

## 探索与过程

# 反向论述

### 专栏编辑

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主流论述为人们提供了一种鉴别“常规经验”的方法。然而，无论出于何种原因，当我们的自身经历与主流故事的常规走向不相符时，便需要在寻常事件之外寻找意义。这一挑战不但能使我们意识到新的可能性，还可以帮助我们发展出能够印证“反向现实”的反向论述。反向论述近年来被诸多学科所采用，尤其在那些寻求解决主流论述（关于人类社会和自然环境如何随着时间的推移而相互塑造）中存在的显著缺陷的学科中，其应用更为广泛。采用反向论述的学者认为，仅仅批判现有论述是不够的<sup>[1][2]</sup>；事实上，对错误论述发起有效挑战的必备条件是良好的叙事技巧，其能够渗入并打破为人们所熟知的常规故事的走向。要做到这一点，人们必须了解促使主流论述产生和再现的社会条件<sup>[3]</sup>，并利用这些知识编织出能够支持与解放人类及环境的、能够替代主流故事中错误论述的新故事。本期的两个项目挑战了那些在环境和发展领域广为流传的常规论述，呈现了能够体现不同利益相关者主张的反向论述。

在《环境原理：中国西北地区生态现代化工程分级权利的调和策略》一文中，欧阳颂恩为中国的“生态理性的现代性”提供了一个反向论述，其中“生态理性的现代性”强调环境改善和经济增长二者所形成的良性、互促的循环。欧阳颂恩以宁夏回族自治区为例，考察了一系列由国家主导的生态现代化项目的实施过程和实际效果，并指出作为主流论述的生态现代化框架的局限性，即对生态系统异质性和空间连续性的忽视。基于“保育移民与生态移民”二元框架，作者试图呈现各个生态移民安置计划之间的复杂互动和重叠历史；同时，她尝

试引入政治生态学的见解，将人们的注意力引向目标资源和群体的分配效应。本文相对中国的“生态现代化”而提出的反向论述，为评估社会和环境公正性以及提高人类和环境福祉提供了可替代的措施。

在《植物眼中的台北》一文中，侯志仁和邓信惠为“城市自然”提供了一个反向论述，其中的“自然”概念代表着人类对生物环境的想象与建构。通过探索拟人化、植物化和向光性等概念，侯志仁和邓信惠设想了一种同时具有绝望与希望意味的情景：在“后自然”时代，城市植物开始变异并产生视觉。他们将植物视为利用、适应和塑造日常城市环境的参与者。项目组成员在宝藏岩与公馆地带展开对台北城市边缘生态与植物的探索，研究并记录了选定植物的生理特征、栖息地和生命历程。通过速写和影像制作，台北的故事透过城市植物的眼睛得以呈现；城市植物群与人类群体共同打造着这座城市，而非仅仅是前者服务于后者。植物的视角挑战了以人为中心的“城市”定义，提供了人与自然关系的多向解读，并将人类群体置于具有“生物复杂性”的植物凝视的中心。

欧阳颂恩从因“生态现代化”建设而迁居的生态移民的视角出发，讲述了中国环境治理项目的故事；侯志仁和邓信惠透过无处不在但常被忽视的城市植物的视角，讲述了台北的故事。在这两个项目中，反向论述与主流论述之间的关系既非完全对立亦非绝然无关；存在于两者之间的张力促生了具有建设性的分歧，推动着世界向一个更加公正和可持续的方向发展。

# EXPERIMENTS & PROCESSES

## COUNTER-NARRATIVES

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Master narratives offer people a way to identify what is assumed to be a normative experience. However, for whatever reason, when our own experience does not match the regular lines of dominant stories, we are confronted with the challenge of finding meaning outside of the employments that are ordinarily available. Such challenges make us aware of new possibilities and even help us develop counter-narratives that validate a “counter-reality.” Counter-narratives have been recently used in multiple disciplines, particularly in those fields that seek to address the notable weaknesses in dominant narratives about how the human society and environment shape each other over time. A counter-narrative beginning with the observation that merely critiques extant stories is insufficient<sup>[1][2]</sup>; rather, an effective challenge to fallacious “received wisdom” requires a good storytelling skill that helps penetrate and disrupt the flow of comfortable and convenient stories. To do so, one must understand social conditions that produce and reproduce the master narratives<sup>[3]</sup> and use such knowledge to supplant false narratives with stories that have the capacity to sustain and liberate both humans and the environment. Two projects in this issue challenge the convenient stories that circulate among environment and development professionals and replace these stories with counter-narratives that better fit the claims of a different set of stakeholders.

In *An Environmental Rationale: Strategies to Reconcile the Graduated Interest of Northwestern China’s Eco-Modernization Programs*, Au Young Chung Yan provides a counter-narrative to eco-rational modernity in China, in which environmental improvement and economic growth are projected in a virtuous, mutually reinforcing circle. Taking the Ningxia Hui Autonomous Region as an example, Au Young examines the implementation and effects of a set of state-led eco-modernization programs and identifies the limitations of an eco-modernization framework that ignores the heterogeneity of ecosystem and spatial continuity. In place of eco-modernization, Au Young applies a conservation refugee and eco-refugee binary framework to reveal the complex interaction and overlapping histories of environmental resettlement programs and to call for insights from political ecology that directs our attention to the distributive effects of targeted resources and people. The counter-stories

of China’s eco-modernization provide alternative measures to evaluate conditions of social and environmental justice and to strengthen the well-being of both humans and the environment.

In *Plant’s-Eye Views of Taipei*, Jeffrey Hou and Dorothy Tang provide a counter-narrative to urban nature through which “nature” represents an anthropocentric view of the biological environment. By exploring the notions of anthropomorphism, phytomorphism, and phototropism, Hou and Tang envision a dystopian yet exhilarating scenario, where urban plants begin to mutate and produce vision in the “post-nature” era. They regard plants as participants who utilize, adapt to, and shape the everyday urban environment. The physiological characteristics, habitats, and life cycles of selected plants growing in the urban fringe of Treasure Hill and the Gongguan neighborhood are studied and documented by the project team. By means of sketching and filmmaking, the story of Taipei is told through the eye of urban plants who co-produce the city along with human settlers instead of simply serving the latter. The plant’s-eye view challenges the human-centered definition of the “city,” provides a multi-directional reading of the human-nature relationship, and positions human communities at the center of a phytomorphic gaze with “biological complexity.”

While Au Young tells a story of China’s environmental programs from the perspective of ecological migrants who are relocated for the purpose of eco-modernization, Hou and Tang tell a story of Taipei from the perspective of urban plants as ubiquitous yet often overlooked inhabitants of the city. Neither fully oppositional nor untouched, the counter-narratives in both cases are in tension with dominant stories and introduce creative frictions for a more just and sustainable world.

### REFERENCES

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- [3] Forsyth, T. (2003). *Critical political ecology: The politics of environmental science*. London: Routledge.