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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

本期特约编辑：米凯莱·博尼诺

CONTENTS

MAKING ALTERNATIVE INQUIRIES: OBSERVATIONS FROM THE FIRST TWO PROCEEDINGS OF THE THINKING ARCHITECTURE TSINGHUA FORUM
ZHOU Rong, YE Yang — 12 SPECIAL REPORT

14 WA BRIEFS

NOTHING SPECIAL: A DIFFERENT AND LONG-TERM MODEL OF SUSTAINABILITY
Michele Bonino — 18 TORINO. SUSTAINABLE STRATEGIES

NARRATING TORINO
Carlo Olmo — 22

SUSTAINABLE ITALY
Luca Molinari — 27

SOFT SUSTAINABILITY: THE TORINO APPROACH
ZHANG Li — 31

RECONSIDERING THE EXISTING
Davide Tommaso Ferrando — 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
Davide Tommaso Ferrando — 68 SUSTAINABILITY AS NEO-GASTRONOMY

EATALY, PHASE 1 AND 2, TORINO, ITALY — 70

THE COMMUNITY STRIKES BACK
Davide Tommaso Ferrando — 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
Davide Tommaso Ferrando — 88 SUSTAINABILITY AS CONCILIATION BETWEEN WORK AND FAMILY LIFE

CITTÀ DELLA CONCILIAZIONE, GRUGLIASCO, TORINO, ITALY — 90

A METROPOLITAN MONASTERY
Davide Tommaso Ferrando — 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
META-Project — 109 ARCHITECTURE CREATION

INTRODUCTION OF WATER SYSTEM DESIGN AND MANAGEMENT IN DUTCH SUSTAINABLE RESIDENTIAL AREAS
ZHOU Zhengnan — 114 CITY PLANNING

ANALYSIS ON CHERNIKHOV'S MECHANISTIC CONSTRUCTION LOGIC
HAN Linfei, DENG Deng — 118 DESIGN & THEORY

STUDIO TEACHING REPORTS ON URBAN FIXING (20): URBAN DESIGN OF THE BEIDING-NIANGNIANG TEMPLE AREA IN BEIJING OLYMPIC PARK
ZHU Wenyi, GAO Yuchen — 122 URBAN FIXING

ACADEMIC ACTIVITIES ON MEDIA ARCHITECTURE
CHANG Zhigang, ZHANG Nuoran — 127 PANORAMA

GUEST EDITOR: Michele Bonino

寻常之物：不同于以往的长远可持续模式
NOTHING SPECIAL: A DIFFERENT AND LONG-TERM MODEL OF SUSTAINABILITY

米凯莱·博尼诺/Michele Bonino
尚晋 译/Translated by SHANG Jin

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请想象一下，当伦佐·皮亚诺在1998年普利兹克奖领奖致辞开始时，称自己为从事世界上第二古老的职业而自豪的那一刻（他对菲亚特林格托工厂的改造项目是本期的开篇之作），场下的观众是多么尴尬。他随即开始解释，人类的第一个职业是寻找食物。接下来，建造一处窝棚、而不是被动地接受大自然赐予的栖息地，很快就成了人类生活中至关重要的一个方面。为了实现它，就要尽可能充分地利用有限的资源。这就是建筑的主要目标之一。直至今日，多年来形成的风俗和技巧都印证了一点：好的建筑永远是可持续的。

明白了这一点，就不难看出，在今天，只有商业化的思维才会认可并夸大完全以性能为导向、以技术效率和节能为基础的可持续性。谬以千里的是一个更大的幌子：智慧城市。这个“万能钥匙”般的词在政客的演说和专业课程表中屡见不鲜。它同样以技术为重点，像是医治困扰我们城市的诸多顽疾的灵丹妙药。在《卫报》近日的一篇文章中，美国著名社会学家理查德·森尼特（Richard Sennett）直言不讳，“昨日的智慧城市就是今日的噩梦”。从1930年代埃里克·芒福德（Eric Mumford）批判的交通和城市功能“科学规划”，到韩国松都市仅由一台计算机控制的集中供暖，森尼特认为这些智慧模式注定要失败。其高效、综合化的手段会僵化和遏制居民的主动性。

面对这种混乱的状况，我们该怎么办？也许没什么特别的：本期所展示的建筑提倡的是一般行为（在可能的情况下对建筑进行再利用，吃当地的食物，与他人共享过大的房间）。不过，如果能让世人了解并加以整理，那么，这些思想就可以形成不同于以往的长远可持续模式：以我们的日常行为为根基，而不是依性能进行淘汰；深入可持续性理念的根源，鼓励可以不断重复的行为。森尼特在他的文章“没人喜欢太聪明的城市”（一个恰如其分的题目）中表示：“过去10年的大量研究表明，不论是孟买还是芝加哥，一旦

Just think for one moment how embarrassed the public must have been when Renzo Piano (his renovation project for the Fiat Lingotto opens this issue), at the beginning of his acceptance speech for the 1998 Pritzker Prize, explained how honoured he was to practice the world's second oldest profession. Quickly clarifying that man's first profession was the search for food, he went on to add that the need to build a shelter instead of passively accepting the refuges offered by nature rapidly became a crucial aspect of human life: to be achieved as efficiently as possible with the resources available. This is one of the main goals of construction. And up until recently, the customs and skills which have evolved over the years were such that good architecture was always sustainable.

With this in mind, only commercial reasons now justify the exaggerated emphasis on a totally performance-oriented sustainability, based on technological efficiency and energy saving. What derails this topic even further are the smoke-screen slogans – present as much in speeches by politicians as in the curricula of professionals – associated with the *passepartout* term, smart city: a universal antidote which, again with a chiefly technological emphasis, promises to solve the many problems afflicting our cities. In a recent article in "The Guardian", the famous American sociologist Richard Sennett simply recalls that "yesterday's smart cities [are] today's nightmare": from the "scientific planning" of transport and urban functions, condemned by Eric Mumford in the Thirties, to centralised heating in the city of Songdo (South Korea), controlled by just one computer, Sennett believes that these smart models are doomed to failure. Their efficient comprehensive embrace tends to deaden and stupefy the initiatives of their inhabitants.

Faced with this mess, what should we do? Probably nothing special: the architecture illustrated in this issue hosts and promotes normal behaviour (re-use a structure when available, eat what's local, share a room with others if it's too big). However, if they're aware and organised, then these ideas can define a different and long-term model of sustainability: rooted in our everyday actions rather than worn out by performance, capable of getting to the bottom of the concept

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城市的基础设施到位，人们就不会再把效率放在第一位——他们需要的是生活的品质。"

本期专辑以都灵为主题来探讨这种可持续性范式的起源和原因，但这种模式无疑在意大利的其他城市和区域是非常普遍的——这在后面卢卡·莫利纳里（Luca Molinari）的文章中就能看到。不过在都灵，创新性的设计任务和勇于接受并实现它们的建筑师之间的结合与其他城市相比更为紧密。今天，我们可以在建成的建筑前讨论这一模式，并用它检验预期和成果。都灵的活动显然促成了目前这一趋势的形成——卡洛·奥尔莫（Carlo Olmo）在他的文中有重点论述。直到1980年代，汽车工业一直是这座城市经济与市民生活方式背后的驱动力：菲亚特公司拥有该市最重要的报纸、顶尖的足球俱乐部，以及最重要的文化和经济活动——由此塑造出历史上"公司之城"的形象。在经历了汽车工业的艰难危机之后，它需要一个新的目标。1990年代末，都灵是意大利首座实行新兴战略规划的城市，舆论引导者和决策者都认为，它只有采用新的生活方式和工作模式才能实现复兴。在这一框架下，只有每一个人都意识到资源是有限的，才能获得城市的品质和经济竞争力：少一些资金、少一些就业，也就少一些个人主义，少一些浪费。[1)]

这一趋势是将都灵选作研究案例的原因。我们的方法能让人联想到雷那·班纳姆（Reyner Banham）。他在1971年开创性地描述洛杉矶建筑的著作中，根据市民面对城市系统的主要特征时的表现区分了4种生态。都灵最近5年的建筑基本上也是以同样的方式进行探讨的，即追求可持续的生态。其中有些是与区域尺度有关的。都灵的历史与其他欧洲城市非常相似，直到不久前仍在增长。工业危机带来的巨大空地经常出现在城市的中心。对其进行复兴是利用现有建筑的明智之举，但更重要的是，它通过减少空间、时间和能源的消耗使城市更加紧凑[1)]。林格托工厂、多拉公

of sustainability and encouraging behaviour which can be repeated again and again. In his article, entitled quite appropriately, *No-one likes a city that's too smart*, Sennett goes on to say: "a great deal of research during the last decade, in cities as different as Mumbai or Chicago, suggests that once basic services are in place people don't value efficiency above all; they want quality of life".

This issue is dedicated to Torino, where we explore the origins and reasons for this paradigm of sustainability, undoubtedly common to other cities and regions in Italy – as documented in the essay by Luca Molinari a few pages further on. However in Torino, more than in other cities, there has been a convergence between innovative briefs and architects ready to adopt and implement them: today we can discuss this model in front of completed architectures, that we can use to verify expectations and results. Events in Torino have certainly helped to create the current situation, a situation highlighted by Carlo Olmo in his essay. Up until the Eighties the car industry was the driving force behind the economics of the city and the lifestyle of its citizens: amongst other things FIAT owns the city's most important newspaper, its leading football club, and most important cultural and economic activities – fuelling in the recent past the image of a "one company town". After the difficult crisis in the car industry, the city really needed another goal. In the late Nineties when Torino was the first Italian city to adopt a promising Strategic Plan, opinion leaders and decision-makers agreed that the city could only relaunch if it adopted new lifestyles and work models. In this framework, urban quality and economic competitiveness could be achieved only if everyone realised that resources were limited: less money, less employment, but also less individualism and less waste[1)] .

This situation was the reason why Torino was chosen as a case study. Our method implicitly recalls Reyner Banham who, when describing the architecture of Los Angeles in his ground-breaking book in 1971, defined four ecologies based on how citizens behaved vis-à-vis the main characteristics of the urban system. The last-five-years architecture in Torino has been explored in much the same way, in search of sustainable ecologies. Some of them are related to a territorial dimension. With a history

1.2 都灵的生活方式/Torino lifestyle（1 摄影/Photo：Michele D'Ottavio，2 摄影/Photo：Latz+Partner）

3 弹性SPA，Fleuriste工作室，基耶里（都灵），2008年。重复、减少和循环使用中的可持续性/Elastico SPA：Atelier Fleuriste，Chieri（Torino）2008．Sustainability as reuse，reduce，and recycle（摄影/Photo：Beppe Giardino）

4 克罗蒂+福尔桑建筑师事务所，安托尼奥·德·罗西，ATC项目事务所，GSP工作室：Cascina Roccafranca日常生活中心，格鲁吉亚里索（都灵），2007年。重复、减少和循环使用中的可持续性／Crotti+Forsans architetti，Antonio De Rossi，ATC Projet.to，Studio GSP：Cascina Roccafranca – House of the Everyday，Grugliasco（Torino）2007．Sustainability as reuse，reduce，and recycle（摄影／Photo：Giulia Caira）

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5 AT工作室：CasaOz，都灵，2012/AT studio associato：CasaOz，Torino,2012（摄影/Photo：Giorgio Maré）
6 都灵：圣卡洛广场，一个步行区的改造，2005年/ Città di Torino：San Carlo Square，transformation in a pedestrian area，2005（摄影/Photo：Michele D´Ottavio）

7－9 ToMake小组(Architekten cie.，Recchiengineering，Mesa，Avalon，TRA，Hines，Manens-Tifs，Nctm，with Systematica，Stefano Mirti，Cecilia Guiglia，Paola Sacco，Francesca Zaltron)：脊柱4城市策略，变量200，都灵北区2013/Urban strategy for Spina 4，Variante 200，Torino northern area 2013

园和卡雷纳砖厂是这一思维模式的现实结果，可不幸的是，这只是沧海一粟。同时，在1980年代都灵兴起的“慢食”运动成功之后，各种活动导向了同样蓬勃并具有文化意义的烹饪评论，对象是维持生物多样性的营养模式：源自都灵的全球Eataly模式宣言正是该理念的冰山一角。

新的利他行为包括分享居住空间和创造新办法协调家庭生活和工作。一些最耐人寻味的同住、同工模式正在都灵实现：“美景”社会住宅和“工具箱”是两个重要的组织和建筑实例。另一个创意是帮助市民解决日常生活中内在冲突的工作－生活平衡中心方案。

都灵一直有种强烈的团结感，不论是宗教还是其他方面。这引发了像阿贝莱小组（Gruppo Abele）、并进社（Camminare Insieme）和最近的CasaOz这样的重要项目。1964年成立的Ser.Mi.G.位于一座旧武器厂（都灵军工厂），在翻新和扩建之后加入了附近的建筑，形成了以舒适和对话为主的微型城市。

达维德·托马索·费兰多（Davide Tommaso Ferrando）的5篇短文介绍了上述作品——他为本期文章的撰文再次造访了这些项目。

伦佐·皮亚诺、彼得·拉茨和其他几位来自都灵的建筑师是这些作品背后的设计者。它们都是可持续的简单而长远的生活方式的诠释。这些设计在与耐心、开明的业主沟通的基础上，可以认为是一种逐步成形的综合性时代要求的“彩排”，并在2009年金融危机以后得到凸显。这一低迷时期对人们的生活影响深远：每天上下班路程远所带来的经济困难；年轻夫妇都要有全职工作，而没有足够的时间陪孩子等。这些问题带来了新的城市空间组织和生活方式。

有没有可能将目前仅在几座建筑上试验过的这些可持续性模式用到城市上？如果我们真的想突破“技术可持续性/智慧城市”这一双重概念的所有约束，这是一个关键问题。城市的演变需要时间，很长的时间；所以现在很难回答这个问题。尽管如此，有些迹象是需要讨论的。

在过去的15年里，都灵就像很多意大利城市一样，在城市中心强化了公共区域。但它的重点是这一空间系统和近于非物质的文化系统之间的联系（例如，在城市中心步行范围之内的多个地点举办的名为“民主双年展”的活动）。这个创意也在都灵大学的选址策略中吸收并发扬。多年来，大学一直在研究从旧城中心的校长办公室历史区延伸至城北的“分散校园”概念，将学生式的氛围和新的活力（以及经济）注入现有的

very similar to other European cities, in the recent past Torino continued to grow while the industrial crisis led to huge empty spaces, often in the heart of the city. Regenerating them is an intelligent way to use available structures, but above all it's making the city more compact by reducing the consumption of space, time, and energy[1]. The *Lingotto*, the *Parco Dora*, and the *Fornace Carena*, are the tangible but unfortunately sporadic results of this mindset. In the meantime, after the success of the "slow food" movement which emerged in the Torino region in the Eighties, several initiatives led to a review of the gastronomic aspects, but energetic and cultural as well, of a nutritional model focused on maintaining biodiversity: the worldwide statement of the Eataly model, fanning out from its original location in Torino (featured here), is the tip of the iceberg of this philosophy.

New altruistic behaviour involves sharing living spaces as well as inventing new solutions to reconcile family life and work. Some of the most interesting examples of cohousing and coworking are being implemented in Torino: Buena Vista Social Housing and Toolbox are two important organisational and architectural examples. Another innovative idea is the proposed *Città della Conciliazione* (Work-life Balance Center) to help citizens manage the conflicts inherent in their everyday lives.

Torino has always had a strong sense of solidarity, religious or otherwise, and this has triggered important projects such as *Gruppo Abele*, *Camminare Insieme* and, more recently, *CasaOz*. The Ser.Mi.G., founded in 1964, is located in a former weapons factory (the Arsenal in Torino) which was renovated and enlarged to include nearby buildings, creating a micro-city dedicated to hospitality and dialogue.

Five short essays by Davide Tommaso Ferrando introduce the selected works which he personally visited again for this publication.

Renzo Piano, Peter Latz, and several architects from Torino are the designers behind these architectures, all interpretations of a sustainable, simple, and long-term lifestyle. Enhanced by their discussions with attentive and informed clients, their designs can be considered as a "dress rehearsal" for an approach which is becoming a comprehensive imperative, especially since the 2009 financial crisis. Suffice it to recall some of the more direct effects of this downturn: the economic difficulties of long daily journeys from home to work; the need for a full-time job for both members of younger couples and the ensuing problem of not having enough time to be with their children, etc. These are problems which are leading to new widespread forms of living and organising urban spaces.

Will it be possible to apply these new models of sustainability, so far tested only in a few select buildings, to the city? It's a key question, especially if we want to truly overcome all the limits of the dual concept "technological sustainability/smart city". Urban transformation takes time, lots of time, and it's difficult to answer the question now. However, some signs deserve to be discussed.

In the last fifteen years Torino has enhanced public areas in the city centre, like many other Italian cities. But it has focused on the link between this physical system and a much less tangible cultural system (for example, the event entitled "Democracy Biennial", held in dozens of venues in the city centre, all walking-distance). This idea was adopted and developed also by the location strategies of the

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城市肌理。在目前皇家马厩（Cavallerizza Reale）处建造的大厅前方，遍布城市的校园景象从范基利亚区（Vanchiglia）一直延伸到刚建成的伊诺第校区（Luigi Einaudi，由诺曼·福斯特和几位当地建筑师设计），以北端将成为居住 / 大学区的烟草厂（Manifattura Tabacchi）为终点。

目前，这一区域附近正在以复杂、多方位的程序通过都灵总体规划中的“变体 200”（Variante 200）项目。它位于旧城中心以北的区域，是金融危机之后的第一个大型城市工程。因此，在过去截然不同的历史时期制定的总体规划中的某些基本原则需要进行调整。规划在 1995 年通过之后，由格雷高蒂事务所（Gregotti Associates，曾设计上海浦东新城）进行设计。方案设想了清除大量废弃工业建筑之后的情况，并给予新建筑和大型公共空间一种乐观的信任。此外，城市的主要变化和基础设施的建设（如地铁 1 号线）包括公务机关承担的管理和经济责任。

都灵城市管理机构和在 2012 年赢得“变体 200”投标的意大利－荷兰小组“ToMake”的新策略，是以两大前提为基础，为未来的 20 － 25 年提供可持续的方案。现有的城市再次被视为一个基础资源，一项不可浪费的固定资本：其空间和社会潜力应当进行充分的挖掘并用来激发城市再兴。此外，公共资金的不足则要求更多的私人参与。

新的道路网是建立在原有肌理上的，它为递增式的城市发展提供了基础，也让人时刻意识到众多私人运营者的不同特性。一种能够激发本期中所展示的许多项目本质的创意是建立在房地产合作策略之上的。这虽然在意大利是一个新事物，在荷兰和德国却十分普遍。市政府直接将地块出售给家庭：这让市民形成小组（也是受土地所有制保障的房地产担保启发）来设计他们各自的住宅并建立团体组织和新的生活方式。

长期的城市变化与整个可持续性思想背后的理念、即耐久性之间的相似性是解释一切的钥匙：质疑我们城市的未来，但最重要的是意识到我们现在的思辨很快就会被一种新的普遍观点所取代，即张利在本期最后一篇文章中提到的“软性可持续性”。□

注释：

1）这种将再利用（及其导致的缩减）作为可持续性的一种形式的考虑，源于 MARC 工作室为 2010 年威尼斯双年展意大利馆所做的方案“小意大利——少乃必须”。

Università di Torino, which for several years had been working on the concept of a "diffuse campus" stretching from the historical seat of the *Rettorato* (Rector's Office) in the heart of the old city, to the north of the city, injecting a student-like atmosphere and new energy (and economics) into the exiting urban fabric. Beyond the Main Hall currently under construction at the *Cavallerizza Reale* (Royal Stables), the vision of a city-wide campus runs through the Vanchiglia district to the recently completed Luigi Einaudi Campus (designed by Normal Foster and several local architects), and ends further north at the *Manifattura Tabacchi*, earmarked to be a future residential/university district.

Close to this area, a complex and multifaceted process is currently underway to approve *Variante 200* of the Torino Master Plan, which involve the area just north of the old city centre. It is the first large-scale urban project after the financial crisis and requires a revision of certain basic principles in the Master Plan, developed during a very different period in history. Approved in 1995, it was designed by Gregotti Associates (known in China as the designers of the Pujiang New Town, Shanghai); it envisioned the elimination of most of the abandoned industrial buildings and optimistically trusted in the construction of many new buildings and big public spaces. Furthermore, the main changes to the city and the construction of the infrastructures (e.g., Line 1 of the metro system) include management and economical coverage by public authorities.

The new strategy of the Torino City Administration (Divisione Urbanistica) and the Italo-Dutch group ToMake, which in 2012 won the tender for *Variante 200*, was to provide a sustainable scenario for the next twenty to twenty-five years, based on two main premises. The existing city is once again considered a fundamental resource, a fixed capital not be wasted: its physical and social potential should be fully exploited and used to spark regeneration. Furthermore, the lack of public funding prompted the search for more involvement of the private sector.

The new road network was based on the layout of the existing fabric, creating the groundwork for an incremental urban development and bearing in mind the heterogeneous nature of the many private operators. An initiative capable of inspiring the very essence of some of the projects illustrated in this issue is based on a cooperative real estate strategy, novel in Italy but widespread in The Netherlands and Germany. The municipal administration sells off lots directly to families: this prompts small groups of citizens (also inspired by the real estate guarantee ensured by land ownership) to personally design their own housing initiative and create new organisational groups and life-styles.

The similarities between the long period of urban transformation and the concept behind the whole notion of sustainability – durability – is an important interpretative key: to question the future of our cities, but above all to understand if our current rhetoric will soon be replaced by widespread talk of what Zhang Li, in the last essay in this issue, calls "soft sustainability". □

Note:

1) The considerations regarding re-use (and its associated corollary of reduction) as a form of sustainability were inspired by the MARC studio proposal for the 2010 *Biennale di Venezia* (the Italian Pavilion, project *Little Italy. Or less is a must*).

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