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# odyssey

noun: an eventful or adventurous  
journey or experience.

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# Sounds of Liberation : A Journey Through Taiwan Stories

Advanced studio VI : ABDULLAH IBRAHIM/ DOLLAR BRAND'S AFRICAN SPACE (and liberation) PROGRAM  
Professor: Ilze Wolff  
Assitant Professor : Lafina Eptaminitaki

Individual Work

This is a project about sound, publications and liberation.

Inspired by Abdullah Ibrahim's iconic album "Mannenberg, Is Where It's Happening", we delve into how music became the anthem of struggles during apartheid era in South Africa, igniting protests and embodying cultural resilience.

As an immigrant from Taiwan, I'm intrigued by Taiwan's own journey towards liberation. Starting with Fire EX's "Island Sunrise", which was the anthem of the Sunflower Movement in 2014, more than 300,000 students attended with hundreds of them taking over our legislative yuan to protest against a controversial trade deal our government was trying to sign with China that could possibly cause economic dependency and political pressure.

Venturing deeper into Taiwan's history, from its colonial history to martial law, we uncover the stories of courageous individuals like Nylon Cheng, who self-immolated after defied censorship and fought for free speech. Knowing that the freedom we have now didn't just happen over night, but through countless struggles and revolution.

How do we learn? Where could learning happen?

This project isn't just about the past, it connects historical movements with contemporary challenges, explore the parallels with global events and understand the ongoing struggles through immersive story telling, as a tribute to all the wonderful lectures and experiences from our Cape Town trip. In this project, I stepped away from the typical way of how we learn, instead, moving towards emancipatory learning experience through sound, publications and story telling.







# Adaptive Capacity : Space in Flow, in Space

Advanced studio V : Adaptive Capacity: materials and assemblies for an uncertain future  
Professor: Katie Shima

Individual Work

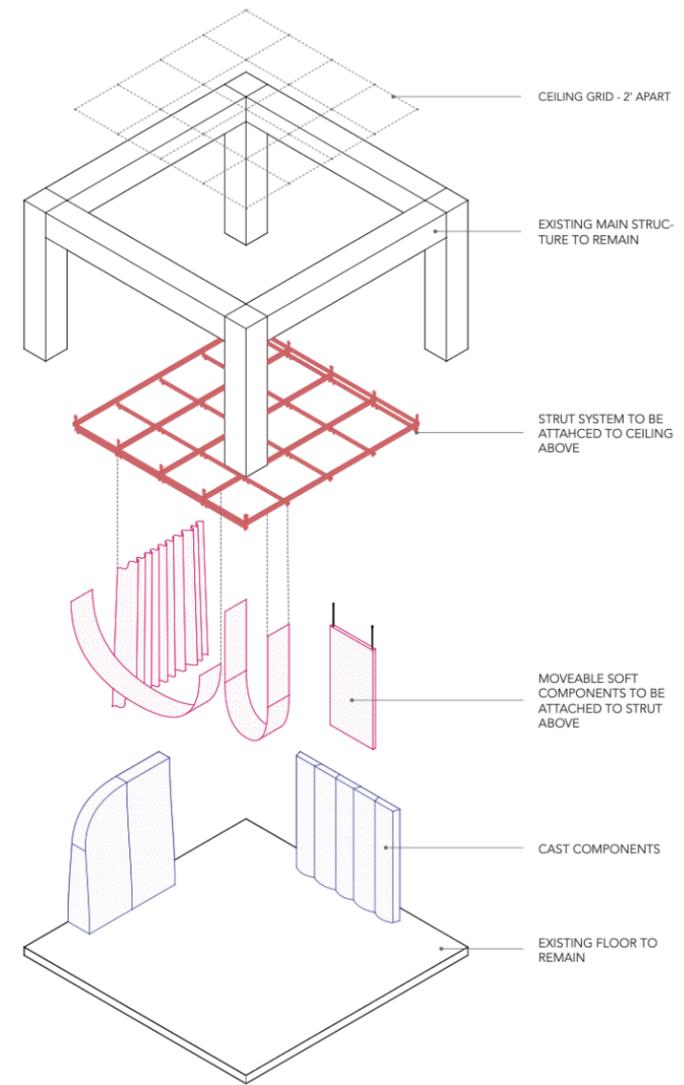
This project reimagines the existing office building in the Garment District through a sustainable lens, prioritizing embodied carbon reduction while honoring its historical context.

Central to the design is the innovative use of fabric as a versatile and symbolic element, reflecting the district's textile heritage and allowing for flexible programmatic adaptations.

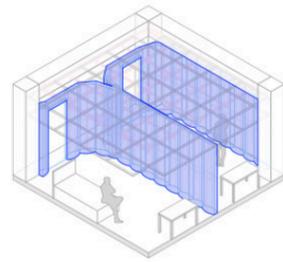
By incorporating ceiling tracks with moveable soft components and modular, biodegradable hempcrete elements on the floor, the design achieves a harmonious blend of adaptability and sustainability.

The design approach minimizes construction waste and maximizes space utilization, leaving room for future changes and ensuring the district's continued relevance and resilience.

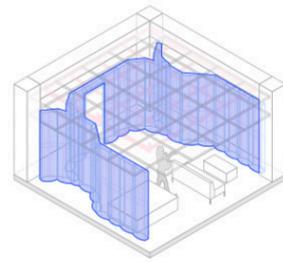




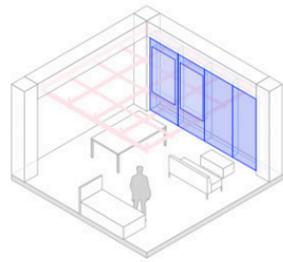
**SYSTEM DIAGRAM**  
SOFT + CAST COMPONENTS



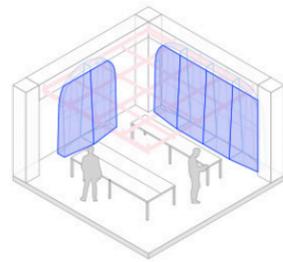
**MOVEABLE WALL**  
CO-LIVING CONFIGURATION A



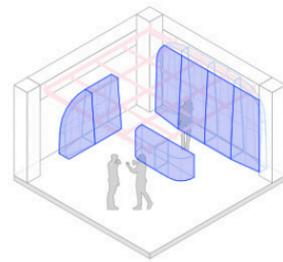
**MOVEABLE WALL**  
CO-LIVING CONFIGURATION B



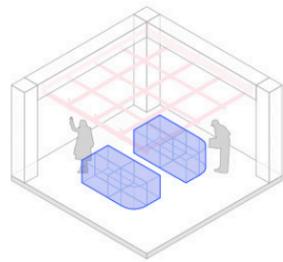
**MOVEABLE WALL**  
TYP. RESIDENTIAL



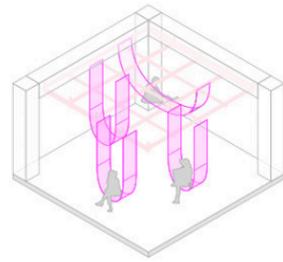
**MOVEABLE WALL**  
CO-WORKING



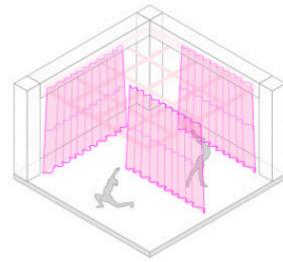
**MOVEABLE WALL + FURNITURE**  
MULTIPURPOSE SPACE - RECEPTION



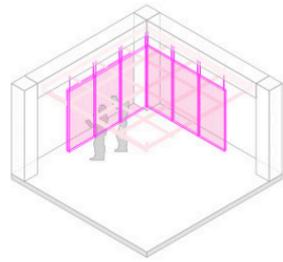
**FURNITURE**  
MULTIPURPOSE SPACE - MARKET



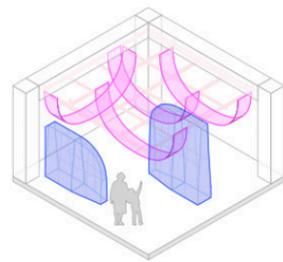
**SOFT COMPONENTS**  
LOUNGING



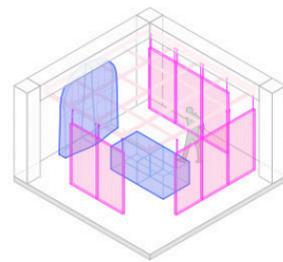
**SPACE DIVIDER**  
MULTI PURPOSE SPACE - BACK STAGE



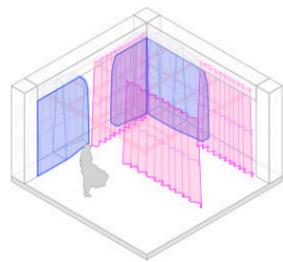
**FURNITURE**  
BULLETIN BOARDS



**SOFT + CAST COMPONENTS**  
CIRCULATION AND CEILING DECORATION



**SOFT + CAST COMPONENTS**  
MULTIPURPOSE SPACE - GALLERIES



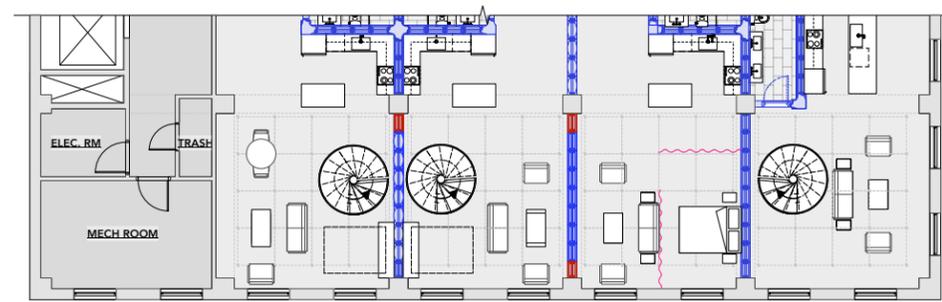
**SOFT + CAST COMPONENTS**  
MULTIPURPOSE SPACE

**SYSTEM KEY**

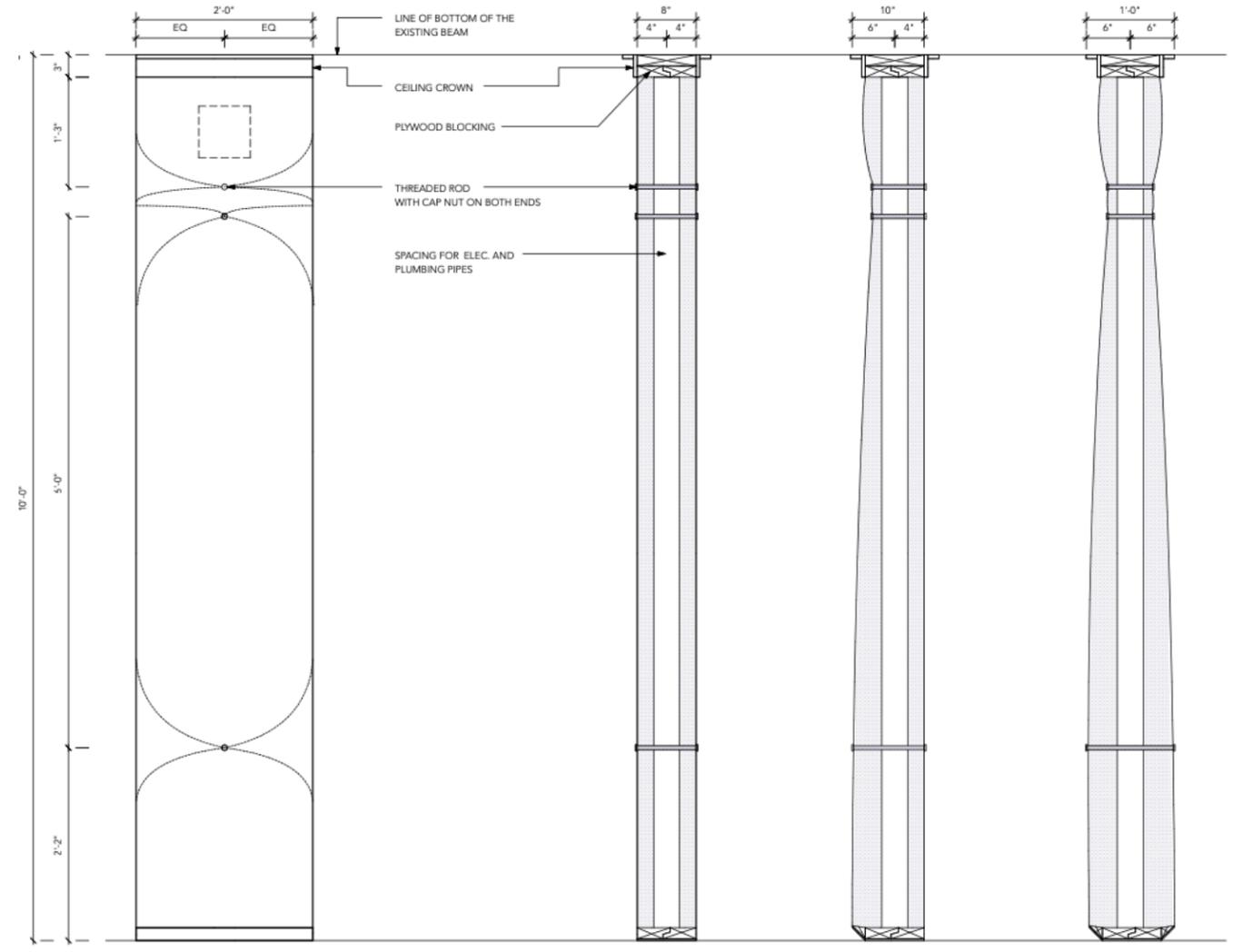
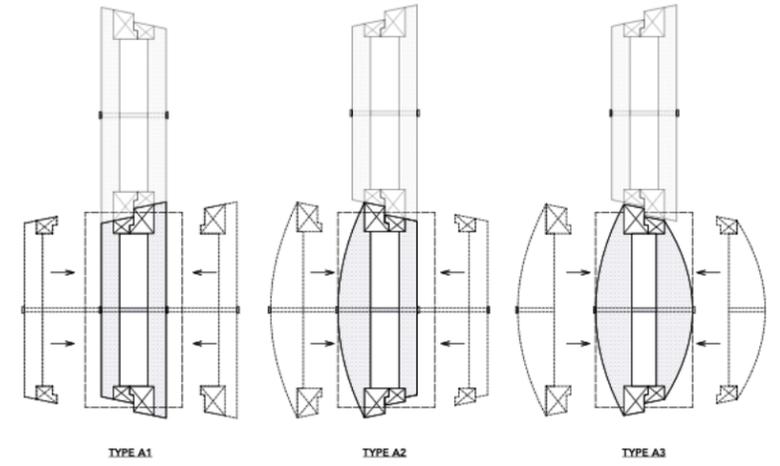
- CAST COMPONENT: 9'-10" H
- CAST COMPONENT: 6'-6" H
- CAST COMPONENT: 3'-0" H
- CAST WALL - SEE DETAILS FOR VARIATION
- SOFT COMPONENT: CURTAIN
- SOFT COMPONENT: DISPLAYED BOARD
- SOFT COMPONENT: CARGO NET



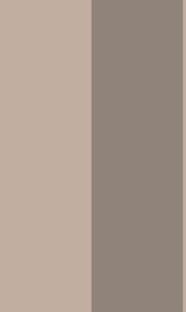
Proposed Plan : Residential Scale: 3/16" = 1'-0"



Partial Proposed Plan : Residential Extension Scale: 3/16" = 1'-0"



Cast Component Details Scale: 1 1/2" = 1'-0"



# Inhabiting the ruins of extraction capitalism through underground breaths

Advanced summer studio : Fresh kills: Othered natures, recompositions and geographies of breath  
Professor: Nerea Calvillo

Collabrative Work with Xinying Liang

Our project delves into the transformation of post-extraction landscapes, particularly focusing on the metamorphosis of Freshkills from a landfill to a renewed space.

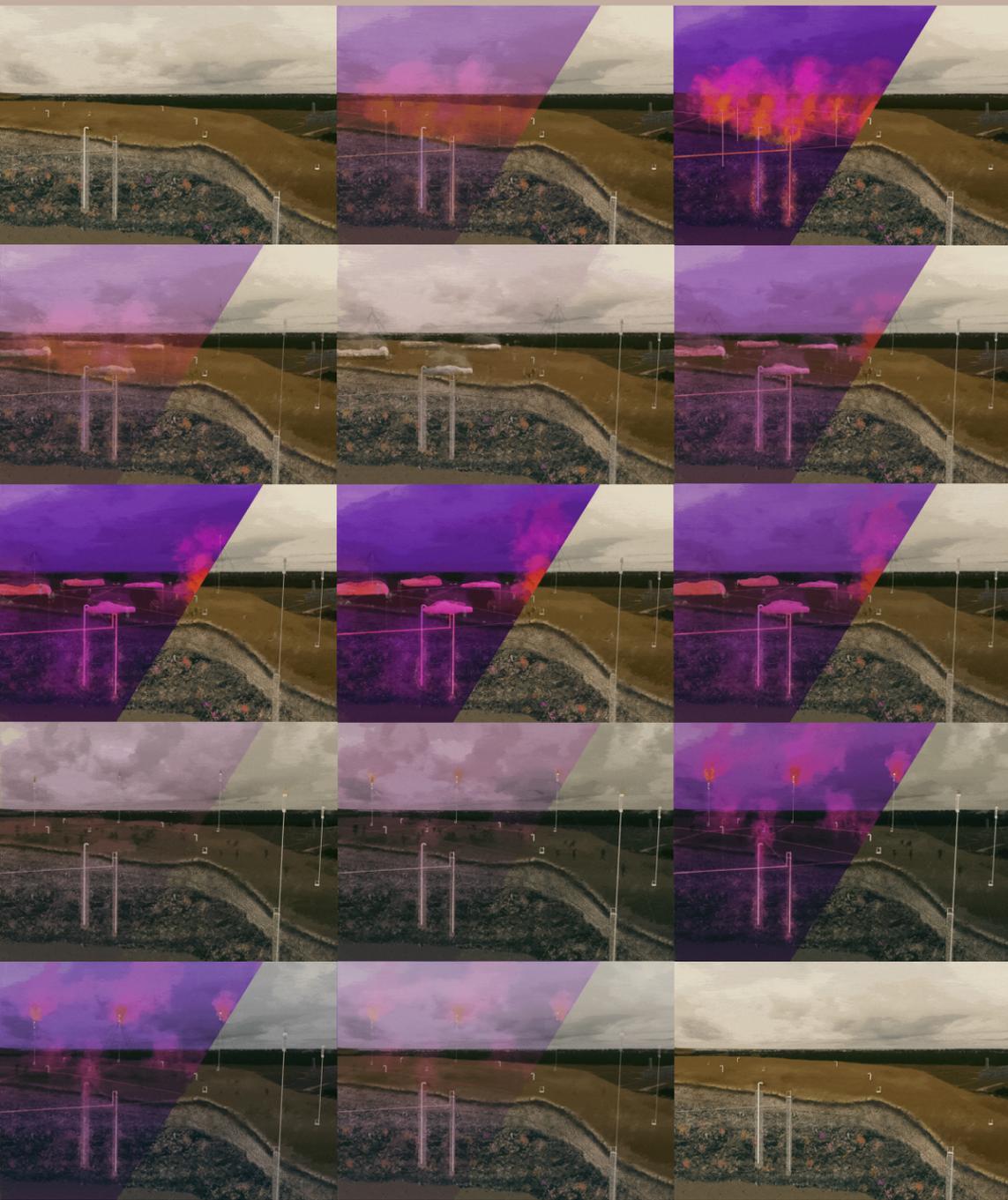
Through our exploration, we uncover a historical narrative of environmental injustice, where marginalized communities bear the brunt of polluting infrastructures.

This understanding fuels our design intervention, which aims to reshape this narrative by recommissioning existing infrastructure and nurturing underground ecologies.

By leveraging innovative technologies like infrared cameras, we bring visibility to the unseen processes of methane production, fostering transparency and accountability in environmental stewardship. Our vision celebrates the interconnectedness of waste, ecology, and human experiences, inviting visitors to engage through immersive experiences and collaborative activities that repurpose waste creatively.

As we reflect on the past and envision the future, our project serves as a beacon of responsibility towards sustainable coexistence and environmental preservation.





# MAKE : objects matter

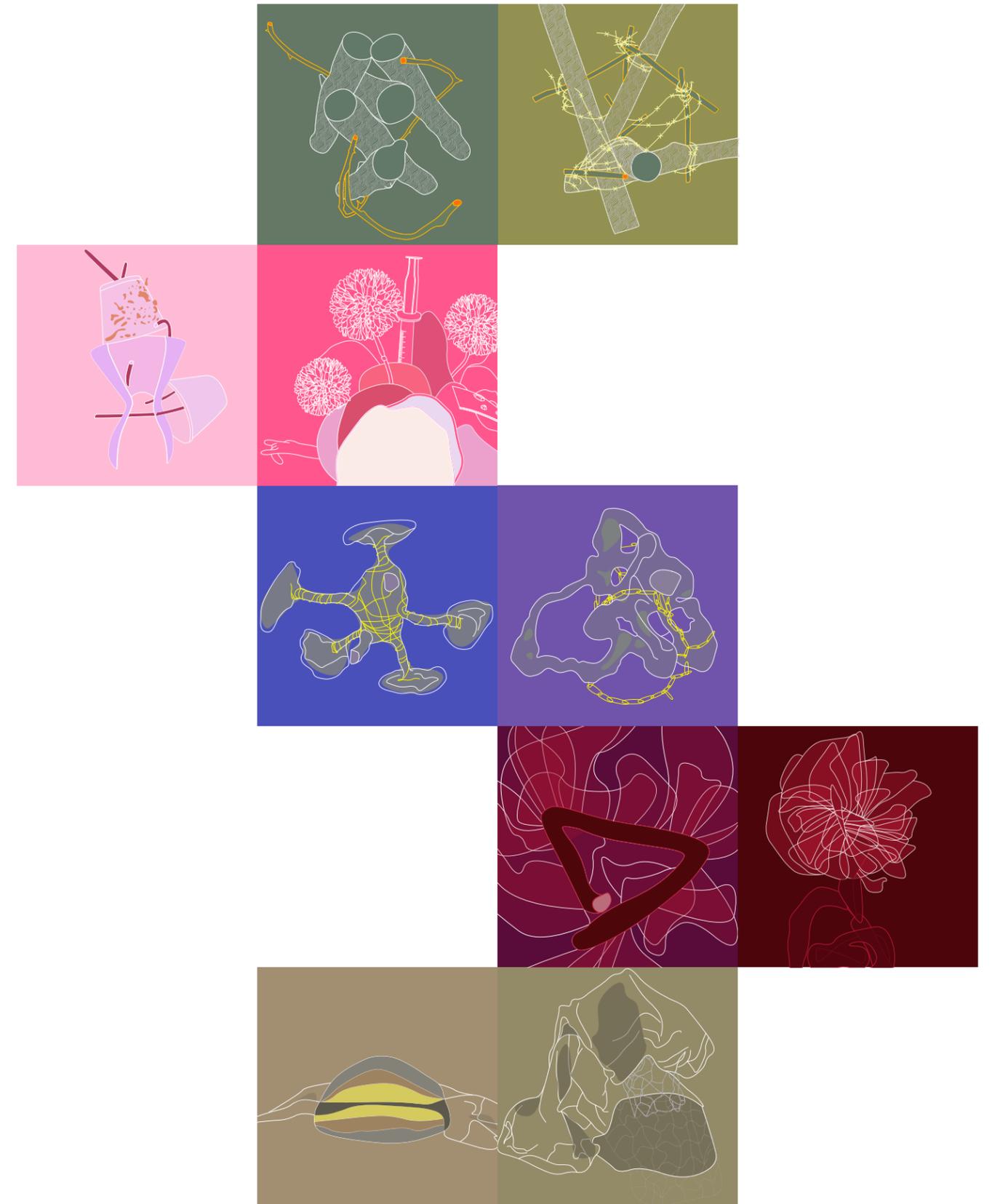
Visual Studies Representation : MAKE  
Professors: Ada Tolla, Giuseppe Lignano

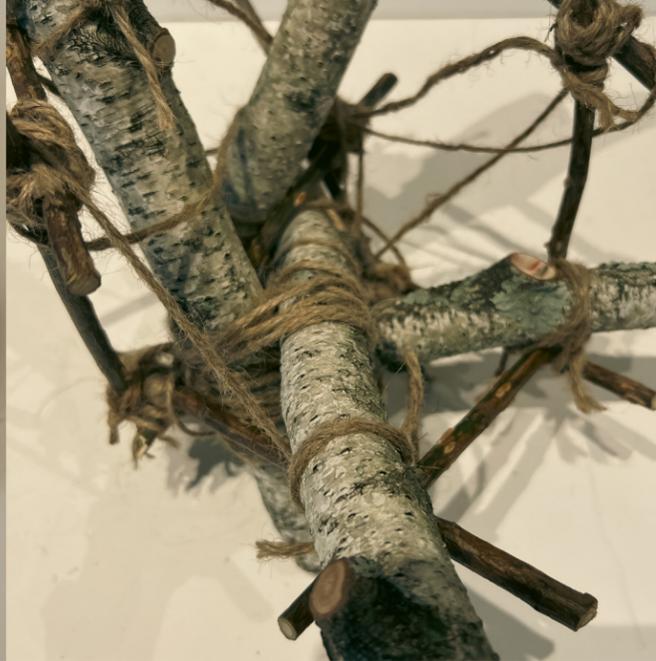
Individual Work

“MAKE” is a creative endeavor that bridges architectural exploration with my performer background, celebrating sustainability, artistic expression, and the allure of imperfection. Each 12” x 12” object in “MAKE” is a testament to the transformative potential of recycled materials sourced from daily life.

These objects create a journey of exploration and discovery, embracing the inherent imperfections of materials to guide the creative process.

This approach encourages uncertainties to thrive, revealing the organic beauty and authenticity within each object. Through “MAKE,” we are invited to reconsider our relationship with materials and creativity, fostering a deeper connection with the world around us.





# Theory of Anonymous (20th Century) - Leonardo Ricci

The history of architectural theory  
Professor: Mark Wigley

Essay

## Anonymous (20th Century)

In 1962, Leonardo Ricci published *Anonymous(20th Century)* and explained his theory about Earth-City, the theory is explained from various scales - such as painting, town planning, and architecture which reflects who Leonardo Ricci is in life, he is an Italian architect, painter, educator, philosopher, and writer. In this essay, I'll be explaining Earth-City between two different scales, town planning and architecture, selected chapters as follows: Introduction (p.7-10), Intermezzo (p.117-126), Town Planning: A Criticism(p.168-183), Town Planning: Practical Action(p.212-220), On Architecture(p.221-235), My Architecture: A Self- Criticism (p.236-246) and A Testament(p.247-254).

Leonardo Ricci introduced *Anonymous(20th Century)* to the reader in a casual way as the tone of the whole book was also set in the same tone. "A poet does not need an introduction. He steps directly into his story. He does not need a justification. But I do. I must try to be honest. Therefore, before starting my book I must write an introduction" (p.7) Instead of using formal language, in *Anonymous(20th Century)*, the language Leonardo was using gives the impression that the reader is taking a theory class from him. There are no images in the entire book, like the readers are just reading through the closed captions from his lectures. This seems to be his response to how he criticized the current books in that time, where he thought they "either conceived as style; or in their endeavor to break with style, they are enslaved it."(p.9) later in the book, he pointed out the similar issues to the current town planning and architecture as well, that they all stuck in form and styles. Leonardo Ricci on the other hand, tries to make its form correspond to acts of existence.

That being said, to understand the outcome, it's important to dig deeper into the background and reasons behind it since that's where the form is coming from, the same concept applies to this book as well. This explains why as readers, we were not able to figure out what Earth-City is if we just read a chapter or two, because there's no summary or shortcut to the answer, or even, there's no specific answer to the questions even if we finish the entire book because there's no one correct answer that could be use in every situation and still remains valid.

"My book must be different, because this time of ours is different. It must not, and it cannot, belong just to some people. It must belong to all"(p.117) Leonardo stated himself this book is meant for everyone and the reason why it has to be this way, and why the book is so anti-specific, provides guidelines instead of the direct answer of XYZ. This leads back to the idea of form comes from acts of existence, if he gives out direct answers, it'll be a linear solution that only solves or reacts to his own experience whereas in reality, every human being has their own experience and no matter how similar their background is, there will still be some differences because we all are unique individuals. This is the fact that Leonardo assumes, and respect throughout the entire book.

In response to how Leonardo Ricci explains his theory in *Anonymous(20th Century)*, it would be valid if I just explain what Earth-City means right away in a short brief because it's not how this theory works, and almost feels disrespectful to cut short and give out final conclusion in a short summary like most of the typical essays. Therefore, this essay will follow both the way he structured the book and the tone he used, the same reason as Leonardo Ricci, this essay is meant for all, it's not necessary to have any professional background or knowledge to understand how this theory works because it'll be explained, thus please bare with me to peel off the layers of Earth-City from *Anonymous(20th Century)* from a town planning scale all the way to architecture step by step, and you will understand by the end of this essay.

Firstly, it's important to understand the background before we even start discussing what Earth-City is. "And so this book is about the crisis through which we are going today, and it tries to indicate a possible way out. I don't mean to be disparaging when I said crisis. This book deals with a moment in man's history in which he is trying to pass from one type of civilization to another." (p.8) You might wonder, what was happening back in the time that he had to try to pass from, what was the transition that he was living through? Born in 1918, Leonardo Ricci was living through post-World War I and World War II, there were both political revolutions and industrial revolutions. "Everyone knows that man has invented machines, that big factories have come into being' and that, consequently, the city has expanded into conglomerations of enormous masses, owing to the new sources of labor."(p.172)

Living through wartime caused Leonardo Ricci to think about more basic questions, such as whether life was worth living and why. Which is actually a fundamental thing to question and there won't be one answer for all. But to be aware of the questions and to think about the answers is key and should not be ignored. With modern technology, this habit of wondering becomes a part of him when he travels around and enhances the depth of his thinking as well. "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."(p.169) Reading through this statement that Leonardo Ricci has as his opening to the town planning chapters, I couldn't help but wonder about the connection between this loneliness with the PTSD from wartime. No one could live in peace in such a dramatic time, and the uncertainties and damages war caught would last, but also led to the thought of, if this is not what we want, what would be better?

In Anonymous(20th Century), Leonardo Ricci would "X-Raying" the city to observe with his thoughts. "If, in the existing cities, those associative allies that kept man together in the past are no longer valid, then this city is no longer true for us; this city is false. And then: But man was not made to live alone. Hence we just find our city, the city of Anonymous (20th century), the one I call Earth City."(p.170) From this, we could start to get an initial idea of what Earth-City is based on. Because of questioning the basic needs and human life as a natural response to wartime, the foundation should go back to the human again. The reasons that cause loneliness is because of the lack of human connection, and the reasons of the lack of human connection are because the time is changing and the situation is different, the existing cities that were built in the past that once served and solved the problems back then, could no longer react and benefit the current situations, thus he thinks the existing cities are not valid, and he never felt at ease nor belong to any of those.

Leonardo Ricci started the town planning chapters with criticism, which came from his observation of the current situation, directly from his observation. This leads him to analyze the situation deeper - to him, there are two different attitudes toward town planning. He defines them as "the planning of the masters and the planning of the bureaucrats"(p.173) that reflect two different eras, the first one belongs to World War I and the other follows World War II. The World War I era of master planning tried to solve the crisis of the city through personal knowledge and analysis which was actually disconnected from the actual surroundings because the attitude was everything was designed from above - an idealistic lens to

assume everything would just work perfectly with no problem at all. On the other hand, the World War II era planners, followed the design from the previous era, even though there were unsolved existing issues and new issues, things were just accepted the way they were. Leonardo Ricci wasn't completely denied master planning, there are still values that last till nowadays, however, he was unsatisfied that no one was doing things differently.

To solve the issues that are found through observation, analysis is the next step that should be taken into consideration carefully. By analyzing the cities. Humans could learn to understand what it was that held them together in the past. Therefore, these cities were true for them at that time, no matter what the reasoning behind, religious, obedience to the emperor or maybe there was money involved. These cities have always existed, but "our city" does not.

Leonardo Ricci argued, that the current city was built from the past, serving the past and no longer solving problems because those problems no longer exist in the present. People are living in the current time, but still inhabiting the past creations and the rules. Even if the intention might be good, the end product of these plans from above is still a pile of paper with diagrams that do not reflect basic needs - the fundamental question is how to connect people together. That's why analysis is important, and only if we analyze deeply and wide enough, and actually understand what people need and what could bring them together, we could know what needs to be built. And these needs would become acts of existence that create the forms of what valid town planning should be.

In the town planning chapters, Leonardo Ricci didn't provide any specific town planning examples, this is mostly because of the same reason that he doesn't think there should be a specific answer for planning since every city would have its own unique condition, and one answer wouldn't fit all. Instead of drafting out an ideal diagram on paper to plan from above, if we follow the Earth-City theory, we should find what the city should be before even building it, and there shouldn't be any fixed plan or diagram before we really understand the city from every perspective. Without knowing what we truly want, the efforts and outcome would be a waste and lead to a society where human is lonely, just as Leonardo Ricci felt during his trips to all those cities. Under this observation, being honest and aware of the fact that we are all confused is already better than pretending that we know and to build and waste at the end.

Even though the world is filled with unpleasantness and confusion, we are still able to find the Earth-City because it has been born already, and is in the process of being. All we need to do is to find it first and then analyze it, to understand what's behind it. Take technology for example, which brought confusion back to the time when airplanes changed the concept of time and distance to people, but meanwhile, it also facilitated the construction of Earth-City. Earth-City already exists, therefore it could be observed in the first place. And through the observation, we get to find out what we need.

Now we know observing and analyzing is the beginning of finding and building Earth-City on a town-planning scale, what's next? In the last chapter of Town Planning, Leonardo Ricci got to talk about practical action. How could he not? Even though this book isn't about providing correct answers nor any exact samples, without talking about the practical part the Earth-City won't be valid either. Town planning could never be a one-person game, and it wouldn't exist without politics because that's how it could be put together in actual action in real life. However, a town planner and/or architect, could be the one to propose the ideas but never the one that can make the final decisions unless they are somehow also the politician as well which isn't impossible but definitely very rare.

“To achieve Earth-City, with the least possible loss of time and energy, we must move along two lines: one is, so to speak, of a social and political order, in which we architects participate basically just as citizens; the other is of a more specific character, in which we have to engage as professional men, that is, as architects” (p.219) In this paragraph, Leonardo Ricci pointed out two main points that we as architects could do beyond observe and analysis the cities, to speak up as citizens and to apply our projectional skills, both ways are to step up from just design on a piece of paper into actual actions. Knowing that just designing on paper or only discussing with other architects wouldn't be enough, the real change would only happen when architects start to connect with reality.

Criticizing the current structure of society is a way to speak up, in this case, the criticism also came out after the observation and analysis. As mentioned previously, the post-World War II town planning wasn't doing anything new, but following the masters from the World War I era, that meant the issues remained which is the disconnection coming from planning from above, this loss of connection is what Leonardo Ricci was criticizing about and he knew that this needs to be gently transformed until it adopts itself to the new, the better connection because no solution could solve all the problems

right away, and Earth-City could only be achieved when we are fully aware of the common need. In the theory of Earth-City, full awareness came after all the observation and analysis. Architects have become more humble, treating every fundamental basic as equally important, and most importantly, knowing that things should all be connected and think as a whole.

At this point, from looking at Earth-City theory from a town-planning angle. We know that the basic needs of humans and their connection are key, and to be able to know, we need to observe and analyze as we are a part of them, not from above. Keeping this knowledge in mind, I'd like to move forward and step into the next scale, looking into Earth-City on an architectural scale.

In the chapter “On Architecture”, Leonardo Ricci started with a few samples of his observation. No matter if it was an intentional or unintentional choice, we started to recognize that Earth-City theory has been applied to how he wrote this book as well. “So many skyscrapers together, forming a great city - New York, for example. And I ask myself: what is modern in this picture? The dimension, certainly, I tell myself. The human scale has changed, and this by itself is an innovation. The fact, too, is that the sum total of these skyscrapers is a new landscape. They are more valid if taken together than as individual buildings. But for the rest, it is all terribly ancient.”(p.222) Here again, we could see a similar pattern as Leonardo Ricci was mentioning in the issues in town planning too. The connection makes the skyscrapers meaningful, not the individual one. And the dimension, yes, the dimension - the material change after the Industrial Revolution has shifted many things and this is one of them, it shortened the distance between cities while adding a new dimension within the city. However, architects are not the ones who invented these new materials, what they did here is to replace the old wood structure with steel, and enlarge little windows into curtain walls. “They are like shirts, different from those used in the past, but still shirts: shirts of metal and glass rather than of bricks and cement. More sensible, because they weigh less: but still they are shirts that you could take off and replace with others, according to the fashion of the time. And it seems to me that the externals of any architecture should be the coherent consequence of the internals, and should not be changeable at pleasure”(p.222-223)

Without denying the modern architecture that Leonardo Ricci was criticizing, we could see the reason why he thought so based on our understanding of him and the Earth-City theory. If the change of materials or form could be simply replaced from one to the other,

means that there's no deeper connection between them, therefore this change is not new. It's just another design from above, mostly some certain architects' personal preference instead of a new design idea that's based on analysis of basic human needs, nor could this bring humans together.

“And, in fact, in some individual villa of some individual architect, you find some of the things you are looking for. You find a freer structure, a dynamic articulation of space, a more fluid distribution, a more organic integration of inner and outer space, a more expressive form, more closely adhering to the intrinsic reality of the various organisms.”(p.224) Fortunately, it wasn't all hopeless, but it also wasn't ideal. Because these individual projects often happen in privileged cases. It's no surprise that Earth-City theory could work in a small-scale project since the foundation is to know what human needs. Having small projects where architects could actually get to know the clients and their individual needs would definitely be way more accurate than a survey of a small town even if only 500 people are living in it, and all the design details could be customized to meet their needs and make them happy. But is this really Earth City? Unfortunately, it is still not exactly that, even though this version of Earth-City gives us a glimpse of how Earth-City could be and or should be, it still couldn't provide the connection that real Earth-City needs - to bring humans together, it's only a privileged personal city.

You might get frustrated and confused at this point, wondering what is considered an Earth-City? If all we get till now is all sort of what is not. As Leonardo Ricci explained on the next page what we need is “a new structural possibility permitting new freedom of expression; and a new conception of space, identifiable as a new constant in architecture.”(p.225) That being said, in Earth-City theory, space and structure is what we need to focus on an architectural scale, not the fancy facade and replaceable materials because space and structure are the elements that could actually bring human together and connect deeply with human needs. And when we change our way of life, architecture will change by itself, beyond the control of our will.

Since we are now looking at Earth-City on an architectural scale, our observation and analysis need to go even deeper to the human scale as well. If the architecture would or could change while humans change, instead of just changing the external form of a building like a shirt, we need to know what those changes that happen in human daily life, because these are what the form of the space and structure should be based on.

“In Earth-City the houses have started to move. What used to be isolate blocks, lined up one next to the other, have opened themselves, as it were, to catch the wind and move all over the earth”(p.233) It might or might not mean maybe oneway the houses could actually move, but for now, it more so means that the relationship between each buildings and building itself should be redefined. If the house exploded just like humans wouldn't only stay in one building, the factory/office and the school, etc... should explode as well. Even if not tearing down every existing building, labels that limit each building should be removed as meaning instead of giving individual space or building a name to decide what could happen in there only, more so letting the space change its name while different activities are happening within.

This might be what Leonardo Ricci was thinking about when he felt lonely while traveling around the world, he thought humans are feeling lonely because Earth-City hadn't fully developed yet, and all the definitions that couldn't serve current human activities and need to be turned into the situation that human needs to fit in what has been built, while Earth-City should be the other way around. “Not homes built one on top of another as happens in our skyscrapers today, but houses that contained open spaces where the children studied instead of going to school, where the sick were cured instead of being locked up in hospitals, where the old folks lived together with the others instead of being segregated in asylums”(p.234)

How lonely! Looking at the current life from his analysis, humans are meant to connect, how come we are all living in this structure that seems to connect with each other but when we take a deeper look, it's structurally disconnected from one to another. No matter town planning or architecture, it should be built to connect human beings because there's no point for these to exist if there's no human connection. A town or an architecture while humans are lonely or more so, if there's no human at all is valid.

You might ask, what would an actual Earth-City look like? If a high-rise building is built as an Earth-Building, it could be mixed used with the marketplace, movie theater and other entertainments, barber shop, and more, serving all different functions in the multi-purpose spaces. Between each building, there will be bridges connecting each other along with farms and gardens. Career would no longer make a difference, whether someone is a farmer or a stylist, a teacher, etc... while all the activities were co-living in this new architectural structure, work is no longer taking the biggest part of adult life but simply a part of how human taking care of themselves as well as others, and the education system would be different too

because students no longer need to learn from only papers and professors that have certified high educational degree, instead, they get to see things happen in real life and learn directly from reality.

In Earth-City, instead of labeling every space, we should look into what's happening in space. What we need is not a bedroom, but a place where we can go to sleep. We don't need a dining room, but we need a place where people can gather and share a meal. The space is fluid, and it's a free space where people can find a suitable place for their actions and get together with others.

In Earth-City, houses are no longer isolated, they should not be standardized, but be different from each other because they were born under different conditions and at different moments. These Earth-City buildings would become landscape and landscape architecture, that could grow along with life. As Leonardo said in the book, he wanted it to be as if the earth had given birth to these houses.

In Earth-City, humans could finally be free to be themselves instead of fitting in old structures - both architectural and societal structures from the past, they would be deeply connected with each other because of how every activity is deeply linked with each other, and so do the space and structure that are formed by the humans. Then, the Earth City would finally become our city, a city that would grow and change with the people.

In Earth-City, humans are connected and no longer feeling lonely anymore.

However, Earth-City is a theory, not an observation of our current world. In reality, architects have to work under many regulations and laws, the conservative mentality of the authority often does not have enough understanding of the future and only understands it from above. The regulatory plans and building regulations aren't going to build "our city", therefore, back to what Leonardo Ricci has mentioned in the town planning chapters, architects must fight and organize strikes and speak of all the responsibilities that they carry, just to be sure that even Earth-City is not there yet, we are at least on our way to Earth-City.

"The profession of architect is called a free profession. What do you mean, free? Perhaps I am free to work twelve hours a day, instead of eight. That, in the best of cases, I am free to get up at nine some days rather than at eight. For all the rest, we are slaves. Slaves of the client, slaves of the authorities, slaves of outside economic pressures, slaves of speculations. Our freedom is like that of a street tumbler

or a prostitute." (p.239) Earth City can't work as if there's only one or two Earth Houses. Later on, in Leonardo Ricci's self-criticism chapter. He admitted that the major failure of this theory is that it is an exceptional architecture. He wasn't able to demonstrate all these things in a truly collective work of architecture, on a large scale that could combine all the elements as how Earth-City should work theoretically.

Maybe it could work on a larger scale if he had enough money to be his own client and build a whole community for him and his loved ones, but apparently, that was not the case and even if that was, it would be another privileged project that couldn't be counted as a real Earth-City. When Leonardo Ricci looked at his works, even though all the intentions were in the spirit of Earth-City, they still couldn't reveal a new human condition as he wanted. That's also the reality, architecture can contribute something to the human experience through new inventions of space, structure, and materials, but it can't testify to a new way of life and a new human condition.

The realization might sound frustrating but isn't it also a part of the Earth-City theory? In Earth-City, architecture should be formed by human life and not the other way around, no matter how Leonardo Ricci criticized how the current space and structure don't reflect current human needs, maybe to some degree the current architecture does reflect their life and make them happy, just not to him. Since the perfect solution doesn't exist, which means it couldn't be just one Earth-City that satisfies every human, but if some humans are free and happy in this Earth-City, maybe it still imperfectly makes sense.

If the book Anonymous(20th Century) has succeeded well, anyone who reads it could add on their chapter to continue the book in their way, because that's what Earth-City is about. This should be a book open to all, which everybody could continue to write. The only thing that matters is to understand the situation of people and to work within as Anonymous, not as masters or geniuses, simply as human beings that live in the situation. That's Leonardo Ricci's vision and hope for the book and the Earth-City theory, as I'm writing my words out at this moment, in a tone that aims to keep the conversation going and continue this book in my way - a way that also pay a tribute to Leonardo Ricci's writing. The whole essay follows the Earth-City theory as if I need to explain a theory, I need to observe and analyze the theory before I even start because that's the first step of the Earth-City Theory, then there's the most important part, how to bring people together and make the connection. I refused to use euphemisms and write in a formal, academic tone because this

is not just meant for the small percent of people that communicate in that language, instead, this is to keep the conversation going in my way that I choose to follow how Leonardo Ricci was writing his book. Reading through this essay, you might be as confused as I was when I first read Anonymous(20th Century) because this is never about providing direct answers to a specific question, it's just not how Earth-City theory works, but I'm hoping as you're reading this by now, you could starting to get an idea of how Earth-City theory is working.

Observe, and analyze, and all over again and again. After that, we could start the conversation going, thinking about what could we do to connect people together, and to provide space and flexibility for the people, space and the conversation to keep growing in their own way. This essay is coming to an end but only on the paper, the only difference that I am making here is that I am not here to criticize Anonymous(20th Century) and the Earth-City theory or trying to compare it with any other theory, however, I'm having the same hope, that this could somehow keep the conversation going and building some connections within, as how Earth-City should be.

*Leonardo Ricci*

ANONYMOUS  
(20th CENTURY)

GEORGE BRAZILLER  
NEW YORK 1982

