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ABSTRACT
The paper presents an initial investigation of the different roles played by images of human beings inhabiting the street in the iconographic work of Alison and Peter Smithson, Aldo van Eyck and Herman Hertzberger.
At first, it analyses these documents on the basis of a shift of focus from the built objects to the relations of these latter with their users. The street is thus recognized not only as a space relegated to circulation but as an actual living place shaped by communities' *association* and *reidentification* processes.
After that, this street imagery is analyzed in its multifaceted roles. The images are thus regarded as innovative tools to detect the everyday life of neighbourhood communities, as artifacts capable of conveying timeless portraits of spontaneous ways of inhabiting the urban space, and as powerful rhetorical devices in a broader context, notably in the post-war reconstruction.
Within contemporary architectural discourse and practice, the street still plays a central role in answering human psychological and emotional needs of association and identity and as a stage of political and cultural struggles. Therefore, the paper aims to problematize the different meanings that its multiple representations assumed in the post-war period, in turn, to reinforce collective memory, convey a particular reassuring image of community, document actual uses of public space, or justify urban design interventions.

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Street Imagery in the Work of Team 10: Detecting the Everyday

THE EMBLEMATIC CASES OF ALISON AND PETER SMITHSON, ALDO VAN EYCK AND HERMAN HERTZBERGER

The following paper observes and discusses the public space, particularly the one of the street, through the perspective of the photographs accompanying the work of the architects Alison and Peter Smithson, Aldo van Eyck, and Herman Hertzberger. The aim is to assess the role of photographic surveys and *thinking tools* including pictures, as innovative and experimental methods to investigate the public space and as part of a design process. Moreover, the present study wants to initiate a discussion about the legacy and ex-post genealogy of these (photo)graphic experimentations, unearthing their presence and influence within contemporary practices for grasping public life in the urban environment.

The two British architects Alison and Peter Smithson and the Dutch one Aldo van Eyck were among the core participants of Team 10, a group of architects and intellectuals officially created in 1954 to prepare the 10th CIAM, but actually emerged during an almost ten-year process of simultaneous continuity, renovation, and rupture from the positions of pre-war CIAMs. This transition from CIAM to Team 10 marked, first of all, a metamorphosis in the architectural discourse of post-war years, induced by the need to address new urgent themes, concerning the symbolic and psychological aspects of communities, the study of patterns of human association and everyday life.

The study focuses mainly on the above-mentioned architects because of their leading roles within Team 10 and their representativeness of the two more active British and Dutch groups of post-war years CIAMs. Moreover, the paper examines the figure of Herman Hertzberger as an emblematic mediator between the founders of Team 10 and the successive generation of architects. In fact, the

final aim of the study is to sketch a possible trajectory of the portrayed methodologies and approaches to explore their legacy within contemporary design practices.

Both in the cases of Alison and Peter Smithson and Aldo van Eyck, the paper will devote a particular place to their use of photographic images inserted in the CIAM Grids they presented at the IX Congress in Aix-en-Provence (*Urban Re-Identification Grid*, by the British couple) and at the X Congress in Dubrovnik (*Lost Identity Grid*, by the Dutch architect). Indeed, as occasions explicitly intended to confront different methods to the analysis and understanding of the city, they made it extremely evident how the street photographs both testified their authors' intention to hybridize the architectural and planning discipline with approaches borrowed from the arts and social sciences, and their capacity to challenge the conventional representative and thinking tool that the CIAM grid itself represented.

Moreover, these images of inhabited places gained significant popularity during the post-Second World War period as icons of a new humanistic approach toward urban planning and architecture, focused on the users' and communities' psychological and relational needs of identification and sociability. Notably the ones portraying children playing, also became metaphors for the qualities associated with the spontaneity and creativity of the represented subjects and the identity and mission of the Team 10 group. As allegories of non-dogmatic, informal, and familiar modes of collaboration, they voiced the need and desire for a shared response to the contingent post-war conditions[1] that could overcome the straitjacket of a too-mechanistic functional approach towards the city that ignored the multifaceted aspects and messiness of ordinary people's everyday relations with and within the built space.

Finally, a similar use of images, exhibited in the form of an atlas and collections of references, can be found in Herman Hertzberger's book *Lessons for Students in Architecture*[2]. In 1973, he started teaching at the Technische University of Delft, giving a series of lectures that would be gathered in the volume almost twenty years later. This publication is considered a kind of primer and photographic album both for its contents and layout.

Because of the original occasion of its realization, the pedagogical role that the publication played as a manual conceived both for professionals and the lay public is a significant feature. Hertzberger, in his own words, "the more direct product of Team 10,"[3] synthesized and re-enacted in lesson-form a broad part of the reflections carried on by the group over more than twenty years of activity. In making even more explicit the pedagogical issue (as otherwise stated in the title), he conceived a manual of photographic images from disparate geographical and historical contexts, considered themselves as teachings about architecture and capable of addressing and communicating something to the general public.

WESTERN-EUROPE WELFARE STATE AND THE PIVOTAL ROLE OF THE ARCHITECTS IN SHAPING THE POSTWAR CITY

The paper considers as a frame of reference the post-World War II West European context and the dense tangle of emerging political, social, and cultural issues in whose context the last CIAM Congresses took place. In the specific historical conditions of the physical and emotional trauma of the world conflict and the heyday of the post-war reconstruction, the State's acceptance as the planning authority passed almost without question[4], and the architects played a pivotal role as a component of the Welfare State's mode of governing and as mediators between the State and the citizens in expressing their commitment toward social progress and the most private emotions of the population[5]. In that general optimistic climate fuelled by the economic boom and ameliorating conditions of education and health policies, architects felt the urgency to cope with popular culture, celebrating the dimension and the physical places of common people's everyday lives.

The Smithsons, as well as van Eyck and, lately, Hertzberger, as urban theorists and designers, felt that their principal responsibility was to create an architecture having the "potential to liberate its users."[6] If, on the one hand, Welfare State's policies were improving democratic freedom, allowing more social and spatial mobility, and levelling down middle and upper classes, architecture could promote the existentialist freedom of inhabiting the world as an authentic experience. That meant living the urban space in a reflective, genuine manner, with higher awareness and perceptive recognition of oneself within specific historical conditions.[7]

From a cultural point of view, within the new generation of architects, the 1950s saw the emergence of a wide range of ethnographically and anthropologically inspired approaches to explore and interpret the urban environment. Concerning the field of design research and practice, that new sensibility prompted a shift of focus from the architectural object to the relations between different objects and between objects and human beings.[8] In that new relational perspective, people did not occupy spaces but inhabited places that were not passive but always in a relation of exchange with society. Consequently, the architect's role was to prepare living habitats just to the point at which men and women could "take over."[9]

Those anthropology imbued discourses, within the British context in particular, intertwined with two other cultural phenomena having their roots in prewar years: the rise of an ecological conception of the city, on the heels of the theoretical production of the Scottish biologist, sociologist, and urban planner Patrick Geddes, and the post-war reception of French Existentialism discourse. The latter manifested in two avant-gardist artistic collectives that, due to their geographies and networks of participants, are of particular interest for this paper: The Independent Group (1952–55) in England and the Cobra Collective (1948–51) in the Netherlands both focused their attention

on spontaneity, everyday uses, and the expressivist potentialities of the ordinary objects *as found*.[10] Both groups played an essential role in influencing post-war architectural practices, particularly of many leading Team 10's members.

In this context of cultural, social, and political transformations and ferment, the process of dissolution of the Congrès Internationaux d'Architecture Moderne (CIAM) and the simultaneous emergence of Team 10 was strictly linked to the group members' capacity to become interprets of those intertwined sensibilities, advocating for an alternative approach to modernist mechanistic ideology that could foster individual and communal forms of identity and agency.[11]

Pointing out that "life falls through the net of functionalism",[12] in the way they were described in the Athens Charter, the group aimed to overcome the rigidities of functionalist thinking, refusing its universalizing approach to both sites and subjects abstracted from the everyday experience of the people.

DISCUSSING THE ROLE OF THE STREET AND ITS IMAGERY[13]

Team 10's focus on the street and its imagery played a significant role in overcoming the Modernist division of the city into predetermined four functions and in promoting the idea of *patterns of human association* shaping people's community life. The group profoundly questioned the concept of the street as an element relegated to mere circulation, analysed and designed as independent from the whole city, and, instead, invited to observe it as a place extremely rich in meanings and uses. Indeed, from a relational perspective, the street constituted a fundamental threshold allowing the first encounter between the individual and the society, and, therefore, the first step of his/her re-identification within the broader community. Conceived as a veritable in-between, it became a symbol of the rejection of the modernist dualistic interpretation of reality: it embodies the collision of the inside and the outside, and the reconciliation of the single with the plurality, of the private with the public.

The iconographic documents constituting the focus of this initial research work significantly influenced the aesthetic and imagery of post-war reconstruction. Moreover, the use of photographs as tools to grasp the essential qualities of urban life also pushed an operational shift to the scale of detail enforced ny the camera. Contrary to the practice of mapping mostly in use at the period, it seemed to put the observer at the very doorstep of the individual and the community, closing the gap between the inhabitants and the observer as an incoming outside expert.[14]

Before entering the heart of this paper's topic, it seems extremely useful to consider the architectural historian Adrian Forty's discussion about the term user, in his seminal publication *Words and Buildings* (2000). Indeed, as "one of the last terms to appear in the canon of Modernist discourse … [its] origins coincide with the introduction of welfare state programmes in Western European countries after 1945."[15] In that context, the word "user" brought with it a strong connotation of disadvantage and marginalization, essentially referring to subjects not involved during the conception and design of their environments. In the context of the extraordinary role and influence of the architectural profession in the ages of the reconstruction, the use of that concept has been expedient for Modern Democratic Societies and a strategy to satisfy the architects' belief-system to "secure the myth of a Welfare State treating its citizens as of equal social worth and to legitimize the architect's claim to be working for the unprivileged class, while in reality working for the State."[16]

On the contrary, Heram Hertzberger was one of the first architects and intellectuals to describe and insist on a positive connotation of the term, portraying the user as a subject who expresses his agency while *using the space*, that means while appropriating it and interpreting its elements and functions through different inhabiting practices. Continuing a reflection founding its origins in postwar CIAM Congresses and Team 10's meetings, Herman Hertzberger theorized and deepened the concept in that perspective, arguing that the very aim of architecture was to enable users to become *inhabitants*, therefore conceiving spaces that allow as many occasions as possible for creative and personal interpretation of use.[17]

The photographs of people inhabiting the streets collected, (re)framed, and exploited by Alison and Peter Smithson, Aldo van Eyck, and Herman Hertzberger as eloquent and complementary elements of their reflections could profitably be regarded in parallel to that emerging and changing definition(s) of users, as similarly prompting a shift from conventional to alternative modes of engaging in the relationship with the ordinary people, who concretely inhabited the urban space.

A second important aspect to consider is the significant presence, if not predominance, of children as preferred subjects in both the case of the Smithsons and Aldo van Eyck's examined images. Indeed, this choice intentionally contributed to shaping the rhetorical narrative of re-birth, youth, and innocence in a world physically and psychologically devastated by the recent war and at the heyday of its reconstruction. The images of children could convey a message of hope and of a new beginning; they promoted humans in their existential dimension of life, spontaneous creativity, and innocent vitality, having even a cathartic function toward the horrors of the war.[18] Nevertheless, the role of children as a trope for urban photographers was already present in different media and geographies. Not many years before Henderson's photographs of Bethnal Green, the CIAM president Josep Lluís Sert had used images of children to document and denounce the modern city conditions from an anti-urban biomedical gaze that portrayed the city as an unnatural, oppressive environment for children and people's wellbeing in general. [19] As the scholar Roy Kozlovsky highlighted, it is impressive how quickly similar images became part of a dialectically opposed discourse as proof of neighbourhood streets' vitality and sociability potential.[20] Analysing them

and their linked rhetoric makes it possible to retrace the profound evolution of concepts and approaches during the shift from the different generations most directly involved, respectively, in prewar and postwar CIAM Congresses. Indeed, in the images of Aldo van Eyck and the Smithsons, the children were primarily represented as active agents appropriating public space as the very *arena of life*.[21] Portrayed simultaneously as vulnerable and enjoying the peculiar freedom of play, they epitomized the vital quality of urban space as sheltering and intimate yet open to interaction and communication.[22] From that perspective, the street acquired the communal, ceremonial dimension of a place where collective identities are performed, and vitality can be observed as a qualitative criterion for measuring the success of a city. However, in both cases, the child was more an abstraction than a concrete subject: the images were imbued with allegorical meaning and part of deliberate narratives and "what the social reformer claimed as deprivation, the neighbourhood-scale defender regard[ed] as joy."[23]

THE STREET AS THE LOCUS FOR THE CITY'S EXPLORATION

The first street pictures considered in this paper were taken by the British photographer and artist Nigel Henderson in the neighbourhood of Bethnal Green, in London's East End. In the post-war years, Henderson collaborated with his wife and sociologist Judith Stephen to document the material conditions of working-class life in poor London neighbourhoods. Since the Smithsons started collaborating with Henderson as part of the artistic collective Independent Group, his way of documenting, exploring, and reworking the vast array of elements of the urban landscape through photographic techniques profoundly influenced Smithson's way of observing and imagining the city, crucially contributing to the development of an empiricist and existentialist-inspired attitude they opposed to the modernist analytical approach.

As argued by the curator and researcher Victoria Walsh, the images produced during the encounter of the Smithsons with the social and spatial reality of Bethnal Green, as mediated by the Hendersons, embodied two dimensions and modes of photographic practice.[24] On the one hand, they were driven by the intention to build a social documentation of existing and concrete ordinary human practices; on the other hand, the images produced, while revealing irregular patterns of everyday life, constituted an innovative aesthetical exploration of the built environment.

The Smithsons capitalized on those sequences of photographs as part of a discourse in opposition to the one of pre-war CIAM: the portrayed human beings disorderly inhabiting and appropriating those spaces in-between "demonstrated the bond between street, home, and hearth" and signified the vitality, authenticity, and agency of an active community.[25] However, despite the existentialist research of the pure spontaneity of life, behind the raw photographs of ordinary things and scenes of communitarian rituals and incidents, the artist's gaze and willingness to create a particular narrative emerged.[26] While these pictures were undeniably the outcome of a profound and passionate curiosity of their author, and they had the power to involve and touch whoever looks at them, as Henderson himself declares, his personal experience was that of an "affectionate but unfamiliar look" toward the streets of Bethnal Green.[27]

PORTRAYING THE UNIVERSALITY OF THE IN-BETWEEN

The second set of analysed images portrays Aldo van Eyck's Amsterdam playgrounds. This series of photos was published for the first time in the book of Liane Lefaivre and Alexander Tzonis *Aldo van Eyck Humanist Rebel* in 1999. They were part of a photographic project on about thirty playgrounds, all taken from high up and documenting the sites before and after the architect's intervention. Unlike the many large-scale and emotionless projects more often associated with urban interventions during the Second World War reconstruction, Aldo van Eyck's playgrounds revealed a remarkably human vision of postwar urban planning, where the community has a central place. Each playground was a small-scale project made of unconventional, unsophisticated materials completing an urban void left by the war in the urban fabric, both in its physical and metaphorical meaning.[28]

In reaction to the a priori, abstract, and dogmatic planning principles of the Athens Charter, the playgrounds were embedded into actual circumstances, and they accepted and blossomed from the narrow constraints of the surrounding conditions of everyday, ordinary Amsterdam.

For the Dutch architect, the choice to assign a primary and revealing role to the point of view of the children, who always constituted a preferred subject in both his projects and reflections, had two main reasons. On the one hand, he searched for a profound cultural continuity with the Dutch tradition of images of children playing in the streets, the so-called *Kinderspelen genre painting*, evoking civic virtues and lively, harmonious communities. On the other hand, by using the allegory of the child, Aldo van Eyck claimed a new conception of the project and the city as subjected to continuing metamorphosis via human appropriation. Thus, differently from the Smithsons, the child's image for Aldo van Eyck was a model and an allegory to recognize the possibility of a distinct way of experiencing the world, playfully inventing and re-inventing the way to interact with the built environment, and therefore, the need to "keep the adult's city a city for the child."[29] Children's restlessness and resistance to a world easily reduced to rules thus symbolized the fight against a reductive order and a commitment to relationships and dialogue.

Moreover, unlike the Smithsons' images, van Eyck's playground photographs of children's appropriation and creative use of space shaped another kind of relationship from the one of a fascinated but detached artist's gaze toward conditions of material rough poverty. Even if born as constructed artefacts (part of before-and-after documentation or portraying children posing for the

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snapshot, as in the pictures of the Amsterdam Orphanage), these images were not imbued by a restless existentialist quest or palpable obsession for authenticity. Indeed, they conveyed a universal dimension to those dignified images of human beings interacting with their environment in tranquillity and engaging in a necessary, spontaneous but calm, human activity.[30] **Figg. 1 | 2**

STREET'S PICTURES CHALLENGING THE CIAM GRID

The third kind of considerations that the article advances regard the role that some photographs so far had in the Smithsons' and Aldo van Eyck's grids exhibited during two postwar CIAM meetings in particular, in challenging the operational and epistemological assumptions of the CIAM grid when used inside it. Therefore, in that perspective, street images will be discussed based on the transformative interactions they engaged with the other elements of the grid and with the grid itself as a thinking tool.

In July 1953, at the IX CIAM Congress in Aix-en-Provence (France), Alison and Peter Smithson presented for the first time their Urban reidentification Grid (URG), whose mode of organizing the panels and represented subjects overturned the analytical and standardized classical grid in three main aspects.

First, they replaced the CIAM four functions on the x-axis with the new "house," "street," "district," "city," and "relationship" categories; second, they destabilized the grid's cartesian order by not specifying the y-axis; and, finally, they included human images in a core position: both in the form of Henderson's photographs of children playing in the street throughout different grid frames and as a drawing of a human figure transgressing the structure of the individual panels and extending over an entire column.

The choice to, simultaneously, continue to use and radically transform the grid is a critical aspect since the grid had always played a central role within CIAM discourse and activity, functioning as both an operative tool to compare the different projects exhibited by the diverse national delegations and as an ideological one for interpreting the city and structuring the knowledge of reality.

The traditional CIAM Grid was universalizing and analytical; it was conceived to establish a shared scientific, deductive, and static method of reading the city and designing its future forms. Therefore, modifications of the grid's structure consisted not only of a change of method to represent and communicate but also challenged an entire epistemological system and set of values. Indeed, the *new grid* was a claim for a more empirical, flexible, and interpretative approach to contemporary problems of the urban environment.

Notwithstanding this paradigmatic shift, the undeterred

1
Aldo van Eyck, Laagte Kadijk Playground (Amsterdam City Archive / Archives of the Planning Department / image number 10009A002338).

2
Aldo van Eyck, Dijkstraat Playground (Amsterdam City Archive / Archives of the Planning Department / image number 010009003407).

3
Alison and Peter Smithson, Grille pour le C.I.A.M. d'Aix en Provence, 1953 (Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Georges Meguerditchian).

use of the grid demonstrated that even the most radical members of the new generation of architects entering the postwar CIAM discourse were still searching for a way to categorize reality and establish universal principles relevant to architectural design. Indeed, throughout the mental architecture of the grid, the Smithsons displaced the specificities of the portrayed neighbourhood of Bethnal Green, which they juxtaposed to some drawings from their recent project for the Golden Lane competition, thus transforming both into universal statements about urban life.[31] Therefore, although those images certainly undermined the *reductivist* vision of the Athens Charter and renhanced the street as the very arena of life, the illustrated urban life situations became symbolic, general(ized) images of human behaviour in space, abstracting from their concrete, situated contingencies of origins.[32] However, this approach can also be regarded as a purely subjective search for new meanings and ways of reading the urban phenomenon. Both the Smithsons and Henderson, through experimental, soft-impressionist approaches of observing the city and its inhabitants, identified, collected, and reassembled significant fragments of the urban discourse into personal but powerful narratives and used them to inspire and orient the project.

Aldo van Eyck's *Lost Identity Grid* was presented six years after the URG, on the occasion of the tenth and last CIAM meeting in Dubrovnik (1956). In that case, being the meeting led directly by Team 10 (that, indeed, took its name from the task of organizing it), no more graphic system was imposed for the presentation and discussion, and, as a consequence, the Dutch architect's grid had almost nothing in common with the ASCORAL one. In these poetic and reflexive documents, Aldo van Eyck combined descriptive text, poetry-like statements, and photographs of (again) children interacting and animating the urban environment. The latter were pictures taken in a snow-covered Amsterdam, extremely allegorical in representing the process of identification of the children with the surrounding environment through their playful movements and behaviour, which, at the same time, adapt, appropriate, and leave their traces (thus modifying) the winter urban landscape.[33] **Fig. 3**

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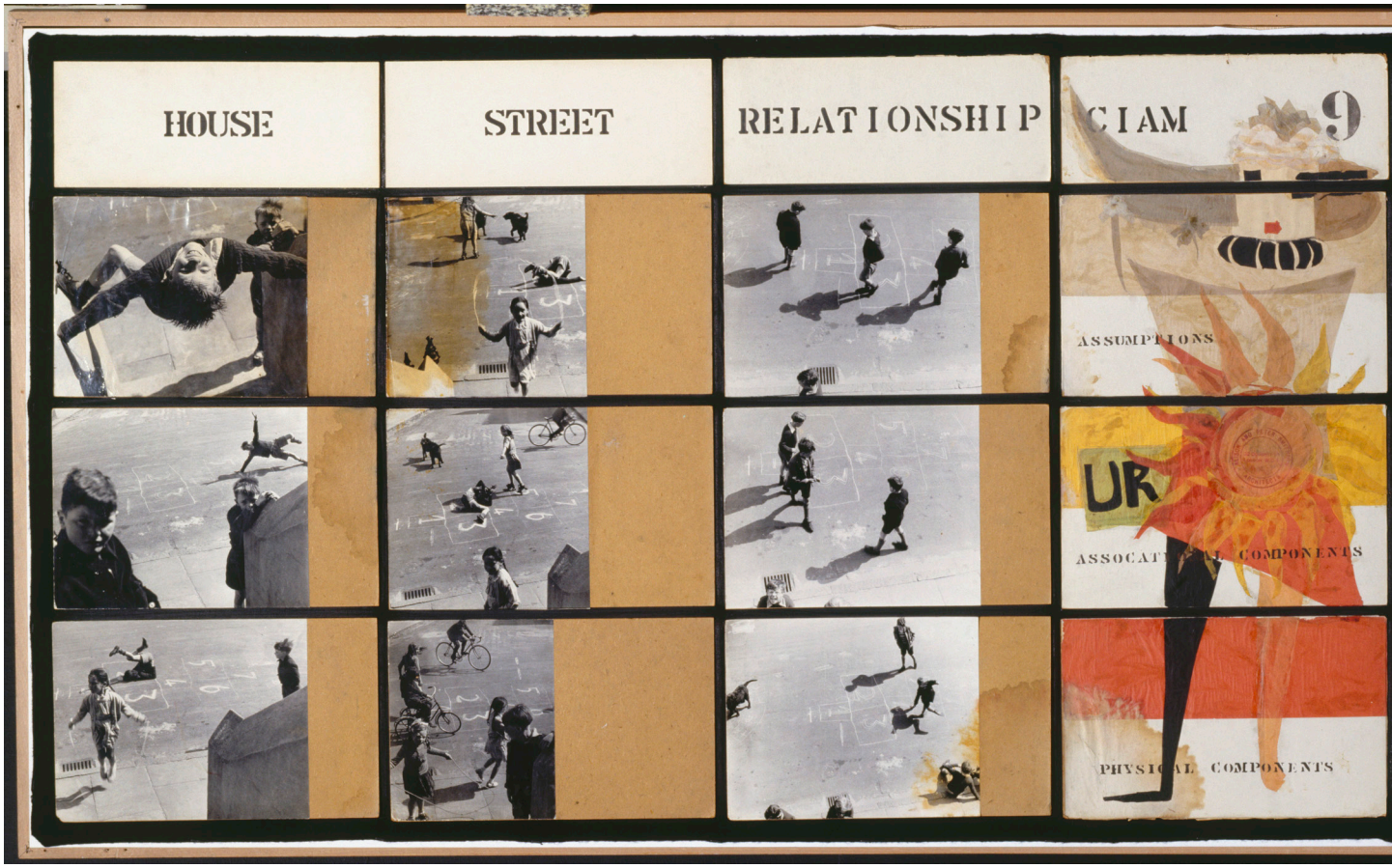


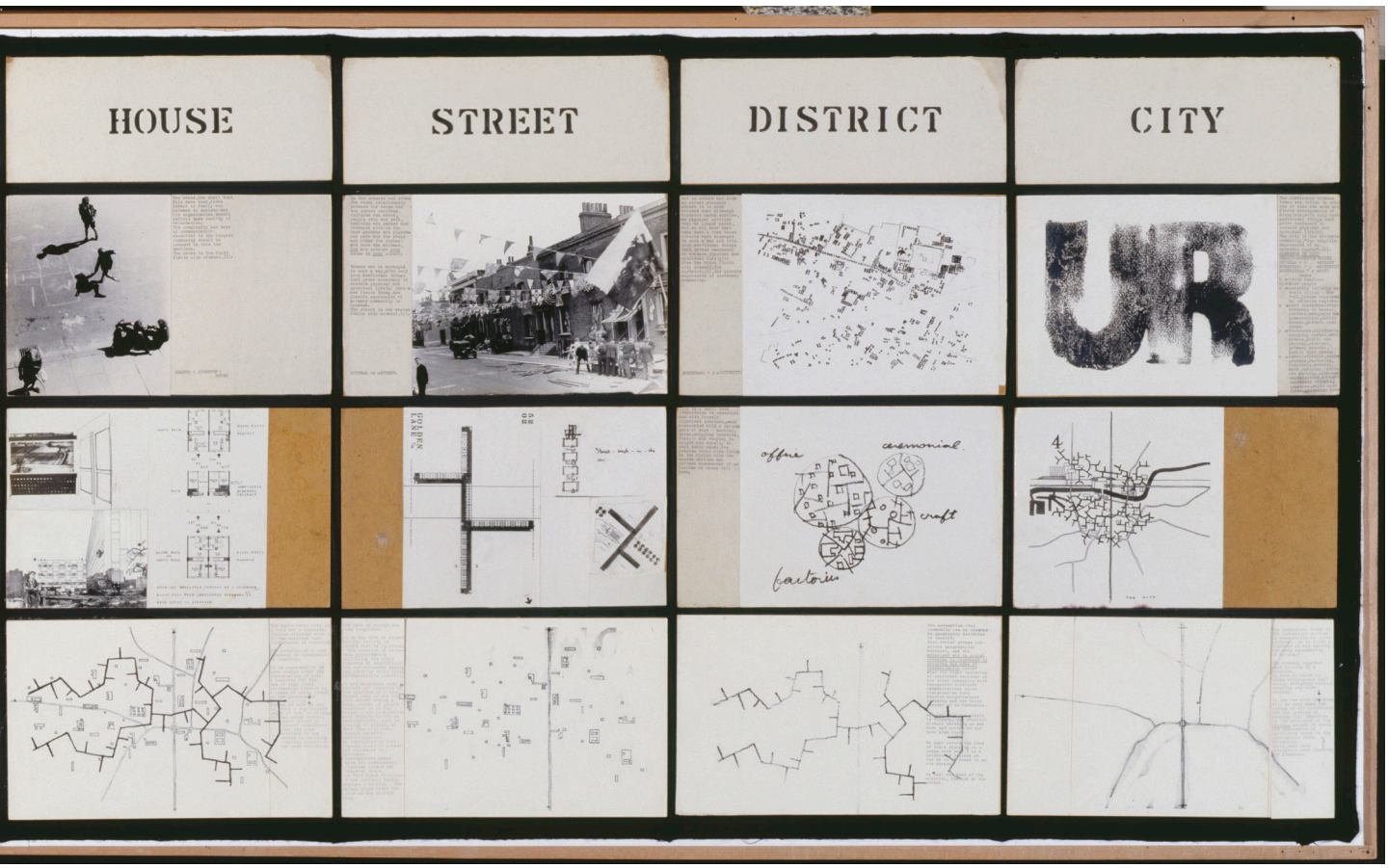
3

A CONCLUSION: LEARNING FROM STREET IMAGES

About thirty years after the described meetings, Herman Hertzberger published the book Lessons for Students in Architecture, showing similar images of human beings enacting public spaces, including numerous streets. Despite its apparent distance from the aims and theoretical discourses connected with the CIAM grids' use, Hertzberger's images effectively worked in continuity with the reflection and approach of Team 10 regarding the reciprocal relation between human beings' modes of association and the shape of the urban space. Many of the keywords at the centre of Team 10's theoretical discussions (such as *in-between, pattern and scale of association, street as an arena of life, and threshold*) became chapters of Hertzberger's books and were illustrated through a comprehensive collection of images, often coming from very different contexts and geographies. Moreover, despite the diverse way of organizing the images in his publication, also for Hertzberger, the question of the rhetorical potential and legitimacy of using photographs, disembedded from their initial contexts and resituated to generalize people's behaviour in public space, remained open.

In that perspective, Team 10's effort and commitment to embrace the search for strategies to imagine and shape, again and again, the public space lies unsolved, as a dialectical and creative force intrinsic to a design practice authentically devoted to people. On the one hand, we still need to explore and give centrality to the spontaneity, vulnerability, and poetry of humans inhabiting and appropriating the urban spaces. On the other hand, the desire to translate too easily those observations into narratives shaping and legitimating the decisions for the city's project persists, along with the necessity to avoid excessive abstractions, environmental determinism, or new *functionalist reductionism*.[34]

Moreover, the relational understanding of space initially theorized and advocated by the protagonists of Team 10, a perspective that, in the eyes and words of Aldo van Eyck, had the potential to transform spaces into places, remains significant nowadays, in particular when observing, as the Smithsons and van Eyck invited to do, the space of the street. Adopting a relational conception of the city and peculiar attention to the street as the quintessential democratic and public place is still a way to claim the possibility of "informal yet stable forms of care and community" and opposing the violence of capitalistic profit-oriented design approaches toward the urban environment. In this perspective, to engage with the legacy of Team 10, "it is not with a sense



of unsullied tradition but with a sense of the terrible fragility of the most taken-for-granted aspects of everyday life," and making a place out of our streets is as well a practice of de-privileging hierarchical spaces, opposing the richness of spontaneous, diversified, and specific ordinary modes of life against overarching and homogenising abstractions in urban planning.[35]

In recent times, several contemporary scholars, mainly from the social sciences, worked and reflected on the street as a crucial urban place to investigate the dynamics of public life. Again, these reflections demonstrate the still-present urgency and unresolved search for a methodological and theoretical framework to help manage and capture the fluctuations of public life and the ever-changing character of urban social relations. Sharing a similar attitude to the one of Team 10's protagonists, these scholars suggest that the main focus of analysis should not be an object or single concept (whether an urban place or the whole city) but rather a process, i.e., the existing unstable interactions which shape a democratic society and are always-in-the-making.[36]

In this context, the approach of the designer/architect/anthropologist towards the observed reality continues to be an issue that claims for an answer, also in terms of disciplinary and philosophical positioning.

In his *El Animal Público: Hacia una Antropología de los Espacios Urbanos*, the professor of Anthropology Manuel Delgado proposes to adopt the method of *floating observation*,[37] which shares interesting similarities with the practice of Alison and Peter Smithson and Aldo van Eyck. As a *furtive hunter* the observer does not focus on singular objects but collects an array of different information waiting and looking for a pattern to emerge. Moreover, with a methodology that could resemble the one experimented by the Independent Group, the observer collects different, apparently disconnected, material fragments, which, once composed as collages of moments, help grasp something about how society is made.

A constructive engagement with the legacy of Team 10's theoretical reflections and experimental practices still prompts us to redefine life in terms of the vitality of human relationships enacted in public spaces, and makes us aware that new urban solutions have to be conceived being both *pragmatic* and *utopian*, which means by profoundly questioning the system's assumptions that created the problems and using a bold imagination.[38]

[1] Roy Kozlovsky, *The Architectures of Childhood: Children, Modern Architecture and Reconstruction in Postwar England* (New York: Routledge, 2016), 221–22.
[2] Herman Hertzberger, *Lessons for Students in Architecture*, vol. 1 (Rotterdam: 010 Publishers, 2005 [1991]).
[3] Herman Hertzberger, "I'm a product of Team 10," in *Team 10 in Search of a Utopia of the Present: 1953-1981*, by Max Risselada and Dirk van den Heuvel (Rotterdam: NAi Publ., 2005), 332–33.
[4] Grahame Shane, "The Street in the Twentieth Century," *The Cornell Journal of Architecture*, January 5, 1982, 36–9.
[5] Kozlovsky, *The Architectures of Childhood*, 8–9
[6] Sarah W. Goldhagen, and Réjean Legault, "Introduction: Critical Themes of Postwar Modernism," in Anxious Modernism. Experimentation in *Postwar Architectural Culture*, eds. Sarah W. Goldhagen, and Réjean Legault (Montréal: Canadian Centre of Architecture, 2000), 18.
[7] Sarah W. Goldhagen, "Freedom's Domicile," in *Goldhagen and Réjean. Anxious Modernism*, 79.
[8] Alison Smithson, *The Emergence of Team 10 out of CIAM Documents* (London: AA, 1982).
[9] Goldhagen, "Freedom's Domicile," 78.
[10] For a broad, in-depth discussion about the Independent Group's *as found* attitude, see *As Found: The Discovery of the Ordinary*, eds. Claude Lichtenstein and Thomas Schregenberger (Baden: Lars Müller Publishers, 2001).
[11] Max Risselada, and Dirk van den Heuvel, "Introduction. Looking into the mirror of Team 10," in Risselada and Heuvel. *Team 10*, 11–3.
[12] Ben Highmore, "Rescuing optimism from oblivion," in Risselada and Heuvel. *Team 10*, 271. This is how the various members of Team10 formulated their response to CIAM and The Athens Charter CIAM IX, in Aix-en-Provence.
[13] The term *imagery* (noun), crucial in this text, refers to arrays of mental images, more or less articulated in the form of narratives, deriving from myths, literary and film productions, advertisements, and, more generally, cultural experiences and objects of material culture shared by a collectivity. The *collective imagery*, which is both received and (re)produced within a social and cultural context, acts as a set of symbols able to influence the behaviours and thoughts of people consciously and unconsciously. The paper considers the mentioned photographs both to discuss the capacity of the five architects to ground their reflections within specific *collective imagery* and to give shape, re-produce, new *collective imageries* through pictures that acquired broad popularity.
[14] Volker Welter, "In-between space and society - On some British roots of Team 10's urban thought in the 1950's," in Risselada and Heuvel. *Team 10*, 258–63.
[15] Adrian Forty, *Words and buildings: A vocabulary of modern architecture* (London: Thames & Hudson, 2000), 312.
[16] Forty, *Words and buildings*, 314.
[17] Hertzberger. *Lessons*, 28–31.
[18] Highmore, "Rescuing optimism from oblivion," 271–75.
[19] Josep Lluís Sert and C.I.A.M., *Can Our Cities Survive ?: an ABC of Urban Problems, Their Analysis, Their Solutions* (Cambridge: Harvard University Press, 1942).
[20] Kozlovsky, The Architectures of Childhood, 220.
[21] Beatriz Colomina, "Couplings" in "Rearrangements, A Smithson's Celebration," OASE, no. 51 (1999): 20–33.
[22] Kozlovsky. *The Architectures of Childhood*, 227.
[23] Kozlovsky. *The Architectures of Childhood*, 226.
[24] Victoria Walsh, *Nigel Henderson: Parallel of Life and Art* (London: Thames & Hudson, 2011).
[25] Coward, *Nigel Henderson's Streets*, 14.
[26] Jean-Louis Violeau, "Team 10 and structuralism: analogies and discrepancies," in Risselada and Heuvel. *Team 10*, 282.
[27] Coward, *Nigel Henderson's Streets*, 14.
[28] Liane Lefaivre, and Alexander Tzonis, *Aldo Van Eyck Humanist Rebel Inbetweening in a Postwar World* (Rotterdam: 010 Publishers, 1999), 17–8.
[29] Lefaivre and Tzonis, *Aldo Van Eyck Humanist Rebel Inbetweening in a Postwar World*, 133.
[30] Violeau, "Team 10 and structuralism: analogies and discrepancies," 282.
[31] Violeau, "Team 10 and structuralism: analogies and discrepancies," 255.
[32] Welter, "In-between space and society," 262.
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[36] Monica Degen, "Manuel Delgado, Capturing Public Life. Review: El Animal Publico: Hacia una Antropologia de los Espacios Urbanos," University of Alberta, accessed January 31, 2024, https://sites.ualberta.ca/~rshields/sc/7-8-9%20ASSEMBLAGES%20CD/delgadobr.pdf.
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Le immagini di strada nel lavoro del Team 10: rilevare il quotidiano

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immaginario collettivo; quotidianità; quartiere; strumenti di pensiero; in-between

ABSTRACT

Il saggio presenta una prima indagine sui diversi ruoli giocati dalle immagini di esseri umani che abitano la strada nell'opera iconografica di Alison e Peter Smithson, Aldo van Eyck e Herman Hertzberger. In un primo momento, esso analizza questi documenti sulla base di uno spostamento dell'attenzione dagli oggetti costruiti alle relazioni di questi ultimi con i loro utenti. La strada viene così riconosciuta non solo come uno spazio relegato alla circolazione, ma come un vero e proprio luogo di vita plasmato dai processi di associazione e reidentificazione *delle comunità.*

Successivamente, questo immaginario di strada viene analizzato nei suoi molteplici ruoli. Le immagini sono quindi considerate strumenti innovativi per rilevare la vita quotidiana delle comunità di quartiere, artefatti capaci di trasmettere ritratti senza tempo di modi spontanei di abitare lo spazio urbano, e potenti dispositivi retorici in un contesto più ampio, in particolare nella ricostruzione postbellica. All'interno del discorso e della pratica architettonica contemporanea, la strada svolge ancora un ruolo centrale nel rispondere ai bisogni psicologici ed emotivi dell'uomo in termini di associazione e identità e come palcoscenico di lotte politiche e culturali. Pertanto, il saggio si propone di problematizzare i diversi significati che le sue molteplici rappresentazioni hanno assunto nel dopoguerra, a loro volta, per rafforzare la memoria collettiva, trasmettere una particolare immagine rassicurante della comunità, documentare gli usi effettivi dello spazio pubblico o giustificare gli interventi di progettazione urbana.

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