

探索与过程

重拾慢生活： 超越资本主义框架的思考

专栏编辑

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1986年，在罗马历史悠久的西班牙广场附近，一家麦当劳快餐店的开业惹来众怒，并引发了一场旨在保护当地传统菜肴、倡导农业生物多样性的游行。这场游行很快演变成名为“慢餐”的国际社会群体运动，来自15个国家的代表于1989年在巴黎签署了国际慢餐协会成立宣言。该宣言指出，“我们需要守护平静的物质生活，抵抗追求‘快生活’的全球性热潮。我们要向那些把‘疯狂’误解为‘效率’的人，推荐一种能够充分愉悦感官、带来缓慢而源源不断的美妙感受的‘疫苗’”^[1]。慢餐是对传统经济学中对于消费和生产的陈腐观点的根本性批判，其宣扬一系列基于本地传统生产、意识和责任，以及生态系统多样性和健康性的相互嵌套的价值观。

30年后，国际慢餐协会已经在150多个国家和地区建立了1 500个分会。慢餐运动的理念已被应用于多种文化活动中，它们共同构成了更为广泛的“慢速运动”网络。慢速运动活动家们试图减缓现代科技生活的疯狂步伐，创造机会构建那些逐渐消逝的存在于个人与他人、人类与自然之间更为深刻的关系。如今，慢园艺、慢城市、慢教育、慢哲学、慢资金、慢时尚、慢传媒等运动，都在质疑将增长等同于进步、将速度等同于效率的主流世界观。它们向盲目追求无限制的经济增长和消费主义的资本主义机器发起挑战，并拒绝接受被动成为这台机器中的消费者的命运。本期所介绍的两个项目着眼于慢时尚和慢餐，探讨我们对速度的贪求如何渗透至当今时尚和食品行业的经济体系、商业模式和价值观念之中，以及相关行业向更为成熟的可持续发展转变的潜力。

在《印尼慢时尚实验室：在发展中国家推广慢时尚的紧迫性》一文中，来自雅加达国立大学的阿普丽娜·默万蒂分享了一个关于慢时尚的巡回展览的策展理念。该展览旨在使人们意识到时装设计的技术、加工过程和材料会对资源流、工人、社区，以及生态系统产生何种影响。自20世纪80年代以来，全球化浪潮使大型时装公司将大部分生产转移到发展中国家，对其环境和社会造成了巨大影响。鉴于印度尼西亚时装业面临的独特挑战，默万蒂将发达国家对于“慢时尚”一词的解读进行扩展，将其置于印度尼西亚的实际情况和背景之中。该展览呈现了工匠、设计师和研究人员对印度尼西亚慢时尚理念的多样化观点，并通过展示将传统技艺与现代可持续技法相结合的本地设计师的产品，把传统视作通往未来的桥梁。该展览指出，作为一个拥有

13 000多座岛屿和2.6亿信仰多元的公民的群岛国家，尊重和包容在印度尼西亚推行慢时尚理念的过程中扮演着重要的角色。

在《乡村并非偏远之地——以Company Drinks饮料公司的实践为例》一文中，伦敦艺术家卡特琳·伯姆通过细致讲述其建立文化企业Company Drinks饮料公司的初衷，将慢餐理念置于对于城乡关系的更广泛的讨论中。伯姆将“乡村”定义为一种蕴含着丰富的经验、智慧和手工技艺的生活方式，其对于个体和集体身份认同的发展至关重要。她对尚不平衡的二元城乡关系提出质疑，并探寻使乡村摆脱边缘化地位的策略——其不应只是如画风景和乡愁的代名词，而应成为更广义的现代城市文明的一部分。在“创造艺术奖”的支持下，伯姆于2014年成立了Company Drinks饮料公司，该品牌基于人们对于“采摘蛇麻草”的集体记忆为伦敦东区注入了一个集体性生产周期，以契合当代生产生活条件，满足人们的实际需求。通过重组经济结构并使饮料生产链脱离资本主义框架，这一实践为大伦敦地区的新型共享采摘奠定了基础。Company Drinks饮料公司举办的年度采摘活动已同种植、加工、品牌推广、贸易和再投资一样，成为该公司饮料生产链中的一环。

尽管地理和社会背景截然不同，本期所呈现的两个项目让人们得以窥见在签署《慢餐宣言》30年后的今天，人们如何重拾“慢”。这两个项目都显示出对有形和无形资源的高度关注，且均试图（重新）建立起存在于人类与其他生物之间、健康与环境之间，以及地方与产品之间至关重要却岌岌可危的联系。

EXPERIMENTS & PROCESSES

RECLAIMING SLOWNESS: THINKING BEYOND A CAPITALIST FRAMEWORK

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The opening of a McDonald's at the foot of Rome's historic Spanish Steps in the Piazza di Spagna in 1986 sparked angry demonstrations intended to protect the traditional local cuisine and advocate for agricultural biodiversity. The demonstrations soon metamorphosed into "Slow Food," an international social movement, with a founding manifesto signed in Paris by delegates from 15 countries in 1989. "Against the universal madness of the Fast Life," declared the manifesto, "we need to choose the defense of tranquil material pleasure. Against those, and there are many of them, who confuse efficiency with frenzy, we propose the vaccine of a sufficient portion of assured sensual pleasure, to be practiced in slow and prolonged enjoyment."^[1] Slow Food stands as a fundamental critique of conventional economics' obsession with consumption and production, celebrating instead a set of nested values based on local and traditional production, awareness and responsibility, and diversity and health of the ecosystem.

Thirty years later, more than 1,500 Slow Food organizations in over 150 countries have been established. The principles of the Slow Food movement have been adopted by and adapted for a wide range of cultural activities that form the network of a broader "slow movement." Slow activists seek to put the brakes on the frantic pace of modern technological life, and shore up the ever-declining opportunities for more contemplative relationships with other people and the natural world. Now Slow Gardening, Slowing Cities, Slow Education, Slow Philosophy, Slow Money, Slow Fashion, Slow Media and others question the prevailing worldview that equates growth with improvement and speed with efficiency. They refuse to accept our destiny as passive consumers in a capitalist machine devoted only to unbridled economic growth and consumerism. The two projects presented in this issue focus on Slow Fashion and Slow Food, exploring how our lust for speed infects the economic systems, business models, and value sets that underpin the fashion and food sectors today, which profoundly influence their potential to mature towards sustainable futures.

In Slow Fashion Lab in Indonesia: Mapping Landscape of Urgencies in Developing Countries, Aprina Murwanti from Universitas Negeri Jakarta shares with us her curatorial ideas behind a travelling exhibition, which aims to raise awareness of how fashion design techniques, processes, and materials impact resource flows, workers, communities, and ecosystems. Since the 1980s, the surge of globalization has allowed large-scale companies to shift the bulk of their production to developing countries, with dramatic environmental and social consequences. Recognizing the unique challenges faced by Indonesia's fashion industry, the term "slow fashion" is interpreted more broadly than in developed

countries, extending its precepts to tie in with Indonesia's real situation and context. The exhibition reveals different perspectives on how artisans, designers, and researchers approach the philosophy of slow fashion in Indonesia, and celebrates tradition as a bridge to the future by displaying the products of local designers who are weaving together tradition and contemporary, sustainable approaches. The exhibition highlights the importance of respect and tolerance in the process of developing a slow fashion philosophy in Indonesia, a diverse archipelago of over 13,000 islands with 260 million people of various faiths.

In *The Rural Is not Remote: The Case of Company Drinks*, London based artist Kathrin Böhm situates the Slow Food approach within a broader discussion of the relationship between urban and rural areas, through a close examination of the motivations behind the establishment of cultural enterprise Company Drinks. Böhm defines the rural as a way of life imbued with experience, intelligence, and ingenuity essential for individual and collective identities to thrive. She challenges the defective binary between the rural and the urban, and explores strategies favoring the readmission of the rural to the wider culture of modern urban society without being marginalized as picturesque and nostalgic. With the help of the Create Art Award, Böhm set up Company Drinks in 2014, which uses the collective memory of "hopping" as a starting point to rethink and reintroduce a collective production cycle into everyday life in East London. Company Drinks sets up an infrastructure for a new shared practice of "picking" within the context of Greater London, by reorganizing economic structures and reforming the drinks production cycle outside of the capitalist framework. The annual picking event organized by Company Drinks has become part of a publicly accessible drinks production cycle, integrated with its growing, manufacturing, branding, trading, and reinvesting activities.

Situated in two very different geographical and social contexts, both the projects featured in this issue offer a glimpse of how people can reclaim slowness 30 years after the historic signing of the Slow Food Manifesto. Both projects manifest a heightened attentiveness to tangible and intangible resources, as well as the (re-)establishment of critical connections that we are collectively in grave danger of losing, between human and non-human, health and environment, and between place and product.

REFERENCE

- [1] Slow Food International. (1987). Slow Food Manifesto. Retrieved from <https://www.slowfood.com/slow-food-manifesto/>