

自20世纪60年代现代环境运动兴起以来，有关环境灾难的新闻便层出不穷。资源枯竭、人口过量、城市发展到达极限……当一条条标线亮起“红灯”，当生态崩溃和社会灾难的预测不绝于耳，一切似乎都指向了反乌托邦的未来：纪录片主持人指着北极冰川，告诉人们它正在经历不可逆转的消融；在小说家的描述中，无可替代的生物多样性正逐渐丧失，而基因改造而成的“后人类”正在崛起；电影导演渲染了一场可怖的环境灾难，只有极少数人类得以幸存。置身世界末日预言的洪流之中，似乎我们所能做的一切都微不足道且为时已晚。但事实上，环境运动不仅培养了人们的集体危机意识，也激发了他们对别样未来的强烈热情。“绿色乌托邦”正是诸多别样未来中的一类，它已渗透至当代哲学、政治、文学和设计等多个领域。

绿色乌托邦呼吁人们——作为现代人类——对迄今为止施加于环境的一切负责，并暗示了催生别样环境未来的可能。“绿色”一词并非只是对于环境的某种严格或狭义定义，它也涵盖了由与“环境”相关的多元政治和文化观念所组成的百家争鸣的思想体系。尽管常被视为“不切实际的幻想”的代名词，“乌托邦”仍然激发了我们对某种有别于现今社会制式的别样未来的期许和畅想。乌托邦通常是个人或集体热情、真挚信念的投射。正因如此，乌托邦应当成为不可或缺的文化空间——在这里，我们可以审视那些在日常生活中被视作理所当然的安排和习俗，并批判性地反思塑造当今世界的那些巨大的社会和政治力量。渗透到艺术、政治、舆论和大众文化之中的乌托邦，实则是人们为探索更好的生活方式而描画图景和期许的必要工具。本期所展现的两个项目都以乌托邦为工具，来推进具有建设性、批判性和创新性的社会与文化进程。

在《边境棕地：后工业及后冲突棕地景观》一文中，哈佛大学设计研究生学院的尼尔·柯克伍德教授介绍了其与金正允和朴允珍两位老师共同指导的一门研究生设计课程，该课程针对朝韩非军事区这一危险系数极高、防御工事极强的区域展开了对别样未来的探索。课程将朝韩非军事区及其毗邻腹地的受污染地表视作“场所、媒介和方法”，在呼应该地区复杂历史的同时也可引导未来更多的行动，助力消除边界、打破障碍，重新调整朝鲜半岛的自然和政治生态。以此为基础，设计探索拒绝采取过于简单化的景观保护策略或毫无依据的建筑与艺术介入，反之期望探寻能够催生“另类自然”的构想。这些催生“另类自然”的设计策略，应该被置于未来几十年进行持续治理和物理改造的框架内，积极处理场地遗留的污染问题并探寻

重构人类聚居地和创新景观基础设施的可能。学生们以朝韩非军事区为对象所提出的多种未来构想，同样指出了散布于世界各地、数量众多的边境棕地所具有的潜力，并强调了借由基础设施干预和长期景观管理，设计专业人员在对这些受损景观进行环境修复过程中所能发挥的积极作用。

在《可塑城市：基于塑料的基础设施与气候适应性沿海社区构建》中，来自新加坡科技设计大学的周凯蓉和费德列克·鲁伯特分享了针对东南亚发展中国家沿海社区所提出的别样未来愿景。菲律宾的帕西格河是全球受塑料垃圾污染最为严重的河流之一，也是该项目的研究对象。项目积极响应了两个并存的挑战——既有垃圾处理及回收基础设施的极度短缺，以及沿海和沿河社区受到气候变化的严重威胁。团队对该地区人口分布、塑料使用和环境变化之间的复杂关系进行了细致剖析。受目前垃圾分类和回收行业采用的浮沉分离技术的启发，设计团队将帕西格河想象为一种能够对塑料垃圾进行搜集和分类的动态机制。跨越80年的时间维度，该项目畅想了全新的塑料回收行业与水陆两用社区共同发展与演变的过程：塑料的回收与加工为当地居民提供了稳定的工作机会，而由塑料构筑的基础设施也使社区能够应对季风洪水和海平面上升。以菲律宾的帕西格河为例，周凯蓉和鲁伯特期望这种塑料基础设施网络能够不断发展以适用于其他东南亚沿海地区。

50年前，环境保护主义首次演变为一场社会运动；50年间斗转星移，如今我们生活的时代早已不同以往且未来更加不可预知，人们对新本体、新伦理以及用以构想更美好、更绿色世界的新思维方式的渴求，比以往任何时候都更为迫切。在形形色色的“绿色乌托邦”中，那些建立在强制执行的僵化蓝图或虚无缥缈的完美规划上的方案将注定驰于空想、骛于虚声；而本期两个项目所展现的愿景却根植于场地特性、既有技术和社会政治现状，有望成为策动区域别样未来的催化剂。LAF

EXPERIMENTS & PROCESSES

GREEN UTOPIAS

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Since the emergence of the modern environmental movement in the 1960s, every passing day brings news about imminent environmental catastrophes. Benchmarks for resource depletion, overpopulation, limits to growth, and the prognosis for ecological breakdown and social calamity, all point to a dystopian future. A documentary presenter gestures at an arctic icescape telling us it is irreversibly melting; a novelist describes the loss of irreplaceable biodiversity and the rise of genetically engineered post-humans; a filmmaker portrays a spectacular environmental disaster survived by only a lucky few. In the face of these apocalyptic narratives, it seems anything we can do will be too little, too late. The environmental movement however not only fosters a collective psyche of crisis, but also incites a powerful fascination for alternative futures. Green Utopias represent a particular genre of such futures and have blossomed across the fields of contemporary philosophy, politics, literature, and design.

Green Utopias urge us to take responsibility for what we modern humans have done to the environment up to now, and allude to the possibilities of different environmental futures. Rather than just referring to a strict or narrow definition of environment, the term “green” embraces the complex and dissonant bodies of thought that engage in an ongoing debate about political and cultural ideas interrelating with the environment. Despite often being considered synonymous with unrealistic naïveté, the word “utopia” nevertheless inspires our hopes and dreams for alternatives to current social arrangements. Frequently born of passionate, heartfelt, individual or collective convictions, utopias are vital cultural spaces where the arrangements and practices taken for granted in our everyday lives can be scrutinized and where we can critically reflect on the larger socio-political forces that shape the contemporary world. Permeating art, politics, public debate, and popular culture as it does, utopia is an indispensable vehicle for exploring images of and desires for a better way of living. The two projects presented in this issue deploy utopias to facilitate a social and cultural process that is provisional, critical, and creative.

In *Brownfield Borders: Post-Industrial and Post-Conflicting Brownfield Landscapes*, Professor Niall Kirkwood from the Harvard Graduate School of Design examines the alternative futures for the Korean Demilitarized Zone (DMZ), one of the most dangerous and heavily fortified border areas in the world, through a graduate design studio he co-taught with Jung-yoon Kim and Yoon-jin Park. This studio positioned the contaminated ground surface of the DMZ and its adjoining hinterland as “the venue, medium, and method” for addressing its complex history, and for staging future actions towards erasing borders, breaking down barriers, and realigning the environmental and political

ecologies of the Korean Peninsula. Rejecting simplistic landscape protection measures and gratuitous architectural and artistic interventions, the design studio called for visions of an “Alternate Nature” that tackles the legacy of pollution, and explores the potential for human habitation and innovative landscape infrastructure within a framework of continuous remediation and physical transformation over the coming decades. The resulting alternative visions proposed by students for the DMZ shed light on the potential for large tracts of borderland brownfields elsewhere in the world, and highlight the role design professionals can play in the environmental remediation of such damaged landscapes through infrastructural interventions and long-term landscape management.

In *Plasticity: Plastic-Based Infrastructure for Climate-Resilient Coastal Communities*, Chow Khoi Rong and Federico Ruberto from Singapore University of Technology and Design share their vision of alternative futures for coastal settlements in economically developing societies in South East Asia (SEA). Focusing on the Pasig River in the Philippines, one of the worst conduits of plastic waste pollution in the world, this project tackled the double challenges of inadequate solid waste disposal and recycling infrastructure, along with the vulnerability of coastal and floodplain communities to climate change related risks. An analytical research process was undertaken to understand the complex relationships between population, the use of plastics, and the environment in the region. Inspired by float-sink separation techniques currently employed by the waste sorting and recycling industry, the designers envisioned the Pasig River itself as a dynamic mechanism for trapping and sorting plastic waste. The project envisaged a plastic recycling industry operating across an eighty-year timespan, providing stable job opportunities in the context of an amphibious community resilient to monsoon floods and gradual sea-level rise with infrastructures made of recycled plastics. Introducing this case of the Pasig River in the Philippines, Chow and Ruberto expect this Plasticity infrastructural network to be adaptable to various environmental conditions in SEA coastal regions.

Compared to 50 years ago when environmentalism first became a mass social movement, we now live in a fundamentally different and unpredictable era in which the need for new ontologies, new ethics, and new ways of thinking about better, greener worlds is more urgent than ever. Green utopias are often associated with attempting to dictate rigid blueprints and idealistically perfect master plans destined to remain in the world of fantasy, whereas the visions of these two projects are grounded in localities, available technologies, and socio-political realities, making their proposals as catalysts for designing realistic alternative futures. **LAF**