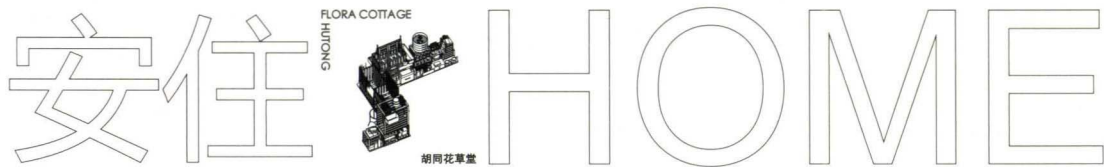


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1

杨梅竹斜街改造纪实与背后的思考



HOME - Documentaries and Thoughts Behind the Reconstruction Project of Yangmeizhu Xiejie

童岩 黄海涛 谢晓英 / 著

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安住

FLORA COTTAGE
HUTONG



胡同花草堂

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序一 前线的“胡同花草堂”

王明贤

建筑与艺术史学者
第十届威尼斯建筑双年展中国国家馆策展人

杨梅竹斜街环境改造和持续的社区营造，是北京老城有机更新一个重要的实验性项目。

在第15届威尼斯国际建筑双年展上，由中国城市建设研究院无界景观工作室关于杨梅竹斜街66—76号院夹道景观改造而延伸出的综合装置作品“安住·平民花园”在威尼斯国际建筑双年展中国国家馆展出。作品从设计师和普通百姓之间的对话这个特殊的角度去反映中国的城市问题，在威尼斯建筑双年展这个国际建筑最重要的展示空间上和国际建筑界进行直接交流。它出类拔萃、与众不同，引发人们的各种思考。

本届威尼斯建筑双年展以“前线报告”(Reporting from

the Front)为总主题,从“仿生学和未来”“难民和战争”“非正式结构”“自然和地缘政治”“手工艺和传统”“家和归属感”六大主题阐释怎样以当代建筑来处理经济不平等、资源分配不均、能源消耗、自然灾害和公共空间等问题的方法论。而本届威尼斯国际建筑双年展中国馆策展的理念是“平民设计,日用即道”,这是对双年展总主题做出的思考和回应,更是当下中国社会现象和文化问题在建筑方面的真实反映。“安住·平民花园”深层的社会关怀理念和中国馆的策展理念不谋而合,在学术上呼应了这一主题。这次在威尼斯城处女花园的现场搭建,体现了中国设计师和百姓面对中国城市现状的另一种思想态度和工作方式。

威尼斯双年展是国际最著名的当代艺术大展,堪称艺术界的奥林匹克。作为双年展这一特殊展览形式,它的每一次展览都反映了当代艺术最前沿的状态,预示着当代艺术发展的潮流方向。它所包含的国际视觉艺术双年展和建筑双年展分单双年轮流举行,威尼斯建筑双年展1980年首次举行,在三十多年的历程中成为世界建筑艺术和学术界最具影响力的盛事,是目前世界顶级的建筑艺术双年展,对世界建筑发展的方向有举足轻重的影响。

在中国,到处都在进行大规模的建设,拆迁、改造,一片混乱。“安住·平民花园”考虑到现在的中国城市发展以

及如何让普通百姓参与到当代建筑中来，通过展示在6个月展期中不断生长变化的装置，参观者可参与植物的播种与采摘，来体验人与设计、人与人的互动。装置内部还设有直播设备，让威尼斯的参观者可看到北京杨梅竹斜街的实况录像，很多细节都会触动心房。它的成功展出引起了国际建筑界艺术界的广泛关注。

在高速城市化的进程中，北京的老胡同不断消失，北京大栅栏片区的杨梅竹斜街这少有的历史碎片能存留下来实属不易。2012年开始的杨梅竹斜街环境改造工程是一个多层次的协作项目，以不改变胡同肌理为前提，强调新生活元素、新商业业态和居民原有的生活和谐共生。无界景观工作室在项目实施后进行调研，发现原住民对于胡同改造的态度以及居民自发种植的行为，因此在后期工作中的角色发生了转变，从为居民设计到引导居民自发营造。

2015年，无界景观工作室开始对杨梅竹斜街66—76号院夹道进行社区改造，以建立“胡同花草堂”为中介，为常住或暂居于此的五户居民建立有效的邻里交往方式，通过养花、种菜等形式相互交流，创造社区共享价值，甚至让暂住人口也能通过花草堂的种植找到归属感，提高了胡同居住者的生活质量。无界景观工作室主持人谢晓英认为，“我们期待的目标是，在保存该城区原有肌理的条件下降

级及改造，使当地居民从‘不安’到‘安住’，由此建立衰败街区与当代城市生活的接口”。

无界景观工作室先是修整铺装、增建无障碍设施、拓宽夹道，使胡同居民的公共生活环境得到改善。接着，以建立共享花草堂的方式介入社区营造，让居住者通过养花、种菜等自然中介的形式互相交流，促进邻里关系的良性发展。专业设计师苦苦探索的景观美、园艺美，对于生活在底层的百姓来说并没有那么重要。老百姓更愿意在家门口的种植池中种一些小葱、丝瓜、豆角、葫芦，而不是栽培一些争奇斗艳的观赏花，或是营建一个想象的传统园林。

这种现象改变了无界景观对于公共空间、景观设计等诸多问题的看法，颠覆了他们原来推崇的西方现代设计理念。因此他们提出了“隐形的景观设计师”的概念，认识到设计应该去适应设计的对象而不是改变，设计者仅仅是社会生活与经济发展中的协调者。

这次双年展所展出的装置和视频，是无界景观团队夹道花草堂项目的某些意象和前期的结果，展览结束后还将继续。所以在2016年北京国际设计周期间，“胡同花草堂”为杨梅竹斜街的居民举行了“种植展”，以展现普通居民的种植经验和平民的智慧。2017年，“胡同花草堂”在北

京国际设计周又为杨梅竹斜街居民举办“‘众’瓜得瓜‘众’豆得豆”种植展和杨梅竹斜街夹道社区营造项目三年展，并建立了引导居民健身的即时健身系统，进一步鼓励和倡导居民自发的改善居住环境，这些活动颇受社区居民的认同。

当设计师真正关心社会时，就不会只是把自己当成一名设计师，他应当以设计为工具来解决设计以外的事情，因为设计之外的生活更有力量。当今建筑设计、景观设计趋于时尚化、艺术化、奇观化，设计师则像大牌明星，而普通人的生活环境却趋于工业化、边缘化，无界景观工作室的这些探索对中国的设计师来说无疑是一种重要的启迪。他们考虑到人与自然的一种情感上的关联，但不是一种世外桃源的乌托邦梦，因为理想主义太天真了，遥不可及，最平常的东西才是那样亲切、可感。“胡同花草堂”项目以未完成的形态存在，在时间中生长，它重要的功能之一是创造有利于社会交往的空间，重塑胡同中人与人的关系。

由居民共同参加种植活动，在尊重每户人家生活经验的同时营造诗意，共同参与、共享，修复与重建老北京胡同中遗失了的意境。这种平民设计的实践，对北京老城来说，既是雪中送炭，又是锦上添花。

2017年9月于北京

The “Hutong Flora Cottage” at the Forefornt

Wang Mingxian, architecture and art history scholar
curator of China Pavilion for the 10th Venice Architecture Biennale

The environmental transformation and continuous community construction of the Yangmeizhu Xiejie has been an experimental project of great importance with regards to the organic renewal of the Beijing old city.

View Unlimited Studio presented a mixed-media installation at the fifteenth Venice International Architecture Biennale, which featured the laneway regenerations that have been applied to courtyards 66-76 in Yangmeizhu Xiejie. The installation was titled “HOME - Communal Garden” and was displayed at the China Pavillion. The works reflect the urban problems of China from the unique perspective of the dialogue between designers and ordinary people. At the Venice Architecture Biennale, a space that represents one of the most important platforms for international architecture, we were able to have face-to-face communication with members of the international architecture

community. The perspectives that they shared were outstanding in their originality, which in turn inspired us with regards to our own forms of thinking.

This year's primary theme at the Venice Architecture Biennale was "Reporting from the Front", which considered six major themes including bionics and the future, war and refugees, informal structures, nature and geopolitics, handicrafts and tradition, home and the sense of belonging. These six themes were utilized to explain the methods of contemporary architecture in dealing with issues such as economic inequality, the uneven distribution of resources, energy consumption, natural disasters and public spaces. The concept of the exhibition being curated at the China Pavilion can be summarized as: "Daily Design, Daily Taoism". This is both a reflection and response to the primary theme of the Biennale, and it is a genuine reflection of the current Chinese social phenomenon and cultural issues present in architecture. The deep social concern that the concept of "HOME - Communal Garden" is based on coincides with the curatorial ideas of the Chinese Pavilion, and echoes the themes present in the academic field. The site construction of the Virgin Garden in Venice reflects an alternative way for Chinese designers and everyday people to embody their own philosophy, and approach towards their work with regards to the status quo of Chinese cities.

The Venice Biennale is the most famous contemporary art exhibition in the world, and is known as the Olympics of the art world. Moreover, the Biennale provides a unique platform for displaying exhibitions. Every exhibition present reflects the frontiers of contemporary art, and indicates emerging trends within the development of contemporary art. The event includes the International Biennial of visual arts and International

Biennial of architecture, which are held alternately. The Venice Biennale was first held in 1980, and in the course of 30 years it has become the world's most influential event with regards to architectural art and academia. The Venice Biennale is currently the world's top architectural art biennale, and yields an important influence over the development of the direction of global architecture.

In China, large-scale construction can be seen everywhere, and the demolition and transformation has created an atmosphere of utter chaos. "HOME - Communal Garden" considers the development of Chinese cities, and how to allow ordinary people to participate in contemporary architecture. Through the installation of this exhibition, a living exhibition that has continuously grown and changed over the course of the past six months, visitors can participate in planting and harvesting, by which they may experience the interactions that inherently exist between people and design, and the interactions that occur between individuals. The installation is also equipped with live broadcasting equipment that allows participants in Venice to see a live streaming of the Yangmeizhu Xiejie in Beijing, which features a great amount of touching attention to details. Its success has garnered the widespread recognition of the international architecture art community.

As cities increasingly adopt a faster pace of life, Beijing's hutongs have steadily disappeared. It has been no small feat to preserve the remainders of the rare historical artifacts that still exist, such as Yangmeizhu Xiejie alley that is located in the Beijing Dashanlan area. The Yangmeizhu Xiejie environmental renovation project began in 2012 and is a multi-level collaborative project. It does not alter the textural qualities of the hutong, and emphasizes elements of modern-day life and

modern-day business in conjunction with the traditional lifestyle of the hutong residents. After the implementation of the project, View Unlimited Studio undertook an investigation and discovered that the attitude of the existing residents towards the hutong transformation was reflected in the voluntary behavior of their planting activities. Due to this, there was a significant shift in the central characters with regards to the later stages of the project, focusing on the conception of designs that would facilitate the voluntary creative activity of local residents.

In 2015, View Unlimited Studio began renovations on the courtyards 66-76 of Yangmeizhu Xiejie, with the aim of establishing a "Hutong Flora Cottage", which could act as an intermediary in order to establish an effective way for short-term or long-term residents of the five households to communicate with each other through shared activities such as growing flowers, vegetables, etcetera. In doing so, the aim was to create a community of shared values, so that even temporary residents could enjoy a sense of belonging, whilst also improving the overall quality of living for the residents of the alley. Xie Xiaoying, the chief architect of View Unlimited Studio, stated, "Our goal is to upgrade and transform the community, whilst making sure to preserve the original textural qualities of the area. In this way, it may be possible to aid the local residents in moving from a state of "instability", to a state of "abiding", thus establishing an intersection between the declining communities of the old city and contemporary urban life.

The first step was for View Unlimited Studio to implement renovations, including the construction of barrier free facilities and broader passageways, which could improve the overall living environment with

regards to common public space. Next, the team needed to establish a flora cottage in the community that could be accessible to all, so that the residents would be able to interact with each other in the form of natural intermediary activities such as growing flowers, planting vegetables, and promoting the healthy development of neighborhood relations. The beautifully designed landscapes and gardening areas that professional designers painstakingly planned out were not of any particular importance to the people living in the bottom strata of society. Some of the residents preferred to plant onions, beans, gourd, and sponge gourd in the planting beds in front of their homes, rather than cultivating the beautiful ornamental flowers that had originally been conceived for the garden.

This phenomenon changed the perspective of View Unlimited in relation to public space, landscape design and many other relevant issues, overturning many of the modern western design concepts that they had previously adopted. Thus, the group put forth the concept of an "invisible landscape designer", and realized that design should adapt to the object of the design rather than enforcing change. Essentially, the designer is simply the coordinator of the site's social life and economic development.

With regards to installations and video featured at this year's Biennale exhibition, the View Unlimited team's work on the alley garden project drew from estimation and early-stage results, which once the exhibition closes, will continue to develop further. Thus, during the 2016 Beijing International Design Week, the "Flora Cottage" held a "planting exhibition" for the residents of Yangmeizhu Xiejie in order to display the

planting experience and accumulated wisdom of ordinary residents. In 2017, the "Flora Cottage" was once again featured as part of the Beijing International Design Week, during which a planting exhibition titled "Together we sow, Together we harvest" was held on behalf of the residents in Yangmeizhu Xiejie, which integrated an exhibition displaying the three-year period of renovations. These renovations include a comprehensive fitness facility that is yet another step towards encouraging locals to actively improve their living environment. Activities such as these are well recognized by the community.

When a designer really cares about their society, they will not view their role solely through such a narrow lens. Rather, they ideally should use design as a tool to solve issues that are beyond the narrow scope design, because there is a life beyond design that is even more powerful. Today, architectural design and landscape design is moving further towards the realm of fashion, art, and spectacle. Designers are like giant celebrities, however the lives of ordinary people and their living environment have become increasingly industrialized and marginalized. View Unlimited Studio's decision to explore this aspect will undoubtedly hold the potential to inspire this generation of Chinese designers. They consider the emotional connection that exists between humans and nature. However, it is not a paradise that they dream of achieving, because such idealism is too rich in naivety, and such a goal is unreachable. Rather, the most common quality is to be kind and sensible. The "Flora Cottage" project exists in an uncompleted form and will continue to mature over time. One of its most important functions is to create space that is conducive to social interaction and to reshape the relationships between people residing in the hutongs. The residents

participate in planting activities together, respecting the experience of each and every family, and in doing so, are creating living poetry together by jointly participating and sharing together in the restoration of the old Beijing alleys. For the city of Beijing, this practice of civilian design in action is both a timely assistance, and also the metaphorical icing on the cake.

September 2017, Beijing