

《为未来而设计——80人眼中的可持续世界》节选

EXCERPT FROM *DESIGNED FOR THE FUTURE — 80 PRACTICAL IDEAS FOR A SUSTAINABLE WORLD*



杰拉德·格林
美国景观设计师协会
(ASLA) 高级传媒经理，
ASLA博客The Dirt编辑

Jared GREEN
Senior Communications
Manager, American Society
of Landscape Architects
(ASLA) ; Editor of ASLA's Blog
The Dirt

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摘要

《为未来而设计》^①一书的作者杰拉德·格林在城市与设计领域发表过大量著作，在这本书中他向80位当今最富有创新精神的建筑师、城市规划师、景观设计师、记者、艺术家，以及环保领袖们提出了一个同样的问题：“是什么让你觉得可持续发展的未来能够成为可能？”这80位受访者给出的各种充满想象力的答案为我们如何走向可持续发展的未来指引了方向，并启发了一场亟待讨论的对话：我们如何在未来几十年中实实在在地实现这一目标。本文向读者介绍了作者对于本书的设想和编著初衷，并节选了三位景观设计师的一些富有启迪性的观点。

关键词

《为未来而设计——80人眼中的可持续世界》；可持续发展的未来；托马斯·巴斯利；俞孔坚；妮娜-玛丽·李斯特

ABSTRACT

In *Designed for the Future*^①, author Jared Green, who writes about cities and design for numerous publications, asks eighty of today's most innovative architects, urban planners, landscape architects, journalists, artists, and environmental leaders the same question: What gives you the hope that a sustainable future is possible? Their imaginative answers show the way to our future success on earth and begin a much-needed dialogue about what we can realistically accomplish in the decades ahead. As an excerpt, this article introduces the author's conception and intent of this book, and selects some inspiring ideas contributed by three leading landscape architects.

KEY WORDS

Designed for the Future — 80 Practical Ideas for a Sustainable World; Sustainable Future; Thomas Balsley; Kongjian Yu; Nina-Marie Lister

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EDITED BY Tina TIAN
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1. 《为未来而设计——80人眼中的可持续世界》封面

1. Cover of *Designed for the Future — 80 Practical Ideas for a Sustainable World*

前言：是什么点燃了你未来的希望之光？

我们不能向宿命论，甚或悲观主义屈服，至少现在不能。尽管我们面临着一些艰巨的挑战——气候变化、生物多样性减少、贫富差距不断加大等问题已经迫在眉睫——但今天我们依然可以看到一个更积极的、可持续发展的未来的曙光。在本书中，您可以发现建筑、景观、设计，以及艺术品——这些作品既有当代的，也有过去的，但它们都是切实存在的——正为我们指引着未来的方向。

在书中，我向每一位受访者提出了一个同样的问题：是什么让你觉得可持续发展的未来能够成为可能？是什么为你指引了方向？如果可以的话，请用一个项目来说明——但不能是你参与过的项目。

所有的受访者并非都是按照某种特定的方式挑选出来的。我与其中一部分人相识，一部分人我过去早有耳闻，还有一部分人是经由其他受访者介绍引荐的。这些受访者包括建筑师、景观设计师、城市规划师、学者、非盈利性组织领导者、政策制定者和艺术家，还有一些人涉足多个领域，或者从事于其他领域。这些受访者来自世界各地，但是大部分人来自美国。这本书是蜂巢思维下的集体智慧的结晶，是各学科领域的融合。书中的一句一字都旨在创造一个更加积极的未来。

我与每一位受访者的交流几乎都是通过面访或者电话采访的方式进行的。我的目的是使交谈气氛像聊天一样轻松。这是因为我

害怕他们用“设计腔调”与我对话。这种语言就像某些行业术语一样，会让人与人之间产生疏远感，这种带有精英优越感的话语会与大众完全脱离、格格不入。我希望这本书能够成为消除该问题的一剂良药，因为这些来自各行各业的设计师和其他专业人士将以满怀激情且通俗易懂的语言向读者生动形象地阐述他们的观点。只有这样，才能把受访者的观点真正地传达给读者。而事实上，我所担心的问题是根本不存在的，因为每一位受访者都明白这个道理。这令我对未来充满希望，因为如果我们彼此之间丧失了交流的能力，那我们也就丧失了创造未来的可能。

对我而言，一些项目具有很强的震撼力：这些项目通过展示创意十足的设计和自然之美，来讲述我们人类也是地球的一部分。这些设计仅仅是利用自然或者模仿自然的形态。通过这种方式，这些设计将我们和土地、水、空气重新联系在了一起，并使我们意识到这个复杂的系统将关乎我们最终的可持续发展，以及人类的生存。我将这些令人赞叹的想法分为几组，如此一来读者将会对这些观点一目了然。将所有人的回答聚合在一起，就形成了我们急需的一场谈话——讨论如何创造可持续发展的未来。

在读完所有的回答之后，我再次意识到，希望可能是我们现在所拥有的最有价值的财富，因为它可以激励我们行动起来——不管是创造一种可以改变世界的新技术，还是保留一栋珍贵的古老建筑或城镇广场，亦或是保护濒危生态群落或生态系统。我们找到了答案。我们既是这种问题的制造者，



- 2. 日本东京塔
- 2. Tokyo Tower, Japan

也是解决者。

虽然这些问题为我们敲响了警钟，但也不全是坏消息。科幻小说家威廉·吉普森曾经说过：“未来就在眼前，但不是每个人都能触碰得到。”他的说法听起来可能有一些反科技乌托邦，但是也说明了我们正在朝更好的可持续发展的未来前进。如果我们花点时间回顾一下我们当今行之有效的成果，那么本书中所提及的种种案例将成为描绘明天更加美好的未来的幅幅片段。

14位国际一流的景观设计师接受了采访，本文节选了托马斯·巴斯利、俞孔坚和妮娜·玛丽·李斯特这三位设计富有启迪性的回答。

用城市拯救我们的环境

托马斯·巴斯利

纽约托马斯·巴斯利设计事务所创始人、首席设计师

我认为城市——这一伟大的发明——是这颗星球未来的希望。人类已经找到了如何能够以一种协同合作、公共所有的形式居住生活在一起。全世界的城镇化给了我希望（图2）。

搬进城市居住是我们能够拯救环境的最好方法。一些人也许会嘲笑说，城市已经毁了我们的环境；但是我们可曾想象过，如果没有城市的话，地球上的70亿人口将会以何种面貌生活？那将会为环境带来怎样的影响？可能也就没有环境可让我们拯救了。

城市的出现让我肃然起敬。这是一种非凡的设计。古希腊时代甚至更早期的思想先哲们早已懂得城市存在的作用，及其对人类的意义。城市对保护地球来说至关重要。在

可持续未来这条路上，我把“宝”全部押在城市上。

寓设计于生态：展示生态之美

俞孔坚

北京大学建筑与景观设计学院院长、教授；土人设计首席设计师

在我成为景观设计师这条道路上，由迈克尔·范·瓦肯伯格设计的通用磨坊公司雕塑花园是对我影响至深的一个项目（图3），也是在对生态景观的理解上对我有着深远影响的一个项目。从那时起，它一直被我视为一个设计典范。

这个公园位于一栋现代主义的玻璃建筑的前面，包括一片人工设计的自然景观、一片稀疏的桦木林，林间还种有乡土花草。这是一个尺度很小的项目。自然界中的草地因季节性大火得以演替，所以事实上，范·瓦肯伯格所设计的草地也会进行季节性放火焚烧。在2000年，通用磨坊公司出于某些原因对该花园进行了拆除，但是我认为其依然是对我职业生涯产生重要影响的一个项目。

这个花园在如何设计人工自然景观的形式和过程上进行了尝试。它是一个基于生态思想的极简主义景观设计作品。这个花园不但向我们展示出了生态所具有的迷人魅力，其也是一个真正的基于人类视觉和美学价值观进行设计的作品，一个深深植根于该区域文化背景当中的作品。

这个项目体现出了景观设计有别于建筑的不同之处——景观设计有其自身的特色和形式，而且不会仅仅简单地成为建筑体的延伸。在这个项目中，该花园以其独特的魅力展

示在世人面前，建筑反而成为了映衬的背景。

这个花园被拆除之后，却带给我更加珍贵的意义。或许是因为它被操之过急地拆毁，反而令这个花园成为了一个先锋作品。又或者，我们毁掉的可能正是我们所重视的东西。无论如何，这个花园成为了一项宝贵的探索设计。

将可持续性变为一门新的语言，让所有人都能读懂它的美。

妮娜·玛丽·李斯特

加拿大瑞尔森大学城市与区域规划系副教授，哈佛大学设计研究生院景观设计学客座副教授

“可持续发展的未来”意味着什么？对我而言，其包括我们所生活的这个世界的生态、我们生活的全部内容，以及生命体与其所生存的环境之间的关系。这意味着我们需要理解我们人类赖以生存的景观和土地。

一个可持续发展的未来意味着我们有能力去适应各种千变万化的动态环境，也意味着人类以及我们所生活的环境，要具备变革能力。

很多小尺度的项目——将它们放在一起来看——带给了我们未来的希望。系统性思考对我们的成功具有决定性意义：其关乎我们如何将事物建立起关联，如何审视小尺度项目的聚积力量，以及如何在场地、城市，乃至地域之间进行跨尺度思考。

有时候我们需要由政府主导来制定某些政策，并通过一些大型项目来改变我们的想法——例如纽约重建设计竞赛项目、安大略湖绿带项目、荷兰的河流空间项目。然而，

在改变我们的观念方面同等重要甚至更加重要的是那些地方性的小尺度项目。因为它们很容易被公众所理解。这些项目利用点滴机会做出简单的改变，并提出切实可行的解决方案。如果这些项目失败了，也无伤大雅，不会带来灾难性的重创。

项目需要具有一定的意义。它们的意义在于帮助我们理解供养我们的景观和生态环境。其中一个范例就是新奥尔良市的罗萨-凯勒图书馆项目（图4），这个雨水花园处于一个听起来有些荒诞的地方——整个“碗”型城市的底部中。这个鸢尾花园可以滞留雨水，并起到防洪作用。加拿大多伦多市的雪邦公园也具有类似的功能：可以储存雨水、减缓流速，并净化水体。

人们可以看到这些小尺度项目所发挥的作用，这些项目也能够影响我们的所思、所为。它们改变了现实世界中的景致，也打破了我们的固有思维。通过使水由一种威胁转变成成为一种资源，这些项目令普罗大众都能真切地感受到生态功能之美。众多小尺度项目的凝聚力量会将可持续性变为一门新的语言，从而为富有成效的、健康的未来提供精妙的解决方案。**LAF**

致谢

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EXCERPT FROM *DESIGNED FOR THE FUTURE* — 80 PRACTICAL IDEAS FOR A SUSTAINABLE WORLD

Introduction: What Gives you Hope for the Future?

We cannot give in to fatalism, or even pessimism, just yet. While we face incredible challenges — with climate change, biodiversity loss, and rising economic inequality at the top of the list — there are glimpses of a more positive, sustainable future here today. In this book, you will find buildings, landscapes, plans, and works of art — contemporary and historic, but all real — that point the way forward.

I asked each contributor to this book the same question: What gives you hope that a sustainable future is possible? What shows the way forward? If possible, please talk about a project. And please do not talk about anything that you have been involved in.

Contributors were selected in a somewhat random fashion. I knew some people and had heard of others, while still others were recommended to me by someone I interviewed. There are architects, landscape architects, urban planners, academics, nonprofit leaders, policymakers, and artists, and some people who cross multiple categories or are beyond these. The contributors come from all over the world, but most

are here in the United States. This book represents the collective wisdom of a hive mind, a meeting of so many disciplines. All are deeply committed to creating a more positive future.

Almost all contributors were interviewed in person or over the phone. My goal was to keep the tone light and conversational. This is because I fear “design speak”. This language, like any other inside jargon, is alienating, elitist, and completely inaccessible to the public. This book is, I hope, part of the antidote to that, too, as it shows a whole range of designers and other professionals who communicate beautifully, in easy to understand terms, with passion. They really connect. So it turns out that my fear was largely unfounded; all the contributors totally got it. That gives me hope for the future because without the ability to communicate with everyone, we have no chance.

One set of projects perhaps speak most powerfully to me: these projects teach us — through innovative design and natural beauty — that we are all part of the Earth. They harness nature or mimic its forms. In doing so, they reconnect us to the land, water, air, quietly letting us know that our ultimate sustainability, our survival, is dependent

on a much more complex system. And so many fascinating ideas fall into many of these groups, accomplishing so much at once. Together, they form a much-needed conversation about how to reach a sustainable future.

Reading through all the answers, I thought again that hope is perhaps the most valuable currency we have, as it motivates all our actions — from creating a world-changing new technology to preserving a beloved old building or town square to protecting a threatened community or ecosystem. We have the answers. We are both the cause of our problems and the solution to them.

While there is certainly cause for alarm, it is not all bad news. As the science fiction writer William Gibson said, “The future is already here, it is just not evenly distributed.” While he was perhaps thinking of some sort of techno-dystopia, this could also mean a more sustainable future is on the way. This book offers a glimpse into that more positive future, if we take the time to reconnect with what works today.

Fourteen internationally leading landscape architects were interviewed, the following is an excerpt of three inspiring answers contributed by Thomas Balsley, Kongjian Yu and Nina-Marie Lister.

3. 明尼阿波利斯市通用公司雕塑花园
3. General Mills Sculpture Garden, Minneapolis, USA



© Michael Van Valkenburgh Associates

Save our Environment with the City.
Thomas Balsley
Founder and Principal at Thomas Balsley Associates in New York

This invention called the city gives me hope for the future of the planet. People have discovered how to live together in a collaborative, cooperative, communal manner. The urbanization of the entire world gives me hope (Fig.2).

Moving into cities is the best we can do to save our environment. Some people may scoff and say that cities have destroyed our environment, but imagine what it would look like if all seven billion of us lived without cities. Imagine the impact on the environment if that happened. There would be no environment to save.

This invention called the city impresses me. It is a phenomenal device. Great thinkers since the Greeks and earlier have seen why the city works and what it means for humanity. It is key to the preservation of the planet. I am putting all my money on the city.

Root Design in Ecology: It has a Beautiful Form.

Kongjian Yu
Professor and Dean of the College of Architecture and Landscape at Peking University; President of Turenscape

The General Mills Sculpture Garden

designed by Michael Van Valkenburgh (Fig.3) is a project that had a huge impact on me when I was becoming a landscape architect, and on my way to understanding ecological landscapes. Since then, it has remained a reference point for me.

In front of a Modernist glass building, the garden was a patch of designed nature, a sparse birch forest with native grasses and wildflowers under the trees. It was a tiny project. Natural meadows have evolved with seasonal fires, so Van Valkenburgh's meadow was actually set on fire, according to the season. In 2000 General Mills demolished it for some unknown reason, but I still consider it a keystone project for my professional career.

The garden tested how to use designed nature, in both form and process. It is a minimalist landscape ecologically rooted. The garden showed us that ecology has a beautiful form. But the project was also designed with a real human vision and sense of aesthetic value. It is deeply rooted in the cultural context of the region, too.

The project demonstrated that the role of landscape architecture is separate from architecture — in that landscape architecture has its own identity and its own form, and is not simply an extension of the building. In this case, the garden was a figure of its own, with the building

as background.

The garden became more valuable to me after it was demolished. It might have gone too far too fast, which made this garden a pioneer. Or maybe we just destroy things we value. In any case, the garden was a valuable test.

Form a New Language of Sustainability that is Beautiful and Legible to Everyone.

Nina-Marie Lister
Associate Professor of Urban and Regional Planning at Ryerson University, Visiting Associate Professor of Landscape Architecture at Graduate School of Design, Harvard University

What do you mean by a sustainable future? For me, it is the living world of ecology, the stuff of life, the relationship between living creatures and the places they inhabit. It means that we need to understand our landscapes and the places that sustain us.

A sustainable future is one in which we have the capacity to adapt to ever-changing dynamic conditions. This means that humans, together with our environment, have transformative capacity.

Many small-scale projects — considered together — give us hope for the future. Systems thinking is critical to our success: it is about how things are



connected, about the cumulative power of projects, and about thinking across scales, between sites, cities, and regions.

Sometimes we need leadership through policies led by governments and big projects that change our thinking — projects like NYC's Rebuild by Design, or the Ontario Greenbelt, or the Dutch Room for the River. But equally and perhaps more importantly to this thinking are the small, local projects. These are easily understandable. They take advantage of small opportunities to make simple changes and offer tangible solutions. If they fail, they fail safely, not catastrophically.

Projects need to make sense. They need to help us read the landscape and the ecologies that sustain us. One such project is the Rosa F. Keller Library in New Orleans (Fig.4). It is a simple stormwater garden in an improbable

place, at the bottom of the “bowl” of the city. It is an iris garden, but it also holds water and helps prevent flooding. Toronto's Sherbourne Common is similar: it holds, slows, and cleans water.

People can see how small projects work, and such projects can change how we act, as well as how we think. They change our landscape and our mindscape. In transforming water from a threat into an opportunity, these projects make ecological functions beautiful and legible to everyone. Seen together, many small-scale projects form a new language of sustainability that can provide elegant solutions for a productive, healthy future. **LAF**

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4. 新奥尔良市穹尾花园
4. Iris Garden, New Orleans