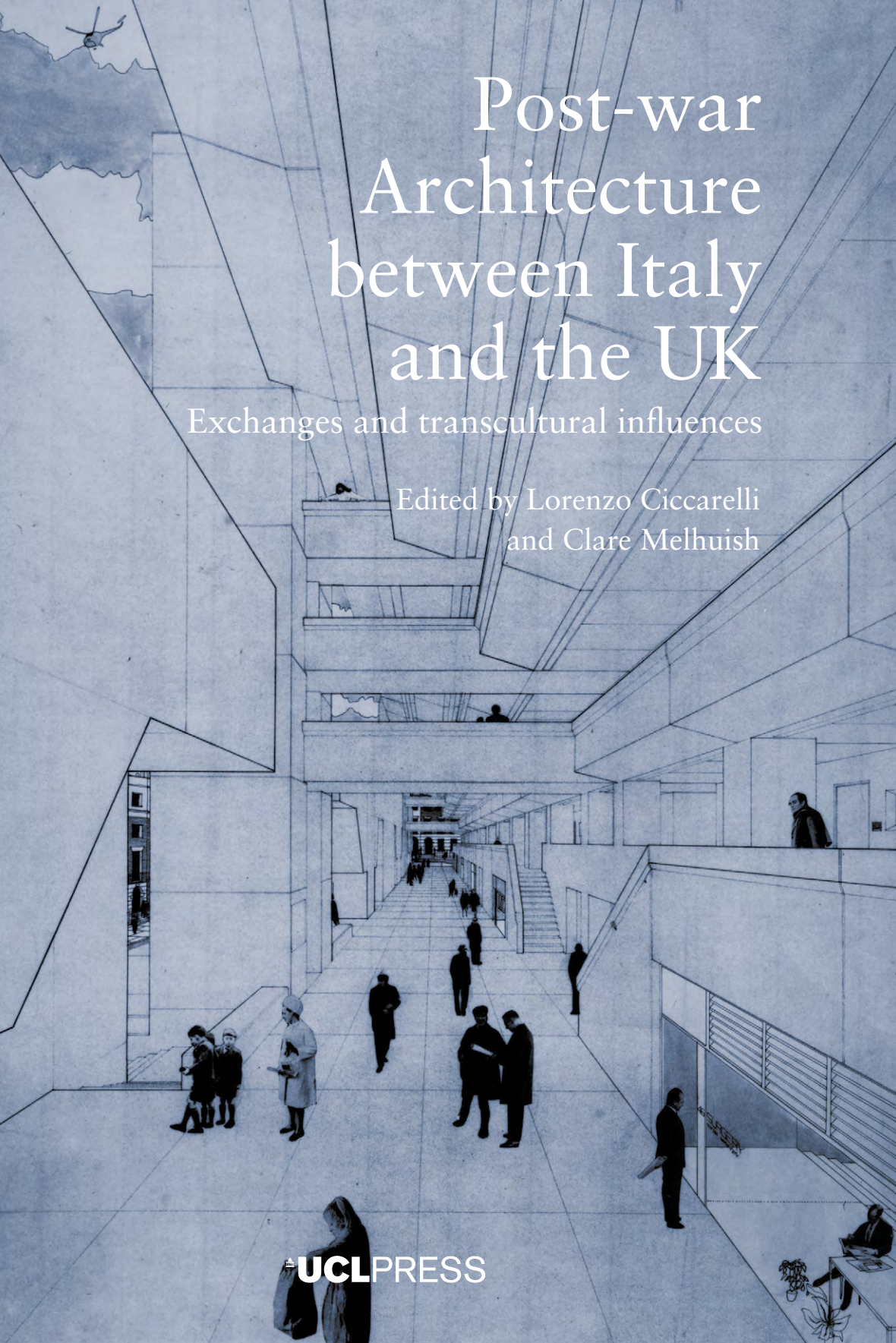

Post-war Architecture between Italy and the UK

Exchanges and transcultural influences

Edited by Lorenzo Ciccarelli and Clare Melhuish

UCL PRESS

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1
Editors' note

Lorenzo Ciccarelli (University of Florence)
and Clare Melhuish (UCL)

In the catalogue of the exhibition *Italian Contemporary Architecture* organized at the Royal Institute of British Architects (RIBA) in March 1952, Robert Furneaux Jordan wrote that 'to an architect, contemporary Italy is perhaps the most interesting of all countries', while Ernesto Nathan Rogers defined British architecture as 'a happy complement to the Italian'. Rogers and Furneaux Jordan were among the most interesting and refined architectural critics in Italy and the UK during the 1940s and 1950s, and these words are just some of the crumbs that invite the reader to continue the explorations of the cultural exchanges between the two countries during and after the Second World War. Indeed, while scholars have studied the transnational connections and sharing of models and ideas with America and Scandinavia, there has been no comprehensive publication focused on the exchanges and transcultural influences between British and Italian architects, town-planners and historians. This volume is a first and partial contribution in this field, with the aim of fostering further research.

Two introductory essays by Paolo Scrivano and Lorenzo Ciccarelli outline the parameters of the debate, and the main topics through which Italian and British architects, historians and town-planners engaged with each other and contested their positions, while the main part of the volume is divided into three parts. The first part – *Personae and Debates* – focuses on some of the characters who fostered and animated the (sometimes harsh) debates between Italy and the UK, such as Reyner Banham, Ernesto N. Rogers, Franco Albini, Leslie Martin and Adolfo Natalini. The second part – *Designing the Post-war City* – deals with the sharing of town and country planning strategies for reconstructing and

designing post-war cities with special attention to housing schemes; while the third part – *Building the Welfare State* – addresses the design and construction of schools, universities and churches framed by the social and political expectations of the Welfare State.

This book arrives at the end of a long path through a research project co-ordinated by Lorenzo Ciccarelli at the Department of Architecture of the University of Florence between 2017 and 2019. Among the outcomes there were the book *Il mito dell'equilibrio: Il dibattito anglo-italiano per il governo del territorio negli anni del dopoguerra* (Franco Angeli, 2019) and the international conference *Italy and the United Kingdom: Exchanges and transcultural influences in postwar architecture,* organized by Lorenzo Ciccarelli and Martina Caruso and held at the University of Florence and the British School at Rome on 27 and 28 November 2019.

The collaboration with Clare Melhuish came about following an introduction by Dr Florian Mussgnug, Academic Director of UCL Cities Programme (Rome). Clare's track record of research and publication in the field of UK post-war architecture and planning intersected with more recent work at UCL Urban Laboratory on contemporary developments in the planning and design of universities, which had led to a fruitful exchange with UK-based Italian academics working on the history of university architecture in Italy in the post-war period (Zuddas, see chapter 13 in this volume). She joined and helped to expand the conference Scientific Committee, and contributed as a member to the circulation of the call for papers and selection of abstracts, with a view to collaboration on an edited volume arising from the proceedings. She subsequently chaired one of the conference sessions at the British School at Rome in November 2019 – which as it turned out would be a final academic research trip abroad before the outbreak of the global COVID-19 pandemic.

After the conference, we invited the presenters – from Italy, the UK, France and the US – as well as a number of additional distinguished scholars, to re-work their papers within the framework of an edited book for an international audience. It has proved to be a productive and enriching transcultural and cross-linguistic collaboration that has generated a significant contribution to the body of knowledge in this field, and to the understanding of the shared cultural and political histories and processes embodied in the field of architecture and design. From a UK perspective, particularly, it highlights the depth of the intellectual and artistic entanglement that historically binds the UK to its European neighbours, and shapes our common urban futures, notwithstanding the

repetitive historic rifts caused by political and religious dissent and warfare. Architecture and urban design across the UK and Italy present everyday material evidence of those historical collaborations and exchanges that frame contemporary lives and interactions.

As the process of compiling this volume reaches its conclusion, it is pleasing to reflect on one such positive outcome of a year of enforced home-working and isolation, and the possibilities that it has nevertheless offered to pursue such fruitful collaborative initiatives. It only remains to express our thanks to all the colleagues, friends and reviewers who accepted and joined us in the invitation to participate in this venture, and in the publication that has emerged from it, thanks to Chris Penfold who handled the editorial process as representative of UCL Press.

9

The influence of Patrick Geddes in post-war Italy through Jaqueline Tyrwhitt and Giancarlo De Carlo

Maria Clara Ghia

Patrick Geddes, an introduction

> *The City Beautiful must be the result of its own life and labour; it is the expression of the soul and mood of its people.*[1]

It is undeniable that minor currents flowed through the Modern Movement undermining the dominant thinking conveyed in the Athens Charter. One of these streams, probably the stronger, resulted from the ideas formulated by Patrick Geddes (1854–1932) at the beginning of the twentieth century.

Geddes's particular interest was in the interaction of human life with the surrounding environment. But he was also deeply committed to the reconciliation of science, morality and art, the three main areas of human thinking according to Max Weber, divided by the separatist culture of the period: 'value spheres of the world stand in irreconcilable conflict with each other'.[2]

As a botanist, sociologist, educator, artist and town planner, from the 1880s Geddes began to follow his vocation to classify and synthesize knowledge towards the improvement of human living conditions. In 1892 he purchased a tower at the upper end of Edinburgh's Royal Mile, which already had the function of public observatory: the building was topped by a roof platform with an octagonal domed cap house, where a camera obscura was installed. From 1895, after giving the building the name of Outlook Tower, Geddes continued to use it for analysing the social and

physical phenomena of the city. The laboratory implemented a taxonomic process, typical of the methods of biology, leading to a far more interesting vision than simply comparing architecture to a living organism, or evoking biological and natural shapes in urban design.

For Geddes, the city is the form that human life assumes when reaching its maximum level of evolution, representing the ultimate effort to safeguard the freedom of the individual and the continuity of species: 'the city is … the most distinct form that human life can take; even more, it is the form that human life *should* take, especially in its highest development as a co-operative and communal life'.[3]

Geddes's analytic triad, place – work – folk, derived from the trio *lieu – travail – famille* indicated by Frédéric Le Play, led to the investigation of geographical, historical and psychic aspects, providing the basic tools to examine his urban theory.

At the centre of his theory were two well-known diagrams. The Valley Section was a drawing representing a river from its source in the mountains to its estuary. The physical conditions of the territory, represented with the greenery, were combined with human activity, symbolized by work tools and connected, in turn, with various types of settlements.

The city was located on the coast, the village on the hill, then isolated houses were placed on the slope of the mountain, to endorse that social organization emerged according to the integration between the occupations of man and the surrounding ecosystem.

The Notation of Life consisted of a table that again featured the interaction between man and the milieu, this time starting from the conceptions of psychology, politics and contemporary sociology. One method was crucial in Geddes's work: everything was analysed separately, but every disciplinary approach was intertwined with all the others, in a cross-curricular project *ante litteram*. In Geddes's model, the basic division of all forms of human life was that between an out-world and an in-world, and the objective world was to be considered in relation with the world we perceive subjectively. Consequently, the table was divided into four sections: activities, duties, facts and thoughts (dreams), expressing the 'mental part' of social life.

Along the sections, following a spiral, life evolved towards superior levels of consciousness. In the upper left quadrant, life was represented simply through the nine combinations of the three main categories: place – work – folk. Continuing forward, on the opposite level and in the highest quadrant, life was no longer considered as an instinctive interaction with the environment but as the conscious, scientific and

artistic expression of this interaction. The ultimate level was that of the 'cloister', a term with which Geddes indicated the site for universities, artist studios, art schools and public spaces: a place of 'contemplation, meditation, imagination'.[4]

By choosing such a problematic and psychologically focused model to explain how a city takes shape, Geddes excluded the dominant vision based on the Marxist notion of class, in favour of an idea of co-operation influenced by the anarchist principles of Peter Kropotkin, who was teaching at Geddes's school at the end of the nineteenth century.[5] Thus, the shape of the city was not to be established by the competing interests of the different classes, but by the interaction between men and the environment: 'the consonance between an individual's action and that of a larger social group would cut across social classes, even going beyond them'.[6]

When Geddes started his large-scale renewal project for Edinburgh at the end of the nineteenth century, his aim was to transform the Old Town, or 'the heart of the city' as we will name it later on, into a sort of contemporary Acropolis.

There were two main purposes: the realization of a cultural, educational, spiritual core and the project for a city that was not divided into different functional areas. Furthermore, a new concept was introduced, the notion of the region, since Geddes felt that a town and its geographical surroundings were strongly related and must be considered together. Of course regionalism opened up a theoretic problem, the question of boundaries. Geddes never felt the need to attain a well-defined answer: regions as biology models do not necessarily have defined borders; they can generate zones of transition and can overlap one another without creating a problem for the conception as a whole.

Bringing to fruition this unconventional vision, where frontiers were considered as unnecessary limitations chiefly derived from war conventions, probably sprang from the transnationalism Geddes developed during his travels. In acquiring a way to investigate the conditions of people starting from local geography and including considerations of language, culture, economics and history, concepts such as the State or the Nation became completely meaningless to him.

Geddes's works and studies in India were critically important: in 1914 he received an invitation from the Governor of Madras to present an exhibition on his survey on cities. He embarked for the Indies, which he reached in September 1915. He was then 60 years old and, although he returned frequently to Europe, his Indian endeavours absorbed much of his energy. His projects unfortunately were never realized except for a

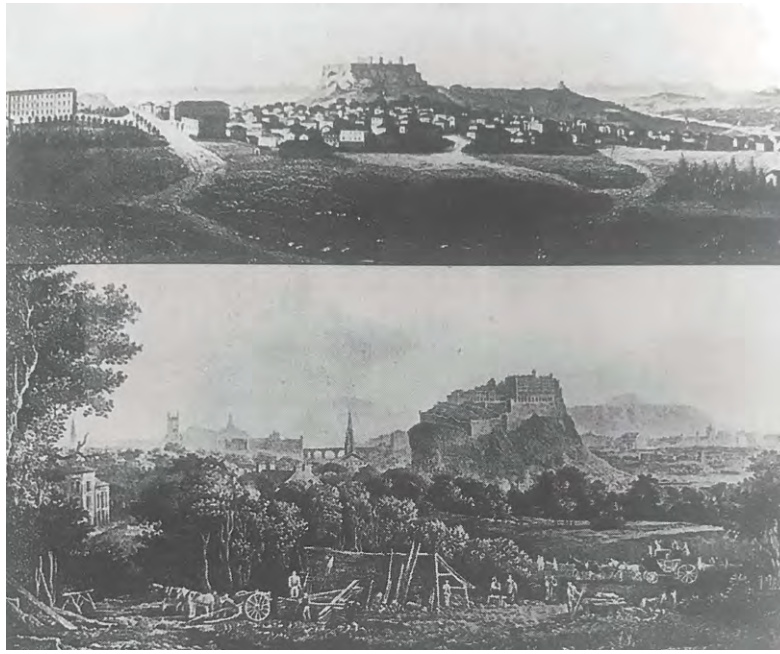

Figure 9.1 The urban-geographical structures of Athens and Edinburgh, as represented by Patrick Geddes in 1911. Published in Welter, Volker. *Biopolis: Patrick Geddes and the city of life.* Cambridge, MA: MIT Press, 2002, 67

Courtesy of MIT Press

minor plan in Indore, but between 1915 and 1917 he published nine reports on the major Hindi cities.

From 1919 he was often in Palestine to accomplish urban and regional analyses for colonial administration. He was responsible for the World Zionist Organization and started planning for the Hebrew University in Jerusalem. When the project was deserted, he went back to India where he was appointed Professor at the University of Bombay and Director of the Department of Sociology. He had excellent relationships with the Hindus, who comprehended and appreciated his cultural relativism, his inclusive way of thinking, his concern regarding history and the local geography even better than his compatriots.[7]

Geddes moved back to Europe permanently in 1924, landing in Marseille and then moving to Montpellier, where he spent the rest of his life pursuing his ultimate dream. He bought a piece of land located

three kilometres north of the city, in a perfect rural–urban position, close enough to the centre to integrate with it but sufficiently far from it to enjoy the benefits of the countryside, and decided to build his own house and his Acropolis, the Collège des Ecossais.

The Collège was located on one of the hills dominating the city and was conceived as a centre for international studies. The research community was animated by Geddes, and after his death by his friend Paul Reclus, Élisée's nephew. In addition to lectures, students participated in debates and in the *enquêtes sur le terrain,* on the basis of the Geddesian programme of regional survey.

A tower, as a new version of Edinburgh's Outlook Tower, served as an observatory and public laboratory. From its summit, one can see the south of the city, with the Mediterranean Sea in the background, and the north with the Cévennes block. Unfortunately, a lack of financial resources caused the failure of the project. The connection between the university and the city was never really established, as academics and politicians struggled to appreciate Geddes's eccentricities.

Although reduced and neglected, the Collège continues to dominate what is now the Montpellier campus. The botanical garden, the Celtic enclosure, the enclosure of Greek gods, the Roman patio, the 'golden ratio' terrace and the 'alley of philosophers' are a sublime representation of Geddes's idea of the 'cloister', a core for a region-city to expand. Anyhow, leaving a lasting mark on history was not a main concern for him. His search for new ideas was more important than the accomplishment of a particular project. He did not pursue academic, nor pure intellectual success. At a time when scientific progress was driven by a process of specialization, he defended interdisciplinarity.

We will consider, at least to a small extent, how Geddes's inquiry into the inescapable relationships between nature, culture, territory, people and structures largely influenced post-war architectural thinking, first within the CIAM congresses and consequently influencing Team X and specifically Giancarlo De Carlo's beliefs.

The legacy of Geddes in Italy and Adriano Olivetti

> *Our Community must be concrete, visible, tangible, a Community neither too large nor too small, territorially defined, with vast powers, giving to all activities that indispensable co-ordination, that efficiency, that respect for the human personality, that culture and that art which were created by human civilization at its best.*[8]

Patrick Geddes's ideas first appeared in Italy during that stimulating moment of optimism immediately following Second World War when, despite the shocking economic and social crisis, idealistic architects, planners, artists and scientists believed in realizing their vision for a better world.

Geddes mainly exerted guidance through personal contact. His publications were difficult to obtain, his essential book, *City in Evolution*, first issued in 1915, was simply an assemblage of published papers, presented in a disorderly manner and therefore difficult to understand. His legacy was far from established at the time of his death, and it is common knowledge that Lewis Mumford (1895–1990) had a key role in assuring the enduring impact of his thinking, thanks to the circulation of *The Culture of Cities.* Unmistakably, Mumford's account in the introduction is that he started to collect the materials merged into the essay 'as far back as 1915, under the stimulus of Patrick Geddes'.[9]

First published in 1938, *The Culture of Cities* was a visionary survey on urbanism from the Middle Ages to the late 1930s, from the worker-friendly streets of medieval homesteads to the symmetrical neoclassical avenues of renaissance cities, up to the shabbiness of nineteenth-century factory towns. It reasoned about the outcome of the twentieth-century Megalopolis, whose irrational scale, Mumford believed, could only result in its breakdown into the 'Nekropolis', an enormity of living death. Mumford wished for communal action to re-establish the urban world on a healthier human foundation, stressing the importance of a specific notion he acquired from his mentor: the idea of 'livability', a vision of cities designed around the nature of human bodies, a demand for ecological urban planning and a suitable use of technology, to conceive well-balanced living environments.

It is no wonder, then, in discovering that Adriano Olivetti (1901–1960) had *The Culture of Cities* as a *livre de chevet.*[10] The book was translated in Italy in 1953, a time when the Olivetti movement was committed to the spreading of contemporary international culture through the Edizioni di Comunità.

Of course, in Italy, the aforementioned enlightened *entourage* of idealistic architects, planners and artists gathered around the figure of Olivetti. That is why the thinking of Geddes, disseminated through Mumford's ideas, had great influence on urban planning in the country.

On the enthusiastic wave of the Liberation, the role of the cultural elite was renewed. It now acted within and from within the society, with a direct participation that also involved the classes hitherto excluded

from the debate. It was finally possible to look at better organized societies, both in Europe and America, and to import foreign philosophical and social theories, adapting them to the Italian reality. Ideas flowed and grew, such as the pragmatist beliefs of the American philosopher John Dewey, translated by Einaudi in 1949, and Jean-Paul Sartre's existentialism, taken up by the positive conception of Nicola Abbagnano. What is even more crucial to grasping Olivetti's cultural background is the new Catholic belief inspired by the 'integral humanism' of Jacques Maritain, the 'personalism' of Emmanuel Mounier and the radical orientation of Simone Weil. These new concepts affirmed the absolute value of the human personality as an explanatory principle, and they supported a personal conception of God versus a pantheistic 'impersonal' notion. Hence, through his 'personalistic socialism', Olivetti envisioned a society that, looking at the experiences of state socialism and those of liberalism, could take inspiration but surpass both models. The mission was to never ignore the primary foundation on which society itself is based: individual freedom. In this overcoming of the socialist models, references to the concepts expressed by Geddes and the 'anarchist prince' Peter Kropotkin were straightforward.

As a Geddes scholar, Lewis Mumford understandably formulated a new interpretation of the industrial city and its crisis, proposing the recovery of community values within a balanced planning process: 'In this perspective, urban science takes on a new and predominant role, ending up as a guarantor … of new thresholds of social balance'.[11] In the *Città dell'uomo* by Olivetti, published in 1960 as a summary of the most important speeches of the last decade of his life, many Geddesian and then Mumfordian echoes are indisputable.

But setting aside Mumford's results, already deeply investigated, and thoroughly exploring the spreading of Geddes's legacy, the role of another figure arises; a figure whose importance has been almost neglected and therefore whose position is much more relevant to investigate; a female figure, too often described as 'the woman behind the man': Mary Jaqueline Tyrwhitt.

Jaqueline Tyrwhitt: *The pearl of cardinal virtues*

Theirs was the future; ours to clear
Away the dross of yesteryear.
Till that the torch of their bright lives released from strife
Should warm and quicken our chill plans to a new life.[12]

In July 1951 Le Corbusier gave to Mary Jaqueline Tyrwhitt (1905–1983) a sketch with a dedication, in which he called her 'la perle des vertus cardinales'.[13]

Digging in the history of the post-war period and the years that followed, we discover that Tyrwhitt, with her 'cardinal virtues', had a key role in redefining urban planning during the reconstruction. Her presence was very influential, and considering her merely as a secondary character acting behind Geddes, or later Sigfried Giedion, Josep Lluis Sert or Konstantinos Doxiadis, would no longer be acceptable.

Born in Pretoria in 1924, she was among the eight women admitted to the Architectural Association in London. Her main interest at the time was landscape architecture.

In 1936, with Leonard and Dorothy Elmhirst, she worked at the Dartington Hall School. The attempt of the college, marked by an interdisciplinary approach, was to integrate the effects of agriculture and industry into design thinking. Here she discovered *Cities in Evolution*, a book destined to have a great impact on her future work. In 1949 she decided to re-publish it in an abridged version. Part of the text and some images were cut or re-edited and significantly she included excerpts from a lecture by Geddes at the New School in 1923, clarifying some concepts of the Valley Section that were omitted in the book.

From 1937 Tyrwhitt was director of research and director of studies at the School of Planning and Research for National Development of the Architectural Association, under the direction of Eric Anthony Ambrose Rowse, another Geddes scholar. During the war she replaced Rowse and in 1945 she codified the Geddesian method in order to disseminate it through a correspondence course, after which a three-month seminar in London was to be attended to receive the diploma. Engineers, architects, sociologists and other professionals were educated thanks to this programme during the war period. About 2,000 students enrolled; 172 students completed the course in London between 1945 and 1947. One can almost certainly say that many architects and planners involved in the reconstruction were aware of the Geddesian method thanks to Tyrwhitt's efforts.

She also travelled to North America to lecture on city planning in England and her new perspectives about transnationalism led her to publish another book, *Patrick Geddes in India*, a collection of Geddes's reports on Indian cities. The book stressed two fundamental concepts: first of all the idea of 'conservative surgery' as an intervention to restore an urban area by minimizing the destruction of existing buildings, precisely the methodology applied by Geddes in his Indian projects;[14]

then the notion of 'bioregionalism', underscoring that environments and organisms are conjoined, just like places and people. In the introduction, Mumford affirmed that Geddes's thoughts on political decentralization, civic responsibility, co-operation and personal development sounded indeed like wise and clever considerations in the post-war period. Tyrwhitt urged the West to import the fundamental wisdom of the Eastern peoples in looking at life as a whole.

Moreover, from 1952, she worked at the University of Toronto, where she founded the Ford Foundation Seminar on Culture and Communication with a group of colleagues including Marshall McLuhan, an 'exploration group' with a manifest interdisciplinary approach and with the wide-ranging influence of Giedion's methodology. Her teaching years ended at Harvard in 1969, when Tyrwhitt moved definitively to

Figure 9.2 Balrampur, an example of conservative surgery applied by Patrick Geddes to a city quarter, 1917 (at lower left). Published in Welter, Volker. *Biopolis: Patrick Geddes and the city of life.* Cambridge, MA: MIT Press, 2002, 117

Courtesy of MIT Press

Greece to work with Konstantinos A. Doxiadis after more than 10 years of contributing to his journal *Ekistics and the New Habitat* which she edited from 1957.[15]

But what is most interesting is of course Tyrwhitt's role within the CIAM congresses: it is precisely during these meetings, where she introduced the Geddesian methods, that a new vision of urban planning arose and affected Giancarlo De Carlo among others.

In 1947 she was one of the key organizers of CIAM 6 hosted by the MARS group at Bridgewater Arts Centre, England. Straight away, the triad 'work, transportation and recreation', predominant in the congresses until the war, was amended into the trio 'work, transportation and cultivation of mind and body'.[16] The aim was now reasoning about 'the creation of a physical environment that will satisfy man's emotional and material needs and stimulate his spiritual growth'.[17] No need to indicate how this shift can be associated with the presence of Tyrwhitt among the supervisors. She contributed to Giedion's essay 'A Decade of New Architecture' and from then on she became intimately involved in his works as translator, rewriter and editor.

Henceforth, a seed began to grow into the heart of the CIAM, cultivated through the analysis of Geddesian methodology as opposed to the principles of the Athens Charter. As is widely known, it was in 1951, during the CIAM 8 in Hoddesdon, England, that this methodology gained the upper hand. The President of this CIAM session was José Luis Sert, and Tyrwhitt was secretary of the board of directors. The intent of defining a so-called fifth space in addition to housing, work, leisure and mobility, veering toward a 'new humanism' in urban planning was crucial in this congress. This space was 'the heart of the city'. The leap undertaken during CIAM 8, that would lead from the Athens Charter to the Habitat Charter, was from the old to the new generation. The basic principle motivating this transition was the interdisciplinary approach, intertwining architectural and urban design with social needs for a different quality of spaces.

The 'heart' was considered as a man-made essential element of city planning. It was the expression of the collective mind and spirit of the community, which humanized and gave form to the city itself.[18] According to Giedion, it was the element that made the 'community a community and not merely an aggregate of individuals',[19] meaning that in it was stimulated the passage from a passive behaviour to an active citizenship. The 'heart' was a re-interpretation of the 'cloister', Geddes's cultural Acropolis, and also of Taut's *Stadtkrone*. It was Tyrwhitt who suggested the use of the term 'heart' instead of 'core', which had been previously

taken into consideration: the word, with a convincing organic meaning, was used by Elisée Reclus, Geddes's close friend and collaborator, to describe the communal centre of the expanding city, inspiring the idea of region-city with the Acropolis at its centre.[20]

The book entitled *Il cuore della città: Per una vita più umana della comunità*, published in 1954 by the Italian editor Hoepli and edited by Tyrwhitt with Josep Lluis Sert and Ernesto Rogers, was a significant publication in Italy. Many photographs of 'urban hearts' were included, mostly Italian. Le Corbusier still wrote about 'specific forms, relevant positions, architectural programs', as *a priori* decisions. But an evident divergence now emerged: Giedion explained that the 'heart' was the only element that makes the city a city; Philip Johnson described the 'heart' as a background for spontaneous 'processional' movement through the city.

The subsequent step was the shift from the concept of 'heart' to that of 'habitat', a trans-national and trans-institutional notion that contained the so-called 'organic' value of the 'heart', reiterated its multidisciplinary approach, its anthropological definition, its criticism of the functionalistic division in urban planning. It was consequential that the grid defined by Le Corbusier and utilized till then to study urban phenomena was to be substituted by another scheme of representation, and this scheme was properly derived by Geddes's Valley Section as redesigned by Alison and Peter Smithson, emphasizing the fact that architecture must reflect and respond to the surrounding environment.

Giancarlo De Carlo: Turning the telescope around

> *We believe in the heteronomy of architecture, in its necessary dependence on the circumstances that produce it, in its intrinsic need to be in tune with history, with the events and expectations of individuals and social groups, with the secret rhythms of nature.*
>
> *We deny that the purpose of architecture is to produce objects and we affirm that its fundamental task is to give birth to processes of transformation of the natural environment, contributing to the improvement of the human condition.*[21]

Even before Mumford's *The Culture of Cities* was published in Italy, Giancarlo De Carlo (1919–2005) had the opportunity to read it. Immediately after the war, he and his wife Giuliana Baracco shared an apartment with Carlo Doglio, and since Giuliana was fluent in English, she handwrote a translation of the essay for her husband and friend,

so that they could all be well informed of Geddesian principles at the beginning of the reconstruction.[22]

That is why both Tyrwhitt and De Carlo were familiar with the Valley Section schemes later used by Alison and Peter Smithson almost as an assault flag against the dominance of Le Corbusier's thought in CIAM congresses. The first meeting between Tyrwhitt and De Carlo probably occurred in 1955 in La Sarraz, when Giancarlo was invited by Ernesto Rogers at the preparatory meeting for CIAM 10. Tyrwhitt was, once again, on the board of directors of the meeting.

The year before De Carlo curated, with Doglio and Ludovico Quaroni, an exhibition at the X Triennale of Milan. De Carlo was responsible for the urban planning section, and among other materials he displayed three short films: the first, by Doglio, presented La Martella village in Matera; the second, entitled *The City of Men,* had a remarkable script by De Carlo and his friend Elio Vittorini; the third, *A Lesson in Urban Planning,* was realized by De Carlo and Billa Pedroni Zanuso.[23] This last film caught the attention with its ironic and significant message. It represented a critique of the Athens Charter principles and the *existenzminimum*.

In the film a citizen is filmed while moving in the minimal space of his house, banging here and there against its furnishings. Once out, he is crushed by the crowd on a bus. Shortly after, he is lying down on the edge of a road covered by grass, as if to recover the relationship with nature, but he must immediately get up because he is surrounded by a traffic jam. Then, the model of a city is presented. Three urban planners are working on it. The first one is an aesthete: he designs alignments, green places and elegant building. The second one is some kind of a technical designer or engineer, who thinks the most relevant problem is that of mobility: the city must be built for the road network to function. He even drills holes in the central monument to make space for a road passing through it. The last one bases his project on data: with a stethoscope, he auscultates buildings and trees, he takes measurements, counts inhabitants, cars and houses. His aim is to create a space commensurate with the 'average man as deduced statistically'. The voiceover comments that urban science has finally found the ideal space for man. Only one thing is still missing: the man himself. When the citizen enters the scene, he finds an infinite series of prescriptions that prevent him from moving freely in the city. But data cannot be wrong, the voiceover continues. If anything, it is the man himself who is wrong. The city built with statistical calculations must function at any cost, in extreme cases even with the use of power. Eventually, the citizen stands free in the countryside, and the real city is

in front of him. It is a space of complexity and problems to be fixed, but one can live in it. The voiceover concludes: 'go to your city and collaborate with those who want to make it more human, more suitable for you'.

In that period De Carlo was just thinking and working on a city corresponding to the human scale and needs. From 1952, after his encounter with Carlo Bo, De Carlo's main occupation were his projects in Urbino, in particular his design for the University and for the houses of the university employees (1952–4). Here, in the fortunate circumstance of a unity of purposes with the client and a particular consonance with the landscape, he began an experiment. The intentions of this investigation are traceable in many subsequent works, based on two purposes: to define urban spaces that were consistent with the historical essence of the city while maintaining a contemporary language, and to articulate the project by relating it to the territory, implementing its specific geography.

Among the drawings conserved at the IUAV Archive, there is a significant 'view from the Palazzo Ducale'. Analysing it, one can read a clear methodology: the long-distance observation in planning. De Carlo's method will be later stated clearly: he wrote about the need for 'turning around the telescope with which we have observed environmental phenomena up to now',[24] discerning all spaces from a distant point of view to continuously remember the connections with the territory all around.

As if this were not enough, at the end of the 1970s he decided to buy the Ca' Guerla, an ancient watchtower of the fifteenth century. His main residence was in Milan, but he spent short stays in Urbino, observing at the right distance the city, just like Geddes used to watch the Collège des Ecossais from his house in Montpellier. Twenty years later, in 1998, he still had in mind the operation Geddes carried out with the Outlook Tower as a place for researching urban society, so he proposed to recover the old stables of the Palazzo Ducale and dedicate their space to an 'observatory on the city'.[25] It was in Urbino that De Carlo's passionate study of the small Italian urban centres in relation to the surrounding landscape originated. Other works on this central theme were to follow, such as the masterplan for Urbino itself (1958–64), the proposal for the urban renewal of Lastra a Signa (1988–9) and the urban regeneration of Colletta di Castelbianco (1994). In this last project the entire historic centre was considered as a whole within which all the voids were interconnected to create a single spatial traversable chain. Experienced space was the scene of variety: a multiplicity of stairs, buildings, streets, alleys, squares, whereby each individual could find his own place and

identity in a possibility of unstandardized expressions; a unique and meticulous inquiry into an inclusive design, centred on the enhancement of spatial diversity. Urban space can offer multiple, stimulating and libertarian housing methods.[26]

The theme of freedom, central in De Carlo's work, finds perhaps its highest expression in Colletta di Castelbianco; a theme certainly related to the anarchist movement De Carlo joined under the guiding light of Doglio.[27] Geddes's place in the anarchist pantheon has since been proved, first of all by Colin Ward, and other authors are catching up. Peter Hall writes how 'From Reclus and Kropotkin, and beyond them from Proudhon, Geddes also took his position that society had to be reconstructed not by sweeping governmental measures … but through the efforts of millions of individuals'.[28]

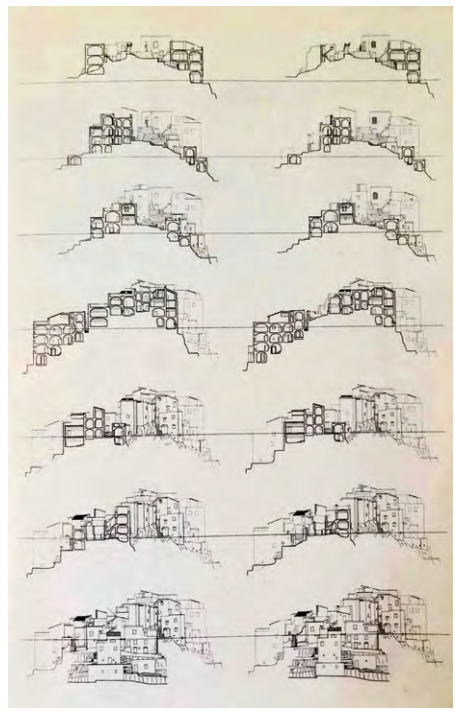

Figure 9.3 Giancarlo De Carlo, the urban regeneration of Colletta di Castelbianco, elevations and sections, Indian ink on tracing paper, 1994. The drawings underline De Carlo's attention towards certain Geddesian key principles, such as the conservative surgery and the unfruitfulness of city–country opposition.

Università Iuav di Venezia, Archivio Progetti, Fondo Giancarlo De Carlo

Beside the anarchist attitude, Geddes and De Carlo shared their operational eclecticism mainly in three directions: the opinions on the unfruitfulness of city–country opposition, the practice of 'reading' to decode the context, and the interdisciplinarity as a criterion to move from urban planning studies to realizations.

'To read' meant to explore the context and understand it with a planning mind, and in this exploration the relationship with history also occurred, as a more direct, reciprocal, connection with the background in which human beings existed and operated. This affirmation had been harshly accepted in the CIAM entourage, but it became one of Team X's essential topics: history as a tool for deciphering social and environmental context and as a foresight of the future.

Interdisciplinarity, more correctly defined by De Carlo 'trans-disciplinary research', consisted in an investigation conducted without specializing the human milieu, but studying it with a comprehensive and inclusive methodology: 'Urban planners who over the years have interested me most, and in whom I still have an interest today, are those who share *transdisciplinarity,* for example Peter Kropotkin and Patrick Geddes. Kropotkin can somehow be defined as an urban planner, but also a sociologist, topographer, writer, traveller, revolutionary. What was he ultimately? He was all of these things at the same time; he had a global vision of the world and he committed himself globally to the world'.[29]

In the same way, De Carlo can be described as an urban planner, an architect, a sociologist, an anthropologist, a traveller, an anarchist, a writer and also an editor.

Thanks to him, in 1970 *City in Evolution* was finally published in Italian in the series *Struttura e forma urbana* by Il Saggiatore, of which he was the director from 1967.[30] And of course he was the editor of the magazine *Spazio e società*, which since 1978 had been published as the Italian version of *Espace et Sociétés* by Henri Lefebvre and Anatole Kopp, focusing on the concept of space intended as a system of multiple physical, economic, political, philosophical and behavioural interrelationships.[31] In 2000, De Carlo wrote in his journal:

> All modern urban planning, from the Camillo Sitte's visibilism, to that of the sanitary and municipal engineers, to the Cerdà's modernistic one, to the rationalist one of the Athens Charter, is based on principles of separation, selection, hierarchy, specialization and – in terms of form – symmetry, programmatic asymmetry, stereometry, etc. etc.: essentially, on principles of authoritarianism or, in other words, military discipline.

It should not be forgotten, however, that urban planning was not a monolithic theory at the time of the Athens Charter. The authoritarian current that triumphed on that occasion was opposed by other non-aggressive, basically libertarian currents …. For example, the one starting from Peter Kropotkin and passing through Patrick Geddes, Olmstedt, somehow Sullivan and F.L. Wright, some of the American New Deal urban planners, Louis Mumford, Kevin Lynch and the group from Cambridge, USA, working with interdisciplinary and participatory methods ….

These are currents considered archaic nowadays, since they have been marginalized. And it is a mistake because today, if we think about it, they would help to understand and to face the period of great contradictions we are going through.[32]

Notes

1 Geddes 1913, 199.
2 Weber 1948, 147.
3 Welter 2002, 11.
4 Geddes 1906, 83–4.
5 See Geddes 1886.
6 Welter 2002, 44.
7 Penin 1993, 10. In India Geddes exchanged a correspondence with Gandhi, recommending him to free himself from the British influence and offering his services. Despite a very kind response from Gandhi, the meeting did not take place.
8 Olivetti 1960, 26 (translated by the author).
9 Mumford 1938, ix.
10 Fabbri and Greco 1988, 44–7.
11 Tafuri and Dal Co 1976, 46 (translated by the author).
12 Tyrwhitt, Jaqueline, *C.T. birthday II.IV.43 & J.F. brother killed,* a poems on a memoranda page in her 1943 diary. See Shoshkes 2013, 76.
13 Shoshkes 2013, 127.
14 Probably, *Patrick Geddes in India* was the publication by which Tyrwhitt made Geddes's words comprehensible to a broad audience, editing many passages. Arthur Geddes wrote to her: 'PG would be grateful, I'm sure, to you for pulling this off'. Patrick Geddes Centre for Planning Studies, Edinburgh University Library Special Collection, Edinburgh, reference n. 31 in Shoshkes 2013, 101.
15 Ekistics had the goals of studying the whole subject of human settlements, conceiving their future, acting to shape the physical habitat, its nature, its functions and its shells and analysing the whole spectrum, from the first settlements of man to the megalopolis and beyond it. Of course Tyrwhitt found a deep consonance with Doxiadis's method.
16 Giedion 1951, 25.
17 Giedion 1951, 6. For a further investigation on this passage see Mumford 1992, 391–417.
18 Tyrwhitt, Sert and Rogers 1952, 168.
19 Tyrwhitt, Sert and Rogers 1952, 160.
20 Welter 2002, 54.
21 De Carlo 2000a, 153–4.
22 Fabbri and Greco 1988, 44.
23 In the years 1955–65 Doglio had the three short films projected at the universities of Manchester, Liverpool and Newcastle and he also presented the Piedmont regional plan and

the Turin plan. With the same materials he organized in 1956 an exhibition at the Italian Cultural Institute in London to display the most advanced Italian planning experiences. See Ciccarelli 2019, 39. Doglio lived in London as a correspondent of the magazine *Comunità*, conducting fundamental researches into English urban-planning culture.

24 De Carlo 1991, 4.

25 The project included a library, an exhibition area, a multimedia study centre and areas for debating on social and urban issues. De Carlo 2000a, 281.

26 For further investigation see: Bilò 2014, 101–2.

27 Colin Ward wrote that 'there were few links between the anarchists and the architects. One was the architect Giancarlo De Carlo': Ward 2000, 46.

28 Hall 1996, 145. For an interesting investigation into anarchist positions existing in Britain towards the end of the nineteenth century see Ryley 2013, 155–88.

29 De Carlo 1998 (translated by the author).

30 The book still circulated in Italy in Tyrwhitt's edition of 1949. Strangely Adriano Olivetti had not deemed it necessary to translate it in its series for the Edizioni di Comunità, so that the diffusion of Geddes's theories had been entrusted only to Mumford's *The Culture of Cities.*

31 The magazine arrived in Italy thanks to Doglio in 1975, with Riccardo Mariani as chief editor. Among other things a column edited by Doglio was included, entitled 'City and surroundings', with a report on legislation and planning in England from the early twentieth century to 1968.

32 De Carlo 2000b, 2 (translated by the author).

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Italy and the UK experienced a radical re-organisation of urban space following the devastation of many towns and cities in the Second World War. The need to rebuild led to an intellectual and cultural exchange between a wave of talented architects, urbanists and architectural historians in the two countries. *Post-war Architecture between Italy and the UK* studies this exchange, exploring how the connections and mutual influences contributed to the formation of a distinctive stance towards Internationalism, notwithstanding the countries' contrasting geographic and climatic conditions, levels of economic and industrial development, and social structures.

Topics discussed in the volume include the influence of Italian historic town centres on British modernist and Brutalist architectural approaches to the design of housing and university campuses as public spaces; post-war planning concepts such as the precinct; the tensions between British critics and Italian architects that paved the way for British postmodernism; and the role of architectural education as a melting pot of mutual influence. It draws on a wealth of archival and original materials to present insights into the personal relationships, publications, exhibitions and events that provided the crucible for the dissemination of ideas and typologies across cultural borders.

Offering new insights into the transcultural aspects of European architectural history in the post-war years, and its legacy, this volume is vital reading for architectural and urban historians, planners and students, as well as social historians of the European post-war period.

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