

# 作为共享空间的街道：水平线建筑师事务所的三个项目

## The Street as a Common Space: Three Projects by Orizzontale Architects' Collective

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### 记忆与再生：为人的街道

栏目主持：阿尔伯托·博洛尼亚，米凯利·博尼诺，皮埃尔-阿兰·克罗塞特

如果我们把街道看作是一种公共空间，就不能不把它理解为一种享受都市环境的正当权利<sup>[1]</sup>。它是一种城市权利，因为街道允许所有类别的城市人口在城市中自由流动。但是，近年来街道空间被专门用于塑造基于汽车使用的城市流动，随着时间的推移，城市交通的所有复杂性和街道所体现的城市意义逐渐被忽略。由于否定了独立和自由的流动，如今街道与其说是一种权利，不如说是一种障碍。

### Memory and Regeneration: Streets for People

Column Editors: Alberto Bologna, Michele Bonino, Pierre-Alain Croset

If we think to the street as a public space project, we cannot avoid to read it as a right to live the urban environment<sup>[1]</sup>. It is an urban right in the measure in which the street allows to all urban population categories to move freely in the city. But the space of the street, lately specialised and shaped itself on the idea of urban mobility based on the use of the car, forgetting, over the time, all the complexity of the urban movements and the urban meanings which the street embodies. Denying the independent and free movements, the street arrived to represent more an obstacle rather than a right.

It is particularly important, among the contest of the contemporary city, to intertwine scales and meanings in urban planning, having as references an idea of citizen which take into consideration

在当代城市的竞争中，将城市规划中的策略与意义交织在一起尤为重要：将公民理念作为参考，考虑作为一个城市居民的所有要求，并将这些问题转化为知识，从而设计出“像城市一样的建筑”“像家一样的城市”“像微型城市一样的学校”和“像游戏环境一样的城市”<sup>[2]</sup>。在随后的文章中，水平线事务所的一些项目与凡·艾克的行动进行了开放的对话。凡·艾克曾经通过创造性和游戏性的干预来重整城市的碎片，并在公共和集体的层面上重塑城市环境。这些项目的共同特点是，从街道这一元素开始，使用简单的最小的结构，对应各类城市居民，以一种有趣的方式重新创造公共空间。这些项

all the declinations of being an urban inhabitant and translating all this issues in knowledge able to design a "building like a city", a "city like a house" a "school like a micro-city" and "city as a playful environment"<sup>[2]</sup>. Some of the projects by Orizzontale presented in the following essay, are in open dialogue with Van Eyck actions who used to rewrite city's fragments and to reinvent the public and collective dimensions of the urban context through creative and playful interventions. The projects are characterised by the common features of re-creating public spaces starting from the element of the street by using simple and minimal structures in a playful way which respond to all the categories of the urban inhabitants. The projects can be read also through the lens of Hertzberger who sustained that "the habitable space between things represents a shift in attention from the official level to the informal" defining so a new concept of space capable to "escape the confines of the established, the specified, the

目也可以通过赫茨伯格的视角来解读，他认为“事物之间的可居住空间代表着从正式层面向非正式层面的注意力转移”，由此定义了一个能够“摆脱既定的、特定的、受管制的、官方的限制”的新的空间概念，这个空间超越了自身的形式，并容纳不同的诠释。

水平线事务所的建筑师们所创造的公共空间将街道的空间还给了人们，引用鲁道夫斯基的说法，可以说这些项目催生了“为人的街道”，将人们的注意力转移到街道本身的社会和文化作用上，让人回想起城市空间没有被汽车侵占的时代——那时的公共空间是属于市民的。（乔琪亚·切斯塔罗）

regulated, the official", a space which overcomes its shape and it becomes open to interpretations<sup>[3]</sup>.

The public spaces created by the collective of architects Orizzontale give back to the people the space of the street, citing Rudofsky, it can be said that these projects generated Streets for People shifting the attention on the social and cultural role of the street itself, recalling to the time when the urban space was not invaded by cars, when public spaces belonged to the citizens. (Giorgia Cestaro)

### 参考文献/References

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[2] VAN EYCK A. The child, the city and the Artist[M]. Amsterdam: SUN, 1962.

[3] HERTZBERGER H. Space and the Architect. Lessons in Architecture 2[M]. Rotterdam: 010 Publisher, 1999.



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1 街区之家，内部社交空间/Casa do Quarteirão. The interior social space (摄影/Photo: Rui Soares)



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2 街区之家，街道的入口处被改造成一个公共场所/Casa do Quarteirão. Entrance of the street transformed into a common place (摄影/Photo: Sara Pinheiro)

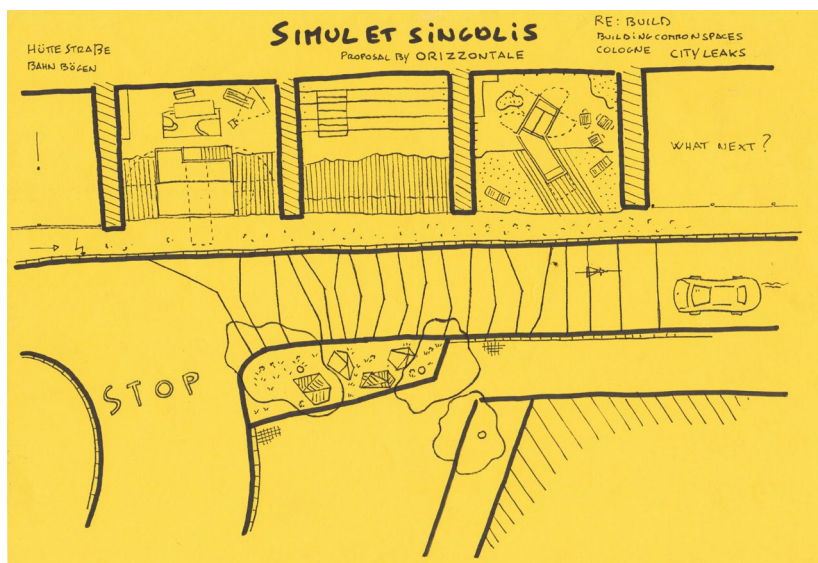
在与记忆和再生之间的关系中最相关的欧洲实例中，街道无疑在使用、城市活力和其空间对居民的意义方面发挥了关键作用，尤其是如果我们考虑到一个充满希望的前景——作为特权交通手段的汽车在未来将无法形成垄断。

在欧洲城市的历史上，街道历来是城市生活的中心场所。随着早先马车的发展，特别是 20 世纪以来汽车的发展，它很快成为城市有机体中一个分离和断裂的元素。那时，人们开始着手在街区内修建人行道、立交桥和地下通道、步行街（先是巴黎的拱廊街“Passages”，而后风靡欧洲），使街区变得“通透”。道路（Roads）成为大流量的路线，与房屋的距离越来越远，它首先被作为一种流量被认定和体验，其次才是空间、“道路”（roads），而不再是街道（street）<sup>1</sup>。尽管在过去几十年中有越来越多的项目旨在恢复街道的多功能特征和多义性，但这种状况仍然根深蒂固，就像自城市文明起源一直以来的那样。

在这里介绍的 3 个项目中，街道被看作城市生活的主要场所，在这个空间内，居民重新占有了城市的公共领域。所描述的介入措施将街道作为公共生活的延伸，作为游乐场，作为“户外客厅”。对于来自罗马的水平线建筑师事务所来说，设计行动与其说是基于装置或建筑本身，不如说是基于他们的建筑所重新激活或“预设”的隐藏空间与城市背景和居民之间的关系。这些项目通常在一个短暂的时间（“同时”）内进行，并预判该场所可能发生的变化：一方面，它是基于对空间和资源的经济利用，另一方面，它使城市习惯于一种可能的使用方式，而这种使用不一定是永久性的。从这个意义上说，水平线建筑师事务所的项目，以及他们参与的其他许多类似的现实项目，挑战了（在空间和时间上）按功能划分城市的概念，并构成了一种新的、有效的城市规划战略，与大型城市改造项目的策略和传统的自上而下的政策相辅相成。

### 1 街区之家，蓬塔德尔加达，圣米格尔岛，葡萄牙，2016

Walk & Talk<sup>i</sup> 是在亚速尔群岛举办的国际公共艺术节。作为 2016 年活动的一部分，由居住和工作在附近街区的充满活力的社区的倡议，水平线事务所受邀去修复一个被停车场和汽车占据的城市区域，将其转变为一个供娱乐和集体活动使用的公共空间。与居民一起，他们决定在名为阿科阿街的小巷着手，把街道变成公共广场，一个体现公民性的场所。路易·康说过，“街道是社区的房间”，是城市的第一个机构。但我们也可以把街道看作是家庭空间的延伸（赫尔曼·赫茨伯格的“街道客厅”），是一个不确定的区域，是公共和私人之间互动和互



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惠的门户。

水平线事务所的介入是在公共场所进行的，因此，从组装的早期阶段开始，就与场所周围的住宅肌理建立了直接的联系。方案确定后马上开始了建造：在建造的过程中，项目逐渐完成“对焦”，经常会有建筑系学生、协会或市民参与研讨会；他们的介入措施几乎都是在物质上可逆的，但试图在集体记忆中留下痕迹。街区之家隐喻了亚速尔的“苗圃”（该地区一种有代表性的温室），试图在外部重现传统房屋的亲密空间。这个由居民们在 5 天内共同建造的结构主要包括两个入口元素<sup>2</sup>：一个是用于会议和活动的亭子，另一个是一个更加封闭和“亲切”的体量，让你可以上到露台上变换一下视角。该介入措施是作为一个开放的项目提出的：由模块化框架组成的简单建造系统可以根据社区的不同活动和需求进行多种配置调整和定制。

### 2 Cityleaks艺术节“同时和各自——一群人，一个人”，科隆，德国，2019

“Simul et Singulis”，拉丁语意为“同时和各自”，是 2019 年夏季 CityLeaks 艺术节期间完成的一系列临时的介入措施和工作坊。在第一阶段探索街区并观察不同的空间居住方式后，设计师们选择在科隆密集的新赫伦费尔德街区的胡顿大街高架铁路下方回收 3 个废弃的大型拱顶房间<sup>3</sup>。这些房间被设计为挤压在房屋和铁路之间的街道空间的扩展。3 个临时结构产生了 3 个新的空间：一个有顶的广场，里面有一个小卖部和一个自助打印店；一个用于表演和会议的剧院阶梯，它包括一段移动的桥，能够通过完全占用街道（在活动期间作为人行步道使用）来扩大使用面积；最后是总部，包括一

个木工车间，一间办公室和一个仓库。广场和剧院对所有居民开放，甚至在艺术节提出的活动计划之外也开放给自发的和有组织的活动使用。一旦这些新功能被激活后，接下来的“CityLeaks 学院”项目将致力于发现街道的空间——设计师与学生和志愿者一起设计并自建了非正式的临时建筑，融入拱门、街道和广场附近的空间。这些建筑完善了这个项目，将胡顿大街和铁路立交桥变成了一个为期数周的公共空间，这一行动在第二年得到了市议会的再次肯定。

### 3 市民中心，列西，卡尔塔尼塞塔，西西里，意大利，2020

第三个设计干预的案例是恢复一个自西西里腹地黑手党所没收的地产项目，它还应对了意大利内陆地区旧村落的遗弃问题，这些村庄如今正处于被边缘化和缺乏机会的状态。这个主题具有强烈的象征性，代表了记忆与再生<sup>ii</sup>之间关系的一种特殊观点，也代表了社会和文化救赎的希望。项目本身在技术上和构造上都很简单，但它的实验性不止于此，还体现在空间使用的复杂性上，尤其是对室内外连续性的探索上。与其他两个案例一样，循环利用的理念不仅涉及遗弃的、废弃的结构，或材料的再利用，它还试图循环利用城市环境本身，重新激活公共空间。2020 年 8 月落成的该项目通过占用建筑所俯瞰的 3 条街道中的一条，增加了城市空间，并将其改造为一个公共空间 / 游乐场。居民已经成功地获得批准，当地市政府批准该街道成为永久步行街。建筑物的重新改造是公开招标的结果，通过专业人员、学生、文化协会和行政部门之间的合作，在分享和直接学习的基础上，创建了一个市民和文化中心<sup>4</sup>。□

3 Cityleaks艺术节，恢复地下通道的3个房间并“入侵”街道空间/Cityleaks Festival. Recovery of the three rooms of the underpass and "invasion" of the space of the street（图源/Credits: Orizzontale）

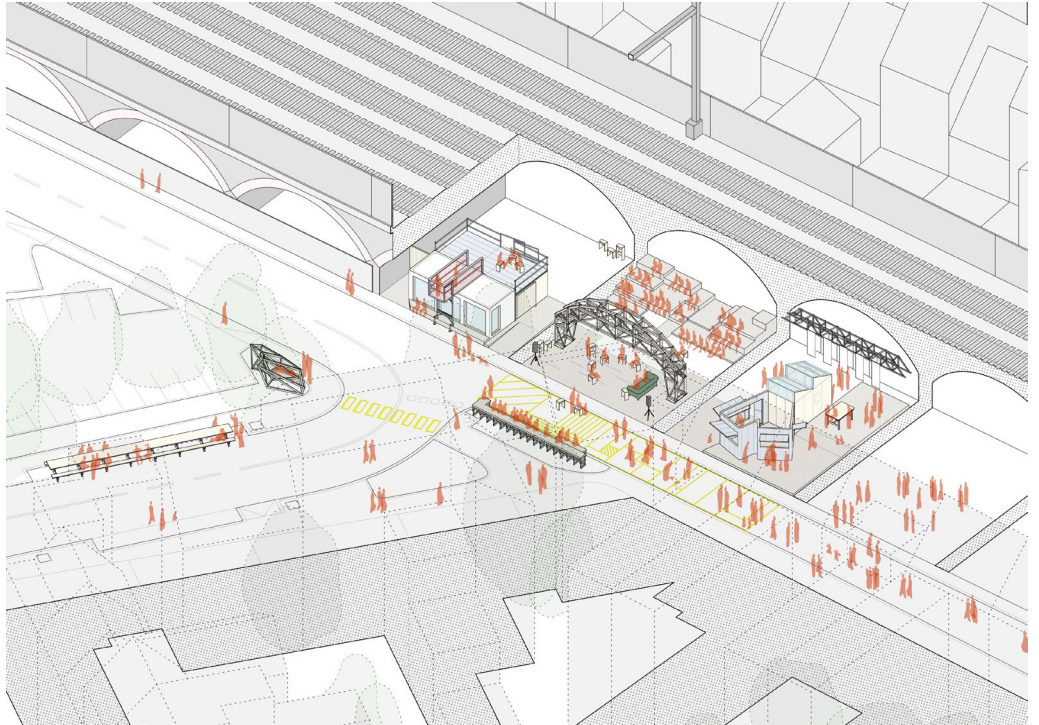




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Among the most relevant European instances in the relationship between memory and regeneration, a key role is certainly played by the street, in terms of use, urban vitality, and meaning that its space represents for the inhabitants, especially if we consider the hopeful prospect of a future overcoming of the car monopoly as a privileged means of transport.

In the history of the European city, the street has traditionally been a centralising place of city life. With the development of carriages first, and especially of cars from the twentieth century, it quickly became an element of separation and fracture within the urban organism. At that moment, work began on sidewalks, overpasses and underpasses, pedestrian streets within the blocks (the Passages in Paris and then throughout Europe) that make the block "permeable". Roads, which have become high-traffic routes, are increasingly distant from houses, and are conceived and experienced in terms of flows before being space, roads, and no longer streets<sup>1)</sup>. This condition is still very deep-rooted, even if in the last decades there are more and more projects that aim at recovering the multifunctional character and the polysemic nature of the street, as it has been since the origins of urban civilisation.

In the three projects presented here, the street is considered the main place of urban life, a space of re-appropriation of the public dimension of the city by inhabitants. The interventions described use the street as an extension of common living, as a playground, as an "outdoor living room". For the Rome-based architects' collective Orizzontale, design action is based not so much on installations or

architecture in itself as on the relationship between urban contexts, inhabitants and latent spaces that their architecture reactivates or "prefigures". The project often acts in a transitory time ("meanwhile") and anticipates what that place could become: on one hand it is based on the economy of spaces and resources, on the other, it accustoms the city to a possible use that is not necessarily permanent in time. In this sense the projects of Orizzontale—and of many other similar realities with which they are networked—challenge the idea of the city divided by functional areas (in space and time) and constitute not simply a tactic, isolated and episodic, but a new and effective kind of urban planning strategy, complementary to that of large urban transformation projects and to traditional top-down policies.

1 Casa do Quarteirão, 2016 (Ponta Delgada, São Miguel, Portugal)

Walk & Talk is an international public art festival that takes place in the Azores archipelago. As part of the 2016 edition, following the initiative of the vibrant community that lives and works in the neighborhood (Quarteirão), Orizzontale is invited to redeem an urban sector invaded by parking lots and cars, transforming it into a common space for convivial and collective use. Together with the inhabitants, they decide to work in the small Travessa da Rua d'Acoa, to materialise a street in the form of a collective square, a place for citizenship. "The street is a room for the community", argued Louis Kahn, the first institution of a city. But we can also think of the street as an extension of the domestic space (Herman Hertzberger's street-living room), a zone of indeterminacy, a threshold

of interaction and reciprocity between public and private.

Orizzontale's interventions are built in public, thus entering in a direct relationship with the residential fabric that surrounds the places of action since the early stages of assembly. The distance between the moment of decision and the moment of construction is very slim: the realisation, during which the project progressively "comes into focus", often foresees workshops involving architecture students, associations or citizens; the interventions are almost always reversible in their materiality but try to leave traces in the collective memory. Casa do Quarteirão, a metaphor for the Azorean Viveiro (a typical greenhouse), on the outside attempts to recreate the intimacy of the space of a traditional house. The structure, built in five days together with a group of inhabitants, is defined by two entrance elements<sup>2)</sup>: a pavilion for meetings and events, and a more contained and "familiar" body that allows you to go up to a terrace to change the point of view. The intervention is presented as an open project: the simple construction system consisting of modular frames can be adapted and customised in multiple configurations according to the different activities and needs of the community.



7

4 Citleaks艺术节, 剧场空间的活动/Citleaks Festival. An event in the theater space (摄影/Photo: Orizzontale)

5 Citleaks艺术节, 整体轴测: 新结构重新激活了城市的

用途和空间/Citleaks Festival. Overall axonometry: new structures reactivate uses and spaces of the city (图片来源/Credits: Orizzontale)

6 Citleaks艺术节, 带信息点、信息亭和自助打印店的有顶空间/Citleaks Festival. The covered space with infopoint, kiosk and do-it-yourself print shop (摄影/Photo: Robert Winter)





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2 "Simul et Singulis—Be together and be oneself", CityLeaks Festival 2019 (Cologne, Germany)

"Simul et Singulis", literally "simultaneously and singular", is a set of ephemeral interventions and workshops realised during the CityLeaks festival in summer 2019. After a first phase exploring the neighbourhood and observing different ways of inhabiting the space, the designers choose to recover three large abandoned vaulted rooms below the Hüttenstrasse elevated railway in Cologne's dense Neuhrenfeld neighbourhood<sup>3</sup>. These rooms are conceived as an expansion of the space of the street, squeezed between the houses and the railway. Three temporary structures generate three new spaces: a covered square with a kiosk and a do-it-yourself print shop; theatrical steps for performances and meetings with a mobile bridge, able to duplicate the scene by completely invading the street (pedestrianised for the event); finally the headquarters with a carpentry workshop, an office and a warehouse. The square and the theatre are accessible to all inhabitants, even outside the program of activities proposed by the festival, open to both spontaneous and organised simultaneous use. Once these new functions were activated, a subsequent event—"CityLeaks Academy"—was dedicated to the discovery of the space of the street, where designers with students and volunteers designed and self-built informal temporary architectures invading the space adjacent to the arches, the street and the square. These structures completed the project, transforming Hüttenstrasse and the railway overpass into a communal space for a few weeks, an action which was reconfirmed the



9

following year by the City Council.

3 Civico civico, 2020 (Riesi, Caltanissetta, Sicily, Italy)

The third intervention is a project for the rehabilitation of a property confiscated from the Mafia in the Sicilian hinterland. It also deals with the problem of the abandonment of the historical villages in the inland areas of the country, which today experience a condition of marginalisation and lack of opportunities. The theme has a strong symbolic character and represents a particular point of view in the relationship between memory and regeneration, here interpreted as removal and hope of a social and cultural redemption. The experimentation is realised not only in the project, which is technically and constructively simple, but on the complexity of uses that are made of the space, focusing on the search for a continuity between interior and exterior. As in the other two cases, the idea of recycling does not only concern an abandoned or disused structure, or the reuse of materials, but it tries to recycle the urban context itself, reactivating public space. The project—inaugurated in August 2020—has also invested the urban space with the occupation of one of the three streets overlooked by the building, transformed into a public space/playground. The inhabitants have succeeded in obtaining the permanent pedestrianisation of the street by the local municipality. The reconversion of the building, the result of a public tender, led to the creation of a civic and cultural centre ("Civico civico") thanks to the collaboration between professionals, students, cultural associations, and administration, based on sharing and direct learning<sup>4</sup>. □

7 市民中心，步行街被改造成了游乐场/Civico civico. The pedestrianised street transformed into a playground (摄影/Photo: Emanuele Piccardò)



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注释/Notes

1) 在英语中，“road”是一种交通设施，而“street”是一个公共空间/The English language distinguishes between the road as a mobility infrastructure and the street as a public place.

2) 唯一使用的木材为柳杉，一种生长在岛上的特有针叶树物种/The only wood used was from *Cryptomeria japonica*, an endemic coniferous species that grows on the island.

3) 该项目涉及30名建造志愿者，两所建筑学院（阿兰努斯艺术与社科大学和科隆工业大学）的5名教师和17名学生参加工作坊/The project involved 30 construction volunteers, two Faculties of Architecture (Alanus University of Arts and Social Sciences and TH Köln) with 5 teachers and 17 students for the workshops.

4) 多年来一直致力于推动社会和教育活动的列西基督教服务机构，邀请了水平线事务所和建筑师弗洛拉·拉·西塔，后者吸引并协调了来自意大利各地的21名年轻人参与项目的建设/The Riesi Christian Service, which has been committed to promoting social and educational activities for years, called Orizzontale and architect Flora La Sita, who, through a participatory process, coordinated 21 young people from all over Italy in the construction of the project.

译注/Notes from Translator

i Walk & Talk，意为“边走边聊”。

ii 再生，regeneration，这里被诠释为removal，“去除”。

8 市民中心，新公民和文化中心的人口处/Civico civico. Entrance to the new civic and cultural center (摄影/Photo: Giulio Marzullo)

9 市民中心，内部空间之间的连续性/Civico civico. The continuity between the interior spaces (摄影/Photo: Giulio Marzullo)

10 市民中心，作为城市的室内空间的街道/Civico civico. The street as urban interior (摄影/Photo: Giulio Marzullo)