4.00x4.00 ml. In this way the plant could assume any geometric figure.

A single body of the building was formed suspended and bound to vertical load-bearing elements which unloaded the weight on the

ground, and which consisted of four vertical pillars, also arranged in a square on each side. The upper floor consisted of a system of prefabricated cross beams of prestressed concrete. The beams could have a maximum length of ten meters, or three times the length of the module side and at the end of each beam an oblique tie-rod was placed to report the reactions of the beams to the nearest load-bearing element. The prefabricated primary and secondary beams formed a square mesh grid on which square plates of the size of the module were placed, which, once anchored to the underlying beams, formed the roof or floor surfaces of the overlapping and suspended units.

For the entire structure, the principle of homogenization of all the main load-bearing structural elements was adopted. Therefore pillars, beams and tie rods would have behaved like concrete structures, all in the compression field. Deformations would have been reduced to a minimum due to accidental loads and those produced by own weights completely eliminated. All the flexed and tense structures would have undergone a preventive coercion treatment so that any tensile stress in the interior of the various elements would have determined a variation in the field of compressions induced by the coercion. This would have resulted in an increase in the "fatigue safety coefficient" of the steel and the conceptual certainty that there was no fear of damage to the steel due to concrete damage when the steel stresses due to accidental loads varied. Once finished the construction, a continue spatial structure had to be obtained thanks to the series of prefabricated elements assembled and protected by small concrete jets thanks to steel bars and post-tensioned cables[123].

Ricci declared his satisfaction about the project results and the work with the students and Riccardo Morandi, who had produced useful models adaptable to different scales of intervention[124]. Indeed, Ricci was particularly happy with the system of industrialization, that was developed to manufacture forms for on-site casting instead of bringing prefabricated pieces on the building-site: the system was studied to have a very limited number of structural members in advantage of both the economic and the social standpoints: the ghetto residents could work on their own new community and the building construction speed could have decreased[125].

The infrastructure fundamental function was to connect the neighborhoods. Its first design phase regarded parks and open spaces, roadways, and the gradual development of new habitats, while in a second phase a new high-speed communication-transportation system was to be inserted. The third phase proposed the addition of further new public facilities to the neighborhood through the megalopolis scale, and in a fourth phase, new habitat prototypes had to be designed to compensate the neglected or demolished areas[126].

The reduction of the transport and communication systems for a population of 2,000 people implied the waiver of studying specialized systems, but the project foresaw the interconnection of vertical and horizontal means of transport allowing the residents to eliminate cars: the system studied a general distribution of functions near the habitat units. It also allowed to realize spaces of any qualitative and quantitative characteristics, taking part of a unique living environment provided with all the useful facilities and infrastructures at low distance. The mechanical equipments and services were only theoretically studied, but Ricci thought of technological systems to distribute quickly services materials, and goods at any distance[127].

The project for Tampa was not realized since reviewing Ricci and his students' project, the Special Assistant for Urban Design Ralph Warburton of HUD said the UF was one of the "few schools" looking at the problem of urban design from such an overall view, from the state scale down to such specifics as air conditioning. It was a complex and very comprehensive program. Warburton added also that unless its budget was enlarged for research, such model cities and new ideas would have remained at the academic level. However, it could have been possible for UF to get research funds from HUD if it had kept growing in the direction it had taken. The total budget allocated to HUD was $ 2 billion.

Warburton recognized in Ricci's project its flexibility and potentiality to be adapted for rural areas, small towns, and big cities[128].

Ricci's group offered a methodologically correct example of integral design, which could be applied to statewide problems defined by federal government programs. The first goal was to allow the maximum flexibility and a phased solution, as all Model Cities projects had to be planned, meeting both the real needs and the economic potential of the real population. Ricci and his team defined all the aims of the exercise from the territorial to the habitat scale.

For what concerns the territorial scale, by analyzing the existing territorial infrastructure (communications, transports, and services), the team recognized that the system running parallel to the ocean created a barrier between the land and the sea. As the needs of the people grew, the system of infrastructure expanded in lines parallel to the ocean creating a series of "walls" dividing the land from the sea. Therefore, the project showed a major territorial infrastructure far from the ocean, intertwining with minor secondary systems of infrastructures at the megalopolis or town scale, which connected the first one with the ocean. That comb-like system allowed the sea to belong to the land and could be repeated the more the Floridian infrastructure grew. More importance was given to the main highways Interstates and Expressways and to the projection of land use. The north-south infrastructure was considered as the principal system with only three penetrations towards Miami: the main one linked the airport and the harbor, the most important public facilities at the territorial scale, with the town. A difference between the highway infrastructure at the

territorial and town scales was accomplished and all the public facilities, services and industries could be concentrated near the principal infrastructure, thus building a network serving the megalopolis scale of the metropolitan area of Miami. Furthermore, the designed system could use the existing infrastructure – where present – to implement the multi-scaled more complex system.

The fragmented existing system of green spaces as parks, recreation facilities and waterways, was also integrated to the infrastructure, even considering the demolition of vacant and dilapidated existing buildings, maybe facilitating some economical aspects. At the town scale, public facilities, services, and green spaces could be integrated into the megalopolis infrastructures with new systems of neighborhood infrastructures, but this implied that the planners and architects had to guide the public administration on the places to be provided with infrastructural branches.

On the megastructural-megalopolis scale, the team imagined an organism able of infinite growth starting from the chosen blighted area, by providing services for the surrounding areas. With the removal of substandard housing and the clearance of open space, the team proposed the redesign of the existing traffic patterns by closing many streets to eliminate the grid texture of the settlement. Neighborhoods could be broken up to allow the sharing of open space among groups of four-six blocks without any traffic interference. Convenience shops, playgrounds, green spaces were to be planned at this scale to serve these areas.

The project thought also of the eventual remodeling of each area according to the growing process: new habitats could be designed for the displaced inhabitants, public facilities and open spaces redesigned into the infrastructural texture to serve new areas. The megastructure was intended as the means to connect and to create a three-dimensional land use.

Parking lots were to be designed at this scale and provided at strategic points throughout the system to control traffic and enhance the pedestrian movement. Slow speed local traffic arteries flew over, under and through the open spaces. The exchange towers were high buildings serving as communication nodes, they contained parking and rapid transit terminals and were located along the north-south and east-west expressways. These interfaces allowed people to move rapidly on public transports. The megastructure had to be planned in phases as well: in a first phase standard housing were provided, in a second phase new habitat prototypes were developed and used as temporary housing, while in a third phase people could accept new housing prototypes and have new habitats.

If the infrastructure became the skeleton of the settlement morphology, at the town scale the junction between the infrastructure and the settlement became evident. The town was the area comprised between the north-south and the east-west expressways, where new

housing prototypes had to be realized and modified by means of repairs, modernization processes, requalifying interventions, and new constructions. The people could try new habitat prototypes without being displaced, because this could have caused a loss of roots in the community and a social gap.

At the neighborhood scale, the team identified seven neighborhoods. Each neighborhood was designed as a self-sufficient insula and constituted a unit of an organism, not an aggregated organism but an integrated one, functioning from the smallest to the largest scale. At this scale, all the minor spaces within the new infrastructure had to be used as condominium or lease plans: families could lease or purchase space, and the environment could be adapted following the changing of their needs. Public facilities and schools, the main environmental and cultural factors, had not to be owned by the county government management, but by the people in the neighborhood. The project intended to narrow the distance between the neighborhood inhabitants and their working places, thus placing light industrial and offices units near the habitats and incorporate them to the infrastructure. Larger industrial developments were also proposed for the border areas.

At the habitat scale, the team elaborated two housing systems: each used the same modular panels and fitted into the structural system space frame to reach the highest possible flexibility. One series of habitat was designed traditionally, whereas the second group was intended as a transition from the old to the new, but each met the applicable minimum property standards. One further phase was thought by Ricci's team to develop a third-phase habitat conceived as a more exciting and efficient living unit[129].

Ricci's general plan for the Miami-Dade Model Cities Program consisted in an urban macrostructure for a 95.000 people neighborhood to be requalified in the Metropolitan Dade County, designated as the largest Model City of the country, which lacked in design features, landmarks or important historical sites. Its 95,000 black inhabitants' living conditions were hard[130] and, with few planning guidelines added to a lack of legal restrictions, the Model Cities Area of the Dade County had been growing in successive waves: discrimination kept Miami's blacks in its 7.3 square mile ghetto of 95,000 people and between 1960 and 1965 the area dramatically changed from 50% white and 50% black to 100% black.

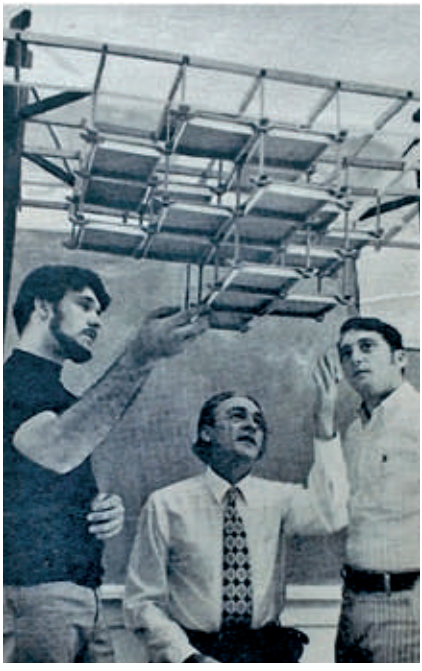
The program had to be realized thanks to a mutual action of the municipality and the University of Florida, which had a long tradition of social involvement in the community, primarily in education and agriculture, then in Urban Design purposes: the University of Florida proposed a course of action which could have revolutionized the Model Cities program in the United States. The Department of Architecture proposed a field station in the Model City and architects and planners

would have constituted the physical help for the social planners on the Model Cities Staff. This composed staff collected all the needed data to develop the components of the physical facilities under an architectural and urban design point of view and then started the work in an interdisciplinary and participated process. Physical and social planners, assisted by consultants from various fields at the University as Urban Geography, Social Psychology, Cultural Anthropology, Sociology, Political Science, Health Planning, Welfare Planning, Economics, Soil, Structural, Mechanical, Civil and Transportation Engineering and Landscape Architecture, worked together to determine the location of the first housing units and study the constructive solutions for facilities and dwellings.

The design process focused on the participation of the Urban Design team, led by Leonardo Ricci and Riccardo Morandi, who worked with twenty-five graduate students, fifteen from physical and ten from social planning disciplines, with the Model Cities Staff, the Citizens' Task Forces and directly with the residents of the area, continually involved in the development and the evaluation of the project.

The project's goal was to find the relationship between the planning of infrastructures and a viable social structure in the community then to develop a new method to find that relationship by matching the urban and architectural planning with Housing, Education, Social Science, Economic Development, Health, Recreation, Crime, while traditional methods avoided that. The plan wanted to change the usual habit to treat the physical planning for these forces separately.

The advantages of the plan were basically two: graduate students faced the solution of real problems in a new imaginative way and the program benefited the Model Cities Program with new designs and services.

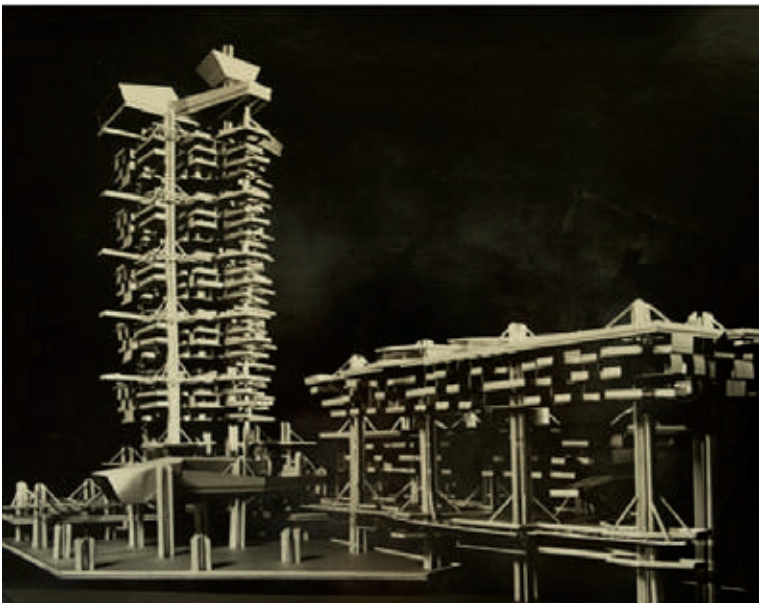


4.16. Leonardo Ricci and and the fifth-year students Philipp Crannel and Lawrence Alan Mackson studying the plan for urban growth, project of a Model City for 95,000 black residents in Miami with graduate students; picture published in *The Florida Alligator*, April 24th 1970, Casa Studio Ricci.

The final plan derived from a masterplan at a regional scale which grafted the macrostructure into a territorial road system. The infrastructure and the macrostructure were perfectly inserted in the existing tissue: the first one was articulated on various levels from the large to the small scale, from the territory to the neighborhood, the second one was building a unique system of public spaces such as squares, parking lots and green spaces to connect the new part designed with the existing urban mesh[131].

In the masterplan for Miami, it became evident to what extent the sign of the plan's belonging to the territory had a significant role to Ricci.

The macrostructure was visible on the large-scale of the masterplan and was easily recognizable: it appeared as a linear system in which the infrastructures were systems organized on

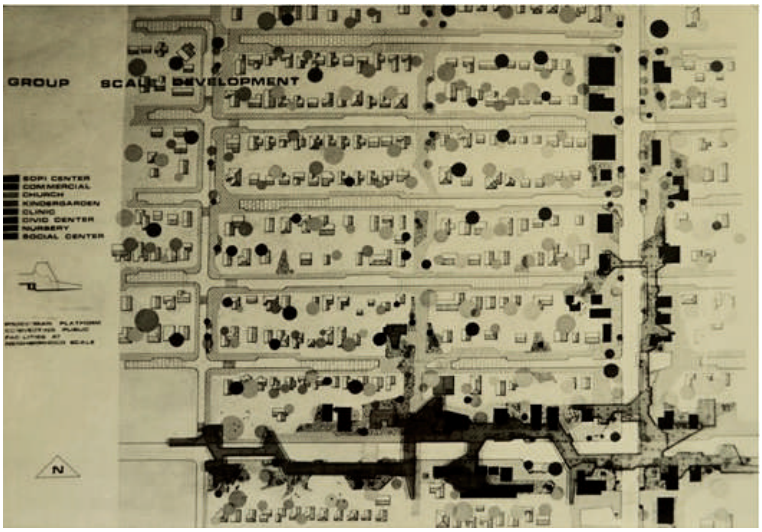


4.17. Project for the Miami-Dade Model Cities Plan, picture of the model, Casa Studio Ricci.

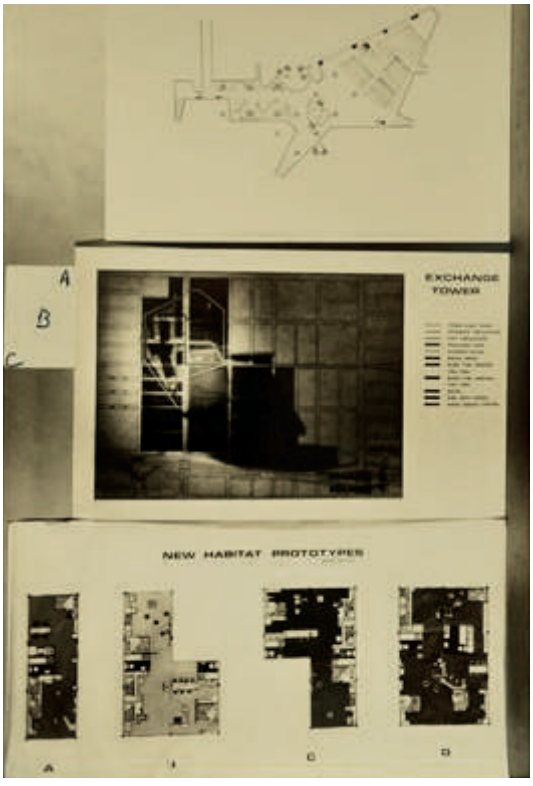
several levels, therefore there were connections conceived at height. It was possible to realize this complex program thanks to the structural system used by the architect also in many other projects: the structural blade, a linear sequence of shaped septa which guaranteed the development of the macrostructure in three dimensions to allow the development of the city block. The macrostructure also needed a structural frame to allow the city vertical expansion and realize the dwellings: then Ricci asked the University of Florida to call Riccardo Morandi for a three-month term.

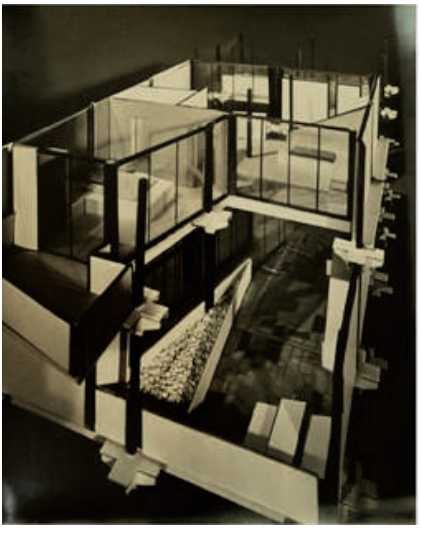
In order to be able to realize multiple and suitable facing of the dwellings and to design all the walls of the housing cells accordingly, it was necessary to avoid the use of diagonal reinforcements, which could have caused the increase of the general cost and impossibility to realize livable spaces. Ricci opted for a solution with vertical joints, but Morandi maintained that it was not possible to create sufficiently resistant vertical joints. Following several tests and studies on the structure, Morandi was able to conceive a system that eliminated all the stress efforts to avoid the use of diagonal braces. Four diagonals were hooked to the pylons that supported the beams. To these beams the lattice was hung with tie rods eliminating any other beam[132].

In this way the model became an appliable reality and all the efforts of the teachers and students were satisfied with this important result. In Ricci's course the designing process was integral: it started



4.18. Project for the Miami-Dade Model Cities Plan, plan, group scale development, Casa Studio Ricci.





4.19-20. Project for the Miami-Dade Model Cities Plan, exchange tower and new habitat prototypes, Casa Studio Ricci.

from the analysis of the existing environment, infrastructures, and urban tissue to design concrete and economical strategies. It started from the regional scale of Florida and continued with the town scale of Miami, then with the neighborhood and the habitat scales.

Before accepting his assignment at the Department of Architecture and Fine Arts of the University of Florida, Leonardo Ricci had become the Director of the Italian Urban Institute in Florence and decided to carry on his experience in Gainesville in the hope of establishing a viable Urban Design program there. Yet, Leonardo Ricci's experience at the University of Florida ended at the beginning of the Seventies when he saw his goal to solve real problems of the population and to translate his research in a concrete architectural experiment vanishing.

Leonardo Ricci's plan to resign was not definite at the beginning, but during a meeting in April 1971 a path for further discussion on Ricci's demands was opened with the UF President C. Stephen O'Connell Leonardo Ricci, the Urban Design Studio members, and the students.

Ricci was determined in asking to the University to recognize the Urban Design Studio "as the official instrument acting on behalf of the university to undertake urban design projects", to give to the studio the right authority to develop a plan of the university "guaranteed to become the official campus plan".

Ricci had made the same requests to O'Connell in March, but O'Connell's reply denied his power to make the studio «the official instrument of the university» and that «the selection of architects for individual buildings on university grounds was controlled by the State Department of General Services». The students wanted O'Connell to refuse Ricci's resignation and wished to join the Studio with other students' groups to turn the Urban Design Studio into an Urban Design Center. Ricci and the students wanted no money, but the authority to plan the campus and apply their research studies to concrete problems. O'Connell confirmed there were no funds to do that from the legislature for what should have become a graduate program to be discussed by the Department Chairman, Dr. Butt, the Dean Robert S. Bolles, and the Graduate Dean Harold P. Hanson[133].

Leonardo Ricci left Gainesville in protest when O'Connell refused to grant the power to the students and the faculty to design the campus. Ricci resigned as graduate research professor and Director of the Urban Design Studio in 1972. That event marked the end of Ricci's intention to solve real problems of the population and to translate his research in a concrete architectural experiment. Ricci was also misunderstood and accused of revolutionary extremism and then forced to repatriate because of his work for the black community.

Ricci's Professional Work in the U.S.A.: a Useful Laboratory for Teaching

> Dr. Leonardo Ricci has been fighting what he calls "the alienation of man" throughout his architectural career. When he has already resigned from the Florida University in the U.S.A. he is grey-haired and he has associated in a Winterpark architectural firm: the Ray Bennett Associates, where he spends his time when he is not in Italy. He has not decided whether the U.S.A. will be his definite home yet, but he has definitely decided to remain an associate of the firm. Despite the fact that he works himself to an emotional peak when he talks about architecture, he does not want to sound radical[134].


Architect Ricci Quits UF In Protest

4.21. "Architect Ricci quits UF in protest", picture of the article by Eunice Martins, 1972, Casa Studio Ricci.

In the quoted article by Andy Williams, published on the *Orlando Sentinel*, the author reports Ricci's words telling that he «met Ray (Bennett) while he was still a graduate professor at the University of Florida and he asked him to be a consultant». He continued: «I saw the firm. I saw the firm was very young and I saw Orlando in an area of development, it was alive, so I said: "why not" and here I am[135]».

Therefore, his future associate Ray Bennett also witnessed Ricci's anger against the American academic system during his last teaching years, which was turning universities into high schools, where architecture teachers had not been building anything and were teaching styles instead of finding solutions to real problems.

Urban Design applied to Architecture and to downtown dying in the city was Ricci's investigation field at UF.

The quoted article, with further newspaper articles published in the *Florida Alligator* or in the *Orlando Sentinel*, were some of the existing sources reporting Leonardo Ricci's activity as professor and architect in Florida. *The Orlando Sentinel* article drew a comparison between the already built Sorgane by Ricci and the Omni 44 in DeLand by Ricci and Bennett Associates. By referring to the existing chronicles, in Florida Sorgane was described as one of the most modern structures in Italy, a megastructure which conveyed communication among people lives, using also shops and services helping interaction. Omni 44, which took its name from the Latin "omni", "for many", and 44 from the name of the road, was an apartment complex going to be built for the structure owned by the DeLand developer Russel T. Morris. It was expected to cost between five and seven million dollars, had to include a 100-units hotel with shops such as drugstores and barber shops, with a 45000 square feet of office space and to look like a kind of stadium.

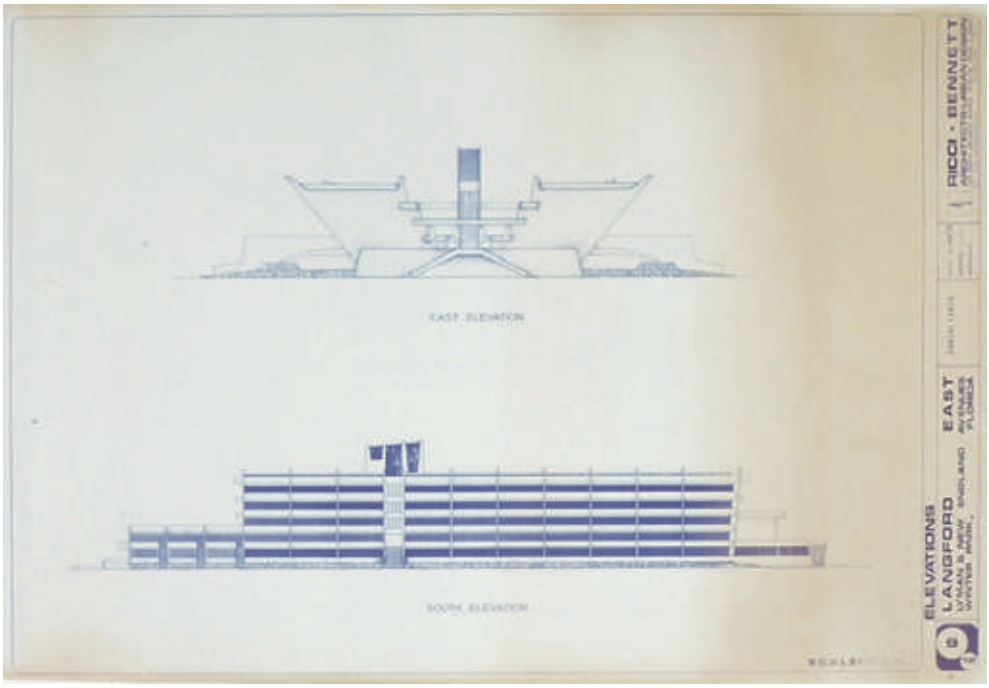
The project of May 1972 was changed in October of the same year, because some structural problems had led to modifications to the interior of the building to bring the price in at a better cost per square foot: the three-bedroom units had turned into two-bedroom units. The general contractor Tuttle/White gave the final price at the end of October and the project had to begin in December[136].

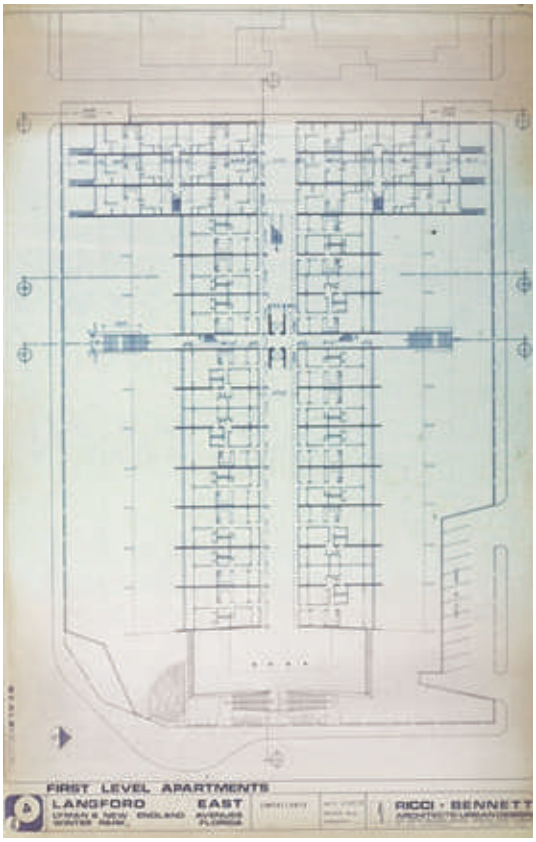
Omni 44 followed the same line of Sorgane and it was not a one-function building, but it had several functions as it adapted to the exchange of functions. Tom Lewis, one of Ray Bennett's associates, describing Omni 44 said: «people have been displaced by automobiles, but in Omni 44, you don't have to ride from C-2 commercial to R-1AA-residential». Because of the numerous possible interactions the building created, to Ricci Omni 44 was even greater than Sorgane, as contemporary sociological studies about children demonstrated[137].

Ricci decided to carry on his urban design work both in his teaching and designing activities during his stay at the University of Florida and at the University of Kentucky, and with his new associates, architects Ray Bennett and Daniel Paulck Branch, in their professional office "Ricci-Bennett Architecture Urban Design" (South Orlando Avenue, Winter Park, Florida)[138] and later with the architects Daniel Paulck Branch and Maria Grazia Dallerba in the "Ricci, Branch and Dallerba Architects and Planning" office in Lexinton (Kentucky)[139].

Ray Bennett was an architect and urban designer with whom Ricci associated in 1968, but their work together was not always easy. Their collaboration began in March 1972, after Leonardo Ricci's resignation from the University of Florida. In Ray Bennett's first letter to Ricci it is possible to read the offer extended to Ricci: an association with their architecture-urban design firm with responsibilities for urban design, modular and conventional construction, schematic design development, and supervision of construction documents. The studio would have assisted Ricci in his work, in providing him a private studio for his publications and research, and in offering quality architectural and urban design personnel assistance[140]. In all archival documents Leonardo Ricci and Daniel Paulck Branch were always indicated as consultants in Ricci-Bennett Architecture Urban Design office with Tom Lewis.

Besides, Ricci stated in a letter to Bennett that he did not feel at ease in their office, because clients only referred to Bennett (maybe because of Ricci's frequent journeys back to Italy) and in many projects his name appeared as consultant instead of designer while the project management was often of both[141]. Ricci and Bennett worked for private and public customers as Mr. Langford, for the Tuttle/White construction company of Florida for "Langford East" or "Omni 44" projects, Mr. Russ Morris for Omni 44 apartments, Mr. Beach is the mentioned name in archival sources[142] for "Terrassecittà II" project, Zeland Properities for Beresford Village in Deland, Florida, and the State of Florida for "Terrazzamare – Port Orange" project, the City





4.22. Ricci-Bennett Architecture Urban Design, Langford East, east and south elevations, Casa Studio Ricci.

4.23. Ricci-Bennett Architecture Urban Design, Langford East, first level apartments plan, Casa Studio Ricci.

of Orlando, Mr. Sherman Dantztler[143] and Mr. Floyd Cooper for the Tumble Inn project[144].

Ricci firstly met Daniel Paulck Branch at the University of Florida, where they were respectively teaching Urban Design and Architecture and their fellowship last many years. They were both teachers in the new graduate program in Urban Design, started in 1969 at the University of Florida in Gainesville, where, in 1970, Prof. Riccardo Morandi followed them to carry on the project for Tampa and structure it with his contribution as one of the world's finest and most creative structural designers. Riccardo Morandi studied and supported Ricci and Branch's program with new structural systems which could make large-scale urban projects economically feasible.

With Ray Bennett, Daniel Paulck Branch and Maria Grazia Dallerba Ricci conceived some of the projects kept in his archives such as the project for a macrostructure in Dog Island (1968-1970 with Ricci, Branch and Dallerba Architects and Planning), two projects for Langford East – Lyman and New England Avenues: an "84 Unit Inverted Pyramid" and "Langford Pyramid Apartments" (both in Winter Park-Florida-1972 with Ricci-Bennett Architecture Urban Design), the "Invaso Square" project (New York-1972 with Ricci-Bennett Architecture Urban Design), the office-apartment-motel complex titled "Omni 44" (Deland, Florida-1972-1973 with Ricci-Bennett Architecture Urban Design), "Terrassecittà – 'City of Terraces'" (Orange County-1972-1973 with Ricci-Bennett Architecture Urban Design)[145], "Port Orange Terrace" (Florida-1973 with Ricci, Branch and Dallerba Architects and Planning and Ray Bennett as Associated Architect), and the project for the Beresford Village (North Miami, Florida-1973 with Ricci-Bennett Architecture Urban Design). Those megastructural projects were concrete examples of residential units integrated with facilities and leisure centres[146].

Langford East was described in the chronicles of the time as an ultra-modern apartment complex realized for Robert Langford, owner of the Langford hotel, the new complex would have been added on its east side. The building had a pyramid section and on its top level ten penthouses and a "Key Club" provided a wonderful view towards Lake Osceola and Lake Virginia. Langford's aim was to go higher than the 100 feet high hanging gardens and the permissions of the building code (75 feet), otherwise he could not do the project. He did not want to build "a plain building with an ugly parking lot"[147]. An article of the *Orlando Sentinel* (March 21, 1971) by Dick Marlowe quoted:

> The unique design, provided by the research and studies of a team of U.S. and Italian architects, would have each layer of apartments receding 20 feet – giving each apartment a large patio with a planted garden on the balcony edge. Inside the open mall center of the apartment complex will be a gallery of small, sophisticated, specialty shops, dealing in gourmet foods, flowers, gifts, and trinkets. Similar in construction to Walt Disney World's Contemporary Hotel, the 150 to 160-apartment complex will completely cover its parking area[148].

This aspect surprised and caught Langford's interest, because he wanted to build an apartment complex for rentals only: it was near to Langford Hotel and the apartment dwellers had utilities and a lot of services[149], it was three blocks from Park Avenue, near Rollins College and it could be useful for senior rentals who wanted a smaller house and could not invest in a condominium. Ricci and Bennett's project stroke him and exceeded his hopes. The quoted article told that Bennett searched the project for several years[150] but found the solution with Ricci's help, with a final project fitting Langford Park land use and lending aesthetic beauty to the area as well. There were 1, 2 or 3-bedroom apartments built in concrete modules.

The *City of the Earth*

City of the Earth is the translation of the first part of Ricci's unpublished book's title: *Città della Terra. Disegno per una urbanistica non alienata* which represents the second fundamental *manifesto* of the architect's theoretical and applied research to architectural and urban design.

Leonardo Ricci had already mentioned his vision of what he had several times named the Earth-City in some chapters of his first book *Anonymous (XX century)* but, in his words, it resulted as a sort of ambition on a new city he wanted the architect (the *Anonymous*) to design but had no hopes to realize.

> The city of the future, the city of *Anonymous (XX Century),* Earth-City, will belong only to that man who has teetered on the brink of suicide for want of values, and, finally, one morning, has aroused himself from this state and is ready for anything, and that's that[151].

In the synopia of the Earth-City Ricci exemplified a theory that would have influenced his following years of research, mostly developed in the United States. He also declared that his «new book [was] born from the previous one *Anonymous (XX century)*, it [was] a continuation of it, better a filiation. But the condition [was] different[152]».

Leonardo Ricci worked on megastructural models for the Earth-City in the United States and there he tried to apply his theoretical approach to the problem of the urban crisis by realizing models with his students, and elaborating, thanks to those studies, his theoretical framework then explained in the unpublished typescript *Città della Terra*.

On a theoretical layer, Leonardo Ricci focused on three main keywords: reality, existence, and history.

His feeling was that to improve human life it was necessary to start from real conditions and from the concrete problems of architecture focusing on the real concept of existence, which consisted of living with other people. Yet the investigation field was the boundary

between theory and the surrounding reality, between the private and the collective living.

These contents were also widely explained by Ricci in his book *Anonymous (XXth century)* which represented the real opportunity for Ricci barely to express his opinion on the matter not using the classical expressive methods and instruments of the architect, but with writing.

> You may travel the earth: go where skyscrapers become mountains and cities new landscapes; go to the little African village made of huts; or there where civilization has created masterpieces of art and shining examples of high culture; or to the desert of houses lined up square miles on end. Wherever you go, you'll never find your city, the place where you would live happily, where you would feel at ease, where your body would occupy its specific and specified place. I ascribed it to inexperience, immaturity, perhaps to egocentricity. I even hoped that this explanation was right. Everywhere lonely men; men who work without definite aim, for the sole purpose of surviving; […] And yet man could create his city today better than at any other time. He could possess his earth as never before. All you have to do is to take a plane, to fly and to see the sun continuously or the night: such is the speed of planes by now. And this should be enough to understand what new dimensions man has discovered, and what new dimensions his city could have no longer a city, for the earth, if you wish, is one single city: Earth-City[153].

The book's success told by many letters of followers, admirers, architects, and young students kept in Casa Studio Ricci, can be interpreted as a confirmation of his hypothesis validity[154]. As Ricci wrote in *Anonymous (XXth century)* and in "Ricerche per una urbanistica non alienata" ["Research for a non-alienated city planning"][155], an introduction to his work done during one-year-work in 1964 for the Architecture School in Florence, he held the conviction of the need of a new existence due to the human crisis of the postwar period. The crisis invaded humans, architecture, and all human manifestations.

In the urban-architectural field new words appeared: directional centres, town-region, territorial town, connection routes. These were what Ricci called new utopias, urban designs, new entities, systems and organisms, new shapes that had to be designed by the architects who necessarily needed to think of new design methods by their early university studies.

Ricci spent the whole summer of 1964 to study how the teaching method could be radically changed with the aim of inventing a new way of designing. It should have been based on the analyses of human activities.

On this purpose Ricci wrote:

> By now, I cannot start from the bases of a supposed functional objectivity of rationalists, which had demonstrated its limits and ineffectiveness. I will not do it not even starting from reality as it appears, because the current society shows models belonging to an exhausted civilization of the machine where the human being is reduced to the equation producer-consumer.

[…] The answer came from an alienated society.

It was utopia, a way of thinking where imagination and invention could trace citizenship but, at the same time, it was a dangerous path to follow[156].

Some years later, in his lecture titled "The Future of Cities"[157] to the Accent Symposium at the University of Florida in Gainesville, Leonardo Ricci spoke to an audience of politicians and students aiming at triggering a new dialogue among politicians and intellectuals about the possibility to develop innovative models for the cities of the future. Ricci wanted them and all the university members to go out of their academic positions, out of their offices to become active forces for the society[158].

On that occasion Leonardo Ricci reported the results of his research in Urban Design and, more in detail, suggested a new architectural model for the new democratic society analyzing its own structure and avoiding the aesthetical perspective. He focused only on morphological and psychological viewpoints. Furthermore, Ricci stated that human beings were influenced by the environment and that no one could ignore the existing interaction between space, so between cities, towns, villages, and mankind. This conditioning could be "vitalizing, neutral or repressive"[159], because city models, also in history, were the reflection of a precise culture, and justified a precise way of living, an economic situation, or a social organization.

All the historical models were the expression of repressive ways of thinking because they clearly showed the duty to follow certain precepts[160]. Thus, if Architecture and Urban Design were useful, they had to express democratic values and, therefore, let all the people have the same rights and possibilities in the city.

In his speech, Ricci made a deep and explanatory reflection on the fact that since ancient times human beings lived in groups, in tribes, and then, when the scale enlarged, they got used to live in communities, and afterward in neighborhoods. Those settlements became towns, later organized in megalopolis until they reached the territorial scale and, finally, the dimension of the Earth thanks to the new means of communication.

The conference typescript recalls Ricci's evolution from the community to megastructural design. Mindful of his constant theoretical work on the project for the community space, carried out during his entire professional activity from the Forties, in the conference Ricci stressed the idea of the earth as an «only one large community in which each phenomenon produced in one part of the earth causes an interaction with the others[161]».

Leonardo Ricci's purpose for a new town model was based on the assumption that, despite the human instinct of living in communities, the contemporary society had a bad living structure. He felt misunderstood in Italy when he tried to suggest alternative methods

to overcome the problems caused by an old way of thinking. Ricci thought that Italian and foreign city planning had the credit to let the national consciousness reflect on urban planning as a way of reorganizing the city, but it insisted on an obsolete rationalist culture[162].

On the one hand city planning solved the problem of ruling human life, but, on the other hand, it was forgetting further key factors applying statistics, indexes and categories, because human beings were alienated in three main zones – city, periphery and country – connected by systems of infrastructure, each holding the symbol of the activities run in them (tertiary activities in the city, secondary activity of the industries in the periphery and agriculture in the country).

> If we further analyze each one of these zones [...] we can observe the existence of still other zones within them. They represent division among men, an alienation, a discrimination[163].

In this way segregation of both people and living functions occurred, urbanization was the tool to solve this problem, but it was necessary to change the view and open the problem to a larger one. Therefore, to formulate the Earth City it was important to study what the three zones signified, who lived in each of them and what kind of life each zone allowed. This kind of study was never done before, it had to be economically sustained by private or public drive, but it could help in finding new morphologies of a territorial area intended as the whole city. From that premise it became clear why the new community space to be designed was the Earth and, trying to avoid utopia, Ricci stated that urbanism should be considered as a global problem based on real phenomena such as the population growth, the environmental equilibrium and the relevant important request of human beings that needed to be satisfied by the Earth itself. To Ricci, thinking of a new structure, according to his definition, was a matter of thinking of the future, which had to be done following the aim of the whole society to be reflected in the architectural and urban environment.

On one side it was impossible to determine the future of cities because they were not a product of nature, they were a human artificial product. Therefore, the only way to predict the future of cities was to understand and forecast what type of political, economic, and social life humans were going to have in the future. On the other side, it seemed absurd to make a prediction of the future, so Ricci suggested a more useful and pragmatic solution: to prepare and study new types of analyses and methodologies to carry out the main task of intellectuals: find innovative solutions for the lives of people.

The synopia of the City of the Earth was comprehensive of an exhaustive analysis of the environment including both metropolitan areas and smaller cities, which suggested that it should have been made by scholars, students, mayors, and inhabitants who could learn together, through a fertile exchange, the reason why the environment was not

suitable for the future. The only way to realize better cities was reasoning in a simple way, using simple words to explain concrete results of an interdisciplinary research to architects and students who were going to work in the real current society.

Ricci's theoretical framework about the community space design evolved in his theory on megastructures. Firstly, the inhabitants' movements, their interactions and, in general, human activities were the starting point for any project. Then, to go on it was necessary to be aware of the new technologies, new potentialities and, most of all, of new needs, reconsidering the project in all scales.

> Potentially, a territory would be like a continuous town, sometimes denser, sometimes less dense, but continually interacting and allowing each person to enjoy and utilize all of the possible choices of a whole territory[164].

In his speech *The Future of Cities* Leonardo Ricci explained his intention to teach in the USA to continue his studies on macrostructures where new technologies were applied to Architecture and Urban Design, where the most economically powerful and technologically advanced methods could have helped to find the way. A choice was needed to lead the revolution.

During the conference titled *Modern Movement, International Style, Postmodern*, which took place in the Architecture Faculty in Milan (academic year 1883/1984), Leonardo Ricci and Anthony Eardley drew a debate on Postmodern architecture in the United States[165]. Leonardo Ricci remembered his teaching experience in the United States and recognized that the great force of the architectural production there was due to that high technological aspiration which drove the "matrix" elaboration for each vocation. Potential, lacks, and goals were the main standards to be investigated to be able to plan the territorial development and cross out the chaos determined by functionalist forms and the alienating zoning process that resulted from old rationalist and functionalist ideas, which did not allow Jacksonville or Miami citizens to perceive that they were living near the sea or near a beautiful river[166].

As opposed to the existing chaotic aggregation, Leonardo Ricci imagined the new structure for the Earth City as a single organism made of different parts connected and belonging to the whole, where each component, either cities or county, planned its own development in the same way providing infrastructures and facilities at different scales. The architect felt ashamed of the urban results he saw in the United States and in Italy as well because they descended from a passive acceptance of the casual growth of the towns caused by the lack of common goals. According to his opinion it should have been important to fix some common methods of analysis of the towns, which had to be necessarily followed by the choice of intervention; if neither the local administrations nor the architects had precise and

shared goals it was impossible to make that choice and to have new suitable towns for people.

Furthermore, this phenomenon could have caused another spreading problem: «towns as a result of destiny, not a conquest of man[167]». As it happened for the invention of new airplanes, intellectuals, politicians, and inhabitants had to work together to elaborate new models. Intellectuals should have thought of architectural models at different scales, from the territory to the home scale, and politicians should have preferred environment, city, habitat problems rather than other alienating matters.

The City of the Earth was defined "synopia" by Ricci because it referred to a prefiguration of a city: it was not a utopia but a real model that could be applied to reality. It derived from two basic careful studies: the survey of the existing city structure and an interdisciplinary investigation on human acts and activities. The aim of deriving the City of the Earth from such an analysis was to respect human beings and to plan for the environment they live in; instead of executing a pianification made by human beings it was a plan for mankind.

Ricci's integrated city considered communications, transport, infrastructures, and facilities systems. Communications and transport should rebuild social relationships recalling the idea of medieval streets and squares which were able to link houses and shops, while in the contemporary world they were dividing devices. To him, by drawing a line connecting two points the architect marked a separation of the other points on a paper-sheet, and the same happened on a city map. Therefore, architects and planners should examine all the means of communication in an interrelated way and modify their planning method moving from drawing a street on paper to design it on the urban landscape.

Infrastructures and services should be planned by focusing on their existentialist function to connect work and home, they should be huge spaces allocated to human association. In the contemporary world Ricci noticed a chaos between domestic spaces and workspaces, a sort of "non-città" including architectural buildings and organisms that imitated a time that did not exist. Infrastructures and services were buildings, but they did not need specific architectural organisms typologically determined, because some existing functions were born in an alienated society to allow the unification of what was broken and fragmented.

In Ricci's opinion, the City of the Earth did not need specific buildings because human acts and activities were already integrated and developed in the same integrated way. The only need for the new society living in the integrated city were qualified spaces able to welcome human acts and activities.

No isolated forms were needed, but existing forms as nature, so the City of the Earth would be the unified expression of a society without isolated and single pieces addressed to specific functions.

Activities were positioned in the city on the base of an analysis of the territorial vocations of the parts: types of cultivation, manufacture, and production systems. That analysis was followed by the identification of the productive units at the different scales to integrate them correctly in the human life. The transportation and communication systems served that decentralization of activities and were distributed to bring anyone to both walk out in an unspoiled landscape and reach the working units from the habitat units in a calculated time of ten-fifteen minutes. The communication routes have no hierarchies and are displayed to reach each point of the macrostructure. They do not connect attractive poles, thus dividing separate areas, but minimal units of the primary, secondary, and tertiary activities as well as free landscape, facilities, and habitats units.

As in Model I, for the description of the City of the Earth Ricci recalled the harbor-center as the core of all communication routes for all kind of activities and transport. From the core, communications were calculated and critically revised on the base of an evaluation of the necessary integration and possible existing alienation *quantum* each means provided.

After the infrastructure, the structure is the second unifying device of the urban system: the main structural system consists in vertical machine drawn elements in reinforced pre-stressed concrete hosting secondary structural elements, available and structured to be moved and used elsewhere. These beams harbor all services and canalizations and are able to plug in the different self-sustaining secondary structures. The structure welcomes human beings of all genres and ages in their different acts: they become human structures opposed to mechanic ones and suggest the latent human dimension. To Ricci those were structures intrinsically belonging to the human condition objectifying outwards.

More in detail, for what concerns education, Ricci positioned in the model nursery, primary, secondary, and high schools at different scales, as they reflected different associative models of human life: nursery schools are part of the habitat because babies need limited social experiences within the family to live the personal recognition phase and not to suffer the aggressive forces of the society. Primary and secondary schools are inserted at the neighborhood and group scales, as they imply an active participation to the neighborhood social life but within spaces integrated to the structure. High schools appear at the town scale since human life can face the metropolis experience.

Universities instead are considered by Ricci – as factories and all working places, cultural and religious facilities, civic centers, commercial units, sanitary and entertaining services – areas in contact with the global life of the megalopolis instead of aristocratic separate urban equipments.

Vertical units could be added as needed. These equipments are in sprayed concrete on an iron mesh.

Tertiary structures for habitats consist in prefabricated self-sustaining cells, which can be realized with light prefabricated materials to foresee a customized architectonic intervention as well. The habitat units are the result of possible varied combinations of the standard units to satisfy the needs of all kinds of family, which was the minimal group unit expressing the civilization conditions of a changing society.

Ricci focused on one last important point: materials and structure. The first ones are integrated materials with no distinction between the natural and the artificial, while the structure can use existing structures and build new ones in prestressed concrete as those studied by Riccardo Morandi at the University of Florida. What was important about the City of the Earth structure was the possibility it gave to life to insert in a flexible way: each inhabitant would have been able to change the habitat unit according to the single or family needs.

The model is not conceived to represent the final appearance of the harbor-center, the whole space has no specific function, it is arranged on different levels, where morphology suggests the possible uses of a space but avoiding either a univocal correspondence between one space and one function or the general multifunction of the whole system.

The City of the Earth structure could not be characterized by closed modular spatial frames because it had to result from the analysis of the relationship between human beings and the environment. Closed modules would have reflected segregation and produced containers for unknown lives, thus it could not bear all the necessary spaces for human acts and activities neither for the habitat nor for facilities and services. On the contrary, the sense of fluidity is conveyed by the organic forms characterizing each compositive unit from the habitat to the territorial scale.

More in detail, for what concerns the environment, Ricci's studies concerned applied research work carried out by Leonardo Ricci in Visual Design with Dusan Vasić[168]. Ricci and Vasić reset the design rules of the public space starting from the notions of "ground" and "environment" to let the natural and social environment suggest the right structure of the future city, avoiding predetermined morphological results, translating the concept of anonymous architecture, and studying the possible spatial configurations the territory could assume at different scales through the geographical analysis. Starting from the definition of space Ricci and Vasić gave, the possible spatial configurations derived from the interdisciplinary joint research on Visual Design by them and by Ricci and Dallerba's research on the anthro-sociological aspects of human acts. Those configurations outlined a series of possible coexisting types of solutions which offered a significant overall morphological configuration of natural environment and settlement whether it consisted in the insertion by contrast, integration, or dialectic of attitudes[169]. Ricci and Vasić Visual Design

applied research, started with the definition of space, the "space-environment-landscape": the intermediate element resulting from the relationship between itself and the spatial-plastic possible configurations reflecting the general behavior of culture in relation to space. Only the objectification of this relationship should have impressed the architectural-urban configurations instead of predetermined spatial conceptions. Therefore, space could be active or passive, thus defining configurations with different expressiveness derived from the use of plastic narratives.

Matching perceptive and visual design issues, Ricci and Vasić outlined different kinds of urban environment based on the setting of one objectification type or on the transition between two extremes of different objectifications: relationship by contrast, concentrated and "passive space" artificial plastic configuration and relationship by integration, "active space" isolated plastic entities[170].

To Ricci all the work done for the city till that moment was not unuseful, but it let the architect and the man understand that a new "maitrise" of the Earth was needed.

Projects for Macrostructures

Project for a Macrostructure for Dog Island, Orlando, Florida (1968-1970)

The project for a macrostructure for Dog Island in Florida was signed by Ricci Bennett Architects with Daniel Paulck Branch as consultant, and Maria Grazia Dallerba. In CSAC Archive the project is titled "Dog Island". In Casa Studio Ricci a general masterplan of the macrostructure of Dog Island is kept, while in CSAC archive more detailed sketches, plans, elevations, and studies in section are available to study the project in detail. By looking at those drawings and at the sketches Ricci donated to CSAC it is clear that all the listed functions were studied separately and that the general plan was to be realized in different phases: they were six and were identifiable with different colors.

In the masterplan of the project regarding a total area of 11.8 acres, if considered both the wet and dry areas, or of 6.8 acres of dry surface, it is possible to locate different functions distributed all over the territory of the island. "Lake houses" and "bridge houses" occupied the western part of the island, the central part hosted a huge golf camp, while in the two wide coves of the eastern part there were "pyramids" and "airplane houses" residential complexes. The transversal belt between these different parts was occupied by a "village on pilotis", extremely developed in length. On the curved line of the gulf that connected the two inlets "houses on channels" were distributed: housing units on canals which, following the course of the land and the jagged line of the coast, from the sea were grafted inland.

4.24-25. Leonardo Ricci, Masterplan of the Megastructure for Dog island, CSAC, B038534S_1, B038534S_2.

The second cove hosted an enormous megastructure for habitat, a circular recreational area, and a village club.

The different complexes and functions were homogeneously distributed all over the island. They were connected by "promenades" and the urban settlement was interconnected, it functioned as a whole, providing services grouped to satisfy 13,000 people – shopping centers, a church, cultural and sports centers, a nursery school, a school, a college, a hospital, a theater, a playground, a club – and followed the territorial morphological features.

In a sketch of the "houses on channels" straight "channels", wide long roads, conducted from the coast to the hinterland cutting the territory in four sections. The longest one drove to the building of the central tower. This typology was characterized by larger and smaller channels that connected all the living units.

The "megastructures for habitat" were also connected by aerial paths that linked the long irregular plates characterized by different curvilinear and biomorphic profiles in some points. These huge bodies were positioned in rods of two or three, side by side.

The tower and the pyramidal volume were the buildings more deeply studied according to the numerous available drawings. The pyramidal volumes were thought for the huge triangular volumes positioned in the central part of the island (named "pyramids" in the legend of the plan), while the tower typology concerned the building at the end of the main promenade and the "towers" (as indicated in the legend) in the extreme western part of the island, where the land narrowed and finished in the sea.

In the project for Dog Island Ricci and his team proposed the same pyramidal typology of the project "Terrassecittà" (1972), even they

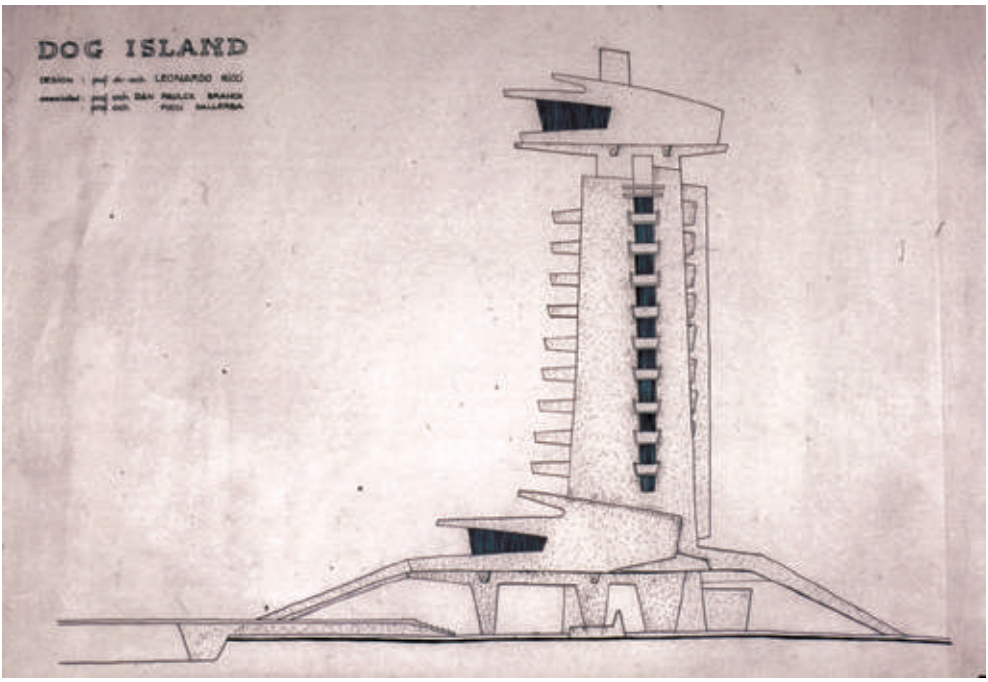
differed for the number of floors and for the functional distribution: while "Terrassecittà" hosted penthouses on the upper floor, in Dog Island the "pyramids" were conceived to provide for public facilities there. It is important to specify that both projects had a pyramidal section, in which the underground and soil levels were occupied by parking areas, the central floors by living units and the upper floor by penthouse luxury apartments ("Terrassecittà") or public facilities (Dog Island).

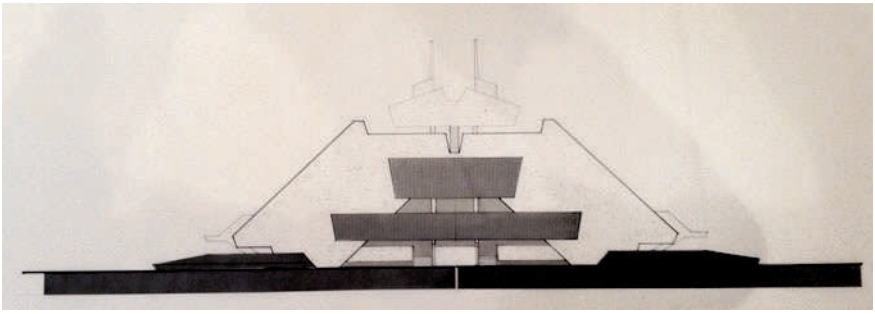
4.26. Leonardo Ricci, Megastructure for Dog Island, "Houses on Channels", CSAC.

The core of the triangular section hosted a gallery for commercial and public facilities.

The tower building was composed of a basement connected to the soil thanks to ramps and elevated paths, as it was usual in Ricci's projects as the Franklin Delano Roosevelt Memorial (1959-1960), the project for Montecatini Cemetery (1967) or Casa Di Sopra (1972). Those plastic physical connections to the soil could be considered re-elaborations of the high external stairs of some earlier or coeval projects as the Monterinaldi or Montepiano Houses, realized from the Fifties to the late Sixties, or of the oblique stone walls often used to finish the structural blades on which several buildings by Ricci were anchored (Mann Borgese House).

The tower body was grafted on the basement and elevated with nine floors of living units and a tenth level to connect this part of the tower to the upper separated level. The typical floor was divided in two symmetrical parts by the staircase volume, each appointed for one single habitat unit with two views towards the sea on terraces,

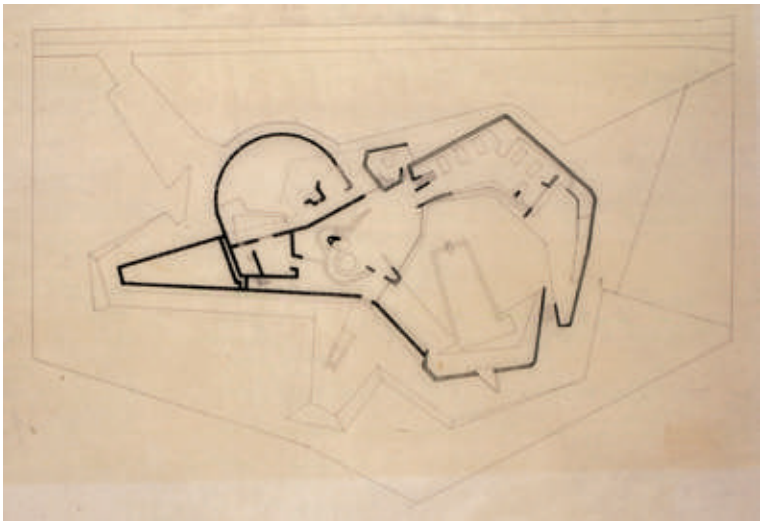




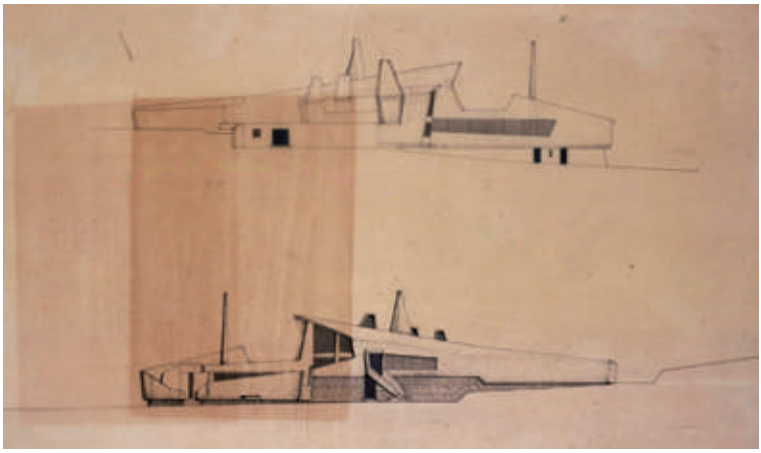
4.27. Leonardo Ricci, Daniel Paulck Branch, Maria Grazia Dallerba, Megastructure for Dog Island, Tower, elevation, CSAC, B038536S.

4.28. Leonardo Ricci, Daniel Paulck Branch, Maria Grazia Dallerba, Megastructure for Dog Island, elevation of the "pyramids", CSAC.

4.29. Leonardo Ricci, project for Di Sopra House, plan, CSAC, B038523S.



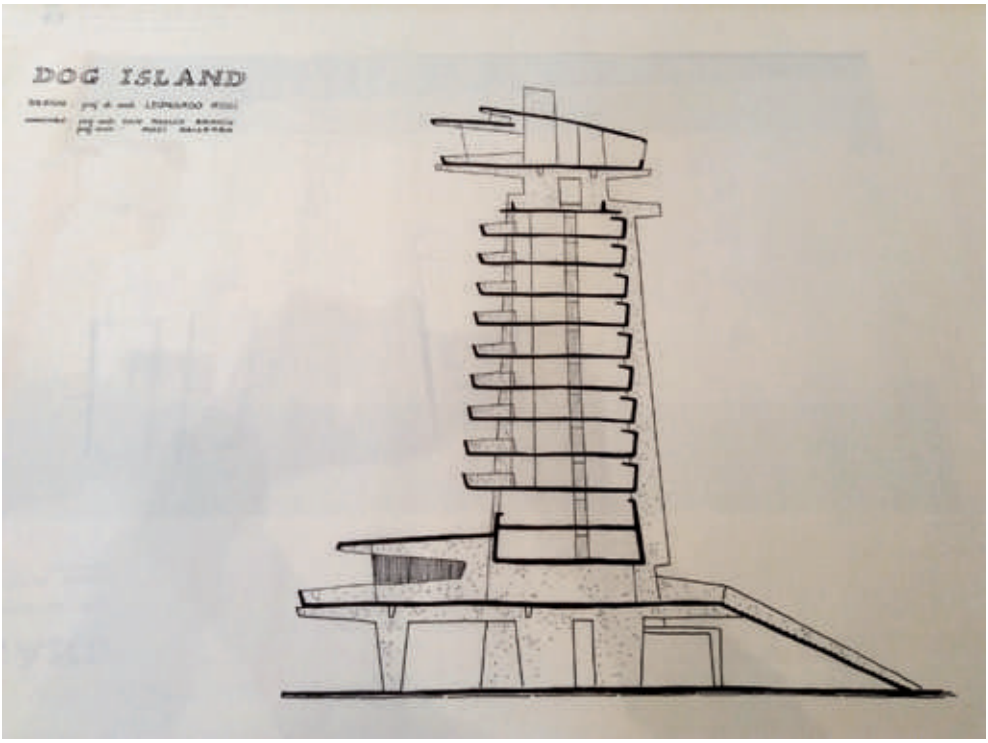
4.30. Leonardo Ricci, project for Di Sopra House, elevations, CSAC, B038524S.



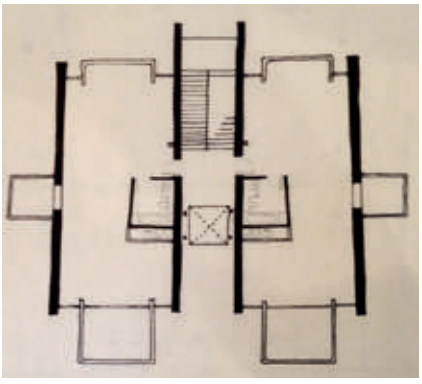
one to the north and one to the south. The lateral sides were closed by continuous walls, except for a narrow opening with balcony on the eastern or western side of the flat.

The upper floor of the tower hosted offices and multifunctional spaces for public facilities. The staircase cut on the north side the floor area, which unified on the southern side, more opened towards the sea.

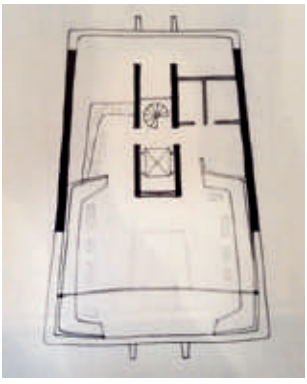
The project for Dog Island pervaded the whole island with its differentiated functions assigned to different building types. Therefore, in addition to the Expressionist recall, the project could be easily traced back to the metabolist experiments by Kenzo Tange for the Bay of Tokyo both for being such a multifunctional large-scale intervention managing the earth and the soil elements and because it worked on leisure spaces, sports, and recreational areas as well as different habitat solutions.



4.31. Leonardo Ricci, Daniel Paulck Branch, Maria Grazia Dallerba, Megastructure for Dog Island, Tower, section, CSAC.



4.32. Leonardo Ricci, Daniel Paulck Branch, Maria Grazia Dallerba, Megastructure for Dog Island, Tower, typical floor with habitat units, CSAC.



4.33. Leonardo Ricci, Daniel Paulck Branch, Maria Grazia Dallerba, Megastructure for Dog Island, Tower, plan of the upper floor, CSAC.

"Terrassecittà" – "City of Terraces", Orlando, Florida (1972)

The project for "Terrassecittà" or "City of Terraces" was a macrostructure building presenting an "A" triangular section, or "Terrassenhäuser" section recalling Paul Rudolph's Lower Manhattan Expressway (1967-1972), a megastructure with two sets of back-to-back flats on either side of a gigantic carriageway of a communications artery. The project foresaw a basement for parking areas and nine levels: the soil level was dedicated to a series of services, offices and commercial functions including Branch real estate company offices, seven levels for one, two- or three-bedrooms apartments with terraces, and a penthouse upper level. The Ricci-Bennett Architecture Urban Design Studio designed in detail the plans and the furniture of all kinds of dwellings and studied the areas of the apartments' terraces according to the physical principle of the "sky exposure plane": the ratio between the vertical distance (height of the sky exposure plane above the street or of the lower plan) and the horizontal distance (the initial setback distance). Therefore, the height of the buildings was limited by means of the Angle of Light Obstruction (ALO) to let open air and light reach the streets and the rear yards. Each area was allotted a certain ALO, measured from the center line of the street and from the rear lot line[171].

The technical report of the project synthesized some of the designers' intention to bring a psycho-somatic balance to the dwellers: Ricci and Bennett quoted in the report Norman Newton's words assuming that «the success of a work of design may be soundly evaluated only by its over-all long-term effect on the healthy, happy survival of humans. Any other evaluation of architecture, or city planning makes little if any sense[172]»: in this project we can notice the clear intention to stress the horizontal and vertical connections, the clear structure of a building anchored to the soil by massive walls that gives birth to horizontal suspended routes and paths. On this main base unit, a tower form ending with a jutting out slab was inserted.

This project represented a new spatial challenge to rebuild the connection between architecture and urban studies moving from existing models so that these big buildings' clear and identified shape became their main characterizing feature.

Plan of the Leather District for Regione Toscana (1975-1978)

Leonardo Ricci remembered this project as the perfect result of what he intended organic planning. The Tuscany Region had not yet established the District and Leonardo Ricci had to manage a Consortium of six municipalities with the same population of twenty thousand inhabitants: Fucecchio, Castelfranco, S. Miniato, S. Croce, S. Maria al Monte, and Montopoli. The architect firstly carried on an interdisciplinary study with the help of the sociologist Paolo Giovannini and of the relations expert Cioni who cared the contacts between the

4.34. Ricci-Bennett Architecture Urban Design with Daniel Paulck Branch, "Terrassecittà"-City of Terraces, site plan, Casa Studio Ricci.

4.35. Ricci-Bennett Architecture Urban Design with Daniel Paulck Branch, "Terrassecittà"-City of Terraces, section through stairs, Casa Studio Ricci.

4.36. Ricci-Bennett Architecture Urban Design with Daniel Paulck Branch, "Terrassecittà"-City of Terraces, section through modules, Casa Studio Ricci.

planners' group and the people, with the architect Sigfrido Pascucci (coordinator with Leonardo Ricci), and the architects Giovanni Censini, Andrea Ricci (collaborators). Therefore, the importance of the project lied in its interdisciplinary, participated, and existential organic planning approach, an urban design project developed by means of scale grouping which followed the Miami-Dade Model Cities Plan design method in all its aspects.

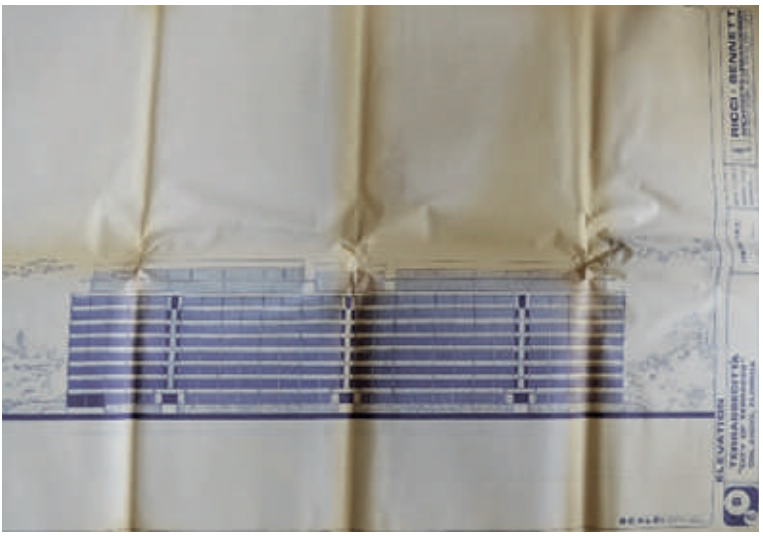
The so-called "leather district" was characterized by an intense industrial activity, kept alive by small and medium industries, where the territory was practically destroyed by the chaos caused by the last expansion of the Seventies. The local rivalry in those areas was very strong and the plan had the highest goal of planning a city consisting of the six municipalities.

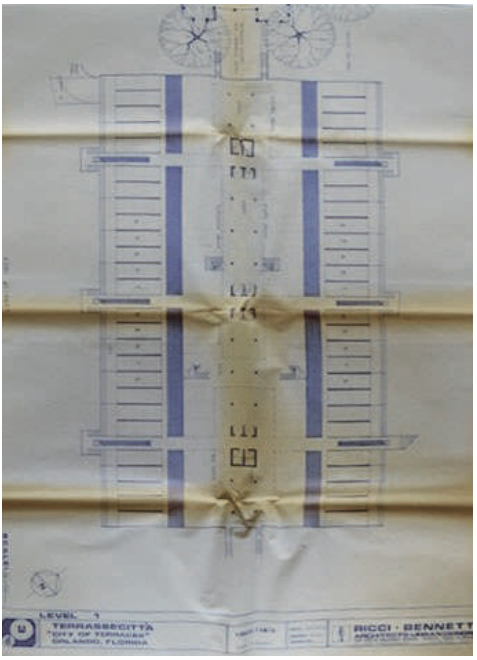
Ricci was proud of the work[173] and the first step was done once the group elaborated the pre-model to be discussed with the people, to whom the group explained that they were going to pass from the scale of twenty thousand to one hundred twenty thousand inhabitants. The goal was not to assign a driving role to one of the municipalities, but rather to set up a model of city to be reconfigured in a new way on a production scale and on a district scale. According to Leonardo Ricci, the success of the project laid in having been able to block the Florence-Livorno highway project that completely destroyed the territory by connecting only the two production centers. Indeed, the project had already been completed and was under construction but they managed not to advance the work to change the joints of the freeway and to start from it the load-bearing structures of the district area.

Once the model was accepted by all six municipalities, they revised the manufacturing plans in each town (some of them did not have a town plan) to compose a district plan. The acceptance of the final plan was complicated both politically and socially because some politicians came from different municipalities and local rivalries were even stronger. The composite group of designers had thus secretly redesigned the territory by laying the foundations of the new city, made of six municipalities, which was finally a founded and non-derivative city.

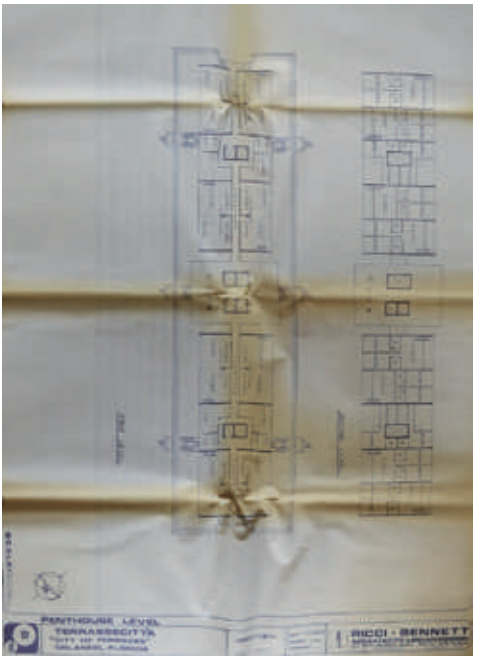
The foundations to develop the area on the base of human activities, especially productive, had been laid and Leonardo Ricci's organic plan had been created, without even designing buildings[174].

4.37. Ricci-Bennett Architecture Urban Design with Daniel Paulck Branch, "Terrassecittà"-City of Terraces, elevation, Casa Studio Ricci.

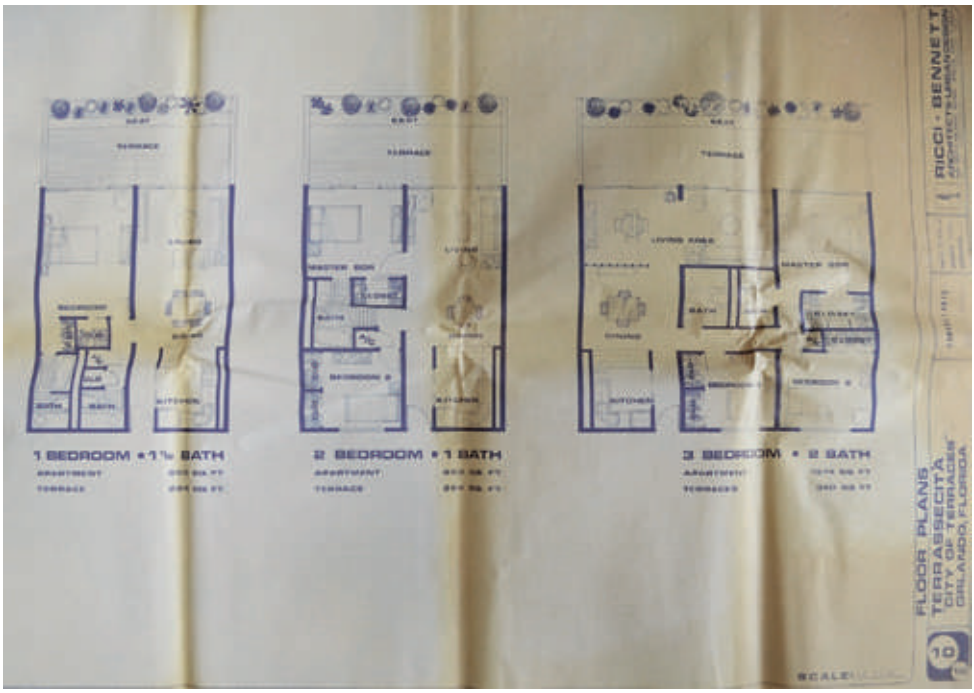




4.38. Ricci-Bennett Architecture Urban Design with Daniel Paulck Branch, "Terrassecittà"-City of Terraces, plan of level one, Casa Studio Ricci.

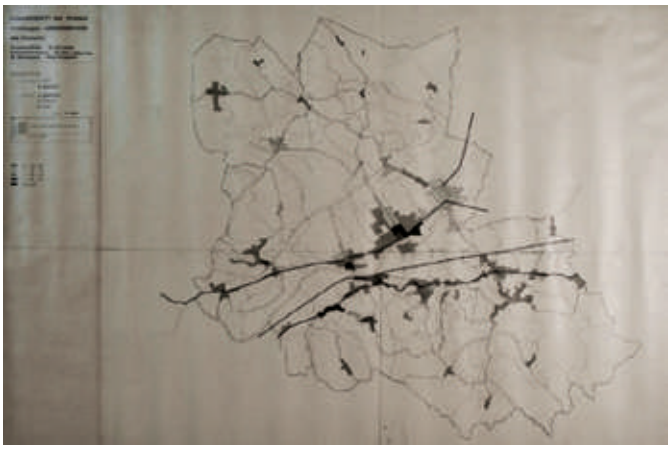


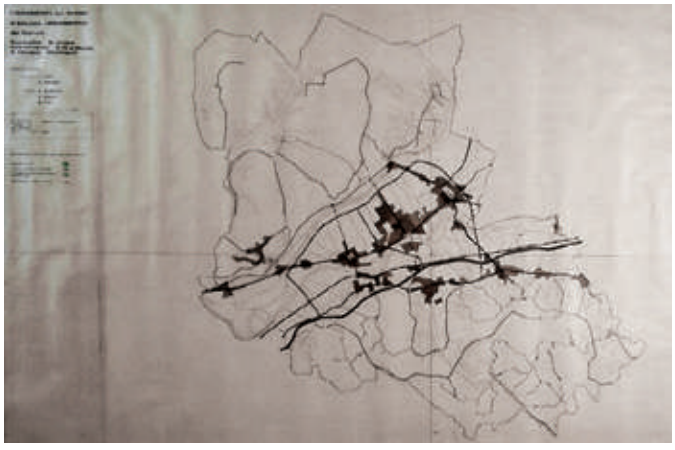
4.39. Ricci-Bennett Architecture Urban Design with Daniel Paulck Branch, "Terrassecittà"-City of Terraces, plan of the penthouse, Casa Studio Ricci.



4.40. Ricci-Bennett Architecture Urban Design with Daniel Paulck Branch, "Terrassecittà" – City of Terraces, two and three-bedrooms habitats, plans, Casa Studio Ricci.

4.41-46.
Leonardo Ricci, Sigfrido Pascucci (coordinators), Giovanni Censini, Andrea Ricci, Paolo Giovannini, "Plan for the Arno Valley", plan of urban development of Fucecchio, S. Croce, Castelfranco, S. Miniato a Monte, S. Ministo, Montopoli, design boards Casa Studio Ricci.





The Anonymous Project as an "Open Work"

Relational Architecture as Instance of the Anonymous Space Design

The facts of the history of the twentieth century fueled a distrust in science, technology, capital and in the rational organization of society. Philosophical reflections which sought to give answers by going beyond history were triggered, such as Phenomenology, which recalled patterns and models subjecting every knowledge that was no longer the cause and effect of a method but a kind of "phenomenon" practice.

Phenomenology and Existentialism overcame the positivist vision, the human condition was no longer considered the subject of scientific reason. If the former tended to accentuate objective values, the latter considered the more subjective aspects of existence in the attempt to free what stroke the human consciousness as essences and values. These positions tried to give a new meaning to history, giving rise to the universal union of spirit and nature, as symbols of other opposites, and constituted the philosophical substratum of the society of the second half of the twentieth century, in which Leonardo Ricci's life and work developed. Ricci's existential reflections guided him towards the search of his own vision of the world described in his *Anonymous (XX century)*, that brought him to the conception and translation of the "open work" in architecture. By analyzing Ricci's philosophical, anthropological, sociological, and visual design research, we can infer that this happened by means of the translation of "anonymous" architecture.

Despite the economic recovery, the memory of the two world wars left many doubts in the consciences and the search for a new vision of the world was spreading, including architecture, apparently far from

the research of the human soul, but deeply involved in the fervor tied to the city. For Leonardo Ricci's master the existential vision went hand in hand with architecture and became its engine, an essential element to free itself from the conception of space constituted a priori. Space had to built for life as a variable and livable space[1]. This goal could be achieved only by overcoming the codes and boundaries to make the space vibrate and to continue history: the essence and physical structure of space, a long process of becoming man was part of. By privileging relationships, the natural and biological root of the design process inevitably became the main theme of composition.

With the sentence «it is enough to exist. It is enough to find the relationships among the things that exist. It is enough to create new relationships among things[2]», Ricci explained the core of his thought, the relational value of architecture moving from the existential instance, referring to Enzo Paci's studies on the matter that the architect quoted in the introduction to the Urban Planning II and Elements of Composition courses":

> […] To make you understand the historical situation of a current so-called middle generation that, torn from the war by an idealistic culture has forced a new research position, which we can call roughly existential. That is, a generation that passed as Paci says from a philosophy of error to a philosophy of existence although in this case the word philosophy begins to become equivocal because a philosophical position cannot be existential[3].

Paci's interest in contemporary architecture has given rise, since the mid-1950s, to original reflections contained in numerous essays[4] which date back to the years in which Paci defined his relational thinking that, at the end of the 1950s, took on the connotation of what was defined his "relational phenomenology"[5].

In those years, the architectural debate concerned one main question: in what the architectural project consisted, and which was its function. These themes found a very precise declination that closely concerned Ernesto Nathan Rogers' activity and initiated a very close exchange between the two: Rogers allowed Paci better to delineate a spatial experience of phenomenological nature and Paci allowed Rogers to elaborate an original mode of design-action. From their dialogue an answer to the question on the meaning of the project – intended as a synthesis exercise between experience and truth – emerged[6]. Therefore, the project would have resulted as the empirical-trascendental relationship the individual subject had with the world[7]. Some notions of phenomenological language had become a shared ground of exchange between the two intellectuals, to the point of being able to develop a common language starting from their different experiences as philosopher and architect[8]. To investigate the relationship between architecture and philosophy Enzo Paci used and shared with Rogers two main keywords that intertwined in their interdisciplinary

reflection: the concept of *transcendental* and its close relationship with the empirical dimension, *relation*.

What was important to Leonardo Ricci was the final meaning of transcendental Paci pointed out[9] since he identified it with a precise way of acting, and considered relation the starting point of action[10]. Continuity was connected to the concept of relation between utility and beauty, which were antinomic terms to Paci and the fundamental elements for the synthesis of architecture to Rogers[11]. Modernity was a phenomenological process[12] and the concept of relation was not to be intended as univocal, not even in the work of a single architect. More in detail, Paci analyzed Gropius' work[13] and maintained that his lesson's importance lied in the conception of new forms and in the openness of the building process to new solutions beyond the master's belief about technique and philosophy. Form became the artistic value of the answer to a determined problem and, indeed, the tendency of identifying a new artistic form with a new intellectual or technical research was connected to the theorization of Gropius' functionalism[14]. On this purpose, Leonardo Ricci remembered when he participated in a seminar on the figure of Walter Gropius during his teaching experience in Cambridge: Gropius had left the Harvard School of Architecture deanship a few years earlier and held a conference at Harvard, in which he expressed his strong faith in function the young architects did not understand. Leonardo Ricci wrote what, on that occasion, he answered to Gropius:

> Intervening in the debate, I replied to Gropius saying that it was not a question of denying his work and that of a whole school. It was the concept of function, its believed absoluteness, that were questioned. The hostility of the so-called young people was aimed at principles. I said, taking up an example made by Gropius, that a chair could not be designed in homage to an absolute model of function when most of humanity sat on the ground. In place of function, which I do not believe without reservations, I would speak of possibilities. Nature, for example, does not impose choices but suggests possibilities[15].

It was therefore clear Ricci's conception of objects and forms as expressions of the relations they could generate, stand or suggest, and of the possibilities and multiple functional choices they could offer. Similarly, Siegfried Giedion wrote in the concluding chapter of his *Breviario di Architettura*[16], that the four fundamental functions of urban planning fixed with the *Charte d'Athènes* of 1933 – work, habitat, traffic, and rest – had lost their balance as the balanced relationships among themselves: they had to be restored with the reactivation of the human relationships. Spare time represented the moment to do that, but the renewal of the relationship between the "I" and the "You" would have implied a substantial renovation of the town structure in function of the human measure and a loss of the urban agglomerations[17]. New open forms were built to participate in that system, this was why they could not be a repetition of the same form, they

were flexible. Flexibility was the most important feature of modern architecture because flexible, variable, and open forms aimed at permanence and stability in the changing unstable world. In architecture and in philosophy an element always identical to itself did not exist: every data was relational. Existence itself, or better, temporal existence, was what produced new relations, nature was composed of temporary existences generating relations and of relationships among elements that constituted its form.

To Paci Albert Einstein's theory consequences affected the notion of time, process, the conception of the internal and the external space, which were in a spatial-temporal organic relation[18]. Time, form, and action seemed the three main components of the design process: the new dimension of space-time was discovered and the influences of time on space and of space on time were clear in the design process because the problems of the project emerged when, opposed to the architect's view and intentions, there was the progressive adaptation of the architect's ideas on the environment and on the future inhabitants' minds. Time was what allowed the transformation and the welcoming of the project to happen and, as the notion of form was intermediate between the options of relation and time, it could sound impossible to deal with a free action of the architect. On the contrary, as Leonardo Ricci thought referring to Paci, and in this lies the actuality of his reflections, action became the expression of a common sense, of a community view in which the architect was the subject able to translate the needs of a determined group, in a precise place and present time. The project became the expression of a concrete experience expressing the relation among a series of events the author – not only an architect – learned phenomenologically from his standpoint in a precise moment. Therefore, the architect had to be anonymous, architecture as the other disciplines had not to fix the rules and forms for the future but had to allow the possible transformations among the factors of existence. To Paci and Ricci to be ready for the Modern Movement meant aiming at truth in architecture. Philosophy was not the starting condition but the task ahead of everyone[19].

Leonardo Ricci's view on the project for the anonymous space retraced the interdisciplinary research in architecture and philosophy done by Ernesto Nathan Rogers and Enzo Paci. The analogy between Ricci's idea on the project for a new, dynamic, anonymous, and relational space was clearly explained in an essay published on the *Journal of University of Manchester Architectural and Planning Society* published in the same years as Paci's essays: 1956-1957[20], where he stated that «Architecture is nothing else than an *incarnation* taking place in time and by the work of men, of a reality first lived by man[21]».

In this sentence Ricci summed up the concept of experiencing space as the individual walking through the internal space described by Zevi in *Saper Vedere l'Architettura*, according to Edmund Husserl's trascendental conception of the subject experiencing the phenomenological

process. Ricci thought that space was the element on which architecture depended and that it was useless to hope to formulate a universally valid definition of space and of its meaning for human beings, because any possible definition changed as humanity developed[22].

Therefore, in Ricci's opinion it was useless to define space because of the intervention of time on it; it would have been rather more meaningful to consider architecture in function of the fourth dimension: space-time. That reflection made on contemporary architecture could have brought to a new study of spatial values, as Bruno Zevi had wished as well, to be able to understand architecture as the Art History by overcoming the classification in categories studied by Benedetto Croce[23]. Architectural criticism could not continue to treat only the buildings seen on the facade, as if they were paintings, because architecture had to be experienced to be judged. After Einstein's discoveries, as Siegfried Giedion explained in his *Space, Time and Architecture*, space was no longer just geometric, but organic and vital[24].

To study the architectural space, it was not worth speaking of space differentiation but rather of state changing. This was the reason why it was meaningless for the architects to plan "boxes", as Ricci called all the closed spaces.

> A modern architect cannot take from the earth a fragment of space and make it architecture. Even if the theft went well, this stolen space is a dead space[25].

To Ricci planning had to be done in a completely different way from the past: from the drawing up of the first sketches to the executive design. While architects tended to take possession of a place to substitute a building for it, they were not aware that it was an illogical act that presupposed a formal act and a domination of the activities conducted by future inhabitants: modern architects had to imagine all the human activities before the founding act. The word space could still be used, but also considering natural elements, which had to enrich architectural drawings, because the connection between men and nature was the earth itself, where the architect could observe the changing of states in the new space-time dimension. To that man modern architecture belonged. It was real architecture, which identified itself with the earth in motion. The man and the earth had become a unique organic element and, therefore, both were subject of the motion of things[26].

The Translation of Anonymous Architecture in Megastructures: Urban Design between Italy and the U.S.

To understand what Ricci intended for anonymous architecture, it is not enough to analyze the architect's theoretical framework expressed in his text books *Anonymous (XX century)* and The City of

the Earth in which all the philosophical principles he elaborated on architecture can be traced. Many aspects of his "anonymous thinking" can be understood from the non-conventional and non-academic language used by Ricci, through which he tried to avoid all kinds of formal, hierarchical, and academic distances between himself and the audience.

In Ricci's typescripts, conference texts, books, articles, and notes, academic roles and the distance between professor and students were eliminated[27]. That narrowing to his audience was important to Ricci, who avoided "form" also in his writing, not to feel as a "dictator of thought"[28], but anonymous, a man talking to other men.

Ricci's writings allow the reader to perceive his tormented relationship with his own research, precisely thanks to his recourse to a literary and philosophical instrument which, however, is not explicitly written in an academic register and uses a series of dichotomies as personality/anonymous; community yearning/individualistic isolation; political realism/social utopia; plastic/tectonics.

The theme of the *Anonymous* was highlighted by Ricci in the criticism against the masters (Frank Lloyd Wright, Le Corbusier and Mies van der Rohe) built by referring to the projects of the Guggenheim Museum, the Chapel of Ronchamp and the Seagram Building. More in detail, Ricci underlined the masters' absence during the war and the unusefulness of their teaching, even significant for architecture of the pre-war period, after the destructions the war caused in human soul and life[29].

Ricci criticized the lack of connection with the environment, the lack of attention both for the users of the space and for the function (Guggenheim, Seagram Building), the "falsity" of some buildings that did not think about the needs of the community but were only symbols of the architect's hand (Ronchamp), the non-existence of the interior space and the only decorative function of the external one (Seagram Building). It was necessary to study how Ricci sought anonymous architecture, trying – without necessarily succeeding – to reveal the human condition through form, without losing sight of the balance of the general composition, which must maintain a sense of belonging to the reality in which it is built[30].

The reason why megastructures could be considered one possible translation of Ricci's architecture was that they were designed refusing an a *priori form* and in function of human activities in the city: they had to be the expression of social needs and values, of a new structural articulation of spatial entities based on this, where the connecting devices among the parts defined and expressed the thoughts, wishes, and habits of men. All the morphological studies on megastructures and the social and psychological investigations that preceded their realization in models demonstrated their anonymous character.

In Ricci's work the translation of anonymous architecture must be understood in the results of the applied research he did inside the course

of Visual Design established at the University of Florence with his friend and collaborator Dušan Vasić. They were not the only scholars to investigate in that field in Italy, because, as in the United States, the interest of planners and architects moved from the habitat to the urban-territorial scale maturing a new will to analyze the geographical situation.

In Italy, the confusion and the complexity of the events that were shaping the cities after the Second World War allow us to read the birth of a movement that will lead to the formation of the discipline of Urban Design. It was a long and difficult process that saw the heated debate on the construction of new neighborhoods, which were going to form parts of the city[31].

In the United States plural urban design – or plural urbanism – opposed to unitary urban design was born and did not consist neither in urban planning nor in architecture. The book by Brent D. Ryan titled *The Largest Art. A Measured Manifesto for a Plural Urbanism*[32] deals with urban design as the largest among the building arts since it involves the largest plural entity: the city. In the terms plural urbanism or plural design[33] the concept of plurality is contained, which affected all dimensions of the discipline and enabled it to become the largest and independent of the other building arts as architecture, landscape, sculpture, and land art. Ryan's analysis is very consistent with Leonardo Ricci's vision of the discipline, because it provides a new theoretical and practical understanding of urban design by investigating its relationship to urban space and urban agents, conceiving it as a practice that accepts all those elements and forces of cities that are beyond the designers' direct control and become part of the urban design project as well.

In Italy 1963 is the date of the birth of Urban Design when a group of scholars was formed around the figure of Ludovico Quaroni who did not teach urban planning, but "urban design"[34] until the early Seventies. After what is considered, even by Quaroni himself, the first text of urban planning by Giuseppe Samonà *L'Urbanistica e l'avvenire delle città* (1959)[35], and the first Italian texts that dealt with urban design were published: *Origini e sviluppo della città moderna* by Carlo Aymonino (1965)[36], *L'Architettura della città* by Aldo Rossi (1966)[37], *La Torre di Babele* by Ludovico Quaroni (1967)[38]. Unlike the already cited American texts, the urban project was still understood – and still is – as a design of the city through architecture[39].

There will be no urban design courses in Italian universities until 1985[40], although the discipline had already the recognition by the academy and *Casabella*, *Lotus* and *Controspazio* began to play a fundamental role in the treatment of urban design as well by publishing the US theories[41].

Kevin Lynch's *The Image of the City* was published in America in 1960, when Leonardo Ricci and Ludovico Quaroni were *visiting professors* there. It is therefore easy to infer that Quaroni and Ricci's work on the city referred to Lynch's theories and methods. So much so that we certainly know how much these influenced the teaching methods of

the two Italian architects, precisely in the early stages of their work in their respective laboratories of Architectural Composition and Urban Planning at the universities of Florence, where they both were teaching in 1960. Indeed, students were frequently asked by them to draw known spaces in their minds and comment on the drawing by detecting the forgotten parts or those represented differently from reality, to analyze what were the weaknesses and strengths of a project area.

The official recognition of the Urban Design discipline precisely came thanks to teaching and experimentation in academic classrooms. "Unity of architecture and urban planning", "type-morphology" and "urban analysis" were neologisms that became part of the lexicon of Italian architects-urban planners. From the mid-1960s thanks to the research carried out on the city-region, the former students of the masters of the Fifties who questioned the field of action of architecture and urban planning prompted the recognition of Urban Design.

In Florence, after the 1966 huge flood that damaged a large part of the city, *Casabella*, under the direction of Gian Antonio Bernasconi, published all the research conducted at the University of Florence in the field of urban design by Ricci and Savioli in the years preceding and following the flood. Ricci and Savioli's research on the theme of the "urban structure", partly emerged from the damages of the flood as a way of reconstruction, were very similar, more in the theoretical significance than in the formal results, to Quaroni's studies conducted in Rome from 1963 onward. Savioli had promoted the study of the San Frediano requalification in his urban planning course in 1965, while Ricci was starting the exchange programs between American and Italian students from the University of Florence and Penn State University to advance his research on macrostructural models according to the new research horizons based on the criteria of integrability-integrativity, infinite growth, transformation, "open work", formativity, concretist aggregation, assembly of existing elements on the basis of computer science studies, and continuity.

While Milan and Rome were thruster centers for the urban and architectural Italian culture, Florence owned a marginal role and suffered a lack in the inputs for the development. Florence in a way decided to stay apart, but Ricci and Savioli research were also a demonstration of the need to open to the American studies. In those years, their master Michelucci was also involved on behalf of the university in the interventions on the flood damages and tried to foster the idea of reinventing the existing structures. Thanks to the openness to American studies, the Florentine experiments were proposed as new strong structural interventions, then re-proposed in the subsequent studies of the radical movement. In the following years, at the beginning of the Seventies, the "Radicals" and the studies on the "integrated city" were promoted thanks to the presence of Giovanni Klaus Koenig in the editorial staff of *Casabella*, who published the projects of the Florentine groups Archizoom, Superstudio, and Zziggurat. At

the same time some degree theses coordinated by Ricci and Savioli were published by *Controspazio*, while Kenneth Frampton's research on the urban dimension of architecture appeared on *Casabella* with the title "Appunti sulle teorie della città"[42], as well as Robert Venturi and Denise Scott Brown's theories on the "Percezione trasversale"[43], Rob Krier's "Permanenza della forma", and Peter Eisenman's "Notes on Conceptual Architecture: towards a Definition"[44].

Ricci's synopia of the City of the Earth as all the plural urbanism projects were the demonstration of the placing of an event in time and in space, deriving from Einstein's revolutionary theory, that had changed the world of the arts. Ricci's synopia effectively was embodying an open and unfinished, temporalized and constantly changing design, and can be considered an Italian project of plural urban design, the largest of the arts as Brent Ryan would define it[45].

Thus, with new investigations on the relationship between the morphological characteristics of the environment and the possible plastic configurations of the new structures Urban Design began.

"Open Work" in Architecture: the City as a Collective Work of Art

The idea of "Open Work" is central to explain Leonardo Ricci's work. The connection between Ricci's design and the concept of "open work" became clear when the architect asked Umberto Eco, author of the book *Opera Aperta* ["Open Work"][46] to give some lectures to his students of the Faculty of Architecture at the University of Florence in 1965-1966. In those years Ricci was Professor of Elements of Architectural Composition and Urban Design (1964-1965), Director of the Town Planning Institute (since 1965) and Professor of Town Planning (1966-1970). In Ricci's courses important social themes were discussed with the students and, after the flood, his course was dedicated to the planning of a continuous city in the Arno Valley by means of an interdisciplinary study. In those years Ricci's transfer to the U.S.A. was in its central years and the disciplines of Urban and Visual Design with the relevant teaching methods were permeating his teaching as well. Ricci thought that Eco's course on Visual Communication could offer further reflections on the generation of form in architecture. The collaboration between Ricci and Eco suggests the importance of the investigation into the relationship between architecture and semiology, the latter understood as a science that studies all phenomena of culture as systems of signs or culture as communication. Architecture – in its various expressions such as design, architectural planning, urban design, scenographic and exhibition construction – can therefore be considered, unlike other cultural phenomena, as the concrete realization of culture and as a constructed three-dimensional reality of associated life, endowed with particular functions.

The lectures' theme of analysis was the connection between object, sign and function, which revolved the questions about how architectural objects communicate or do not communicate, what they communicate and whether or not they were conceived to communicate[47].

Eco's notes for the lectures for Ricci's course gave birth to his crucial text *La struttura assente. La ricerca semiotica e il metodo strutturale* ["The absent structure. The semiotic research and the structural method"] (1968), firstly titled *Appunti per una semiologia delle comunicazioni visive* ["Notes for a Semiology of the visual communications"]. The book was dedicated to Leonardo Ricci and was released in 1968. It immediatly entered the heart of the debate on Structuralism – the theory that most dominated the cultural climate of those years and that seemed (to some) to deliver the sense, knowledge, culture to new metaphysical, abstract, and indifferent destinies to the specificities of history.

As Eco himself declared in the introduction to his book, most of the research contained in the volume had been elaborated during three courses carried out in the Faculties of Architecture, in Milan, São Paulo, and Florence. The book was inspired and much owed to the students of architecture, because in them Eco found the constant concern of «anchoring the universe of things to be communicated to the universe of things to be modified[48]».

> One of the sectors in which semiology is most challenged by the reality on which it tries to take hold is that of architecture[49].

With these words Eco expressed the difficulty to specify what "code" meant in architecture since a code was usually made up of a set of signs, among which an infinite set of relationships could be established, which in turn could generate infinite messages as the principles ruling megastructures did according to the notion of continuous and infinite growth. Leonardo Ricci pursued the idea to avoid codifications that put already elaborate solutions into shape and did not consider the principles of formativity and integrativity of the city[50] he had studied in those years at the Pennsylvania State University, by directing Maria Grazia Dallerba's research project[51].

According to Eco, typologies qualified architecture intended as service, but this idea of architecture was not useful to change history and society, it only consisted in a system of rules, suitable to give society what it needed. This architecture was not art, activated by men of culture anticipating new structures and social instances, but an architecture serving society, even not able to change it[52]. Eco's thought was conceived in the contestation period of 1968, when architecture could not be seen as a mirroring device for society, but rather as a criticism tool bearer of change. Any scheme or form previously arranged could not be considered by Eco and Ricci, who were taking part in the revolt on the students' side: they wanted to study open forms to satisfy past, present, and future needs[53]. To Eco architecture as an art would have

not only suggested a way of living, but also its possible innovations and radical changes, assuming the risks of all the possible implications[54]. The architect could have accepted the social rules and worked at their service, elaborated, and imposed new models of habitat for the same society, or re-designed the existing systems on a new technologically advanced and performing structure. The first attitude was passive against society, the third one was fearful and prudent, while the second one implied the conception of architecture as an art, for which the architect was a producer of history and change. The code to be used to fulfill this second attitude had to be renewed: designers had the words, but they had to formulate a new grammar, a new syntax. They could not do this alone, but with the help of Sociology, Anthropology, Psychology, Politics, Economics and all the sciences dealing with human life. Only those disciplines could give architecture the right rules, because other (human) codes had to be considered, architecture could have not changed society with the help of its only rules, they were not enough[55]. Architecture's difficulty to be translated into a code was related to the continuous changing reality of the cities and of the society that lived them, in a constant recall of history and with a narrow connection between signifier and meaning.

This idea of openness of the city, or better of an open-ended entity was described in Umberto Eco's *Opera Aperta*, published in 1962 as the first edition of *Anonymous (XX century)*, developing the theme of the XII International Conference of Phylosophy titled "The problem of the open work" (1958). Eco introduced the problem in poetry, psychology, theory of information, music, art, and architecture and their common issue concerning the reaction to the new contemporary sensitivity born from new mathematical, physical, psychological, and scientific discoveries.

The focus on the artistic reaction and the investigation on the moments when contemporary art tried to face disorder demonstrated the existence of a new positive attitude towards the breaking of the rules to conceive form. The notion of openness was based on the interactive relationship between the inputs and the work of art-receiver's world, both at the level of intelligence and perception, in a transaction moment between the act of perceiving and knowing intellectually that brought to education[56]. That moment inevitably affected the fruition of the work of art as well.

Leonardo Ricci lived that new attitude both in painting and in architecture. He enlived the difficult condition of the architect in the contemporary world of the Sixties Umberto Eco dealt with in *Opera Aperta*. Ricci suffered this condition and tried to explain it widely in his book *Anonymous (XX century)* from an existential point of view. In the book he declared a general pessimistic view about the architect's possibility to solve the urban crisis of the time but did not avoid applying the solution he had in his mind, leaving the theory of the City of the Earth as a testament in the last chapter[57].

The discussion on new methods to shape a form related to the common *Kunstwollen* must be considered to understand Leonardo Ricci's work and, according to those studies, the concept of "Open Work" involves Ricci's design method if we think of the immediate relationship between his projects and the human surrounding world.

According to Eco a new hope and the solution for architecture could be found in the new perspective of the open work, which was affecting art in general[58]. Dealing with architecture, Eco wrote about Frank Lloyd Wright's approach and introduced it as an open work since it was perfectly inserted in a mutual and changing relation with the environment, able to create a lot of new perspectives and an integration between the human and the natural spaces. That architecture was trying to answer to the new problems of coexistence, to offer a new democratic opportunity to act and leave the old social structure for a new possible society. This happened because the matter was the way human beings lived their relationship with the world. Therefore, the way of shaping things was the real reflection of this process. We all could see the solution to the problem of finding the relationship with the environment in a practical result at the structural level[59].

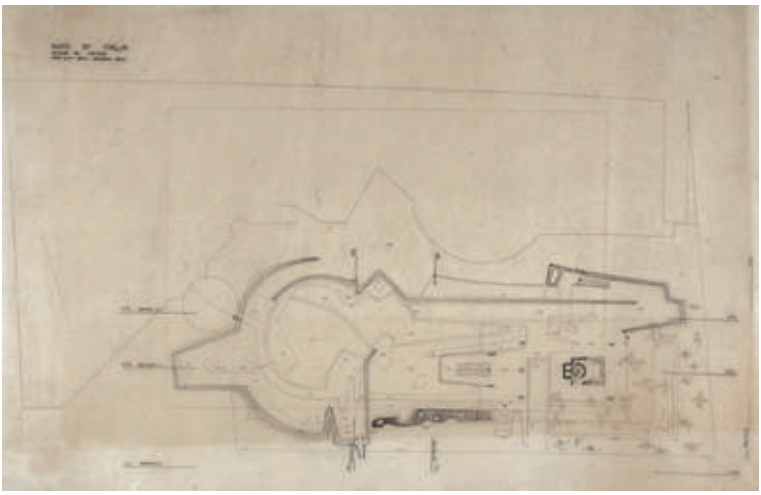
Ricci's "anonymous architecture" was consistent with the concept of "open work in architecture" Bruno Zevi also analyzed in 1962 in "La poetica dell' 'opera aperta' in architettura"[60].

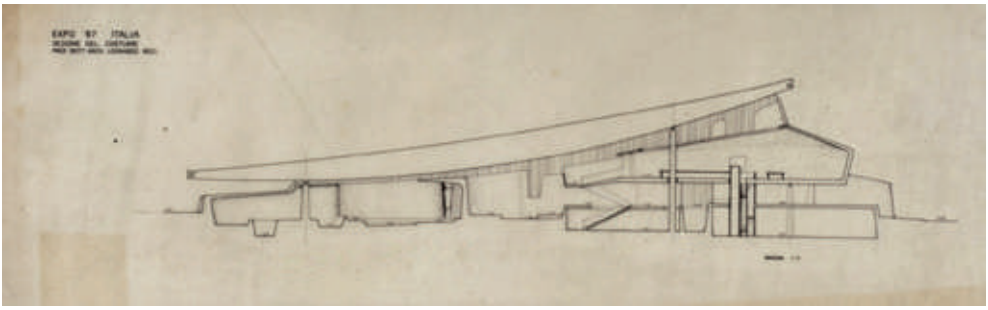
Indeed, Ricci and Zevi shared the idea of a spatial architectural research derived from the conception of architecture as democratic device and the reasons for the theoretical affinity between them lied in the notion of "open work".

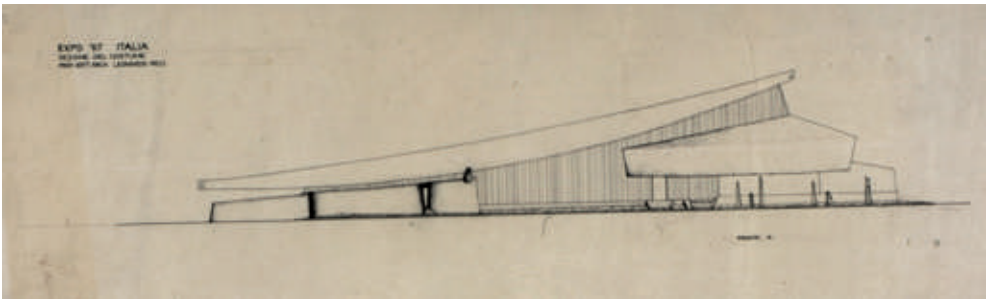
Ricci's "anonymous" spatial research was consistent with Bruno Zevi's idea of organic architecture as democratic device, because of their translation in the poetics of the "open work" in architecture. The notions of "open work" and "anonymous architecture" were in line with the refusal of *a priori* form, particularly evident in Ricci's project of the set-up of the Expressionism Exhibition at Palazzo Strozzi in Florence in 1964 that Bruno Zevi described as an archi-sculpture or "sculpture à habiter"[61]. To Zevi, who saw in Expressionist architecture one of the results of the "open work" in architecture[62], Ricci's intervention's strength lied in overcoming the boundaries of the arts and in its being an informal work of art itself[63].

The project that best conveys the idea of "open work" and that better than others tells us the kind of experimentation on the theme Ricci, Eco and other artists or intellectuals conducted in those years is the Italian Pavillion for the Montréal Exhibition.

In the Sixties Montréal was a metropolis more advanced than those in the United States, with underground paths and with an underground network that heralded the urban macro-structure. Montréal had continuous spaces with streets that connected the different services and functions at various heights. Therefore, the Montréal







5.1. Leonardo Ricci, Italian Pavilion at the Exposition in Montréal of 1967, "Customs section", plan, CSAC, B038520S.
5.2. Leonardo Ricci, Italian Pavilion at the Exposition in Montréal of 1967, "Customs section", section 1-1', CSAC, B038522S.
5.3. Leonardo Ricci, Italian Pavilion at the Exposition in Montréal of 1967, "Customs section", elevation A, CSAC, B038521S.

Exposition became part of a modern urban fabric after a period of demographic and cultural increase. As Bruno Zevi observed, the Modern Movement had begun ten years before, but only at the end of the Sixties it was present on the Canadian territory with the Toronto City Hall, the Vancouver campus, and the Scarborough College in Toronto, in which university bodies unified and homogeneous systems for interdisciplinary teaching were built[64].

The Expo setting opened on 400 hectares obtained by expanding the islands of St. Helen and Notre Dame, cramming the Saint Lawrence River 20 million tons. It was thus possible to put this space in communication with the inhabited area, but not to guarantee rapid and efficient communications.

The theme of the exposition was "La Terre des Hommes", on which each nation worked freely on its own pavilions.

One year before the exposition, planned for April, 1967, it seemed that Italy had to give up and no Italian pavillion could be realized because there were neither funds nor a project. In 1963 the Canadian government had sent the official invitation to Italy reserving an area of about one hectare for the Italian pavilion, but the Italian government did not arrange any organizing commission until February, 1967. The commission was composed of some eminent Italian intellectuals: Giulio Carlo Argan, Bruno Zevi, Michele Guido Franci, Vincenzo, Fausto and Lucio Passarelli[65].

For the Italian pavillion the problem was to find the architects and artists that could best express these differentiated and partly contradictory components of Italian development and to design the setting up in a short time. According to Bruno Zevi it was immediatly excluded to use symbols or *a priori* linguistic choices by choosing one single architect or artist, since one person could not represent the whole complexity of Italian culture[66]. Therefore, three authors were chosen: the Italian pavilion for the Montréal Expo was designed by Leonardo Ricci, Carlo Scarpa and Bruno Munari, who designed its three sections: the customs section (Ricci), the poetry section (Scarpa), and the progress section (Munari).

In order to signal the triparted system of the pavillion from the outside, three works of art overcame the problem of fragmenting the building and marked the three sections respectively: a ceramic casting by Leoncillo announced the material virulence of Ricci's pole, a sphere by Arnaldo Pomodoro answered the pole of poetry by Scarpa with an original by Donatello hovering on the Pierfrancescano floor of Urbino and a composition with metallic bands by Cosimo Carlucci dominated the outside. The three sections that used different expressive languages were unified and interconnected by the projections of light and color studied by Emilio Vedova who designed the central path, where the meeting of the three sections and themes happened in a "clash of situations". To design a unifying element it was necessary to create an architecture-light and color capable of transmitting

5.4-5. Pictures of the model of the Italian Pavilion at the Exposition in Montréal of 1967, Casa Studio Ricci.

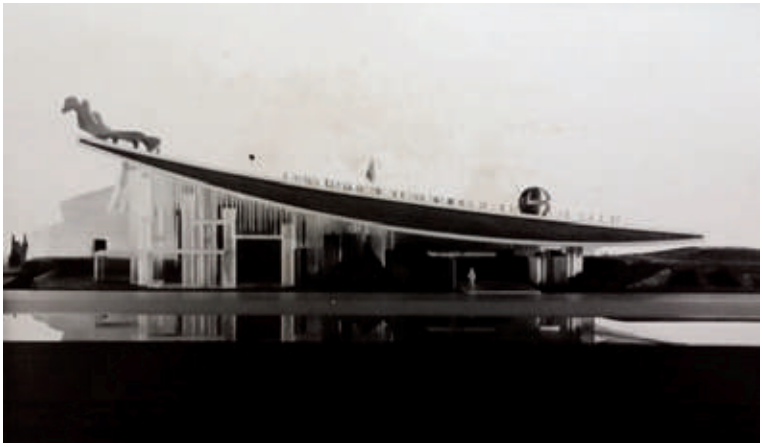
anguish and joy. In a long contracted spatial gut, pressed by the three sectors, Vedova projected dramatic visions of "plurimi" allowing the pavilion to speak before the displays were assembled[67].

The first pole had to represent the poetry, art, and the historic values as references for the contemporary man, the second section concerned the conditions of life through the centuries, the social struggles, and the conflicts between the people and the power of the ruling classes, while the third section focused on attempts to transform the country into a modern community[68].

The costume section followed a program designed by Eco and re-proposed the stages of the Italian history from the Etruscan civilization to the Resistance by building an itinerary of historical "stations", completely and precisely explained in the volume *Autoritratto dell'Italia*[69].

The many existing photos and archive drawings show how Ricci, with the collaboration of Enzo Bienaimè, had translated the neo-expressionist forms already experimented in the Expressionism and in "La Casa Abitata" exhibitions, thus placing himself in contrast with the sections by Scarpa and Munari. Ricci entrusted the narration to different "stations", sculpted as rough plastered cavities, which featured large material descending from above, also defined "stalactites". Ricci's project proposed an informal path studded with metal installations, projecting and concave, strongly volumetric, and material parts. The path was also dotted with totemic installations that were born and merged with the ground, becoming an integral part of it.

The project reached a great success both with critics and with the public. It met the Montréal mayor's approval who, after having visited it, asked the minister Giovanni Luciolli, general secretary of the police station, to work to make it permanent.



Leonardo Ricci supervised the whole project of the pavilion, he also designed the raised restaurant on the first floor and the sculptural staircase.

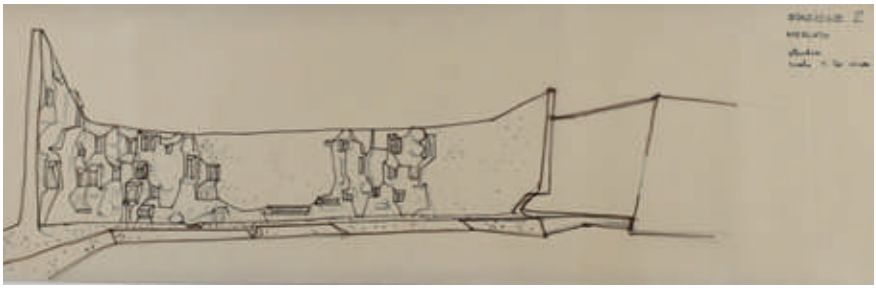
As the Montréal Pavillion clearly suggests, the "open work" could be read and lived out of any prescription on the "right way" to see, against any kind of structuralist vision, recalling Umberto Eco's *La Struttura Assente*.

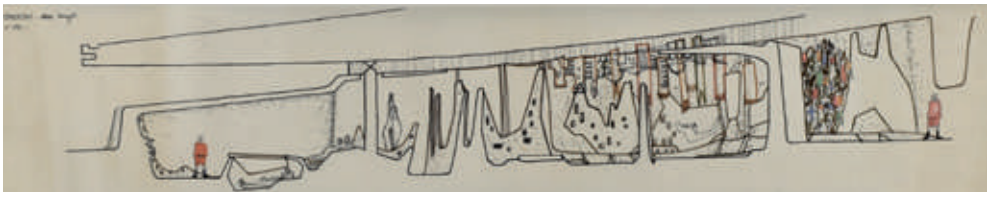
As Ricci's projects were open because they welcomed flexibility and opened to the users' intervention, Bruno Zevi's reflection focused on the same character as he «expanded the definition of function to include in it the ability of the users to enlarge their habitats according to their needs, so that the function became an important aspect of the "organic" process of the project[70]». Zevi investigated the artistic reaction of contemporary art to face disorder and demonstrate the existence of a new positive attitude towards the breaking of the existing rules to conceive form.

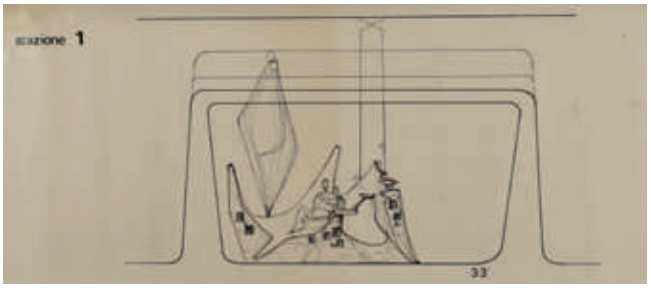
Therefore, the theoretical affinity between Leonardo Ricci's "anonymous" and Bruno Zevi's "organic" architecture, firstly thought as expressions of democratic architecture, lied in their translation into the notion of "open work" in architecture: open to the continuous changing of life-flow and constantly changed by human experience at the same time.

The importance of the concept of "open work" lied in the possibility to give different interpretations of the same concept or of a single experimentation in the architectural research, avoiding, firstly the imposition of a form, but accepting, on the contrary, that the starting point was the research around a problem to solve. As Giovanni Michelucci had suggested several years before, the form was in the research, the

5.6-15. Leonardo Ricci, drawings of the "stations" for the "Customs section", Casa Studio Ricci



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5.16. Italian Pavilion for the Montréal Exposition of 1967, picture of the building site, Casa Studio Ricci.

5.17. Leonardo Ricci in the building site during the construction of the Italian Pavilion, Montréal Exposition of 1967, Casa Studio Ricci.

results in the different solutions and interpretations[71]. Ricci's projects of the late Fifties and Sixties, as the "Theoretical House", The Italian Pavillion of the Montréal International Exposition (1967), the set up for the exhibitions "La Casa Abitata" and "Espressionismo: pittura scultura architettura", as well as the megastructure projects for the Arno Valley, and for the Miami-Dade Model Cities Plan were perfect examples of this guiding principle[72].

The open question, knowing to what extent the idea of "open work" was grounded in Lynch and Kepes' studies, how it affected Ricci's projects of urban design, is indeed where, in architecture, the research ends and the final form is achieved. Semiology gives the answer, because it never admits the achievement of a final meaning and «in any cultural, or even psychological complex, we are faced with infinite metaphorical chains with an always deferred meaning that, in alternative, becomes signifier itself[73]». Therefore, as Leonardo Ricci also maintained in the tenth chapter of the unpublished *Città della Terra* titled "Antico e nuovo" ["Old and New"][74] or in his speech to the INU conference in Lucca ten years before[75], the process is one and continuous in history; in it, different results according to the historical needs, are reached, and none of them is definitive.

The guiding principle of Ricci's project for the Arno Valley was not to search a definite form of an architecture, a city or a territorial district, whatever scale they regarded. Therefore "filling the structure" was not the first goal of urban design, but rather to go along with the structure, because it had a longer life than the living units or facilities it had to host[76], the designed form had to fit the movement of the human fluxes across history.

In art the aim of informal painting was precisely to suggest more than one single interpretation of a painting, as novels that did not tell only one event or one plot. That was the informal painting's purpose Ricci also explored to ground and give significance to his research: it

5.18-19. Leonardo Ricci working on the building site of the Italian Pavilion for the Montréal Exposition of 1967, Casa Studio Ricci.

dealt with a communicative project to be embodied in one single form to be efficient which had to be characterized by the most important feature: opening, the main trait of a proper work of art. There could be a plenty of forms realizing a value, but they could not be aesthetically understood, explained, and judged without referring to the initial value. This was the second grade of opening contemporary art aimed at, it meant a multiplication of the possible meanings of a message and, by means of this, the implicit increasing of information[77].

Ricci's exemplification of "Open Work" was, more than any realized project, the synopia of the City of the Earth, in which the architect synthesized the results of his research and the solutions he had studied for the future city combining the will of representing experience through the painting and the architectural tools. That synopia derived from the idea of the synthesis of the arts which drove him to the United States, where his initial idea of the design of a community space turned into the study of a total work of art made of collective contributions: the city.

Epilogue

Despite the research conducted on Ricci's American transfer served to solve some bibliographic and archival gaps, it is still open to further investigations, such as Ricci's last activity in Kentucky and Venice in the Seventies and Eighties, which could explain more about the architect's figure. The research contributed to the historiographical reconstruction of Leonardo Ricci's American transfer from 1952 to 1972, by describing the reasons that encouraged his choice to teach at M.I.T.and continue the exchange with the United States for more than twenty years, and clarified how it affected Ricci's work in some late projects.

The transfer helped Leonardo Ricci to ground his belief in morphological generations, change the educational program at the Faculty of Architecture in Florence and enrich his teaching method with new revolutionary approaches. Ricci therefore transferred what he learned not only to his architectural and painting research, but also in his teaching, by giving his Italian and American students the possibility to experience the transfer with the cultural exchanges he arranged. It was important to understand how meaningful Ricci's work as a painter was before and during his transfer because the reasons of the transfer were as deeply grounded in his research in painting as in architecture.

Ricci's American transfer was reconstructed in its temporal sequence and genealogy: the research analyzed Ricci's work both as a teacher and architect, always in relation to his coeval work in Italy and to the actors and characters that animated his transfer. The "actors of the story" played a significant role that enriched Ricci' experience to different extents, but they were all important to understand the transfer. The philological reconstruction met the names of Lionello Venturi, Pietro Belluschi, Bruno Zevi, Giovanni Klaus Koenig, Elizabeth Mann

Borgese, Tullio Vinay, Riccardo Morandi, Lewis Mumford, Kenzo Tange, Massimo Severo Giannini, Enzo Paci, who took part in Ricci's transfer to the United States and embodied it actually, helping in defining Ricci's transfer role inside his general historiographic episode.

The research inserted Ricci's American transfer in the wider debate of the Sixties, animated by the 1968 revolt, on the educational reform, and on the new architectural purposes for the mass society, all alive both in Italy and in the United States.

In the spreading idea of a unique Italian community Leonardo Ricci embodied the eclectic figure of the Italian architect who took part in the political, academic, and institutional life of the country, as well as in the professional activity, in different ways. Ricci inserted his experience in the more common field of action, living the influence of the United States on Italian culture and looking for an American transfer, as several collegues did. The theme of the travel to the United States of professionals, and architects among them, was central for reshaping the reception of the American culture in Italy as well as the Italian culture in the United States. Many scholars lived an American transfer, embodying the connection between the two cultures. For instance, the Fulbright program Ricci also wanted to apply derived from the agreement of the U.S.A. and Belgium, France, Netherlands, United Kingdom, and Italy, which enabled the international exchange of scholars and experts granted among universities and technical institutes that helped Italian and European architects to advance their work and research.

During his American transfer, Leonardo Ricci was one of the postwar Italian architects who fostered the ideal of community to be designed for reestablishing the social values system, and those who realized projects for community villages that found a clear reference in the most important instances of religious, cultural, political, and social models. He worked on the project for the community space starting from the conception of organic architecture as invention of temporalized space for human individual and collective life and worked especially on the kibbutz model[1]. The community ideal let him apply his "form-act" design method and experiment anonymous architecture, declined in the new relationship between the architect and the customer.

Moreover, in line with his studies on the theme of the community, the research in the United States and the 1968 student revolt supported Leonardo Ricci's political, cultural, educational, and social belief in the necessity to actuate a decentralization of powers, against the capitalist view spreading both in Italy and in the United States, which did not let anyone live in suitable conditions, and the architects to develop appropriate projects to improve human life in the metropolis. The "Ricci-Eco Motion" was an important document that welcomed the students' requests and affirmed the importance of the General Assembly as an institutional place where students and teachers

could discuss the problems and possible solutions of the revolt. The motion recognized the faculty as an "open place" where all the educational categories – researchers, scholars, professors, assistants and students – could develop the exchange of ideas. The fair vote and the decentralization of powers were the essential tools to change the future not only of the faculty but of the whole society, to establish a democratic and balanced system.

Indeed, to Ricci, despite being the appointed figures, architects and architecture students could not work together and apply their research to find new flexible living conditions for everyone, but they were rather forced to work separately with obsolete rules he wanted to change with the new educational program he wrote during his deanship. In that program Leonardo Ricci systematized society and education, possible interventions and requests from students, professors, workers and government forces. He thought of a total reorganization of the Italian society starting from education, of a systematization of the existing forces for the mass society instead of the bourgeois one. The system actors were professors, students, and assistants whose ideas had to concur to the final asset of the faculty. Ricci's purpose identified new institutional roles as three reference figures inside the faculty to assist the dean (one professor for the external political issue, one for the internal, and one for the programs), mixed commissions of students, assistants, and professors to face each single problem by using all the existing forces. The system, if common goals were identified, was to be applied to all universities that should cooperate for the correct functioning of the society, into a further general system able to solve the political, cultural, and educational situation. In this way also the interdisciplinary research was fostered with new figures and applied research methods, for which Ricci asked new laboratories and tools as he saw at M.I.T. and UF.

That kind of structured program enhanced Ricci's wider ideal of a new decentralized society which could allow architecture students and teachers to work together and realize the City of the Earth. Ricci's support for the 1968 revolt, his strong conviction on the importance of the decentralization and of the university as an institution, possible herald of the social change that architecture should have brought about in the following years, and his intention to merge architecture and urban planning then influenced the vision of the Radicals in Italy, who were students of the faculty of architecture of Florence attending Ricci's Urban Design courses and whose names appear among the designers of some analysed polymateric models for the urban macrostructures. Ricci's lesson especially influenced the radical criticisms of modern architecture by Archizoom and Superstudio, founded by students of Ricci and Savioli's courses in contact with Claudio Greppi, a student of the faculty of Architecture of Florence and militant of the Florentine group of the "working class", who would have elaborated their own visions of architecture within the debate on the

relationship between capitalism and architecture and on the phenomenon of massification.

One further important issue that emerged from the philological analysis of the archival sources and from the projects' observation was that Leonardo Ricci's most important result lied firstly in the application of his design method to different programs across time, which allowed him to reach different and high design results. Secondly, a strong experimentation to find a correct synthesis of the arts arose in Ricci's work between 1952 and 1972, which found its exalted and clearest expression in the synthesis of architecture and sculpture in a series of projects: the project for the Commerce Chamber of Carrara (1956), the project for the Franklin Delano Roosevelt Memorial (1959-1960), in the buildings of the Village "Monte degli Ulivi" (1962-1968), the set up of the Expressionism Exhibition (1964), the model for the "Casa Abitata" Exhibition (1965), the model for an "Integrated Macrostructure" (1965), the project for the Cemetery of Montecatini (1967), the "Customs" section of the Italian Pavillion if the Montréal Exposition (1967), the project for Dog Island (1968-1970).

The research also demonstrated to what extent Leonardo Ricci's investigation directly derived from his early experiments in painting, from his master Giovanni Michelucci's teaching, and how it succeeded in applying it to different programs from the first projects of the destroyed bridges of Florence to the megastructures, by crossing the projects for the community space, always welcoming variations of spatial solutions across the decades. TheMiami-Dade Model Cities Plan and the Leather District project were the results of the same open macrostructural plan at urban scale, one in Italy and one in the U.S.A.

Leonardo Ricci sought and reached his expression of architecture for life in Urban Design. The "form-act" design, based on the investigation on social and anthropological issues of human acts, was the instrument Ricci used to achieve anonymous architecture across time.

With the notions of "anonymous architecture" and "form-act", Urban Design and "open work" are the key words to understand Ricci's work in the United States and in Italy.

The concept of "open work", introduced by Umberto Eco in his book *Opera Aperta* is the one which best fits Leonardo Ricci's work, since it explains the not concluded, not definite character of the work of art and architecture, which do not respect any law, canon or causal relation. Therefore, the "open work" succeeds in describing Ricci's production from its existential roots to its megastructural aims, since it avoids classifications and the boundaries typical of definitions: it is open to different interpretations both in architecture and in painting. The best way to look at Ricci's projects is through the parameter of "openness", as he would have wanted.

In history of architecture the "open" character manifested in several ways, but in Leonardo Ricci's work it was connected to the

"space-time" dimension and to the relational phenomenology philosophical assumptions, as expression of the twentieth century discoveries, which eliminated the perfect Rainassance conception of perspective. The work is "open" and can be read and lived out of any prescription on the "right way" to see, against any kind of supeimposed vision, thus recalling the anti-structural approach suggested by Eco in *La Struttura Assente*. Ricci's projects are open as they welcome flexibility, they admit and start from the concept of change as the lifeflow continuously changes and as architecture is constantly changed by human experience.

Notes

Introduction

1 - The archival work necessary for the elaboration of this book took care of the cataloguing and digitalization of the entire archive kept in Ricci's Home-Studio in Monterinaldi. The research was carried out in the two accessible funds: Casa Studio Ricci in Monterinaldi (Florence) and the Ricci's fund in CSAC. The first is the architect's personal archive, where the family kept the materials found in Leonardo Ricci's study after his donation to CSAC of most of his archive in 1983. In Casa Studio Ricci 2013 drawings and 3660 documents covering the time span 1941-1993 are kept, whereas Leonardo Ricci's fund of CSAC, consists of 923 drawings realized between 1959 and 1990: they were never completely listed, and this is why not all the drawings chosen from CSAC fund and appearing in this work are identified by a univocal code.
Ricci's fund at CSAC is organized in "project folders", distinguished by unique numerical codes, which contain the drawings related to each project. The cataloging is at the drafting stage of "project sheets" ("P" sheets) containing the general data and the consistency of each project. Only some of the documents contained in the folders have been encoded and described in the "single files" ("S" sheets), each identifying and describing a single drawing.
The research contributed not only to the cataloguing but also to the complete digitalizing of the graphic material and documents kept in Leonardo Ricci's personal archive of Casa Studio Ricci. The creation of a unique digital archive collecting the whole corpus of documents and drawings kept in the existing funds, thus the acquisition at CSAC of the fund kept in Ricci home-studio, would be fundamental, but, so far, this physical movement of the entire archive of Monterinaldi to Parma was not possible.
A series of drawings kept in CSAC or Casa Studio Ricci had neither date nor site references, but the archival research helped organize them all in the correct chronological order, and to attribute the untitled or unreferenced drawings to the correct title. A first cataloguing of the remaining drawings at Monterinaldi was carried out by Corinna Vasić Vatovec, daughter of the artist Dusan Vasić, architect, artist, Ricci's friend and collaborator, but it was not completed since further rolls were later found in the study. As for the numbering of the Monterinaldi rolls, one part is found, from number 1 to number 82, cataloged by Vasić, while I have assigned to the others a numbering that goes from the number 1I to 42I. The research was also carried on at the MIT Institute Archives and Special Collections, and in the digital archive of the Pennsylvania State University, as it was important to retrace Ricci's stages in the United States, despite the pandemic effects on the international mobility. The testimony on the shared experience of some former students and assistants of Leonardo Ricci adds to all fundamental documents, useful to narrate Ricci's American experience.
2 - Amedeo Belluzzi, Claudia Conforti, *Architettura Italiana 1944-1994* (Bari: Laterza, 1994), 1.
3 - They were Italo Gamberini, Carlo Maggiora, Nello Baroni and Leonardo Lusanna supported by Giuseppe Giorgio Gori, Edoardo Detti, Domenico Cardini, Leonardo Ricci, and Leonardo Savioli.
4 - Giovanni Klaus Koenig, *Architettura in Toscana 1931-1968* (Torino: ERI, 1968), 50-56; for an overview on the situation in Florence: Grazia Gobbi Sica, *Itinerario di Firenze moderna : architettura 1860-1975* (Firenze: Centro Di, 1976).

Leonardo Ricci's Gaze Towards the United States

1 - To deepen the political, economic, and social situation and the exchanges between Europe and the United States in that period: William W. Watkin, "The Advent of the New Manner in America: Impressions of Modern Architecture III", *Pencil Points*, no.12 (July 1931): 523–531; Henry-Russell Hitchcock and Philip Johnson, foreward by Alfred Barr, *The International Style: Architecture since 1922* (New York: Norton, 1932); Kenneth K. Stowell, "Housing and the Emergency", *Architectural Forum*, no. 56 (March 1932): 253; Clarence S. Stein, "Community Housing Procedure", *Architectural Forum*, no. 56 (March 1932): 221–228; Charles Butler and the Committee on Housing Exhibition, "The

Planned Community", *Architectural Forum*, no. 58 (April 1933): 253–254; Philip C. Johnson, "Architecture in the Third Reich," *Hound and Horn* 7 (October-December 1933): 137–139; Catherine K. Bauer, *Modern Housing* (Boston and New York: Houghton Mifflin, 1934); Oswald G. Villard, "Issues and Men, Words and Houses: Will Action Come?", *The Nation*, no. 138 (30 May 1934): 609; Albert Mayer, "Housing: A Call to Action", *The Nation*, no. 138 (18 April 1934): 435–436; Walter Gropius, "Formal and Technical Problems of Modern Architecture and Planning", *R.I.B.A. Journal*, no. 41 (1934): 679; Marcel Breuer, "Where Do We Stand?", *Architectural Review 77*, no. 461 (April 1935): 133–136; Joseph Hudnut, Foreword to *Walter Gropius, The New Architecture and the Bauhaus* (Cambridge-MA: MIT Press, 1936); Sigfried Giedion, *Space, Time and Architecture: The Growth of a New Tradition*. (Cambridge-MA: Harvard University Press, 1941), 5th ed., Cambridge, Mass. 1967; Reyner Banham, *Theory and Design in the First Machine Age* (New York: Praeger Publishers Inc., 1960); Reyner Banham, "On Trial: Mies van der Rohe. Almost Nothing Is Too Much.", *Architectural Review*, no. 132 (August 1962): 125–128; Peter Gay, *Weimar Culture* (London: Norton, 1968); Harold Bush-Brown, *Beaux Arts to Bauhaus and Beyond* (New York: Whitney Library of Design, 1976); Kenneth Frampton and Yukio Futagawa, *Modern Architecture, 1851–1945* (New York: Rizzoli, 1982); Manfredo Tafuri and Francesco Dal Co, *Modern Architecture*. 2 vols. (New York: Electa/Rizzoli, 1986). Among the many books on the topic, a complete overview about the relationship between Europe and U.S.A. in the 1920s and 1930s is in Margaret Kentgens-Craig, *The Bauhaus and America. First Contacts 1919-1936* (Cambridge-MA, MIT Press, 2001), 3-33, 204-231.

2 - For Giedion the pioneers of the Modern Movement were the same indicated by Pevsner in *Pioneers of the Modern Movement from William Morris to Walter Gropius* (1936): Morris and the Arts and Crafts artists, the Art Nouveau and Chicago School exponents. Its masters were Gropius, Le Corbusier, Wright, Mies van der Rohe and Aalto, compared by a similar conception of space and time based on the knowledge that space and time were interdependent and strictly linked. Giedion, as co-founder and secretary of the CIAM, wanted to create an abstract place where the modern architecture masters could meet and discuss in order to promote its common general principles. Giedion, *Space, Time and Architecture*.

3 - The wide net of themes that helped the transatlantic connection between Italy and the United States is deeply investigated in the book *Building Transatlantic Italy* by Paolo Scrivano, the most exhaustive study on the matter. See Paolo Scrivano, *Building Transatlantic Italy* (London: Routledge, 2013), 29-81.

4 - Scrivano, *Building Transatlantic Italy*, 11.

5 - The FIAT Lingotto factory for instance became a «paradigmatic example of how information imported from the United States could be taken as a template for concrete action but also to contribute to the creation of a set of symbolic references» and the prototype that Fiat managers had in mind was the Ford Highland Park plant in Detroit, the first factory built to follow the model of the assembly line concept with the project signed by Albert Kahn and Ernest Wilby in 1909. Scrivano, *Building Transatlantic Italy*, 16.

6 - Scrivano, *Building Transatlantic Italy*, 20-23.

7 - «The FBO [Foreign Buildings Operations] took control over the realization of embassies, consulates, information centers and staff quarters abroad. Its initial goals were to represent American culture and society only through "the best U.S. architecture and the best U.S. architects" and to give "…the rest of the world a colorful picture of a young progressive and modern America […]. As Belluschi made clear in a communication to the State Department, FBO designers were invited to "…give serious study to local conditions of climate and site, to understand and sympathize with local customs and people, and to grasp the historical meaning of the particular environment.
[…]
USIA (United States Information Agency)'s establishment in the early 1950s alongside the initiatives by the State Department and the Department of Commerce coincided with a substantial change in the way the United States was presented throughout the world. American agencies and governmental institutions inaugurated policies based on hiring highly recognized professionals (including artists, industrial designers and architects) whose work was thought to best represent the image of the country abroad». Scrivano, *Building Transatlantic Italy*, 33, 34.

8 - The "Fondo per l'incremento edilizio" was a program thought in favor of savers who received 67 percent of the funds from the "Fondo Lire", one of the special funds established by the European Recovery Plan used to finance reconstruction works in Europe. While the eighty-five percent of the funds offered by the United States were not to be returned, the remaining amount was made accessible through the procedure of the special funds as the "Fondo Lire" in Italy. Through those funds the entrepreneurs interested in acquiring imported goods were allowed to pay local governments in national currency, with payments accumulated in those special funds used to finance reconstruction works. Scrivano, *Building Transatlantic Italy*, 20.

9 - About the INA CASA plan see Istituto Luigi Sturzo, ed., *Fanfani e la casa: gli anni Cinquanta e il modello italiano di welfare state, il piano INA-Casa* (Soveria Mannelli: Rubbettino, 2002); Paola di Biagi, *La grande ricostruzione: il piano INA-casa e l'Italia degli anni Cinquanta* (Roma: Donzelli, 2001); "Quartieri e città nell'Italia degli anni Cinquanta: il piano Ina Casa 1949-1963", *Mélanges de l'École Française de Rome. Italie et Méditerranée / Ecole Française Roma. Italie et Méditerranée*, no. 115 (2003-2004): 511-524.

10 - About the UNRRA CASAS see Istituto Nazionale di Urbanistica, *Esperienze Urbanistiche in Italia* (Roma: 1952), Nicole De Togni, "Italian postwar reconstruction and the contribution of UNRRA-CASAS: ideologies, models, and actors for architecture and society", *Architektur und Akteure* (2018): 21-31.

11 - The history of Leonardo Ricci's call at M.I.T. as visiting Professor began with a letter by Mrs. Elizabeth Mann Borgese to the M.I.T. Dean Pietro Belluschi (Letter from Elizabeth Mann Borgese to Dean Pietro Belluschi, typescript preserved at MIT Institute Archives and Special Collections. News Office (AC400 0001), in which Mann Borgese explained that Ricci could count on a Fulbright scholarship to cover the expenses. See chapter 3.

12 - See chapter 3.

13 - Scrivano, *Building Transatlantic Italy*, 83.

14 - For the complete treatise on the role of mediators of Bruno Zevi and Adriano Olivetti: Scrivano, *Building Transatlantic Italy*, 83-129; Paolo Scrivano, *Olivetti Builds* (Milano: Skira Editore, 2001).

15 - Giedion, Space, *Time and Architecture*, XXXIII.

16 - Giedion, Space, *Time and Architecture*, XXXII.
17 - For Leonardo Ricci's biography see Michele Costanzo, "Biografia", in *Leonardo Ricci e l'idea di spazio comunitario* (Macerata: Quodlibet, 2009), 75-79. For an exhaustive updated historiography and view on Ricci's American transfer see Ilaria Cattabriga, "Leonardo Ricci in the United States (1952-1972). A Twenty-Year American Transfer as a Turning Experience in Teaching and Design" (PhD diss., PhD in Architecture and Design Cultures, University of Bologna, 2021), supervisor Giovanni Leoni, co-supervisor Matteo Cassani Simonetti.
18 - George Braziller, Introductory notes on the author of the first edition of Leonardo Ricci's book *Anonymous (XX century)* (New York: Braziller, 1962).
19 - Leonardo Ricci, *Anonymous* (XX century) (New York: Braziller, 1962).
20 - Bruno Zevi, "Tra i due Leonardi Fiorentini", letter to Flora Savioli and Lara-Vinca Masini, in *Leonardo Savioli: il segno generatore di forma-spazio, catalogo della mostra (Firenze, Archivio di Stato, 23 September-25 November 1995)*, eds., Rosalia Manno Tolu, Lara-Vinca Masini, Alessandro Poli (Città di Castello: Edimond, 1995), 42, also published in *Gli Architetti di Zevi. Storia e controstoria dell'architettura italiana 1944-2000* (Roma: MAXXI Quodlibet, 2018), 122. In the present work, all the translations into English of quotation taken from Italian publications or archival documents in Italian, if not differently specified, were done by the author.
21 - Letter to Ricci by Zevi dated February 18, 1962, Casa Studio Ricci.
22 - This stems from Zevi's letters to Ricci dated October 24 and November 11, 1970, Casa Studio Ricci.
23 - On Leonardo Ricci's political and academic involvement in the 1968 student revolt in Florence see chapter 4.
24 - Always engaged on the political and civil rights front, during fascism, Zevi was a member of the movement "Giustizia e Libertà" and directed the Italian "Quaderni". His democratic view of architecture was grafted on political issues since the second world war, when he emigrated to the United States after the proclamation of the racial laws in Italy and began, through his writings, a pro-American activism and dynamic role in several bi-national endeavors. In the community of Italian refugees and anti-fascist activists in the U.S.A. he grounded his critical revision of modern architecture by suggesting the American model of organic architecture as democratic architecture: Wright's work conveyed the message of freedom of choice and free expression of the people. Bruno Zevi, *Zevi su Zevi: architettura come profezia* (Venezia: Marsilio, 1993); Francesco Bello, *Bruno Zevi, intellettuale di confine: l'esilio e la guerra fredda culturale italiana, 1938-1950* (Roma: Viella, 2019). To deepen the figure of Zevi as transatlantic mediator between Italy and U.S.A.: Scrivano, *Building Transatlantic Italy*, 29-81.
25 - Bruno Zevi, *Architettura in nuce* (Venezia-Roma: Istituto per la collaborazione culturale, 1960), 44.
26 - Ricci, *Anonymous*, 230.
27 - Bruno Zevi, "La costituzione dell'Associazione per l'Architettura Organica a Roma", *Metron*, no. 2 (September, 1945): 75-76.
28 - "Scuola di Architettura Organica. Programma e descrizione dei corsi per l'anno 1945" (Roma: Tipografia Armando Alesi, 1945). AZ, Bruno Zevi, "Risposte al questionario di F. Brunetti", typescript, Rome 1983, as quoted by Roberto Dulio, *Introduzione a Bruno Zevi* (Roma Bari: Laterza, 2008), 53.
29 - Giovanni Klaus Koenig, "Leonardo Ricci e la "casa teorica" (alla ricerca di un nuovo spazio architettonico)", *Bollettino Tecnico - Rassegna bimestrale fondata nell'anno 1936*, no. 7-8 (July, August 1958): 3-34.
30 - Ricci, *Anonymous* (XX century), 79-99.
31 - Ricci, *Anonymous* (XX century), 85-86.
32 - Ricci, *Anonymous* (XX century), 88-89.
33 - On the importance of the masters maybe a deep difference exists between Bruno Zevi and Leonardo Ricci's conceptions: the former wrote on the central role of the masters and built his reasoning on their figures, whereas the latter tried to avoid completely their leading role.
34 - Despite the common admiration towards Frank Lloyd Wright, Bruno Zevi and Leonardo Ricci had one fundamental difference in the development of their work: if Leonardo Ricci, even recognizing the importance of the masters' lesson, opposed to their authoritative guiding role as geniuses, favoring "anonymous architecture" and the disappearance of the architect in front of the project, Bruno Zevi strongly believed in the master's work authority and prestige, building his critical contribution on that belief.
35 - From 1948 to 1950 Ricci spent two years in Paris, where he met, among other artists and intellectuals Albert Camus, Jean-Paul Sartre, Pablo Picasso, and Alberto Giacometti. Corinna Vasić Vatovec, *Leonardo Ricci. Architetto "esistenzialista"* (Firenze: Edifir, 2005), 28, Costanzo, *Leonardo Ricci e l'idea di spazio comunitario*, 25.
36 - To deepen the theme: Italo Insolera, "Wright in Italia: 1921-1963", *Comunità*, no.118 (April 1964): 48–63, Giovanni Klaus Koenig, "L'esperienza organica in Italia e la 'scuola fiorentina'", *Casabella*, no 337 (June, 1969): 8-19; Fabrizio Brunetti, *L'Architettura in Italia negli anni della ricostruzione* (Firenze: Alinea, 1986), 125-139; Maristella Casciato, "Wright and Italy. The Promise of Organic Architecture", in *Frank Lloyd Wright. Europe and Beyond*, ed. Anthony Alfonsin (Berkeley-Los Angeles: University of California Press, 1999), 76-99, 231-241, Federica Lehmann and Augusto Rossari, *Wright e l'Italia 1910-1960* (Milano: UNICOPLI, 1999); Ferruccio Canali, "La stagione delle grandi mostre internazionali di architettura a Firenze. 1951: 'Frank Lloyd Wright: Sixty Years of Living Architecture'; 'Carissimo Bruno ... Carissimo Carlo', il carteggio tra Carlo Ludovico Ragghianti e Bruno Zevi (1948-1951)," *Bollettino della Società di Studi Fiorentini / Società di Studi Fiorentini*, no. 18-19 (2010): 163-177; Ferruccio Canali, "La promozione della modernità: la stagione delle grandi mostre internazionali di architettura a Firenze; 1951, "Frank Lloyd Wright, Sixty Years of Living Architecture" [...] e il contributo di Oskar Stonorov, di Carlo Ludovico Ragghianti e di Edoardo Detti," *Bollettino della Società di Studi Fiorentini / Società di Studi Fiorentini*, no. 20-21 (2012): 52-88.
37 - Amedeo Belluzzi, Claudia Conforti, *Architettura Italiana 1944-1994* (Bari: Laterza, 1994), 23.
38 - «While Florence snubbed the exhibition at Palazzo Strozzi, in Venice, with a solemn ceremony in the Doge's Palace, an honorary degree was conferred on the American master. Already before 1951 the pilgrimage of some of the best students to Taliesin and the tour began from the Iuav American to discover his works: Angelo Masieri, Bruno Morassutti, Gino Valle. The first-hand information or the abundance of documentation circulating in the Venetian institution had given life to a Wrightian manner, clearly identifiable in its use of the regulatory patterns with triangular, rhomboid or hexagonal mesh, in variations on the

theme of the circular plan or in the clear tracing of certain formal motifs of the last Wright, to which the work of Marcello D'Olivo offers a large sample.». Ezio Godoli, "L'APAO, Frank Lloyd Wright e la cultura architettonica toscana", in *Gli architetti del Mercato dei fiori di Pescia negli anni della Ricostruzione postbellica Giuseppe G. Gori, Enzo Gori, Leonardo Savioli, Leonardo Ricci, Emilio Brizzi*, eds. Mauro Cozzi and Ulisse Tramonti (Pisa: Edizioni ETS, 2020), 110.

39 - Koenig, "L'esperienza organica in Italia e la 'scuola fiorentina'", 9-12.

40 - Godoli, "L'APAO, Frank Lloyd Wright e la cultura architettonica toscana", 111.

41 - Giovanni Michelucci, "Un colloquio mancato", *Letteratura e arte contemporanea*, no. 11 (September-October 1951): 19.

42 - Michelucci, "Un colloquio mancato", 19.

43 - Michelucci, "Un colloquio mancato", 11.

44 - Some publications on Wright's work appeared in Italy before 1945 are Frank Lloyd Wright, "Per la causa dell'architettura", *Casabella*, vol. X (June, 1937), 2-3; Frak Lloyd Wright, "The Architectural Forum", (January, 1938); Giuseppe De Finetti, "L'America di Frank Lloyd Wright", *Rassegna di Architettura*, vol. 10 (February, 1938): 49-61; Raffaello Giolli, "L'ultimo Wright", *Casabella*, (March, 1938); Giuseppe De Finetti, "Frank Lloyd Wright il più illustre architetto americano", *L'Ambrosiano* (March, 1938); Giulio Carlo Argan, "Autobiografia di Wright", *Casabella* (June, 1941); Frank Lloyd Wright, *Architettura e Democrazia* (Milano: Rosa e Ballo, 1945). A clear contribution on Frank Lloyd Wright and Italy before 1945 is Federica Lehmann, "Wright e l'Italia 1910-1945", in *Wright e l'Italia 1910-1960*, 7-24.
The Thirties saw Wright's work living a new impulse, while, in Italy, the few publications and images on his work appeared as cultural and political issues charged with a strong ideological meaning. They were intertwining on the interpretation of the figure of the American architect, while the fascist regime was fortifying its coercive action. In 1935 Edoardo Persico pronounced an intervention titled "La profezia dell'Architettura" charged with an ideological message: after having listed the main features of organic architecture, Persico focused on Wright's work's message of freedom and refusal of the authority principle, in which, to the author, the analogy between Wright's work and Impressionism lied for the same breaking function it had – in painting – with the academy. Faced with the dictatorship, the European social crisis, art and architecture had to convey the message of the freedom of the spirit, launch the idea of their "prophetic capacity" by awakening the collective conscience. Edoardo Persico's message anticipated the architectural debate that brought to a revision of rationalism. Edoardo Persico, "Profezia dell'architettura", *Casabella*, vol. V (June-July, 1936): 2-5.

45 - Bruno Zevi, *Verso un'Architettura Organica. Saggio sullo sviluppo del pensiero architettonico negli ultimi cinquant'anni* (Torino: Einaudi, 1945).

46 - On the theme see Ezio Godoli, "Zevi e la Toscana", in *Bruno Zevi e la sua eresia necessaria. Atti del convegno, 23-24 maggio 2018*, Palermo-Catania, edited by Antonietta Iolanda Lima (Palermo: Dario Flaccovio Editore, 2018), 185-199.

47 - Among the teachers of the faculty only Edoardo Detti, close to Ragghianti since the time of the C.T.L.N. (Comitato Toscano di Liberazione Nazionale ["Tuscan Committee of National Liberation"]), collaborated in the realization of the exhibition, participating in its set up. Carlo Ludovico Ragghianti opposed the positions resistant to organic movement of Roberto Papini (The review of the exhibition written by Papini for the most influential local newspaper, began with the statement that «Wright today enjoys, almost by sudden revelation, an international resonance», Roberto Papini, "Mostra di architettura moderna in palazzo Strozzi. Il fenomeno Wright", *La Nazione Italiana*, June 24, 1951) and Piero Bargellini (Piero Bargellini, *Libello contro l'architettura organica* (Firenze: Vallecchi Editore, 1946).

48 - Giusta Nicco Fasola, "Architettura 'organica'", *La Nuova Città*, no. 1-2 (December 1945-January 1946): 35-38. Renato Bonelli, "Principi e teoria dell'architettura organica", *La Nuova Città*, no. 4-5 (March-April 1946): 29-36.

49 - The correspondence between Bruno Zevi and Carlo Ludovico Ragghianti which tells the intention to convince Michelucci (December 23, 1947) is kept in Carlo Ludovico Ragghianti Archive in Lucca, Correspondence, Folder Zevi. Buno Zevi's letter to Edoardo Detti inviting him to found the APAO section of Tuscany (October 26, 1949) is kept in Archivio di Stato in Florence, Detti Archive, series n. 9 Correspondence (1943-1983), n. 42 Bruno Zevi. Ezio Godoli explained the whole history in Godoli, "L'APAO, Frank Lloyd Wright e la cultura architettonica toscana", 104-105.

50 - The drawings of the project are kept in CSAC archive, Leonardo Ricci's fund. The bibliography on the project is: Koenig, "Leonardo Ricci e la 'casa teorica'", 3–34; Marco Dezzi Bardeschi, "Aspetti Dell'architettura Toscana d'oggi", *Bollettino Tecnico – Rassegna Bimestrale Fondata Nell'anno 1936*, no. 10-12 (December, 1958): 9-13; Luigi Prestinenza Puglisi, "Architetti d'Italia. Leonardo Ricci, lo straripante." *ATribune*, 18 September 2018.

51 - See chapter 4.

52 - See Chiara Baglione, "Leonardo Ricci e le Case di Monterinaldi", *Casabella*, no. 669 (July-August, 1999): 46-61.

53 - Thomas Hawk Creighton, "The Involved Man Leonardo Ricci", *Progressive Architecture* (August, 1960): 150.

54 - Creighton, "The Involved Man Leonardo Ricci", 150.

55 - Ezio Godoli, "L'APAO, Frank Lloyd Wright e la cultura architettonica toscana", 113.

56 - Bruno Zevi, "La poetica dell"opera aperta' in architettura", *Architettura: cronache e storia*, no. 84 (October, 1962): 362-363.

57 - Umberto Eco, *Opera Aperta* (Milano: Bompiani, 1962).

58 - The theme of the "open work" in architecture is taken on in chapter 5.

59 - Giovanni Michelucci's words about Leonardo Ricci. Letter by Michelucci published in Antonio Nardi, ed., *Leonardo Ricci, Testi, opere, sette progetti recenti di Leonardo Ricci* (Pistoia: Edizioni del Comune di Pistoia, 1984), 7.

60 - Fabbrizzi, *Giovanni Michelucci*, 18.

61 - Giovanni Michelucci, "La città variabile", *La Nuova Città*, no. 13 (January 1954).

62 - Fabbrizzi, *Giovanni Michelucci*, 20.

63 - This project method could, however, mistake in dealing with infrastructural rather than architectural dynamics: the history of a place therefore became necessary, it had not to be confined to the image conveyed by the memory but to understand the essence that image managed to tell. The building became an inserted piece of the city that hosted the relationships of this, as an irreplaceable part of it, with the intentions that arose from the translation in constructive and architectural terms, of the suggestions that came to Michelucci from the icon of the arboreal metaphor.

64 - Behind the popular neighborhood of Sorgane there was the city-building contamination that led to the macrostructure of the Sixties, when Le Corbusier had developed the Unité d'habitation and the Japanese Metabolists proposed new urban configurations managed by macro signs that are the guidelines of new order relations. Fabio Fabbrizzi wrote that «This [took] place through the urban-scale planning dimension, deepened in some examples of residential units, which gradually [introduced], in their theoretical and relational registers, the delicate but very effective passage from building to structure and organism. An organism whose structure [became] the supporting matrix of every reasoning on variability, becoming also the only fixed point within a paradigm by its nature predisposed to transformation. On an urban and territorial scale, the idea of the matrix sign [became] "macro", settling around the need to regulate, control and in many cases express and translate, the same idea of modification within a set of predetermined limits. Fabbrizzi, *Giovanni Michelucci*, 42.
65 - Koenig, *Architettura in Toscana 1931-1968*, 6.
66 - Vittorio Gregotti, *New Directions in Italian Architecture* (New York: George Braziller, 1968), 86-91; Belluzzi, Conforti, *Architettura Italiana 1944-1994*, 21; Fabio Fabbrizzi, *Opere e progetti di scuola fiorentina, 1968-2008* (Firenze: Alinea, 2008) 51-60.
67 - Franco Borsi, *Michelucci. Il linguaggio dell'architettura*, (Roma: Officina, 1979), 76-79, 283-285.
68 - Leonardo Ricci, "Michelucci attraverso un suo lavoro", *Architetti*, no. 18-19 (1953): 14.
69 - Vasić Vatovec, *Leonardo Ricci. Architetto "esistenzialista"*, 57.
70 - Nardi, *Leonardo Ricci. Testi, opere, sette progetti recenti di Leonardo Ricci*, 36.
71 - Vasić Vatovec, *Leonardo Ricci. Architetto "esistenzialista"*, 75.
72 - Vasić Vatovec, *Leonardo Ricci. Architetto "esistenzialista"*, 75.
73 - Giovanni Michelucci, *L'insegnamento dell'architettura. Intervento conclusivo al Convegno dei docenti delle facoltà italiane d'Architettura*, October 1947, quoted in Borsi, *Giovanni Michelucci. Il linguaggio dell'architettura*, 283-285.
74 - Interview by Antonio Nardi to Leonardo Ricci titled "Per una Architettura senza nome" ["For an Architecture without name"], published in Nardi, *Leonardo Ricci. Testi, opere, sette progetti recenti di Leonardo Ricci*, 15-52, the quotation is on page 36.
75 - According to Corinna Vasić Vatovec «the priority of the ethical commitment of the project to reach a verification of the relationships between life and the architectural or urban reality, which Michelucci [recommended] and [wanted] to testify with his work, [was] integrated by Ricci with his existentialist 'côté' and with the theme, of Hegelian origin, of the 'alienation' by orienting research on alternative, non-alienated conditions of being and therefore of living». Vasić Vatovec, *Leonardo Ricci. Architetto "esistenzialista"*, 81.
76 - Leonardo Ricci's personal archive in Monterinaldi keeps a plenty of letters by foreign or Italian students who wrote him to thank him for his teaching or to meet him again. During my frequent visits to Casa Studio Ricci, during my archival research, Ricci's family also confirmed me his will to meet often his students and to invite them in Monterinaldi to discuss about architectural issues.
77 - Belluzzi, Conforti, *Architettura Italiana 1944-1994*, 21.
78 - On the return journey from the visit to the Chiesa di San Pietro e Gerolamo in Collina Ricci stated: «Which architects had really taught me something, and I must admit that, at least for me, the one I learned the most from is Michelucci. A man historically not considered a master of architecture and privately of few and with a wide margin of criticism. And I also wondered what this man had taught me exactly, because even though I was his student, and his collaborator at the beginning of my work, today my architecture and also my ideas on architecture are, formally and ideologically speaking, somewhat distant, even if in the end less than what the reality of the objects can suggest.
If I compare Michelucci to those who are considered publicly masters, such as for example a Le Corbusier or a Wright or a Mies van der Rohe, a question immediately arises. Can we consider an architect as a master who, compared to them, has left nothing so precise, apparently so coherent and continuous that he could identify a style from which a school could derive? At first glance it should be answered negatively. In fact [...] we certainly cannot speak of a 'Michelucciano' style, so many are the experiences made by Michelucci, so different and contrasting between them, often formally antithetical to the point of reaching his church, which has nothing more than a style, but it could appear to be made by simple people who know how to build anonymously». Ricci, "Michelucci attraverso un suo lavoro", 14-15.
79 - Franco Borsi analyzed these aspects by comparing Ricci's and Michelucci's drawings: in Michelucci's drawings Borsi saw "the modesty of form as an initial condition of his possession", in Ricci's drawings for the "Monte degli Ulivi" village he saw instead the impetuosity of the artist's gesture, also approximate, similar to that of Michelucci, which turned into a more decisive sign in the sketches for the new cemetery of Scandicci in ink and felt-tip pen. In these drawings both wanted to abolish the form but showed that they knew it thoroughly in the creation of the works. This did not happen neither in the Church in Collina by Michelucci nor in the village of Agàpe by Ricci. Borsi, *Michelucci. Il linguaggio dell'architettura*, 77-95. A quite complete overview about Ricci and Michelucci's relationship is in Koenig, "Leonardo Ricci e la "casa teorica", 9-12.
80 - Unpublished handwritten volume titled *La Casa d'abitazione*, Casa Studio Ricci.
81 - Leonardo Ricci, "Il Palazzo di Giustizia di Savona", *L'Architettura cronache e storia*, no. 338, (February 1988): 89-115.

Painting and Architecture

1 - Ricci, *Anonymus (XX century)*, 127.
2 - Ricci, *Anonymus (XX century)*, 133.
3 - To deepen Ricci's work as a painter: Lucio Grossato, "Il Pittore Leonardo Ricci", *Il Bo'*, no.5 (May 15, 1938); Clément Morro, "Leonardo Ricci", *Revue Moderne illustrée des artes et de la vie*, no. 15 (September 13, 1938); Roberto Papini, "Orientamenti di architetti, di artigiani e d'altro", *Stile*, no. 9-10-11-12 (1947): 11-13; "Al 'Fiore'", *Il Mattino dell'Italia Centrale*, December 11, 1949; Gianna Basevi, "Ricci", *La Nazione Italiana*, December 23, 1949; "Leonardo Ricci al 'Fiore'", *Nuovo Corriere dell'Italia Centrale*, December 23, 1949; "Stanze Fiorentine. Leonardo Ricci"; "Pittura nuova di Leonardo Ricci", *Pomeriggio*, December 15, 1949; *L'Ultima*, no. 52 (April 25, 1950); Galerie Pierre, "Leonardo Ricci", May

5, 1950; "Un Florentin espose à Paris des oeuvres d'une etrange indépendance", *V*, May 28, 1950; Charles Estienne, "Les Expositions", *L'Observateur*, May 11, 1950; "Au Salon de Mai. Jeunesse perpetuelle de la peinture", *Le Monde*, May 12, 1950. The exhibition of Italian painters at the "Salon de Mai" meant a definite recognition of the importance and international value of the Italian art by France, as well as the importance of the cultural exchange between Italy and France for the European culture. To depen this theme: Giovanni Grazzini, "Come oggi la Francia "italianizza". L'interesse c'è: bisogna aumentarlo", *La Nazione*, June 13, 1950. Some materials about the Salon de Mai exhibitions Ricci took part in are collected in "Logbook" n. 1 (1938-1952), pages 33, 34, Casa Studio Ricci; Beniamino Jappolo, "Nouvelle peinture italienne", Catalogue of the exhibition at the "Salon de Mai" (May 9 – May 31, 1950); Leonardo Ricci, "Confessione", *Architetti*, no 3 (August, 1950): 29-32; "Destinata alla Germania. Interessante rassegna di pittori contemporanei", *La Nazione Italiana*, October 29, 1950; Silvano Giannelli, "Scampato il "pericolo di morte" per la giovane pittura italiana", *Il Mattino dell'Italia Centrale*, August 17, 1951; Carlo Cuccioli, "4 pittori fiorentini al secondo premio Sassari fanno la vera arte perchè hanno qualcosa da dire", *L'Unione Sarda*, September 1, 1951;
Giovanna Uzzani, "Leonardo Ricci pittore", in *Leonardo Ricci 100. Scrittura, pittura e architettura. 100 note a margine dell'Anonimo del XX secolo*, eds. Maria Clara Ghia, Clementina Ricci and Ugo Dattilo (Firenze: Didapress, 2019), 129-139; Giovanna Uzzani, "Pittura liberata e libera", in *Leonardo Ricci 100. Scrittura, pittura e architettura. 100 note a margine dell'Anonimo del XX secolo*, eds. Maria Clara Ghia, Clementina Ricci and Ugo Dattilo (Firenze: Didapress, 2019), 27-28.

4 - Ricci, *Anonymus (XX century)*, 137.

5 - Ricci, Anonymus (XX century), 130, 131.

6 - Ricci, Anonymus (XX century), 142.

7 - In some transcriptions of a seminar series given by Leonardo Ricci to his American students from his home in Venice, drawn from 14 weekly meetings that were recorded at Ricci's living room table between January and April 1994, we can read that Ricci affirmed to be in Paris in those years: «I was this, this young guy—26, 27, 28 years old—and so, I was invited to go to Paris. And one of the best gallery of Paris […] did a contract with me. Give to me each month a certain amount of money, like the merchants do. So, it was nothing special, just to get some painting in a year. So, I went there and I stayed in Paris for three years. But in a moment, living with the other, a younger painter who became very famous later. And also, knowing the great painters, Picasso, Matisse, Chagall, Leger, [….]. Eh, there only finally I started to have a conscience to be con-scious of what means direction. What means a language, personal for a painter? What means discipline, to achieve their goal and so on? At this moment, I can say that I can do. Also if it's not mine, in mine, an invention, this was something that Douglass; the critic, Douglass, theo-rised. He wrote a book, a very beautiful book, saying that in painting, we always speak of tendencies».

8 - Primitivism as a symbol of an uncorrupted and pure state of nature had led Ricci in those years to make «handprints stretched out, feet walking on cliff or cave bottoms, archetypes of all time, totems and taboos that had survived up to dawn of myths, mostly more pictorially expressed in large or very large formats». Giovanna Uzzani, "Pittura liberata e libera", in *Leonardo Ricci 100. Scrittura, pittura e architettura. 100 note a margine dell'Anonimo del XX secolo*, eds. Maria Clara Ghia, Clementina Ricci and Ugo Dattilo (Firenze: Didapress, 2019), 28.

9 - The exhibition "La Cava. Mostra internazionale d'arti plastiche" held in Monterinaldi in 1955 set off the collaboration between Ricci and André Bloc, founder of the Group Espace, which had arranged an open air exhibition in Boit in Provence the year before. That exhibition gave strength to the belief in restoring the role of the artist in modern life, as he could realize works of art and object that, to Ricci, could accompany human life becoming parts of their houses. See Leonardo Ricci, "Scritto-manifesto per la mostra 'La Cava'", *Architettura: cronache e storia*, no. 57 (July, 1960): 188; Fiamma Vigo, "Numero. La Cava. Mostra internazionale all'aperto di arti plastiche organizzata da "Numero" con la partecipazione dell'architetto Leonardo Ricci, catalogo della mostra (Firenze Monterinaldi, 24 September-30 November 1955)". Firenze, 1955. As the Group Espace was founded by Bloc during Ricci's stay in Paris between 1948 and 1950, we can infer that Bloc's archi-sculptural work, and its forms as well, influenced Ricci's ones of the following years. See: Corine Girieud, "La Revue Art d'aujourd'hui (1949-1954): Une vision sociale de l'art" (PhD diss., Université Paris-Sorbonne, 2011); *L'été 1954 à Biot Architecture Formes Couleur*, catalogue d'exposition, 25 juin - 26 septembre 2016, édition de la Réunion des musées nationaux-Grand Palais et Musée national Fernand Léger, Paris 2016.

10 - Giornali di bordo – "Logbook" n. 2 (1952-1956), page 76. Casa Studio Ricci.

11 - Some of them are: Gillo Dorfles, "Una mostra all'aperto di arti plastiche", *Domus*, no. 313 (December, 1955): 61-64. Giovanni Colacicchi, "Un esperimento di grande valore a Firenze. Arte all'aperto", *La Nazione Italiana*, November 1, 1955; "Palast im Steinbruch", *Der Standpunkt*, January 20, 1958.

12 - Alessia Lenzi, Susanna Ragionieri, Maria Grazia Messina, Rosalia Manno Tolu, and Loredana Maccabruni, "Fiamma Vigo e «numero» una vita per l'arte", catalogue of the exhibition (Firenze, Archivio di Stato, 7 October-20 December 2003) (Firenze: Centro Di, 2003).

13 - *Giornali di bordo* – "Logbook" n. 3 (1956-1959), page 102, Casa Studio Ricci.

14 - Alberto Busignani, "Cinque pittori fiorentini", *Domus*, no. 360 (November, 1959): 26-28.
The five painters are Berti, Bueno, Loffredo, Nativi and Ricci. For Ricci's painting, Busignani quoted Lionello Venturi's words on "tension", and read it in function of the work of the other artists: all five, according to the author, were driven by an undisputed vitality but also by a certain rigor, "a true norm of meditation and common expression in a vaulted work which is substantially original and individually different".

15 - Ricci's American transfer began in the Fifties, a rich period for Leonardo Ricci who took part in several exhibitions in famous Italian and American galleries such as the North "La Cienega" Gallery in California (19 January-27 February 1953), at the International Exhibition of Contemporary Painting in Pittsburg (13 October-18 December 1955), In 1958 he exposed at the collective exhibition of sacred art at the "Chiostro Nuovo" in Florence, a personal exhibition at the Gallery "La Bussola" in Rome, and was invited at the "Rome-NewYork Art Foundation".

In 1959 Ricci's exhibitions took place mainly in Italy: "Prima Mostra Regionale d'Arte Toscana", "Mostra di pittura di gruppo" alla "Galleria Michaud", "Pittori astratti fiorentini" alla "Galleria Michaud" (1959-1960), all in Florence, and the "Esposizione di pittura" al "Festival dei due mondi" in Spoleto, while in 1960 Ricci exposed at Trabia Gallery in New York (29 March-30 April 1960).

16 - "Agapé. Das Dorf des gutes Villens", *Schweizer Illustrierte Zeitung* (February 23, 1949); "Town of Love", *The Philadelphia Inquirer Magazine* (September 13, 1947); "Agape rjeser Sieg", *Kirchens front* (May 1948); "Le Camp d'Agàpe", *L'Illustrée. Revue Hebdomadaire Suisse* (June 9, 1949); "In Italie word teen huis der liefde gebouwd", *Der hervormde Kerke: Martin Krampen* (October 15, 1949); "Agape'- das Dorf ohne Mauern", *Der Weg*, (January 1, 1951); "Agàpé", Réforme (August 25, 1951); "Village of Love", (August 27, 1951); "Agape stedet bygget au sten og kjaerlighet", *Kirsten Ungdom* (1952); "Dori Christlicher lugend in Prali bei rurin", *Kunst un d Kirche* (1960). All articles are kept in Casa Studio Ricci.

17 - Villalonga, "Mercado de legumbres, flores y frutas en Pescia Italia", 291-298; "Deuxième Bienale d'architecture de Sao-Paulo. Les Prix", *L'Architecture d'aujourd'hui*, no. 52 (January-February, 1954); Paolo Nestler, *Neues Bauen in Italien. New ways of building in Italy. Nouvelle architecture en Italie. Architettura moderna in Italia* (Muenchen: G.D.W. Callwey, 1954), 66-67, 164-165; "Le marché aux fleurs à Pescia. Italie", *L'Architecture d'aujourd'hui*, no. 70 (February-March, 1957): 78-79; Creighton, "The involved man: Leonardo Ricci", 144-151.

18 - Nestler, *Neues Bauen in Italien*, 66-67, 164-165; "Habitation près de Florence", *Aujourd'hui, art et architecture*, no. 5 (November, 1955): 30-33; "Vom Museum zum Bauplatz. Ein Prototyp moderner Architektur in Italien", *Der Galler Tagblatt* (December 2, 1955); Race Eden, "Leonardo Ricci, an architect of Florence", *Architecture and building* (August, 1956): 296-302; Friedrich Rasche, "Ein Haus am Monte Rinaldi", *Feuilletton*, no. 1/2 (September 2, 1956): 205; "Palast im Steinbruch", *Der Standpunkt* (January 20, 1958); Kurt Ekholm, "Ny Arckitektur i Florens", *Goteborgs Handels och Sjofartstidning* (September 18, 1959); Kurt Ekholm , "Ny vy i Florens", *Hufvudstadsbladet* (October 8, 1959); M. A. Febvre-Desportes, "Beauté des maisons campagnardes: Monterinaldi près de Florence", *Meubles et décors* (October, 1959); Alberto Boatto, "Village Monterinaldi près de Florence, Habitation a Forte dei Marmi, Italie", *L'Architecture d'aujourd'hui*, no. 86 (October-November, 1959): 28-32; Creighton, "The involved man: Leonardo Ricci", 144-151;

19 - Kidder Smith, *Italy Builds*, 218-221.

20 - Elizabeth Mann Borgese (1918-2002) was a German writer, naturalized in the United States, daughter of the great German writer Thomas Mann, she left Germany with her family in 1933, after Hitler's ascent, moving first to Switzerland and then, in 1938, to the United States. She became an American citizen in 1941, and in 1983 she was also granted Canadian citizenship. In 1939 she married the Italian anti-fascist and writer Giuseppe Antonio Borgese (1882-1952), 36 years older than she, with whom she had two daughters, Angelica and Dominica.
He carried out works of considerable importance for biology, especially marine biology, and founded the International Ocean Institute in 1972. Among musicians, she is known for translating Harmony Heinrich Schenker into English. (http://www.sf-encyclopedia.com/entry/borgese, last accessed December 14, 2020).

21 - Letter from Elizabeth Mann Borgese to Dean Pietro Belluschi, February 24, 1959, typescript kept in MIT Institute Archives and Special Collections. Massachusetts Institute of Technology. News Office (AC400 0001).

22 - Lionello Venturi, "The new painting and sculpture. The emergence of abstraction", *An Atlantic Monthly Supplement*, (December 1958).

23 - Leonardo Ricci called his design method "forma-atto", which could be translated in English as "form-act" design. It referred to that kind of design opposed to superimposed functional models grounded on the refusal of *a priori* forms and on the belief that morphological results were achieved after having analyzed the human acts and activities the project had to host. Ricci avoided "form" also in his writing, intended as the correct stylistic form in the used language: «These days I hardly ever get through a book. This is partly my fault (if that is the right word) and it is partly because the contents of these books do not give me any satisfaction. It is also partly because the "form" does not interest me; it affords me neither pleasure nor satisfaction. In general, books today belong to one of two types. They are either conceived as style; or, in their endeavor to break with style, they are enslaved by it». Ricci, *Anonymous*, 9, 10. This same phenomenon exists in the field of architecture. In architecture I try to conceive a work neither in terms of style nor as a slave to style. What I try to do is to make its form correspond to an act of existence, or, to put it more precisely, to acts of existence a series of acts.

24 - Ricci, *Anonymous (XX century)*, 137.

25 - Leonardo Ricci carried out this project in 1952, during his first journey to the United Sates. It was designed for his brother Fausto Maria and is located at number 1090 of Carolyn Way in Beverly Hills, California. It took up some of the characters of Miesian and Wrightian works – at the time not yet completed – as Taliesin West in Arizona (1937-1959) and the Crown Hall of the Illinois Institute of Technology in Chicago (1950-1956). In fact, in the main façade the wooden truss structure bent at an elbow and the covering of the living room were evident, showing a clear influence of the two works. The original drawings of the project are present in Casa Studio Ricci, while the archive sources at CSAC in Parma reveal that Ricci also carried out a substantial subsequent extension on the east side of the building. The drawings of the house showed a fan-shaped plan, open to the landscape, that reflected a frequently used composition by Ricci to enhance the internal life of a family house towards the outside.

26 - On the Brooklyn College – Kingsman Ricci's conference was dated November 27, 1952. All the typescript of the conferences are kept in Casa Studio Ricci.

27 - F. Russo, "Il Prof. L. Ricci della cattedra di architettura di Firenze conclude il giro d'osservazione negli S.U.", *Il Progresso Italo-Americano*, December 14, 1952.

28 - Leonardo Ricci, "An architect facing the problems of a city", conference held at the University of South California in 1952, 1, 2.

29 - The town of Los Angeles is described by Ricci as the best town for the modern man in both conferences regarding architecture Ricci did in 1952: "An architect facing the problems of a city" and "Uomo Moderno e città moderna".

30 - Leonardo Ricci, "Uomo moderno e città moderna", lecture given to the Department of Philosophy of the Brooklyn College on November 17, 1952, 4. The text of this conference is the only one in Italian. Therefore, all the quotations

coming from that text were translated by the author, whereas the others are taken from Leonardo Ricci's English text.

31 - God, the devil, energy, the last end, evolution, or anything that can make men believe. In this way, in Ricci's opinion, man can be defined religious. Ricci, "An architect facing the problems of a city", 10.

32 - Ricci, "An architect facing the problems of a city", 1-16.

33 - Ricci is clearly referring to Henri Lefèbvre's book *La Production de l'espace* for which Ricci wrote the preface. Henry Lefèbvre, *La Production de l'espace* (Paris: Éditions Anthropos, 1974).

34 - Ricci, "Uomo moderno e città moderna".

35 - Leonardo Ricci, "Architecture in relation to the other Arts", lecture given to the University of Southern California, 1952, 1.

36 - In Leonardo Ricci's opinion the explanation of prehistoric art and of Adam and Eve's history of the original sin did not lie in disobedience but in the trial to escape from the world God created for them, from the animal paradise to the paradise for men as Ricci called it. Adamo ate the apple of conscience, the taboo of mankind, and God punished him not for disobedience but for having felt so important: when Adam and Eve escaped, they found a world where all the most important discoveries could be made and they could have been happy. Ricci, "Architecture in relation to the other Arts", 2.

37 - Ricci, "Architecture in relation to the other Arts", 2.

38 - Leonardo Ricci, "The Function of Art in Contemporary Life", typescript of the lecture given to the Department of philosophy of the Brooklyn College, 1952, 1, 2. The conference took also place the following year in Fiamma Vigo's Gallery "Numero", and then it was published in the namesake journal with the title "Pittura come linguaggio", *Numero*, no. 6 (November-December 1953): 16-20.

39 - Ricci, "Pittura come linguaggio", 17.

40 - In the text of "The Function of Art in Contemporary Life" Ricci stated that since prehistoric times men were surprised by themselves, impressed by their handprints on the walls of the caves, then they were touched by movement. Life was easier because men felt only their natural needs and feelings, but they suffered solitude because they did not know the others' opinions about the world. From the first observations, the human form led the prehistoric man to more difficult problems as searching the reason for life, looking for answers and communication. Ricci, "The Function of Art in Contemporary Life", 1.

41 - It was always a matter of expression, instead of beauty, form always bore directly from its organic drive: Roman, Gothic and Byzantine currents had born from their desire to break the limits of man, to project him beyond death and put him in contact with God with different methodologies. Form changed in time but who spoke of stylistic values was very far from understanding the language of painting, because it was a matter of confusing the means with the goal. Ricci, "The Function of Art in Contemporary Life", 4-6; "Pittura come linguaggio", 17, 18.

42 - Van Gogh «was destroying that dialectic world of body and soul, of good and evil, which was at the basis of our past cultural formation. He was therefore destroying all conventional conceptions of time, space, death, resurrection». Ricci, "Pittura come linguaggio", 17, 18. «Let me give you an example: Van Gogh. There have been so many books written on this artist that the field of investigation seems exhausted. And yet I believe that the crucial secret of Van Gogh is still a secret. In Holland I was able to see approximately two thousand paintings by Van Gogh in the course of a few days, because at the same time there were available to me not only the finest and most important local collections, but also those which afterwards were toured round the world. I was made very curious by the fact that from a distance, when the complementary colours in Van Gogh neutralised each other, because of the excessive focal distance, the landscapes were looking like those coloured postcards that the impressionists detested so much. The miracle if you like to call it so, took place when I got nearer the paintings. Because only then I could feel that alive and vibrating matter which made the painting. So alive that it appeared not so much created by a painter who was expressing his idea of the world, but by a man who unconciously had the knowledge of the secret of the world and with it was expressing himself. I remember the impression I got from paintings I was allowed to turn upside down. I found out that a field of golden wheat would become a sky at sunset, and a Verona green sky could become a grass field. Thus, one could feel that he, before our physicists of today, discovered the atomic energy, or better the creative energy of all things on earth». Ricci, "Architecture in relation to the other Arts", 14, 15.

43 - Their expression of life, their art, reflected this intention to be nearer to the natural order of things. Afterwards men became interested in what existed behind the form and with Cézanne, Van Gogh and Gaugin another period began: they won when they revolted against society and searched a new religious position in life, which they manifested through new form, but they lost because they lived desperately and died without achieving what they fought for. They did not invent a new world but put a new accent on determined aspects of life giving them a tangible dimension. Ricci, "The Function of Art in Contemporary Life", 8, 9.

44 - Ricci, "Architecture in relation to the other Arts", 15.

45 - Ricci, "Pittura come linguaggio", 17, 19.

46 - Ricci, "Architecture in relation to the other Arts", 16, 17.

47 - Ricci, "Architecture in relation to the other Arts", 17.

48 - All the eschatological issues studied by philosophers, painters and thinkers were useless because the human being was the most perfect form in nature and through his acts, gestures, and eyes he was able to enter the most complete understanding of the eschatological reality beyond the apparent forms, the world could show itself. Ricci, "The Function of Art in Contemporary Life", 2-4.

49 - Ricci tried to draw comparisons between architecture and music and between architecture and cinema as well. Ricci, "Architecture in relation to the other Arts", 20-23.

50 - Ricci, "The Function of Art in Contemporary Life", 16.

51 - Ricci, "The Function of Art in Contemporary Life", 17.

52 - Ricci, "The Function of Art in Contemporary Life", 16-17.

53 - Lewis Mumford, *Arts and Technics* (New York: Columbia University Press, 1952).

54 - Siegfried Giedion clearly stated his intention to deal with the problem in the preface of the book, where he blamed the critics as the responsible of the fracture that gave space to the worst instincts of the public. Siegfried Giedion, *Architektur und Gemeinshaft* (Reinbek: Rowohlt Taschenbuch Verlag GmbH, 1956).

55 - «Technics is a word that has only lately come into use in English; people still sometimes try to frenchify it into "techniques" and thereby give it a quite different meaning. We ordinarily use the word technology to describe both the

field of the practical arts and the systematic study of their operations and products. For the sake of clarity, I prefer to use technics alone to describe the field itself, that part of human activity wherein, by an energetic organization of the process of work, man controls and directs the forces of nature for his own purposes», Mumford, *Arts and Technics*, 15.

56 - Mumford, *Arts and Technics*, 13, 14.

57 - Ricci, "Subjective and Objective", in *Anonymous (XX century)*, 44-65.

58 - Mumford, *Arts and Technics*, 12.

59 - Siegfried Giedion, "Desiderio di immaginazione", in *Breviario di Architettura* (Milano, Garzanti, 1961), 168-214. Italian edition of Giedion, *Architektur und Gemeinshaft*. Giedion introduced the topic with its main cause: the influence of aesthetic values on the shaping of reality. These constituted the reasons of the main mistake Ricci was reflecting on some years before during his conferences of 1952: the distinction between what we like or dislike, what the public can judge "ugly" or "nice", that meant basically nothing to art or to anything that implied an artistic intention. Imagination was the right tool to overcome the problem and the gap between the customer with his sensitivity and the artist with his progressive and creative thought. According to Giedion two kinds of imagination existed: the social and the spatial imagination, two concepts we can easily connect with Leonardo Ricci's thought, because of his conviction of the social and spatial origin of architecture. The social imagination consisted in the architect's ability to interpret the form of life and give to it a suitable expression and, therefore, to suggest programs for his buildings that politicians and bureaucrats could not even think of. This conception was mindful of Sullivan's interpretation on the main tasks of the architect: to interpret and to initiate. Spatial imagination instead implied the necessity to overcome the precepts of functionality and found its expression in a particular articulation of volumes able to interpret the collectivity needs and recognition.

60 - Siegfried Giedion, "I valori estetici e l'architettura", in *Breviario di Architettura*, 93-128.

61 - Giedion, "I valori estetici e l'architettura", 122, 123.

62 - Ricci explains this concept in depth by describing the process that gave birth to two of his paintings: *The death of my father* and *My wife in childbirth*. About the process of form generation in painting see Leonardo Ricci, "Form, the tangible expression of a reality", in *The Man-Made Object*, ed. György Kepes (New York: Braziller, 1966), 108-112.

63 - Umberto Eco, *Opera Aperta* (Milano: Bompiani, 1962). The theme was previously dealt by Eco in *La Definizione dell'Arte. Dall'Estetica Medievale alle Avanguardie, dall'Opera Aperta alla Morte dell'Arte* ["The Definition of Art. From Medieval Aesthetics to the Avant-gardes, from the Open Work to the Death of the Art"] (Milano: Mursia, 1968). In the introduction Eco states that the chapters of the book collect texts written between 1955 and 1963, and the studies of the second part introduce and interpret the research contained in "Opera Aperta".

64 - It is worth reminding here Giovanni Klaus Koenig and Franco Borsi's book published a few years later, *Architettura dell'Espressionismo* (Genova: Vitali e Ghianda-Paris: Vincent Fréal, 1967).

65 - Carlo Ludovico Ragghianti, "Le rassegne d'arte in Italia", *Critica d'Arte*, no. 69 (1965): 65-70.

66 - The drawings of the project and the script of the show with Ricci's notes and sketches next to the opera text is kept in Casa Studio Ricci.

67 - The idea of dedicating the XXVII Maggio Musicale Fiorentino of 1964 to Expressionism is due to Raffaello Ramat, councilor for fine arts and culture of the municipality of Florence, who in mid-1962 asked the Romanian naturalized Italian musician Roman Vlad to care artistic part of the festival, declined in various events. The steering committee was composed by Luciano Anceschi, Giulio Carlo Argan, Fedele D'Amico, Luigi Chiarini, Paolo Chiarini, Luigi Rognoni, Roman Vlad and Bruno Zevi.

68 - XXVII Maggio musicale fiorentino 1964, *L'Espressionismo* (Firenze: AGAF, 1964); Antonella Gargano, "L'espressionismo a Firenze: Documenti e testimoni", in Paolo Chiarini, Antonella Gargano, Roman Vlad, eds., *Expressionismus. Una enciclopedia interdisciplinare* (Roma: Bulzoni 1986), XIV-XXIII.

69 - Giovanni Bartolozzi, "Allestimenti come concentrazioni di materia", in *Leonardo Ricci 100. Scrittura, pittura e architettura*, 161-165.

70 - Bruno Zevi, "Mostra dell'Espressionismo/temporalità antilessicale e sdegno materico", *L'Espresso*, then collected in *Cronache di Architettura vol. V*, (Roma-Bari: Laterza, 1971), 318-321.

71 - Zevi, "Mostra dell'Espressionismo", 318-319.

72 - Leonardo Ricci, "Una mostra dell'espressionismo a Palazzo Strozzi", report by the author, 1, then published in the exhibition catalogue, Casa Studio Ricci.

73 - In his report, Leonardo Ricci remembered that during the exhibition, the painter Rohlfs' wife told him about the same exhibition he took inspiration from, and that this event gave him the confirmation of having done a good work for the set up. Ricci, "Una mostra dell'espressionismo a Palazzo Strozzi", report by the author, 2.

74 - Leonardo Ricci, letter to the Director of Palazzo Strozzi replying to Nello Ponente, kept in Casa Studio Ricci, 1.

75 - Ricci, "Una mostra dell'espressionismo a Palazzo Strozzi".

76 - He was an art critic and historian (Velletri 1925 - Rome 1981); student of Lionello Venturi, professor of contemporary art history (1974) at the university of Rome. Author of numerous essays and monographs on problems and exponents of contemporary art: *Tendances contemporaines* (1960); *Paul Klee* (1960); *Modigliani* (1967); *Magnelli* (1973); *Paul Cézanne* (1979). Source: http://www.treccani.it/enciclopedia/nello-ponente/ (last accessed May 26, 2020).

77 - Leonardo Ricci, letter to the Director of Palazzo Strozzi replying to Nello Ponente, Casa Studio Ricci, then published Leonardo Ricci, "Risponde Leonardo Ricci", *Marcatre*, no. 8-9-10 (1964).

78 - On the Expressionism exhibition in Palazzo Strozzi: Lara-Vinca Masini, "A Firenze la mostra dell'Espressionismo", *Domus*, no. 416 (1964); Leonardo Ricci, "Risponde Leonardo Ricci"; Marisa Volpi and Giovanni Klaus Koenig, eds., *L' espressionismo: pittura, scultura, architettura: mostra in Palazzo Strozzi: Firenze, maggio-giugno 1964*, catalogue of the exhibition (Firenze: Vallecchi, 1964), Zevi, "Mostra dell'Espressionismo/temporalità antilessicale e sdegno materico", *L'Espresso*.

79 - Leonardo Ricci, letter to the Director of Palazzo Strozzi replying to Nello Ponente, Casa Studio Ricci.

80 - To Bruno Zevi «the real architecture [was] not the product of a few intellectuals, but the fruit of spontaneous activity, of the common heritage of a whole people and

[developed] under the influence of collective experiences. […] As the abstract movement [followed] the informal movement, an industrialized, standardized and increasingly inhuman architecture [reacted] by shaking off the entire baggage of rationalist rigor». Bruno Zevi, "Sculpture à habiter/In Francia si torna alle caverne", *L'Espresso*, then collected in *Cronache di Architettura vol. XII*, (Roma-Bari: Laterza, 1970), 276.
In Zevi's opinion, the future of the new ideas of France Charles Letrosne in Vincennes, Frei and Hunziker in Switzerland, Herbert Goldman in California, Mathias Goeritz in Mexico, Giovanni Michelucci in the Church of S. Giovanni Battista, and Leonardo Ricci with the project for the integrated city was unknown and they risked falling into folklore and the vernacular. It was yet a way to revive architecture, which nevertheless took new impulse from this movement, which emerged from sculpture and denounced how modern architecture, bought by neo-capitalism, betrayed its original contents and the space research. What was important was that it suggested new solutions based on light, scale ratios and visual dimensions. Zevi, "Sculpture à habiter", 274-277.

81 - «[…] The 'architecture without architects' was rediscovered with Bernard Rudofsky set up for the large exhibition of exotic buildings titled *Architecture Without Architects* shown at the Museum of Modern Art in New York from November 9, 1964 to February 7, 1965. The exhibition was financed by the John Simone Guggenheim Memorial Foundation and by the Ford Foundation, which helped to finance the research on the project by awarding fellowships to the director of the exhibition for a study of non-formal, non-classified architecture. The exhibition was also possible thanks to the help of the architects Walter Gropius, Pietro Belluschi, José Lluís Sert, Richard Neutra, Gio Ponti and Kenzo Tange». Bernard Rudofsky, *Architecture without Architects: An Introduction to Non-Pedigreed Architecture* (Museum of Modern Art: New York, 1964), aknowledgements.

82 - Frederick J. Kiesler designed the project for the *Endless House* dealing with the study of the problem of living which was not a simple physiological function to be fulfilled, but rather an art whose rules had to be continually sought and understood. «Man was in fact a complex entity, biological, psychological and socio-political which had to regain the general and complex sense of living through creativity […]». It was according to these principles that the fluid forms and volumes of his project were freely combined in search of a spatial continuity that precisely represented the idea of the Endless Space. The space was dynamic and flew inside following the unfolding of human action. The distinction between the floor, walls and ceiling was confused creating a flexible and organic environment. Dieter Bogner and Peter Noever, eds., *Frederick J. Kiesler: endless space* (Ostfildern-Ruit: Hatje Cantz, 2001), Maria Bottero, ed., *Frederick Kiesler: arte, architettura, ambiente* (Milano: Electa, 1995).
André Bloc produced from 1962 to 1966 several *Sculpture habitacles*. This research marked the evolution of the sculptor from geometric abstraction towards free forms. Architecture and sculpture mixed in organic imbrications, staggered to form different levels and fortunes, opening the visual unity of form to a physical and space-time experience, such as Kiesler's Endless House. Bloc allowed light and air to penetrate through simple and complex paths, conveying in the habit of sculpture a continuity of the visual and internal exterior through a system of interpenetration of space, thus multiplying relationships, contrasts, and changes in volume. Mélanie Fortier, "André Bloc", *FRAC, Centre-Val de Loire, Architecture Sculpture* (2016).

83 - The complete bibliogaphy about the "Villaggio Monte degli Ulivi" is the following:
Enrico Castelnuovo, "Ragguaglio Delle Arti. Agape", *Tutt'Italia*, no. 23 (n.d.); "The Philadelphia Inquirer Magazine", *Town of Love*, September 13, 1947, "Agape Rjeser Sieg", *Kirkens Front*, May 1948; "Agapé. Das Dorf Des Gutes Villens", *Schweizer Illustrierte Zeitung*, no. 8 (February 23, 1949), "Le Camp d'Agapé", *L'Illustrée. Revue Hebdomadaire Suisse*, no. 23 (June 9, 1949); "In Italie Word Teen Huis Der Liefde Gebouwd, *Der Hervormde Kerke*, October 15, 1949; "Le Camp d'Agapé", *L'Illustrée. Revue Hebdomadaire Suisse*, no. 23 (June 9, 1949); Ricci, "Confessione", 29–32; Giuseppe Faraci, "Un'oasi Di Pace a Prali per Giovani Di Tutto Il Mondo", *La Nuova Stampa*, August 8, 1951; Ernesto Caballo, "Al Sommo Di Val Germanasca in Una Conca Luminosa è Nato Agàpe Il Villaggio Destinato al Servizio Di Dio", *Gazzetta Sera*, August 13, 1951; Cesco Tomaselli, "Attuata Dai 'Comunitari' Di Agàpe Una Nuova Concezione Del Lavoro", *Il Corriere Della Sera*, August 14, 1951; Giuseppe Tabellini, "Per Costruire Un Villaggio Della Pace Si Muovono Perfino Le Attrici Del Cinema Da Hollywood Ai Monti Piemontesi", *Il Corriere Della Sera*, August 18, 1951; "Agapé", *Réforme*, August 25, 1951, "Village of Love", *Time. The Weekly New Magazine*, August 27, 1951; P.M. Ciprandi, "Un Villaggio Sulle Alpi per i Giovani Di Tutte Le Confessioni", *Paese Sera*, September 7, 1951; Martin Krampen, "'Agape' – Das Dorf Ohne Mauern", *Der Weg*, December 1, 1951; "Agape Stedet Bygget Au Sten Og Kjaerlighet", *Kristen Ungdom*, no. 20 (1952); Vinay, *L'Amore è più grande*; "Dori Christlicher Lugend in Prali Bei Rurin", *Kunst Und Kirche*, no. 1 (1960); Loik, Rostan and Gavinelli, *L'Architettura Di Leonardo Ricci: Agape e Riesi*, 11-48; Vasič Vatovec, *Leonardo Ricci. Architetto "esistenzialista"*, 23, 24; Fabbrizzi, *Opere e progetti di scuola fiorentina,* 130-143; Silvia Berselli, "Fino al 26 Maggio a Firenze Una Mostra Presenta, Con Materiali in Gran Parte Inediti, Le Opere Dell'architetto Che Amava Definirsi Un 'Anonimo Del XX Secolo'", *Il Giornale Dell'Architettura*, April 24, 2019.

84 - The drawings and documents relevant to the project are preserved both at CSAC and Casa Studio Ricci.

85 - Bruno Zevi, *Il linguaggio Moderno dell'Architettura. Guida al codice anticlassico* (Torino: Einaudi, 1973), 211-219.

Leonardo Ricci Visiting Professor: the Architectural Theory Evolution through His Didactical Method

1 - Lawrence J.Vale, *Changing Cities: 75 Years of Planning Better Futures at MIT* (SA+P Press, 2008). The MIT department head Professor Lawrence J. Vale supervised and arranged an exhibition and a related catalogue to celebrate the 75th anniversary of the planning program at MIT in 2008. The celebration also included a day-long Symposium on "Changing Cities". Trying to outline a historical digression on planning education in the United States before 1960 we can refer to some useful data available in the archives of M.I.T. such as Professor Adams' report on *Urban Planning Education in the United States*, published in 1954 by the Alfred Bettam Foundation, cited in *A Summary of the*

program and objectives of the Department of City and Regional Planning at M.I.T., 1955, 1, 2. MIT Institute Archives and Special Collections, AC400, box 5.

2 - According to a study conducted by Frederick J. Adams and Gerald Hodge, three main influences marked the idea of city planning education in the last part of the nineteenth century: «The impetus lent by the great recreational area planners» as Olmsted, Shurtleff, and Eliot who «showed a broad conception of urban form in the parks they planned». A second influence was «the growing social concern over the excesses of urbanization and a growing awareness of the need for better housing for the masses», in America this view was told by the writer and editor Charles Mulford Robinson, whereas in England the forerunners of this view were Ebenezer Howard, Thomas Adams, the Lever and Cadbury brothers. The third influence came from the interest in landscape gardening as a mode of expression, which spread in America in mid-nineteenth century, expressed in a concern for the form of the countryside in the large scale. These three groups worked on their research independently before 1909 and there was little exchange of ideas among them, they fostered their ways of expression and their solutions to planning problems in their colleges until 1909. See James P. Sturgis, *City Planning* (Cambridge-MA, Harvard university Press, 1913). Frederick J. Adams and Gerald Hodge, "City Planning Instruction in the United States: the pioneering days, 1900-1930," *Journal of the American Institute of Planners* 31, no. 1 (February 1965): 43-46.

3 - The decade 1920-1930 stood as one of the most active in city planning history, both professionally and educationally. Many dozens of American cities drafted their first zoning ordinances in this period, and their constitutionality was established, but city planning education was still subordinated to the three main design disciplines: architecture, civil engineering, and landscape architecture. It saw the construction of bridges, highways, tunnels, parks, and wide public works, which were thought for more pleasant and efficient cities. Adams and Hodge, "City Planning Instruction in the United States", 43-51

4 - This was due to the fact that the foreseen probable growth of the population of the metropolitan regions within the following twenty years (1955-1975) might have risen to as high as 145 million: an increase of 60 million (70 per cent) over 1950. Such a growth could have meant the urbanization of 10,000 squares miles of rural land, resulting in the triple of the total urbanized area. Zonig, subdivision control, urban redevelopment and renewal, capital improvement programming were some of the legislative and administrative devices implied to elaborate master plans and comprehensive general plans.

5 - The Committee was composed by Ralph Freeman, Kevin Lynch, Thomas O'Dea, Lloyd Rodwin, and James Benjamin Wilbur.

6 - The Rockefeller Foundation sponsored, among other research projects, the project titled *A study of the perceptual form of the city aimed at assisting the designer to create better urban environment* (September 1954-September 1957) coordinated by Kevin Lynch with $ 85,000. Kevin Lynch book's *The Image of the City*, which concerned perceptual aspects of the city was published in 1960. Data available in *A Summary of the program and objectives of the Department of City and Regional Planning at M.I.T.*, 1955, p. 10-11. MIT Institute Archives and Special Collections, AC400, box 5.

7 - A short time before leaving Italy to teach at M.I.T. for the Spring term 1960, Leonardo Ricci and Giovanni Klaus Koening wrote a report concerning the teaching of plastic formativity to architects following Kepes' example and wrote a purpose addressed to the Dean of the Faculty of Architecture in Florence for the renewal of the teaching program in that field titled "Sull'insegnamento della plastica nelle facoltà di architettura" ["On the teaching of plastic formativity in the courses of architecture"] dated October 16, 1959, typescript, Casa Studio Ricci. See chapter 4.

8 - The notions, principles, exercises and theory studied in lectures and seminars were integrated in the workshops or design courses, because they were all applied onto a single complex problem. A deeply important purpose was to underline the creative and synthesizing aspect of the planning process which called for the use of judgement, imagination and the making of value decisions. The workshop taught the student participation and commitment in long run activities, which were important for their educational value.

9 - Leonardo Ricci considered the community space as «an architecture built around the life of people who made use of it and it was implemented in such a way that all needs regarding both private and public aspects were met» (Costanzo, *Leonardo Ricci e l'idea di spazio comunitario*, 13). He worked on the kibbutz model for his project of the Ecumenic Village of Agàpe and for the Village "Monte degli Ulivi", both realized for the Waldesian community in Italy, helped by the experiences and reflections in the sociological and urbanistic field that made head to figures such as Danilo Dolci, Adriano Olivetti, and Carlo Doglio. Carlo Doglio, author of several contributions on Kropotkin and Mumford, employed in Ivrea by Olivetti to direct the *Giornale di Fabbrica* and then in the review *Comunità*, also published *La pianificazione organica come piano della vita?* ["Organic pianification as a plan for life?"], including a special reflection on Leonardo Ricci and, more in detail, on two chapters of the *Anonymous (XX century)* titled "Farewell, Masters; Farewell, Geniuses" and "Notes after a Convention on Town-Planning", showing his deep involvement with an organic conception of urban planning and with the need of a new conception of the role of the architect and planner. See Carlo Doglio, "Il piano della vita", *Comunità*, no. 109 (1963); Carlo Doglio, "Il piano armonico (la pianificazione della libertà)", *Anarchismo '70. Materiali per un dibattito, Quaderni dell'Antistato 1* (1970); Carlo Doglio and Leonardo Urbani, *La fionda sicula: piano della autonomia siciliana* (Bologna: Il Mulino, 1972); Carlo Doglio, "I Mostri", *Parametro*, no. 12-13 (1972).

10 - The workshop workflow based on the exercise on an entire new community is deeply explained in the documents kept in MIT Institute Archives and Special Collections, AC400, box 5; a large collection of architectural exercises given in the workshops is in MIT Institute Archives and Special Collections, AC400, box 7.

11 - «Few questions that most of our cities are ugly, uncomfortable, expensive, and inefficient. These very problems, however, are producing strong pressures to improve the environment. Rising income and rising standards of demand are reinforcing these trends. The pressures are already strong in the western world and are spreading quickly to the rest of the globe. Unfortunately, the impetus for reform is in many ways far in advance of our knowledge of what to do. Within the province of action lies a whole

new avenue of public power with serious implications for the relationships between government, the entrepreneur, and the individual. The pressures to act will force us to try many things. But it will take much more basic understanding and research before we really comprehend the consequences of such action and the sensitive interplay between the things we want, the nature and potentials of the metropolitan environment and the social, economic and political problems entailed in any efforts for improvement». Pietro Belluschi, "The physical environment of city and region. The proposed focus of the Center for Urban and Regional Studies", September 20, 1957. MIT Institute Archives and Special Collections, AC400, box 6, folder 1. See the Anthology.

12 - The few sporadic studies by land economists, geographers and urban sociologists dealing with aspects of the physical environment and their generating forces produced several fragmentary concepts of desirable urban forms as density relations, neighborhood organization, superblock design, specialization of traffic ways, standards for public facilities and housing or greenbelts, but they evidenced little sustained activity, comparability, or integration of results, and had become object of controversy. Quoting by the text: «The three-dimensional environment will be studied in two basic ways:

- How does it work? What, for example, is the effect of the urban physical environment on the individual, the group and the productive mechanism? How do different forms of physical organization affect goals they may seek, and what are or should be these goals?
- How can we change it? How has this environment been shaped by the needs and decisions of individuals and groups working within the limits of preexisting physical patterns, and by the impact of outside forces, such as social institutions, technology and external economies? And how can the insights, and the understanding of the interrelationships gleaned from each of these fields of research, contribute to the solving of the problems of urban and regional planning?». Pietro Belluschi, "The physical environment of city and region. The proposed focus of the Center for Urban and Regional Studies", 2.

13 - The intention of the Center was to start with comprehensive studies on public policies and controls, developing areas, transportation and city structure and growth. Key categories to describe the forms as density, transportation net, "grain" and surface needed to be defined and probed. Physical developments had to be studied in function of historical investigation, new techniques, theoretical possibilities for physical development of the contemporary city, and with the help of mathematical techniques, to know the consistency between the formulation of goals and the adequacy of the form proposals to achieve the ends. In addition to all the mentioned research fields, Pietro Belluschi emphasized a special focus on new studies on the developing areas and on urban landscape.

14 - For the Joint Center research activities: see Joint Release by Harvard and M.I.T. for morning papers of March 4, 1959. MIT Institute Archives and Special Collections, AC400, box 6, folder 2.

15 - When the M.I.T. Center was founded Pietro Belluschi was the Dean of the School of Architecture and Planning, John T. Howard, Professor in City Planning, was in charge of the Department, Charles Abrams was visiting professor, Frederick J. Adams was Professor of City Planning, Bernard J. Frieden instructor, Roland B. Greeley Associate Professor of Regional Planning, Burnham Kelly and Kevin Lynch Associate Professors of City Planning, Lewis Mumford visiting Boemis Professor, and Lloyd Rodwin, Associate Professor of Land Economy, was the Director of the Center. Julius A. Stratton's communication to the members of the faculty and staff, November 14, 1957. MIT Institute Archives and Special Collections, AC400, box 6, folder 1.

16 - City and Regional Planning at M.I.T., program of the educational offer in 1957. MIT Institute Archives and Special Collections, AC400, box 6, folder 1.

17 - From the M.I.T. Office of Public Relations, "For release in papers of November 17, 1957". MIT Institute Archives and Special Collections, AC400, box 6, folder 1.

18 - "Memorandum of Agreement on a Joint Center for Urban Studies", April 1, 1958. MIT Institute Archives and Special Collections, AC400, box 6, folder 1. In October 1958, the Ford Foundation approved a grant of $ 675,000 to the M.I.T. for general support over a period of five years of the JCUS (Letter from Joseph McDaniel Jr. of the Ford Foundation to Julius Adams Stratton, October 7, 1958 and attached statement setting the general terms and conditions applicable to Ford Foundation grants. MIT Institute Archives and Special Collections, AC400, box 6, folder 2). The see of the Joint Center was established in 66, Church Street in Cambridge 38 after Presidents Julius A. Stratton and Nathan M. Pusey signed the Memorandum of Agreement on January 12, 1959 and the research activities should have begun on April 1, 1959 (Report of preliminary meeting by Martin Meyerson and Lloyd Rodwin, January 20, 1959, 2, MIT Institute Archives and Special Collections, AC400, box 6, folder 2).

19 - The initial precise intentions for the JCUS' organization were espressed in the "Memorandum of Agreement on a Joint Center for Urban Studies", April 1, 1958. MIT Institute Archives and Special Collections, AC400, box 6, folder 1.

20 - Joint Release Harvard-M.I.T. Joint Center for Urban Studies, March 4, 1959. MIT Institute Archives and Special Collections, AC0069_195903_009_0001, box 1.

21 - In 1961 about the eighty percent of the general funds had gone into the four main subject fields and all the individual studies initiated within that broad framework were those considered important by the Director and the Faculty Committee and which, at the same time, reflected the interests of the faculty and staff available at the Joint Center. Among all the research activities focusing on the Joint Center's investigation fields, several were the publications of the Sixties consistent with the investigations aims: in Urban Design Kevin Lynch, *The Image of the City* (Cambridge-MA: Technology Press and Harvard University Press, 1960); Kevin Lynch, Donald Appleyard and John R. Meyer, *The View from the Road* (Cambridge-MA: MIT Press, 1965); in the field of Comparative Analysis, structure and growth of cities, Lloyd Rodwin, *Housing and Economic Progress* (Cambridge-MA: MIT Press, 1961); Sam B. Werner, *Streetcar Suburbs* (Cambridge-MA: Harvard and MIT Press, 1962); Nathan Glazer and Daniel P. Moynihan, *Beyond the Melting Pot* (Cambridge-MA: MIT Press, 1963). Oscar Handlin and John E. Burchard, *The Historian and the City* (Cambridge-MA: MIT Press, 1963) was instead an analysis of the growth or decline of cities undertaking a cross-disciplinary study; Ralph Conant, *The Library and the City* (Cambridge-MA: MIT Press, 1963) was made of

different contributions dealing with the educational, cultural, demographic, political, and financial aspects of the urban public library, by re-examinating its role in a changing urban scene; Charles Abrams, *Man's Struggle for Shelter in an Urbanizing World* (Cambridge-MA: MIT Press, 1964) dealt with the field of investigation urban and regional problems in developing countries. John Friedmand and William Alonso, *Regional Development and Planning* (Cambridge-MA: MIT Press, 1964) and Bernard J. Frieden, *The Future of Old Neighborhoods* (Cambridge-MA: MIT Press, 1964) were particularly concerned with the basic question of national policy for regional economic development.

22 - After the first grant of the Ford Foundation, in January 1963 the Ford Foundation approved the second grant of $1,000,000 for a three-year period, which supplemented the $675,000 grant of 1958, then the activity of the center continued for several years. After Martin Meyerson, Daniel P. Moynihan, Robert C. Wood, Nicolas Retsinas and Christopher Herbert became the JCUS Directors. In 1989 Harvard splitted from M.I.T. and affiliated with Harvard's Graduate School of Design and Kennedy School of Government, the Center consolidated the focus on housing that had emerged during the 1970s, and changed its name from "Urban Studies" to "Housing Studies". The Center advanced the understanding of housing issues and policy informs, helped leaders in government, business, and the civic sectors make decisions that addressed the needs of cities and communities. Through graduate and executive courses, fellowships and internship opportunities, the Joint Center also trained and inspired the next generation of housing leaders.

23 - Bruno Benedetto Rossi (Venice, 1905 – Cambridge-MA, 1993) was an Italian physicist whose major contributions were in particle Physics and in the study of cosmic rays. He taught at M.I.T. from 1946 to 1970 and Leonardo Ricci knew him there. Ricci would have then designed for him Rossi House for the Montepiano village in 1965.

24 - Leonardo Ricci, "Prolusione al corso di Urbanistica II ed Elementi di Composizione", kept in Casa Studio Ricci, 5, 6. The text of the speech is undated, but, since from February 1, 1964 Leonardo Ricci became the holder of the chair of the course of Elements of Composition and director of the Institute of Elements of Composition until 1967, we can infer that the speech text was written in the span of time between 1964 and 1967.

25 - For Casa Mann Borgese Ricci was helped by Eng. Ernesto Trapani for the technical direction and structural calculations, by Fucci Fabbricotti and Dusan Vasič for the furniture, partly also designed by Ricci himself and by Eng. Gianfranco Petrelli.

The building can be considered a "symbol" of Leonardo Ricci's research, which embodied some of the themes underlying the architectural debate that emerged after World War II and finds its importance for the historical period in which it was built thanks to the same client. Elizabeth Mann Borgese, German writer, daughter of Thomas Mann then wife of the anti-fascist writer Antonio Borgese, had been forced to flee Nazi Germany before to Switzerland and then to the United States. She was an important figure for Leonardo Ricci's career in the United States and a friend of Leonardo Ricci and his family. The brutalism of Casa Mann highlighted the architect's intention to realize a building strongly rooted on the land on which it stood, in harmony with the natural environment, but above all in line with the needs of the family that would have lived there. An outdoor patio, on which the house is "suspended" acts as a filter between inside and outside and underlines the importance that the perfect insertion of the building in its surroundings had for Ricci. The main volume is given by the internal living room overlooked by the bedrooms thanks to a balcony built on the mezzanine floor.

The building is also of considerable importance for the wise use of materials and for the compositional choices, such as the choice of the staircase-pivot between the volumes arranged in an asymmetrical but balanced way. Each welcomes a specific internal environment and the general balance of the composition is maintained thanks to the vertical stone slabs.

The structure is in reinforced concrete resting "like a bridge" on a stone plinth made with the waste from the Carrara marble quarry, the tower of the staircase is in stone, the partitions are in perforated. Mann Borgese House was object of a restoration, but, in the original project the materials told the brutalism of the exterior of the house, whereas the interior revealed a greater delicacy with the split marble walls, from white to yellow to pink. See: Giorgio Neumann, "Die Entwicklung Des Stahlbetonbaues in Italien", *Bau-Zeitung*, Vienna 1951; Koenig, "Leonardo Ricci e la 'Casa Teorica'", 3–34; Bruno Zevi, "La Casa Transatlantico Di Elisabeth Mann", *L'Espresso*, November 9, 1958; Leonardo Ricci, "La Casa Di Elisabeth Mann Borghese a Forte Dei Marmi," *Architettura: Cronache e Storia*, no. 41 (1959): 739–45; Vittorio Vettori, "Legata al Nome Di Thomas Mann La Villa Più Moderna Del Forte", *Il Tirreno*, February 25, 1959; Mann Borgese, "La Casa Di Elisabeth Mann Borghese a Forte Dei Marmi", 738–45; Boatto, "Village Monterinaldi Près de Florence, Habitation a Forte Dei Marmi", 28–32; Roberto Aloi, *Ville in Italia*. Hoepli. Milano, 1960; Creighton, "The Involved Man: Leonardo Ricci", 144–51; Udo Kultermann, *New Architecture in the World* (New York: Universe Books Inc., 1965); Bruno Zevi, "La Casa Di Elizabeth Mann Borgese/ The House, Non She House o It House", *L'Espresso*, then collected in *Cronache Di Architettura,* Vol. III. (Bari: Laterza, 1971); Manno Tolu, *Leonardo Savioli: Il Segno Generatore Di Forma-Spazio, Catalogo Della Mostra (Firenze, Archivio Di Stato, 23 Settembre-25 Novembre 1995)*; Messina, Manno Tolu, Lenzi, Ragionieri, and Maccabruni. *Fiamma Vigo e "Numero" Una Vita per l'arte*; Bartolozzi, "Leonardo Ricci. Un Nuovo Inizio"; Berselli, "Fino al 26 maggio a Firenze una mostra presenta, con materiali in gran parte inediti, le opere dell'architetto che amava definirsi un 'Anonimo del XX secolo'".

26 - Letter from Elizabeth Mann Borgese to Pietro Belluschi, February 24, 1959, typescript kept in MIT Institute Archives and Special Collections, News Office (AC400 0001). See the Anthology.

27 - Letter from Pietro Belluschi to Elizabeth Mann Borgese, March 4, 1959, MIT Institute Archives and Special Collections, AC400_0001. See the Anthology.

28 - Letter from Elizabeth Mann Borgese to Dean Pietro Belluschi, February 24, 1959, typescript kept in MIT Institute Archives and Special Collections, News Office (AC400 0001). See the Anthology.

29 - Ricci's summons confirmation letter by Pietro Belluschi to Elizabeth Mann Borgese was sent in copy to J. J. Sweeney (Guggenheim Museum), March 4, 1959. MIT Institute Archives and Special Collections, AC400_0001, box

1. See the Anthology. Leonardo Ricci's teaching activity in the United States therefore began in 1959 at M.I.T., despite his American transfer to the United States was usual from 1952, when he lectured at the Brooklyn University and at the University of Southern California. Corinna Vasić Vatovec hypothesized «certain stages of a hypothetical itinerary that [ended] in California with the visit of his brother Fausto Maria Ricci's house building site in Beverly Hills» (Los Angeles), which began its construction after Ricci's project approval in the same year. (Vasić Vatovec, *Leonardo Ricci. Architetto "esistenzialista"*, 28). From 1952 to 1960 Ricci took also part in several exhibitions in famous American galleries such as the North La Cienega Gallery in California (19 January-27 February 1953), at the International Exhibition of Contemporary Painting in Pittsburg (13 October-18 December 1955) and Trabia Gallery in New York (29 March-30 April 1960).

30 - Correspondence kept in MIT Institute Achives and Special Collections, AC400_0001 and Casa Studio Ricci. See the Anthology.

31 - Leonardo Ricci explained the reasons for his new beginning in the United States in "Prolusione al corso di Urbanistica II ed Elementi di Composizione". Ricci's summons at M.I.T. with Lewis Mumford, Kenzo Tange and Paul Nelson is often indicated in Leonardo Ricci's curricula kept in Casa Studio Ricci, either in Italian or in English, and in some Academic Bulletins of 1959 and 1960 kept in MIT Institute Archives and Special Collections (AC0598_001960, AC0598_001961).

32 - Lewis Mumford was in direct contact with Pietro Belluschi, their correspondence is kept in MIT Institute Archives and Special Collections, AC400 box 1, folder "Mumford, Lewis – 1946-1959". The topic was object of a seminar by Mumford at MIT in the academic years 1957-1958, 1958-1959, and it was going to be repeated in 1959-1960. Lewis Mumford had published his relevant studies in a book with the same title of the seminar in *Technics and Civilization* (London: Routledge & Kegan Paul PLC, 1934). For the relation between art and technics: Mumford, *Art and Technics*.

33 - Letter from Malcolm J. Kispert, the administration Vice Chancelor of M.I.T. to Leonardo Ricci, September 8, 1959, Casa Studio Ricci.

34 - All the quotations of this passage are taken from Ricci's letter to Pietro Belluschi dated May 20, 1959. MIT Institute Achives and Special Collections, AC400_0001. The original letter was in Italian. See the Anthology.

35 - Leonardo Ricci wrote to Pietro Belluschi from his brother Fausto Maria Ricci's House in Beverly Hills on December 11, 1959. See the Anthology.

36 - Note by Belluschi kept in M.I.T. Institute Archives and Special Collections, AC400_0001. See the Anthology.

37 - Mirko Basaldella (1910-1969) was in Italian sculptor and painter, who took part in Vigo and Ricci's plastic art exhibition "La Cava" in Monterinaldi in 1955. He completed his studies in Venice, at the Academy of Fine Arts in Florence and at the School of Applied Arts in Monza, under the guide of Arturo Martini, with whom he collaborated after 1930 in Monza and then in the Milan studio (1932-34). He exhibited for the first time in Udine in 1928, in the first Exhibition of the Friulian avant-garde school. In 1934 he moved to Rome where he knew the artists of the "Scuola Romana" as Leoncillo, Corrado Cagli and the group of artists and writers who gave life to the Cometa Gallery from 1935 onwards. He also exposed in north America at the Knoeder Gallery in New York in 1947 and in 1957 he was asked to direct the Design Workshop at the Carpenter Center for the Visual Arts of Harvard University. https://www.treccani.it/enciclopedia/mirko-basaldella_(Dizionario-Biografico)/ (last accessed December 14, 2020).

38 - Reference letter written by Lawrence B. Anderson for Leonardo Ricci, July 11, 1961, Casa Studio Ricci.

39 - Pietro Belluschi's letter to Ricci is dated July 12, 1961, kept in Casa Studio Ricci and MIT Institute Archives and Special Collections, AC400_0001. See the Anthology.

40 - Letter from Pietro Belluschi to Leonardo Ricci, July 12, 1961, kept in Casa Studio Ricci and MIT Institute Archives and Special Collections, AC400_0001. The letter was in Italian: English translation by the author. See the Anthology.

41 - The translation by Elizabeth Mann Borgese was not indicated in the edition of 1962, but in the reviews: "Anonymous (20th century)", *American Institute of Architects Journal*, January 1962 and "Cool Breeze from the Arno", *New York Times*, January 14, 1962, both kept in MIT Institute Archives and Special Collections (AC400_0001) and Casa Studio Ricci. See the Anthology.

42 - The Agreement between Leonardo Ricci and the editor George Braziller was signed on May 6, 1960 in the United States while Ricci's address was still Massachusetts Institute of Technology, 77 Massachusetts Avenue, Cambridge 39. It stated that the author should have delivered the text within December 1, 1960. The agreement is kept in Casa Studio Ricci.

43 - Letter from Leonardo Ricci to Dean Pietro Belluschi, December 11, 1959, typescript kept in MIT Institute Archives and Special Collections, News Office, AC400 0001. See the Anthology.

44 - Ricci's intervention at the conference was on March 15, 1960 within the panel discussion "Underdeveloped Countries: A Threat to World Peace?" with the moderator Everett E. Hagen, Professor of Economics at M.I.T. Further interventions were done by Max F. Millikan (professor of Economics and Director of the Center for International Studies – M.I.T.), Yves Rodriguez (Chargé de Mission of the Secretariat General of the French African Community), Paul N. Rosenstein-Rodan (professor of Economics – M.I.T.), Walt W. Rostow (professor of Economic History – M.I.T.), and Raymond J. Vernon (Professor of International Trade – Harvard Graduate School of Business Administration). The program of the conference is kept in Casa Studio Ricci.

45 - Reference letter written by Laurence B. Anderson for Leonardo Ricci, Head of the Department of Architecture, on July 11, 1961, kept in Casa Studio Ricci.

46 - Letter from Jeanne Rowe (Braziller Inc.) to Pietro Belluschi, March 2, 1962, MIT Institute Archives and Special Collections, AC400_0001. See the Anthology.

47 - These documents, the drawings, the photos, and the competition documents for the Roosevelt Memorial are kept in Casa Studio Ricci.

48 - "Announcement. Franklin Delano Roosevelt Competition 1960", Casa Studio Ricci.

49 - "Announcement. Franklin Delano Roosevelt Competition 1960", Casa Studio Ricci.

50 - «Mr. Edmund N. Bacon, Executive Director of the Philadephia City Planning Commission has been retained as the Professional Adviser. The Jury of the Award consists of: Pietro Belluschi, F.A.I.A., Dean of the School of

Architecture and Planning, Massachusetts Institute of Technology, Chairman; Thomas D. Church, Landscape Architect, San Francisco; Bartlett Hayes, Jr., Director of the Edison Gallery of American Art, Phillips Academy; Joseph Hudnut, Professor of Architecture Emeritus, Harvard University; Paul Marvin Rudolph, A.I.A., Chairman of the Department of Architecture, Yale University. […] On the completion of the first stage each of the sixth contestants selected by the jury to compete in the second stage will be awarded a prize of $10,000. The winner of the second stage will be awarded a prize of $50,000.» "Announcement. Franklin Delano Roosevelt Competition 1960", Casa Studio Ricci.

51 - Vasič Vatovec, *Leonardo Ricci. Architetto "esistenzialista"*, 35.

52 - "'Objectives' of the competition for the Roosevelt Memorial, Casa Studio Ricci.

53 - Ricci corrected the final report, adding, as fourth plastic element, Mirko Basaldella's sculpture. Therefore, the description of the project around the four elements derives from Ricci's personal notes on the archivial resources.

54 - Leonardo Ricci, Paul Nelson, Mirko Basaldella, "Proposed solutions", report about the project presented for the Franklin Delano Roosevelt Memorial competition, Casa Studio Ricci.

55 - Ricci, Nelson, Basaldella, "Proposed solutions", 3.

56 - Ricci, Nelson, Basaldella, "Proposed solutions", 4.

57 - Brent D. Ryan, *The Largest Art. A Measured Manifesto for a Plural Urbanism* (Cambridge-MA: MIT Press, 2017).

58 - Vasič Vatovec, *Leonardo Ricci. Architetto "esistenzialista"*, 35, 36.

59 - György Kepes, "The New Landscape in Art and Science", *Art in America*, no. 43 (1955): 34-39. György Kepes, *The New Landscape in Art and Science* (Chicago: Theobald, 1967).

60 - György Kepes, ed., *The Nature and Art of Motion* (New York: Braziller, 1965).

61 - György Kepes, ed., *Education of Vision* (New York: Braziller, 1965).

62 - György Kepes, ed., *Structure in Art and Science* (New York: Braziller, 1965).

63 - György Kepes, ed., *The Man-Made Object (New York: Braziller, 1966).*

64 - György Kepes, ed., *Sign, Image, Symbol* (New York: Braziller, 1966). On the CAVS: Pep Aviles, "Pietro Belluschi and György Kepes. Massachusetts Institute of Technology – Cambridge MA USA 1951-1965", *Radical Pedagogies* A08, (2018).

65 - These exercises were collected in Leonardo Ricci's essay titled "Ricerche per una urbanistica non alienata" ["Research for a non-alienated urban planning"] and the final results represent territorial plates like huge infrastructures and sculptures conceived at the territorial scale, models of urban macrostructures. The typescript of the essay is kept in Casa Studio Ricci.

66 - Leonardo Ricci and Giovanni Klaus Koenig, "Sull'insegnamento della plastica nelle facoltà di architettura" ["On the teaching of plastic formativity in the courses of architecture"], October 16, 1959, typescript, Casa Studio Ricci. All the quotations from the original Italian typescript included in the present paragraph were translated by the author.

67 - Ricci and Koenig, "Sull'insegnamento della plastica nelle facoltà di architettura" 1.

68 - Ricci and Koenig, "Sull'insegnamento della plastica nelle facoltà di architettura", 3.

69 - Ricci and Koenig, "Sull'insegnamento della plastica nelle facoltà di architettura", 3.

70 - Ricci and Koenig, "Sull'insegnamento della plastica nelle facoltà di architettura", 3.

71 - For the first part of the course the bibliographical references were: Pierre Francastel, *Peinture et Societé, Lo spazio figurativo dal Rinascimento al Cubismo* (Torino: Einaudi, 1957); Gillo Dorfles, *Le oscillazioni del gusto* (Milano: Lerici 1959); Charles Morris, *Empirismo scientifico* (Milano: Bompiani, 1958); Giulio Carlo Argan, "Architettura ed arte non figurativa", *La Casa*, no, 6 (1959): 366; Gillo Dorfles, *Il divenire delle arti* (Torino: Einaudi, 1959); Theodor Wiesengrund Adorno, *Filosofia della musica moderna* (Torino: Einaudi, 1958); Theodor Wiesengrund Adorno, *Dissonanze* (Bologna: Feltrinelli, 1959). For the second thesis it was suggested a text to confute: Hans Sedlmayer, *La rivoluzione dell'arte moderna* (Milano: Garzanti, 1957).

72 - The basic bibliographical reference for this part was György Kepes, *The Language of Vision* (Chicago: Paul Theobald, 1951). The other texts were Le Corbusier, *Le Modulor: essai sur una mesure armonique et l'echelle humaine applicable universellement à la architecture et à la mécanique* (Boulogne: Ascoral, 1951); André Lurçart, *Formes, composition et lois d'harmonie. Elements d'une science de l'esthétique architectural* (Paris: Éditions Vincent, Fréal & C., 1953). For the psychology of form: David Katz, *La psicologia della forma* (Torino: Einaudi, 1950); Giovanni Klaus Koenig, *Elementi di architettura* (Firenze: LEF, 1958), (chapter IV). Gropius' teaching at the Bauhaus was fundamental for his studies on reality and illusion, unconscious reactions, the mechanism of human vision, optical illusions, psychological influences of forms and colors, relativity, human scale, relations of distance, space and time, the existence of changing, the common denominator of composition. All these issues were included in Walter Gropius, *Per una architettura integrata* (Milano: Mondadori, 1959).

73 - Ricci and Koenig, "Sull'insegnamento della plastica nelle facoltà di architettura", 1-6.

74 - Vasič Vatovec, *Leonardo Ricci. Architetto "esistenzialista"*, 35, 36.

75 - During the conference titled *Modern Movement, International Style, Postmodern*, which took place in the Architecture Faculty in Milan (academic year 1883/1984), Leonardo Ricci and Anthony Eardley drew a debate on Postmodern architecture in the United States. Giampietro Giuseppe, "Thony Eardley e Leo Ricci: tra Stile Internazionale e Post Modern", *Parametro*, no. 123-124 (1984).

76 - All these concepts are widely explained in an article of the AIA Journal of September 1967, kept in Casa Studio Ricci.

77 - Leonardo Ricci, "Form, the tangible expression of a reality", in *Man-Made Object*, ed. György Kepes (New York: Braziller, 1966), 108-119. Christopher Alexander, "From a set of forces to a form", in *Man-Made Object*, ed. György Kepes, (New York: Braziller, 1966), 96-107.

78 - Christopher Alexander, *Notes on the Synthesis of Form* (Cambridge-MA: Harvard University Press, 1964).

79 - Christopher Alexander, *A Pattern Language: Towns, Buildings, Construction* (New York: Oxford University Press, 1977).

80 - «The idea of a diagram, or pattern, is very simple. It is an abstract pattern of physical relationships which resolves a small system of interacting and conflicting forces,

and of all other possible diagrams. The idea that it is possible to create such abstract relationships one at a time, and to create designs which are whole by fusing these relationships – this amazingly simple idea is, for me, the most important discovery of the book.
I have discovered, since, that these abstract diagrams not only allow you to create a single whole from them, by fusion, but also have other even more important powers. Because the diagrams are independent of one another, you can study them and improve them one at a time, so that their evolution can be gradual and cumulative. More important still, because they are abstract and independent, you can use them to create not just one design, but an infinite variety of designs, all of them free combinations of the same set of patterns». Alexander, *Notes on the Synthesis of Form*, Preface; for a comparison between Christopher Alexander and the structuralist principles: Maria Bottero, "Lo strutturalismo funzionale di C. Alexander", *Comunità* (1967): 148, 149.

81 - Christopher Alexander and Martin Manheim, "HIDECS 2: A Computer Program for the Hierarchical Decomposition od a Set with an Associated Graph", M.I.T. Civil Engineering Systems Laboratory Publication no. 160 (Cambridge-Ma, 1962); and Christopher Alexander, "HIDECS 3: Four Computer Programs for the Hierarchical Decomposition of Systems Which Have an Associated Linear Graph", M.I.T. Civil Engineering Systems Laboratory Research Report R63-27 (Cambridge-MA, 1963).

82 - The project was sponsored by the Massachusetts Department of Public Works in cooperation with the U.S. Bureau of Public Roads. Publication no. 161, Department of Civil Engineering – Civil Engineering Systems Laboratory, M.I.T. School of Engineering, March 1962. Christopher Alexander and Martin Manheim, "The use of Diagrams in Highway Route Location", Research Report R62-3, MIT Institute Archives and Special Collections, TAI.M41.C58, R62-03. Christopher Alexander, "Form a set of forces to a form", 96-107.

83 - See chapter 5.

84 - Leonardo Ricci, "Prolusione al corso di Urbanistica II ed Elementi di Composizione", 5.

85 - In particular, the model titled "Centro-porto con vie di comunicazione acqua-mare-terra" (1965) was published in *Marcatrè*, no. 19-22 (April, 1966) and in *Lineastruttura*, no. 2 (1968), while the model "Macrostruttura situata in zona pianeggiante" (1966) in György Kepes, Vision+Value series *The Man-Made Object* (1966), *Aujourd'hui* and *Lineastruttura*, no. 2 (1968).

86 - The research and the Institute of Elements of Composition directed by Leonardo Ricci were supported by the CNR in the years 1965-1967. Maria Grazia Dallerba, "Aspetti antro-sociologici degli atti umani". The typescript of the research introductive essay is kept in Casa Studio Ricci.

87 - The importance of the environment was also underlined by Maria Grazia Dallerba on an anthropological level by quoting the anthropologist Paolo Caruso's studies: «The anthropologist Paolo Caruso writes that the transformation of the landscape can influence the behavior of the human being, as primitive or civilized as he is, modify his balance, his habits, his myths and his ideologies; Likewise, at the small scale level, living in the bush or living in a skyscraper in Manhattan has a profound effect on his mentality. Psycho-sociologists stress the importance of structuring the environment in the formation of individuals' personalities and social behavior. The problem therefore lies in harmoniously integrating man into his environment, both in terms of global structuring and housing; man must be able to integrate continuously on these two scales. If it is true that his conception of the territory is an act of conscience (and it is undoubtedly the historical and aesthetic conscience, as a relationship between his acts and his environment, as interpretation, elaboration and transmission of historical, geographic, economic data and aesthetics), it is also a temporal process and, as such, has required constant evolution. The surrounding environment is therefore one of the guiding data of this research». Dallerba, "Aspetti antro-sociologici degli atti umani", 1; On the same theme see also Dallerba, "City planning research at the University of Florence, under the direction of Leonardo Ricci", 54-56.

88 - On the choice of "spare time" as investigation field: Dallerba, "Aspetti antro-sociologici degli atti umani", 36-39. Quotation at page 14.

89 - *Tredicesima Triennale di* Milano (Milano: Arti grafiche Crespi, 1964); Milano. Centro Culturale San Fedele, *I problemi umani del tempo libero: tavola rotonda organizzata dal Centro Culturale S. Fedele e dal Centro Studi Sociali in occasione della XIII Triennale di Milano* (Milano: Centro Culturale S. Fedele, 1964).

90 - https://triennale.org/archivi-triennale/13 (last accessed December 22, 2020).

91 - Dallerba, "Aspetti antro-sociologici degli atti umani", 10-18.

92 - See James T. Burns Jr., "Social and Psychological implications of megastructures", in *Arts of the Environment*, ed. György Kepes (New York: George Braziller, 1972), 139.

93 - Dallerba, "Aspetti antro-sociologici degli atti umani", 20-21.

94 - Dallerba, "Aspetti antro-sociologici degli atti umani", 19-21.

95 - David Riesman, *La folla solitaria* ["The Lonely Crowd"] (Bologna: Il Mulino, 1950) and David Riesman, *Visi nella folla* ["Faces in the Crowd"] (Bologna: Il Mulino, 1957).

96 - Erich Fromm, *Psicanalisi della società contemporanea* ["Psychoanalysis of contemporary society"] (Milano: Edizioni di Comunità, 1964).

97 - To Riesman in societies with a high birth rate the "social character" of societies was the result of tradition and of the attitude towards work time and free time, while in society at a constant demographic level – as the European society – the "social character" developed independently of work: it was related to organizations more than to people and therefore free time was dedicated to consumption, escape, or change of social roles. Individuals of hetero-directed societies (such as the north American population) were sensitive to the preferences and expectations of others and in these societies consumption was the norm, leisure activities were dedicated to the adaptation to a group. Eric Fromm instead studied the phenomenon of consumption firstly of time and then of products, done by individuals who conformed to social persuasions and to behavior patterns imposed by groups holding the power.

98 - Dallerba, "Aspetti antro-sociologici degli atti umani", 28-39.

99 - Lawrence Halprin, lecture at Summer Environmental Workshop, San Francisco, California, July 1968.

100 - Burns, "Social and Psychological implications of megastructures", 139.

101 - Those studies were considered for a research

dedicated to the collection and analysis of the results of some research mainly done in England on social problems emerged during the realization of large-scale residential settlements realization. The study considered a wide range of further studies as those of the Center for Community Studies in the United States, published in *The Urban Condition* (London: L.J. Duhl, 1963). See: Laura Balbo, "Il problema sociale dei nuovi insediamenti residenziali di grandi dimensioni", *Quaderni di Sociologia*, no. 13 (1964): 51-79.

102 - Dr. Humphry Osmond studied the effects that the designed physical environment could have on the residents and he stated that the design process had not to consider the "average" fellow, but rather the different typologies of people. Firstly, all oppressed and weak people, children, the poor, the aged, the sick and minority groups had to receive the attention of the architect who was not alone, but planners, psychologists, sociologists, and bureaucrats accompanied him in dealing with the communities' needs and their possible changes. Ambiguous or characterless spaces as drab, impersonal common rooms, the use of harsh materials, rooms that could not permit privacy had all been found to exercise a strongly negative effect on residents. Dr. Osmond used a large mental hospital as a paradigm of a megastructure containing a resident community that shared stable shelters, services, and support mechanisms. Dr. Frances Cheek and the psychologist Robert Sommer studied the same issues, the writer and teacher George Dannison was also interested in the theme and wrote his successful book *The Lives of Children*, in which he promoted the idea that relationships, not instruction, promoted real learning. As such schools needed to be places where freedom of choice created the trust that allowed for a full relationship between teachers and students. Furthermore, with regard to the forces acting between man and environment and vice-versa, the architect Danforth W. Toan developed the concept of "habitability" to indicate what affected men positively or negatively in alien environments as space or underwater. The architects Toan&Lundle elaborated with the architects Warner and Burns life-support systems for men in long-term space flights and interstellar living to create facilities to allow individual life-styles as well as personal territoriality and provide the basic physical requirements for life in long-term periods in space. Burns, "Social and Psychological implications of megastructures", 140-142.

103 - Dallerba, "Aspetti antro-sociologici degli atti umani", 32.

104 - This parallel research was carried on by the architect Maria Grazia Dallerba with Professor Irwin Rosow (School of Applied Social Sciences at the Western Reserve University, Cleveland, Ohio), Professor Maurice Hommovitch (School of Social Work at the University of Southern California), Professor S. R. Sherman (Research Program for Retirement Housing, School of Public Health, Los Angeles, California), and Professor Donald Kent (Dean of the School of Social Sciences at Pennsylvania State University). Lara Vinca Masini, *Leonardo Ricci. Progetti di un'architettura per l'uomo del futuro. Un libro perduto e ritrovato 1967-2019* (Pistoia: Gli Ori, 2019), 135.

105 - The applied research on the models conducted at the Pennsylvania State University and the University of Florence led Ricci to define the model of the integrated town, the "City of the Earth" he described in the unpublished typescript *Città della Terra. Disegno per una città non alienata*, pages 87-105, kept in Casa Studio Ricci. See chapter 4.

106 - Dallerba, "Aspetti antro-sociologici degli atti umani", 35.

107 - Dallerba, "Aspetti antro-sociologici degli atti umani", 35.

108 - Women were working and entering their active civil life in those years and, therefore, new cities needed the suitable services to guarantee a full distribution of fundamental services as cleaning and feeding. As a consequence, the family (the mother) did not manage the upbringing of children and education in general, which were up to new social life-models. Balbo, "Il problema dei nuovi insediamenti residenziali di grandi dimensioni", 52, 53.

109 - For what concerns the perception of space, the reference was Kevin Lynch's research carried out at M.I.T. and published in *The Image of the City* in 1960. That conception of space studied at the JCUS was based on the principles of coexistence and mutual dependence of the elements. Therefore, it was not possible to infer or conceive a spatial form without the knowledge that space was a unique entity in which that form was included. The perception of space resulted from one single sensation systematized into a collection of perceptions, which gave the total perception made of different contributions. From this the need to build in gradual scales of interventions for associated life raised. Lynch, *The Image of the City*.

110 - See chapter 4.

111 - James T. Burns Jr. wrote to Leonardo Ricci on June 14, 1970 to ask him the Miami Model Cities Plan's model pictures to publish them in his essay as a support to his thesis that tried to define the correct design of macrostructures (letter kept in Casa Studio Ricci). Burns also used Paolo Soleri's "Arcosanti", Moshe Safdie's Montréal Habitat on a hilltop Habitat project for Puerto Rico and a seaside complex for S. Thomas, Virgin Islands, Manfredi Nicoletti's proposal for a bridge across the Straits of Messina, and Lev Zetlin's idea for a floating airport, Lawrence Halprin's & Associates three-dimensional grid system of horizontal and vertical structures and integrated circulation patterns proposed for the Bunker Hill redevelopment aea in Los Angeles, Gunnar Birkerts' structural matrix for Tougaloo College, and the Town Center of Cumbernauld macrostructure. Burns Jr., "Social and psychological implications of megastructures", 148.

112 - James T. Burns Jr. concluded his essay defining his reflections on the future needs megastructures should have satisfied as "springboards to the future": « […] present points of departure in the redesign of human environments. They seek an involvement with the people of our urban centers as the first step in the planning of both new and renewed urban places». Burns, "Social and psychological implications of megastructures", 149, 150; Jerry Rubin, *Do it! Scenarios of the Revolution* (New York: Simon and Schuster, 1970), 231.

113 - The Pennsylvania State University News. Department of Public Information, document number 813760. See the Anthology.

114 - Masini, *Leonardo Ricci. Progetti di un'architettura per l'uomo del futuro*, 40-50. The pictures of this model and of all the models described below are kept in Casa Studio Ricci.

115 - The exhibition "Visions Urbaines 1870-1990" was realized from 9 February to 9 May 1994 in the Grande Galérie at the fifth level of the Centre Georges Pompidou

and then at the Centre of Contemporary Culture in Barcellona from 21 June to 9 October 1994. It focused on the invention and representation of the City of the XX century in Europe through architecture, painting, and photography and included further events like films, installations, parallel exhibitions to incite the debate about the urban changes at the beginning of the XX century. Paintings represented the transformation of Europe in urban civilization. Ricci's work would have been showed next to Sitte, Wagner, Garnier, Berlage, Loos, Sant'Elia, Le Corbusier, Mies van der Rohe, Doré, Monet, Munch, Boccioni, Sironi, Grosz, Dix, Kandinskij, Dubuffet, and Mondrian, but at the end the photographic blow-up of his model was not included in the exhibition because of lack of space. What is important is that the mailing between the Centre Georges Pompidou and Leonardo Ricci certifies that the project at urban scale for an integrated city was done at the University of Florence between 1960-1965 and that it was composed of five panels: one only representing the final model and four panels with 18 photos of the constructive details of the model. A lot of photos and the quoted correspondence are kept in Casa-Studio Ricci.

116 - This idea of the "endless city" let us infer an immediate reference to the *Endless House* by Frederick Kiesler. Bruno Zevi wrote about this idea of finding new suggestions for architecture from the art. The Rationalism crisis brought to the rediscovery of Antoni Gaudì work, of Hermann Fisterlin's vision, the ideas of "endless house" and the "universal theatre" by Frederick Kiesler, which became examples to follow. André Bloc's work arose the problem in the reviews *L'Architecture d'aujourd'hui* and *Aujourd'hui* and the concept of architecture without architects came out. Bernard Rudofsky set up a great exhibition about exotic buildings at the Museum of Modern Art in New York and it was clear that real architecture was not the result of some intellectuals' work, but a spontaneous activity coming from the shared heritage of a people developed under the influence of collective experiences.
Bruno Zevi, "Dal centro civico di Cumbernauld all' habitat di Moshe Safdie", *L'Espresso*, then collected in *Cronache di Architettura XII*, (Bari: Laterza, 1970), 275-277, 299-301, 419-438.

117 - Masini, *Leonardo Ricci. Progetti di un'architettura per l'uomo del futuro*, 52-60.

118 - Masini, *Leonardo Ricci. Progetti di un'architettura per l'uomo del futuro*, 62-74.

119 - Masini, *Leonardo Ricci. Progetti di un'architettura per l'uomo del futuro*, 76-86.

120 - Masini, *Leonardo Ricci. Progetti di un'architettura per l'uomo del futuro*, 88-98.

121 - Masini, *Leonardo Ricci. Progetti di un'architettura per l'uomo del futuro*, 101-102.

122 - In this case the term "concretist" means made of concrete. It does not refer to concret art, concretism, abstract-concrete of the figurative arts. Masini, *Leonardo Ricci. Progetti di un'architettura per l'uomo del futuro*, 102.

123 - Masini, *Leonardo Ricci. Progetti di un'architettura per l'uomo del futuro*, 100-112.

124 - Masini, *Leonardo Ricci. Progetti di un'architettura per l'uomo del futuro*, 114-119.

Megastructure

1 - Reyner Banham, *Megastructure: Urban Futures of the Recent Past* (London: Thames and Hudson ltd, 1976).

2 - For a complete definition of megastructure by Fumihiko Maki: Fumihiko Maki, *Investigations in Collectives Form* (Washington University: St. Louis, 1964), 8-13.

3 - To read the press release of the exhibition and to see the photos: https://www.moma.org/calendar/exhibitions/2554 (last accessed October 28, 2020).

4 - Arthur Drexler, Director of the Museum Department of Architecture and Design, press release of the exhibition, 1.

5 - «Le Corbusier's plan for a road which is itself a building; Kiyonori Kikutake's city built over water which could be cultivated for food; BuclonInster Puller's dome to shelter Manhattan Island; and Paolo Soleri's tubular concrete bridge which eliminates ascending and descending roads. Other projects such as William Katavolos' proposal for chemical architecture suggests new forms for new material, while Louis Kahn's Philadelphia line center suggests a new solution for street and parking problems. Frederick Kiesler's Endless House, shown in an 8 feet model and in life-size photo murals of the interior develops the surface of the building as a twisting, continuously curved ribbon wrapped around itself. Paul Nelson's "suspended house," designed in 1938, is also shown in a scale model as is Reginald Malcolmson's Metro-Linear city I project, which organizes a community along the axes of a heed. Among the forms created by these architects are great cone-shaped structures, glass pyramids, concrete bowls, mushroom-shaped bouses, spirals and a building shaped like a flight of steps. They range in date from the 20s to the present. In addition, an historical Introduction includes work by Leonardo Da Vinci, Piranesi and other architects of the past some of whose visions have proved prophetic». The exhibition was adapted for a travelling show and a major book by Arthur Drexler was published by the Museum of Modern Art. Press release of the Museum of Modern Art, September 29, 1960, 1, source: https://assets.moma.org/documents/moma_press-release_326200.pdf?_ga=2.221829400.1093098411.1603957859-1289831711.1603834957 (last accessed October 28, 2020).

6 - See Silvia Massa and Elena Pontelli, eds., *"Mostre permanenti": Carlo Ludovico Ragghianti in un secolo di esposizioni* (Lucca: Lucca Edizioni Fondazione Ragghianti Studi sull'arte Lucca, 2018), 243, 244.

7 - Letters by Frances E. Coughlin, the Director of the United States Information Service in Florence to Ricci, November 8, and December 24, 1963, Casa Studio Ricci.

8 - Lara Vinca Masini, "L'architettura dell'impossibile," in *L'avanti*, February 1, 1964.

9 - Even before the megastructuralist current was set in motion, Tange had produced what was to become the movement's masterpiece in the Tokyo Bay: an urban structure that extended the center of Tokyo by eighteen kilometers across the bay, distributing housing structures on the water, connected to the main connecting axis thanks to highway systems. In this way, Japan became the main reference for visionary architects and urban planners of the 1960s. Banham, *Megastructure: Urban Futures of the Recent Past*, 51.

10 - Fumihiko Maki defined the "Mega-structure" as «a man-made feature of the landscape. It [was] like the great

hill on which Italian towns were built», an artificial element realized thanks to contemporary technology, but he also quoted his master Kenzo Tange when he stated that it was a shape at mass humanity scale which could have included a "Mega-shape" and discrete functional units. These could have changed rapidly and in them a wider structure could have been inserted. Maki, *Investigations in Collective Forms*, 8-10. Four years later Ralph Wilcoxon introduced his *Megastructure Bibliography* with a useful definition of megastructures: it was described not only as a big structure but also as a structure frequently realized with modular units, able of an unlimited increase, a structural framework in which minor prefabricated units could be built, provided with a longer life than the minor units it supports. Ralph Wilcoxon, *Council of Planning Librarians Exchange Bibliography* (Monticello, 1968).

11 - Banham, *Megastructure: Urban Futures of the Recent Past*, 10, 11.

12 - Paola Venturi, "Parlando nel 1978", in *La Pianificazione organica come piano della vita?* ["Organic Pianification as a plan for life?"], 349-386.

13 - Venturi, "Parlando nel 1978", 378.

14 - Manfredi Nicoletti's Straits of Messina project dealing with problems of transportation and movement, Let Zetlin integrated systems which could become communities housed in perimetral or interstitial spaces of structures forming part of a floating airport in offshore waters, serving different purposes, Soleri's suggestions for the use of dams, bridges, and airports for multi-use community purposes were all described in Burns, "Social and psychological implications of megastructures", 136-137. The same essay also recalled Moshe Safdie's design for Montreal's Habitat (1967) dealing with habitat units studies through a comparatively diminutive size (see also Moshe Safdie, and John Gray, *Habitat: Moshe Safdie* (Montréal: Tundra Books, 1967 and Blake Gopnick, Moshe Safdie and Michael Sorkin, *Moshe Safdie: Habitat '67, Montreal* (Torino: Testo & Immagine, 1998). See also: Paolo Soleri, *Arcology: The City in The Image of Man* (Cambridge, Mass., and London, England: The MIT Press, 1969), Manfredi Nicoletti, and Marc Emery, *Manfredi Nicoletti: architettura come metafora della natura* (Roma: Diagonale, 2002).

15 - Giorgio Piccinato, Vieri Quilici and Mafredo Tafuri, "La città territorio. Verso una nuova dimensione", *Casabella Continuità*, no. 270 (1962): 16-25.

16 - Marco Biraghi, *Storia dell'Architettura Contemporanea II. 1945-2008* (Torino: Einaudi, 2008), 88-96.

17 - Giovanni Klaus Koenig precisely identified four salient features of Tuscan architecture that Michelucci's students also followed: the street surrounded by walls: following the contour lines leads to the continuous undulation of the street level, the walls enclose the houses and villas and open only for accesses, the height of the walls goes from two meters and twenty to two and seventy meters and are on a human scale, the wall binds seamlessly to the buildings that flank the road. Koenig, *Architettura in Toscana 1931-1968,* 6.

18 - The group worked at the design of the bridges from 1944 to 1949.

19 - Unfortunately, the competition was suspended because Edoardo Detti, member of the jury, contested the regularity of the competition. The civil genius did not consider Ricci's project proposal feasible and in 1949 launched another national competition-contract, in which Ricci participated with the brothers Gori and Piero Melucci. The project by Ettore Fagiuoli for the Bertelè company in Turin was the winner.

20 - For an exhaustive bibliography on the competitions and the history of the projects of the bridges in the recostructruction of Florence see the bibliography indicated by Corinna Vasić Vatovec in Leonardo Ricci. Architetto "esistenzialista", 20-21 (footnote n. 28). The bibliography listed the articles collected in "Logbook" n. 1 (1938-1952), pages 4-18, Casa Studio Ricci. See also: Lorenzo De Stefani and Carlotta Coccoli, eds., *Guerra, monumenti, ricostruzione: architetture e centri storici italiani nel secondo conflitto mondiale* (Venezia: Marsilio, 2011).

21 - Vasić Vatovec, *Leonardo Ricci. Architetto "esistenzialista"*, 20.

22 - Vasić Vatovec, *Leonardo Ricci. Architetto "esistenzialista"*, 20-21.

23 - The complete corpus of bibliographic resources on the covered market in Pescia is: "Caratteristiche di un progetto architettonico in uno scenario luminoso. Il Mercato dei fiori a Pescia", *Il Nuovo Corriere*, February 13, 1949; "Il Mercato dei fiori. Cinque fiorentini vincono il Concorso di Pescia", *La Nazione Italiana*, February 13, 1949; "La Piazza dei fiori. L'erigendo mercato e le case che gli faranno corona", *La Nazione Italiana*, February 13, 1949; Roberto Papini, "Il Mercato dei fiori a Pescia", *La Nazione Italiana*, January 21, 1951; "Inaugurato a Pescia il nuovo mercato ortoflorofrutticolo", *La Nazione Italiana*, June 4, 1951; Paolo Nestler, *Neuesbauen in Italien: Architettura moderna in Italia* (München: Callwey, 1954). Verlag Georg D. W. Callwey. Munchen, 1954; A.Villalonga, "Mercado de legumbres, flores y frutas en Pescia, Italia, Y.E. Gori, G. Gori, L. Ricci and L. Savioli, archt.; Mercado general y de exportación de frutas y legumbres en Arezzo, Franco Carpanelli, archt.; Mercado cubierto en Riccione, Italy, B. Travaglini, archt 35", *Revista de Arquitectura* (Buenos Aires), no. 345 (September, 1951): 291–98; "Il Mercato dei fiori a Pescia", *Architetti*, n. 20 (1954); "Cinque fiorentini premiati all'Esposizione internazionale di architettura a San Paolo in Brasile", *Bollettino Tecnico – Rassegna bimestrale fondata nell'anno 1936*, no. 4 (1954); "Presentazione del mercato dei fiori a Pescia", *Architectural Forum*, no. 7 (1954); Riccardo Musatti, "Mercato a Pescia", *Tecnica e organizzazione*, no. 14 (1954): 39–43; "Premio dal Brasile a cinque fiorentini", *La Nazione Italiana*, January 29, 1954; "Premiati a San Paolo gli architetti del Mercato dei fiori di Pescia", *Il Giornale del Mattino*, January 29, 1954; "I premi della II esposizione internazionale di architettura, alla II Biennale del Museo d'Arte Moderna di San Paolo", *Domus*, no. 291 (febbraio 1954): 43; "Deuxième Bienale d'architecture de Sao-Paulo. Les Prix", *L'architecture d'aujourd'hui*, no. 52 (juin-février 1954); "I vincitori dei Premi Napoli", *La Nazione Italiana*, November 4, 1954; Ernesto Nathan Rogers, "Il mercato dei fiori a Pescia", *Casabella Continuità*, no. 209 (February, 1956): 28–33; "Proclamati a Napoli i vincitori dei premi per la letteratura e l'arte", *Il Mattino*, November 4, 1956; "Nell'aula De Sanctis dell'Università la solenne cerimonia della consegna dei "Premi Napoli", *Il Mattino*, November 12, 1956; Gillo Dorfles, *L'architettura modern* (Milano: Garzanti, 1956); Emilio Brizzi, Giuseppe Giorgio Gori, Leonardo Ricci and Leonardo Savioli, "Il Mercato dei fiori a Pescia", *La Provincia e il Comune*, no. 2 (1957); "Le marché aux fleurs à Pescia. Italie", *Architecture d'aujourd'hui*, no. 70 (February-March, 1957): 78–79; Giulio Carlo Argan and Ernesto Nathan Rogers, "Dibattito su alcuni argomenti morali dell'architettura: Il mercato dei fiori

a Pescia", *Casabella Continuità*, no. 209 (February, 1958): 28–30; Roberto Aloi, "Mercato dei fiori a Pescia", in *Mercati e Negozi* (Milano: Hoepli, 1959); Juergen Joedicke, *Storia dell'architettura moderna* (Firenze: Sansoni, 1960); Creighton, "The involved man: Leonardo Ricci", 144–51; Francesco Gurrieri, "Un bilancio culturale per l'architettura del nuovo mercato dei fiori a Pescia", *Necropoli*, no. 11-12 (October-November-December, 1970): 5-28; Francesco Gurrieri, "Reticoli in tensione: nuova mercato dei fiori di Pescia", *Architettura: cronache e storia*, no. 8-9 (August-September, 1981): 454-465; Belluzzi, Conforti, *Architettura Italiana 1944-1994*, 121-124; Caterina Cardamone, "Il Mercato dei fiori a Pescia", *La Nuova Città*, no. 5/6 (December, 1999): 85–91; Fabio Fabbrizzi, "Lo spazio gonfiante del Mercato dei Fiori di Pescia una interpretazione", *Firenze Architettura*, no. 1–2 (2014): 110–17.

24 - Giuseppe Giorgio Gori, Enzo Gori, Leonardo Savioli, Emilio Brizzi and Leonardo Ricci, report of the project "Firenze sul Fiume" for the reconstruction of the center of Florence (1946), Casa Studio Ricci.

25 - Gori, Gori, Savioli, Brizzi and Ricci, report of the project "Firenze sul Fiume" for the reconstruction of the center of Florence (1946), Casa Studio Ricci.

26 - Luigi Piccinato, "Ricostruire Firenze", *Metron*, no. 16 (1947): 8-32.

27 - Banham, *Megastructure: Urban Futures of the Recent Past*, 10.

28 - According to Fabio Fabbrizzi, the Florentine architectural culture developed a set of visions, approaches, projects, and achievements that can be recognized in the common trait of variability, understood as a sort of happy attitude to the Florentine planning that is recognized above all in the figure of Giovanni Michelucci or as a constant that has always characterized the identity, the figurative and compositional character of Florence. Fabbrizzi pointed out that the idea of variability in Florence seemed to be a latent but strong component, which was added to the more common ones of the contingencies of space, to the constructive, technological, economic, political, geometric, symbolic, and proportional aspects, with the function of highlighting the complexity of the relationships between all the categories in play, therefore their connections, links, and dialogues.

29 - Leonardo Savioli, *Ipotesi di Spazio*, introduction by Leonardo Ricci (Firenze: Giglio & Garisenda, 1972); Piero Albisinni, ed., *La città ideale nei disegni di Leonardo Savioli. Incontro-Intervista con Leonardo Ricci: oltre Firenze*, con interventi di Leonardo Ricci, Ludovico Quaroni (Firenze: Il Ponte, 1986); Alberto Donti, ed., "Leonardo Savioli e Leonardo Ricci", in *Architetture per la nuova città, esperienze a confronto* (Firenze: Alinea, 1992). Zevi, "Tra i due Leonardi fiorentini", 42.

30 - During his stay in Paris from 1948 to 1950 Ricci also met the Existentialism philosophers Jean-Paul Sartre, Albert Camus and Henri Lefèbvre, who had published two articled titled "Le Même et l'Autre" and "Esquisse d'une philosophie de la conscience" – with which he introduced the concept of existentialism for the first time in philosophical literature – and the book *L'Existentialisme* (Paris: Éditions du Sagittaire, 1946). Ricci called the Parisian sociologist, urbanist, geographer, philosoper and partisan Henri Lefèbvre (1901-1991) "friend" in his preface of the Italian translation of Lefèbvre's book *La Produzione dello Spazio* (Milano: PGreco Edizioni, 1976), 12. First edition of the book: Lefèbvre, *La production de l'espace*.

31 - Ricci, preface of the volume *La Produzione dello Spazio*, 12.

32 - Lefèbvre, *Diritto alla Città*, vol. II - Spazio e Politica (Milano: Moizzi Editore, 1972), 30. First Edition: Henri Lefèbvre, *Le Droit à la ville, II - Espace et politique* (Paris: Anthropos, 1968). At a time of great discussions on pollution, environment, ecology, ecosystems, and, consequently, on economic growth, the related risks and purposes, the reflection on space and its fragmentation intensified. Henri Lefèbvre's book proposed a reading of space that went beyond catastrophes to focus on an objective analysis of social space. The theory of social space included a critical analysis of urban reality and daily life, because urban and everyday life were inextricably linked. Lefèbvre focused on practical-social activities and their intertwining in a complex, urban and daily space that led to the production of social relationships, which he called production relationships, interested in the "reproduction of the production relations", so in the productive systems regarding all aspects of social life (free time, daily life, the habitat, the use of space) that was not object of a global study, architecture intended as a social art dealing with the problems of living as a social act and with the practice of construction, instead of "an art to design facades and shapes, assembly materials and sculpt wonderful volumes".

33 - The quality of life and another way of life could not be designed according to Lefèbvre except taking into account the space of the entire planet. However, the creation of new appropriate spaces had to be freed from ownership because the possession and collective management of space had as necessary condition the suppression of land ownership. The formula had not yet been found since nationalization had produced disastrous results by transferring the owner's rights to the state; the municipalization of the soil had shown drawbacks and limitations, and therefore only socialization would remain: the whole people would have occupied the social space, owning it and violating property relations. Lefèbvre, *Le Droit à la ville*, II, 133, 134.

34 - To exclude groups, classes, individuals from the urban, is to exclude them from the process of civilization, if not from society. The droit à la ville legitimizes the refusal to be excluded from urban reality by a discriminatory and segregative organization. The law of the citoyen (if we want: of man) announces the inevitable crisis of the centers established on the basis of segregation and which continually renews it: centers of decision, wealth, power, information, knowledge, which reject towards peripheral spaces all those which do not participate in political privileges. It confirms the right to meet and concentrate; places and objects must respond to certain generally misunderstood "needs", to certain disdained "functions" – transfunctional: the "need" for social life and its center, the playful need and function, the symbolic function of the space – needs and functions close to what is found here and beyond the classified functions, to what cannot be objectified as such because it is a figure of time, to what lends itself to rhetoric and that only poets can call with their name: Desire. Lefèbvre, *Le Droit à la ville*, II, 133, 134.

35 - Lefèbvre, *La production de l'espace*.

36 - Ricci, preface of the volume *La Produzione dello Spazio*, 12.

37 - According to Ricci for too many years Marxist

criticism, after the first moments of rupture during and immediately after the revolution, had been trapped in determinist patterns in the structure-superstructure relationship, while Lefèbvre was aware of the need for an interdisciplinary approach for the study of social space. This was mainly because he was aware of the importance of newly founded disciplines such as Psychology, Sociology, Anthropology, Ecology and Linguistics, as well as disciplines already widely developed such as Mathematics and Physics, because the study of social space implied the study of the instinctive, associative realities and human instincts. Ricci, preface of the volume *La Produzione dello Spazio*, 13.

38 - Another common point between Ricci's spatial research and Lefèbvre's spatial analysis was the encounter with art: the philosopher took into consideration the work of four of the six artists and architects modeled by Ricci in the chapter of *Anonymous (20th century)* titled "Farewell, Masters; Farewell, Geniuses": Paul Klee, Pablo Picasso, Frank Lloyd Wright, and Le Corbusier. Lefèbvre showed his sympathies for Paul Klee, an artist, painter, sculptor, architect who did not show the space but created it. As in a sort of contact with Eastern philosophy, he did not care about the boundary between present and past, nor the opposition between nature and culture because space and its forms, the genesis of space and its relevance, the abstract or the concrete, nature, and society, were not separate concepts. On the contrary, Lefèbvre did not show affinity with Picasso's work, because, despite recognizing his genius, «by activating and consuming art, he sees and prepares […] the emergence of another (differential) space. […] Picasso's space announced the space of modernity but did not produce it. And on a human, political, social level: "the thesis that he is a revolutionary artist (precisely in that he achieves universal glory) is the result of gross naivety, if only because the 'communist world' has never recognized it". […] As for Wright and Le Corbusier, given them the merit of having destroyed the facade, disjointed the external space, integrated the external space with the internal one, thus preparing an opening towards a new type of space, there remains a mistrust towards them. Ricci, preface of the volume *La Produzione dello Spazio*, 16.

39 - In this regard, Lefèbvre proposed a study of the rhythms of man prevented by the separation of the Ego from the body, and saw the conditions for founding a new science, what he called "Ritmanalisi". This could have replaced Psychoanalysis because it was more concrete and effective in understanding human needs, more total, not focusing only on a part of man. Ricci, preface of the volume *La Produzione dello Spazio*, 19.

40 - From 1977 to 1983 Leonardo Ricci was visiting Professor at the Kentucky University, where he worked with his second wife, the architect Maria Grazia Dallerba. Ricci opened there a long season of public competitions in which he took part with his students. The "counter-project" for Les Halles in Paris was one of the first competitions that Leonardo Ricci extended to American students as a theme of the course. The competition was launched on April 2, 1979 and the jury was composed by Philip Johnson, Diana Agrest, Carlo Aymonino, Kazuo Shinohara, Francois Barre, Roland Barthes, Henri Lefèbvre, Bruno Zevi, Henry Ciriani, Patrick Colombier, Jean Nouvel, Pierre Soia. In the catalog that published the six hundred projects received there are also two proposals by Leonardo Ricci and his group. Both projects derive from a common matrix or a large urban fabric that served as a modular and undifferentiated unifying element, a matrix from which solids and voids originated. In the first version, on the basic matrix raised a triangular plate from the ground. It housed an auditorium with an informal volume and other cultural functions. The triangular plate was positioned in such a way as to reconnect with the existing road network marked by the Hausmannian diagonals and the triangular blocks. Ricci thus positioned the cultural pole in a strategic urban node at the Center Pompidou with which it was connected. Solids were opposed by voids excavated in the basic infrastructural grid.

The second version of the project was presented with dreamlike drawings that referred to the drawings of John Tanniel for the book *Alice in Wonderland* by Lewis Carroll. Their entire sequence was published on the cover of the magazine *"L'Architecture d'Aujourd'hui"*, directed by André Bloc. To deepen the projects: Giovanni Bartolozzi, *Leonardo Ricci: Nuovi Modelli Urbani* (Macerata: Quodlibet, 2013), 53-61; on the concept of counter-plan: Ricci, preface of the volume *La Produzione dello Spazio*, 23.

41 - In his preface to Lefèbvre's book Leonardo Ricci declared that he did not want to express any judgment, because it would have meant not having understood the text and concluded: «The profound truth of Lefèbvre is not, in my opinion, to create a rigorous system to replace those already determined and to be considered worn or lacking, but to provide one or more grids through which fragments of existence, fragments of "social space". Fragments, but such, for those who are capable of it, to allow us to glimpse if not the entire mosaic, at least the overall structure as a whole.

This vision is an optimistic vision of a new nature, a new social space, a new humanity. From the paradise to the origin, a paradise given by god or by nature. But in Lefèbvre's case it is not a utopia, as in the case of Renaissance or of nineteenth-century utopians. For him this paradise is topical. The planetary earth is its topos. Man, all men, inhabitants.

His is not an aspiration. It is a verified prediction on everything that has been perceived, thought and lived.

Judge a prediction?

It would not make sense. The only possibility, for all those who work in the same direction, for all those "interested" in a new paradise, is to "produce" it, despite all the risks, with the least possible pain». The same idea of avoiding renaissance or nineteenth century's utopian ideas was also stressed by Leonardo Ricci in "New Towns a scala territoriale" ["New Towns at territorial scale"], *Spazio e Società*, no. 3 (January-March, 1976): 74, where he quoted the renaissance utopias about the city or "the city of the sun" by Campanella, the utopian towns of Fourier and Owen as models which could not be used because of the disjointed and confused urban laws produced by the Italian political situation. The quotation reported in the text is taken from Ricci, preface of the volume *La Produzione dello Spazio*, 23, 24.

42 - Ricci, "New Towns a scala territoriale", 73-81. The journal *Spazio e Società* was born as Italian version of the French namesake *Espace et Sociétés*, an international critical magazine of planning, architecture and urban planning directed by Henri Lefèbvre and Anatole Kopp. The first two issues appeared in 1975, under the direction of Riccardo Mariani, as selective collections of essays extracted from the various issues of the French edition, with the addition

of some new contributions collected by the Italian editorial staff. From the third issue the magazine assumed autonomy but only a few original issues were published and stopped in 1976.
Subsequently, from 1978 to 2001, the direction passed to Giancarlo De Carlo, who maintained the managerial role for most of the numbers except a period in which the director was Julian Beinart. The editorial office was always based in Milan in De Carlo's studio, who allowed the publication of 92 issues, coming out every four months for 23 years. The magazine always had an alternative cut to the sector journals and the topics covered ranged from disciplinary current affairs, therefore from the publication of projects, to general themes about architecture, to historical themes about architecture and urban design. Great collaborators such as, among many others, Alison and Peter Smithson, Balkrisna V. Doshi, Fumihiko Maki, Frei Otto etc. worked in the magazine.
From the third issue, where Leonardo Ricci's article was also published, therefore, the editorial staff changed and the orientation of the magazine, which became independent from the French one. The fundamental difference was that while *Espace et Sociétés* continued to carry out an analysis of society to show the results it produced in space, *Space and Society* directed the research into space and its meaning, to see what implications occurred in society. Since the two journals followed two different directions, the choice was justified by the possibility of carrying out investigations on different levels, and therefore of calibrating the relative ideological perspectives, thus obtaining a possible complementarity between the two magazines that would give way to other reflections on the multiple events of the organization of physical space. «In the current crisis of identity and legitimacy of architecture it seems important to open a scientific confrontation, bypassing the nonsense of the new academic formalism and the perverse cunning of architecture subjected to the needs of consumption and power». Luigi Colajanni, Giancarlo De Carlo, Riccardo Mariani, Gaddo Morpurgo, Daniele Pini, "Introduzione", *Spazio e Società*, no. 3 (January-March, 1976): 3.

43 - Burns, "Social and psychological implications of megastructures", 135-151.

44 - Burns, "Social and psychological implications of megastructures", 148.

45 - Ricci, "New Towns a scala territoriale", 80, 81.

46 - Leonardo Ricci, "Exploratory research in urban form and the future of Florence", *Arts and Architecture*, no. 2 (February 1967): 25, 32-34. The article reports Ricci's lecture, given on January 17, 1967 in Los Angeles California as a benefit for the Committee to Rescue Italian Art. It was co-sponsored by the School of Architecture and Urban Planning at UCLA and the Architectural Panel of Los Angeles. The typescript of the conference is kept in Casa Studio Ricci.

47 - Ricci, "Exploratory research in urban form and the future of Florence", 34.

48 - Ricci, "Prolusione al corso di Urbanistica II ed Elementi di Composizione", Casa Studio Ricci, 8.

49 - "Decreto interministeriale 2 aprile 1968, n. 1444": this law established the urban standards for schools, infrastructures, green public areas and parkings, which constituted the main reasons for the Italian alienated urban planning in Ricci's opinion.

50 - Ricci, "Prolusione al corso di Urbanistica II ed Elementi di Composizione", Casa Studio Ricci.

51 - Massimo Severo Giannini was part of numerous ministerial commissions, in particular the commission created by the Minister of Industry and Commerce Emilio Colombo and chaired by Francesco Santoro Passarelli for the reform of company law (1959), and the commissions established between 1962 and 1966 by successive ministers of public works Fiorentino Sullo, Giovanni Pieraccini and Giacomo Mancini for the elaboration of a reform of the urban planning law.

52 - Massimo Severo Giannini, "Il territorio come struttura di proprietà", *Dibattito Urbanistico*, no. 2 (1965): 94-96.

53 - Giannini, "Il territorio come struttura di proprietà", 95.

54 - Ricci, "Prolusione al corso di Urbanistica II ed Elementi di Composizione", Casa Studio Ricci, 9.

55 - Ricci, "Exploratory research in urban form and the future of Florence", 25, 32-34.

56 - Carlo Guenzi and Leonardo Ricci, "Architetto: per quale società?" ["Architect: for what society?"], *Casabella*, no. 384 (December 1973): 2, 3.

57 - Ricci's original words in Italian were: «Il tecnico sembra sempre più subordinato all'impresa e al potere partitico, ogni illusione di autonomia della ricerca e della cultura si scontra di fronte ad una realtà che riduce sempre di più i margini critici, subordinando il consenso alla gestione del potere; l'architetto si mostra, come ogni altro professionista, sovrastrutturale nei confronti dello sviluppo economico». Guenzi and Ricci, "Architetto: per quale società?", 2.

58 - See the original handwritten letter of resignation in the Anthology.

59 - In order to be able to make and prepare the architect in a serious way, some fundamental elements are needed: do free and independent interdisciplinary research; have a political force that allows to formulate and verify hypotheses of unmanipulated models; be in direct contact with society, especially with the working class, to understand the "social demand" and to correct all the deformations that the institution has impressed on the social demand itself through the direct and indirect imposition of induced rather than real needs and experiment with new models for user verification. Guenzi and Ricci, "Architetto: per quale società?", 3.

60 - Guenzi and Ricci, "Architetto: per quale società?", 3.

61 - Report of a university reunion on March 17, 1972. Ricci wrote the report after the fall of the government and the dissolution of the chambers in 1972, which affected the university situation after the 1968 uprisings. Despite a general malfunction ascertained in June 1971, the faculty of architecture of Florence had arrived, after considerable efforts, at fixing the points listed by Leonardo Ricci, but the government crisis threatened to sink these reforms. The government crisis was influencing the university crisis and, according to Ricci, the use of early elections meant the inability of the center-left political forces to implement the reform policy on which its programs were based. The university reform should have been launched before the elections and would have allowed the university to democratize. Leonardo Ricci's report, March 17, 1972, Florence, Casa Studio Ricci.

62 - Leonardo Ricci also listed his impressions about the problems of the Florentine faculty of Architecture in a handwritten letter addressed to all the students, assistants and professors kept in Casa Studio Ricci. The letter was written before the reunion report of March 17, 1972,

because Ricci had just accepted the deanship of the faculty, in the month of July, and he was writing to introduce his doubts and fears about the faculty of Architecture situation to the Faculty Council. In the mentioned letter the problems are listed more precisely because Ricci was still hopeful to solve them and his aim, after accepting the position of principal, was to re-present himself to the enlarged faculty council to verify his trust. Ricci had been unanimously elected by the restricted faculty council and by a large majority by the enlarged faculty council and had accepted, despite the faculty's critical conditions, which could have risked the closure by the ministry. Ricci then lists all the problems to be solved and all possible solutions to the whole faculty after consulting with rector and the minister of public education.

63 - A year of student protests, social upheavals, armed struggles and political ideologies, 1968 was the year in which the mass movements made their value and their voice heard more. The political and social protest made their way through the folds of a changing world. The word Sessantotto, therefore, which identifies revolt year, started to identify an entire period, which made history in itself starting from the break with the past. After the Cold War between the US and the URSS in the mid-1960s, the Western world showed economic prosperity and social stability. During the economic recovery more families could afford things that, until a few years earlier, were seen as unattainable luxuries. But under the blanket of stability there was a germ of rebellion. In the long run, the society of that time proved to be provincial and a little bigoted, and revealed its first problems. For a general overview on the revolt: Documenti della rivolta universitaria (Bari: Laterza, 1968), Diego Giachetti, *Oltre il Sessantotto. Prima, durante e dopo il Movimento* (Pisa: BFS Edizioni, 1998).

64 - At the beginning it was only part of the study storage for the course and then it became a fundamental text for the debate on Semiology. Umberto Eco dedicated to Ricci the first version of the book, when it appeared in a limited edition out of commerce, only for university use, titled "Appunti per una semiologia delle comunicazioni visive" ["Notes for a Semiology of visual communications"]. In Florence Giovanni Klaus Koenig was one of the first scholars to study Eco's *La Struttura assente* (Umberto Eco, *La Struttura Assente. La Ricerca Semiotica e il Metodo Strutturale* (Milano: Bompiani, 1968)). See chapter 5.

65 - Alfred Friendly Jr., "Cultural revolt urged by Italian professor. Professor coming to U.S. Thinks it Will Be First", *New York Times*, December 17, 1968.

66 - Untitled typescript kept in Casa Studio Ricci, 2.

67 - Untitled Italian typescript kept in Casa Studio Ricci, 7-8.

68 - That social model could have let everyone live his own space where men could exist together. The new society would have seen the end of Humanism, where new men and women were refusing the old democracy which delivered the power to politicians who decided every aspect of life and brought the war, pushed everyone towards production and unruled consumption. The same result would have occurred in the passage from the mechanic to the automatic society because the power in the hands of a few people would have only given back alienation and the loss of the awareness of existence.

69 - The Ricci-Eco Motion was signed on March 20, 1968, some weeks before the end of the protest, in Florence.

70 - The Ricci-Eco Motion was published in Bartolozzi, *Nuovi Modelli Urbani*, 16.

71 - See Giovanni Klaus Koenig, Pier Angelo Cetica, and Francesco Gurrieri. *Pierluigi Spadolini: architettura e sistema* (Bari: Dedalo, 1985).

72 - Leonardo Ricci, "The Possible Significance of the Student Revolt", typescript kept in Casa Studio Ricci, 7. The same typescript has its Italian version Leonardo Ricci, "Possibili significati della rivolta degli studenti", typescript kept in Casa Studio Ricci, 10, 11.

73 - Ricci hoped that the student movement would have found the interest of the working class in order to unify the left forces and constitute a solid opposition wing with the progressive forces of the intellectuals who had no political space and were forced to stay out of the political parties. Ricci, "The Possible Significance of the Student Revolt", 8, 9.

74 - Ricci, "The Bourgeois in revolt against themselves. Cultural revolution in the United States", 3.

75 - These two last points were then deepened in Leonardo Ricci, "Cultural Revolution in the United States", typescript kept in Casa Studio Ricci, 11.

76 - Ricci, "Cultural Revolution in the United States", 13.

77 - Ricci, "Cultural Revolution in the United States", 6, 7.

78 - Ricci, "The Bourgeois in revolt against themselves. Cultural revolution in the United States", 10, 11.

79 - «A community at worldly scale cannot help but be the goal of men, not only of the honest ones but of the lucid ones, too. A community where the "other" would not have physically known as in some ancient civilizations by his relation to class, tribe, family, lineage, culture; that is to say within the circles of the possible information. The circle is the whole earth now. The other is by now, here with us. Present here, even if from antipodes. We hear his voice, we see him with our own eyes, the other has become inseparable from us, he cannot be anymore the stranger, the enemy from which to defend ourselves fighting. The other is not any longer beyond the walls, beyond the door.
He has penetrated into everybody's room. He stands up in front of us, starving or beautiful, sick, mad with pain or fear or hope. Nobody can send him away because this other has become our conscience». Ricci, "Cultural Revolution in the United States", 17.

80 - Friendly, "Cultural revolt urged by Italian professor. Professor coming to the United States Thinks It Will Be First".

81 - Leonardo Ricci, "Appunti per un programma", undated typescript (approximately July 1971, since the academic year was going to begin on next November 5th, when Ricci had already been elected to the Faculty of Florence deanship). The typescript is introduced by a short letter addressed to the audience and it is kept in Casa Studio Ricci.

82 - Ricci, "Appunti per un programma", 2.

83 - Ricci, "Appunti per un programma", 2.

84 - Ricci, "Appunti per un programma", 2-4.

85 - Leonardo Savioli and Adolfo Natalini, "Spazio di coinvolgimento", *Casabella*, no. 326 (1968): 32-45; Adolfo Natalini, "Arti visive e spazio di coinvolgimento", *Casabella*, no. 328 (1968): 34-36; Alberto Breschi, "Leonardo Savioli, un maestro", in Manno Tolu, Masini and Poli eds., *Tra i due Leonardi Fiorentini*, 76; Giovanni Bacciardi, "Leonardo Ricci urbanista, architetto, pittore, scrittore, ma soprattutto un rivoluzionario esistenzialista", in Masini, *Leonardo Ricci. Progetti di un'architettura per l'uomo del futuro*, 15-21.

86 - Ricci, preface, in Ipotesi di Spazio, 2, translation by Carolina De Falco. Carolina De Falco, "Leonardo Savioli:

Didactics and Projects for "Space Involvement", *Histories of Postwar Architecture*, no. 2 (June 2018): 155-162.

87 - Ricci, *Anonymous (XX century)*, 175-176.

88 - The problem had mainly two aspects, the operating process: programming interventions over time to obtain a perfect relationship between man and territory and the methodological process: structuring of the interventions in all the phases presented by the operational research. The first aspect concerned the scale of these operations and the establishment of the nucleus to prevent managers from rigidifying the relationship between society and territory, which would lead to a landscape of too formal rationalism. The second point, at the internal level of the "typological core", referred to a habitable structure in which the designed solution had to consider present and future functions (habitat / education, habitat / recreation, habitat / equipment, etc.) and proposed environments that were not theoretical or impregnated with sociological aspirations, which, on examination, could be negative. Maria Grazia Dallerba, "City planning research at the University of Florence, under the direction of Leonardo Ricci", *L'Architecture d'aujourd'hui*, no. 128 (October-November 1966): 54-56.

89 - Venturi, "Parlando nel 1978", 349-386.

90 - On that occasion, Ricci also explained that, for instance, the project for Sorgane reflected the society of the time and the idea of planning just expressed. Sorgane was a system of pedestrian streets at different heights which allowed the movement of all the inhabitants. In ancient Florence destroyed by war they wanted to do exactly that. The idea of organic Ricci had was linked to life, that is, to everything that was alive, which man can exchange with other men by forming a single organic body. It was an existential organic idea. Men changed the world in history by alternatively using open and closed models according to their human condition's needs, accepting or refusing the existing forms, or inventing new ones, to face life. Indeed, Ricci declared his view was not deterministic and that he did not consider the historical models as a product of evolution, but rather a result of human invention. It was a matter of human choices and not history. Anthropology demonstrated that human evolution was not natural, but it happened thanks to human choices, because men were influenced by nature. Historicist readings and factual findings were not enough according to anthropology and according to Ricci, who reported these theses in a writing entitled "Squilibri Territoriali" ["Territorial Imbalances"], 3, Casa Studio Ricci. The intervention was done on April 19, 1968: the typescript is kept in Casa Studio Ricci.

91 - The research is deeply explained in the following chapter in the paragraph titled "The translation of anonymous architecture in megastructures: Urban Design between Italy and the U.S.A.". The research aims, methods and results were also published by Maria Grazia Dallerba, "City planning research at the University of Florence", 54-56.

92 - Both quotations are from Venturi, "Parlando nel 1978", 380.

93 - Ricci realized what he intended as organic planning in the plan for Comprensorio dei comuni della Toscana (Valle del Cuoio – "the Leather District"), in the Ecumenic Village of Agàpe and in the "Monte degli Ulivi" Village in Riesi. He himself stated that because in those projects he was able to eliminate the distinction between architect/planner and customer/future dweller of the projects. In Riesi no distinction between architecture and planning existed, and the project was successful because it reflected the bidimensional – the plan – and tridimensional – the architectural project – planning. The model was thought and changed with the population, step by step.

94 - The project is described in the following pages.

95 - All the ideas concerning the connection between the economical and morphological levels, and the bidimensional against the tridimensional planning were all written by Leonardo Ricci's speech titled "Squilibri Territoriali", 4-6, 11-13.

96 - Kevin Lynch, *Managing the Sense of a Region* (Cambridge, MA: MIT Press, 1976).

97 - Kevin Lynch himself rearranged his idea of "city design" and elaborated the model of the "polycentered net", which represented a characteristic possessed by all cities. The polycentered net would have also presented a barrier to conventional urban design, whether modernist or traditional, that depended on a static model of city form to sustain its formal quality. Lynch transcended the spread distinction between the traditional and modernist views opposing in the twentieth century and posited several shapes of formal option before conceiving the last polycentered model for the "twentieth century-unfinished city". "City design" represented for Lynch the alternative to the common practices of unitary urban design that composed late modernism. He widely published his studies on this concept and he remained intersted in it till the end of his life. He had been always interested in the metropolitan form, finally published in his last book *A Theory of Good City Form* in 1981, then re-published with the shortened title *Good City Form* in 1984. Kevin Lynch, *A Theory of Good City Form* (Cambridge, MA: MIT Press, 1981).

98 - «The era of late modernism, from about 1960 onward, was a particularly fertile time for such thought, as orthodox principles of design diversified and expanded in many different directions before dissolving in the 1970s, in concert with modernism itself». To deepen David Crane, Edmund Bacon and Kevin Lynch's different contributions to the foundation of urban design: Brent D. Ryan, *The Largest Art. A Measured Manifesto for a Plural Urbanism* (Cambridge: MIT Press, 2017), 139-184.

99 - The urbanization process had triggered questions to which modern urban planning had tried to answer and for which it had produced answers, which were basically two according to Jan Lubicz-Nycz: the Garden City that failed in the peripheral expansion, and the Ville Radieuse that provided for the rational use of tall buildings, multi-level traffic, landscape arrangements, but resulted in huge residential blocks. In 1965 Bruno Zevi dedicated one editorial to the concept of Urbatettura by Jan Lubicz-Nycz; Zevi made this thesis his own, and accompanied the Critic for the rest of his life until the Modena conference on "Landscaping and Grade Zero Language of Architecture". "Urbatettura" will become the seventh invariant of its modern language of architecture; the one capable of summarizing the architectural elements listed and broken down into the first six. Jan Lubicz-Nycz, USA, *urbatektura: Muzeum Architecktury* (Wrocław: Muzeum Architecktury, 1976), quoted in Zevi, *Il linguaggio Moderno dell'Architettura. Guida al codice anticlassico* (Torino: Einaudi, 1973), 214.

100 - 1973 was the year of Ricci's resignation from the University of Florence and "Venetian exile". In the same interview Ricci told that *Castore e Polluce* had to be the title of

another unpublished book. Leonardo Ricci, "Il buonsenso della fantasia", interview published in Nardi, *Leonardo Ricci. Testi, opere, sette progetti recenti di Leonardo Ricci*, 34.

101 - See the Anthology.

102 - Bartolozzi, *Leonardo Ricci: nuovi modelli urbani*, 17.

103 - Bartolozzi, *Leonardo Ricci: nuovi modelli urbani*, 17.

104 - Leonardo Ricci, "Architecture at an urban scale: Ricci and Morandi at the University of Florida", 1. The report is kept in Casa Studio Ricci. See the Anthology.

105 - Ricci, "Architecture at an urban scale: Ricci and Morandi at the University of Florida", 1, 2.

106 - Ricci, "Architecture at an urban scale: Ricci and Morandi at the University of Florida", 2.

107 - To read about the Model Cities mission Home – Model Cities (last accessed July 25, 2021), Model Cities (chicagohistory.org) (last accessed July 25, 2021).

108 - After the "New Deal" of the 1930s, the "War on Poverty" of the 1960s was the second important effort of the twentieth century to improve the conditions for America's needy citizens, with the only exception that the War on Poverty was more focused on the problems of the inner city. The Model Cities Program was a component of the "War on Poverty" and represented President Lyndon Johnson's administration's strongest effort to revitalize poor neighborhoods in cities across America. The program concerned US several cities and aimed at designing neighborhood units to improve the conditions of blighted areas adjacent to the downtown and the lives of people in areas with a significant lower level of infrastructures, health, housing, recreation, and education standards with the use of federal funds over the course of ten years (divided into two five-year phases) and a final phase of six years if the city conditions needed it. Model Cities represented a new approach that emphasized social program as well as physical renewal and sought to coordinate the actions of numerous government agencies in a multifaceted attack on the complex roots of urban poverty. The ambitious federal urban aid program succeeded in fostering a new generation of mostly black urban leaders.

The first phase foresaw that the program ensured all the residents of the Model Cities Area the access to housing well suited to their needs, desires, and income, to create a community environment that was orderly pleasant and attractive with adequate neighborhood services and facilities. In the second phase, it was important to improve Model Cities residents' accessibility to major facilities within the neighborhood and in the larger metropolitan area. The program could give the opportunity to entire neighborhoods to grow, improve and increase their efficiency and productivity for the city they belonged to. It also delivered to the population of the neighborhood a precise amount of money to rebuild the blocks which were part of the neighborhood with dwellings and services according to their needs. The inhabitants could have even convened planners and architects on their own to realize a project and, from that moment, they could think together of a participated project where the main parts – dwellers, architects, and state – had the same power. The projects for the Model Cities foresaw the realization of infrastructures and facilities owned by the dwellers, whose incomes could have helped to decrease the loans prices and, consequently, improve the neighborhood general conditions.

The Federal Housing Acts of 1937 and 1949 provided funds to clear away slums to replace them with new houses and commercial buildings, but low-income residents were not included in decisions about land use. Often new houses were less affordable that the dilapidated structures they replaced.

In the 1960s instead, urban planners were advocating a more comprehensive effort to improve blighted neighborhoods and the program was firstly aimed at channeling more money into constructing "competent communities" rather that high – or low – income housing.

On the Model Cities Program: Bernard Frieden and Marshall Kaplan, *The Politics Of Neglect: Urban Aid from Model Cities to Revenue Sharing* (Cambridge-MA, MIT Press, 1975); Christopher Klemens, "Model Cities" in Goldfield, David R., eds. *Encyclopedia of American Urban History* (Thousand Oaks, CA: SAGE Publications, 2007), 484–86; Jody H. Schechter, "An empirical evaluation of the Model Cities Program" (Thesis for degree of Bachelor in Science in Economics, University of Michigan, 2011); Bret A. Weber, and Amanda Wallace, "Revealing the Empowerment Revolution: A Literature Review of the Model Cities Program", *Journal of Urban History*, no. 38 (2012): 173–92; Susanne Kilian Schindler, "Model Cities Redux," *Urban Omnibus*, October 26, 2016; Susanne Kilian Schindler, "The Housing that Model Cities Built: Context, Community, and Capital in New York City, 1966–76" (PhD. Diss. ETH Zürich, 2018); on the loss of faith in the Model Cities program: Susanne Kilian Schindler, "Model Conflicts," *e-flux architecture: Structural Instabilities*, July 2018; Susanne Kilian Schindler, "Context, Community and Capital: Keywords for the Architecture of Housing under Neoliberalism," *Footprint 24: The Architecture of Housing after the Neoliberal Turn*, Yael Allweil and Nelson Mota, eds, July 2019, 47–64. On the theme of participation in the Model Cities Plan: Mandy Isaacs Jackson, *Model City Blues: Urban Space and Organized Resistance in New Haven* (Philadelphia: Temple University Press, 2008); and Maki Brian Smith, "Fighting Poverty Together: The War on Poverty and the Fault Lines of Participatory Democracy" (PhD diss., University of California, San Diego, 2015).

109 - Frieden and Kaplan, *The Politics Of Neglect*.

110 - In 1965, President Johnson told his Special Assistant Joseph A. Califano that he wanted an imaginative housing program and that the ideas of federal housing officials were not enough. Therefore, he convened an interdisciplinary group of thinkers: some of them were scholars as, among the others, Professor Robert Wood, head of the Political Science Department at M.I.T., who chaired the new Task Force on Urban Problems, and Charles Haar, Professor at the Harvard Law School and expert on land use law. For a complete overview on the academic team composition and contribution: Frieden and Kaplan, *The Politics Of Neglect*.

111 - The handwritten letters of the "Floridian journal" are kept in Casa Studio Ricci. See the Anthology.

112 - Handwritten letter to Gordon Johnson (director of the Model City Program), in Leonardo Ricci's "Floridian journal", Casa Studio Ricci.

113 - Quotation from the last part of the handwritten letter to Gordon Johnson (director of the Model City Program), in Leonardo Ricci's "Floridian journal", Casa Studio Ricci.

114 - Ricci, "Architecture at an urban scale: Ricci and Morandi at the University of Florida", 2.

115 - Ricci, "Architecture at an urban scale: Ricci and Morandi at the University of Florida", 2.

116 - As the headings of their reports kept in Casa Studio

Ricci quoted. Report of the project for the University of Florida by the Urban Design Studio, University of Florida, Gainesville, Casa Studio Ricci.

117 - University of Florida Alumni Association, Gainesville – Florida, "Ricci", *Impressions Newsletter*, University of Florida – Dep. of Architecture, no. 3 (1969).

118 - To deepen Ricci's opinion about the weaknesses and lacks of the architecture schools' educational offer: Ricci, "Architetto: per quale società?", 2-3.

119 - Ricci dedicated the first month of work with the fifth-year students to the explanantion of the results of his theoretical investigation on urban problems carried out at the Institute of Urbanism in Florence where he was Director, and in collaboration with Pennsylvania State University, as Ricci specified in his typescript "Architecture at an urban scale: Ricci and Morandi at the University of Florida", 2.

120 - Ricci, "Architecture at an urban scale: Ricci and Morandi at the University of Florida", 4.

121 - Ricci, "Architecture at an urban scale: Ricci and Morandi at the University of Florida", 5, 6, 7.

122 - Quotation translated by the author. The complete description of the project with the relevant calculations is included in the report titled "Architecture at urban scale" written by the designers divided in workgroups (Territory, Infrastructure, Existing Skeleton, Habitat, Laboratories, Exchange Towers, Structures, New Unities) kept in Casa-Studio Ricci.

Riccardo Morandi, George Sheffer, John Preisler and John Toppe, "Study for the realization of a particular structural system for buildings of different uses", Department of Architecture and Fine Arts, Gainesville, University of Florida, May 15, 1969. Casa Studio Ricci. See the Anthology.

123 - Morandi, Sheffer, Preisler and Toppe, "Study for the realization of a particular structural system for buildings of different uses", 1-6, Casa Studio Ricci.

124 - Ricci, "Architecture at an urban scale: Ricci and Morandi at the University of Florida", 7.

125 - Ricci, "Architecture at an urban scale: Ricci and Morandi at the University of Florida", 8.

126 - University of Florida, Department of Architecture, URBAN DESIGN STUDIO, Leonardo Ricci's team report on the downsized project for the Miami-Dade Model Cities Plan, Casa Studio Ricci.

127 - Ricci, "Architecture at an urban scale: Ricci and Morandi at the University of Florida", 9.

128 - Chris Schauseil, "Dr. Leonardo Ricci may not resign", *The Florida Alligator*, February 2, 1970.

129 - University of Florida, Department of Architecture, URBAN DESIGN STUDIO, Leonardo Ricci's team report on the downsized project for the Miami Model City Plan, Casa Studio Ricci.

130 - At least 8% of the citizens were unemployed and job opportunities were scarce as housing possibilities, since 24% of houses were deteriorated. John Toppe, University of Florida Alumni Association, Gainesville – Florida, "Model City", *Impressions Newsletter*, University of Florida – Dep. of Architecture, no. 4 (1969).

131 - For what concerns Leonardo Ricci's work with the students and with megastructure models see Bartolozzi, *Leonardo Ricci: nuovi modelli urbani*, 12-20 and Toppe, "Model City".

132 - Riccardo Morandi's detailed structural report is kept in Casa Studio Ricci. See the Anthology.

133 - Schauseil, "Dr. Leonardo Ricci may not resign"; Connie Daniel, Dr. Leonardo Ricci may not resign, *The Florida Alligator*, April 19, 1971.

134 - Andy Williams, "Architect would end alienation", *Orlando Sentinel*, July 2, 1972.

135 - Ray Bennett graduated at the University of Florida, where he attended the graduate school for architectural city planning, then he became associate planner of the city of Gainesville (Florida) for a year, associate planner of the city of Savannah (Georgia) for a year, assistant county planner for Orange County (Florida) for two years. Then he entered the private practice in 1969 during which he submitted building systems proposal to "HUD" operation, completed a study for the re-development of downtown Orlando and of Maitland (Florida) for the Maitland Goals Committee and completed studies for concrete module systems. Ricci-Bennett Architecture Urban Design portfolio kept in Casa Studio Ricci. The quotation is taken from: Williams, "Architect would end alienation".

136 - All the useful information about the project are described in Ray Bennett's letter to Leonardo Ricci of October 25, 1972, Casa Studio Ricci.

137 - Williams, "Architect would end alienation".

138 - Daniel Paulck Branch was an architect and urban designer who graduated at the University of Florida (1954). He obtained a master of science degree in architecture from Columbia University and worked at the Columbia University in the School of Architecture as graduate assistant-construction and research instructor in architecture-construction and design (1954-1956, 1957-1959), he was lecturer at the Architectural Association in London (1956), lecturer and researcher at the Royal Institute of Technology in Stockholm (1957), then associate professor, advanced architecture design lecturer in urban design, planning and ancient history (1961). During his professional experience he carried his private practice in architecture and planning in Tallahassee (Florida) and became consultant for the Ricci-Bennett Architecture Urban Design, with the architect Tomas Edwin Lewis. Ricci-Bennett Architecture Urban Design portfolio kept in Casa Studio Ricci.

139 - Leonardo Ricci arrived in Kentucky in 1973, while Maria Grazia Dallerba had already joined the University of Kentucky Architecture Faculty in 1971, arriving from Florida. For the approximately 13 years that Ricci was associated with Kentucky he taught Design Studio as a Distinguished Visiting Professor until 1986, when he moved definitely to Venice. His lectures were dedicated, for one semester, to both his Painting and Architectural Work, producing paintings and many important architectural works with Maria Dallerba, his assistant and second wife. In 1986 Ricci was appointed Director of the University of Kentucky's "Atelier Veneziano", a Studio Program for Kentucky students. Maria Grazia Dallerba and Paul Amatuzzo, who kindly provided all these information about Ricci's work in Kentucky, organized and taught this program until Dallerba's retirement. In the years 1975 – 1986 Amatuzzo was Director of the Kentucky's 8-week Summer Study Abroad Program. Ricci and Dallerba joined these Summer Programs on many occasions for two week periods, usually in Italy, where they were responsible for both the Itinerary and Instruction.

(After teaching for a year at Cooper Union, Paul Amatuzzo joined the University of Kentucky Faculty of Architecture as an assistant Professor in 1971. In 1986 he departed Kentucky to join the Architecture Faculty at the New York Institute of Technology as a Full Professor where he became

Chairman of Architecture at the Lincoln Center and Westbury Long Island Campuses).

140 - Letter from Ray Bennett to Leonardo Ricci, March 15, 1972, Casa Studio Ricci.

141 - Handwritten draft copy of an undated letter sent to Ray Bennett. The letter is kept in Casa-Studio Ricci.

142 - Ray Bennett used to write Leonardo Ricci detailed accounts of their projects advancements and they describe the economic, political, and technical aspects. The report mentioning all the cited projects was written by Bennett on October 25, 1972 and it is kept in Casa-Studio Ricci.

143 - After the military service, Sherman Dantztler and his wife Beverly settled in Orlando, Florida. He received his licenses as a General Contractor and Real Estate Broker. He formed his own building, developing and real estate firm in Orlando, Florida in 1954. Sherman was one of Orlando's leading businessmen. He joined The First, F.A., formally known as the First Federal Association in 1958 as Vice President and Loan Officer. He held various executive positions and became a Director in 1975 and President and Chief Executive Officer in 1976. Sherman was a Director and Chairman of the Board of several affiliated companies of The First, F.A. engaged in land development for homes, commercial construction and golf course development. After 17 years as Chief Executive officer, Sherman retired in 1992.
Mr. Sherman Datztler and Mr. Floyd Cooper had an investment group to buy land parcels in Orlando to develop the Tumble Inn project by Ricci and Bennett and they were part of the city of Orlando group.

144 - Although there is no complete documentation for each of the mentioned projects in the archival resources, a portfolio of the Ricci-Bennett studio including the description of some projects, a series of letters concerning the advancing of the works and economic aspects as well as the drawings of the projects Terrassecittà, "Langford East", "Terrazza Mare" and "Invaso Square" are present both in Casa Studio Ricci (documents and drawings) and in CSAC (drawings). Those documents helped the reconstruction of Leonardo Ricci's professional activity with Maria Grazia Dallerba, Ray Bennett and Daniel Paulck Branch in the offices of Florida and Kentucky during the last part of his activity in the United States.

145 - The project for "Terrassecittà" appeared also with the name "Terrassecittà II" in the letters Bennett sent to Ricci in October 1972, since it was renamed after the project second turn down. Thus it was renamed in "Terrassecittà II" but it was rejected for the third consecutive time, despite Mr. Beach, the client, was determined to continue it and had asked the studio to find further design possibilities and types of projects allowed on the property, because he was in the process of obtaining other properties adjoining the site. Ray Bennett's letter to Leonardo Ricci dated October 25, 1972, Casa Studio Ricci.

146 - All the quoted projects are the ones kept in Casa-Studio Ricci and CSAC Archives. The complete list of the projects Ricci elaborated in the United States is the following:

- 1952: Fausto Maria Ricci's House in Beverly Hills – California;
- 1959: project for the Roosevelt Memorial - Washington, District of Columbia;
- 1968-1970: Project for a macrostructure in Dog Island (Florida);
- 1969: Macrostructure for Miami - Florida (study for a neighborhood 95.000 inhabitants for the "Model City" program;
- 1969-1973: Project for a real estate building in Orlando Daytona – Florida;
- 1972: Langford East apartments - Lyman e New England Avenues, Winter Park, Florida;
- 1972. Project for "Invaso Square" – Florida;
- 1973: Project for the Beresford Village, North Miami, Florida, Omni 44 office-apartments-motel complex in Deland, Florida, Terrazzamare in Port Orange, Florida;
- 1981: project for the Chicago Herald Tribune. "Late entries for the Chicago Herald Tribune Tower".

147 - Dick Marlowe, "Unique Apartments Due", *Orlando Sentinel*, March 21, 1971, 1C-3C.

148 - Marlowe, "Unique Apartments Due", 1C.

149 - They could have bellboy service, food service, valets, immediate response to emergency calls, 24 hours security guards and maid service by contract.

150 - Bennett's letters kept in Casa Studio Ricci explain the difficult life of this project that Bennett also studied as an inverted pyramid, when the problems with the commissioner started: Mr. Langford wanted a parking to be incorporated underneath the building, but its cost arose the cost of the building to such an extent that was uneconomical for the apartments to be built. Therefore, Bennett thought of two solutions: the first solution was for Mr. Langford to purchase additional properties across the street to realize there 100 parking spaces for the hotel and avoid the one underneath the building, mantaining only the deck of parking for the apartments. If this had been accomplished Mr. Langford would have applied for building permit. The second solution was a new design for the project Bennett wanted to ask Ricci and travel to Italy to discuss with him about it. To Bennett «the solution would [have been] to leave on grade parking just east of the existing modular addition to the hotel and using the Eastern 282 feet of the property for a seven story building built in a curve form similar to "Omni 44" preferably in a radial design that [they had] for "Terrassecittà II". This would [have allowed] us to get the surface grade parking with proper landscaping required for the hotel and also construct 84 units on this easterly portion of the property and obtain its sufficient parking facilities». Bennett ended the letter asking Ricci to work on the project in Italy, because Mr Langford was asking for a solution in a short time. Indeed, Ricci's help was useful to find the right solution. Ray Bennett's letter to Leonardo Ricci dated October 25, 1972, Casa Studio Ricci.

151 - Ricci, *Anonymous (XX century)*, 186.

152 - Leonardo Ricci, *Città della Terra*, unpublished manuscript, introduction, Casa Studio Ricci. The content of the book and the description of the synopia for the city of the future was explained by Ricci in the quoted texts of the conferences "Ricerche per una urbanistica non alienata" and "The Future of Cities" the present paragraph also deals with. The precise description of the synopia is contained in the unpublished book Ricci's family wishes to keep partially unveiled and described in line with the already published contributions' contents.

153 - Ricci, *Anonymous (XX century)*, 168-169.

154 - Leonardo Ricci remembers the book's unexpected success in "Prolusione al corso di Urbanistica II ed Elementi di Composizione", 5, 6.

155 - Ricci, "Ricerche per una urbanistica non alienata".

156 - Ricci, "Ricerche per una urbanistica non alienata", 4.

157 - When Ricci typed this simple by fundamental reflection he is in the United States, on February 10, 1970.

It was just before deciding to leave that country, where he had been teaching as visiting professor since the early Sixties, the following year, because of his disappointment against the immobility and stagnation of American University. Despite the students' support, he could not handle the situation and decided to leave the University of Florida. Leonardo Ricci, "The Future of Cities"; typescript, Casa Studio Ricci, lecture presented to the Accent Symposium on February 11, 1970 at the University of Florida in Gainesville.

158 - Leonardo Ricci's purpose came from his involvement in the 19868 revolt with his colleague and friend Leonardo Savioli. Their ideas gave the progress key to the *Radicals* in Florence.

159 - Ricci, "The Future of Cities", 3.

160 - Ricci took the Middle Age, for instance, when towns completely changed because Christianity gave a new justification of living: wide houses were built where the external walls and gates represented the boundaries of a community. On the contrary, during the Renaissance period towns were the expression of a man measure of the world.

161 - Ricci, "The Future of Cities", 12.

162 - Ricci, "Ricerche per una urbanistica non alienata".

163 - Ricci, "The Future of Cities", 7.

164 - Ricci, "The Future of Cities", 14.

165 - Giuseppe, "Thony Eardley e Leo Ricci: tra Stile Internazionale e Post Modern".

166 - «In the territory, a new system of infrastructure is necessary to tie together all the public facilities and services at the territorial scale – the harbors, airports, specialized agriculture, and industries. From the territorial scale we should pass to the scale of the megalopolis and then to the town, neighborhood, and group scales, always using the same methodology». Ricci, "The Future of Cities", 14.

167 - Ricci, "The Future of Cities", 15.

168 - Dušan Vasić was an architect, artist, friend and collaborator of Leonardo Ricci, who took part in the exhibition "La Cava" To have a complete overview about his work and career: http://www.archiviodistato.firenze.it/inventari/f/fiammavigo/dati/num/i.html (last accessed: October 20, 2020).

169 - Dušan Vasić, "Sul rapporto delle configurazioni plastiche artificiali con lo spazio-ambiente-paesaggio", in Masini, *Leonardo Ricci. Progetti di una Architettura per l'uomo del futuro*, 139-148.

170 - Dušan Vasić, "Sul rapporto delle configurazioni plastiche artificiali con lo spazio-ambiente-paesaggio", in *Masini, Leonardo Ricci. Progetti di una Architettura per l'uomo del futuro*, 139-148.

171 - Portfolio of the "Terrassecittà – City of Terraces, Casa Studio Ricci.

172 - The portfolio of the "Terrassecittà – City of Terraces" project included an introductory paragraph reporting Norman Newton's words, followed by four paragraphs concerning the "planning", the "architecture", the "environment", and the "traffic" projects. The portfolio is kept in Casa Studio Ricci.

173 - Venturi, "Parlando nel 1978", 383.

174 - Venturi, "Parlando nel 1978", 383, 384.

The Anonymous Project as an "Open Work"

1 - In this climate Florence was seen by its mayor Giorgio La Pira as a common home in which all the elements had a responsibility and a common duty. According to La Pira the concept of "church-tent" developed by Giovanni Michelucci for the Chiesa dell'Autostrada ("Church of the Highway") could have marked a new era of sacred architecture and urban form. The concept of the tent, symbol of transience, extended to the idea of the city, of civilization and of the era that welcomed the man on the road, open to a new vision of the world. These reflections introduced the existentialist thought of Leonardo Ricci, which therefore did not come only from his stay in Paris from 1948 to 1950, but also from the reflections on the architectural and urban form made in Florence and from the existential roots of Michelucci's thought intended as the ability to go beyond the borders. Ernesto Balducci, "La città integrata", *Testimonianze*, no. 76-77 (1965): 417-418, also in Fabbrizzi, *Giovanni Michelucci. Lo spazio che accoglie*, 110.

2 - Ricci, *Anonymous*, 19.

3 - Ricci, "Prolusione al corso di Urbanistica II ed Elementi di Composizione".

4 - In chronological order: "Il cuore della città", *Casabella Continuità*, no. 202 (August-September 1954), vii-x, "Problematica dell'architettura contemporanea", *Casabella Continuità*, no. 209 (January-February 1956), 4146 (republished with the title "Sull'architettura contemporanea, L'architettura e il mondo della vita", *Casabella Continuità*, no. 217 (1957), "Continuità e coerenza della BBPR", *Zodiac*, no. 4 (April 1959), 82-115, "Wright e lo 'spazio vissuto', *Casabella Continuità*, no. 227 (May 1959), 9-10, "La crisi della cultura e la fenomenologia dell'architettura contemporanea", *La Casa*, no. 6 (1960) (then republished with the title "Fenomenologia e architettura contemporanea"). Moreover, there are some essays collected in Enzo Paci, *Relazioni e significati*, Vol. III (Milano: Lampugnani Nigri, 1966), contains the following chapters: Chapter nine: "Sull'architettura contemporanea", Chapter ten: "L'architettura e il mondo della vita", Chapter eleven: "Il metodo industriale, l'edilizia e il problema estetico", Chapter twelve: "Fenomenologia e architettura contemporanea", Chapter thirteen: "Wright e lo 'spazio vissuto'. Ernesto Nathan Rogers directed *Domus* from number 205 (1946) to number 225 (1947), and *Casabella Continuità* – from number 199 (1953) to number 295 (1965). Paci was in the editorial team of *Casabella Continuità* starting from number 215 (1957) to the last number published under Rogers' direction. The title *Casabella* was turning into *Casabella Continuità* with the addition of the title of the first editorial.

5 - Most of these essays are the result of the relationship of intense collaboration that Paci established with Ernesto Nathan Rogers, for whom, in 1957, he agreed to join the editorial board of the magazine *Casabella Continuità*. This is the reason why Paci's dialogue with contemporary architecture coincides with the dialogue between Paci and Rogers, then reflected in Rogers' writings as the *Confessioni di un Anonimo del XX secolo* and influenced by the relational phenomenology Enzo Paci developed in the Fifties and Sixties. Ernesto Nathan Rogers' *Confessioni di un Anonimo del XX secolo* ["Confessions of an Anonymous of the XX century"], in *Esperienza dell'Architettura* (Torino: Einaudi, 1958). On the theme of the "anonymous" and its different interpretations: Giovanni Leoni, "Anonymous as a Theme of Discontinuity in the Culture of Italian Architecture between the First and Second Halves of the 20th Century", *Histories of Postwar Architecture*, no. 1 (March, 2017): 104-121.

6 - Francesco Rispoli, "La ragione di Ulisse. Il colloquio tra Paci e Rogers", *aut aut*, no. 333 (2007).

7 - Rogers progressively defined an original theoretical approach on architecture through the direction, between 1946 and 1947, of the magazine *Domus* and, between 1953 and 1965, of the magazine *Casabella*, and through its famous editorials, in which the definitions of this theoretical approach was influenced by Paci's contemporary studies on the American pragmatism of Dewey and Whitehead, and on Husserl's phenomenology. Two contributions by Rogers also appeared in the *aut-aut* magazine, founded by Paci in 1951: "Situation of Italian architecture", no. 5 (1951), and "Structure of architecture", no. 16 (1953).

8 - Bruno Zevi had already suggested a phenomenological reading of architecture in his book *Saper vedere l'architettura* by describing an individual walking in the architectural space and observing it by crossing it, going around its elements, exploring the most shaded areas, measuring with his eyes the relationships and the depths of the empty space delimited by the volumes, which at the same time leave him field and limit his movements. The space he is crossing welcomes and rejects the individual, but, at the same time, offer wide scenarios and narrower edges. Zevi's reflection concerns the perceptual dimension of the internal space that, more than the external space, cannot be represented by a form and, can be understood better by direct experience. This is why experiencing and perceiving space is the right way to be able to see architecture and own it. Bruno Zevi, *Saper vedere l'architettura* (Torino: Einaudi, 1948), 22. The experience of the internal space of architecture can also be attributed and compared to Husserl's formulation of the problems connected to dynamic of intention and filling of the perceptive process.

9 - Alberto Giustiniano, "Tempo, forma, azione. Il senso del progetto nel dialogo tra Enzo Paci e Ernesto Nathan Rogers", *Philosophy Kitchen Extra #2*, no. 5 (January 2018): 85-87.

10 - Paci investigated the relation between man and nature as the base of the architectural technique, which was what unified man and nature, because through technique men changed the world so that nature continued in men by means of a continuous dialogue between past and present, renewal and continuity, repetition, and innovation, so by means of culture. Starting from Dewey, from the philosophical assumption that everything was not stable but relational and from the knowledge that he wanted to draw a new approach to life, Paci maintained the importance of Frank Lloyd Wright's work as an architect, because his architecture and his spatial research were concentrated precisely on the relational data of life. Paci defined Wright as the "architect of life" who, better than anyone, was able to answer to the phenomenological instance. Wright's organicism, explains Paci, «is not only an architecture that does not kill living nature with abstract theory, but it is also a positive testimony of the sense of otherness, of the relationship between the egos, between the ego and the other, between men and the world: it is the fundamental problem of phenomenology from Husserl's *Cartesian Meditations* to Sartre's *Being and Nothing* and to Merleau-Ponty's *The Phenomenology of Perception*. Architecture could be seen as an art answering to economic and social needs and the importance of studying the crisis of contemporary architecture lied in the fact that architecture was a form unifying the past and present lives of people, it had a symbolic value and was therefore a 'sign' of possible harmony, of beauty, without thereby renouncing its function of utility». Enzo Paci, "Fenomenologia e architettura contemporanea", in *Relazioni e significati*, Vol. III (Critica e dialettica), (Milano: Lampugnani Nigri, 1966), 201.

11 - See Ernesto Nathan Rogers, "Continuità o crisi?", *Casabella Continuità*, no. 215 (March-April 1957); Ernesto Nathan Rogers, "Struttura dell'architettura", *aut-aut*, no. 16 (1953).

12 - Among all the possible connections between contemporary architecture and philosophy, Enzo Paci quoted Farrater Mora who based his thought on Siegfried Giedion's *Space, Time and Architecture* and observed that in the twentieth century architecture and philosophy were "relational": the first one fighting against the concept of substance as a closed reality avoiding relations, and architecture fighting against the closed building in its shell, against the construction separated from the soil, from nature and from the natural process, as Frank Lloyd Wright did, against the distinction between work and education, individual and society, job and art (Gropius), detail as expression of the whole instead of being open to new relations. Urban planning was resulting as the synthesis between project and execution. José Farrater Mora, "Filosofía y Arquitectura", *La Torre*, no. 9 (1955): 88.

13 - To Gropius, for example, the relational value was the rationality of function, since rationality should have overcome the naturalistic data and function should have unified harmonic forms. The rationality of forms could have guaranteed the overcoming of national specificities because technique and building methods could have reached an international uniform building action, as well as function, which «could have allowed the passing of the difference between the 'I' and 'the world'». This view could have been criticized but it was strongly connected to the relational feature of architecture, which was not only depending on materials and building technique, but also, as Gropius stated, on philosophical aspects. Herbert Beyer, *Walter Gropius and Ise Gropius, Bauhaus 1919-1928* (London: Allen and Unwin, 1939), 22.

14 - Paci, *Problematica dell'architettura contemporanea*, 42.

15 - Ricci's words were published in Nardi, *Leonardo Ricci. Testi, opere, sette progetti recenti*, 28.

16 - Giedion, *Breviario di Architettura*, 216-217. This was the Italian edition of *Architecture, You and Me. A Diary of a Development* (Cambridge: Harvard University Press, 1958).

17 - Furthermore, for what concerns the relational view, in 1959 Martin Buber's *Il Principio Dialogico* was translated into Italian. To Buber, the fundamental meaning of human existence was to be found in the dialogic principle, that referred to the ability to be in total relationship with nature, with other men and with spiritual entities, placing oneself in an I-You relationship. Martin Buber, *Il Principio Dialogico* (Milano: Comunità, 1959).

18 - Paci, *Problematica dell'architettura contemporanea*, 41-46.

19 - Giustiniano, "Tempo, forma, azione", 88-90.

20 - Leonardo Ricci, "Space in Architecture: the visual image of environment", *244 - Journal of University of Manchester architectural and planning society*, no. 7 (Winter 1956-1957): 7-11.

21 - Ricci, "Space in Architecture: the visual image of environment", 10.

22 - Ricci, "Space in Architecture: the visual image of environment", 7.

23 - Ricci, "Space in Architecture: the visual image of environment", 7.

24 - «From this first a-dimensional world, we have passed

only as a result of continual evolution to the present Einsteinian pluridimensional space, which is for us artists no longer geometrical space but organic and vital space, as if one had to do no longer with a thing one could measure with a ruler, but with something which can be measured only with all the dimensions of our being from those once called physical to those once called metaphysical. […] Once the conception of man was of a soul and of a body, of an external and an internal, of a fullness and an emptiness, man had found his space, he had possessed it and created architecture in which this dual being would live.
But now man has become a united whole. This dual relation has been broken. All the series of values deriving from this concept has become unreal, mythical, non-vital.
Perhaps in this breaking man too is as if broken. In the attempt to break this dualism aren't (there) disintegrated men, like Picasso for example, themselves a sign of a conquest of freedom, but also of impotence to dominate this new freedom?
So we need a new balance and the new space. Modern man, or better, man who participates in awareness of the modern world […] lives new spatial dimentions». Ricci, "Space in Architecture: the visual image of environment", 7, 8.

25 - Ricci, "Space in Architecture: the visual image of environment", 8.

26 - Ricci, "Space in Architecture: the visual image of environment", 7-11.

27 - Ricci, *Anonymous (XX century)*, 9-10.

28 - Ricci, "Farewell, Masters; Farewell, geniuses", in *Anonymous (XX century)*, 82.

29 - Ricci, *Anonymous (XX century)*, 79, 80.

30 - Ricci, *Anonymous (XX century)*, 85-95.

31 - The Italian debate began in the moment of transition from the concept of city intended as a set of buildings or neighborhoods and that of city as a system. This last topic particularly interested a group of "architects-urban planners", as those who began, in parallel with their research in the architectural or urban field, to study in the field of urban design were defined. In Italy, this term was coined, on the one hand, to find a term for the field of research common to architects of the 1950s and 1960s, and, on the other, to differentiate the field of urban design from that of architecture and urban planning, two different disciplines, separate from the first one. Therefore, also in Italy a "third way" of urban design was sought and the group of "architects-urban planners", urban designers, is the reference one to understand the development of urban design in Italy. Mario Ferrari, *Il progetto urbano in Italia 1940-1990* (Firenze: Alinea, 2005).

32 - Ryan, *The Largest Art*. Brent D. Ryan was strongly influenced by Kevin Lynch's thought and especially by his books *The Image of the City* and *Good City Form*. Therefore, it seemed to him that all manifestoes had been written except for the disruptive one referring to Lynch's work. On the contrary, the importance of writing a "measured manifesto", as his book's subtitle anticipated, lied in the need to write one without formulating a formal declaration of urban design, but rather in writing a call for recognition of independence that has always existed, with its own five dimensions and three qualities of change, incompleteness, and flexible fidelity.

33 - Because of its "plurality", in the book the term "urban design" is interchangeable with "urbanism".

34 - The courses in architectural composition II held by Saul Greco and subsequently by Quaroni and Aymonino form that generation of architects active in the Seventies who reacted to the new teachers by challenging the academy in the figure of Saverio Muratori. "Sei domande", *Casabella*, no. 251 (1961): 26, 27.

35 - Giuseppe Samonà, *L'urbanistica e l'avvenire delle città* (Bari: Laterza, 1959).

36 - Carlo Aymonino, *Origini e sviluppo della città moderna* (Padova: Marsilio, 1965).

37 - Aldo Rossi, *L'Architettura della Città* (Padova: Marsilio, 1966).

38 - Ludovico Quaroni, *La Torre di Babele* (Padova: Marsilio, 1967).

39 - In Italy, for a long time, the business centers opened the discussion about the definition of an urban form that could hold the development of the city-region. The related analysis were centered on the growth of the city and its control through design: it could imply a growth by parts, where each part could have worked as a development and growth node. Ferrari, *Il progetto urbano in Italia 1940-1990*, 64.

40 - The editorial change of *Casabella* and the new American (and French) theories blocked the development of an Italian urban theory and the activities of the Centro Studi Casabella, causing the individual development of the urban theories by Rossi, Quaroni, Tentori, Aymonino and others. Rossi, Quaroni, and Aymonino were the authors of the already cited fundamental texts of urban theory, all published from 1965 to 1968 giving birth to all the subsequent studies on the city.

41 - *Lotus* and *Controspazio* would have filled the void left by *Casabella* after the publication of Kevin Lynch's article, when in Italy there was a period of absence of significant comments on the new American theories. *Architettura*, Bruno Zevi's journal, also published an article by Filiberto Menna on "The urban poetics of Lynch and the psychology of vision" Filiberto Menna, "La poetica urbanistica di Lynch e la psicologia della visione", *Architettura*, no. 119 (1965). In 1965 and, a year later, *Edilizia Moderna*, directed by Vittorio Gregotti, published the theses of Lynch and Appleyard on the psychology of applied urban perception in Boston, for a research program at M.I.T. and on the text entitled *The View from the Road*, in which Lynch described new tools of urban design starting from the driver's point of view. (Kevin Lynch, *The View from the Road*).

42 - Kenneth Frampton, "Appunti sulle teorie della città", *Casabella*, no. 359 (1972).

43 - Robert Venturi and Denise Scott Brown, "Percezione trasversale", *Casabella*, no. 378 (1973). Rob Krier, "Permanenza della forma", *Casabella*, no. 378 (1973).

44 - Peter Eisenman, "Notes on conceptual architecture: towards a definition", *Casabella*, no. 359-360 (1971), 48-58.

45 - In this concept the sixth invariant of architecture theorized by Bruno Zevi consisted. He called it "termporality of space" and it is explained in the sixth chapter of. Zevi, *Il Linguaggio Moderno dell'Architettura. Guida al codice anticlassico*, 51-56.

46 - Umberto Eco, *Opera Aperta* (Milano, Bompiani, 1962).

47 - See Cesare Brandi, *Eliante o Dell'Architettura* (Torino Einaudi, 1956); Cesare Brandi, *Segno e Immagine* (Milano: Il Saggiatore, 1960; Gillo Dorfles, *Simbolo, comunicazione, consumo* (Torino: Einaudi, 1962); Giovanni Klaus Koenig, *Analisi del linguaggio architettonico* (Firenze: Libreria Ed. Fiorentina, 1964); Cesare Brandi, *Struttura e Architettura* (Torino: Einaudi, 1968); Eco, *La Struttura Assente*.

48 - Eco, *La Struttura Assente*, 43.
49 - Eco, *La Struttura Assente*, 283.
50 - Ricci stated that idea in several writings as "Ricerche per una urbanistica non alienata", "The Future of Cities" and "Prolusione al corso di Urbanistica II ed Elementi di Composizione".
51 - Ricci, "Prolusione al corso di Urbanistica II ed Elementi di Composizione", 5, 6.
52 - Eco, *La Struttura Assente*, 329.
53 - On the 1968 revolt see chapter 4. On the human instinct to revolt against superimposed models and schemes from an anthropological perspective: Desmond Morris, *La scimmia nuda* (Milano: Bompiani, 1968).
54 - Architecture for the mass could have referred to ancient models (persuasive power of architecture), imposed models (psychagogic power of architecture), it could be experienced without any attention, it could have contained horrible meanings not even thought by the designer, it could have forced the inhabitants into unloved spaces or allowed them to a total flexibility. Finally, it could have been forgotten in its obsolescence or inserted in the circuit of goods. Eco, *La Struttura Assente*, 331-335.
55 - Language, painting, music could count on their rules, but architecture should have regulated a system of forms based on needs it did not have any power on. Therefore, the architect could have been considered the last humanistic figure of the contemporary time he had to think of the collectivity in a total dimension. He had to think as a sociologist, anthropologist, politic, economist, etc.
56 - Eco, *Opera Aperta*, 132.
57 - Leonardo Ricci, "A Testament", in *Anonymous (XX century)*, 247-254; Bruno Zevi, "Il testamento di un architetto", *L'Espresso*, April 22, 1962.
58 - Eco, *Opera Aperta*, 153.
59 - Eco, "Introduzione alla prima edizione", *Opera Aperta*, 12-14.
60 - Bruno Zevi, "La poetica dell"opera aperta' in architettura" ["'Open Work' in architecture], *Architettura: cronache e storia*, no. 84 (October, 1962): 362-363. See also: Ilaria Cattabriga, "Leonardo Ricci and Bruno Zevi: the Translation of "Anonymous" and "Organic" in the "Open Work", in Bruno Zevi. *History, Criticism and Architecture after World War II*, ed. Matteo Cassani Simonetti and Elena Dallapiana, (Milano: Franco Angeli, 2021), 73-89.
61 - See chapter 2, Zevi, "Sculpture à habiter/In Francia si torna alle caverne", *L'Espresso*, then collected in *Cronache di Architettura VI*, 274-277.
62 - Bruno Zevi, *Erich Mendelson. Opera Completa* (Milano, Etas Kompas, 1970).
63 - Zevi, "Mostra dell'Espressionismo/temporalità antilessicale e sdegno materico", *L'Espresso*, then collected in *Cronache di Architettura V*, 318-321.
64 - According to Zevi the Italian pavillion was a success, whereas nine out of ten pavilions of the Exposition ignored the exhibition material and the gap between inside and outside, they were containers, anonymous boxes that did not communicate a message and that could contain anything. According to him, among the presented projects, the U.S.A. with Buckminster Fuller's "bubble", 57 m high and 76 m in diameter were worthy of attention, then «the German one and the Gyroton of the recreation area, the Dutch aluminum cage, the Israeli jewelry box, the wooden interlacing transplanted into concrete of the Japan, the multi-pyramidal camp of Ontario, because they [were] recoverable piece by piece». Bruno Zevi, "Il duemila a Montréal/L'Expo '67 vale per l'habitat di Safdie", *L'Espresso*, then collected in *Cronache di Architettura* (Roma-Bari: Laterza, 1970), 419-438.
65 - Vasič Vatovec, *Leonardo Ricci. Architetto "esistenzialista"*, 40.
66 - Zevi, "Il duemila a Montréal/L'Expo '67 vale per l'habitat di Safdie".
67 - In addition to the quoted sources, on the project: Umberto Eco, ed., *Autoritratto dell'Italia* (Milano: Bompiani, 1967); Giulio Carlo Argan, "Expo universale '67 a Montréal: il padiglione italiano", *L'Architettura: cronache e storia*, no. 141 (luglio 1967): 147–165; Zevi, "Il Padiglione italiano all'Expo '67 di Montréal", 147-175; Bruno Zevi, "L'Italia all'Expo Universale 1967 di Montréal", *L'Architettura: cronache e storia*, no. 141 (luglio 1967): 142–44; Bruno Zevi, "The Architect's Expo", *Progressive Architecture*, no. 47 (6) (1967); Bruno Zevi, "Architecture 1967: progress or regression?", in *Man and his world* (Toronto: University of Toronto Press, 1968); Reyner Banham, *Le tentazioni dell'architettura. Megastrutture* (Roma-Bari: Laterza, 1980), 115-142; Giovanni Bartolozzi, "Allestimenti come concentrazioni di materia", in *Leonardo Ricci 100. Scrittura, pittura e architettura*, 164-165. Matteo Cassani Simonetti, "Staging of the Costume Sector in the Italian Pavilion of Expo 67 in Montréal, Canada (1966-1967). From "Urschrei" to "Correalism". Considerations on Some Motifs in Leonardo Ricci (1962-1967)", *Histories of Postwar Architecture*, no. 9 (June 2021): 141-178.
68 - Zevi, "Il Padiglione Italiano all'Expo di Montréal/Scontro di situazioni in tre volti", *L'Espresso*, then collected in *Cronache di Architettura vol. VI*, 263-265.
69 - Eco, *Autoritratto dell'Italia*.
70 - Alicia Imperiale, "Architettura organica come opera aperta", in *Gli Architetti di Zevi. Storia e controstoria dell'architettura italiana 1944-2000*, 150.
71 - As Giulio Carlo Argan had stated in *Progetto e Destino* (Giulio Carlo Argan, *Progetto e Destino* (Milano, Il Saggiatore, 1965)), history, as a cyclical deceit, was the first responsible for the open form since it had always been leaving space for the design of the developing urban and architectural models. Furthermore, a particular reading of this was given by Roland Barthes in *Semiology*, and here lies the importance of the connection between Semiology and Architecture to understand the meaning of "open work" in Leonardo Ricci's work. (Roland Barthes, "Semiologia e Urbanistica", *Op. Cit.*, no. 10 (1967)),
72 - The connections between Architecture and Semiology were also studied by Koenig, *Analisi del Linguaggio Architettonico*.
73 - Barthes, "Semiologia e Urbanistica", quoted in Eco, *La Struttura Assente*, 318.
74 - Ricci, *Città della Terra*, unpublished, 195-212.
75 - Leonardo Ricci's intervention at the INU conference is kept in Casa Studio Ricci and was published in "Il Convegno dell'INU a Lucca", *Bollettino Tecnico degli Architetti e Ingegneri della Toscana* (December 1957): 3-5.
76 - That was perfectly in line with the first definitions of macrostructure given by Fumihiko Maki and Ralph Wilcoxon. See chapter 4.
77 - Eco, *Opera Aperta*, 157-159, 178-182.

Epilogue

1 - On 9 June 1974 at the Congress of the Union of Italian Israelite Communities Zevi clearly stated that an architecture based on Jewish thought was an organic, living architecture capable of growing and developing, as it did inside a kibbutz, a self-sustaining model based on work and sharing of life (Lima, *Alle soglie del 3° millennio. Sull'architettura*, 89-91). In each of his actions as an architect, theorist, and historian of architecture Zevi suggested the organic, anti-formalistic matrix of architecture, which formed in the struggle between time and space, between freedom and constraint, as Jewish architecture did. Zevi's vision on organic architecture as a democratic device was very close to his Jewish origin and so to religious reasons as well: Zevi clearly saw the connection between the two and always stressed it because the parallelism made it possible to underline the importance of reading the internal space of architecture instead of the external, plastic, large-sized envelope, neglecting its living spaces. To Zevi spatial consciousness was born late in Jewish history and architecture, and its models, such as the kibbutz, offered a window of reflection on it. Bruno Zevi, foreword to *Aryeh Sharon, Kibbutz + Bauhaus: An Architect's Way in a New Land* (Berlino: Kramer Verlag, 1976); Bruno Zevi, forward to the Hebrew translation of *Saper Vedere l'Architettura*, published in *La Rassegna mensile di Israel*, no. 66, Unione delle Comunità israelitiche italiane (2000), 1-5. On Bruno Zevi's view of Ricci's community projectsbased on the kibbutz: Bruno Zevi, "Il kibbutz nei feudi della mafia", *L'Espresso*, July 14, 1963, then collected in "Monte degli Ulivi a Riesi/ il kibbutz nei feudi della mafia", *Cronache di Architettura V* (Laterza: Bari, 1971), 122-125.
As Leonardo Ricci thought, the kibbutz was a further religious, social and political community model, maybe the community model that embodied, since the Thirties, the values that the other community models tried to apply as Zionism, self-labour, equality, democracy, and mutual responsibility. The ways and means of applying those principles varied across history and the kibbutz movements developed thirteen different strategies for social change that evolved in different ways according to the historical, cultural, and social conditions, but the main circumstance that influenced its development were men and their natural attitude to live in such a community or not. Henry Near, "Paths to Utopia: The Kibbutz as a Movement for Social Change", in *Where Community Happens*, ed. Henry Near (Oxford: Peter Lang, 2011), 197-217. For a complete history of the kibbutz: Henry Near, *The Kibbutz Movement. A History, vol. I, Origins and Growth 1909-1939* (Oxford: Oxford University Press, 1992), Stefania Girod, "Il kibbutz tra realtà e utopia: Un'analisi della sua evoluzione secondo la teoria di Talcott Parsons", *La Rassegna Mensile di Israel*, no. 1 (January-April 1995): 104-126, Henry Near, *The Kibbutz Movement. A History, vol. II, Crisis and Acheivement 1939-1995* (London, Portland Oregon: The Littman Library of Jewish Civilization, 1997).

APPENDICES

Anthology

1. Pietro Belluschi, *The Physical Environment of City and Region. The Proposed Focus for the Center for Urban and Regional Studies, M.I.T.*, September 20, 1957, M.I.T. Institute Archives and Special Collections, AC400_0005.

2. “Leonardo Ricci visiting professor at M.I.T.”, February 24,1959 - January 1, 1962. Documents kept in M.I.T. Institute Archives and Special Collections - Folder “Ricci Leonardo 1959-1962”, AC400_0001 and Casa Studio Ricci.

3. Presentation of the ‘Macrostructure for an Integarted Town’ model at Pennsylvania State University”, November 26, 1965: Pennsylvania State University - Special Collections Library, record 813760.

4. Leonardo Ricci, “Floridian Journal” (April 11 - April 25, 1969), Casa Studio Ricci.

5. Riccardo Morandi, George Schefer, John Preisler, John Toppe “Studio per la realizzazione di un particolare sistema strutturale per edifici di varia destinazione”, [“Study for the realization of a particular structural system for buildings of different uses”], Department of Architecture and Fine Arts, Gainesville, University of Florida, May 15, 1969; and “Architecture at an Urban Scale: Ricci and Morandi at the University of Florida”, University of Florida, 1969, Casa Studio Ricci.

6. Leonardo Ricci’s resignation letter from the Faculty of Architecture of Florence, 1973, Casa Studio Ricci.

Pietro Belluschi

The Physical Environment of City and Region. The Proposed Focus for the Center for Urban and Regional Studies)[1]

Pietro Belluschi's Proposed Focus for the Center for Urban and Regional Studies is centred on a new conception of the physical environment and on a new way to study and design it. It is a fundamental document to understand the background in which Ricci's experience as visiting professor happened, because it was a purpose to develop the operational program of the MIT Center for Urban and Regional Studies. More in detail, it anticipated the "bold" and "interdisciplinary attack" to the problems of the city, as well as the investigation fields, then precisely arranged and studied by the Harvard-M.I.T. Joint Center for Urban Studies (JCUS). According to Belluschi, the physical environment of the city and region had to be systematically investigated and the self-referring theoretical and empirical considerations made by current studies had to be completely reviewed. In relation to the planning process, many studies lacked a focus, architects and planners had to overturn the common approach to be directly concerned and acting on the field, which avoided the most important work on preliminary collected data, new criteria, and techniques in research.

The metropolis is a world wide phenomenon. Yet its tremendous importance for human society is often obscured by its inadequacies and confusions. Few question that most of our cities are ugly, uncomfortable, expensive, and inefficient. These very problems however, are producing strong pressures to improve the environment. Rising income and rising standards of demand are reinforcing these trends. The pressures are already strong in the western world and are spreading quickly to the rest of the globe.

Unfortunately the impetus for reform is in many ways far in advance of our knowledge of what to do. Within the province of action lies a whole new avenue of public power with serious implications for the relationships between government, the entrepreneur and the individual. The pressures to act will force us to try many things. But it will take much more basic understanding and research before we really comprehend the consequences of such action and the sensitive interplay between the things we want, the nature and potentials of the metropolitan environment and the social, economic and political problems entailed in any efforts for improvement.

Although the metropolitan problem is attracting increasing attention from researchers in all fields, it is surprising how little systematic

1 - Pietro Belluschi, *The Physical Environment of City and Region (1957)*, *The Proposed Focus for the Center for Urban and Regional Studies, M.I.T.,* September 20, 1957, M.I.T. Institute Archives and Special Collections, AC400_0005.

research has been done which has the physical environment of the city and region as its core. Many explorations by social scientists brush the subject, but their central interest is in the theoretical or empirical considerations of their own subject matter. A few sporadic studies by land economists, geographers and urban sociologists, have dealt with aspects of the physical environment and the forces creating them. But they evidence little sustained activity or comparability, or integration of results. Particularly in relation to the planning process, many of the studies lack a focus.

Architects and planners are directly concerned with the field, but they are only now beginning to turn to research to provide the clues and tests for needed information, criteria and techniques. And they are finding that this vast field lies today unexplored in some of its most vital areas. Several fragmentary concepts of desirable urban forms do exist: density relations, neighborhood organization, superblock design, specialization of traffic ways, standards for public facilities and housing, greenbelts and so on. Currently useful in city planning practice, they are too much based on intuition. As such, they have become the centers of controversy.

The Focus of the Center

The Center for Urban and Regional Studies at M.I.T. has decided, therefore, to focus its attention on the character of the physical environment of city and the region, its adequacy in meeting human needs, its processes of transformation, and the means by which these processes may most effectively be guided. The three-dimensional environment will be studied in two basic ways:

1. How does it work? What, for example, is the effect of the urban physical environment on the individual, the group and the productive mechanism? How do different forms of physical organization affect goals they may seek, and what are or should be these goals?
2. How can we change it? How has this environment been shaped by the needs and decisions of individuals and groups working within the limits of preexisting physical patterns, and by the impact of outside forces, such as social institutions, technology and external economies? And how can the insights, and the understanding of the interrelationships gleaned from each of these fields of research, contribute to the solving of the problems of urban and regional planning?

The Center proposes to explore systematically some of the key areas in this chosen field. It will weigh the possible lines of inquiry, the methods of analysis and the probable end-products. Study techniques will range from theoretical models to relevant historical investigations, case studies, descriptive and comparative analyses, and design research.

When necessary, new methods will be developed.

With information from pior research in the principal study areas we expect to see the interrelation of possible research projects and select those which promise most valuable results. In tackling some of these problems, the Center is planning to cooperate with and obtain, when possible, the assistance of other branches of the Institute. One of the by-products of these investigations will be a series of publications and graphic presentations.

Another will be new courses and new teaching methods and materials which will contribute to an advanced program of studies in the field of city and regional planning.

Among the key areas of interest to the Center and for which the resources of the Center are or may easily be adapted, art 1) The Form of the City; 2) City Structure and Growth; 3) Transportation; 4) Housing; 5) Regional Physical Development; 6) Technology; 7) Public Policies end Controls; 8) the Planning Process; 9) Social Values; 10) Developing Areas; 11) The Urban Landscape. The Center does not Intend to commence research in all of these areas at once. If possible, it would prefer to start with fairly comprehensive studies in the fields of[2]: Public Policies and Controls, Developing Areas, Transportation and City Structure and Growth. Whether this priority schedule can be realized depends on the success in obtaining funds. Over the long run, however, the Center is interested in problems dealing with the physical environment in any of the fields which are briefly described below.

1) The Form of the City

Only sporadic exploration of the variety of physical forms which urban might conceivably take has occured. Little thought has been given to the genesis and components of these forms, or their relative adequacy for specific purposes. High or low densities, mixed or pure patterns, satellite, linear, or random arrangement are some examples of such forms. Examining their effects in relation to carefully stated goals of social, economic and political development ought vastly to broaden our vistas of the possibilities.

In these investigations it will probably be desirable to distinguish for research purposes, the activities within the city and the physical forms related to them. The following section deals with the activities in the city; and in this section the emphasis is on the physical forms. Key categories for describing the forms, such as density, the transportation net, "grain" and surface need to be defined and probed. Studies can be made of specific physical development plans to see how effectively the goals are formulated and the adequacy of the form

2 - Pietro Belluschi highlighted by hand on the typescript this paragraph concerning the key areas of interest to the Center and underlined by hand "City Structure and Growth", "Transportation", "Technology", "Public Policies and Controls", "Developing Areas", and "Urban Landscape".

proposals to achieve these ends. Historical investigations might shed new light on the goals and physical development plans of cities in the past. Techniques might be developed for appropriately describing the goals, the form categories and the theoretical possibilities for physical development of the contemporary city, here and abroad. Analysis of physical form by mathematical techniques might prove helpful.

The chief significance of these studies would be to deepen our understanding of the variety of urban form and its essential components in the past and present, and to help us improve our understanding of the consequences of the feasible possibilities. A start has already been made in the exploration of these problems with the initiation of an experimental seminar in the Department. As soon as these exploratory investigations warrant it, more specific proposals for handling this central question of planning will be formulated.

2) City Structure and Growth

One of the chief problems of the urban planner is to understand why land uses are where they are and why changes in land uses are occurring. Through zoning, urban renewal and general planning programs and policy, the city planner is responsible for the efficiency of the urban ground plan and for the accomodation of growth. Unfortunately, rule of thumb and intuitive insight are the two main factors shaping his decisions.

What he needs is more reliable knowledge of the accessibility requirements of different types of firms and families in areas of major land uses and of the accessibility characteristics of the stock of exising land and improvements, by types within major land uses. Equally necessary are more effective techniques for prediction of changes in accessibility requirements, taking into account operational characteristics, technological trends and social controls; and also more reliable techniques for predicting aggregate changes of population and land use requirements.

These needs open vast areas for research. One of the principal tasks, for example, would be to devise an operationally significant definition and measure of accessibility. Though neither the idea nor the term is new and can be found in many types of location studies, accessibility has never been a tool for the systematic evaluation of the operational requirements of varying activities. Another problem will probably emerge in typing families and firms on the basis of accessibility requirements, and land and improvements on the basis of accessibility characteristics.

Once these questions are answered, a variety of exploratory investigations could be attempted. Examples are case studies of different types of firms and households; studies of movement or flows between households, work places, shopping centers, and cultural and entertainment areas; of the process of decision making for different types of firms and families in terms of needs and the available supply

of land and improvements; and of various measures of efficiency. Other studies relating to accessibility might be made of the impact of technological changes, such as shifts in the means of transportation, in new processes of manufacturing, and in new forms of energy; the effect of government policies such as zoning, mortgage insurance, urban renewal, and changes in political boundaries; and the effect of social forces such as interpersonal and intergroup relations and the changes associated with higher levels of income, education, demand and leisure.

3) Transportation

One of the most important influences on the form, structure and growth of the city is the transportation system. The automobile and suburban accessibility, the problems of downtown congestion and decentralization, the possibilities and prospects of mass transportation, the effect of changing transportation technology and the impact of the $60 billion federal highway program are only a few of the current problems about which we know very little. Decisions are being made daily on these matters which may well affect our physical environment for generations to come.

Of special interest is a study of the characteristics and relative importance of the different methods of circulation which will be appropriate to the central city in the metropolitan region of the future and the extent to which such circulation may be appropriately replaced by other means of communication. It would be necessary first of all to analyze the part the central city will play in the metropolitan region. This would involve a determination of: the primary and secondary uses that are likely to find their most appropriate place there, assuming a highly dispersed metropolitan area; the intensity of such uses in terms of floor space, daytime and nighttime population load, vehicular and pedestrian capacity; the relationship of uses to other uses in the surrounding urbanized area; and the demand for different types of circulation or alternative means of communication that would be derived from the functional requirements. The latter would call for an analysis of the volumes and directions of vehicular and pedestrian movement; alternative methods of handling individual and mass movement of people and goods, based on studies of possible innovations in the field of transportation and communication technology.

Still other transportation research interests of the Center are the possible application of network and communication theory, (both pioneered at M.I.T.) to the problems in this field; and the relationships of urban form to transportation, as for example, which patterns of density would prove most economical.

4) Housing

Housing dominates the actual physical environment of the city. It is also one of the most dynamic elements of the physical environment

today. This is so because of rising income, changing consumer preferences, the active competition of minorities for space and shelter, the impact of new mass construction techniques, and the powerful roles of government policy in private construction, public housing and urban renewal. A thorough examination of the effect of these changes on the physical environment is long overdue.

Federal housing activities, particularly publicly aided housing and the insurance of loans made on residential properties, are restructuring large parts of the urban scene. Though the original objectives were largely to provide better housing for low-income families, facilitate home purchase, help counteract cyclical fluctuations, and improve housing standards, the particular legislative formulas and regulations employed have resulted in a characteristic type and quality of development. Such standardization may invite substandardization. A comprehensive evaluation would help to determine how and to what extent the financial formulas and the supervisory criteria in administering them victimize the product. Type of structure and materials, density, size of the developments, location, site plans, neighborhood characteristics, family requirements, visual quality, and costs are some of the factors which merit consideration. Such a review has good prospects for obtaining the cooperation of federal officials in securing the necessary data for an overall examination and the selection of appropriate samples of projects for detailed consideration. The results would be of value for architects, planners, housers, and federal officials in recognizing the effects of these policy decisions on the residential environment of a large segment of our population.

Another problem requiring review is the criteria guiding density decisions. When builders, financial institutions and federal officials influence or establish density patterns, they decisively shape the future physical environment. There is considerable concern about the adequacy of the indices guiding these decisions! Case studies of different types of firms and agencies will help to determine the factors actually taken into account, i.e., the attention given to costs of land, buildings, and community services, to visual effects, parking, neighborhood facilities, housing requirements and family preferences. To determine whether any important variables are neglected or slighted, theoretical models must be devised to explore cost and other relationships between the key variables, particularly their behavior with varying densities, building types, standards and public services. Density, one of the principal determiners of urban form*, certainly ought to be one of the strategic areas of environmental research: yet few issues are today more debated but less subject to rigorous analysis of relevant experience.

Consumer preference in choice of residence is still another problem.

There are many controversial hypotheses about these preferences. Emphasis ranges from minimizing the journey to work in some

studies to adequate space, cultural associations and class polarity in others. It is not clear how these preferences vary for different types of families. Fortunately, many situations permit the study of preferences such as shifts prompted by rising income or induced by changing family requirements; movements from public housing projects to private dwellings; shifts from rental housing to ownership; changes in plant location; forced relocations occasioned by public demolition programs. Cross classification with relevant variables including family background, status, occupation, and housing experience should provide clues about the values and requirements of the families and the relative importance of factors influencing decisions.

5) Regional Physical Development

Development programs often focus on vast regions. Most schemes such as TVA, the Columbia Basin and the Damodar Valley, have been devised on an ad hoc basis geared to specific development problems and historical contexts. A point has been reached where it would be rewarding to examine systematically the characteristic physical aspects and implications of different types of regional development programs. One object would be to understand better the interaction between the physical and other aspects of these programs and to see whether any useful generalizations may be formulated. Future undertakings might well benefit from such an assessment.

Other significant and relatively uncharted areas of regional physical development are the criteria for regional development, the definition of development regions, and the problems of integrating regional development within a national development policy. There is increasing interest in the formulating and implementing of an overall or national physical development policy. Of necessity this presupposes fitting into a context regional development policies and programs. The technique of formulating these policies, the factors that must be taken into account, the problems of implementation, the possible usefulness of regional capital budgeting programs, physical development plans and the like require careful exploration to improve theory and practice in physical planning processes. A further extension of these investigations would be to examine the place of urban development within a broad regional pattern.

From these studies there should also emerge a more adequate conception or theory of the role of regional planning in relation to national, and to urban and metropolitan planning. Existing notions on this score are still crude and fragmentary; and these inadequacies are in turn reflected in the failure to handle these problems satisfactorily in the field. However, the increasing need and the growing awareness of the problems, especially in areas triggered for development, is likely to spur more attention in the future.

It would also be desirable to review and evaluate various regional projection and analytical techniques: the role and relative adequacy

of economic base, cost benefit, industrial location, industrial complex, linear programming and other studies. Some of these tools are indispensable for developing basic estimates and bench mark data for any physical development programs. But they are still crude, and much remains to be done to make them more useful.

6) Technology

In most studies existing technology is assumed. But some changes in technology may have decisive effects on the existing environment, on the supply of land and improvements, on the functions, accessibility requirements and decisions of firms and households, on the means of transportation, and on the scale and rate of obsolescence. Which innovations have these significant effects and which do not? A comprehensive evaluation of major technical innovations which have occurred and which are now under way or on the immediate horizon, and their past and future implications for physical development, would have considerable value for those responsible for organizing and shaping the physical environment.

Important changes are expected in utilities, automatic processes, information and servicing requirements. If, as some persons suspect, chemical treatment of sewage and waste will eventually replace water borne disposal systems, many industries now water-oriented may be able to shift their locations. If sea water can be transformed into potable water for the home and factory, significant changes will occur in the growth potential of many cities. Advances in the fields of information and communications have already modified patterns of industrial location. Even more significant changes may occur with increasing automation. Nor do these items exhaust the list of possibilities which might be explored. There are in addition the effects of new materials, new means of transportation and new means of power. There are, also, new pressures for family planning and new birth control techniques which are of special significance for developing areas. The aim must be to screen out those items which are sensitive to changes in technology, and which may also have significant effects on locational patterns.

An inescapable consequence of innovations in technology ls the aftermath of obsolescence. Inabllity to cope with problems created by obsolescence of structures and uses is still a major problem in physical planning.

Whether it be slums, outmoded neighborhoods, or outmoded transportation systems and circulation patterns, we have not devised acceptable or economic means to scrap the old in favor of the new, or to minimize future obsolescence of the new. Whether this is as significant a problem as it appears, and if so, what could be done about it, deserves more attention than it has yet received.

7) Public Policies and Controls

Many aspects of the physical environment reflect the detailed impact of public policies, administrative procedures, and regulations; conversely, policies and controls are often formulated with the specific aim of producing certain results in the final physical development. Yet little precise information exists and even less research has been done on the interrelationships between policy aim and development form.

The Center intends to explore this area and seek more precise knowledge of the interrelationships between public policies and controls and the emerging three-dimensional environment.

The passage of a broad highway program, the encouragement of home ownership or small business, the subsidization of air transport, the apportionment of state and local taxation, and the granting of accelerated amortization schedules to certain classes of industry – all of these have an effect on the nature and location of economic activity and physical development. Decisions regarding the regulation of rural resources may become critically important to the future growth of the nearby metropolis. Yet the physical! consequences are frequently not considered in specific terms, and where they are considered, an adequate basis of knowledge does not exist.

On the other hand, a number of policies and controls are intended to deal directly with the three-dimensional urban environment, and even here the benefits of research are largely lacking. Physical planning inescapably involves public regulation of land use. Some of the powers are reflected in subdivision regulations for processing of agricultural land into urban land, zoning of different land uses and preparation of master plans for development. Other codes regulate existing housing and occupancy standards, neighborhood improvement measures, and slum clearance, public housing, and urban renewal operations. These measures presuppose use of the power plant of the state: the tax and spending powers, and the eminent domain and police powers. The problems also affect federal-local, state-local and metropolitan relationships. Unfortunately there is much dissatisfaction with these tools and relationships, and with their limitations in producing intended effects. A comprehensive review and evaluation of the relative effectiveness of the policies and controls employed to mediate the rights and interests concerned and to implement the different government goals and programs would be revealing. New techniques, where weaknesses were disclosed, might also be devised. An important objective would be to assure elasticity to permit an optimum rate of innovation.

Possibly most difficult of the control questions is the issue of metropolitan jurisdiction. How to reconcile aspirations and interests favoring local government with the compelling needs for metropolitan cooperation and organization on common problems is as yet an unsolved dilemma for most countries of the world including the

United States. Solution of this baffling problem is probably a necessary condition for effective planning of many aspects of the physical environment.

In developing controls, the aim is to provide maximum choice for the citizen. Controls may be effective for planning the environment, but may curb rights that are equally or even more basic. How to reformulate regulations so that they promote successfully the interests of the individual, the group and the community requires careful study.

8) The Planning Process

The planning process requires the determination of goals, the formulation of alternatives, the preparation of comprehensive plans and their implementation. It involves complex problems of standards, the nature and role of master plans, their flexibility and adaptability to certain and sudden change, the relationship of control systems to these plans, the procedure for making and revising plans, the information required and its limitations, the period for planning, the persons and groups consulted and affected, the techniques of coordination of the plans and programs of other agencies, the relationship of the planning agency to the legislative and planning process. these and related matters have yet to receive the kind of comprehensive statement which is the responsibility of each new generation of planners.

Similarly, the process of making city plans within the metropolitan regions, the development region, and the state and national framework has yet to be comprehensively examined. in the United States, the federal government and many of the state governments have taken measures to grapple with metropolitan and regional problems, but their respective roles and complex relationships are still evolving without the benefit of a clear policy or sense of direction. In underdeveloped areas, these problems are particularly significant since development programs are generally devised and financed taking national policy into account, while they must be implemented within a regional and local framework. Planning experts are being called upon to make recommendations on these matters without any authoritative experience or policy to guide their judgments.

9) Social Values

The essence of physical planning is the determination of the environmental goals we wish to achieve and the means by which we wish to achieve them. But often our goals, even the most important, are difficult to define; and sometimes they are inconsistent with other goals. The choice of means, too, are often determined by influential value judgements, Research specialists from the fields of social psychology, sociology or cultural anthropology can make significant contributions to the planners' programs by clarifying the value assumptions of the goals and plans and those of the group and individuals with which the planner is dealing.

Reasonably accurate appraisal of different personal and group values within a community is necessary if the planner is to anticipate and cope with choices of environment and accessibility made by different types of families and firms. Similarly, the feasibility of plans and the possibilities of their being carried out depend on the sensitivity of the planners' appreciation of the social topography of his community. Beacon Hill is not Washington Square; nor is Westchester the same as Nassau County. Development plans must reflect adequate sympathy for these different worlds and critical understanding of their differences. Far less obvious considerations can produce explosions, if inadvertently ignored. Too many development programs have bogged down in communities because of fear or misunderstanding, or because of lack of forethought about personal and group preferences, animosities or social identifications.

Interpersonal and intergroup relationships also have important environmental effects. Neighborhood patterns, population shifts, and changes in property use and values have been associated with racial attitudes and shifts in minority locations. But evidence is accumulating that many traditional beliefs need study and qualification. Recent experiments involving mixtures of age and ethnic groups in public and middle class housing projects as well as recent legal decisions suggest that substantial modifications in existing patterns may often occur. Integration of schools, and the problems entailed, is probably only a prelude to the integration of neighborhoods.

Planners must also understand the dynamic influence exerted on the physical environment today by changing attitudes. Many plant locations and layouts are being dramatically influenced by the new interest in employee morale and labor relations. Our child and education oriented society, and the quest for roots, social status, and a more adequate environment, have shaped the modern suburb. Increasing interest in the problems of the elderly population may influence the replanning of our central cities. A critical examination is needed of these attitudes and their probable force and significance for plans being made for the future. Directly and indirectly, they are introducing significant changes in the location and patterning of activities.

Environmental changes will also result from rising income and standards of living, more education and rising standards of demand. Increased leisure, the changing age structure of the population, the increase in the number of women in the labor force, the growing interest in mental health, are still other examples of social forces which will affect values, preference patterns and accessibility requirements of households and firms (managers as well as workers). indeed, we may be entering an age in which such factors as amenity have become a major force. The systematic assessment of these questions is long overdue.

10) Developing Areas

The problems of growth in the so-called underdeveloped areas are of profound interest to the entire world. They teach us much about the functioning of our own social, economic and political system and of the difficulties of organizing the physical environment in the face of the explosive urban growth that can be expected to accompany successful economic development. Not only are these problems of professional interest; a sizeable proportion of our students come from these countries. We are also sought by agencies like the United Nations, by Foundations and by the countries themselves to devote some of our resources to these critical questions.

The Center is especially interested in exploring the linkage between physical and economic development. At present there is almost a complete divorce between the two. The experts in these fields have different professional training and are, except in rare instances, uninterested in each other's problems despite the fact that they are interrelated. Economic planning in these countries appears excessively centralized; and physical planning activities excessively localized. Possibly regional development programs, regional capital budgets and regional physical planning may provide the means for correcting this imbalance and for creating effective linkages between national and local planning. Evidence is accumulating which indicates that experts in developing areas, such as India, Southern Italy, and Puerto Rico, are beginning to think along these lines. As a first approximation in exploring this problem it may be helpful to consider what common basic questions arise in regional development programs in developing areas, and what principal tools or methods of analysis exist for grappling with such questions as squatting Standards, organization and control of land use, local financing of development, building and materials research, and self help techniques.

The Center is exploring the possibilities of developing a joint training and research program to be conducted by the Harvard Law School and the Department of City and Regional Planning, M.I.T., with collaboration of the Center for International Studies, M.I.T. Such an interdisciplinary attack would make possible a unique opportunity for developing teaching and research materials which may have value for many countries[3]. At the initial stage, the aim is to identify the most critical problems, and to define the major hypotheses and approaches, and the types of collaboration between the Universities, the International Cooperation Administration, the United Nations, and other agencies. The Center will conduct at a later stage a special seminar for members of the faculty and distinguished outside specialists for the purpose of reviewing the conclusions and proposed program.

3 - Here Belluschi clearly declares, in 1957, the M.I.T. intention to merge its forces with Harvard's into what he defined "an interdisciplinary attack", which will result, more than ten years later, in the Harvard-MIT Joint Center for Urban Studies.

11) The Urban Landscape

With the aid of a grant from the Rockefeller Foundation, the Center is already developing a new basic approach to the analysis of the urban landscape. The emphasis is on the psychological and sensuous effects of the physical city on the individual inhabitant. The object is to determine what lies at the root of the widespread dissatisfaction with the "look" of our cities, the absence of delight in urban living. Equally important is the search for new forms for building a new urban world.

For example, satisfaction may arise from experiencing a wide range of intensities of activity and communication in the various parts of a city, so linked and mutually set off that each individual can choose the intensity he desires, yet can always sense the total range. Other satisfactions may come from sensing a high level of meaning in the physical forms of parts and whole, expressive of their particular natures and functions. Additional satisfactions may result from experiencing a certain unity, connectedness, or organization n the urban environment allowing the inhabitant to sense the whole, orient himself within it, and grasp the relation of part to whole.

At present, investigations are underway regarding the perception of, and attitudes toward, the city by various persons. The results may give us the first solid information on the psychological orientation of the individual toward his city; they will provide many clues for more detailed lines of investigation. Other studies are being made of the visual elements of the urban environment: spaces, silhouettes, masses, color, detail; and of the dynamic interrelation between these elements and the beholder. The way in which the city communicates messages to the observer has been a special object of research, as has the visual experience of driving on the arterial highway. In the future, there are tentative plans for design research, i.e., the creation of new forms and patterns for certain set objectives, and their subsequent testing in the light of these objectives. Such studies could be made for the attainment of general psychological goals in the city setting, such as warmth, or good orientation, or they could center on the design of particular urban areas or facilities. They could analyze the design and location of particular kinds of urban detail: pavements, color, water, or street furniture. The results would provide a much needed set of ideas and criteria for the practicing designer.

The Center's Relation to M.I.T.

There are some compelling reasons why the focus described above is especially appropriate for a Center of Urban and Regional Studies located at M.I.T. The preeminent position of M.I.T. in the fields of technology and science, and especially in mathematical methods of analysis of communication, operations and strategies, make the Center an ideal place for a research staff in city and regional planning skilled in the use of such tools and capable of profiting from the unique resources of this environment.

M.I.T.'s distinguished Department of Architecture and the pioneering research on urban form and landscape[4] have made M.I.T. the outstanding research center in this field. The Department of City and Regional Planning at M.I.T. is the second oldest in the country and has an eminent staff particularly experienced in the fields of the planning process, housing, land economics, control techniques, and urban and regional problems.

Dr. Millikan, Director of the Center for International Studies, who has organized a brilliant staff of international experts on the problems of developing areas, has cordially welcomed plans for cooperation between the two Centers, particularly on the economic, social and physical problems in developing areas. There are also experts at M.I.T. in the engineering aspects of transportation whose activities can supplement the Center's proposed program in transportation. The Center hopes, however, to create a new field of specialization in transportation theory and planning, and plans to approach these problems with the techniques of network theory, and operations and communications research. Also, the Center feels it imperative to interest an able social scientist in some of the baffling value problems and social implications in almost every important aspect of city and regional planning. Exploring such relationships between science, technology and society has long been an established interest of the Institute.

Another significant feature of this new Center is the place it has acquired in the educational and research plans of M.I.T. For several years the top administration of M.I.T. has carefully studied the role of city and regional planning at the Institute, and the plans and justification for an advanced program of education and research, A decision has now been made to expand the research activities of the department of City and Regional Planning into a Center which will be backed by all the resources at the command of the Institute.

Summary Observations

For a successful research program, first rate minds are required. Men of outstanding ability must and should be given ample scope to introduce whatever changes seem desirable within the general focus of the Center.

The eleven study areas reviewed above reflect the present interests and judgments of the Center concerning the most fruitful areas for research. As the discussion itself indicates all the study areas are interrelated; and it is taken for granted that as the program proceeds, the research will prove mutually helpful and additive. The Center does

4 - Here Belluschi is referring to Kevin Lynch's research project titled *A Study of the Perceptual Form of the City* (September 1954-September 1957) sponsored by the Rockefeller Foundation. The project aimed at assisting the designer to create a better urban environment the research results were published in Lynch's *The Image of the City* (1960).

not expect to do research on all the items noted above. The pace with which the program advances will depend upon the success of the Center in obtaining financial support for the different parts of the program, including the necessary 'freedom money' to explore problems of interest to the Center as well as projects undertaken under direct contract research.

Assuming the Center is successful in obtaining funds and in carrying out its proposed research, it hopes to play several important roles in the future. First and most important, it expects to increase the intellectual capital in the field of urbanism, especially in relation to the interaction of the physical environment with economic, social and political as well as technological factors. It also would enrich the educational program in field of physical planning and provide the foundations for a program of advanced study. Not least, it should provide a stimulating environment for mature scholars and students interested in basic rein these fields.

"Two important reviews of Anonymous (20th Centruy)"[1]

N.C.B.
Anonymous (20th Century)[2]

Leonardo Ricci is a professor of architecture at the University of Florence and served as visiting professor to MIT in 1959-60. He is President of the National Institute of Town Planning for Tuscany and Umbria, and his articles on design are published widely in European magazines. So much for the man.

The book Ricci has written is a beautiful, poignant thing. His style is remindful of Thomas Wolfe, with big, long paragraphs that—almost like poetry—explore the world in relation to Leonardo Ricci, and Leonardo Ricci in relation to the world. And yet he seems to speak for everyman. His words and his phrases make the reader say to himself, "This is what I have been trying to express for so long." Ricci is an idealist or a realist, depending on your own point of view.

The unusual title of the book comes because, as Ricci says, "At this particular moment of history, man is in a fix. In a bad fix. And if he goes on this way, he is going to get clobbered. The only way out of this blind alley is to become 'Anonymous (20th Century)'... and so this book is about the crisis through which we are going today and it tries to indicate a possible way out." The way out, he believes, is to live in the skin of other men. To become anonymous.

Basically, this is a book about architecture. Not architecture as a building, a plan, a rendering. But architecture as an "'experience," as an effort "to make the actions of man come alive."

The architect, the artist, is responsible to society, Ricci says, and ultimately his work will be judged by the degree to which it satisfies the needs of that society — the inner needs of people struggling to build a freer and more meaningful life for themselves.

Speaking as an architect the author writes, "I may build an ugly house in which people live miserably like rats, but the police cannot get after me and lock me up. This means that I may steal the possibility of existing without being condemned. A child born in this house is going to be deprived of vital experiences; he will not see grass or

1 - This title appears on the archive document collecting the reviews kept in MIT Institute Achives and Special Collections, AC400_0001.

2 - The author of the review is unknown, deeper research in the *AIA Journal* archives did not unveil the full name of the author who signed with the acronym. N.C.B., *Anonymous (20th Century)*, *American Institute of Architects Journal* (January 1962): 69. See: AJ-1962-01.pdf (us-modernist.org).

butterflies, not even the sun and the moon. But I (the architect) will get away with it."

Ricci looks forward optimistically to the wave of the future, the age of one world and of world cities, in which men will live not as alienated anxiety-ridden individuals existing in a make-do environment, but in an environment consciously created for the maximum common good of all. This most unusual architect, writer, artist, planner speaks intimately of his relations with his wife, his children, his students, but he does it with such a tenderness of feeling that—again—the words become poetry.

The book is a testament of one man's life and beliefs and faith. A visionary, perhaps, but one who has demonstrated through his accomplishments as an architect, artist and planner that the hard core of his life is really common sense.

"Anonymous (20th Century)" should be an inspiration to all. By all means, go out and buy it.

Christopher Tunnard
Cool Breeze from the Arno (1962)[3]

As a caption of the review reads out, Christopher Tunnard was "A teacher at Yale, a member of the American Institute of Architects, Mr. Tunnard has written extensively about architecture and city planning." Arthur Coney Tunnard (1910 in Victoria, British Columbia 1979), later known as Christopher Tunnard, was a Canadian-born landscape architect, garden designer, city-planner, and author of Gardens in the Modern Landscape (1938), The City of Man (1953), American Skyline (1955), Man-Made America: Chaos or Control? (1963), The Modern American City (1968), and A World With a View (1978).[4]

His work, firstly concerned with garden and landscape design in London, then developed towards architecture and city planning, included also the writing of numerous articles for the Architectural Review. He then moved to the United States, on Walter Gropius' invitation to teach at the Harvard Graduate School of Design (1938-1943). From 1943 he taught City Planning at Yale.

This rich and eminent carreer justifies the author's choice to publish, among others, his review of Leonardo Ricci's book, which was published before the book itself publication, as Anonymous (20th century) was published in 1962 by George Braziller, and the review date is January 1, 1962.

3 - Review of the volume Leonardo Ricci, *Anonymous (20thCentury*), translated from the Italian by Elizabeth Mann Borgese (New York: George Braziller, 1962). Christopher Tunnard, "Cool Breeze from the Arno", *New York Times*, Book Review, January 1, 1962.

4 - Christopher Tunnard and Joseph Hudnut, *Gardens in the Modern Landscape* (Philadelphia: University of Pennsylvania Press, 1938); Christopher Tunnard, *The City of Man* (New York: Charles Scribner's Sons, 1953), Christopher Tunnard and Henry Hope Reed, *American Skyline* (Cambridge: Riverside Press, 1955), Christopher Tunnard and Boris Pushkarev, *Man-Made America: Chaos or Control?* (New Haven: Yale University Press, 1963), Christopher Tunnard, *The Modern American City* (New York: Van Nostrand Reinhold Company, 1968), Christopher Tunnard, *A World with a View* (New Haven: Yale University Press, 1978).

A SENSITIVE architect's life in the world today can be painful enough to turn him away from society altogether. A paradox! Architecture, of all the arts, should be the most beholden to social values.

Educated to believe that he is entering a noble profession demanding complete integrity of thought and action, today's architect quickly finds that the art of building is indirectly controlled by vastly practical individuals and institutions: those who lend money, direct public relations and organize business enterprise. He no longer deals with a recognizable client – a Medici or a Morgan – but a faceless board of directors who have chosen him from a list of other architects because of the publicity value of his designs.

Not wishing to be identified with the "success boys" of architecture, our hero tries to design buildings which bear the stamp of his own individuality, desperately searching for the different and the new; in a society which places a high premium on originality, he thus often finds himself more successful than he ever dreamed, while cursing the doubtful methods by which his ends have been achieved. Instead of the poetry of a tragic end—there are few Louis Sullivans in the architectural world—his reward is an extra roll of fat around the jaws, and, if he is lucky, a book about his work.

The modern architect with an inner trauma is not confined to the United States. In Italy, where life itself is harder and the war left deeper scars, we may expect to find him also, caught up in a building boom which seems to him both crazy and at the same time challenging. Leonardo Ricci, a successful practitioner and prizewinner, is one of those artists (he is both an architect and a painter) who have found it necessary to express themselves in words, because his own means of expression "are insufficient at this moment in history."

Let me say at once that his polemics are not as fierce as those of his admired model, Frank Lloyd Wright, who, when he took up his pen, was apt to fulminate against bankers, "the big city" and "mobocracy." Signor Ricci is eager to search for the mote in his own eye and, while this process is not always as rewarding as he hopes, his memoirs are as disarming as a cool breeze from the Arno on a hot summer night. And so, perhaps, his experiences insinuate themselves more gracefully into the mind.

Signor Ricci leads a tumultuous inner life. He is often angry, but in a delightful Italian manner, at his wife, when she is quarrelsome; at his students, when they don't listen; at society, when it is not rational.

He teaches at the University of Florence and tells his class that they have three choices in life: to believe in myth (which is tradition), to believe that life is absurd (which is as painful as dope addiction), or to believe that the world is logical. The more sophisticated, he supposes, will probe the possibility of identifying reality and myth. "An onion is not God, nor a cat either * * * even if in the onion and cat there is a coincidence with reality * * *. Even the most difficult things, like the mystery of the Trinity, or Christ become man, are, after all,

not so obscure. The basic concept is clear, even though stretched to the limit."

Architecture, in these pages, is also stretched to the limit. We glimpse it only fitfully as we follow the author on his rounds, analyzing his dreams and sharing his projections for a new society. He and we have the advantage of an excellent colloquial translation by a friend who lives in a house in Florence which the author designed. Although he signs his book with his own name, he puts before us a vision of the anonymous man, one who has hurled all illusions into the abyss and uprooted all false hopes from the earth. Farewell to masters, goodbye to geniuses! Anonymous man, self-sufficient and free, will live in Earth-City, where houses will have undergone a radical transformation, built over the tops of factories, out into the water, or "rising from steep rocks on giant skeletons." In these skeletons the inhabitants will build their nests, as the birds do, without any need for an architect-decorator.

Professor Ricci finds it hard, he says, to transform himself into Anonymous (20th Century). His efforts, he tells us, have been "along the existentialist line." As we read the final pages, we rub our eyes and wonder: how strange that this book should have been written in Florence, "the Flowering One," and the birthplace of Renaissance humanism. For the course it suggests is not likely to prove an escape-route from anyone's private nightmare.

Leonardo Ricci at the Massachusetts Institute of Technology[1]

As Leonardo Ricci was strongly interested in the U.S. educational offer, technological progress, and teaching methods, he asked Mrs. Elizabeth Mann Borgese to introduce his work to the M.I.T.

On Ricci's request, Elizabeth Mann Borgese wrote to the M.I.T. Dean Pietro Belluschi, once advised by Mr. James Johnson Sweeney, who was the second director of the Solomon R. Guggenheim Museum at the time (1952-1960). In her letter, she specified how she knew Ricci and introduced him expressing her appreciation for Ricci's work both as a painter and architect. In the months of February and March 1959, when she wrote to Belluschi, she was arranging an exhibition of Ricci's paintings with Lionello Venturi at the Kleemann's Gallery, the opening was expected for October 1960.

When I was in New York last fall, various friends, among whom, J. J. Sweeney, suggested I get in touch with you in the following matter. Leonardo Ricci, whose art and whose character I learned to appreciate when, two years ago, he designed and constructed my villa at Forte dei Marmi (published in Architettura *of March 1959), would like to spend a year in the United States.*
With the help of Lionello Venturi, we have arranged for an exhibition of his paintings at Kleemann's next October. Kleeman will be here in Florence in May to select the paintings for this show.
Ricci had a show at the Bussola last year for which Ventury[2] wrote the presentation. Under separate cover, I am sending you a catalog of that show. Another one, of Ricci's painting you will find reproduced in Perspective of Italy[3], an Atlantic[4] supplement published last December.

I have already talked to the American Cultural Attaché in Rome, Mr. John Brown, and he said it would be quite easy to obtain for Ricci a Fulbright travel grant, provided he had some connection with an American institution of higher learning.
And this is where I should like to ask for your advice and help.
I am sure you know Ricci by name, and probably are also familiar with some of his work. To give you an exact idea of the volume and

1 - Anthological recontruction, elaborated by the author, based on the study of the documents kept in the MIT Institute Archives and Special Collections, AC400_0001 and Casa Studio Ricci.
2 - Mistype: Venturi.
3 - Underlined by Elizabeth Mann Borgese in the original typescript.
4 - Underlined by Elizabeth Mann Borgese in the original typescript.

the importance of his work, I am sending, under separate cover, a curriculum vitae. The copy I am sending you is in Italian. I have sent an English copy, together with slides of some of his recent paintings, to Sweeney, asking him to forward it to you.
Ricci would like to come to the States next September and spend there the academic year 1959/60. He speaks English. The ideal for him would be to be put on a research project.
He wants to dedicate a number of years to study on the interrelation or integration of painting, sculpture and architecture, and the United States would offer him a vast field of research. While dedicating most of his time to this work, he could nevertheless deliver a number of lectures on various subjects of this topic; if necessary he could also give a regular course, at least during one quarter, on contemporary Italian architecture, painting and sculpture, and their interrelations. But this would take much of the time he would hope to dedicate to this research.
Do think it could be possible to get him appointed, in some way, at the M.I.T., for this year? If, for any reason, this should not be possible, could you give me any other advice?

Your help will be deeply appreciated.

Looking forward to hearing from you soon,

Very sincerely yours,
Elizabeth Mann Borgese[5]

Although Mrs. Mann Borgese's warning about the possibility for Ricci to obtain a Fulbright travel grant provided by the American Cultural Attaché of Rome, Ricci's monthly salary at M.I.T. was then paid thanks to M.I.T. special funds, as specified by Belluschi in his reply to Mann Borgese[6].

Elizabeth Mann Borgese's letter strongly impressed Pietro Belluschi who he decided to convene Leonardo Ricci as *Boemis visiting professor*, with the letter of March 4, 1959 that follows:

Dear Mrs. Borgese:

This is in answer to your letter of February 24. I know and admire Ricci's unique talents. We would be honored and delighted to have him "Visiting Professor" for the coming academic year. M.I.T. prides itself in its deep concern for the humanistic and aesthetic consequences

5 - Letter from Elizabeth Mann Borgese to Dean Pietro Belluschi, February 24, 1959, typescript kept in MIT Institute Archives & Special Collections, News Office (AC400 0001).
6 - Letter from Pietro Belluschi to Elizabeth Mann Borgese, March 4, 1959, MIT Institute Achieves and Special Collections, AC400_0001.

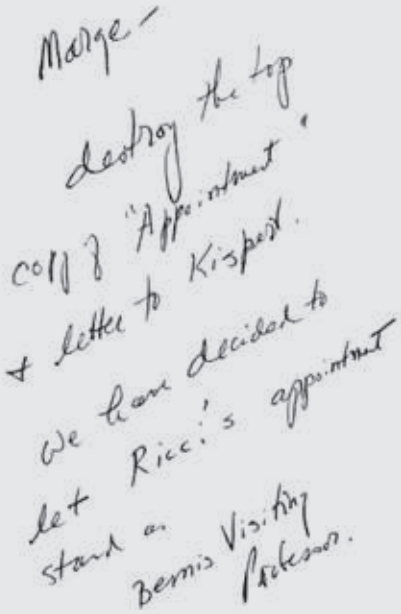
of its technology. Our own school in particular has tried to create a climate where artists, philosophers, architects and urbanists may gather and work free from the usual pressures of our society.

We have special funds which we have used to invite prominent creative men from all parts of the world. This Fall we shall have K. Tange from Japan and Lewis Mumford from the United States. Ricci will be a most welcome person. We shall make no routine demands on this time. We will be able to undertake any special project on which he is particularly interested; he will be free to give or not to give seminars or lectures; and he may have or not have the help of some of our graduate students, if this seems to be their choice and will fit in with their educational purposes. We shall be glad to pay Mr. Ricci a monthly salary sufficient to defray all his living expenses.

I have plans to be in Rome in two weeks, from March 21 to April 4. If convenient I would like to meet Mr. Ricci, either in Rome or in Florence. My address in Rome is Piazza Lecce, 4.

Of course, there is a chance I may not be able to come to Italy, so a copy of any correspondence should be sent here to Cambridge as well as to Rome.

With Regards,
Pietro Belluschi[7]



Pietro Belluschi's notes to his secretary to ask her to notify Mr. M.G. Kispert, the Administration Vice Chancelor of M.I.T. about Leonardo Ricci's appointment as *Boemis Visiting Professor* and to prepare the appointment letter for Leonardo Ricci, undated, MIT Institute Archives & Special Collections, AC400_0001.

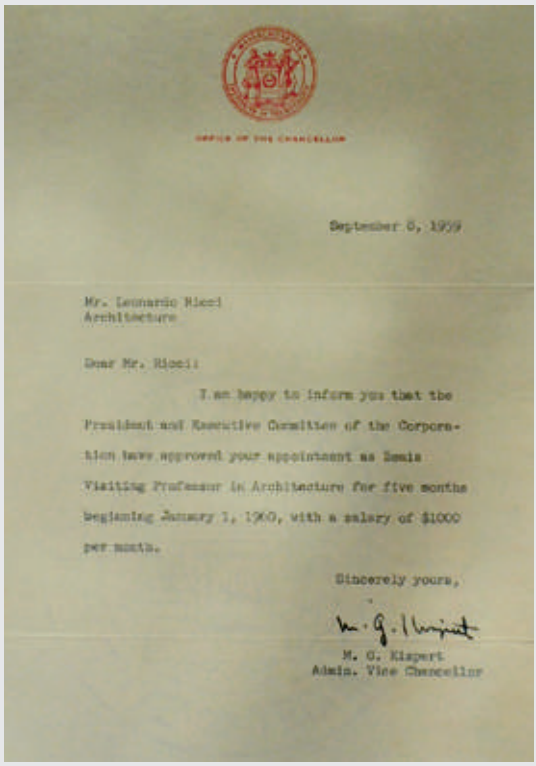
Pietro Belluschi and Leonardo Ricci had a direct correspondence and met in Rome between March 31 and April 3, 1959 during a journey to Italy of Belluschi[8].

In 1959 Pietro Belluschi decided to appoint Ricci as Boemis Visiting Professor, and, in the same term, he also convened Lewis Mumford, Kenzo Tange, and Paul Nelson[9].

7 - Ricci's summons confirmation letter by Pietro Belluschi to Elizabeth Mann Borgese was sent in copy to J. J. Sweeney (Guggenheim Museum), March 4, 1959. MIT Institute Archives and Special Collections, AC400_0001, box 1.

8 - Ricci and Belluschi's correspondence is in Italian, it simply concerns their meeting dates and is kept in MIT Institute Achieves and Special Collections, AC400_0001 and Casa Studio Ricci.

9 - Leonardo Ricci explained the reasons for his new beginning in the United States in "Prolusione al corso di Urbanistica II ed Elementi di Composizione". Ricci's summons at M.I.T. with Lewis Mumford, Kenzo Tange and Paul Nelson is also mentioned in Leonardo Ricci's curricula kept in Casa Studio Ricci, either in Italian or in English, and in some Academic Bulletins of 1959 and 1960 kept in MIT Institute Archives & Special Collections (AC0598_001960, AC0598_001961).



September 8, 1959

Mr. Leonardo Ricci
Architecture

Dear Mr. Ricci:

I am happy to inform you that the President and Executive Committee of the Corporation have approved your appointment as Boemis Visiting Professor in Architecture for five months beginning January 1, 1960, with a salary of $1000 per month.

Sincerely yours,

M. G. Kispert
Admin. Vice Chancellor

Letter from M.G. Kispert to Leonardo Ricci which communicates the approval of his appointment at M.I.T. as *Boemis Visiting Professor* from January 1960 and his salary, September 8, 1959, Casa Studio Ricci.

With a letter of September 8, 1959, M.G. Kispert, the administration Vice Chancelor of M.I.T., confirmed the President and Executive Committee of the Corporation's approval of Ricci's appointment as Boemis Visiting Professor in Architecture for five months beginning on January 1, 1960[10].

Thus, Leonardo Ricci's teaching activity in the United States began in 1959 at M.I.T., despite his American transfer to the United States had started in 1952, when he had lectured at the Brooklyn University and at the University of Southern California. From 1952 to 1960 Ricci took also part in several exhibitions in famous American galleries such as the North La Cienega Gallery in California (19 January-27 February 1953), at the International Exhibition of Contemporary Painting in Pittsburg (13 October-18 December 1955) and Trabia Gallery in New York (29 March-30 April 1960).

The archival documents unveil that Belluschi gave to Ricci the possibility to feel free to use any educational method he preferred: seminars, lectures, or design exercises for the fifth-year students,

10 - Letter from M.G. Kispert, the Administration Vice Chancelor of M.I.T. to Leonardo Ricci, September 8, 1959, Casa Studio Ricci.

who were also free to participate in Ricci's lessons, and asked Ricci to send a program of the lectures he was going to give to the students.

Some months before, in May 1959, Leonardo Ricci had expressed to Belluschi his will to have *some "conversations" with the students about the main problems of their time, considered from the "artist"'s point of view. Problems that go from the wider field of urban planning […] to those of architecture and painting and those belonging to the daily human acts.*

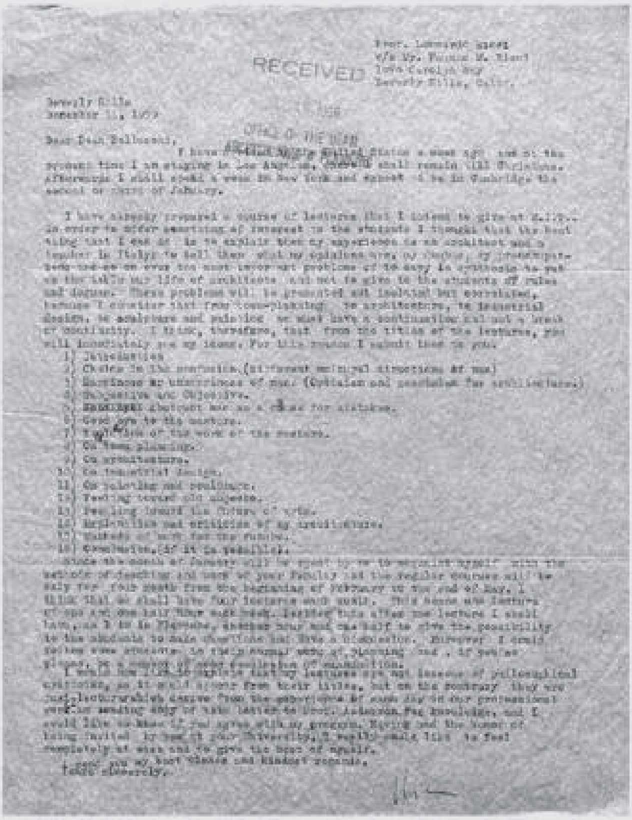
Ricci expressed his availability to give lectures for the entire academic year both on his experience in architecture and on his *multi-material work in painting and mosaic*, proposed to have *a laboratory to work on large projects* and, *to reach more concrete results, large dimensions works, really functional and non academic works, possibly work on specific assignments with the students*. His will was to discuss with the students, thus building, during the course, a kind of a *"diary of experience"*. To Ricci it would have been useful to have an assistant *to translate his book into good English and who could help in any necessary bibliographic research*, so that, at the end of the year, *a document of his activity could remain at MIT, which would [have] then be published in Italy and which could possibly be published in English in the United States*[11].

The text Leonardo Ricci was referring to was his *Anonymous (XX century)*. Indeed, the lectures' titles Ricci suggested in the program sent to Dean Belluschi in December of the same year were very similar to the titles of the *Anonymous (XX century)* chapters, they changed only in a few words[12].

Dear Dean Belluschi,

I have arrived in the United States and at the present time I am staying in Los Angeles, where I shall remain till Christmas.
Afterwards I shall spend a week in New York and expect to be in Cambridge the second or third of January.
I have already prepared a course of lectures that I intend to give at M.I.T.
In order to offer something of interest to the students I thought that the best thing that I can do is to explain them my experience as an architect and a teacher in Italy; to tell them what my opinions are, my doubts, my preoccupations and so on over the most important problems of today; in synthesis to put on the table our

11 - All the quotations of this passage are taken from Ricci's letter to Pietro Belluschi dated May 26, 1959. MIT Institute Achieves and Special Collections, AC400_0001. The original letter was in Italian, therefore this paragraph only recalls the most important passages.
12 - Leonardo Ricci wrote to Pietro Belluschi from his brother Fausto Maria Ricci's House in Beverly Hills on December 11, 1959.



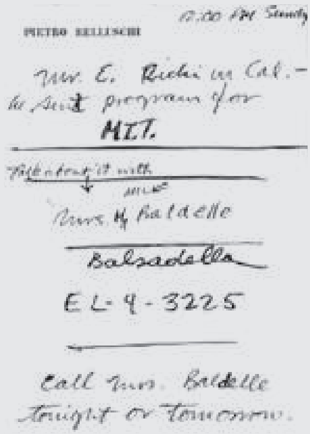
RECEIVED

Beverly Hills, Calif.

Leonardo Ricci's letter to Belluschi including the list of the lectures' titles: final approved program, December 11, 1959, MIT Institute Archives & Special Collections, AC400_0001.

life of architects and not to give to the students rules and dogmas: These problems will be presented not isolated but correlated, because I consider that from town-planning, to architecture, to industrial design, to sculpture and painting we must have a continuation and not a break of continuity. I think, therefore, that from the titles of the lectures, you will immediately see my ideas. For this reason I submit them to you.

1) Introduction
2) Choice in the confusion (Different cultural directions of man)
3) Happiness or unhappiness of man. (Optimism and pessimism for architecture)
4) Subjective and Objective.
5) Abstract man as a cause for mistakes.
6) Good bye to the masters.
7) Evolution to the work of the work of the masters.
8) On town planning.
9) On architecture.
10) On industrial design.
11) On painting and sculpture.



Pietro Belluschi's notes to call Mirko Basaldella to discuss about Ricci's lectures program, MIT Institute Archives & Special Collections, AC400_0001.

12) Feeling toward old objects.
13) Feeling toward the future of arts.
14) Explanation and criticism of my architecture.
15) Methods of work for the future.
16) Conclusion, (if it is possible).

Since the month of January will be spent by me to acquaint myself with the methods of teaching: and work of your Faculty and the regular courses will be only for four month from the beginning of February to the end of May, I think that we shall have four lectures each month. This means one lecture of-one and one half hour each week. Besides this after the lecture I shall have, as I do in Florence, another hour and one half to give the possibility to the students to make questions and have a discussion. Moreover I could follow some students in their normal work of planning and, if you so please, be a member of some commission of examination.

I would like now to explain that my lectures are not lessons of philosophical criticism, as it could appear from their titles, but on the contrary they are just lectures which derive from the experience of each day in our professional work. I am sending copy of this letter to Prof. Anderson for knowledge, and I would like to know if you agree with my program. Having had the honor to be invited by you at your University, I really would like to feel completely at ease and to give the best of myself.

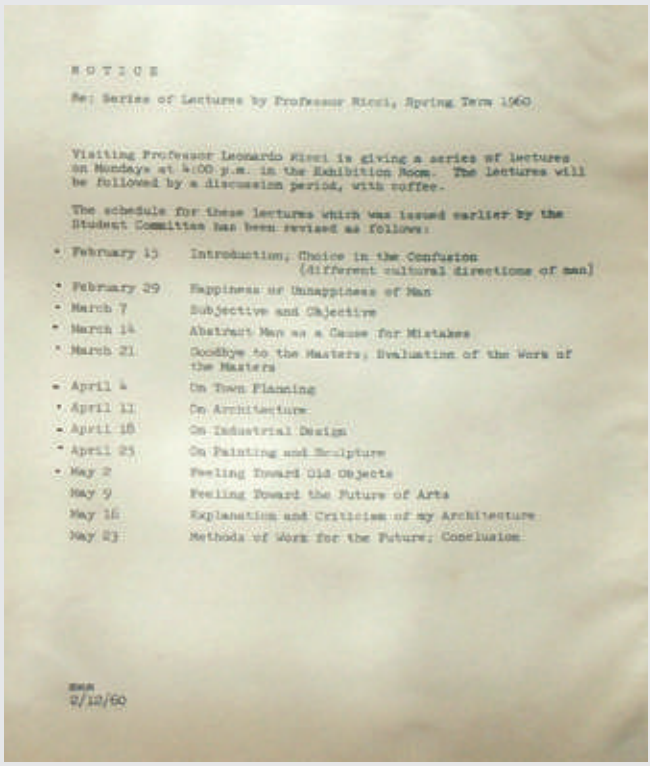
I send you my best wishes and kindest regards,
Yours sincerely,
Leonardo Ricci[13]

The final program of the lectures Ricci sent to Belluschi, after having been issued by the Student Committee, was revised by unifying the first two "Introduction" and "Choice in the confusion" and the sixth with the seventh "Good bye to the masters" was coupled with "Evaluation of the work of the masters".

Ricci's program was then discussed by Belluschi with Mirko Basaldella[14], as he was a known artist and Ricci's friend, he was the Director of the Design Workshop at the Carpenter Center for the Visual Arts of Harvard University in Cambridge since 1957.

In his lectures, Ricci wanted to tell the students his experience as architect so far and to investigate with them the interrelation or

13 - Leonardo Ricci's letter to Belluschi including the list of the lectures' titles: final approved program, dated December 11, 1959, MIT Institute Archives & Special Collections, AC400_0001.
14 - Note by Belluschi kept in M.I.T. Institute Archives and Special Collections, AC400_0001.



NOTICE

Re: Series of Lectures by Professor Ricci, Spring Term 1960

Visiting Professor Leonardo Ricci is giving a series of lectures on Mondays at 4:00 p.m. in the Exhibition Room. The lectures will be followed by a discussion period, with coffee.

The schedule for these lectures which was issued earlier by the Student Committee has been revised as follows:

•	February 15	Introduction; Choice in the Confusion (different cultural directions of man)
•	February 29	Happiness or Unhappiness of Man
•	March 7	Subjective and Objective
•	March 14	Abstract Man as a Cause for Mistakes
•	March 21	Goodbye to the Masters; Evaluation of the Work of the Masters
•	April 4	On Town Planning
•	April 11	On Architecture
•	April 18	On Industrial Design
•	April 25	On Painting and Sculpture
•	May 2	Feeling Toward Old Objects
	May 9	Feeling Toward the Future of Arts
	May 16	Explanation and Criticism of my Architecture
	May 23	Methods of Work for the Future; Conclusion

mmm
2/12/60

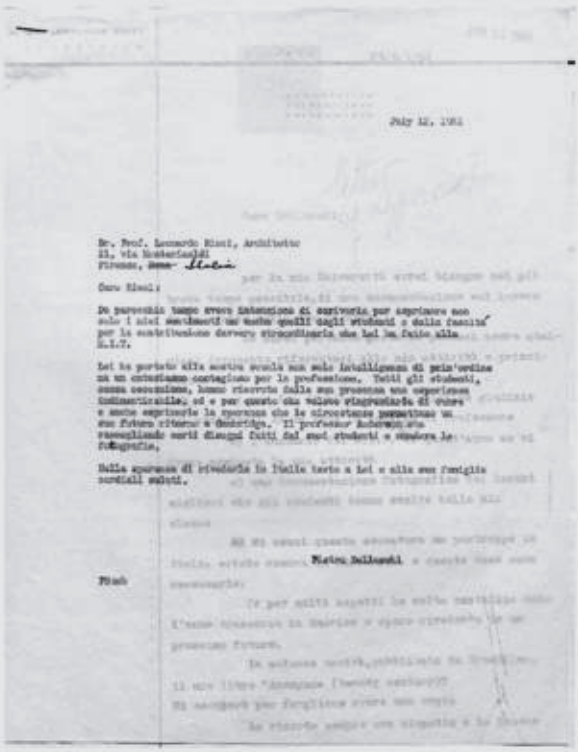
List of Ricci's lectures for the Spring Term 1960, February 12, 1960, Casa Studio Ricci.

integration among architecture, painting, and sculpture. In the Spring term of the academic year 1959-1960 Ricci gave four lectures each month, each divided into two parts: Ricci's lectures last one hour and a half and were followed by a discussion session of the same duration, as Ricci was used to do with his students in Florence.

Ricci's lectures' success and the general admiration for the architect's work derived from his capacity to deal with architectural problems avoiding academic language and roles, which increased his empathy and communication skills.

Ricci's success was also outlined, some months later, in 1961, by Professor Lawrence B. Anderson, the head of the Architecture Department, in a reference letter he wrote for Ricci, as follows:

> *Professor Ricci made a very valuable contribution to our teaching program and produced an indelible impression on the students who were studying under him. His interest in the human equation in architecture and his preoccupation with questions of philosophy brought new influences into the faculty and stimulated much active discussion. The students in particular appreciated his entire commitment, his devotion to the teaching ideal, and his enthusiasm for*



July 12, 1961

Dr. Prof. Leonardo Ricci, Architetto
21, via Buonarroti
Firenze, Italia

Caro Ricci:

Da parecchio tempo avevo intenzione di scriverle per esprimere non solo i miei sentimenti ma anche quelli degli studenti e della facoltà per la soddisfazione davvero straordinaria che Lei ha fatto alla M.I.T.

Lei ha portato alla nostra scuola non solo intelligenza di prim'ordine ma un entusiasmo contagioso per la professione. Tutti gli studenti, senza eccezione, hanno risentito dalla sua presenza una esperienza indimenticabile, ed è per questo che volevo ringraziarla di cuore e anche esprimerle la speranza che le circostanze permettano un suo futuro ritorno a Cambridge. Il professor Anderson sta raccogliendo certi disegni fatti dai suoi studenti e vedrà le fotografie.

Nella speranza di rivederla in Italia tanto a Lei e alla sua famiglia cordiali saluti.

Pietro Belluschi

Pietro Belluschi

Pbab

Letter from Pietro Belluschi to Leonardo Ricci, July 12, 1961, kept both in Casa Studio Ricci and MIT Institute Archives and Special Collections, AC400_0001.

the art; they responded by unusual efforts and in several cases produced work of a quality that surprised their previous professors. All of these students have spoken repeatedly to me of the lively stimulation and the broader perspectives they have experienced as a result of contact with Professor Ricci.
The relations that Professor Ricci established with his colleagues in the faculty were characterized by mutual respect and the warmest personal attachment. Professor Ricci's lectures were unusually well-attended and brought out many serious questions by students under the influence of the searching points made by the lecturer concerning the position and responsibility of the architect in our culture[15].

Pietro Belluschi also wrote his gratitude to Ricci for the enthusiasm and passion brought to the school and sent him the students' drawings with the hope of having Ricci again at M.I.T. in the following years[16].

15 - Reference letter by Lawrence B. Anderson for Leonardo Ricci, July 11, 1961, Casa Studio Ricci.
16 - Pietro Belluschi's letter to Ricci is dated July 12, 1961, it is kept in Casa Studio Ricci and MIT Institute Archives and Special Collections, AC400_0001.

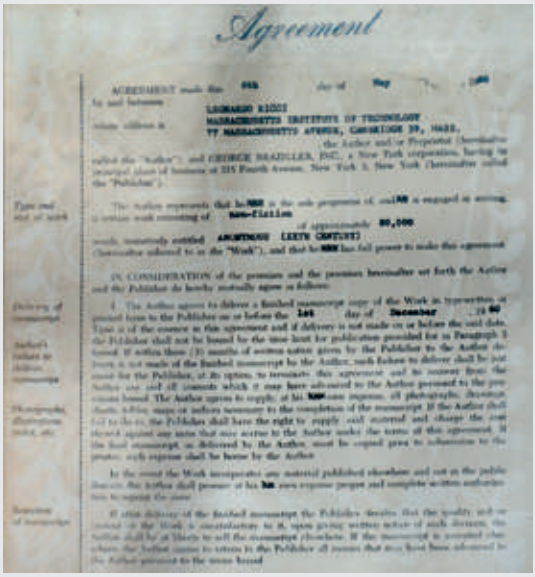
Dear Ricci,
I have been meaning to write to you for a long time to express not only my feelings but also those of the faculty students for the truly extraordinary contribution you have made to MIT.
You brought to our school not only first-rate intelligence but a contagious enthusiasm for the profession. All the students, without exception, received an unforgettable experience from your presence, and that is why I wanted to thank you from my heart and also express my hope that the circumstances allow you to return to Cambridge in the future.[17]

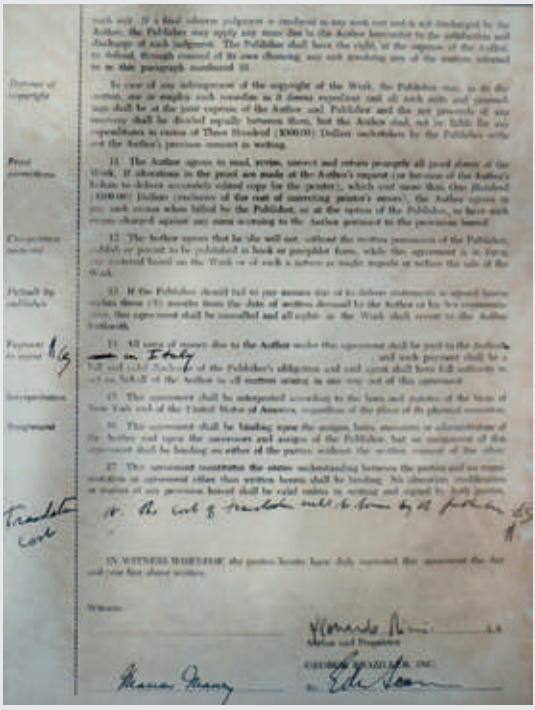
At the end of Ricci's experience at M.I.T., his book *Anonymous (XX century)* was published in 1962 by George Braziller in English thanks to Mrs. Elizabeth Mann Borgese's translation[18], then it was published in Italian by Il Saggiatore in 1965[19].

Ricci took part in the academic life at M.I.T. The archive also unveil that Ricci actively participated in M.I.T. conferences as well as in round tables about the future evolutions of urban planning such as the seminar titled "Underdeveloped Countries. M.I.T. looks at the world" during the international week 1960 held in Boston at M.I.T. from March 12 to March 19, 1960[20]. Ricci's intervention at the conference was on March 15, 1960 within the panel discussion "Underdeveloped Countries: A Threat to World Peace?" with the moderator Dr. Everett E. Hagen, Professor of Economics at M.I.T.. Further participants were Max F. Millikan (professor of Economics and Director of the Center for International Studies – M.I.T.), Yves Rodriguez (Chargé de Mission of the Secretariat General of the French African Community), Paul N. Rosenstein-Rodan (professor of Economics – M.I.T.), Walt W. Rostow (professor of Economic History – M.I.T.), and Raymond J. Vernon (Professor of International Trade – Harvard Graduate School of Business Administration).

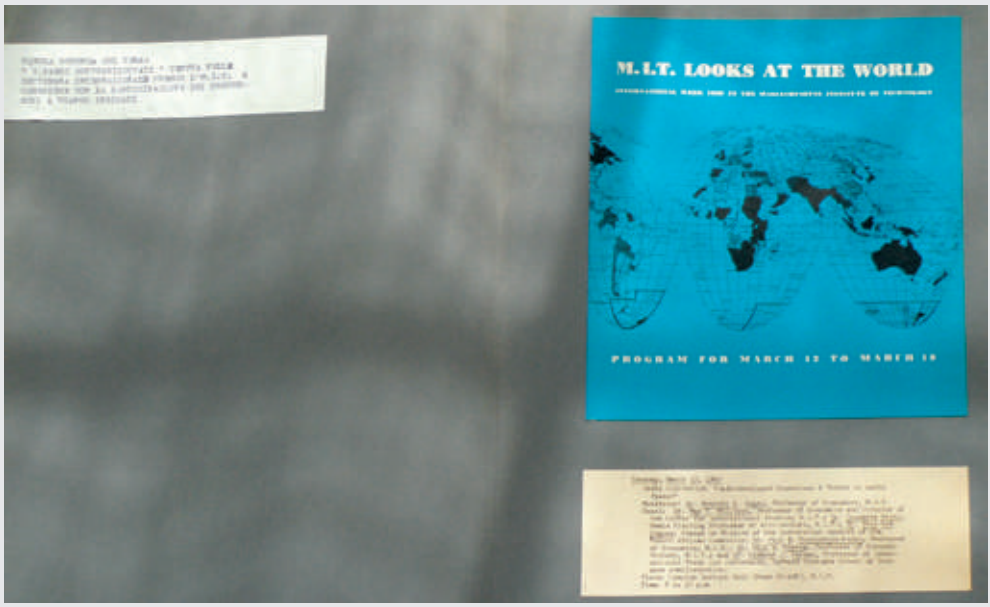
In addition to the course of thirteen lectures open to the entire student body of the Spring term 1960, from February 15 to May 23,

17 - Letter from Pietro Belluschi to Leonardo Ricci, July 12, 1961, kept in Casa Studio Ricci and MIT Institute Archives and Special Collections, AC400_0001. The letter was in Italian: English translation by the author.
18 - The translation by Elizabeth Mann Borgese was not indicated in the edition of 1962, but in the reviews: "Anonymous (20th century)", *American Institute of Architects Journal*, January 1962 and "Cool Breeze from the Arno", *New York Times*, January 14, 1962, both are transcribed in the Anthology of this book and are kept in MIT Institute Archives & Special Collections (AC400_0001) and Casa Studio Ricci.
19 - The Agreement between Leonardo Ricci and the editor George Braziller was signed on May 6, 1960 in the United States while Ricci's address was still Massachusetts Institute of Technology, 77 Massachusetts Avenue, Cambridge 39. It stated that the author should have delivered the text within December 1, 1960. The agreement is kept in Casa Studio Ricci.
20 - The program of the conference is kept in Casa Studio Ricci.





Pages of the agreement between Leonardo Ricci and the publisher George Braziller for the publication of *Anonymous (XX Century)*, Casa Studio Ricci.



Flyer and program of the seminar titled "Underdeveloped Countries. M.I.T. looks at the world" during the international week 1960 held in Boston at M.I.T. from March 12 to March 19, 1960, Casa Studio Ricci.

1960, Professor Lawrence B. Anderson, Head of the Department of Architecture, tells in his letter of July 11, 1961, that Ricci held a studio master for undergraduate students:

Mr. Leonardo Ricci of Florence, Italy was Visiting Professor at the Department of Architecture of the Massachusetts Institute of Technology from January 1, 1960 to June 1, 1960. He served as studio master for about 15 advanced undergraduate students and also gave a course of thirteen lectures which were open to the entire student body- His appointment here was part of a continuing program at this school to bring distinguished architects from other countries in residence every year[21].

In 1962 Ricci gave another lecture at M.I.T. on March 6. We can suppose that the conference was precisely on his book, published in the same year, because the publisher wrote to Belluschi that a few hundred copies of the book's reviews were going to be sent to M.I.T. and distributed to Ricci's conference audience[22].

21 - Reference letter written by Laurence B. Anderson for Leonardo Ricci, Head of the Department of Architecture, on July 11, 1961, Casa Studio Ricci.
22 - Letter from Jeanne Rowe (Braziller Inc.) to Pietro Belluschi, March 2, 1962, MIT Institute Archives and Special Collections, AC400_0001.

Presentation of the Macrostructure for an Integrated Town Model at Pennsylvania State University (1965)[1]

> The MODEL I: Harbor-Center with Water-Sea-Earth Communication Routes was studied and realized by Leonardo Ricci with forty fifth-year architectural students at the Pennsylvania State University in 1965 at the end of a three-months course. The wooden six meters long model was presented to the whole audience of students and teachers by Ricci and three students: James H. Pappas, Anthony S. Pierce and Anthony C. Platt before being exposed at the Universal Exposition in Montréal in 1967. The model was displayed on the third floor of the Sackett building.

University Park, Pa., Nov. Communities may be stimulated by a total new concept in planning when the class of fifth-year architectural students at The Pennsylvania State University is graduated and the graduates enter professional practice next year! The students are learning to question current planning modes which separate cities into zones. Their interest is being spurred by Leonardo Ricci, the noted Italian architect, who is distinguished visiting professor of architecture at Penn State this term.

Professor Ricci, author of *Anonymous 20th Century*, is professor of architecture at the University of Florence. His designs are prominent throughout Italy. Although he lives in the city where the Renaissance began, Professor Ricci is concerned with city life today and tomorrow.

"Town planning," he believes, "does not deal with the real facts of man's life. It begins with existing forms and fits man's activities around them. Instead, planning should commence with these activities and result in appropriate forms."

"Twentieth century life takes place within the framework of an alienated society," he continued. "We pass, through growing traffic jams, from one zone to another. There is a zone for industry, a zone for agriculture, a zone for houses -- zones for everything."

Using hospital zones as an illustration, Professor Ricci points out that many of the sick do not benefit from total isolation amid strange surroundings. Perhaps it is necessary only to separate surgery and other highly technical phases of medical care and integrate the ill wherever possible into the community. Besides the psychological benefits it promises, this procedure would be more economical.

1 - Presentation of the *Macrostructure for an Integrated Town Model* at Pennsylvania State University (1965), November 26, 1965: Pennsylvania State University - Special Collections Library, record 813760.

"Again," Professor Ricci says, "workers are hidden away from society, even from one another, within industrial zones. Technically, it lies within our grasp to design places of work which need not be separated from residential areas, to expose the processes of industry and dignify them."

Changing the manner of our lives is not a job for the architect alone, he emphasizes. It requires an inter-disciplinary approach to study man's real needs, not as they are now organized, but as they should be.

To demonstrate his theories, Professor Ricci is directing his students in the construction of models for an integrated community. The models must be submitted to appropriate specialists - a model for health care to physicians, for example - their criticisms incorporated, and the models corrected[2].

"No one architect can invent a form forever valid," Professor Ricci tells his students. "We must not blindly accept present structures as eternal varieties.[3]"

A three-dimensional city, accomodating 10,000 people and all their needs within less than a linear mile, was unveiled last night at a lecture by Leonardo Ricci. Prof. Ricci has been distinguished visiting professor of architecture at the University this term.

The model, designed and executed by the fifth-year architectural students, was explained by three of them after Prof. Ricci outlined the philosophy behind it. The students were D. James H. Pappas, Anthony S. Pierce and Anthony C. Platt.

Because of his belief that no city existing today satisfies man's real needs, Prof. Ricci set himself the problem of designing a new one. He outlined the basic research involved in his concept of an integrated town, eliminating zoning which he considers responsible for our alienated society.

"The first step in the research for a new town is a study of the territory where it will be located," he explained.

"Using an inter-disciplinary approach, the architect next studies human acts, man's real as opposed to its artificial needs. Communication and transportation are then examined to evolve a system which will connect the landscape instead of dividing it as do present superhighways."

---

2 - Here lies the idea of great and deep investigation on models Ricci enhanced in his courses: an applied research and experimentation on models should have followed theoretical research. Yet, this was not enough: interdisciplinary applied research would have led the models to be perfect for the modern society thanks to the contribution of different scientists. According to the needs of a precise place, characterized by climate, social, economic, psychological, and physical dynamics, each model could be adapted and modified to fit every possible environmental condition.

3 - Ricci again avoids both the existence of predetermined and eternal forms as change is the first dimension to study and respect while designing a city.

Next comes research into what Prof. Ricci terms equipment - what is necessary to promote recreation, health, education. Habitat research is essential to create flexible living space. The overall structure of the city must be considered, and the morphology or language of architecture analyzed. Finally, the architect must place the city within the economic and legal framework of its country.

Pierce, Platt and Pappas were the spokesman for the 40 students who collaborated on the model. The framework of their city, Platt began, was built with a series of vertical walls and horizontal beams, which would be of pre-stressed concrete. The beams could be shifted a twill and vertical units added as needed. Accordingly, the city could grow continuously in any direction necessary.

The city has a communication spine running throughout its length, according to Pappas. No cars are allowed within its boundaries, where transportation is by monorail, elevators and moving sidewalks. Harbor are provided along the model's[4] sides for cars, trucks, railroads and shipping. There is also a heliport.

Students built habitat areas, Pappas continued, capable of containing up to 75 persons, and completely integrated into the city's functions and excitement. Farms, industries and commercial areas are incorporated into the structure. Within the space of a few minutes however, it is possible to walk out into an unspoiled landscape.

Groups of people living together require a government and cultural outlets, Pierce explained in his turn. A civic center, government offices, auditorium, museum and theatre are therefore provided, as well as a site for general religious observances. The areas are allotted for "large public spectacles," a stadium and theatre[5].

The model will be displayed on the third floor of Sackett Building for all those wishing to view it.

4 - Added by hand.

5 - It is important to point out that the recreational time (thus the facilities and buildings able to host recreational activities) was considered by Ricci the main time to be studied as it reflected how human needs were fulfilled by different activities practised in leisure time. Recreation was also the theme of the XIII Triennale Milano of 1964, one year before the presentation of MODEL I.

Leonardo Ricci

Floridian Journal (April 11-April 25, 1969)[1]

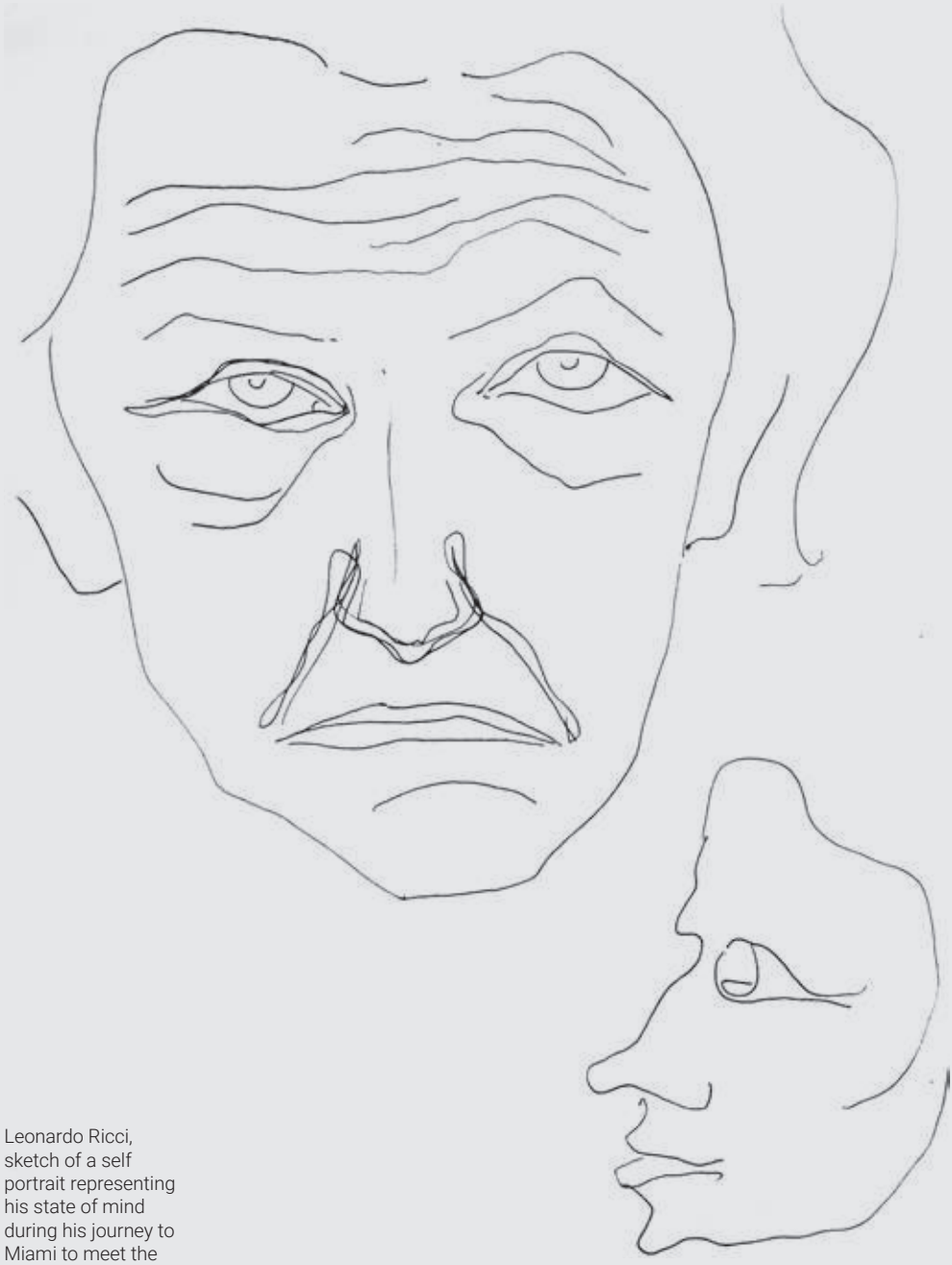
Leonardo Ricci's "Floridian Journal" consists in a series of "Diary pages" Leonardo Ricci wrote when he was already facing the Miami-Dade Model Cities Plan with the students of the Urban Design course he was appointed at the Department of Architecture and Fine Arts in Gainesville of the University of Florida. These pages tell both Ricci's enthusiasm for the project, or better his will not to give up, and his disillusionment about the bureaucratic rules and procedures.
In the text of the letter to Gordon Johnson, included in the journal, Ricci points out some of the social problems the 1968 revolt had tried to face. To Ricci social issues were of primary importance for architects, he was deeply involved in their solution he had suggested in the "Ricci-Eco motion" of March 20, 1968 and, mainly, in view of the teaching reform[2].

April 11, 1969
A new story starts. It starts over a taxi-plane. I am flying from Gainesville to Miami. The sun is bright. I I should take auspices from the sunrise I should say that this story will be a good story.
I have decided to write a journal. I have decided to write in English. I don't care of mistakes. After all I speak in English with the personages of this story. Why should I hidden myself in a good Italian or in a good English, translated by others?
I write for myself. Perhaps in the future will be a useful paper.
I like at once to remove the curiosity to the eventual readers. I don't want put them in suspence. This is not a metaphisical, intellettual story. Certainly not a story of love. And yet! And yeti t couls and should be.
-
But I have to procede with a certain order.
The story is personal. But in reality not. It is a story of men. Ninety-five thousandsmen. Ninety-five thousands negroes.
Ninety-five thousands persons disseminated, disoriented, damned of Earth.
Also if, here, in America, these damned of Earth, are less poor, certainly less hungry, of many whites of the old, civilized until to be decadent, Europe. Think to Sicilian farmers, or Sardinian shepherds. But these are negroes. They have a black skin.
That it means, for too many people, a black soul.

1 - The Diary is kept at Casa Studio Ricci. The text is copied from Ricci's handwritten Diary.
2 - The symbols --- were inserted where Ricci's writing was not comprehensible on the handwritten document and refer to one single word, whereas the symbol […] was used for illegible periphrases.

Each story don't start from a zero point. Each story is a continuation of many others. So interwined, tangled and connected to result one story only. Story of men, alive, dead or to be born.
But at a certain time a child gets out from mother's bully. We say: he is born. This story is born some minutes ago.
But what am I doing flying to Miami?
Below me lakes, orange groves, primes oaks of Florida.
-
Precedents.
Personal precedents on telegraphic style.
I am an architect. Fifty years old. So called nationally and internationally known. I have enough. Till now I was or a dictator or a prostitute. If you like to know the why please read my book "Anonymous XXth century". You will not find it. Edition is finished
-
If I go to Miami is because I hope, finally to be an architect as I always wanted to be. You will understand.
-
April 12. Miami airport.
I don't know dirty words in English. I know only one: shit.
Shit! Shit! Shit!

April 13
In a trailer where I live alone in front a very nice lake or pond. Not for a long time. One year more and i twill be impossible to stay. The lake will be spoiled by orrible little barracs and trailers.
From this letter you will get the key of the story.
The letter is addressed to Mr. Gordon Johnson, the director of Model City program.
Key of the story.
The Model Cities Program.
Every body knows more or less thet exist the Model Cities program.
All the chances of connection were used to deregulate the concept.
I have asked to many people of different culture, social condition, profession. The answers are very different. So different that any reportage could be only subject of curiosity. Irrelevant for my scope.



Leonardo Ricci, sketch of a self portrait representing his state of mind during his journey to Miami to meet the Model Cities Program Director Gordon Johnson. Ricci drew the sketch between the journal diary of April 13 (page 2) and the letter to Johnson (page 3), "Floridian Journal", Casa Studio Ricci.

Dear Mr. Johnson,
dear Gordon.

Two nights ago, in your house. Openly, sincerely, cards laid on the table. I think you for those hours in which two people, masks taken off, can talk together as old friends, worried, of same problems. In our case the life of ninety five thousands people who hope and wait for a better life. Let me resume what I said to you in that night and the previsions contacts.
When Mr. Grinter, dean of graduate students of University of Florida, came to Florence to invite me like research professor in his school I accepted at one condition. To work with the students trying to solve real problems of society. In this phrase are contained three main phenomena.
First. I have enough to work as architect or urban designer like, as I said, a dictator or a prostitute. I don't want anymore to impose models of life to the others or to design according imposed models which I consider obsolete, and, of consequence, dangerous to the society.
Second. I have enough to teach to students, over all graduated in a academic way. It is immoral that students design abstract, more or less nice, "pieces of paper" without knowing the real components of the process in which they should be involved. The students revolution, among other more complex political and social reasons, derive salso from this absurd relationship between university and society, teacher and students, both without roots, in a alienated position.
Third. A fracture exists between intellectuals and mass. The intellectuals, also the most enlightened, derive from a culture, [...] that if we are really intellectuals, we have to consider absolute. The intellectuals, from the position of leaders, have to assume the role of --- to permit to the pains to grow.
Frankly, for a new society, for a better organization, for a new structure, I hope only in the contact of poor, oppressed people, with the few really intellectual men, who having to work with the human knowledge, cannot mistify themselves. Indeed they know that out of the organic process of men over earth there is only place for wars, revolutions, genocides, deportation, gas chambers.
When I arrived in Gainesville, knowing the governmental program pf Model Cities, which in itself could be really a ---- occasion of experimentation, I said to myself: "Are these programs really wonderful opportunities or tricks? Let me try to discover".
I spoke with Mr. Butt. He was enthusiastic of the idea. We came to Miami to contact you.
I returned back frustrated. Like a dog.
You were suspicious. Now I know why. You were right to be. The organization of Model City Program appeared to me a real mess. I saw only diagrams. Squares, rectangles, circles, line of junction among squares, rectangles, circles. In the geometric figures names. Names. Hud. Little Hud. Task Force. Federal money. Regional board. Wave money.

Agencies. Money agencies. Black, rose, pink, green. Private money. And so on. And so on. It appeared to me that this geometric burocratic organization was just created not to solve problems, but to create new ones. In my mind I was just thinking "Gosh!" There are the ninety five thousands faces, ninety-five hearts, ninety five stomachs of inhabitants? What will give them after promises promises promises. Square, rectangles, circles of paper, with

1) Chairman of the department of architecture.
[...]
With the students I had to start with on other program, not with Miami Model City Program I loved[3].
Don't give up Leo. Don't give up Leo. I did not give up. I am stubborn. For me your people was too important.
After three months we contacted again Miami Model City Program.

Talhassee. April 14.
In a beautiful garden. Sit over some steps built under splendid trees. Oaks high at least 70 feet.
[...] The garden is "for sale". Next year perhaps. These trees old three hundred years will become paper or machines (paper, machines or what?). Why don't put here a nice and good smelling gasoline station?

Continuation of the letter to Mr. Johnson
The synthesis of our contacts can be resumed with the words that Henry, the driver who came to pick up me at the airport last time: "Somethis is changed, mister Ricci. Everybody likes you. Many people came for Model City Program. They are so military. You are different. I cannot say "I believe in God" as I cannot say "I don't believe in God". But in that moment, in my mind "God bless you".

2) This time the opportunity was offered.
"God bless you" I can repeat now. Yes, nice boy, thin, with elegant shoes bought in New York five years ago, black pants, black shirt. With a body of dancer. Eyes intelligent and smart. A face like a furetto agil and alive. Boy who plays [...], who likes New York, Manhattan not the Miami, not the negro's ghetto, who is here just for his mother. Let us try Henry all togheter to transform this ghetto in something in an organism more human, alive, true also beautiful of New York. It is a dream? It is utopia? Together.
Dear Gordon, I think I can finish this letter with this adverb. Don't you

3 - Here Ricci refers to the fact that the social studies and the data necessary to the work could not be prepared on time to begin in January. They were obliged to restrain the original scope, and instead apply out theories to a smaller Model Cities area in Tampa. The problem was smaller (from 90,000 to 2,000 people) and they had to consider this experience as a preparation for the following year in Miami.

think so? After all this adverb contains the meaning of our talk.
Leo

April 24.
Notes for what I have to say in the meeting of April 28 with the Staff of Model City and the Task Force and of April 30 with the Governor Board. The two audiences will be completely different. What I have to say absolutely the same.

April 25
This week was for me very distressing. The hope for the Miami experiment is continually frustrated. It is time. The laws of Model City could permit new experiment. But in reality who like to do this experiment? The authorities? Population? The agencies? Perhaps only I. In this case I will not succeed. But I cannot give up.

Some observations.
The nature in Miami is marvelous. The ocean. The bay. Wonderful trees. All Miami could be a fantastic town over the water. Like Venice.
But thus it has not happened. Useless to find the why. There are certainly reasons. But for what are my purposes I don't care.
In this moment for instance I am over the Marine of Coconut Grove, one of the nicest places of this town. Hundreds perhaps thousands of boats are in front of me. It is eleven o'clock in the morning.
The Marine is desert. Only a few hippies are going lazy up and down.
No boats are going. They are like skeletons over the sand.
A feeling of tragedy.
And yet all could be so alive! Men are sad.
Also the most beautiful houses, just two or three hundred feet far from the bay have forgotten the water.
And yet!
Crazy world! It has happened just the opposite!
Over the island (take Miami beach) there were the contact with the water, the ocean, the bay would have been easy, continuous natural gigantic horrible skeleton create a wall which destroys everything, nature+men.
In the land where was needed really a big skeleton to participate with the sea, an enormous aggregation of little houses without any organization, like a cancer, take place. We could be or not like that place in the world, far thousand miles from the ocean.
I say this just because the Model City area is not in Miami. Where is it? Not in Miami, nobody knows. Where are we? Nobody knows.
What I know is that in a certain way I will bring the sea to Model City. The Model City Area has to belong to the Miami nature.
-
I told them. I tell to myself.
They are colored. They are black. They are negroes.
I am a nigger

Riccardo Morandi, George Schefer,
John Preisler, John Toppe

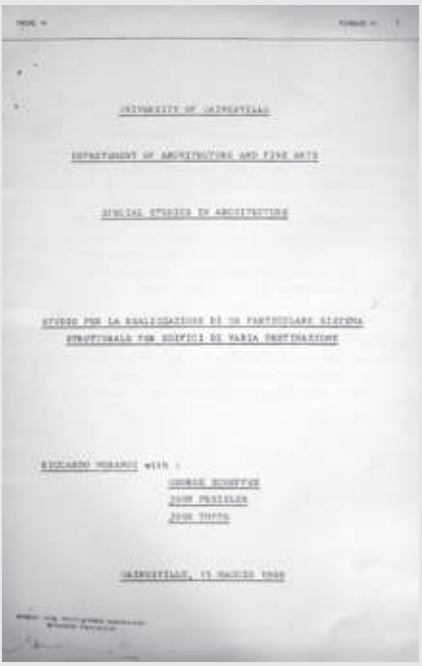
"Studio per la realizzazione di un particolare sistema strutturale per edifici di varia destinazione", ["Study for the realization of a particular structural system for buildings of different uses"], Department of Architecture and Fine Arts, Gainesville, University of Florida, May 15, 1969[1]

The Architecture Chairman Arnold F. Butt and the Graduate School Dean Professor Linton E. Grinter of the University of Florida (UF) convened Leonardo Ricci to the Department of Architecture and Fine Arts as Undergraduate Research Professor of Urban Design. During his appointment at UF Ricci dedicated all his efforts to the creation of an Urban Design Studio for interdisciplinary investigation on urban problems and to the Miami-Dade Model Cities Plan, a wide urban project at territorial scale financed by the federal political program of the Model Cities promoted by President Lyndon B. Johnson.
The project highlights, outlined by Ricci, the project director, were the structure and the infrastructure, therefore the structural evaluations published here are of primary importance. They supported the feasibility of the project and were elaborated by one of the most influential Italian Engineers and scholars, Riccardo Morandi, with the class of Special Studies in Architecture. The complete description of the project sides the relevant calculations and is included in a third report with a more detailed description of the Miami-Dade Model Cities Project titled "Architecture at urban scale". It was elaborated and written by the Urban Design Studio designers who worked with Riccardo Morandi and Leonardo Ricci, divided in workgroups (Territory, Infrastructure, Existing Skeleton, Habitat, Laboratories, Exchange Towers, Structures, New Unities), and it is kept in Casa Studio Ricci.

PREMISE

The present study refers to the implementation of a particular structural system to be used in the construction of a building complex, the design of which was carried out by the Special Studies in Architecture class of the University of Gainesville, under the direction of Prof. Arch. Leonardo Ricci, who formulated the main directions for

1 - The original document is in Italian and is kept in Casa Studio Ricci. This translation is done by the author, who chose to publish the original document pages in Italian as pictures and its translation in English as transcribed text.



UNIVERSITY OF GAINESVILLE

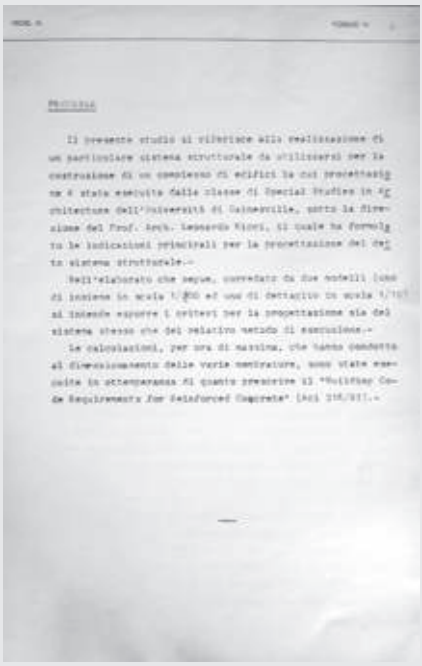
DEPARTMENT OF ARCHITECTURE AND FINE ARTS

SPECIAL STUDIES IN ARCHITECTURE

STUDIO PER LA REALIZZAZIONE DI UN PARTICOLARE SISTEMA STRUTTURALE PER EDIFICI DI VARIA DESTINAZIONE

RICCARDO MORANDI with :

GAINESVILLE, 15 MAGGIO 1969



PREMESSA

Il presente studio si riferisce alla realizzazione di un particolare sistema strutturale da utilizzarsi per la costruzione di un complesso di edifici la cui progettazione è stata eseguita dalla classe di Special Studies in Architecture dell'Università di Gainesville, sotto la direzione del Prof. Arch. Leonardo Ricci, il quale ha formulato le indicazioni principali per la progettazione del detto sistema strutturale.-

Nell'elaborato che segue, corredato da due modelli (uno di insieme in scala 1/200 ed uno di dettaglio in scala 1/10) si intende esporre i criteri per la progettazione sia del sistema stesso che del relativo metodo di esecuzione.-

Le calcolazioni, per ora di massima, che hanno condotto al dimensionamento delle varie membrature, sono state eseguite in ottemperanza al quanto prescritto dal "Building Code Requirements for Reinforced Concrete" (Aci 318/63).-

Didascalia: 1-28: "Studio per la realizzazione di un particolare sistema strutturale per edifici di varia destinazione", ["Study for the realization of a particular structural system for buildings of different uses"], Department of Architecture and Fine Arts, Gainesville, University of Florida, May 15, 1969, cover of the report, Casa Studio Ricci.

the design of the said structural system.

The following paper, which is accompanied by two models (one overall model in 1/200 scale and one detailed model in 1/10 scale), is intended to set out the criteria for the design of both the system itself and its method of execution.

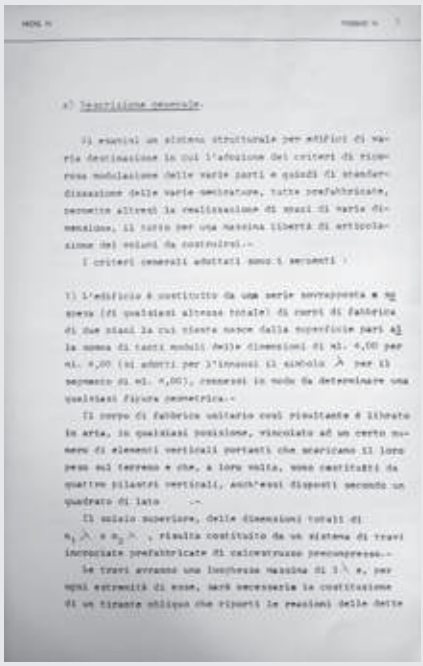
The calculations, so far rough, which led to the dimensioning of the various members, were carried out in compliance with the requirements of the "Building Code Requirements for Reinforced Concrete" (Aci 318/63).

a) General description.

Let us examine a structural system for buildings of various uses in which the adoption of the criteria of strict modulation of the various parts and thus standardization of the various members, all prefabricated, also allows the construction of spaces of various sizes, all for maximum freedom of articulation of the volumes to be built.

The general criteria adopted are as follows.

1) The building consists of a superimposed and suspended series (of any total height) of two-story building bodies, the plan of which arises from the surface area equal to the sum of many modules of



a) Descrizione generale.

Il sistema strutturale per edifici di varia destinazione in cui l'adozione dei criteri di ricorrente modulazione delle varie parti e quindi di standardizzazione delle varie membrature, tutte prefabbricate, permette altresì la realizzazione di spazi di varie dimensioni, il tutto per una massima libertà di articolazione dei volumi da costruirsi.-

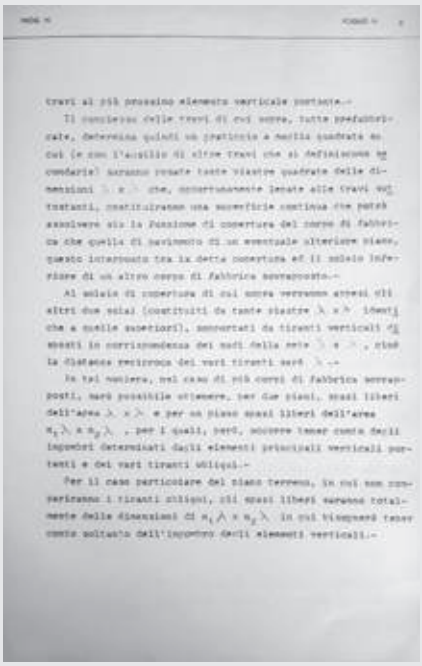
I criteri generali adottati sono i seguenti :

1) L'edificio è costituito da una serie sovrapposta e ripetuta (di qualsiasi altezza totale) di corpi di fabbrica di due piani la cui pianta nasce dalla superficie pari alla somma di tanti moduli della dimensioni di ml. 4,00 per ml. 4,00 (di adotti per l'insieme il simbolo λ per il segmento di ml. 4,00), connessi in modo da determinare una qualsiasi figura geometrica.-

Il corpo di fabbrica unitario così risultante è librato in aria, in qualsiasi posizione, vincolato ad un certo numero di elementi verticali portanti che scaricano il loro peso sul terreno e che, a loro volta, sono costituiti da quattro pilastri verticali, anch'essi disposti secondo un quadrato di lato .-

Il solaio superiore, delle dimensioni totali di $n_1\lambda \times n_2\lambda$, risulta costituito da un sistema di travi incrociate prefabbricate di calcestruzzo precompresso.-

Le travi avranno una lunghezza massima di 3λ, per ogni estremità di esse, sarà necessaria la costituzione di un tirante obliquo che riporti le reazioni delle dette



travi al più prossimo elemento verticale portante.-

Il complesso delle travi di cui sopra, tutte prefabbricate, determina quindi un traliccio a maglia quadrata su cui (e con l'ausilio di altre travi che si definiscono secondarie) saranno posate tante piastre quadrate delle dimensioni $\lambda \times \lambda$ che, opportunamente legate alle travi sottostanti, costituiranno una superficie continua che potrà assolvere sia la funzione di copertura del corpo di fabbrica che quella di pavimento di un eventuale ulteriore piano, questo interposto tra la detta copertura ed il solaio inferiore di un altro corpo di fabbrica sovrapposto.-

Ai solai di copertura di cui sopra verranno aggiunti gli altri due solai (costituiti da tante piastre $\lambda \times \lambda$ identi che a quelle suddette), sostenuti da tiranti verticali disposti in corrispondenza dei nodi della rete $\lambda \times \lambda$, cioè la distanza reciproca dei vari tiranti sarà λ .-

In tal maniera, nel caso di più corpi di fabbrica sovrapposti, sarà possibile ottenere, per due piani, spazi liberi dell'area $\lambda \times \lambda$ e per un piano spazi liberi dell'area $n_1\lambda \times n_2\lambda$, per i quali, però, occorre tener conto degli ingombri determinati dagli elementi principali verticali portanti e dei vari tiranti obliqui.-

Per il caso particolare del piano terreno, in cui non convergeranno i tiranti obliqui, gli spazi liberi saranno totalmente delle dimensioni di $n_1\lambda \times n_2\lambda$ in cui bisognerà tener conto soltanto dell'ingombro degli elementi verticali.-

the dimensions of ml. 4.00 by ml 4.00 (the symbol λ for the segment of ml. 4.00 is adopted for the sake of the foregoing), connected in such a way as to determine any geometric figure.

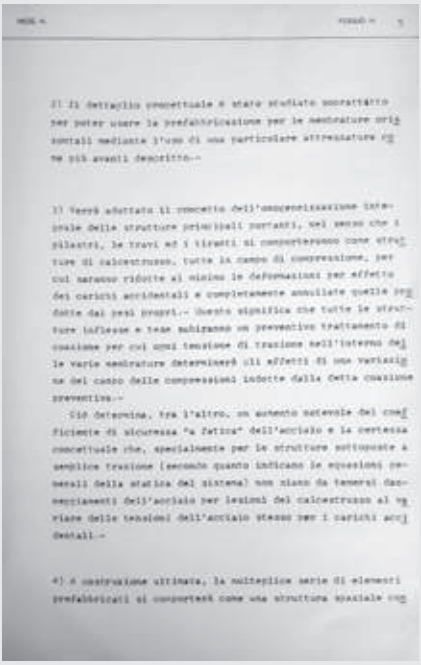
The resulting unitary building body is hovering in the air, in any position, constrained to a number of vertical load-bearing elements that discharge their weight on the ground and that, in turn, consist of four vertical pillars, also arranged according to a square side.

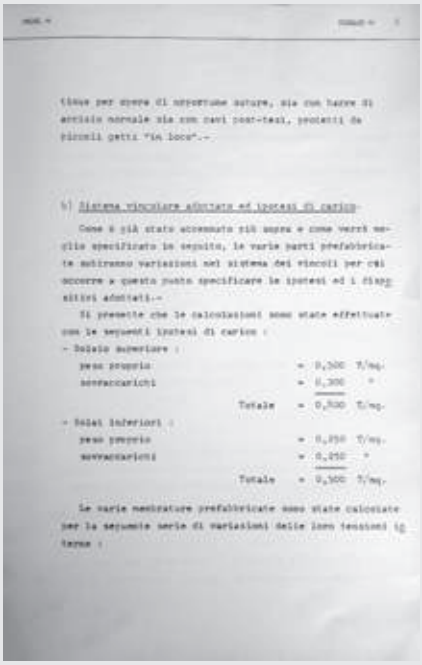
The upper floor, with total dimensions of n1λ x n2λ, appears to consist of a system of precast prestressed concrete cross beams.

The beams will have a maximum length of 3λ, for each end of them, it will be necessary to form an oblique tie-rod that will carry the reactions of said beams back to the nearest vertical load-bearing element.

The complex of the above beams, all prefabricated, thus determines a square-meshed lattice on which (and with the help of other beams that are defined as secondary) many square plates of dimensions λ x λ will be laid, which, suitably tied to the beams below, will form a continuous surface that can perform both the function of roofing the building body and that of the floor of a possible additional floor, this one interposed between the said roofing and the lower floor of another superimposed building.

The other two floors (consisting of so many plates λ x λ identical





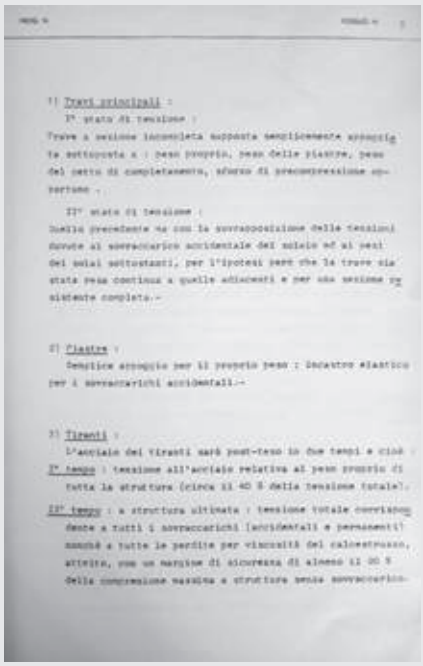
to the upper ones) will be hung from the above roofing slab, supported by vertical ties arranged at the nodes of the λ x λ network, i.e. the mutual distance of the various ties will be λ.

In this way, in the case of several overlapping building bodies, it will be possible to obtain, for two floors, clearances of the area λ x λ and for one floor clearances of the area n1λ x n2λ, for which, however, the weights determined by the main vertical load-bearing elements and the various oblique tie-rods must be taken into account.

For the special case of the ground floor, in which the oblique tie-rods will not appear, the free spaces will be totally of the dimensions of n1 λ x n2 λ in which only the weights of the vertical elements need to be taken into account.

2) The design detail is mainly designed to be able to use prefabrication for horizontal frames through the use of special equipment as described later.

3) The concept of integral homogenization of the main load-bearing structures will be adopted, meaning that the columns, beams and tie-rods will behave as concrete structures, all in the compression field, so that deformations due to accidental loads will be minimized and those produced by own weights will be completely eliminated.



1) Travi principali :

1° stato di tensione :

Trave a sezione incompleta supposta semplicemente appoggiata sottoposta a : peso proprio, peso delle piastre, peso del getto di completamento, sforzo di precompressione sopportano .

II° stato di tensione :

Quello precedente su cui la sovrapposizione delle tensioni dovute al sovraccarico accidentale dei solai ed ai pesi dei solai sottostanti, per l'ipotesi pure che la trave sia stata resa continua a quelle adiacenti e per una sezione ormai sistemata completa.-

2) Piastre :

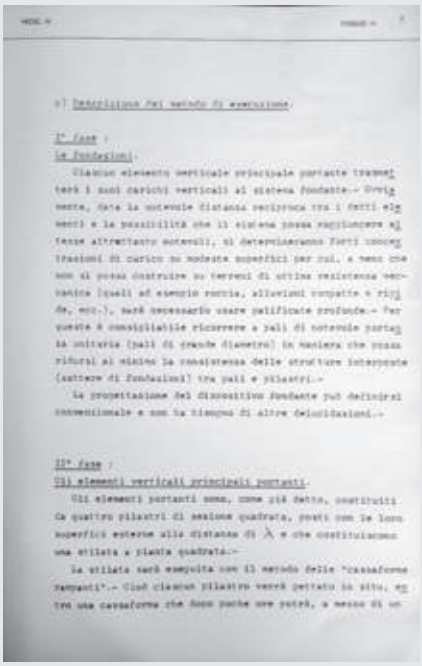
Semplice appoggio per il proprio peso : Incastro elastico per i sovraccarichi accidentali.-

3) Tiranti :

L'acciaio dei tiranti sarà post-teso in due tempi e cioè :

I° tempo : tensione all'acciaio relativa al peso proprio di tutta la struttura (circa il 40 % della tensione totale).

II° tempo : a struttura ultimata : tensione totale corrispondente a tutti i sovraccarichi (accidentali e permanenti) nonchè a tutte le perdite per viscosità del calcestruzzo, attrito, con un margine di sicurezza di almeno il 20 % della compressione massima a struttura senza sovraccarico.



b) Descrizione del metodo di esecuzione.

1° fase :

Le Fondazioni.

Ciascun elemento verticale principale portante trasmetterà i suoi carichi verticali al sistema fondante.- Ovviamente, data la notevole distanza reciproca tra i detti elementi e la possibilità che il sistema possa raggiungere alle terze altrettanto notevoli, si determineranno forti concentrazioni di carico su modeste superfici per cui, a meno che non si possa costruire su terreni di ottima resistenza meccanica (quali ad esempio roccia, alluvioni compatte e ghiaie, ecc.), sarà necessario usare palificate profonde.- Per queste è consigliabile ricorrere a pali di notevole portata unitaria (pali di grande diametro) in maniera che possa ridursi al minimo la consistenza delle strutture interposte (setterre di fondazione) tra pali e pilastri.-

La progettazione del dispositivo fondante può definirsi convenzionale e con la disposizione di altre delucidazioni.-

2° fase :

Gli elementi verticali principali portanti.

Gli elementi portanti sono, come già detto, costituiti da quattro pilastri di sezione quadrata, posti con le loro superfici esterne alla distanza di λ e che costituiscono una stilata a pianta quadrata.-

La stilata sarà eseguita con il metodo delle "casseforme rampanti".- Cioè ciascun pilastro verrà gettato in sito, entro una cassaforma che dopo poche ore potrà, a mezzo di un

This means that all inflexed and tensioned structures will undergo a prior coercion treatment whereby any tensile stresses within the various members will result in the effects of a change in the field of compressions induced by the prior coercion.

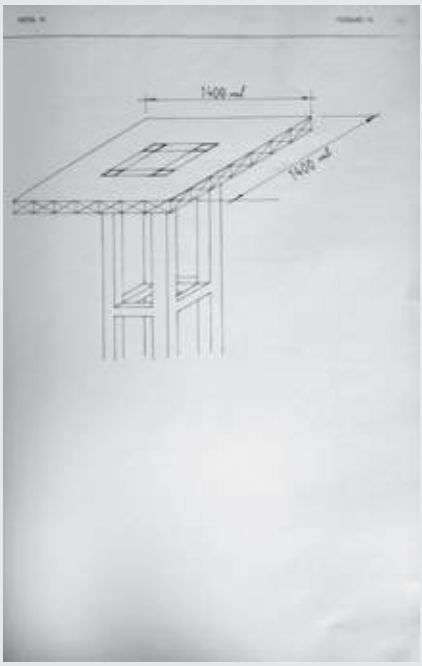
This results in, among other things, a considerable increase in the steel's "fatigue" safety coefficient and the conceptual certainty that, especially for structures subjected to simple tensile stressing (as indicated by the general equations of system statics), damage to the steel by concrete cracking is not to be feared as the stresses in the steel itself change due to accidental loads.

4) When the construction is completed, the multiple series of fabricated elements will behave as a continuous spatial structure by appropriate sutures, either with normal steel bars or post-tensioned cables, protected by small castings "in place."

b) Constraint system adopted and load assumptions.

As already mentioned above and as it will be better specified later, the various precast parts will undergo variations in the constraint system so it is necessary at this point to specify the assumptions and devices adopted.

It should be noted that the calculations were carried out with the



following load assumptions:

- Upper floor:
own weight = 0.500 T/sqm.
overloads = 0.300 " Total = 0,800 T/sqm.

- Lower floor:
own weight = 0,250 T/sqm.
overloads = O, 250 "

Total 0,500: T/sqm.

The various prefabricated members were calculated following series of changes in their internal stresses:

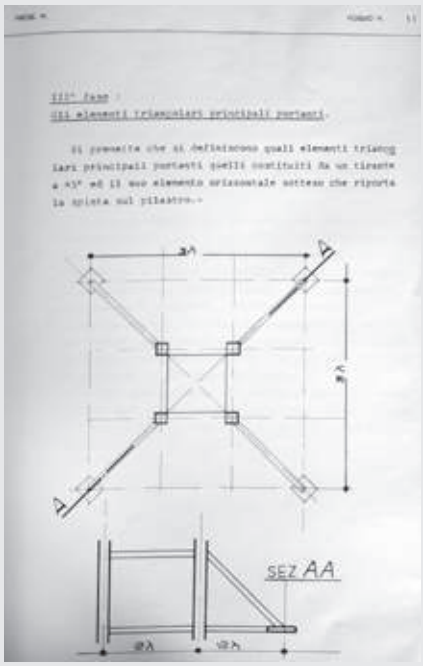
1) Main beams:

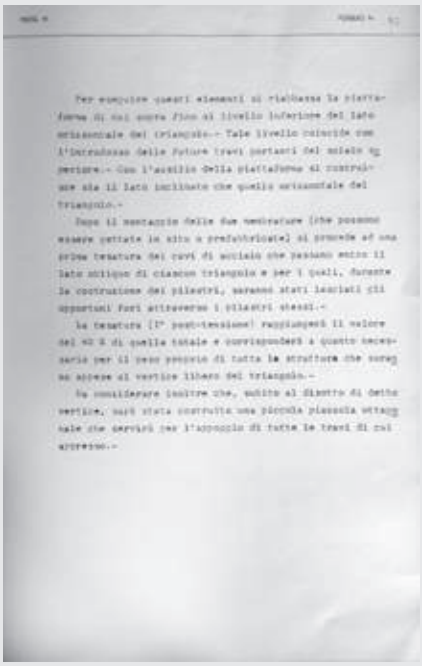
Ist state of tension:

Incomplete section beam assumed simply supported subjected to: own weight, weight of plates, weight of completion casting, appropriate prestressing stress.

IInd state of tension:

Same as above but with superposition of stresses due to the





accidental overload of the slab and the weights of the floors below, for the assumption, however, that the beam has been made continuous to adjacent ones and for a complete resistant section.

2) Plates:

Simple support for own weight; elastic interlocking for accidental overloads.

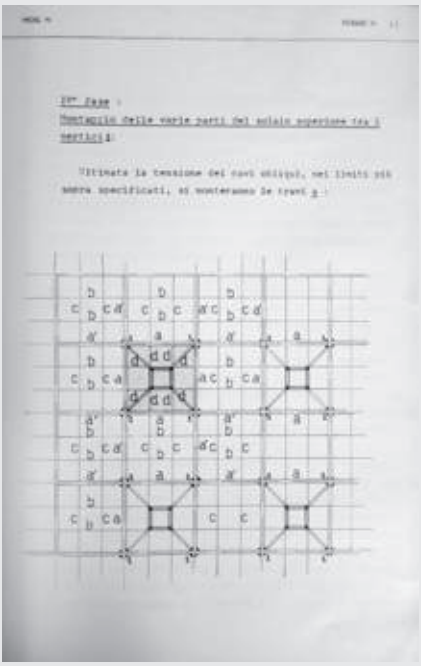
3) Tie rods:

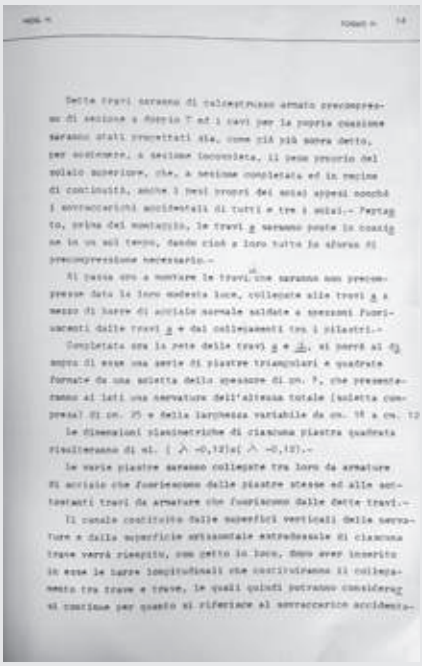
The steel of the tie-rods will be post-tensioned in two times, namely:

Ist time: tension to the steel relative to the own weight of the whole structure (about 40 % of the total tension).

IInd time: when the structure is completed: total tension corresponding to all overloads (accidental and permanent) as well as to all losses due to concrete viscosity, friction, with a safety margin of at least 20 % of the maximum compression at structure without overload.

c) Description of the execution method.





Phase I:

Foundations.

Each main load-bearing vertical element will transmit its vertical loads to the foundation system. Obviously, because of the considerable mutual distance between said elements and the possibility that the system may reach equally considerable heights, heavy load concentrations will result over modest areas so that, unless one can build on soils of excellent mechanical strength (such as rock, compact and rigid alluvium, etc.), it will be necessary to use deep piling. For these, it is advisable to use piles of considerable unit bearing capacity (large-diameter piles) so that the consistency of the interposed structures (foundation rafts) between piles and piers can be minimized.

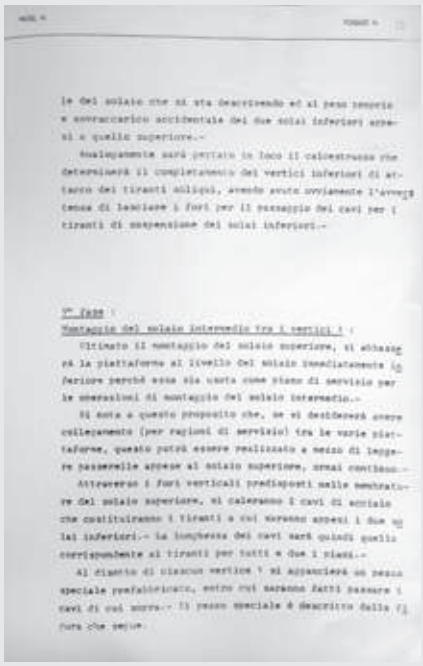
The design of the foundation device can be called conventional and needs no further elucidation.

Phase II:

The main load-bearing vertical elements.

The load-bearing elements are, as mentioned above, composed of four pillars of square cross-section, placed with their external surfaces at the distance of λ and constituting a stilata with a square plan.

The styling will be carried out by the “ramped formwork” method. That is, each pillar will be cast in situ, in a formwork that after a few



le del solaio che si sta descrivendo ed al peso temporale sovraccarico accidentale dei due solai inferiori aggiunti a quello superiore.-

Analogamente sarà portato in loco il calcestruzzo che determinerà il completamento dei vertici inferiori di attacco dei tiranti soliqui, avendo avuto ovviamente l'avvertenza di lasciare i fori per il passaggio dei cavi per i tiranti di sospensione dei solai inferiori.-

1° fase :

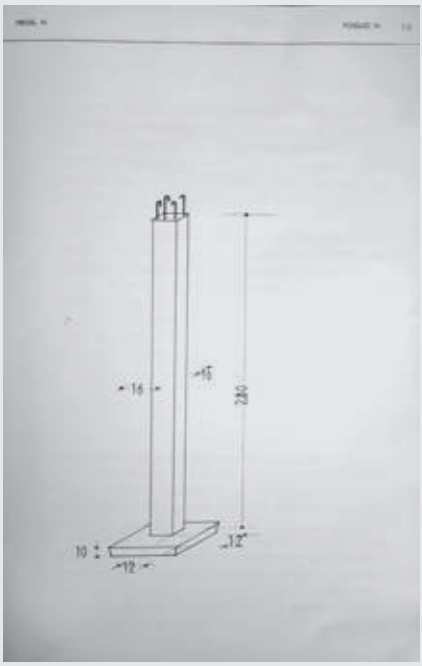
Montaggio del solaio intermedio tra i vertici 1 :

Ultimato il montaggio del solaio superiore, si abbasserà la piattaforma al livello del solaio immediatamente inferiore perché esso sia usato come piano di servizio per le operazioni di montaggio del solaio intermedio.-

Si dota a questo proposito che, se si desiderasse avere collegamento (per ragioni di servizio) tra le varie piattaforme, questo potrà essere realizzato a mezzo di leggere passerelle agrese al solaio superiore, ormai costituito.-

Attraverso i fori verticali predisposti nelle membrature del solaio superiore, si caleranno i cavi di acciaio che costituiranno i tiranti a cui saranno appesi i due solai inferiori.- La lunghezza dei cavi sarà quindi quella corrispondente ai tiranti per tutti e due i piani.-

Al disotto di ciascun vertice 1 si appenderà un pezzo speciale prefabbricato, entro cui saranno fatti passare i cavi di cui sopra.- Il pezzo speciale è descritto dalla figura che segue.



hours will be able, by means of a mechanical device, to rise and, resting on the already hardened concrete (at least partially), will contain a new casting, and so on, with a possible elevation rate of about 3 meters per 24 hours.

With the formwork, a metal platform will go up along the pillars, which will be used not only for the service of the castings but also for the construction of the horizontal tie elements between the pillars.

The dimensions of the platform will be as on the sketch on the following page.

The platform itself may consist of a light steel lattice structure, bearing in mind that it will never bear heavy loads.

When the pillars have reached a certain height (it is believed that it cannot be more than about ml. 50.00 given the dimensions of the stiles, unless expensive temporary ties between several stiles are used), it is possible to move on to the next stage.

Phase III:

The main load-bearing triangular elements.

The main load-bearing triangular elements are defined as those consisting of a 45° tie rod and its underlying horizontal element that carries the thrust back to the pillar.

To perform these elements, the above platform is lowered back down to the lower level of the horizontal side of the triangle. This level coincides with the soffit of the future bearing beams of the upper floor. With the help of the platform, both the inclined and horizontal sides of the triangle are constructed.

After the assembly of the two frames (which may be cast-in-place or prefabricated), an initial stringing of the steel cables passing within the inclined side of each triangle is carried out, for which appropriate holes will have been left through the columns during their construction.

The stressing (I° post-tensioning) will reach the value of 40 % of the total stressing and will correspond to what is necessary for the own weight of all the structures that will be hung from the free apex of the triangle.

It must be also considered that, immediately below said vertex, a small octagonal pad will have been built, which will serve for the support of all the beams mentioned below.

Phase IV:

Assembly of the various parts of the upper floor between the vertices 1:

Once completed the tensioning of the oblique cables, within the limits specified above, the beams a will be assembled:

Said beams will be of prestressed reinforced concrete of double-T section and the cables for their own coercion

will have been designed both, as mentioned above, to support, when the section is incomplete, the proper weight of the upper floor, and, when the section is completed and in a regime of continuity, also the proper weights of the hanging floors as well as the accidental overloads of all three floors. Therefore, before erection, the a-beams will be placed in coercion at one time, that is, giving them all the necessary prestressing stress.

We now move on to assemble the d-beams, which will be non-prestressed given their modest span, connected to the a-beams by means of plain steel bars welded to chunks sticking out of the a-beams and the connections between the pillars.

Having now completed the web of the a- and d-beams, a series of triangular and square plates formed by a slab cm. 8 thick will be placed above them, which will have on their sides a rib of the total height (including slab) of cm. 25 and width varying from cm. 18 to cm. 12. The plan dimensions of each square plate will result in ml. (λ-0.12) x (λ-0.12).

The various plates will be connected to each other by steel reinforcements protruding from the plates themselves and to the

underlying beams by reinforcements protruding from said beams. The channel formed by the vertical surfaces of the ribs and the horizontal extra-dovetal surface of each beam will be filled, with cast-in-place, after inserting in them the longitudinal bars that will form the connection between beam and beam, which can then be considered continuous as far as it relates to the accidental overload of the slab described and to the own weight and accidental overload of the two lower slabs hanging from the upper one.

Similarly, concrete will be poured on site that will determine the completion of the lower attachment vertices of the oblique tie rods, having, of course, taken care to leave the cable passage holes for the lower slab suspension ties.

Phase V:

Assembly of the intermediate slab between the vertices 1:

Once the assembly of the upper slab has been completed, the platform will be lowered to the level of the immediately lower slab to be used as a service platform for the assembly operations of the intermediate slab.

It is noted in this regard that, if it is desired to have connection (for service purposes) between the various platforms, this can be accomplished by means of light walkways hanging from the now continuous upper slab.

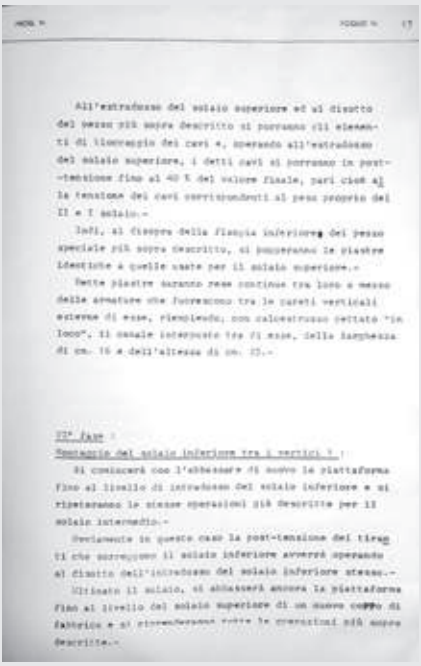
Through the vertical holes prepared in the upper floor members, steel cables will be lowered, they will form the tie-rods from which the two lower floors will be hung. The length of the cables will then be that corresponding to the ties for all two floors.

Below each vertex 1 will be attached a special prefabricated piece, within which the above cables will be run. The special piece is described by the following figure.

At the extrados of the upper slab and below the piece described above, the cable clamping elements will be placed and, operating at the extrados of the upper slab, said cables will be placed in post-tensioning up to 40 % of the final value, that is, equal to the tension of the cables corresponding to the own weight of the II and I slab.

Then, above the lower flange of the special piece described above, plates identical to those used for the upper floor will be placed.

Said plates will be made continuous with each other by means of the reinforcements that come out between the outer vertical walls of them, filling, with concrete cast “in situ,” the channel interposed between them, with a width of cm. 16 and a height of cm. 25.



All'estradosso del solaio superiore ed al disotto del verso più sopra descritto si porranno gli elementi di ilancraggio dei cavi e, operando all'estradosso del solaio superiore, i detti cavi si porranno in post-tensione fino al 40 % del valore finale, pari cioè al la tensione dei cavi corrispondenti al peso proprio del II e I solaio.-

Indi, al disopra della flangia inferiore del pezzo speciale più sopra descritto, si posizioneranno le piastre identiche a quelle usate per il solaio superiore.-

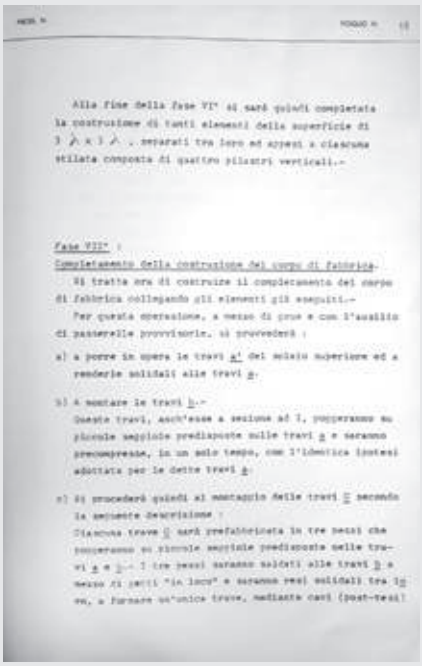
Dette piastre saranno rese continue tra loro a mezzo delle armature che fuoriescono tra le cureti verticali esterne di esse, rivestendo, con calcestruzzo cottato "in loco", il canale interposto tra di esse, della lunghezza di cm. 16 e dell'altezza di cm. 25.-

II° fase :
Montaggio del solaio inferiore tra i vertici 1 :

Si comincerà con l'abbassare di nuovo la piattaforma fino al livello di intradosso del solaio inferiore e si ripeteranno le stesse operazioni già descritte per il solaio intermedio.-

Ovviamente in questo caso la post-tensione dei tiranti che sorreggono il solaio inferiore avverrà operando al disotto dell'intradosso del solaio inferiore stesso.-

Ultimato il solaio, si abbasserà ancora la piattaforma fino al livello del solaio superiore di un nuovo corpo di fabbrica e si ripeteranno tutte le operazioni più sopra descritte.-



Alla fine della fase VI° si sarà quindi completata la costruzione di tanti elementi della superficie di 3 λ x 3 λ , separati tra loro ed aventi a ciascuna estilata composta di quattro pilastri verticali.-

Fase VII° :
Completamento della costruzione del corpo di fabbrica.

Si tratta ora di costruire il completamento del corpo di fabbrica collegando gli elementi già eseguiti.-

Per questa operazione, a mezzo di gru e con l'ausilio di passerelle provvisorie, si provvederà :

a) a porre in opera le travi a' del solaio superiore ed a renderle solidali alle travi a.

b) A montare le travi b.-
Queste travi, anch'esse a sezione ad I, poggeranno su piccole selle predisposte sulle travi a e saranno precompresse, in un solo tempo, con l'identica ipotesi adottata per le dette travi a.

c) Si procederà quindi al montaggio delle travi c secondo la seguente descrizione :
Ciascuna trave c sarà prefabbricata in tre pezzi che poggeranno su piccole selle predisposte nelle travi a e b.- I tre pezzi saranno saldati alle travi b a mezzo di ferri "in loco" e saranno resi solidali tra loro, a formare un'unica trave, mediante cavi (post-tesi)

Phase VI:

Assembly of the lower slab between the vertices 1:

You will start by lowering the platform back down to the level of the lower slab soffit and repeat the same operations already described for the intermediate slab.

Obviously in this case the post-tensioning of the tie rods supporting the lower slab will be done by operating below the soffit of the lower slab itself.

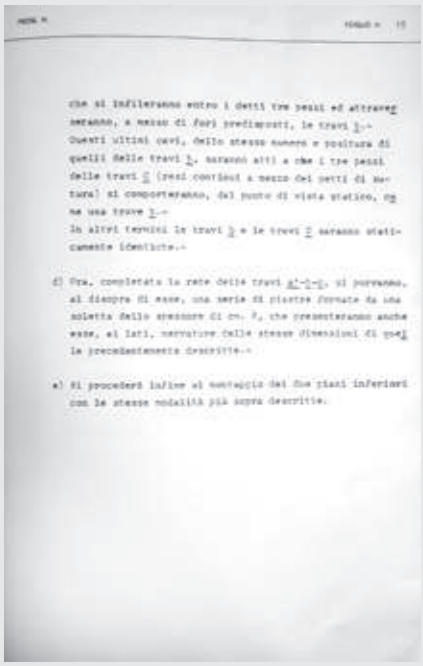
Once the attic has been completed, the platform will be lowered again to the level of the upper attic of a new factory and all the operations described above will be repeated.

At the end of Phase VI° you will have completed the construction of as many elements of the surface area of 3λ x 3λ, separated from each other and hanging from each stilt composed of four vertical pillars.

Phase VII°:

Completion of the construction of the building body.

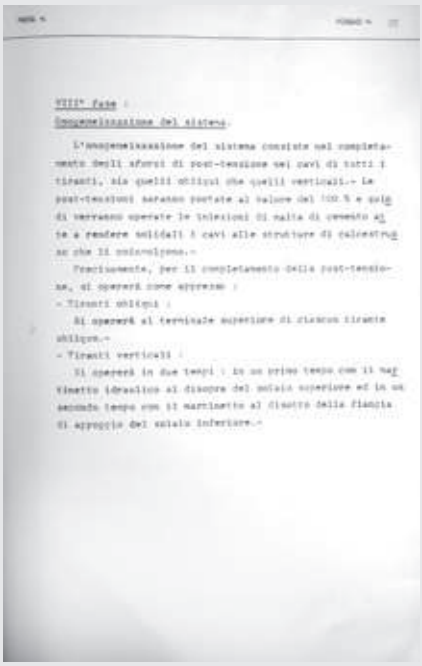
It is now a matter of constructing the completion of the building body by connecting the elements already executed. For this operation, by means of cranes and with the help of temporary walkways, we will:



che si infileranno entro i detti tre pezzi ed attraverso saranno, a mezzo di fori predisposti, le travi b.-
Questi ultimi cavi, dello stesso numero e postura di quelli delle travi b, saranno atti a che i tre pezzi delle travi c (resi continui a mezzo dei getti di sutura) si comporteranno, dal punto di vista statico, come una trave b.-
In altri termini le travi b e le travi c saranno staticamente identiche.-

d) Ora, completata la rete delle travi a'-b-c, si porranno, al disopra di esse, una serie di piastre formate da una soletta dello spessore di cm. 8, che presenteranno anche esse, ai lati, nervature delle stesse dimensioni di quelle precedentemente descritte.-

e) Si procederà infine al montaggio dei due ritti inferiori con le stesse modalità più sopra descritte.



VIII° fase :
Omogeneizzazione del sistema.

L'omogeneizzazione del sistema consiste nel completamento degli sforzi di post-tensione nei cavi di tutti i tiranti, sia quelli obliqui che quelli verticali.- Le post-tensioni saranno portate al valore del 100 % e solo di seguito saranno operate le iniezioni di malta di cemento atte a rendere solidali i cavi alle strutture di calcestruzzo che li racchiudono.-

Praticamente, per il completamento della post-tensione, si opererà come appresso :
- Tiranti obliqui :
Si opererà al terminale superiore di ciascun tirante obliquo.-
- Tiranti verticali :
Si opererà in due tempi : in un primo tempo con il martinetto idraulico al disopra del solaio superiore ed in un secondo tempo con il martinetto al disotto della piastra di appoggio del solaio inferiore.-

a) Lay the a' beams of the upper floor and make them integral with the a-beams.

b) To assemble the b beams.

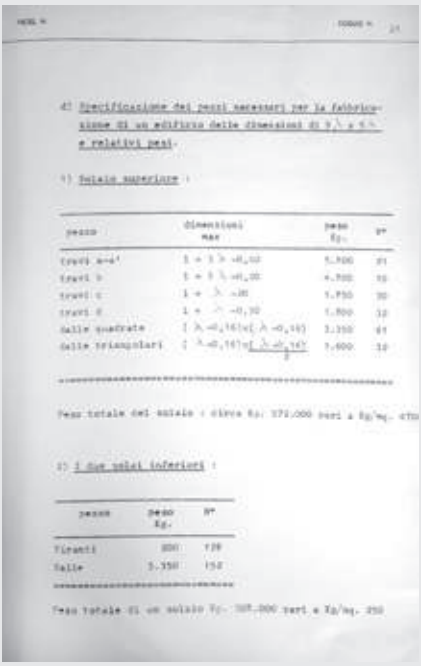
These beams, which also have an I-section, will rest on small seats set up on the a-beams and will be prestressed, at one time, with the identical assumption adopted for the said a-beams.

c) The c-beams will then be assembled according to the following description:

Each c-beam will be prefabricated into three pieces that will rest on small seats set up in the a- and b-beams. The three pieces will be welded to the b-beams by means of “in-situ” castings and will be made integral, to form a single beam, by means of cables (post-tensioned) that will slip within the said three pieces and will cross, by means of prepared holes, the b-beams.

These latter cables, of the same number and posture as those of the b-beams, will be such that the three pieces of the c-beams (made continuous by means of the suture castings) will behave, from a static point of view, like a b-beam.

In other words, the b-beams and c-beams will be statically identical.



d) Now, having completed the web of beams a'-b-c, we will place, above them, a series of plates formed by a

slab 8 cm thick, which will also have, on the sides, ribs of the same dimensions as those previously described.

e) Finally, the two lower floors will be assembled in the same manner as described above.

Phase VIII:

Homogenization of the system.

The homogenization of the system consists of completing the post-tensioning efforts in the cables of all tie-rods, both oblique and vertical ones. The post-tensions will be brought to the value of 100 % and then the cement mortar injections will be carried out to make the cables integral to the concrete structures involving them.

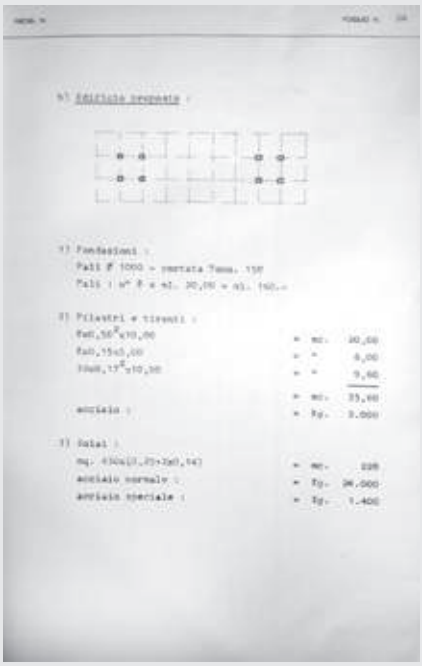
Precisely, for the completion of post-tensioning, the following will be operated as follows:

-Slanted tie-rods:

It will be necessary to operate at the upper terminal of each oblique tie-rod.

-Vertical tie-rods:

It will be necessary to operate in two stages: in a first time with the



hydraulic jack above the upper slab and in a second time with the jack below the support flange of the lower slab.

d) Specification of the parts required for the fabrication of a building with dimensions of 9λ x 9λ and their weights[2].

e) Cost comparison between the proposed facility and a similar conventional one.

We now want to lay the basis for a comparison between the cost of the structures in this study and that for conventional structures.

This is then followed by a comparison of two building bodies, identical in size and to be built one by conventional methods and one by the proposed system.

Evaluating now the various works, both to be considered with the maximum possible use of prefabrication and at average conventional prices, we will have:

2 - Follow the calculations and tables (points 1 and 2) in the document image.

	fondaz. speciali	calcestruzzo	acciaio normale	acciaio speciale	Totali
costi unitari	pali $/ml. 60	$/mc. 45	$/Kg.0,30	$/Kg.0,90	
progetto convenzionale	-	mc.246,58x x$ 45 = = $ 11.096	Kg.23.300x x $ 0,30 = = $ 7.000	-	18.096
progetto Ricci	ml.160x x $ 60 = = $ 9600	mc.263,60x x $ 45 = = $ 11.862	Kg.26.000x x $ 0,30 = = $ 7.800	Kg.1400x x $ 0,90 = = $ 1.260	30.522

The proposed structure, as far as it relates to the unit considered, costs about 60 % more than a similar conventional-type unit, but not with the same usability characteristics. In fact, for the conventional structure it is not possible to have large spans below the lower floor, as it is possible with Ricci's design.

It should also be considered that the cost difference in the above table shows that its higher rate is determined by the incidence of the cost of foundations.

Since the above comparison was in fact made for the assumption of soil of poor mechanical strength, it is enough to restart the counts for the case instead of soil of considerable strength to immediately determine a difference of 35 % instead of the 60 % mentioned above.

Assuming now that the cost of the complete building with all its finishes and installations represents three times that of the structure alone, we conclude that the higher cost of the building with special structures ranges from a maximum of 23 % to a minimum of 11.5 %.

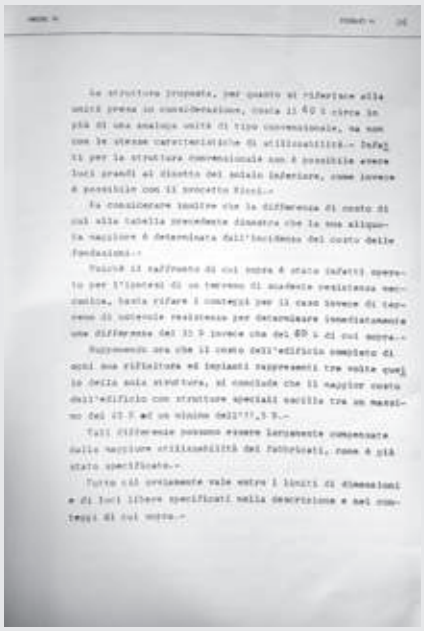
These differences can be largely offset by the increased usability of the buildings, as has already been specified.

All this, of course, applies within the size and clear span limits specified in the description and counts above.

f) Mention of special cases where free spans greater than those planned are required.

The design of the building complex to which this study refers presents its great volumetric flexibility, so it will also be appropriate to provide for the case of the necessity of a different arrangement of the load-bearing vertical elements, in order to obtain free spans greater than those envisaged and especially overhangs of considerable projection.

For such cases, since neither the adopted modulation nor the standardization of the various prefabricated elements is to be



Le struttura proposta, per quanto si riferisce alla unità presa in considerazione, costa il 60 % circa in più di una analoga unità di tipo convenzionale, ma non con le stesse caratteristiche di utilizzabilità.- Infatti per la struttura convenzionale non è possibile avere luci grandi al disotto del solaio inferiore, come invece è possibile con il progetto Ricci.-

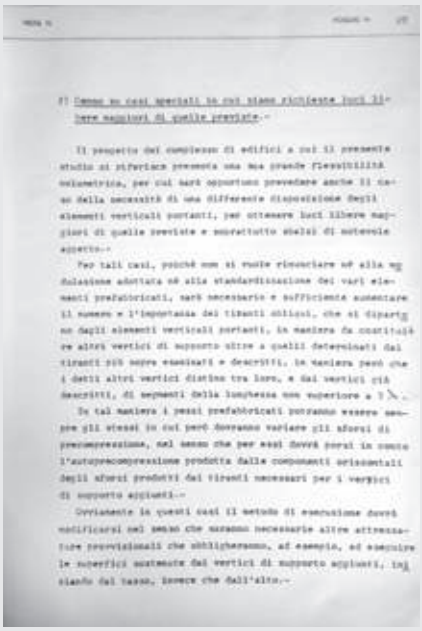
Va considerato inoltre che la differenza di costo di cui alla tabella precedente dimostra che la sua alliquota va calcolata sull'incidenza del costo delle fondazioni.-

Poichè il raffronto di cui sopra è stato infatti operato per l'ipotesi di un terreno di modesta resistenza meccanica, basta rifare i conteggi per il caso invece di terreno di notevole resistenza per determinare immediatamente una differenza del 33 % invece che del 60 % di cui sopra.-

Supponendo ora che il costo dell'edificio completo di ogni sua rifinitura ed impianti rappresenti tre volte quello della sola struttura, si conclude che il maggior costo dell'edificio con strutture speciali sarebbe tra un massimo del 23 % ed un minimo dell'11,5 %.-

Tali differenze possono essere largamente compensate dalla maggiore utilizzabilità dei fabbricati, come è già stato specificato.-

Tutto ciò ovviamente vale entro i limiti di dimensioni e di luci libere specificati nella descrizione e nei conteggi di cui sopra.-



f) Cenno su casi speciali in cui siano richieste luci libere maggiori di quelle previste.-

Il progetto del complesso di edifici a cui il presente studio si riferisce presenta una sua grande flessibilità volumetrica, per cui sarà opportuno prevedere anche il caso della necessità di una differente disposizione degli elementi verticali portanti, per ottenere luci libere maggiori di quelle previste e soprattutto ubicati di notevole aspetto.-

Per tali casi, poichè non si vuole rinunciare nè alla modulazione adottata nè alla standardizzazione dei vari elementi prefabbricati, sarà necessario e sufficiente aumentare il numero e l'importanza dei tiranti obliqui, che si dipartono dagli elementi verticali portanti, in maniera da costituire altri vertici di supporto oltre a quelli determinati dai tiranti più sopra esaminati e descritti, in maniera però che i detti altri vertici distino tra loro, e dai vertici già descritti, di segmenti della lunghezza non superiore a 3 λ.-

In tal maniera i pezzi prefabbricati potranno essere sempre gli stessi in cui però dovranno variare gli sforzi di precompressione, nel senso che per essi dovrà porsi in conto l'autoprecompressione prodotta dalle componenti orizzontali degli sforzi prodotti dai tiranti necessari per i vertici di supporto aggiunti.-

Ovviamente in questi casi il metodo di esecuzione dovrà modificarsi nel senso che saranno necessarie altre attrezzature provvisionali che obbligheranno, ad esempio, ad eseguire le superfici sostenute dai vertici di supporto aggiunti, iniziando dal basso, invece che dall'alto.-

renounced, it will be necessary and sufficient to increase the number and importance of the oblique tie-rods, which depart from the vertical load-bearing elements, in such a way as to construct other supporting vertices in addition to those determined by the tie-rods examined and described above, in such a way, however, that the other vertices are distant from each other, and from the vertices already described, by segments of the length not exceeding 3λ.

In this way the prefabricated pieces may always be the same in which, however, the prestressing stresses will have to vary, in the sense that for them the self-compression produced by the horizontal components of the stresses produced by the tie-rods necessary for the added supporting vertices will have to be taken into account.

Obviously, in these cases the method of execution will have to be modified in the sense that other provisional equipment will be required that will oblige, for example, to carry out the surfaces supported by the added supporting vertices, starting from the bottom, and not from the top.

In such a case the added oblique tie-rod of a building will have to support (by means of provisional shoring) not only the area it is entitled to, but also that of the upper building that will be built on it, and in that case the vertical tie-rods between floors will function temporarily and as compressed pillars.

This is possible by taking into account that the self-weight of the three upper floors (gravitating on the lower ones) is less than (or at most equal to) the sum of the accidental overloads provided for the three lower floors.

Therefore, it will always be possible to devise other assembly devices without, however, ever giving up the standardization of the prefabricated parts.

Obviously, for such special cases the cost comparison established above will no longer be valid in the sense that the proposed system will be applied for buildings of special importance and therefore more onerous.

Riccardo Morandi, Leonardo Ricci

Architecture at Urban Scale: Ricci and Morandi at the University of Florida[1]

I came to the University of Florida at the invitation of Graduate School Dean Linton E. Grinter, and Architecture Chairman Arnold F. Butt. I accepted on the condition that I could do experimental team work with students for a real problem in a real society.

Indeed, if we are to improve the form and structure of the University we must first change the relationship between the university and society.

The disciplines of architecture and urban design can be considered divided into two parts: one, theoretical research, and the other, applied research. Thus, if we really want to change the academic notion of teaching, we must do so in a way which allows the possibility for both kinds of research.

Concerning the theoretical aspect, in my opinion it is necessary to create an interdisciplinary study center which can pernit the creation of many hypotheses and encourage testing them from many points of view.

For the second type of research, which is the greater percentage, we need laboratories in which models derived from these hypotheses can be tested. It is clear that our laboratories are the real society.

Indeed, only the users can tell if we are right or wrong in our models, or how much is right and how much is wrong. In synthesis, we can say that today, in order to prepare a new environment which is neither dictated from above nor is culturally obsolete, we need the opportunity to experiment with our hypotheses and models.

When I arrived in Gainesville I was familiar with the Model Cities Program in the United States. If seriously applied, Model Cities can be a very valuable experience in urbanism or architecture at

1 - Report on the Miami-Dade Model Cities project by Riccardo Morandi and Leonardo Ricci, carried out at the University of Florida in Gainesville. The typescript concerns the design choices mostly centered on structural evaluations as the structure and infrastructure were the project core, and the teaching and interdisciplinary research aims that lied in the design process as well; the report was not published.

an urban scale (as I prefer to call urban design so as not to cause confusion with economic planning).

Mr. Butt and I immediately made contact with the Miami Model Cities organization. As the most extensive program in the United States, Miami may be studied at the large scale which permits the solution of many problems from a scientific point of view. A population which is more than 90% black demanded that our studies proceed with an overall social orientation.

Unfortunately, the social studies and the data necessary to our work could not be prepared in time for us to begin in January. We were obliged to restrain the original scope of our problem, and instead apply our theories to a smaller Model Cities area in Tampa. The problem was smaller (from 90,000 to 2,000 people) and our goals became more limited and socially less significant. I had to consider this experience as a preparation for next year's work in Miami.

From the didactic point of view, our goals were the following:

1. To present a new theory to the students in which urban design is approached not only from the aesthetical or, on the contrary, the economical point of view, but as the synthesis of different possible structuring and organization of human acts and activities. For this reason, the first month of our work was devoted to the explanation and discussion of this theory which is the result of many years of theoretical research carried out at the Institute of Urbanism in Florence, of which I am the Director, and in conjunction with other Universities in the United States.

2. Another goal was to teach students to work together as a team in which professor and student are both researchers, but of course, at different levels of knowledge and experience. My students at the University of Florida were all fifth year or graduates.

3. I also wanted to show that design is a process with many components and that any aspect which belongs to this process can not be hidden or separated or forgotten. As an example, it is impossible to separate the components of structure and technology fron those of space and aesthetics. For this reason, Engineer and Professor Riccardo Morandi was engaged as a member of our team for part of the second term. He controlled our hypotheses and our design from both the constructive and economical points of view.

In the beginning, we had many difficulties. The students came from different schools, different cultural and technical backgrounds, and all lacked experience in Urban Design (this is a fault of all schools of architecture). Overall, many students have not yet developed an

awareness of the architect of the future: a figure who can no longer be a demiurge who attempts to solve the objective needs of many in a subjective manner. The new architect must be able to make a contribution to society in connection with other contributors from various fields of knowledge.

Thus the beginning was a very frustrating time for me as well, I am sure, for some students, because we could not move at the speed that I wished. But, as soon as the right climate was created, the work went with more enthusiasm and awareness day-by-day to a point in the final weeks where I felt more like a conductor of an orchestra in which each person plays his instrument in harmony.

And certainly, I can now honestly say that we are ready to immediately face the problems of the future without the necessity of losing time as we did at first.

The goals of our project were the following:

1. We tried to develop a structural system competitive with existing ones from the economical standpoint which will also permit construction to proceed above the ground in an existing urban renewal area as well as in a newly developed project.

2. The structural system needed the characteristics which allow a three-dimensional urbanism instead of the present bi-dimensional system to develop. Thus, our system can be applied in different and logical ways with the integration of human activities according to the specific needs of many at the different scales of group, neighborhood, town, and megalopolis.

3. The structural system was studied in such a way that the consequences of each element could be articulated: a) The foundation had to be independent of the vertical elements so that it would be possible to industrialize the work and adapt it to many different ground conditions. b) Vertical elements were to be extruded and had to be capable of supporting varying loads at different heights. c) A space frame structure was needed which could be independent of the systems around it so that all loads are transmitted directly through the columns and not through the lower floor systems. Within this space frame we needed totally free space for different needs of man such as public facilities and services. d) Precast panels were desired so that we could place them over a modulated grid (the space frame) in such a way that angles of 90, 64, 45, and 26 degrees could be created. This system would give us the advantages of the neoplastic, organic, and cubist spaces combined in any manner necessary. e) Prefabricated concrete slabs which could be industrialized and used with the wall panels were also needed. f) We had to consider the possibility of building

over existing elements without the need for scaffolding, g) We wanted to separate the mechanical systems and equipment from the structure and develop a system which would permit each element of a dwelling or a public facility to be plugged in wherever and whenever necessary.

4. We wanted to escape from the classical concept of style with the consequences of a statically enclosed form to a new conception of formativity which allows aesthetical equilibrium to exist at any moment in the development of the project.

5. The integration of all human activities in the first dimension (public facilities, commerce, industry, service) was a major goal of our work. We wanted to create a real composition of life and not another aggregation of elements alienated and separated as they now are.

6. We wished to, as an exercise, prepare this demonstration for the area of Tampa. Although this project was only an exercise, we did want to present a real application of my theories which could be applied to the real Model Cities program.

7. We wanted to develop a system in which, from the theoretical point of view, people could buy the panels and the services and then create within the space frame whatever type of dwelling they desired.

At the end of our first project, let us see if our goals were achieved.

Overall, I can say that we are satisfied, if it is remembered that research of this magnitude can not be concluded from any point of view in so short a time. But, we do have enough confidence in our design to say that it is not only an academic exercise, but it is also one which could really be applied.

Of course, more study would be necessary to make it more suitable for the real environment of Tampa and we would have to continue our technical testing and design.

Beginning with the more practical elements, we can say that our system is not at all utopian. Indeed, the structural system was refined and tested by Professor Morandi (see Morandi report) with the result that we are, from an economical point of view, at least competitive with conventional building methods. We have tested one sector of our system thoroughly and are certain that, with more development under Morandi's guidance, we can arrive at a system which can permit total flexibility to meet the needs of our specific environment. In addition, our system has the capacity to be erected in existing settlements without the necessity of destroying the existing community. This allows an organic and continous act of planning with a potential

for growth in any direction and the interchange of elements as certain functions become obsolete.

The system of industrialization has been developed in such a way that, rather than bringing pieces from a factory, we need only to manufacture forms for on-site casting. (We have a very linited number of types of structural members.) This will provide enormous advantages from both the economic and social points of view, (since ghetto residents could work on their new community and erection speed may be greatly increased.

Transportation and communication systems were limited by our population of 2000 people and a very restricted site. Although we did not study special systems, it is clear that our system permits the interconnection of vertical and horizontal means of transport allowing the residents to almost totally eliminate their dependence on automobiles and the need to travel great distances in their daily lives.

Total integration of activities is possible with our system. We can create spaces of any quantity or quality. Thus we can create a total living environment which does not alienate and separate men as society does now. This system is analogous to the integrated life which existed in Medieval and Renaissance times when the morphology of the towns permitted social interaction to occur. The functions of housing, work, shopping, education, and medicine are no longer separate acts, but on the contrary, become a form of communication and exchange among men.

Mechanical equipment and services were studied only from the theoretical point of view. Existing technology permits us to create fantastic systems for the distribution of materials and services. We know that the advantages of centralization and mechanization can be easily integrated into our system, as can new information and data transmitting devices.

Perhaps the drawings and models can explain the results of our work better than words.

In conclusion, as I have already stated, we can affirm that we are ready to do a real project for a real society. If our program continues as organized and planned, we will go with our present team plus new graduate students from other disciplines to Miami to work in contact with the existing Model Cities organization and the real population to study the total environmental problem.

In the beginning we will have to create an infrastructure which gives texture to the settlement and design the first phase of integrated

housing. This will give the students a new experience which will better enable them to make the transition from the University to life. Usually the jump from an academic situation to rude reality is a big shock which can destroy their creative talents.

Our experiment will help to make them more aware of the social needs of the population and give them a better understanding of the process of transformation of ideas into space, structure, and material. We will establish continuity between education and real life.

Next September, when we hope this program will be a reality, we will be able to begin a very important experiment which begins neither from the imposition of utopian or arbitrary models on the people (as most urban plans are), nor from the speculation which imposes obsolete models in which man, with the dimensions of today, can no longer accept.

Finally, we can arrive at a position from which we can invent new nodels for a new life - - models which belong to the people as nuch as to the designer.

Leonardo Ricci's resignation letter from the Faculty of Architecture of Florence, 1973[1]

The letter is undated, but presumably Leonardo Ricci wrote it in 1973, immediately before the elections for the Dean of the Faculty of Architecture of Florence for the three years 1973-1976. The letter was also published in Casabella by Carlo Guenzi[2]. It does not only explain the reasons why Ricci did not candidate in 1973, but it also resumes the problems affecting university which mirrored the social problems come to light during the 1968 revolt, as they effectively were Ricci's main cause of bewilderment.

Dear Chancellor,

two years of presidency have worn me down, physically and psychologically. I hope with some rest to erase my "weariness" so that when the vacation is over, I can resume my work. The result was quite different. Some sunshine has given me a wonderful "tan," but long reflection has exacerbated my crisis to such a point that I can do nothing but resign as principal and ask for a year's leave of absence for study reasons so that I can continue my research and meditate deeply on the disciplinary problem and make consequent decisions later.

Since elections for the presidency for the three-year term 73-76 will soon be held, I wondered whether it might not have been better to wait and not accept my candidacy. On reflection I thought it more correct and useful to the faculty to resign. This decision of mine allows the Faculty Council a gain of time during which to calmly evaluate the present situation and propose a new candidate.

If I were not in such a state of severe depression, which I will actually have to call "despair" in its etymological meaning of "hopeless," I could make a lengthy analysis of the two years of my presidency to document all the political cultural moral reasons that drive me to this step.

At the moment I am not in the "condition" to be able to do so. However, I feel it is my duty and necessity to list in summary the profound reasons.

The students are right. Whatever political group they belong to governmental, opposition, extra-parliamentary, there are in my opinion some objective elements that not only justify their intemperance

1 - The text is copied from Ricci's handwritten letter. The original document is in Italian and is kept in Casa Studio Ricci, the present translation is done by the author, who chose to publish the original document pages in Italian as pictures and its translation in English as transcribed text.

2 - Carlo Guenzi and Leonardo Ricci, "Architetto: per quale società?" ["Architect: for what society?"], *Casabella*, no. 384 (December 1973): 2, 3.

but cause their rebellion.

I limit myself to express only one that refers to our discipline without going into more general problems that belong to the whole university such as “Role of the University in Society” “Democratic Management” “Right to Study” “Precariousness.”

Students in our faculty have reached the number of seven thousand. Already this fact represents an unsolvable organizational problem such that serious functioning is not possible.

But I do not want to entrench myself behind easy screens. Assuming that a wave of a magic wand could solve such problems to achieve the so-called “efficiency” of some American campuses, the underlying problems would remain unsolved.

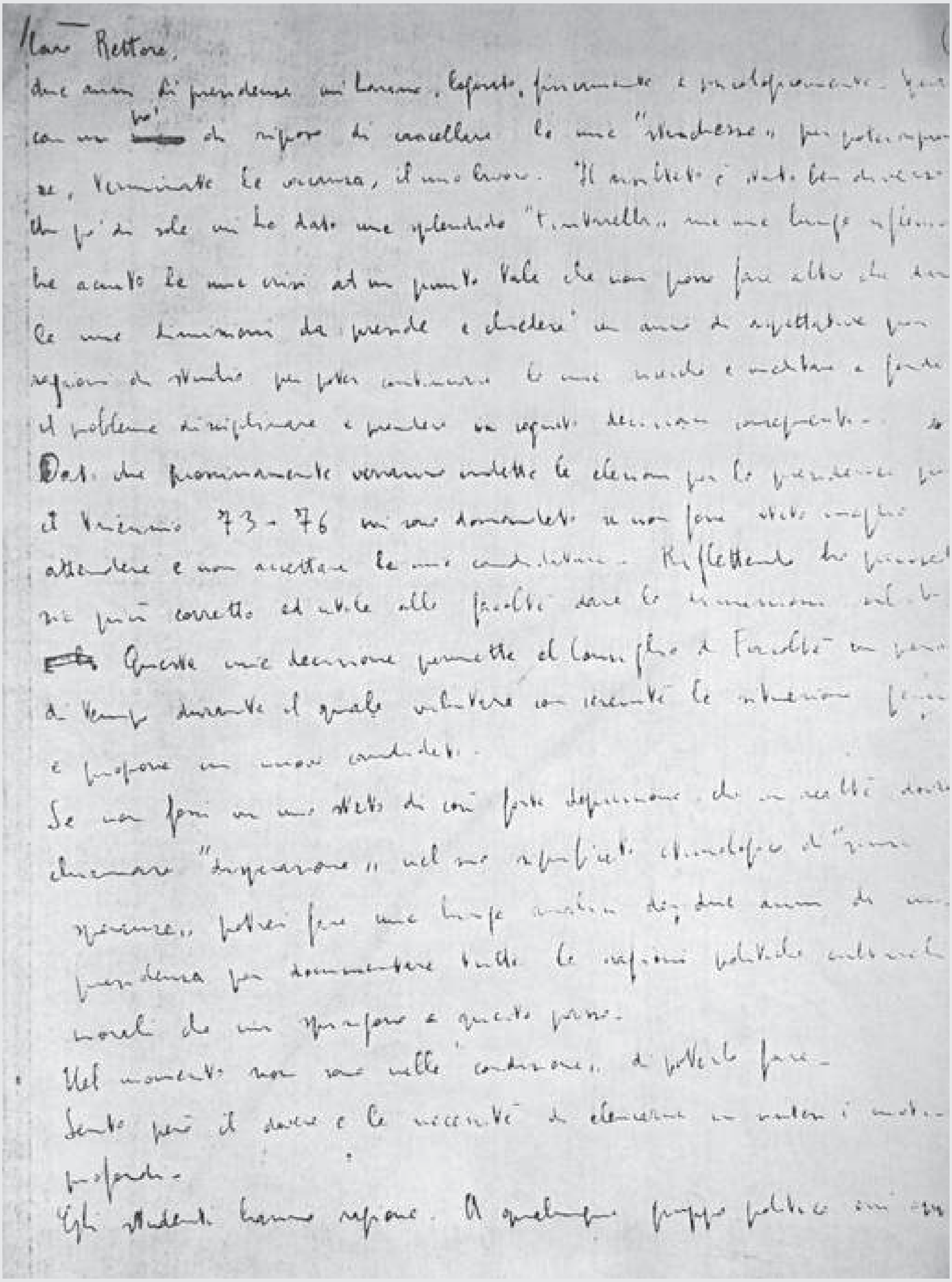
Of the seven thousand students I know at the outset that at best only ten percent will be in the architectural profession. The rest will be unemployed, underemployed, in any case employed in something they did not prepare for and did not choose.

Of the remaining ten percent a large portion will be forced to be draftsmen, another good portion the bureaucrat. The very small percentage that will manage to “break through” will make the so-called “freelancer.” A profession that I consider finished, which cannot solve the role of the architect in a truly modern, democratic and civilized society, and which in many respects I consider immoral.

Just to solve this problem would require changing all the structures of the University. It would require changing the role, the type of teaching, the type of qualification. In order to change these structures it would be necessary to change the “market,” that is, the demand that society makes of the architect. A market which, at present, is not only beyond the control of the university, but which increasingly escapes the political sphere. If this continues, universities instead of “mass” universities replacing “élite” universities will become large high schools in which general and generic information will be distributed. The selection, the discrimination will be made later by the big economic trusts and industries that are already beginning to consider building production no longer as a “safety valve” in times of economic crisis and contraction of industrial production but as another highly profitable possibility of exploitation.

To be able to do and prepare as an architect in a serious way requires some basic elements:

- to do free and independent interdisciplinary research;
- have enough political strength to be able to formulate and test unmanipulated model hypotheses;
- being in direct contact with society, especially with the working class, to understand “social demand” and to correct all the deformations that the institution has imprinted on social demand itself through the direct and indirect imposition of induced rather than real needs;
- experiment new models to have user verification.



Caro Rettore,
due anni di presidenza mi hanno esposto, finanziariamente e psicologicamente [illegible]
con un po' di rispetto di cancellare le mie "stranezze" per poter [illegible]
re, terminata la vacanza, il mio lavoro. Il [illegible] è stato ben diverso
un po' di sole mi ha dato una splendida "tintarella" ma una lunga riflessione
ha acuito le mie crisi ad un punto tale che non posso fare altro che dare
le mie dimissioni da preside e chiedere un anno di aspettativa per
ragioni di studio per poter continuare le mie ricerche e meditare a fondo
il problema disciplinare e prendere in seguito decisioni conseguenti.
Dato che prossimamente verranno indette le elezioni per la presidenza per
il triennio 73-76 mi sono domandato se non fosse stato meglio
attendere e non accettare la mia candidatura. Riflettendo ho pensato
sia più corretto ed utile alla facoltà dare le dimissioni subito.
Questa mia decisione permette al Consiglio di Facoltà un periodo
di tempo durante il quale valutare con serenità le intenzioni [illegible]
e proporre un nuovo candidato.
Se non fossi in uno stato di così forte depressione che in realtà dovrei
chiamare "disperazione" nel suo significato etimologico di "senza
speranza", potrei fare una lunga analisi dei due anni di mia
presidenza per documentare tutte le ragioni politiche culturali
morali che mi spingono a questo passo.
Nel momento non sono nelle condizioni di poterlo fare.
Sento però il dovere e la necessità di elencare in sintesi i motivi
profondi.
Gli studenti hanno ragione. A qualunque gruppo politico essi [illegible]

The bodies that in today's society might have the organizational and financial strength to achieve this are those dependent on economic power, political power, cultural power. Separate powers today or linked for purposes that are certainly against the "mass" and not for the "mass."

It is clear that any model imposed by economic forces, as industrial trusts, can only be manipulated.

It is clear that any model imposed by the current political cannot only be manipulated.

Theoretically, the University would reamain the institution able to hypothesize and experiment models that can diminish the imbalances, exploitation, and discrimination that are today the basis of every territorial organization, at all scales, and of every architectural object. Home, hospital, factory...

In my two years as president, I have realized that there is no political will to make universities such bodies, a mass body, which for me means not only allowing the mass to have access to the university, but above all working for the mass in contact with the mass. The dean has no power.

I cannot judge whether or not I have been a "good dean." That is for others to judge.

I can, however, with honesty and conscience say what I have tried to do.

I had the presidency at a dramatic time. Hundreds of thousands of policemen were outside and inside the faculty. Professors were under investigation by the Ministry. The closure of the faculty loomed, and the same happened in Milan.

The faculty was totally discredited.

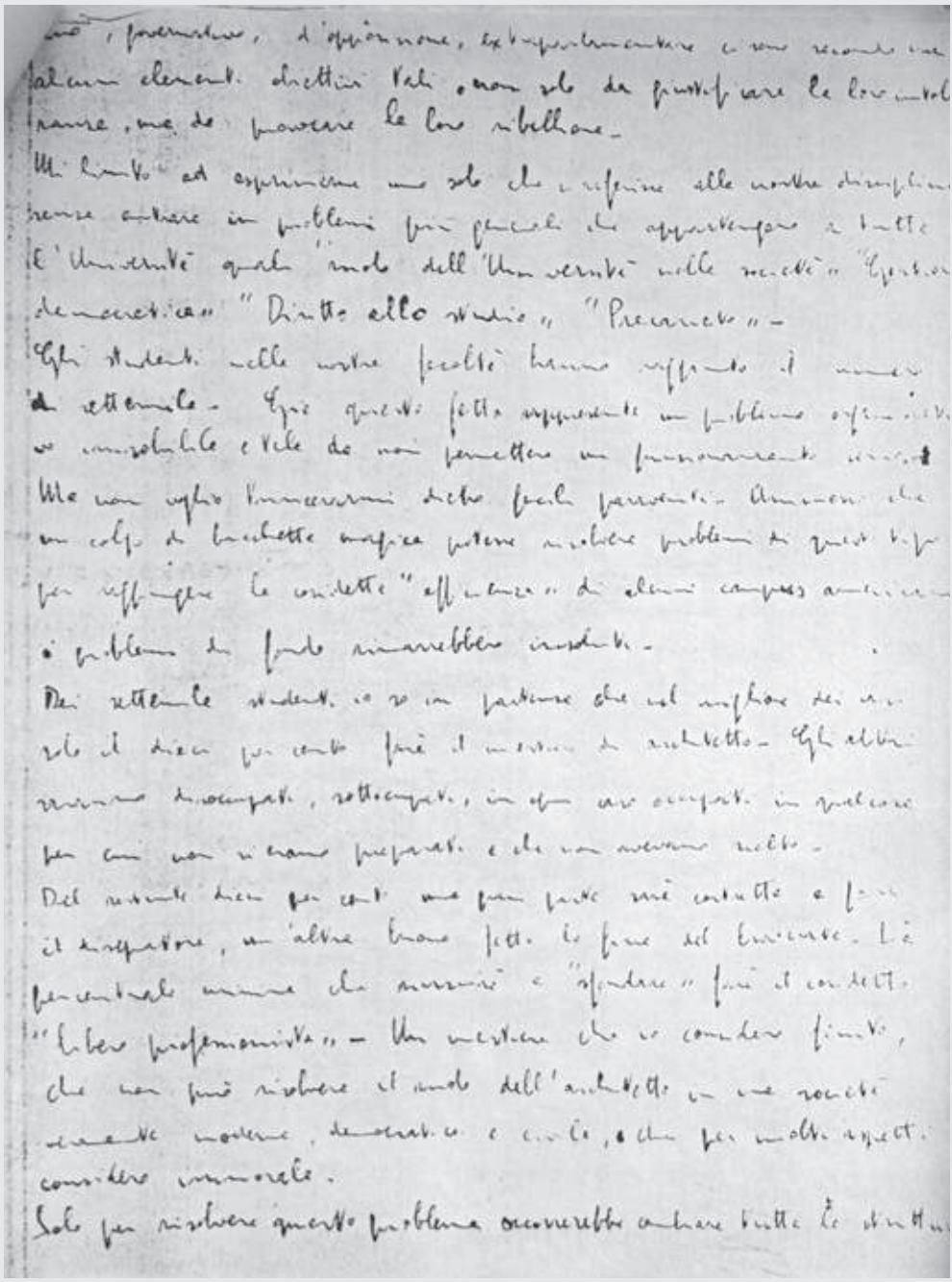
I think objectively we are no longer in this condition.

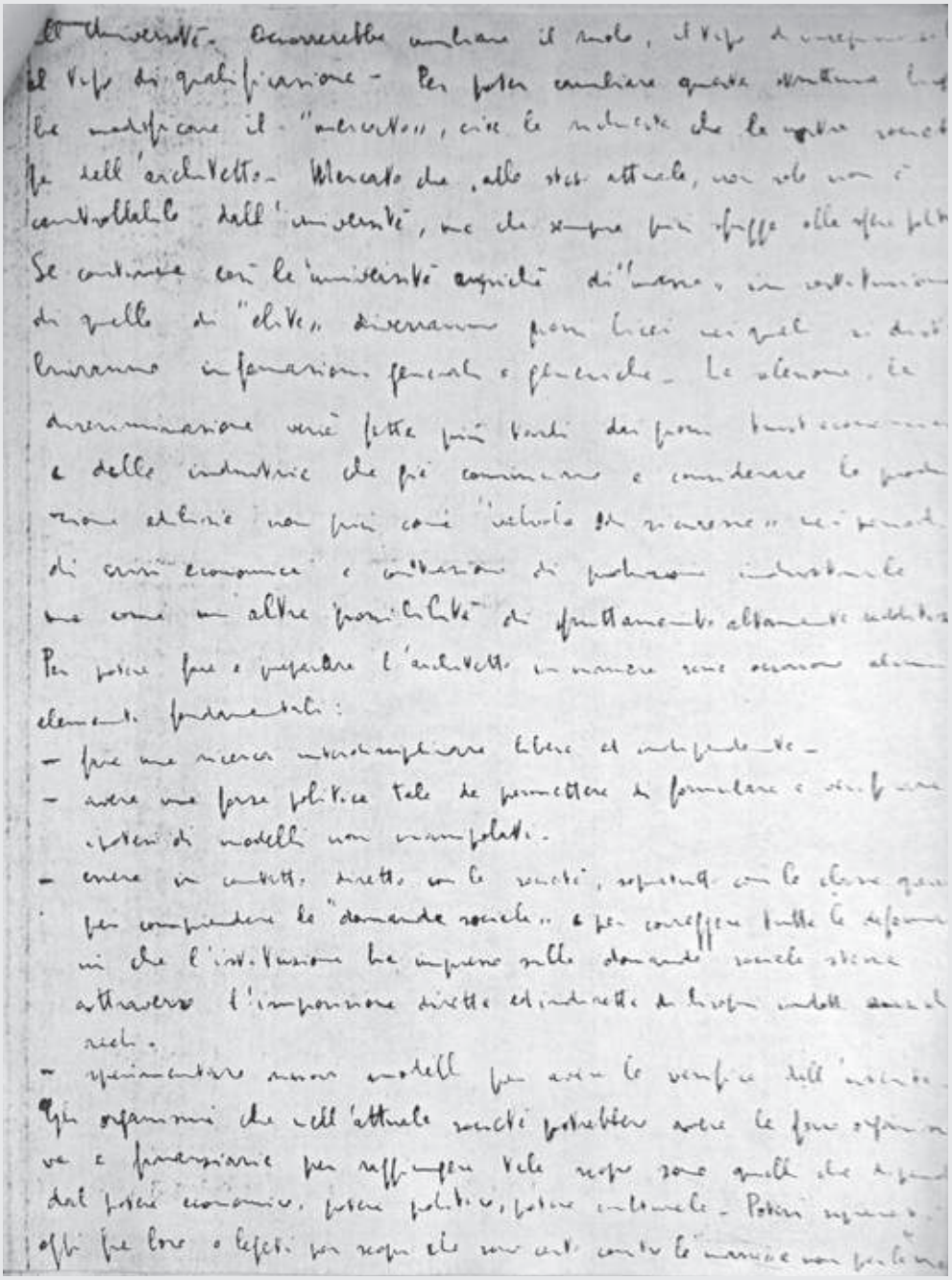
Needless to list what has been done that has allowed our faculty a new credibility.

To achieve these results I have, for the first time in my life, devoted my whole self to the university. I did not do professional work or private research. As a tenured professor my job would be to give three hours of lectures per week. For this I am paid. I can say that I gave the university more than eight hours a day. In fact even though physically I have not been on the faculty all this time my "brain" has always been busy trying to solve faculty problems. To the point of insomnia and waking up in a daze when I fell asleep.

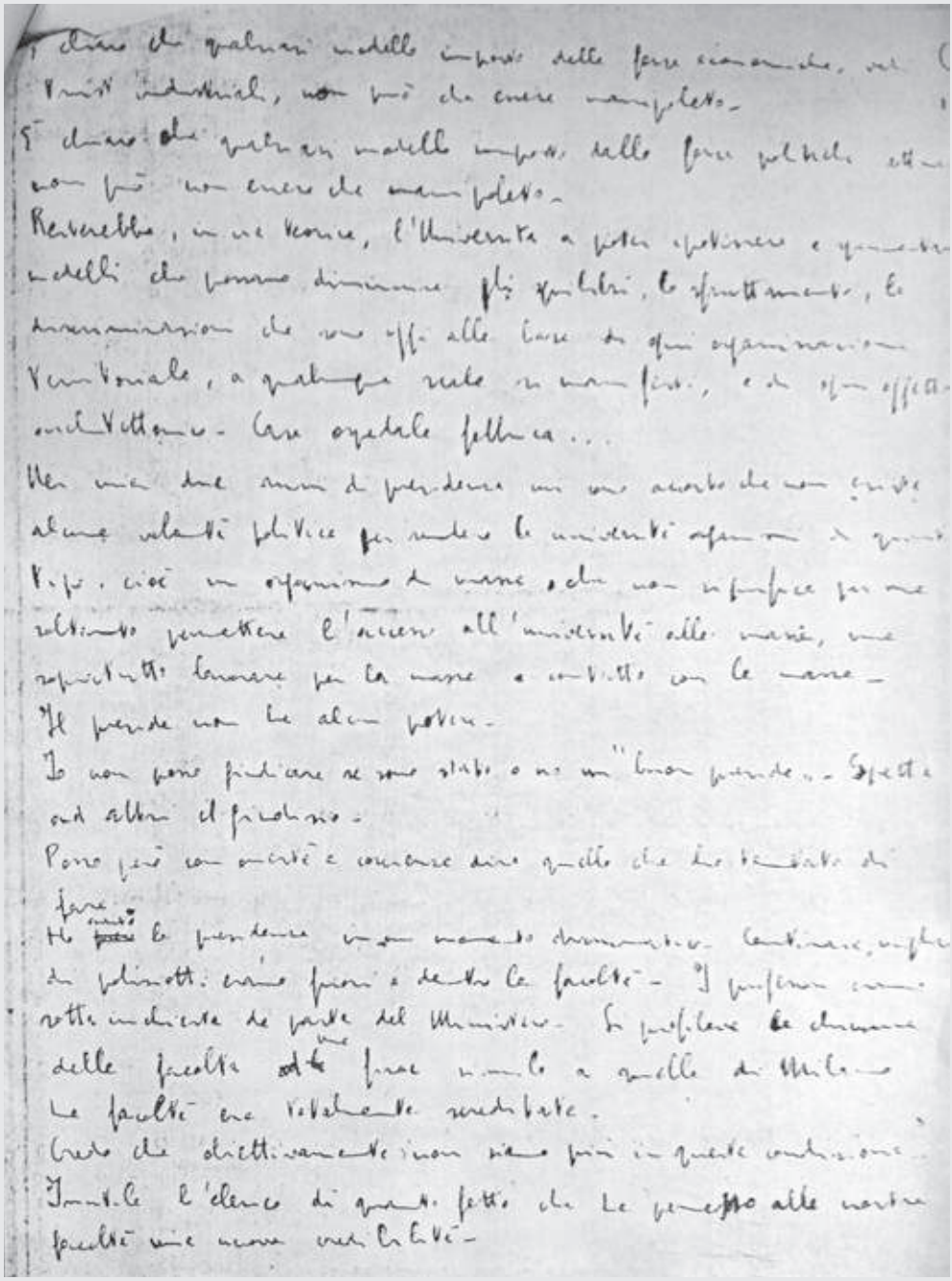
I lost my personal life. I lost my sense of the sky, the sun, the moon. That had never happened to me even during the war. I do not complain about that. When I had accepted the presidency I knew what I was getting into.

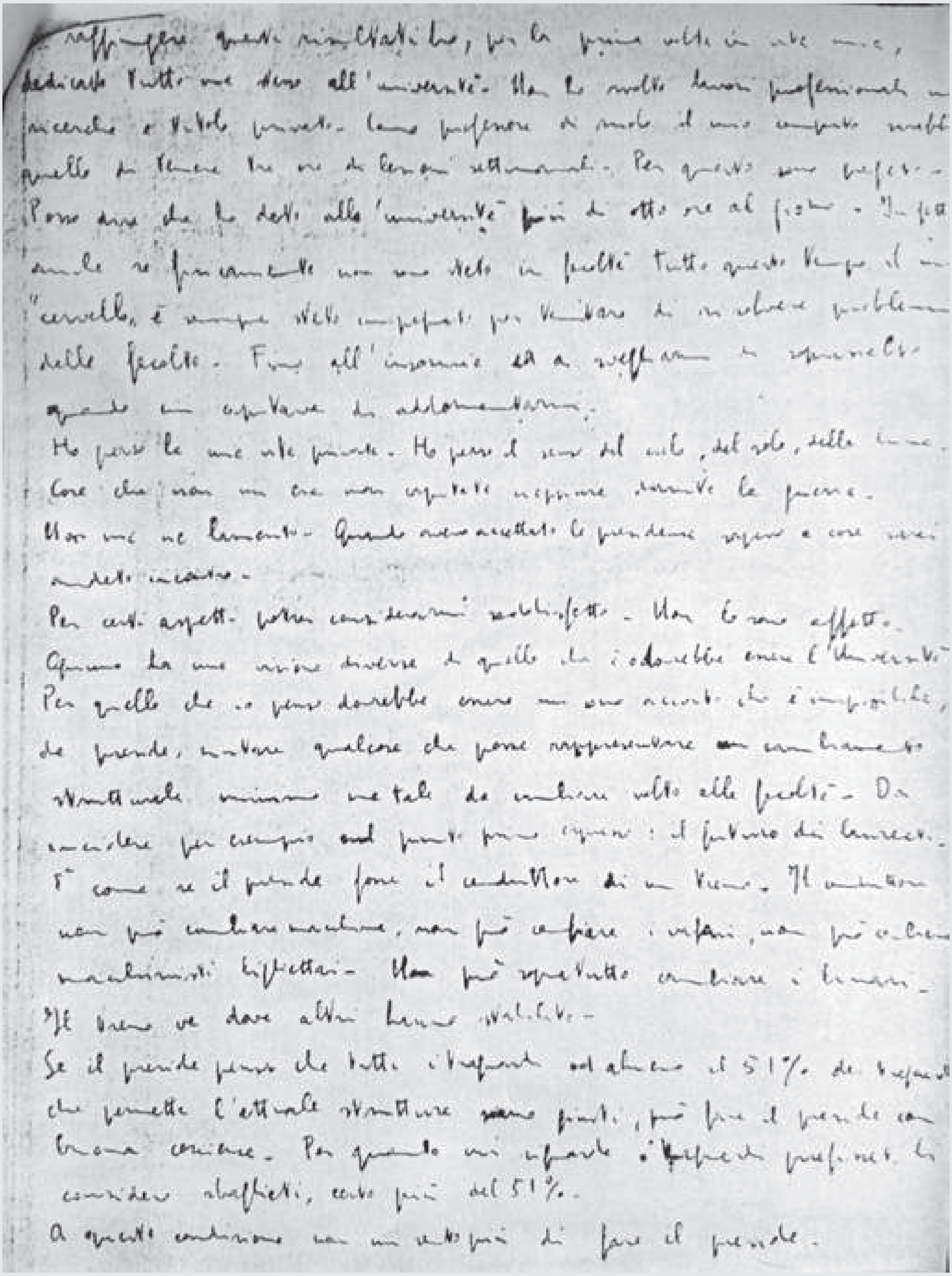
In some respects I could consider myself satisfied. I am not at all. Everyone has a different view of what the University is or should be. For what I think it should be I have found that it is impossible, as dean, to change anything that would represent a minimal but such a





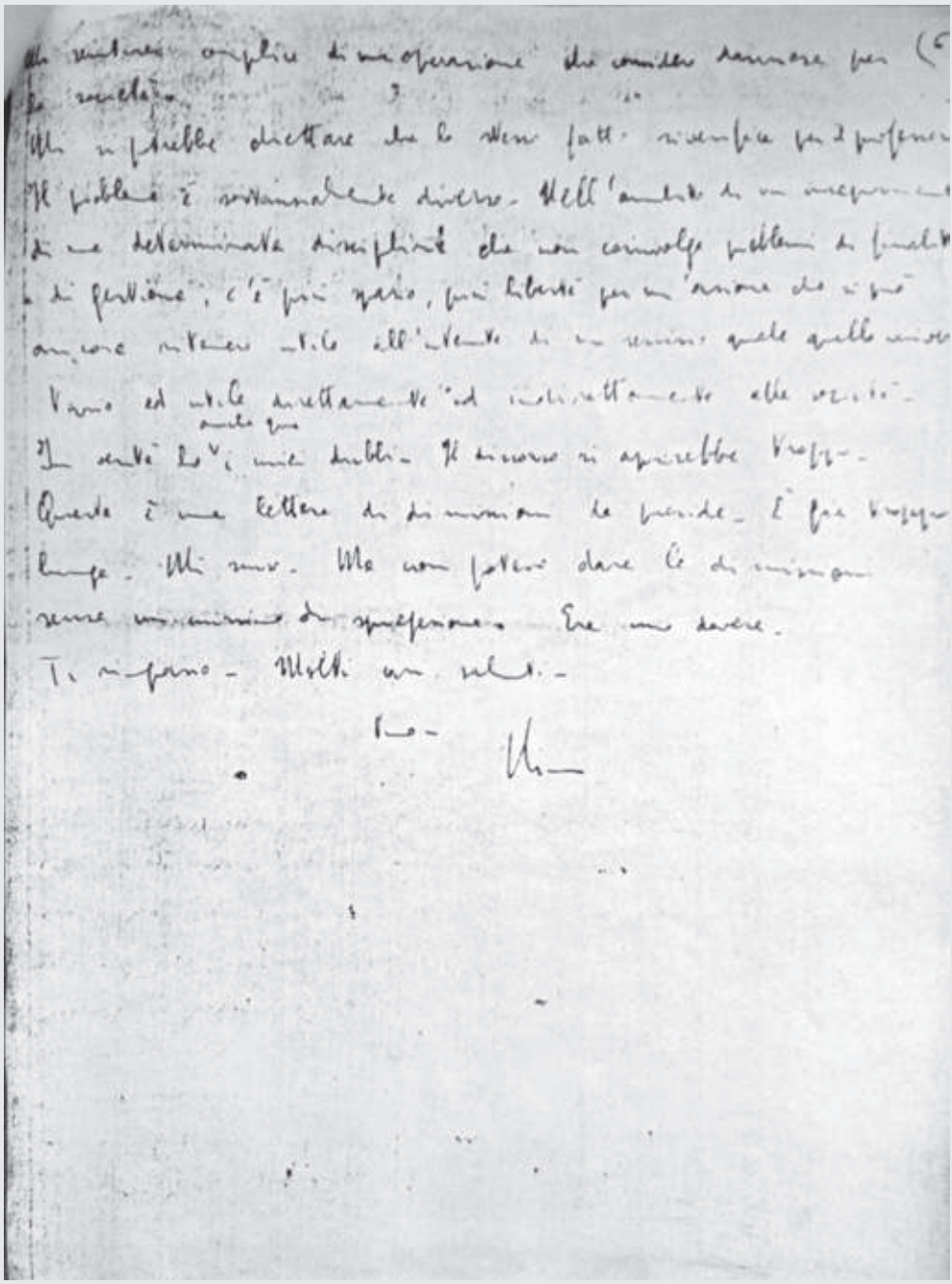
Anthology – Leonardo Ricci's resignation letter from the Faculty of Architecture of Florence, 1973





raggiungere questi risultati ho, per la prima volta in vita mia,
dedicato tutto me stesso all'università. Ho lasciato lavori professionali e
ricerche e studi privati. Come professore di ruolo il mio compito sarebbe
quello di tenere tre ore di lezioni settimanali. Per questo sono professore.
Posso dire che ho dato all'università più di otto ore al giorno. In fatti
anche se fisicamente non sono stato in facoltà tutto questo tempo il mio
cervello è sempre stato impegnato per tentare di risolvere problemi
della facoltà. Fino all'insonnia ed a svegliarmi di soprassalto
quando ero riuscito ad addormentarmi.
Ho perso le mie ore private. Ho perso il senso del cielo, del sole, della luna.
Cose che non mi era mai capitato neppure durante la guerra.
Non me ne lamento. Quando avevo accettato la presidenza sapevo a cosa sarei
andato incontro.
Per certi aspetti potrei considerarmi soddisfatto. Non lo sono affatto.
Giacché ho una visione diversa di quello che dovrebbe essere l'università.
Per quello che io penso dovrebbe essere un accordo che è impossibile,
da preside, attuare qualcosa che possa rappresentare un cambiamento
strutturale minimo ma tale da cambiare volto alla facoltà. Da
considerare per esempio ad punto primo [illegible]: il futuro dei laureati.
È come se il preside fosse il conduttore di un treno. Il conduttore
non può cambiare macchina, non può cambiare i binari, non può cambiare
macchinisti e ferrovieri. Non può soprattutto cambiare i binari.
Il treno va dove altri hanno stabilito.
Se il preside pensa che tutti i viaggiatori od almeno il 51% dei viaggiatori
che permette l'attuale struttura siano giusti, può fare il preside con
buona coscienza. Per quanto mi riguarda i viaggiatori professionisti li
considero sbagliati, certo più del 51%.
A queste condizioni non mi sento più di fare il preside.

Anthology – Leonardo Ricci's resignation letter from the Faculty of Architecture of Florence, 1973



structural change as to modify the face of the faculty. To affect, for example, the point expressed earlier: the future of the graduates. It is as if the dean were the conductor of a train. The conductor cannot change cars, he cannot change the cars, he cannot change the drivers. Above all, he cannot change the tracks. The train goes where others have determined.

If the principal thinks that all the goals or at least 51% of the goals that the current structure allows are right, he can be a principal with a good conscience. As far as I am concerned, I consider the set goals wrong, certainly more than 51 percent.

Under this condition I no longer feel like being a principal. I would feel complicit in an operation I consider harmful to society.

I could be argued that the same fact occurs for the professor. The problem is substantially different. In the context of teaching a particular discipline that does not involve problems of purpose and management, there is more room, no more freedom for an action that can still be considered useful to the user of a service such as the university and useful directly or indirectly to society. In truth, I also have my doubts here. The discourse would open up too much.

This is a letter of resignation as a dean. It is already too long. I apologize. But I could not resign without a minimum of explanation. It was a duty.

Thank you. Many kind regards.

Leonardo Ricci

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