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目 录

特别报道	12	激扬思想, 共创未来——“清华建筑思想论坛”第1、2期评述 周榕, 叶扬
简讯	14	
都灵·可持续策略	18	寻常之物: 不同于以往的长远可持续模式 米凯莱·博尼诺
	22	讲述都灵 卡洛·奥尔莫
	27	可持续发展的意大利 卢卡·莫利纳里
	31	软性可持续性: 都灵的策略 张利
重复、减少和循环使用的可持续性	34	既存建筑的再思考 达维德·托马索·费兰多
	36	林格托工厂改建, 都灵, 意大利
	48	多拉公园, 都灵, 意大利
	58	卡雷纳砖厂整建, 坎比亚诺, 都灵, 意大利
新美食学的可持续性	68	地区与全球之间 达维德·托马索·费兰多
	70	Eataly一期和二期工程, 都灵, 意大利
公共住房和公共工作空间的可持续性	76	社会团体的反击 达维德·托马索·费兰多
	78	“美景”社会住宅, 都灵(原奥林匹克村), 意大利
	82	“工具箱”都灵办公实验室, 都灵, 意大利
协调工作和家庭生活的可持续性	88	受欢迎的空间 达维德·托马索·费兰多
	90	工作-生活平衡中心, 格鲁利亚斯科, 都灵, 意大利
社会经济意义的可持续性	96	大都会中的修道院 达维德·托马索·费兰多
	98	SER.MI.G.: 前都灵军械厂及周边建筑改造, 都灵, 意大利
建筑创作	109	水塔展廊(改造), 沈阳, 中国 META-工作室
城市规划	114	荷兰可持续居住区的水系统设计与管理 周正楠
设计与理论	118	切尔尼科夫的机器主义构成思想逻辑研究 韩林飞, 邓登
城市翻修	122	“城市翻修”教学系列报告(二十): 北京奥林匹克公园北顶娘娘庙及其周边地段城市设计 朱文一, 高钰琛
全景视窗	127	“媒体建筑”系列学术活动 常志刚, 张诺然

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MAKING ALTERNATIVE INQUIRIES: OBSERVATIONS FROM THE FIRST TWO PROCEEDINGS OF THE THINKING ARCHITECTURE TSINGHUA FORUM <i>ZHOU Rong, YE Yang</i>	12	SPECIAL REPORT
	14	WA BRIEFS
NOTHING SPECIAL: A DIFFERENT AND LONG-TERM MODEL OF SUSTAINABILITY <i>Michele Bonino</i>	18	TORINO. SUSTAINABLE STRATEGIES
NARRATING TORINO <i>Carlo Olmo</i>	22	
SUSTAINABLE ITALY <i>Luca Molinari</i>	27	
SOFT SUSTAINABILITY: THE TORINO APPROACH <i>ZHANG Li</i>	31	
RECONSIDERING THE EXISTING <i>Davide Tommaso Ferrando</i>	34	SUSTAINABILITY AS REUSE, REDUCE AND RECYCLE
LINGOTTO FACTORY CONVERSION, TORINO, ITALY	36	
PARCO DORA, TORINO, ITALY	48	
FORNACE CARENA RENOVATION, CAMBIANO, TORINO, ITALY	58	
BETWEEN LOCAL AND GLOBAL <i>Davide Tommaso Ferrando</i>	68	SUSTAINABILITY AS NEO-GASTRONOMY
EATALY, PHASE 1 AND 2, TORINO, ITALY	70	
THE COMMUNITY STRIKES BACK <i>Davide Tommaso Ferrando</i>	76	SUSTAINABILITY AS COHOUSING AND COWORKING
BUENA VISTA SOCIAL HOUSING, TORINO (FORMER OLYMPIC VILLAGE), ITALY	78	
TOOLBOX TORINO OFFICE LAB, TORINO, ITALY	82	
A WELCOMING SPACE <i>Davide Tommaso Ferrando</i>	88	SUSTAINABILITY AS CONCILIATION BETWEEN WORK AND FAMILY LIFE
CITTÀ DELLA CONCILIAZIONE, GRUGLIASCO, TORINO, ITALY	90	
A METROPOLITAN MONASTERY <i>Davide Tommaso Ferrando</i>	96	SUSTAINABILITY AS SOCIAL ECONOMY
SER.MI.G.: RENOVATION OF THE FORMER TORINO ARSENAL AND SURROUNDING BUILDINGS, TORINO, ITALY	98	
WATER TOWER PAVILION (RENOVATION), SHENYANG, CHINA <i>META-Project</i>	109	ARCHITECTURE CREATION
INTRODUCTION OF WATER SYSTEM DESIGN AND MANAGEMENT IN DUTCH SUSTAINABLE RESIDENTIAL AREAS <i>ZHOU Zhengnan</i>	114	CITY PLANNING
ANALYSIS ON CHERNIKHOV'S MECHANISTIC CONSTRUCTION LOGIC <i>HAN Linfei, DENG Deng</i>	118	DESIGN & THEORY
STUDIO TEACHING REPORTS ON URBAN FIXING (20): URBAN DESIGN OF THE BEIDING-NIANGNIANG TEMPLE AREA IN BEIJING OLYMPIC PARK <i>ZHU Wenyi, GAO Yuchen</i>	122	URBAN FIXING
ACADEMIC ACTIVITIES ON MEDIA ARCHITECTURE <i>CHANG Zhigang, ZHANG Nuoran</i>	127	PANORAMA

软性可持续性：都灵的策略

SOFT SUSTAINABILITY: THE TORINO APPROACH

张利/ZHANG LI

在中国公众眼里，意大利长期被认为是世界上拥有最复杂的制造技术和最精良的加工工艺的国家之一。当然，这一印象主要来自于享誉世界的意大利运动汽车和奢侈品。当中意生态与能源效率示范大楼（即清华大学环境工程馆，或SIEEB大楼，图1）于2007年在清华大学建成后，这一印象被进一步延伸到了建筑领域。SIEEB大楼是一栋以意大利技术武装到牙齿的建筑，从室外的玻璃百叶到室内的无水马桶，其产品完全来自意大利。SIEEB大楼外观诱人，其宣传的关于自身性能的计算数据更加诱人。SIEEB大楼的造价足以



To the Chinese public, Italy has long been regarded as one of the world's leading nations in technological sophistication and manufacture know-hows, mostly through the images of sport cars and luxurious goods. The completion of Mario Cucinella's SIEEB (Sino-Italian Ecological and Energy Efficient Building, Tsinghua University, Figure 1) in 2007 extended that view well into buildings. Armed to its teeth with cutting-edge Italian building products, from glass shutters to waterless toilets, SIEEB has an unmistakable glamorous appearance accompanied by equally glamorous numbers in the advertised calculations. At a whopping cost that relegates everything surrounding it into half destitution, it speaks loudly for the high-tech, high-cost and high-risk trend of modern green building technology.

Yet this tech glamor cannot represent the contemporary Italian attitude towards sustainability in full. In the northern city of Torino at least, there is a contrasting approach which advocates sustainability not through the hard numbers, but

让周边的其他建筑显得寒酸，可谓是不折不扣地表达了当今绿色建筑思潮中高技术、高成本和高风险的分支。

但SIEEB大楼的明星形象并不能完全代表意大利在可持续性方面技术态度的全部。至少在北部城市都灵就存在着与这种方法大相径庭的思路。在都灵，对可持续性的关注重点不在建筑技术对硬性数据指标的提升，而在城市建筑对软性的公共生活、人文氛围的塑造。

对外人来说，都灵最出名的就是传说中的基督裹



through the soft, ambient human aspect of urban artefacts.

For an outsider, Torino may be best known for the Shroud and Fiat (and Juventus). For an insider, however, Torino is the river, the valley, the castles, the gardens, the piazzas, the workshops, the streets, and above all, the history and the culture shared by a medium population. Most things have been in the right size for a variety of human activities. Most physical operations on the city have human scale as the first priority. It can be well argued that even before the notion of sustainability became a public awareness, Torino had engaged in the cycles of urban renewals that were inherently sustainable.

The tradition of (or dare we say obsession with) reusing existing structures gives Torino the most distinctive feature of its sustainability. From huge mega-structure to tiny housing projects, the pleasure in operating with the old is endless.

Renzo Piano Building Workshop's conversion of the Lingotto Fiat Factory is a typical example of re-

尸布和菲亚特汽车公司（以及其麾下的尤文图斯足球队）。而对都灵人来说，都灵是河流、山谷、城堡、花园、广场、街道以及丰厚的历史文化。所有这些都一直被这里规模不大的常驻居民所认同。在都灵，大部分的城市公共设施都大小适中，宜于人的活动。大部分的城市更新或建造活动也以人性尺度为首选考虑。我们甚至可以认为，早在可持续性成为一个全球关注之前，都灵就已经在其自身的城市更新循环中不自觉地使用了有助于可持续性的策略。

都灵可持续性策略的一个重要特征是长期以来存在的对现有房屋进行再利用的传统（我们甚至可以说是偏执）。从巨大的综合体到微小的私人住宅，都灵人从不间断地尝试着对旧有的构筑物进行重新利用，并且乐在其中。

皮亚诺事务所对林格托菲亚特工厂的改造是对纪念性尺度的工业理性进行再次驯化的典型案例（图2）。这一改造把原先服务于大批量工业生产的林格托厂房变成服务于大众。菲亚特大工厂建于1920年代，当时比绝大多数同时代的厂房要大出许多。雷那·班纳姆在其身上看到了明显的试图表达“规模经济”的“美国式意愿”。皮亚诺所做的改造基本上只是对其内部的

taming the industrial rationality of a monumental scale (Figure 2). It transforms the Lingotto from something that serves mass production to something that serves the mass. Built in the 1920s and exceeding most of its contemporaries in size, the factory was referred to by Reyner Banham as a conspicuous "American intention" that expressed "the economies of scale". Piano's conversion of the factory drastically down-scaled the interior and divided it up into a series of programs connected by a mall (again American?), and left most of the facade untouched. Accommodating hotels, galleries, conventions, schools, and scores of shops and food courts, the whole building is now a mini-city wrapped in a skin of the 1930s' industrial iconography. The underlying argument here seems to be that the formal value of yesterday's industry can well extend into our time, as far as its content (space) is properly reorganized and re-activated. For this type of old structure, it is possible to use minimum operation to trigger maximum human events.

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1 中意生态与能源效率示范大楼，北京/SIEEB, Beijing
2 林格托菲亚特工厂，都灵/Lingotto Fiat Factory, Torino
(1、2摄影/Photo: 张利/ZHANG LI)

空间进行细分和功能重组，并以一个 mall（再次可谓“美国式意愿”）对各个功能块进行连接；而对其外部则是尽量维持原状。目前，这一改造后的厂房中已经有数家酒店、展廊、会议厅、学校和上百家店铺及餐厅，像一座微缩化的城市，包裹在具有 1930 年代工业标识性形象的表皮之内。这里隐含的潜台词似乎是：我们可以把昨日工业的形式一直延伸到我们当前的时代，只要它的内容能够被准确地更新、重组和再次激活。换句话说，对于菲亚特工厂这样的旧建筑而言，较少的改造操作也可以换来巨大的品质提升，将人的公共生活最大化。

内格其奥-布鲁事务所设计的 Eataly（“吃大利”，其名字源于英语中的“吃”与意大利的“意”是谐音，图 3）是一个地地道道的有“味道”的项目，当然，这里的“味道”既指建筑空间的趣味，又指实际的可以品尝的食物的味道。此项目是对一个旧酒厂的改造，其最大特点是利用原厂房和围墙之间的空隙，通过将其改变成一个线性的明亮的公共空间，一方面，大幅



Negozio Blu Architetti Associati's Eataly is without doubt a "tasty" project (Figure 3), both literally and virtually. Based on an old factory of the wine industry, it utilizes the former residue space between the workshops and the wall enclosing the compound, reorients it to the street by a bright gallery, and capitalizes on all the association with food and wine this place used to possess. When the right program, materialized by the right spaces, is finally lit up with the right memory, the result is very compelling. The long market and exhibition galleries are connected to the restaurants at a comfortable rhythm, encouraging people to move around at ease. The visible elements of the former industrial processes in the factory enrich the overall experience. The promotion of local produce gives the whole project an irresistible purpose. The Eataly project is so successful that it has eventually been taken as a model and has sustained its success in over some 20 later incarnations around the world.

MARC's extension to the hillside house is

提升建筑面向主要街道的公共性，另一方面，充分利用人们对原有酒厂所产生的美酒与食物的自然联想。当一个正确的任务书、一个正确的空间组织和一个正确的城市记忆能够相得益彰时，其结果是非常令人信服的。长向的内部市场和展廊以轻松的节奏与多个餐厅连接，引导人们徜徉其中。工厂中保留的部分酒厂设备现在成了丰富人们空间体验的要素。对本地农作物的直接营销为整个项目提供了令人无法拒绝的理由。Eataly 是如此的成功，以致于它形成了一种可复制的模式，在全球 20 余个类似项目中得到了系列应用。

MARC 工作室对市郊一所坡地住宅的加建印证了“以小见大”这一说法（图 4）。虽然加建仅有区区百余平米，但从中我们却可以读出软性可持续性的大理念。这一住宅在 1950 年代由建筑师卡萨莱格诺建造，本是稀松平常，乏善可陈。即便如此，新的加建对原有部分仍然毫发无伤，而是通过一个聪明而坚决的下挖获得了一石三鸟的效果。其一，下挖把自然光线带入到加建的地下室，为丰富整栋住宅的空间序列带来



physically small (Figure 4). Nevertheless it gives a sound representation of the big idea of soft sustainability. While the old Casalegno house is okayish and featureless, the new extension makes little change to it. With one clever and decisive digging into the ground, the extension achieves three changes at once. The first is the bringing of generous lighting into the added basement space, broadening the spatial narrative of the house. The second is the irregularly-shaped wooden steps around the dig that provides pleasant semi-opened corners, suggesting new possibilities of memorable moments. Last but not least is the overall situation of the whole house. If the old house just "sat" on the landscape in a more-or-less disinterested and disengaged fashion, the new house with the dig anchors into the hillside and interacts with the landscape with playfulness. A much larger area of landscape surrounding the house is activated. The slope is no longer an unimportant existence but an active place maker. The house is no longer plain but vivid.

了立竿见影的效果。其二，不规则多边形的木质台阶在下挖的空间内造就了多个半开敞的、妙趣横生的角落，增加了在建筑内形成独到记忆的可能性。其三，也是最重要的，这一下挖改变了整个住宅在坡地上的座落方式。如果说，原有住宅仅仅是以一种漫不经心的姿态“放”在了坡地上的话，下挖加建后，整个住宅是嵌入到了坡地之中，以一种顽皮的姿态与其周边的景观形成互动，大大增加了住宅周边积极空间的领域。加建使坡地不再是可有可无的存在，而是成为了场所营造的必须；住宅也不再是乏味的陋室，而是成为了生动的乡居。

都灵还是近代意大利自由运动的发源地，也是意大利的第一个首都。出于这一背景，都灵在近现代的历史上从未停止对更好的公共性和更好的公民性的表达。通过对诸如开放、平等之类的自由化主张的物化，都灵努力使每一个新的公共项目在创造积极的城市意义方面拥有最大的效果。在当代城市中，开放与平等确实意味着对城市公共空间资源的更好分配，因而会



Being an early center of Italian liberty and the first national Capital, Torino has never stopped the inquiry into new interpretations of modern democracy and citizenship. It is through the materialization of liberal ideas such as open society and equality that Torino has managed to maximize the positive effect of any building project. In contemporary cities, being more open and more equal does mean better access to public resources, and thus, better efficiency and sustainability.

Luciano Pia's Center of Biotechnology, *Università di Torino* gives the usually secretive and mystic modern research facility a new definition (Figure 5). It does everything to invite the city into the compound, opening up its boundary with strong determination. The main courtyard is completely visible to the street through a large piece of glass wall. The two stairwells on either side of the courtyard, starting from the opened auditoriums on the ground level and ending in passages to labs and offices in the top level, are made into

带来更高的资源效率，也会更有助于可持续性。

卢西亚诺·皮亚设计的都灵大学生物技术中心颠覆了高技术研究中心退隐、神秘的形像（图5）。建筑以各种方式把城市的气场引入自身的范围之内，毫不犹豫地边界进行打开和穿越。研究中心的主庭院与主要城市街道之间仅以一超大的玻璃墙面分隔。建筑正面两侧各有一部楼梯连接着底层的半开放报告厅和上部的办公室与研究室。楼梯是雕塑型的体量，随着自身的上升在街道边形成一系列的平台和阳台，与其所面向的街道空间积极联系。即使是研究中心内部的入口也在主要街道上清晰可见，包括接待的前台和其上的电子屏显示。建筑在整体体量上使用灰色的略带质感的混凝土，强化表达了建筑如同一块巨石，被城市的能量所穿越和渗透的理念。正是这些处理把一栋本有可能是排他的和压迫性的建筑变成了开放的、诚实的、向城市谦和致意的典范。

由德·罗西和科罗蒂引领的团队设计的工作—生活平衡中心为妇女和儿童的利益做出了独到的贡献（图



sculptural forms and provide a series of platforms and balconies that interact with the street. Even the more private entrance to the inner part of the compound is clearly visible from the street, including the reception and the electronic banners. The use of concrete through-out the building gives the overall impression of a monolithic urban object being penetrated and permeated by the dynamics of the street. By doing this, this potentially exclusive and oppressive big research complex yields to the city with openness and honesty.

The Work-Life Balance Center (*Città della Conciliazione*) by the team led by De Rossi and Crotti serves women and children in a unique way (Figure 6). Located in the outskirts of Torino, it brings the nursing of young children and the working/further educating of mothers right next to each other. The balance between work and home is straightforwardly expressed in the layout of the building, where indoor spaces and outdoor courtyards appear alternately, with programs

6). 建筑位于都灵外围，其理念的核心是将儿童的看护与母亲的工作与再教育紧密组织在一起，这样，母亲虽然在完成自己的工作，但却在事实上与孩子形影不离。这样一种工作与家务生活的平衡在建筑的布局中得到了直白的反应。在这一布局中，室内的空间与室外的围合院落交替出现，孩子的功能部分与为母亲的功能部分互为支撑，互为促进。在穿过建筑群的主要城市街道两侧，舒缓的小柱廊把建筑群的两个部分粘合在一起，再次表现了母子邻近这一要素。建筑群整体的水平延展、通过小尺度内院实现的自然采光等共同为建筑营造了安静的家庭化氛围。建筑群外立面的微微折转有利于缩减建筑的体量，进一步定义家庭式社区这样的主题。

休·达顿设计的奥林匹克步行桥不仅在物理上连接了铁路线两侧，也在经济上和政治上连接了原来发展不均衡的两个城市片区（图7）。在很多工业城市里，一个明显的重工业遗产就是穿越城市的铁路。铁路往往把城市分割成多个片区，且使各个片区在经济



for children and programs for mothers mutually supporting and enhancing each other. Verandas on both sides of the street cutting through the compound strengthen the notion of vicinity. The horizontal volumes and the day-lighting through the intimate courtyards generate a sense of quietness and the atmosphere of the family. The slightly angled perimeter reduces the scale of the building, further defines the idea of a family-like community.

Hugh Dutton's Olympic Footbridge to the Lingotto not only bridges the gap between the either sides of the railway physically, but also bridges the gap between the more developed and the less developed areas of the city politically (Figure 7). In many industrial cities, one prominent legacy of the heavy industry era is the railway cutting right through the city, dividing it, differentiating it, eventually making one side richer and the other poorer. Many economic, political and demographic issues are rooted in this dividing effect of the railway. Taking the opportunity of the 2006 Winter

上差异化，最终导致有的片区富，有的片区穷。工业城市中的很多经济、政治和人口问题与铁路的分割效应是分不开的。都灵在2006年利用冬季奥运会的机会修建了奥林匹克步行桥，英雄般地把齐尼大街与菲亚特工厂直接连通，步行桥跨越数十条铁路线，拥有强烈的结构表现形式（甚至被命名为“奥林匹克拱”）。步行桥与其说是一个技术宣言更不如说是一个政治宣言。它突破了工业时期的原有阻隔，将新的机会与新的可能性输入到或多或少被遗忘了的城市区域。一个城市的可持续性进程当然要包括对自身不可持续症结的治理。从这个角度讲，奥林匹克步行桥的表现可圈可点。

中国城市可以从都灵借鉴到的一个明确的启发是：城市的可持续性并不局限于在科技带动下的城市硬件更新。城市的可持续性首先应是一个公共生活的问题，是在城市的物理空间和城市的居民之间建立起生活这一牢固纽带的问题。可持续性的软性层面不仅存在，而且至关重要。□

3 “吃大利”，都灵/Eataly, Torino (摄影/Photo: Filippo Gallino)

4 坡地住宅加建，都灵/Hill Side House Extension, Torino (摄影/Photo: Beppe Giardino)

5 都灵大学分子生物技术研究中心，都灵/Center of Molecular Biotechnology, Università di Torino, Torino (摄影/Photo: 张利/ZHANG Li)

6 工作—生活平衡中心，都灵/Work-Life Balance Center (Città della Conciliazione), Torino (摄影/Photo: Michele D'Ottavio)

7 奥林匹克步行桥，都灵/Olympic Footbridge, Torino (摄影/Photo: 张利/ZHANG Li)

Olympics, the Olympic Footbridge creates a heroic connection from Via Giacomo Zini directly to the Lingotto. Running relentlessly across scores of railway tracks and fearlessly powerful in its structural expression (even with the name "the Olympic Arch"), the Footbridge is as much a political statement (in a good sense) as it is a technological one. It breaks the old boundaries of the industrial age and injects equal opportunities and new incentives into the more-or-less forgotten side of the city. The sustainability of a city definitely includes the curing of its unsustainable elements. In this regard, the Olympic Footbridge has certainly delivered an exemplary performance.

One inspiration Chinese cities can draw from Torino is clear: the sustainability of a city is not only about progress in hardware powered by technological advancements and scientific breakthrough. It is primarily about the urban life that links the physicality of the city to its human inhabitants. The soft dimension of sustainability matters. □