A NEW LENS
FOR THE *URBANISTIC* PROJECT

一组城市项目的新镜头

多元路线化都市

CITIES

X

LINES

胡安·布斯盖兹（JOAN BUSQUETS）编
费利佩·科雷亚（FELIPE CORREA）协助完成
张悦 王宇婧 王钰 译

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A NEW LENS FOR THE URBANISTIC PROJECT
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1. The X Lines catalogue

This catalogue draws together the applied research that seeks to establish a taxonomy of new ways of designing the city and the new urban territories at this turn of century. The initial research hypothesis was presented in Delft on the occasion of the VanEsteren Lecture in 2000(*). Since 2002 it has been developed at the Graduate School of Design of Harvard University, with the invaluable collaboration of Felipe Correa and a series of seminars and studies involving the enthusiastic participation of a sizeable group of students on various of the School's programmes. I would like to thank them all for their hard work and dedication.

The catalogue is a summary of various research projects brought together to present further reflection on the need for and advisability of work on urban and metropolitan space, on the form of the city and the processes of its construction, which may lead to a more rational and creative approach to the work of those designers who are concerned with improving living space and the urban context.

The resulting taxonomy identifies at least 10 types of urbanistic projects that are responding to new issues that cities are now facing. Sometimes these "lines" coexist in the same environments and sometimes they take place simultaneously in very different contexts. In any case, this is an open-ended project and these lines may be complemented by further categories as research moves into other territorial contexts.

The lines of work are open and may increase. The projects are interchangeable with others that the reader or the researcher may wish to introduce, but it is worth pointing out that this field is full of potential suggestions and that there is a real basis to be extended and developed.

This approach does not mean that all of the urbanism that is designed is produced according to these lines, yet it does seem reasonable to posit that there is a series of approaches with a degree of methodological and instrumental specificity that suggests that their influence on future city production will be more relevant and effective than what has preceded them in recent decades. This hypothesis contains the hope that this field of work will advance, becoming a vehicle for the improvement of the urban environment at a time of major change.i

2. New urban developments

We are seeing the development of an emerging urbanistic culture, with emphasis on new problems for the city and the territory, that does not respond to the 20th-century model, which apparently accepted a biunivocal relation between urbanization and industrialization and ultimately established relatively precise limits between the disciplines that intervene in the construction of the territory: planning, urban design, landscape, etc. Today, new economic processes and forms of urbanization are appearing and calling for the definition of other concepts and the discussion of new strategies of intervention.

However, the situation is far from promising, with a majority of contexts in which the old patterns and outlines continue to operate, due to the widespread application and social acceptance that saw them become part of our shared urbanistic "culture": for example, everyone understands that a town or city should have a master plan and that we need social housing programmes, but few people question the effectiveness of these instruments in the long term. There are themes and socially accepted dynamics that sometimes automatically define public intervention in the urban, without too much critical reflection on them or the imbalances they create. In this context, many private interventions seek their own strategy (the development of economic activity), which may be incoherent with an overall general view.

I would venture to say that at the present time, when cities are subject to major dynamics of reconfiguration as a result of which their territories are more open, we are seeing the emergence of a re-valorization of the city as a symbolic "place" such as Lefebvre called for.
This is also a period in which many cities are undergoing an unprecedented

1. 关于本书

本书所汇集的应用性研究，寻求建立一个在世纪之交的城市及新都市地域设计的新分类法。最初的研究假设曾经于2000年在代尔夫特，借VanEsteren讲座的机会进行过演示。自2002年以来，这些应用性研究在哈佛大学设计研究生院得到进一步的发展，这是通过与费利佩·科雷亚非常宝贵的合作，以及学院中多项课程中大批学生们热情参与系列讨论和研究的结果。我想在此感谢他们所有人的辛勤工作和无私奉献。

本书是一次对各种不同研究项目的总结，汇集起来以提出进一步的思考，这是关于对城市和大都市空间开展规划设计工作的必要性与明智性的思考，是关于城市的形态及其建造的程序的思考，这可能使那些关注于改善生活空间和城市环境的设计师们，找到一条更为理性和更具有创造性的方法和途径。

由此产生的分类法确定了至少10种城市项目的类型，它们应对着城市当前所面临的新议题。有时这些"路线"共存于同一环境中，而有时则同时发生在非常不同的背景中。无论如何，这是一个开放式的研究，当研究转入其他地域环境中时，这些路线可能需要进一步的收录案例加以补充。

这些路线的工作是开放的，而且其中的内容是可以增加的。这些项目可以与读者或研究者想要提出的其他项目互换，更值得指出的是，在这个领域内充满了有潜力的建议，并且还具有一个现实的基础可供这些路线的工作延伸和发展。

这一提议并不意味着所有城市主义的设计都是依循这些路线而生成，但是它似乎确实是合理地提出了一系列方法和手段上的特殊途径，并显示出它们对于未来城市生成的影响将会比之前几十年的那些途径更加有效。这个设想承载着期待，这一领域的工作将会继续向前推进，并发展成为在这个重大的变革时代中改善城市环境的有效手段。

2. 新的城市发展

我们正在见证一种新兴的城市文化的发展，它强调城市及地域的新问题，而不是延续20世纪的老模式，那种老模式明显地相信在城市化和工业化之间存在一种相对应的关联，并最终明确地割裂了与那些涉及土地建设的学科，诸如与规划、城市设计、景观等学科的联系。

今天，新的城市化经济进程和形态正在出现，要求我们对更多的概念作出解释，对新的设计策略进行讨论。

但是，情况并不乐观，在大多数情况下旧的模式和框架继续在执行，这是因为它们已经被广泛应用，而且它们已经被社会认同为是我们城市"文化"中的一部分，例如，每个人都接受一个城镇或城市应该有一个总体规划以及我们需要社会住宅项目，但是很少有人质疑这些手段从长远来看是否真正有效。

有一些主题和一些为社会所接受的力量，它们有时自动地解释了城市中的公共干预，并不对这些干预以及干预所产生的失衡作太多批判性的反思。

在此背景下，很多私人干预要寻求它们自身的策略（经济行为的发展），这可能与社会整体普遍的观念并不一致。

我想冒昧地说，在当前，当一个城市因其地域更加开放而承受结构重组的

process of rehabilitation having been through a critical phase with the application of post-war functionalist urbanism that had condemned them to ostracism and trivialization, seeming to indicate that urban transformation was a synonym of spatial and environmental poverty.

It is also a period in which other urban systems are experiencing unprecedented processes of growth and transformation. We might say that urban development is moving at different speeds on an increasingly global economic scene. In these contexts, recourse to post-war functionalist models still seems to dominate. Reflection on "ways of designing" the city in different cultural contexts and social dynamics may lead to the definition of new urban design paradigms that generate more urban, integrative responses in the various contexts of intervention.

Urbanism has come into its own as an intellectual and professional activity and this seems to be a good moment to discover the different approaches or lines of work by means of which it expresses its design condition. The culture of the operative proposal with commitment to the general form of the city seems to be finding its place in the disciplines of urban architecture and landscape architecture, and also urban planning and urban design.

3. How do we define the urbanistic project?

The theoretical field of urbanism and the city is very broad. It may therefore be useful to point out the lines of work followed in the discussion of city design, since they also feed on urbanistic research with a more academic bent.

It is, then, relevant to highlight the condition of the "project" in urbanism, be it at the scale of the urban fragment or of certain dimensions of the overall city.

This condition obliges us to think about the necessary force of abstraction of the urbanistic "project" to contain and direct actions or interventions that so frequently lack clearly defined programmes. This, however, is its conceptual force in comparison to other disciplines such as architecture or engineering, among others, whose commitment to the intervention is more immediate. Like the discussion among Italo Calvino's characters about the stone-built bridge in the form of an arch.1 Why describe the stones if the important thing is the "theory" of the arch? Because without stones, there is no arch. Without the arch's capacity for abstraction, a beautiful stone bridge could be the result of chance.

Recognising "abstract rules" in the existing city, and defining "abstract actions" in new projects or plans for the city, has perhaps been the greatest contribution of urbanistics to the development of the contemporary city.

Another condition of the urbanistic project is its formal and aesthetic capacity, as P. Riboulet2 reminds us by discovering the urban form in its correct articulation between social condition—in the production process—and artistic dimension, denying the exclusive dominion of either. The city, then, calls for a concerted effort on our part to recover the criteria of formal composition that architecture has more obviously recouped. New forms of urban design composition are now occurring that seem to have overtaken the schematic nature of the traditional beaux-arts.

Nor must we forget the redistributive condition of the city, which, in the modern age, has brought together in its scenario the development of the most innovative production systems such as industrialization with improved living conditions for most of its inhabitants. Hence the urbanism of the Modern Movement and its influence on regulatory acts and policies as an instrument of social improvement. These slogans were the umbrella for the organization of the spectacular housing policies of big cities, inspired by European Social Democracy and the major post-war urbanistic developments in Europe. This redistributive capacity should not be lost in today's approach to the strategies of the urbanistic project.3

4. The ten approaches

The approaches proposed demonstrate great cultural and methodological wealth, and might be seen as a system of lenses by means of which to understand the development of the urbanistic project. The proposals and strategies are grouped into ten blocks, listed very briefly before going on to a more detailed description in the corresponding chapters of the book.

1. Key buildings with urban synergies. Strategic projects
Singular solutions are brought to the city, creating new images, but in order to produce an appreciable urbanistic impact they should not be isolated objects.

2. Large urban artefacts

重大变化时，我们就会看到像勒菲弗所倡导的那样，出现一种将城市作为一个象征性"场所"而作出的重新评价。

这也是一个这样的时期，许多城市正在经历一个前所未有的修复过程，它们之前经历了战后功能主义城市规划应用的重要阶段，那个阶段宣告了城市的排他性和平庸化，使得城市改造成了空间和环境贫乏、单调的同义词。

它还是一个这样的时期，另一些城市体系正经历前所未有的发展和变革的过程。我们可以说，城市发展在日益全球化的经济图景中以惊人的速度前进着，但在这些背景下，战后功能主义者的模式似乎还在城市发展中占据着主导地位。反思在不同文化背景和社会动力下城市的"设计方式"，可能会将我们导向新的城市设计范式的定义，从而在设计的多样化背景中产生更为城市化、更为综合的回应。

城市主义自身已经变为一种理性和专业的行为，这似乎是一个好时机，来发现表述其设计状态的不同工作方式或路线。承担着城市综合形态的可操作性方案的文化，似乎能在城市建筑、景观建筑、城市规划和城市设计学科中找到自己的位置。

3．我们如何定义城市项目

城市主义和城市的理论领域是非常广阔的。因此，在城市设计的讨论中指出其所遵循的工作路线可能是有益的，因为这些路线的设计也被一种更具学术倾向的城市研究所滋养。

于是这就关联着城市主义中强调的"项目"的状态，可能是在城市片段的尺度上或是在整个城市的特定维度上。

这种条件迫使我们去思考城市"项目"抽象性的必要力量，以限制或指引那些往往缺乏明确计划的行动或设计，然而这是它的概念性力量，相比于其他学科，如其中的建筑学或工程学，与这些学科相关的设计介入更为直接。这就好像伊塔洛·卡尔维诺关于拱形石桥特性的讨论一样。如果重要的是拱的"理论"，为什么还要描述石头？这是因为没有石头，就无法形成拱，但是如果没有将拱抽象为理论的能力，一座美丽的石桥可能只是偶然的结果。

认识到现有城市中的"抽象法则"，并在城市的新项目或规划中阐释"抽象行动"，可能是城市规划工作者对当代城市发展的最大贡献。

城市规划项目的另一个状态是其在形态上和美学上的能力，正如P. 里布莱发现城市形态存在于社会条件（在生产过程中）和艺术层面的恰当关联之中，缺一不可。于是城市呼唤着我们的关注和努力，以修正其形态构图的标准，这一点在建筑设计上已经得到了更为明显的补偿。那些城市设计构图的新形态正在形成，它们似乎已经超越了传统的巴黎美院的设计图解。

我们也不能忘记城市的再分配状态，在现代，它已经如期地集合了那些最有创意的制造体系的发展，比如为其大多数居民改善了居住条件的工业化。由此，现代主义运动的城市主义及其对管理行为和政策的影响，已经被作为一种改善社会的手段。这些口号曾经包含了对大城市壮观的住房政策的组织，并受到了欧洲社会民主主义和欧洲战后重大城市发展的激励。这种城市再分配的能力，不应该从通向今天城市项目策略的路径中消失。

4. 十条路径

本书提出的这些设计路径是文化和方法上的巨大财富，并且可以被看做是借以理解城市项目发展的一个透镜组系统。所有的方案和策略被分组为十个板块，在本书相应章节中作更详细的说明之前，在此先简要列出。

These are high centrality operations generated by the multiplicity of intermodal systems and/or actions on infrastructures with the aim of achieving judicious urban insertion.

3. Minimalist projects
Low-investment interventions that are capable of responding to essential issues for the city, utilizing highly selective strategies.

4. Urban space. Landscape within the city
Actions on the non-built space in the existing city, to convert it into public space or as elements of new urban mobility.

5. Urban projects
Proposals at the intermediate city scale, seeking the integration of different functions on the basis of open composition systems, developed piece by piece.

6. The revival approach
Priority attention to the production of traditional-type spaces, accepting revival as a way of directing systems of organization.

7. Large-scale landscape projects. Decentralization
Large landscape interventions, recycling abandoned spaces that have the potential to become focuses of urban decentralization.

8. Urban revitalization. Historic centres and/or old fabrics
Rehabilitation of the old town, addressing the variables that guarantee maintenance and bring it up to date.

9. The urban master plan
Organization of strategies at the scale of the urban territory or of the whole, establishing the key decisions for a rationalization of its future.

10. Experimental projects. New urban concepts
Innovative project processes that investigate and simulate new forms of urban design intervention, though not always as part of conventional practices.

5. Structure of the catalogue

The catalogue summarizes the research using the same method employed in exhibitions [5] and aims to highlight its explanatory dimension and pedagogical value.

The approaches are therefore synthesized by the wallpapers that reflect the scale at which each approach is directed and describe the most usual type of working techniques in each case.

The examination of interesting case studies is key to understanding how each approach has been implemented throughout its development. In general, the projects included are either complete or at an advanced stage to enable detailed study from which we can extract some framework conditions marking urban production today. Studies of the differing roles of the designers in each line, the way other agents and/or designers are incorporated into the process, and the urbanistic impact of each project on the whole are questions that only the evaluation of each case can clarify.

For each line, the most eloquent referents are included in an attempt to understand its theoretical and instrumental roots, like a system of feedback that the different projects probably underwent during their working process. This structure probably explains the potential for development of each line, while also outlining the possibility of further exploration in the mid-term. In this respect, documentary and bibliographical sources could be of particular use.

The catalogue is dominated by images in an expository sequence, and the text merely serves to facilitate a general reading of the projects while avoiding unnecessary redundancy, since for the most part the projects are widely accessible in other specific publications.

6. The spaces of the urbanistic project

Some recent urban design experiences can be seen to use the superposition of urbanistic projects and draw almost entirely on the approaches listed here. For example, in Berlin, Barcelona and Chicago, among others, we see the simultaneous application of multiple urbanistic projects with very differing scopes and interlocutors: urban projects, general strategies, open spaces, plans for traditional centres, large station projects, etc.

1. 具有城市协同作用的关键性建筑.战略性项目
单体的解决方案被带给城市、它们创造出新的形象，但由于产生了一种可感知的城市范围的影响力，它们不再是孤立体。

2. 大型城市的人工设施
这些都是高度集中的操作，通过联合公交运输系统和（或）各项基础设施实施的大量整合而形成，旨在实现巧妙将人工设施嵌入城市。

3. 最低限需求的建筑群体项目
能够满足城市基本住房需求问题的低投资设计，须使用高度苛刻的规划策略。

4. 城市空间.城市之中的景观
对现有城市中非建设空间进行操作，将其转换成公共空间或作为新城市交通的元素。

5. 城市项目
中型城市尺度的方案，寻求在开放构图系统的基础上对不同功能进行整合，一部分一部分逐步发展。

6.复兴的方式
优先关注传统类型空间的生成，认同把复兴作为是一种引导系统组合的方式。

7.大景观项目.离散化
大型景观的介入，重新利用那些有潜力成为城市离散化关键点的弃置空间。

8.城市复生.历史中心区和（或）老的城市肌理
老城的修复，提出那些能够维护老城，并使其能随时代而更新的变量。

9. 城市总体规划
城市地域或城市整体尺度上的组织规划策略，作出关于其未来合理化的关键性决定。

10.实验性项目·新的城市理念
调查和模拟城市设计干预新形式的创新型项目的过程，尽管它并不总是作为常规实践的一部分。

5.本书的结构

本书以在展览中所应用的相同方式总结了相关研究，旨在突出其解析的方面和教学的价值。

因此，这些设计路径被以背景图案的方式进行综合，反映了每种路径所导向的范围，并且描述每个案例中最常使用的工作方法类型。

对有趣案例的研究考察，是理解每种路径如何在其发展过程中得以实施的关键。大体上，书中所包括的项目不是已经完成，就是进行到深入的阶段，这使得我们可以进行详细研究，以从中提取一些标志着当今城市生成的框架性结构。研究每一条路线中设计师们的不同任务，其他机构和（或）设计师被纳入这一进程中，以及每个项目在整体方面所产生的城市影响，这些都是只有对每个案例进行评估才能阐明的问题。

每一条路线的设计中，最有说服力的案例都被收录在书内，以尝试理解它们的理论和方法的根源，就像不同项目在其工作过程中大概都会经历的一种反馈系统。这种结构可能解释了每条路线的发展潜力，同时还描述了在不远的将来开展进一步探讨的可能性。在这方面，文献和著录的来源可以起到特别的作用。

本书中占主导地位的是那些以解析的顺序来编排的图像，而文字则仅是为了有助于对相关项目进行最概要的解读，同时避免不必要的冗余叙述，因为大多

A critical point in our discussion is who decides on the choice of urbanistic "project" and how they make that decision, since this is a condition that could exert a decisive influence on its degree of success or failure.

The range of urbanistic projects listed—that is, the most common practices of present-day urbanism in which the dimension of the city project is relevant—serves to gauge certain questions as to scope of action, forms of intervention of professionals in the field and the new "spaces" of the project and its innovative tendencies, as listed below:

a). Diversity of scopes of action

The scopes of action are very varied and highlight different approaches based both on the scale of the territorial or urban fragment and on a monographic sector of urbanism (green spaces, waterfronts, etc). It seems that the idea of the cascade of plans or projects, according to which structures or logics for the particular are created on the basis of the general, has disappeared in the interests of greater efficiency.

Conversely, one concept that has emerged forcefully is the "trans-scalar" idea that each project moves on several scales: its own, but also other larger and smaller ones, as if to prove to itself that it has an urban condition (insertion in the city), but also to measure its coherence, against larger infrastructures, for example. Here, the abstraction required of the urbanistic project has the capacity to produce an "urban piece" that is coherent with the rest, but with spatial qualities of its own. This mobility of scales is a great strength for the present-day situation, as in many cases the initial projects or schemes serve as a test to formulate far more ambitious programmes of urbanistic intervention. This is the frequent case of projects for public spaces in many cities; they begin with an initial hypothesis but it is the construction process that confirms and gives concrete form to their ambitions and extends their scope.

However, it is also true that in the more structural outlines for a large territory or city, even a global approach is based on a subjective diagnosis, which is often informed—or borne out—by urbanistic projects at the intermediate scale. One example is the larger territorial outlines produced for the built-up regions of the Netherlands: they are always accompanied by minimum design images that explain and give content, albeit in simulation form, to more general proposals.

b). New fields and professional disciplines

Urbanism's greater breadth of design field will perhaps serve to redirect the various professional disciplines to provide a more effective response to this diversity of scales and spatial transversality. This is, perhaps, a dysfunction in most university and professional teaching, still anchored in the stereotyped image of the "design-it-all" architect, the urbanist as "administrator of the public", the engineer as "builder of independent pieces", the landscape designer as "designer of public space", etc. Another factor is the lack of training in the specialities required by new urbanistic projects: for example, the public or private administrator who is in tune with the temporary demands of some projects, etc.

We may, then, be on the verge of a major transformation of the disciplinary field, leading to new specializations, though a more advisable option may be the strengthening of a more solid, comprehensive disciplinary field capable of spawning different professional practices. These practices could be developed sequentially by individuals to avoid the reductive classification of specializations in the past. It is, however, true that today we find excellent professionals of the urbanistic project that have moved from design to management, the scope of political decision-making and long-term programmatic definition.

The expression of a more solid disciplinary corpus should be seen not as exclusive but as integrative, and therefore capable of overcoming the regressive aspects of the old specializations which, that rather than ensuring further exploration of disciplinary study, have fragmented it into a system of conflicting competences. This has lent weight to an excessive fragmentation of the city, its infrastructures and its functional sectors and, as a result, lost the capacity for integrated development.

c). Methodological and instrumental diversity

The working methods employed in the different project lines are opening up. This marks the end of the idea that urbanism and projects for the city represent work in two-dimensional planes, assisted by models of "the finish product", that explain most of all the final result, like a foretaste of the image that will be produced by the projects for the parts as they are gradually completed.

数项目都广泛出现于其他特定的出版物中。

6.城市项目的空间

一些最近的城市设计经历可以被看做是各种设计路线在城市项目的综合运用，而且几乎借鉴了这里所列出的全部路线。例如，其中在柏林、巴塞罗那和芝加哥，我们看到在多个不同领域、不同对话者的城市项目的同时运用，如城市项目、总体战略、开放空间、传统中心规划、大型站场项目等等。

我们讨论中的一个关键点是，谁决定城市 "项目" 的选择，以及他们如何作出决定，因为这是一个会对其成败施加决定性影响的前提条件。

所列城市项目，即当今城市主义的最普遍的实践，所涵盖的领域，旨在评估相关行动的范围、领域内专业人员所设计的形态、项目新 "空间" 及其创新趋势等的具体问题，如下所列：

a）行动范围的多样性

行动的范围是非常多样的，并基于区域或城市片段的尺度以及城市主义的专题部分（绿色空间、滨水区等）的不同而强调不同的方法应用。而规划或项目的层叠串联观念，这种在普遍整体基础上所产生的特定结构或逻辑，似乎已经在追求更高的效率的过程中消失了。

相反的，一种 "跨层次" 的设计理念已经强有力地兴起，每个项目在多个尺度中进行：自身的尺度、其他更大或更小的尺度，好像是要向自己证明它具有一个城市的环境（插入城市之中），而且要衡量它的融合度，例如与更大基础设施的关系。在这里，城市项目所需的抽象性，能够产生一个与周围融合，但仍保留它自身空间特质的 "城市片段"。

城市项目在尺度上的机动性，是当前形势下的一股巨大力量，正如在许多案例里，最初的项目或方案都是作为制定更为雄心勃勃的城市干预程序的一个检验，这是许多城市的公共空间项目的常见情况。它们从一个最初的设想开始，但建设过程使它们确定了想要实现的目标，并赋予这些目标具体的形态，并扩展了项目的范围。

然而，同样真实的是，在一个大型地域或城市的结构性草案中，即便一种全球性的方法也是在主观判断的基础上形成的，它往往通过中尺度的城市项目来获得或得到证实。为荷兰的建成区域所制作的更大区域范围的草案就是这样一个案例，它们总是以最小化的设计图像，为更广泛的方案作出解释并提供内容，尽管它们只是一种模拟的形式。

b）新的领域和专业学科

城市主义更大幅宽的设计范围，将可能导致各专业学科的重新调整，以便其更为有效地应对这种尺度上和空间横向上的多样性。这或许在多数大学和专业教学中还是一种功能障碍，它们仍然定位于那些老套的形象上——"设计全部" 的建筑师、作为 "公众行政管理者" 的城市规划专家、作为 "孤立作品建造者" 的工程师、作为 "公共空间设计者" 的景观设计师等。另一个因素是缺乏关于新城市项目所需的专业人员，比如说，与一些项目临时的公共或私人管理者等。

于是，我们可能正面临着学科领域中的一次重大变革，变革将学科导向种种新的专业化发展，尽管一种更可取的办法可能是强化一个更为坚实而综合的学科领域，能够产生各类不同的专业实践。这些实践以各自的顺序发展，以避免过去那种对专业的简化式分类。但是，今天我们确实发现城市项目的许多优秀专业人士，他们从设计工作转到管理、政治决策的工作范畴以及对长远计划性阐释工作上来。

一个更为坚实的学科的全面表达，不应是排他的，而应该是整体的，并由

Today's situation is marked by an unprecedented methodological wealth with regard to city analysis, the formulation of alternatives for intervention, and forms of connection between general proposals and partial developments. Some methods seem to be more appropriate than others, depending on the spatial dimension of the project, the specificity of the phenomenon in hand and the necessary period of implementation. The same teams are, however, on occasion seen to work on different lines, suggesting a great wealth of methodologies, though there are some interesting exceptions.

Today's methodological revival has been building up since the criticism of the Modern Movement in the 1970s, concentrating on analysis and design work that constitutes the instrumental baggage and the vocabulary now applied to the specific proposals for a given reality.

These experiences remained in the field of the urbanistic project in the form of the need for a specific understanding of the reality in hand, using specific systems of analysis, in which references to the urban form are essential. In turn, this reality contains proposals and projects, completed or otherwise, that provide vital clues for mobilizing the project's new capacities. It is difficult to comprehend a city without understanding what has previously been thought and designed for it, because this is a foremost part of its historical memory.

Further, the proposals transmit a programmatic will that is very difficult to shape without taking into account other realities that are subject to the same tension. Hence the continual recourse to critical comparative case studies as an instrumental way of finding reasonable "truths" for application in each case. Analog systems are, then, frequently applied to develop specific actions.

In this way, urbanistic projects configure a "library" of applied research, to which they add their own contribution to the "catalogue" of experiences.

At this point, it is important to consider the instrumental force that computer technology has brought to the study of the city and the increased capacity of the urbanistic project in creative and executive terms, and also to represent urban complexity and insert new proposals, etc.

The same is true of the application of media techniques to projects that affect broad sectors of the population: here, image helps to dispel the distance between proposal and reality, and to simulate scenarios that express the potentiality of the project.

The qualities of these methods lie in their increased capacity to understand the realities of the working context, but we should not overlook the personal and subjective component of the proposal, associated with the aesthetic and cultural value mentioned above.

d). New project spaces

The spaces of the urbanistic project are changing and extending: we find it easy to accept the "fragmentary" condition of today's city as opposed to the overall, comprehensive views of other periods. According to J. Habermas, public space can give cohesion to this city of parts, and this would seem to be an aspect worth recovering.

The "normal" fields of the urbanistic mission (the extension and remodelling of the city; organization of the territory, etc.) are joined by
other fields expressed in the different approaches.

The world of infrastructures, for example, is always shrouded in the exclusivity of its optimum functioning, and presents us with an obvious truth: their purpose is to serve the city, which means that a judicious situation in the urban context is a fundamental part of their social efficiency. Such transformations therefore produce intermodal projects, creating new urban pieces that are coherent with the existing city.

The dismantling of large monographic spaces such as ports and industries has opened up space for a qualitative improvement of the city, with the possibility of introducing new economic activity into wastelands and large landscape strategies.

At the same time, the complex experience of urban rehabilitation has since the 1970s allowed new ways of understanding the city and projecting it towards the future: recycling existing fabrics and adaptability to new uses have represented brilliant exercises in most cities.

此克服了落后的划分方式，这种旧的划分方式不能保证学科研究的进一步探索，而是将其分解为内部相互冲突的体系。这使得城市及其基础设施和职能部门过度分散，结果导致整合发展能力的丧失。

c）方法和手段的多样性

不同的项目在设计路线中所采用的工作方法都是开放的，这标志着那种以二维平面，辅以"成品"模型来展示城市主义及其项目的理念的终结，因为以这种方式来展示项目的最终成果就如同是以图片的方式预先展示项目各部分各自逐渐完成的情况。

在当今时代，方法的极大丰富是前所未有的，关注城市分析、制定和选择城市项目的干预方案，以及总体方案和局部发展之间的联系形式。依赖于项目的空间维度、所掌握现象的特异性，以及实施的必要周期，得出一些方法比其他方式更合适的结论。然而，同样的团队有时也会以不同的设计路线进行工作，这表明了设计方法的丰富性，尽管也有一些有趣的例外情况。

20世纪70年代从对现代主义运动的批判起，就已经开始了对今天方法论的复兴，它集中于分析和设计工作，以形成规划设计的"工具包"和"词汇表"，在当前应用于那些给定现状的具体提案中。

这些经验仍然保留在城市项目的领域内，其存在形式是对当前现状的一种特定理解的需求，使用特定的分析系统，这其中城市形态的参照物是必不可少的。这种现状中依次包含了许多完成或未完成的方案和项目，这为激发项目的新内容提供了关键线索。如果不了解先前对这个城市已做过的思考和设计，是很难真正理解一个城市的，因为这些思考与设计也是它历史记忆中最重要的一部分。

更进一步地说，这些方案传达了一种规划性的意愿，如果不考虑那些受制于相同外力的其他现状，那么上述规划意愿是很难成形的，因此，不断求助于那些重要的对比案例研究，成为每个案例寻找其应用的适当"原理"的一种方法途径。于是类比系统经常被应用，以发展出具体的各项行动。

通过这种方式，许多城市项目构成了一个应用研究的"图书馆"，并为它的经验"目录"不断添加各自的贡献。

在这一点上，更重要的是还要考虑计算机技术给城市研究带来的积极力量，使城市项目在创造性和实施性方面方面的，以及表达城市的复杂性和插入新方案等能力有所增长。

同样重要的事实是，媒体技术在项目中的应用，打动了很多人，在这种方式中，图像有助于消除方案与现实之间的距离，并模拟表达了该项目的前景。

这些方法的价值在于它们提升了对工作背景现状的理解能力，但我们不应该忽视方案中个人和主观的成分，同时还关联着前面提及的美学的和文化的价值观。

d）新的项目空间

城市项目中的空间正在改变和拓展，我们发现，相对于其他时期那种整体和综合的视角，当今城市的"片段"状况已经易于接受。按照J. 哈贝马斯的观点，公共空间可以凝聚这个断裂的城市，这似乎是值得恢复的一个方面。

城市任务的"标准"领域（城市的扩建和改建，地域的组织等）被其他领域通过不同的方式加以结合。

例如，基础设施领域，通常被包裹在其自身功能优化的排他性里，向我们呈现一个明显的事实，即它们的目的是要为城市服务，这意味着它在城市环境中的正确位置应该是体现它们社会功能的一个基本组成部分。于是，变革产生出了

The holding of major events (Expo, Olympic Games, European Capital of Culture, etc.) has mushroomed as a revival strategy, calling for urbanistic projects with the capacity to usher in major short-term restructuring work that necessitates a "dual cycle" process of design, considering what the city will be like both during and after its special event. This seems to be the best guarantee to prevent major investment being unproductive in the short term.

This is an open list and one that highlights above all the force of the urbanistic project: it is capable of assisting management programmes but also thoroughgoing urban restructuring. This became possible when the idea of the single model gave way to the capacity of different methods to address specific programmes, seeking coherence in the urban form. Another aspect is the understanding that the project is often one step in the process, and we are used to seeing projects that induce or guide other proposals and projects moving in the same direction. This condition requires an understanding of the necessary political ambition—public and/or private—contained in each project and the time periods required for its deployment. This is one of the weaknesses of the traditional urbanistic project when addressing complex issues that call for long periods of time and consensus-based strategies that cannot be contained within the "political times" of the short term.

We have to face up to the new urban paradigms now marking society: processes of urban restructuring in the city alongside major de-urbanizing tensions, the quest for sustainable systems of urbanization, based on intermediate densities that ensure good public services in terms of facilities and transport; the difficult contrast between the new and the existing city, and so on.

e). Innovative approaches

To speak of innovation in the urbanistic project means to focus our attention on those research approaches that contribute fresh viewpoints to our understanding of the new urban phenomenon and help to create propositive strategies. There are easily identifiable difficulties implicit in research into these fields, since the action is "real", making trials and simulation complex.

In other times, utopian thought conjured up alternative cities, which, as such, could find space for application by the fact of being "different" to the traditional city, with the potential to be tried out. Present-day paradigm models play with the existing and the new, requiring prior evaluation of their experiments.

Today, we are seeing the applicability and abundance of experimental projects or strategies that seek their conceptual references in other scientific theories borrowed to introduce new logics into interventions: this includes efforts to incorporate dynamics of change into the city and extract certain conditions for its form and composition that are sensitive to these variables.

Another interesting area of discussion includes attempts to comprehend complexity in the city, on the basis of which to draw operative conclusions. Here, the veins of philosophy expounded by E. Morin are fundamental, addressing the theory of complexity. This has contributed importantly to understanding how it is possible to fix the rules of development of an urban sector without defining all of its elements, just as, for example, in a game of cards, a fixed series of rules enables a constantly changing development, depending on the decisions taken by the other players in the course of the game.

At the same time, the growing use of computers shows us how access to basic information about our urban environment has improved substantially, though it is still only the start of more ambitious future instrumental assistance. Today it is easy to come up with ways of representing the city that surpass Euclidian geometry and allow us to define complex units to represent constant and changing values, mixed functional logics, etc., which will require a great deal more attention. We have to avoid the "black box" that contains everything yet is unable to offer syntheses with the capacity to become strategies for change and/or design.

7. The possible role of the urbanistic project

Based on the logic of formalization of the city, the 20th century was the century of consolidation of urbanism as a practical knowledge that helped to make cities more liveable and constructed some memorable events as the basis for approaching their future.

This consolidated a series of disciplines and technical and administrative practices with differing names according to the country, all associated with urban development and transformation, as part of the governance or political dimension

多方式联合运输项目，以创造与现有城市相连的新的城市片段。

如港口和工厂等的大型专属空间的拆除，为城市品质的改善开辟了空间，形成了向废弃土地和大型景观的策略中，引入新经济活动的可能性。

同时，城市修复的复杂经验自20世纪70年代以来，就已经提供了理解城市和预计未来的新方法，即重新利用现有城市结构，适应新的城市功能，这已经代表了在大多数城市中所进行的设计实践。

重大事件（世博会、奥运会、欧洲文化首都等）的举办也作为一种城市复兴战略而兴起，要求城市项目有能力引领重大的短期重构工作，在这里，"双轨"的设计进程是十分必要的，同时要考虑城市在特定事件期间和之后将成为什么样子，这似乎是确保重大投资具有长期收益的最好保障。

这是一个开放的列表，其强调了城市项目最重要的力量，这不仅能够帮助设计的具体程序的操作，还能够推动全面的城市重构。要使这一点成为可能，只有将单一方式的理念让位于容纳各种不同的方法来处理特定程序，寻求城市形态的一致性。另一点是将项目作为发展过程中的一个步骤去理解。我们习惯于看到一些项目能够引出或指导其他方案和项目朝着相同的方向行进，这种情况要求理解每个项目中所包含的公共的（或）私人必需的达成的政治目标，以及部署它所要求的时间周期。这正是传统城市项目的一个弱点——处理复杂问题时需要漫长的时间周期，以及令人无法容忍的在短暂的"政治时间"内需要得到多数人同意的工作策略。

我们不得不勇敢地面对作为当前社会标志的新的城市范例，那些伴随着去城市化压力的城市重组进程；城市化对可持续系统的探索，能够保证设施和交通方面具有良好公共服务的中间密度；新城与现状城市之间的艰难对比等。

e）创新的途径

谈到城市项目中的创新，意味着把我们的注意力集中在那些研究途径上——那些为我们理解新城市现象提供的新鲜观点，有助于生成建设性策略的研究途径。有一些显而易见的困难，原有就存在于这些领域的研究里，因为行动是"真实"的，这使得试验和模拟变得复杂。

在另一些时候，是乌托邦式的思想唤起了另一些可供选择的城市范式模型，它们同样可以找到应用的空间，与传统的城市"不同"，并具备实现的可能性。当前的范式模型对这些现存的和新生的对象进行着实际操作，这是对试验性项目进行的预先评估。

今天，我们看到试验性项目或策略的适用性和丰富性，它们在其他科学理论中寻求着理念参考，借以为设计引入新的逻辑，这其中包括了种种的努力，如将改变的动力融入城市项目中，将感应于这些变量的形态和构成所需的特定条件进行提取。

论述的另一个有趣领域包括对于城市复杂性的理解尝试，并在此基础上得出可操作的结论。在这里，由E.莫林所阐述的，关于复杂性理论的哲学脉络是十分基本的。这个理论为城市项目作出了重要的贡献，有助于我们理解如何在没有限定一个城市片区中所有要素的情况下，确定其发展的规则，正如在一个纸牌游戏中，一系列固定的规则根据游戏进程中其他玩家的决策而制定，形成了一种持续变化的发展。

与此同时，计算机的广泛应用，向我们显示了城市环境基本信息的使用已经大有改善了，尽管它仍然只是一个开始，随后它还将为城市环境的改造提供更具野心、更具前瞻性的方法性辅助。今天，以超越欧几里德几何学的方式来表现城市已是轻而易举，这使我们能够定义复杂的单元体来表现那些恒定的和变化的值、混合功能的逻辑等等，这些需要大量更多的关注。我们必须要避免"黑箱"操作——一切无法提供能够形成改变和（或）设计的策略的综合情况。

of the city, and responding to both the public and the private, and social groups and corporate bodies.

Reflection is needed to move beyond a condition that has become rather bogged down between hermetic domains, such as the debate between the Plan and the Project, which have proved to be insufficiently effective in relation to the real demands of the social and productive corpus. We have to rethink practice with a firm commitment in view of emerging trends, which seeks to integrate and solve the issues that arise rather than reproduce the same old domains...

Urbanism involves defining scenarios and ways of programming rather than the precise definition of potential yet unattainable realities that cannot advance beyond the formulation stage. It therefore makes sense to present this potential, gauge the physical possibilities and mark out the conditions needed to achieve these objectives, understanding that urban architecture and the field of action has to realize this potential in accordance with the pre-existing situation, the cultural context and the media available at the time.

It is time for urbanism to recovery its "project" value in order to justify its widely spread and accepted social role. It can no longer take refuge in the content of laws that stipulate necessary but insufficient conditions; we have to understand it in our dynamic territorial and urban context, in a context in which decisions are increasingly based on the contributions of multiple actors rather than obeying the traditional sequence.

Given this scenario it is perhaps meaningful to think that urbanism has to change from the bridge or the "in-between" that it was in the 1950s and start to act from within, entering into the urban concern and commitment at the different project scales, and into the definition of programmes, priorities and strategies. This will sometimes involve issues that are not straightforward or perceptible but which, if judiciously resolved, may contribute to improving existing spaces or carrying out developments with a high innovative value.

The question of what to call it—urban design or urbanistic projects—is not the most important issue; the task in hand is this great wealth of initiatives, this urbanistic cultural baggage that we have to nurture and try to extend, because it is a base on which to build a strong, socially valid discipline.

Cities have proved that they encourage sociability between persons because they teach us to live with and learn from strangers. And, in their recent evolution, their citizens seem to be organizing themselves less rigidly, in that they group together according to lifestyles rather than profession or workplace. Nonetheless, the great mobility of many people could create a condition of nomadism, watering down the practices and experiences of citizenship that made some of our cities strong.

Men and women as social beings are creating new forms of "urbanness", and it falls to us to interpret them and create processes and urban forms for these new conditions.

J. Busquets

(1) See J. Busquets, "The fifth VanEesteren/VanLohuizen Lecture 2000" bn/SP, Ede, 2000.
(2) Italo Calvino (1976). Città invisibile. Milan.
(3) Pierre Riboulet (1998). Onze leçons sur la composition urbaine. Paris.
(4) This capacity has been defended by several authors, including David Harvey in Social Justice (1974) and his more recent stance in The Condition of Postmodernity. Mass., 1990.
(5) The exhibition began in December 2005 at the GSD and in summer 2006 it ran at the University of Cantabria in Santander, coinciding with the summer courses, and in the autumn at the Centro Cultural in Quito, on the occasion of the Pan-American Biennial. Other exhibitions are planned for the coming months.

7. 城市项目可能发挥的作用

基于城市形态化的逻辑，20世纪是城市主义作为一种实用知识得以巩固的世纪，这种知识帮助城市变得更宜居，并构筑了一些令人注目的成果，以作为基础通向未来。

这巩固了一系列学科以及技术上和管理上的实践经验，这些在不同国家有不同的称谓，但都与城市的发展和转型相关，并作为城市治理或政治方面的一部分，同时与公众和私人、社会组织和法人团体相关联。

值得思考的是，要如何跨越这种已陷入封闭领域中的情形，比如关于规划和项目的争论，这已被证实不能充分有效地符合社会和生产主体的真正需求。由于新兴的种种趋势，我们不得不带着一种坚实的责任来重新思考实践，寻求整合并解决那些新出现的议题，而不是复制那些相同的旧的领域……

城市主义关联着阐述种种情景和程序方法，不是要对那些可能的、但尚未实现的事实作精准地表达。因此有意义的事情是呈现出潜在的可能性，估测出物质形态上的可能性，并标明要实现这些目标所需要的条件，认识到城市建筑和行动领域必须依照先前存在的情况、文化背景和当时可用的媒介来实现这种可能性。

现在正是城市主义恢复其"项目"价值的时候，以证明其被广泛传播并被接受的社会角色。它再也不能躲避在那些只保证必要但并不充分的法律条文之下。我们必须在我们动态的区域和城市的背景中去理解它，在一个决策越来越多地基于多种因素作用而不是服从传统流程的背景中去理解它。

正是由于这种情景，以下的思考可能就有了意义。城市主义必须改变它在20世纪50年代的那种桥梁的作用或"中间"的状态，并要开始从内部行动，在不同项目的尺度上进入到城市的关注和责任，进入到程序、优先权和战略的清晰解释。这有时会涉及那些不是直接公开或显而易见的议题，但如果明智地解决了，可能有助于改善现有空间或实现一种具有高创新价值的开发。

将其称为城市设计还是城市项目，这个问题并不是最重要的。当前的任务是大量的采取初步行动，它是我们必须要培育并努力扩展的城市文化的包袱，因为它是建立一个强大的并对全社会有效的学科的基础。

城市已经证明，它们鼓励人与人之间的社交活动，因为它们教会我们与陌生人相处并且向他们学习。而且，在其最近的演变中，市民似乎不再那么严格地组织自己的行动生活，市民们根据生活方式聚集起来，而不是按职业或工作地点。尽管如此，大量的流动性人口仍然会创造一种游牧的生活状态，淡化那些曾经使我们的城市变得强大的公民实践和经验。

男人和女人作为社会中的人，正在创造"城市性"的新形式，该轮到我们来解释它们了，为这些新形势去创造新的方法与城市形态。

胡安·布斯盖兹

[1]见胡安·布斯盖兹 "第5次VanEesteren／VanLohuizen报告2000"，埃德，2000年。
[2]伊塔洛·卡尔维诺(1976年)，《无形的城市》，米兰。
[3]皮埃尔·里布莱(1998年)，《城市构成11条》，巴黎。
[4]这种能力已经在多位作者的著作中得到支持，其中包括大卫·哈维在《社会正义》(1974年)以及他在《后现代性的状况》(马萨诸塞州1990年)中最新的立场。
[5]展览于2005年12月在哈佛大学设计研究生院开始，2006年夏天该展览在坎塔布里亚大学为配合该校的暑期课程而展开，同年秋天，该展览在基多市文化中心泛美双年展中展出。

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