

会说话的绘画： 如何表达景观构想

VERBAL DRAWINGS: MAPPING LANDSCAPE IDEAS

1 岩绘艺术

岩绘艺术被认为是人类最早通过书写进行交流的方式。这些艺术作品体现出了一套由精确语法和句法构成的通用语言^[1]。我将这些岩绘称为“会说话的绘画”（语言绘图），并认为它们具有三个基本特征：直观感、美感和轻盈感。最重要的是，这些画作不仅可以记录场地，并使人们通过记忆和想象再现场景；而且这些画作对场地和事件的描绘和诠释，有时甚至会改变场地或事件本身的意义。正因如此，在当代制图语境下，语言绘图所具备的特质可为景观设计提供不同的表现方法参考，从而激发景观设计师的灵感和创意。

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摘要

本文探讨了绘画中的一个特殊类别——语言绘图——的历史、特征及其在当代景观设计领域的设计交流中所扮演的角色。语言绘图的定义来自于对岩绘艺术本身的观察和解读，以及对其绘制过程的了解。作为先于语言文字的人类最早的通过书写进行交流的方式，岩绘艺术不仅是可供观赏的绘画，也是可供阅读的信息。这些由象形语言、表意语言和抽象表意语言构成的，经由特定语法和句法逻辑组合而成的图像具备三大特质：直观感、美感和轻盈感。岩绘艺术描绘了人类在特定环境中的特定活动，它们不仅是人类最早的景观表达方式，也是地图绘制艺术的雏形，由此制图艺术和语言绘图之间建立起了紧密关联。本文通过实例试图说明古代和现代地图绘制艺术对当代景观设计的重要性；相较于现今单调，追求视觉刺激，快速制作、快速消费的数字图像，当代语言绘图必须体现出如岩绘艺术般的三个特质：直观感、美感和轻盈感。最后，本文提出了介于安伯托·艾柯的“开放式作品”和语言绘图之间的概念：语言绘图更像是一种“开放式框架”，其有助于设计想法的拓展和延伸，并激发出更多的创新性。

关键词

语言绘图；地图绘制艺术；解读；设计表达

ABSTRACT

Verbal drawings, as a particular drawing category of drawings, are discussed in this paper about its history, qualities, and what kind of role they could play in the design communication of contemporary landscape architecture. The definition of verbal drawings arises from the observation and reading of Rupestrian art and its process in making drawings and paintings. Rupestrian art was the first human written communication prior to the emergence of words and spoken communication. For this reason, Rupestrian art drawings and paintings are not just images to be seen; above all, they are texts to be read. They are written drawings using pictograms, ideograms, and psycho-ideograms to compose images with a specific grammar and syntax. These written images have three qualities: a sense of immediacy, a sense of beauty, and a sense of lightness. Representing human activities in particular environments, Rupestrian art drawings are not only the first landscape representations but also the early representations of the act of mapping, opening a connection between the art of cartography and the art of verbal drawings. Using examples, this paper explains the importance of ancient and modern mapping arts in connection with the discourse of contemporary landscape architecture by demonstrating how the senses of immediacy, beauty, and lightness help contemporary verbal drawings compete with the neutral, beautiful, quickly produced and consumed digital representations nowadays. In the end, the text proposes a confrontation between Umberto Eco's concept of "open work" and verbal drawings — Verbal drawings might be intended more like "open frameworks" than "open works." It is a concept that considers verbal drawings able to accept new ideas for extending their meanings and significance throughout the design process.

KEYWORDS

Verbal Drawings; Art of Mapping; Reading; Representation

翻译 沈欣欣 田乐
TRANSLATED BY SHEN Xinxin Tina TIAN

埃马努埃尔·阿纳蒂^[1]曾分析了上百万张岩绘艺术作品，并将其中的语言绘画划分为三类：1) 象形语言（描绘动物或领土的画作）；2) 表意语言（出现在象形图案内外部的符号/记号）；3) 抽象表意语言（与写实表现手法完全不同的、高度抽象的符号/记号）。阿纳蒂认为，借助这些语言绘画，人们日常现实生活的未知维度得以呈现。此外，这些语言绘图也是人类对自然景观的首次再现^[2]。创作这些画作的艺术家们必须亲眼见过或亲身参与过画中所描绘的场景，记住所见所闻，并将之抽象概括为图形或文字信息^[3]。这项艺术活动的另一个重要贡献是激发了人们对色彩进行更广泛的探索，从在绘画创作中使用单一的赭石色，到运用多种从自然中获得的颜色。

由于岩绘艺术被认为是先于文字语言的人类第一语言，其所运用的语法和句法是成为快速情感表达的最佳示例：它主要以象形语言来描绘场景，以表意语言来解释含义，以抽象表意语言来表达时空的神秘性。通过这三种语言元素的不同组合，即能够在一张作品中同时传达出包含思想、行为、运动，以及人类对想象力的渴求的完整过程。就将个人与整个世界联系起来这一点来说，岩绘也称得上是人类最早的制图艺术。

此文以岩绘艺术为出发点，探讨语言绘图之于当代景观设计的意义——其可以成为景观设计师表达方式的借鉴和创造力的源泉——以及相较于当今流行的制作精美的数码图像，语言绘图所具有的竞争力。为此，作者将结合历史上著名的制图艺术代表作，以及其个人的艺术实践和在宾夕法尼亚大学的教学案例进行论述。

1 The Paintings of Rupestrian Art

The paintings of Rupestrian art are considered the first examples of human written communication. It was a universal language organized with precise syntax and grammar made by signs and symbols^[1]. I describe these paintings as “verbal drawings” with three fundamental characteristics: a sense of immediacy, a sense of beauty, and a sense of lightness. Most importantly, such verbal drawings could read places and represent them through the imagination and memory; they depicted and interpreted places and events, sometimes changing their meaning. For these reasons, in the contemporary production of images, the qualities of these verbal drawings can play a fundamental role to be sources for different methodologies of representations that might generate new ideas and creativity in the contemporary landscape architecture.

Analyzing over one million examples of Rupestrian art, Emmanuel Anati^[1] defines three main types: 1) pictograms (bodies of animals or territories), 2) ideograms (signs and marks inside or outside the pictograms), and 3) psycho-ideograms (abstract transcendental signs and iconic elements far from any realistic representation). Anati considers them as instruments to connect the reality of daily life to unknown dimensions. Further, these verbal drawings are the first manifestation of man’s spontaneous landscape representation^[2]. Artists had to see or take part in the scenes being described; they had to memorize what they saw and abstract it into drawn or written information^[3]. Another important activity of this art was that it inspired a wide-ranging exploring of landscapes for ochre and other colors with which to create art.

Since Rupestrian art is recognized as the first language before the invention of alphabets, the grammar and syntax of Rupestrian art is a perfect example of quick emotional communication: pictograms dominate scenes; ideograms surround them to explain the meaning and psycho-ideograms represent mystical ideas of space and time. In just one view, composed of these three different groups of elements, it is possible to convey thoughts, actions, movements, and the aspirations of the human imagination as a whole process. Insofar as it linked individuals to their world, Rupestrian art can also be understood as the earliest form of cartography.

With Rupestrian art as the point of departure, this paper discusses the role of verbal drawings in the contemporary landscape architecture both in representation and as sources of creativity, and how they can compete with the pervasive beautiful digital contemporary production of images. For doing it, the paper uses some prominent historical examples of cartographic representations and briefly describe the author’s art practice and that of his students at the University of Pennsylvania.

2 语言绘图与绘制地图的艺术

特雷弗·J·巴恩斯在推测那张著名的“女王欧洲地图”^①的含义及隐喻时曾说：“无论我们选择哪种隐喻，都应该以让人读懂地图为前提。”^[4]他还说道，“地图绘制艺术与‘地理（geography）’一词有着深厚渊源，该词在古希腊文中即为‘大地记录’之意（希腊语中，geo意为‘大地’，graphien意为‘书写’）。此外，具有讽刺意味的是，无论地理学家如何记录大地，都可以经由地图绘制艺术将它们联系起来。”

欧洲于中世纪绘制的赫里福德世界地图堪称地图绘制艺术的里程碑，它们呈现了当时人类已知的和未知的世界。地图中包含了记录优美风景的文字，运用以“视觉韵律、规律性和对称性”^[5]为特征的象形语言来表征地球上的大陆，以编码符号为表意语言来说明微观层面的信息，以抽象表意语言来描绘想象中的未知世界。

例如，由利帕纳的毕尔多斯编著的《圣约翰启示录评注》中包含的赫里福德地图，其历史可追溯到11世纪中叶。其描绘世界大陆的象形语言几乎占据了整个图面，海洋部分（地中海）仅以环绕大陆的形式出现在图面边缘。边缘海域中还描绘了许多已知和未知的岛屿、鱼、船只，它们形态大小各异。这些错综复杂的具有象征性的表意语言和抽象表意语言通过一定的语法/句法组合，构成了描绘世界大陆的语言绘图。

另一个体现语言绘图的制图艺术案例是弗拉·毛罗于1459年左右创作的世界地图。这张世界地图出于政治性的航海目的而绘制^[5]，运用了与由利帕纳的毕尔多斯绘制的赫里福德地图类似的表达手法：以象形语言描绘的大陆几乎占据了整个图面，大陆四周的海洋位于地图边缘，这不仅明确了海陆关系，还增添了信息，暗示出陆地之间的距离感。这张精美的地图上包含了3 000多个文字，除了呈现了真实的数据，也讲述了相关的故事传说，带给人们一种读书的体验。

在“发现”美洲大陆和通向印度和中国的新航线之后，各式地图纷纷涌现。海洋不再只是出现在地图的边缘，而是成为了地图的主体。这一变化拓展了人们的视野，并促使欧洲人开始探索与想象未知的景观。乌尔巴诺·蒙特于1587年创建的平面球体世界地图由绘制在（于近期得以修复的^②）书页上的许多绘画片段组合而成，为我们打开了一种认知世界的新方式。别具新意的一点是，这些绘画片段呈现为圆形，依次展开便可拼成一张完整的地图。在当代的平面球体世界地图中，海洋的角色产生了新变化，它们成为了整个画面中的主体象形语言，而一系列的表意语言和抽象表意语言则出现在海岸线和海洋中的重要位置上。

2 Verbal Drawings in the Art of Mapping

Speculating about the meaning and metaphor related to the famous Queen shape European map^①, Trevor J. Barnes affirms that “No matter which metaphor we choose, the presumption is that the map is a text that is to be read.”^[4] And he adds, “The art of mapping related with the word ‘geography’ is literally ‘earth writing’ (from the Greek geo, meaning ‘earth,’ and graphien, meaning ‘to write’). It is also ironic in another sense because the one thing that links all geographers of whatever stripe is that they write.”

Mappa Mundi, marking a crucial moment in the art of mapping, were instruments to control the known and unknown world. Mappa Mundi wrote beautiful landscape texts representing the continents in the form of pictograms made by “visual rhythm, regularity, and symmetry,”^[5] using codified signs in types of ideograms to inform about microcosms, and imaging psycho-ideograms to envision unknown territories and morphologies.

An example of verbal drawings is the Mappa Mundi, contained in the *Commentary on the Apocalypse of Saint John* by Beatus of Liebana, dating from around the middle of the eleventh century. The continental masses occupy almost the entire scene of the surface, making it the pictogram of the stage as the whole. The Ocean was marginalized to the borders of the drawn surface, with the Mediterranean Sea skirting the shapes of the continents. The marginal sea space is populated by ideograms of explored and unexplored islands, fish, and sea vessels, all different in shape, scale, and size. Together with the intricate mosaic of symbolic ideograms and psycho-ideograms incorporated in the continents, they gave shape to the grammar and syntax of verbal medieval landscape drawings.

The Map of the World made by Fra Mauro around 1459, is another example of the art of mapping that can be related to the category of verbal drawings. The map, having political navigational purposes^[5], followed the same descriptive representation of the Mappa Mundi made by Beatus of Liebana. Continents, representing the main pictograms, occupied almost the entire scene. The sea represented all around the border of the map creates relationships and adds information, even distances. With more than three thousand texts, the language of this beautiful map expresses real data, including legends and tales, to be codified and read like a book.

After “discovering” the American continent and new sea routes to India and China, there was a flowering of different types of maps. Ocean was no longer marginalized along map borders but acquired primary importance at the center of

① “女王欧洲地图”绘制于欧洲中世纪时期，该图将欧洲大陆描绘为女王的形状。

② Europa regina (Latin for Queen Europe), made in the European Middle Ages, is the map-like depiction of the European continent as a queen.

② 更多信息请访问大卫拉姆斯地图收集网站。

② For more information, please visit the website of David Rumsey Map Collection.

1. 由瓦莱里奥·莫拉比托绘制的《移动岛》，手绘稿扫描件，绘制于2017年。

1. *Movable Islands* by Valerio Morabito, hand digital drawing, 2017.

上述提及的这些地图及其他制图艺术作品都是语言绘图的范例，它们向人们传递已知和未知的场地信息。同时，像岩绘艺术一样，这些地图必须激发冒险家、君主、航海家和普罗大众们的想象力。为此，地图中也对神话般的秘境、未知的文化与外来动植物进行了描绘（图1）。^[6]

地图绘制者必须学习如何讲述故事，选择哪些信息应着重表达，哪些应隐去^[5]。他们需要从现实生活中收集经验，亲自到访某处，或是记录下从朋友、商人、旅人口中听说的遥远故事。这些地图绘制者要把这些非书面的信息转化为图形符号、色彩、形状和线条，再通过他们的技艺在有限的图纸上表现船只、航线、城堡、建筑、城市、地貌、动植物等内容。亚历山大·冯·洪堡绘制的地图可被视为语言绘图的例子，它们展现出了“错综交织的生态网络图景”。^[7]

3 语言绘图与现代地图绘制艺术

关于现代地图绘制艺术，20世纪中一个著名的说明性地图案例是《世界地图集：人类环境综述》。^[8]这部地图集体现了语言绘图在实现科学、想象和美学之间的微妙平衡方面的重大进步。在应对难以处理的科学数据时，赫伯特·拜耳曾说：“科学家不会以我这样的工作方式思考。”为了追求他理想中的美感，拜耳与马丁·罗森茨威格、

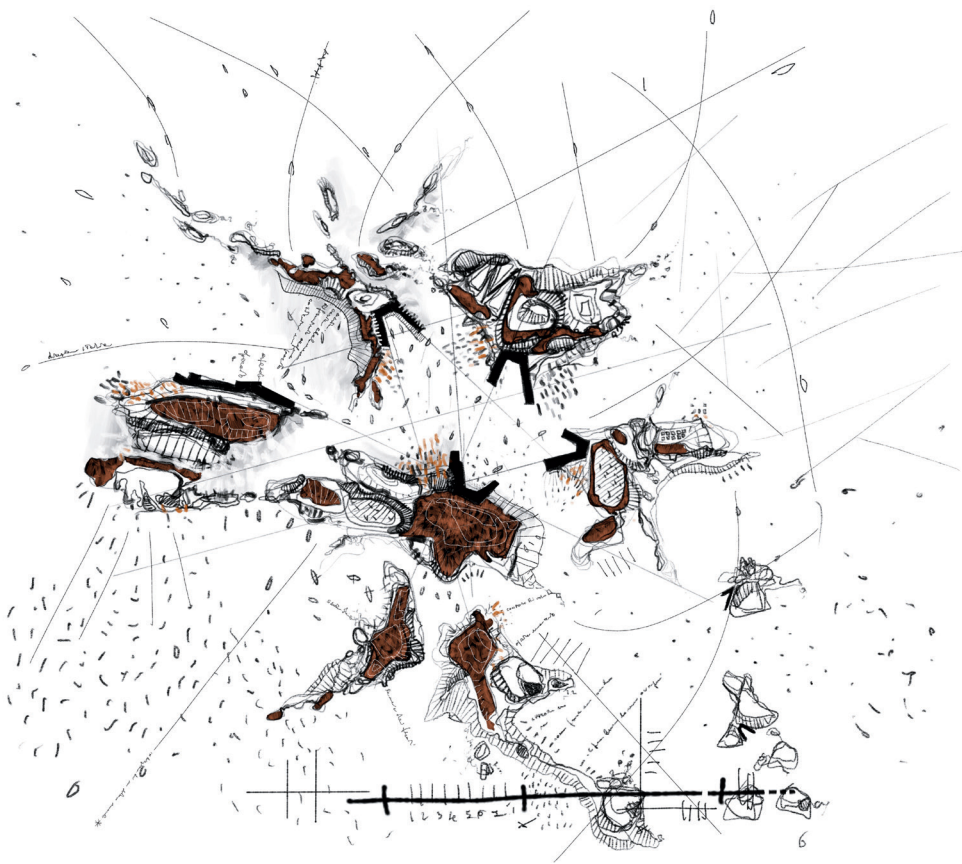
cartographies. This strategic change opened up unexpected scenarios, and Europeans began to explore and imagine new landscapes. The Planisphere created by Urbano Monte in 1587, realized in many little pieces drawn on the pages of a book — recently restored^② — is an example of this new perception of the world. Newly, these pieces were recomposed in a circular version and a linear extension of the entire Planisphere. These contemporary versions of the Planisphere reveal the new role of the ocean, which became the central pictogram of the whole scene, while a multitude of ideograms and a series of psycho-ideograms were settled in strategic places along with the sea coasts and in the ocean.

These mentioned maps and cartographies, together with many others, are verbal drawing examples used to give information about places discovered and to be explored. At the same time, like Rupestrian art, they had to enhance the imagination of explorers, kings, navigators, and ordinary people. To do so, they described, among other things, fabulous places, unknown cultures, exotic animals, and plants that came from mythological stories and mysterious legends (Fig. 1).^[6]

Cartographers had to learn the process to write stories, selecting what they had to represent and what they wanted to reveal,^[5] collecting real-life experiences, and visiting sites or having descriptions of faraway places from travelers, friends, and merchants. They had to transform verbal messages and information into graphic signs, colors, shapes, and lines, developing their artistic skills to display ships, lines, castles, buildings, cities, morphologies, animals, and plants on a limited surface. Also, Alexander von Humboldt's maps could be used as examples of verbal drawings; they speak about “views with images of richly intertwined ecological networks.”^[7]

3 Verbal Drawings in the Modern Art of Mapping

A famous example of writing maps from the last century is the famous *World Geo-Graphical Atlas: A Composite of Man's Environment*^[8], which enhanced the comprehension of verbal drawings' significance that maintains a precarious balance between science, imagination, and the necessity of beauty. Herbert Bayer, having difficulty in evaluating scientific data, said that “a scientist would not think in terms in which I worked.” To reach his ideal of beauty, he had a lot of collaborations with many designers such as Martin Rosenzweig, Henry Gardiner, and Masato Nakagawa to develop a modernist graphical language never applied to cartography before. Bayer “used the color theories of Egbert Jacobsen, the statistical representations of Otto Neurath, and the dynamic design of



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亨利·加德纳、中川雅人等设计师合作，希望探索一种前所未有的现代主义制图学图形语言。拜耳“借鉴了埃格伯特·雅各布森的色彩理论、奥图·纽拉特的统计学表现手法，以及拉兹洛·莫霍利-纳吉的动态设计。”^[9]他在地图集的序言中写道：“这本书被称为‘世界地理图集’，是因为除了地理学意义上的地图外，还包括了许多与现代地理学相关的插图。”^[8]

在众多当代地图绘制艺术中——这里讨论的不是那些科学数据堆砌而成的地图，而是运用直观且具有诗意的、拥有创新之处的地图——詹姆斯·科纳的作品值得一提^{[10][11]}。科纳在地图中运用的绘图语言是在画面重要的中央区域使用象形语言来表达主题。他用表意语言来突显微观层面的场地特征、细节、地貌变化，甚或缺陷。科纳通过运用抽象表意语言，使笔下的地图犹如散文般，将所描绘的场景娓娓道来。这些元素——即便它们看似不经意地排布——体现了科纳地图绘制的创作轨迹，也激发了人们对不同寻常的地理关系的想象。他提出了一种新的景观表达方式，进而为景观设计学科开辟了一条新的途径。

4 融合了思考与想象的手绘图

路德维格·维特根斯坦的一则名言是：“我的确会用笔思考，因为我常常不知道在我笔下会诞生什么。”^[12]用笔思考的过程体现了手在想象与创作中的重要性。在绘制景观、地区和城市的草图时，手就会选择哪些内容需要体现和表达，哪些需要隐去^③。

语言手绘图可以很好地体现时间和空间的动态变化——既能表现沙漠的辽阔也能表现房间的局促，既能描绘城市中心也能描绘森林深处，既能讲述场景中发生的故事也能显示客观数据。

有许多艺术家、景观设计师和建筑师（尤其是历史上的建筑师）都非常注重借助草图和手绘来记录他们的创作灵感。包括约翰·凯奇等艺术家、劳伦斯·哈普林等景观设计师，以及路易斯·康这样的建筑师，都倾向于用草图和手绘快速表达他们的设计想法，并最终呈现出某种具有个人特色的语言绘图。

音乐家凯奇除了用手演奏乐曲，还绘制概念草图。举例来说，他绘制的一张名为《用清理笔的方式画成的岩石》的草图，就是一种利用手绘来想象抽象音乐空间的语言绘图。图面左半部分布满了笔触，构成了整张图的象形语言。右半部分的一处污渍以及一些符号使得图面更加完整。通过运用表意语言和抽象表意语言，这种会说话的/仿佛有声的绘画记录了凯奇进行韵律和节奏创作的过程。

哈普林曾花大量时间对大峡谷中的自然景观进行素描。这对于他的景观设计实践有着重大影响，他将其对自然景观的描绘诗意地融入到设计形式之中。

László Moholy-Nagy.”^[9] From the preface of the Atlas, it is possible to read that “this book is called ‘World Geo-Graphic Atlas’ because it includes, in addition to GEO-graphic maps, many GRAPHIC illustrations of subjects closely related to modern geography.”^[8]

Among many examples of the contemporary art of mapping that avoid taking into consideration only scientific collections of data and information, but poetic intuitions and inventions, there are James Corner’s maps^{[10][11]}. The syntax and grammar of his maps are based on the use of significant central territorial representations, which are pictograms of their narrations. Small traces, little details, morphological exceptions, and imperfections are emphasized by transforming them into ideograms. Corner’s narrative achieves a high level of prose with the use of particular psycho-ideograms: they are elements that reveal trajectories of creativity, to imagine unexpected geographical relationships, even if they seem arbitrarily introduced. Corner invented a new process of writing landscape representations, opening a different approach to the Landscape Architecture discipline.

4 Thinking and Imaging Hand Verbal Drawings

Ludwig Wittgenstein, in one of his famous aphorism, wrote: “I really do think with my pen, because my head often knows nothing about what my hand is writing.”^[12] This process of thinking by pen implies the importance of hand writing in the process of imagining and creating ideas. Sketches and hand drawings select, meticulously, what elements would be remembered, kept, and erased from landscapes, territories, and cities^③.

Hand verbal drawings have a critical dynamic perception of time and space in representing both emptiness of deserts and space of rooms, drawing both centers of cities and deep inner space of forests, and visualizing both novels and data from territories.

There are many artists, landscape architects, and architects (especially in the past) who take seriously the use of sketches and hand drawings to represent their creativity. Among others, artists like John Cage, landscape architects like Lawrence Halprin, and architects like Louis I. Kahn took this inclination to sketch extreme consequences and results, from which it is possible to recognize particular kinds of verbal drawings.

Cage was a musician who used his hands both to play music and to sketch maps of ideas. For example, his sketch entitled *Rocks and Cleaning My Pen* is an exercise of using hand and pen to imagine an atlas of abstract music space. A lot of marks are placed on the left side of the paper, forming the pictogram of the entire composition. A stain, together with a few signs, drawn on the right side of the sheet of paper, complete the whole narrative. His verbal / sound drawing is an act of mapping that, through

③ 更多信息请参看劳瑞·欧林于2012年6月的采访视频《劳瑞·欧林谈设计：手绘是一种强大的工具》。

④ 瓦莱里奥·莫拉比托在宾夕法尼亚大学斯图尔特-韦茨曼设计学院景观设计系教授“景观表达主题”研究生课程。

③ For more information, please see the Laurie Olin’s interview video titled “Laurie Olin on Design: Drawing as a Powerful Tool.”

2. 由瓦莱里奥·莫拉比托绘制的《想象中的城市》，手绘稿扫描件，绘制于2018年。
2. *An Imaginary City Map* by Valerio Morabito, hand digital drawing, 2018.

康在草图中运用象形语言、表意语言和抽象表意语言来表达他对空间的设计想法。在他的众多手稿中，象形文字（建筑主体）周围都会出现大量信息。精确的技术符号和标记是其当代表意语言，而抽象表意语言就是他那些创新性的形式、形态和线条。

但是，在当代设计交流语境下，手绘和草图似乎都已经消失了。设计师们渐渐放弃了这种蕴含着艺术的微妙表达形式，可能是因为这类带有个人绘画技巧特色的图纸已与当代复杂的、不带感情色彩的数字绘图格格不入。但是，语言绘画这一概念却可以帮助手绘和草图在当代设计交流语境中重新找到其新的角色定位和意义。

在当代文化背景下，对于环境认知的抽象描绘（个性化绘图）与岩绘艺术有着共通之处。作者的艺术实践旨在创造一种具有岩绘艺术效果的心理认知绘图。例如，在《想象中的城市》（图2）这一画作中，沿海岸线随机分布着一些与现实或想象中（来源于故事传说）的地理空间相互关联的元素。

另外，作者在宾夕法尼亚大学景观设计系教授设计课和表达课^④，在那里，有很多学生通过语言绘图的形式对设计表达进行了探索，思维也得以开阔。他们通过将自己的手绘、印象速写或是涂鸦与数字技术结合，尝试在这两种表达方式中寻求平衡。许多非常擅长手绘的学生已经探索出了一套不再依赖于技术的表达方法。另一方面，有些不太擅长捕捉场地特质的学生则通过发现绘图中的错误和不准确的地方，来优化他们的手绘表达。

例如，画作《水之城》（图3）是对某一非真实地点展开的地理想象，但其描绘的等高线、棕榈树以及坐落于岩石上的城市，都与真实世界别无二致。出发与到达地点的选择、航船的方向，连同其他细节

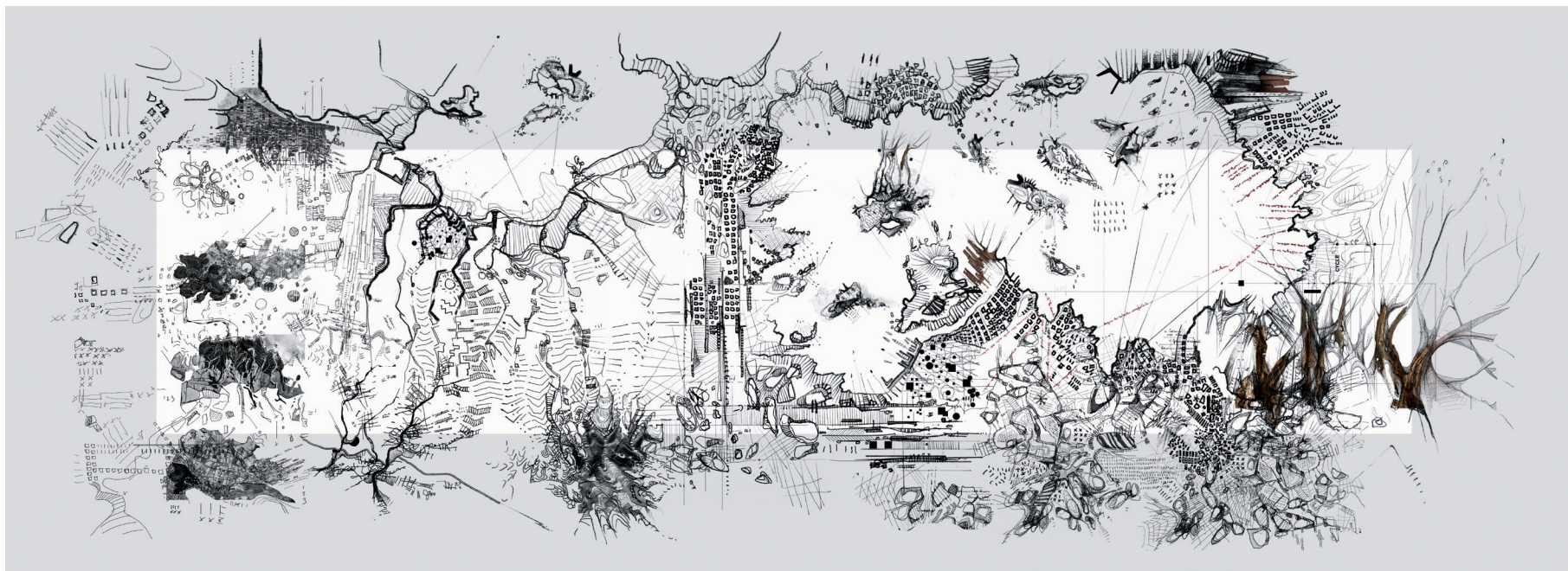
the use of ideograms and psycho-ideograms, envisions a creative process of rhythms and exceptions.

Halprin spent a considerable amount of time making sketches of the natural landscape forms of the Grand Canyon. This experience was crucial in his landscape architecture practice, and there was an evident poetic connection between the nature that he sketched and the forms he designed.

Kahn's sketches are maps in which pictograms, ideograms, and psycho-ideograms created the space of ideas. In many of his sketches, pictograms, which are the bodies of his architecture, are, sometimes, surrounded by long sentences. Precise technical signs and marks resemble contemporary ideograms, while psycho-ideograms are inventions of new forms, shapes, and lines.

However, in contemporary design communication, hand drawings and sketches seem to have disappeared. Their nuanced artistic expression is often rejected, probably because it resembles specific personal skills that are alien to any contemporary, sophisticated, and neutral digital presentations. Hand drawings and sketches have to find its new role and meaning in contemporary design communication, and the idea of verbal drawings can help achieve this aim.

In contemporary culture, representations of psycho-geography (personalized maps) work in a similar way to Rupestrian art. The author's art practice aims to create the effects of Rupestrian art and psycho-geographical mapping. For example, in *The Imaginary City Map* (Fig. 2), a series of objects and elements randomly displayed



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共同构成了一幅引人探索的动态景观地图。

而在《褐城：摩洛哥的沙漠》（图4）一图中，沙漠广袤无垠的形象在传统村庄的反衬下愈发凸显：正是这些村庄中的留白空间衬托出沙漠的辽阔与空旷。

通过大量的对于真实与虚构的城市的想象练习，学生们得以掌握如何通过线条、形态和形式的和谐构图，发展出属于他们自己的语言绘画。

5 语言绘图的设计表达

在20世纪末，尤其是在紧随其后的21世纪初，数字绘图掀起了一场设计过程的革命。无论是概念性的设计想法，还是分析图、剖面图和透视图，都得益于这种新型的表现方式。总平面及分区平面图变得越来越真实，以突显色彩、人物、植物和很多其他现实元素为目的的效果图进一步加强了这种真实感。这种超现实的表达方式强烈影响了景观的设计和表达。可以说，在设计师纷纷聚焦于理念创造的当下，这些数字绘图在辨识度和影响力方面取得了巨大成功。此外，数字视频也为人们提供了一种动态的空间感知体验，在不久的将来，虚拟现实技术将更加普及，让我们有机会直接“走进”我们所设计的空间中。

这些当代的数字表达方式倾向于如实地描绘现实世界。数字图像被广泛应用于设计教育和设计实践的各种形式的交流中——除去个别不重要的情况——这与数字技术的发展密不可分，更是大势所趋。这往往会导致设计师针对同一项目制作大量的数字图像。然而，这些场地分析图、总平面图、分区平面图、立面图、透视图等都在“自言自语”，彼此之间缺乏明显的关联。

这些图像主要借助从视觉上迅速吸引观者的方式来传达设计信息——我无意批判此类绘图，我认为它们的确非常漂亮而且是一种强有力的交流方式；但这些绘图的语法和句法过于单一，仅仅追求对“美丽的”景致的描绘以及对未来的乐观畅想：井井有条、光鲜靓丽的城市，拥有良好的生态景观，蝴蝶和鸟儿在其中翩翩起舞。

相较那些略显复杂、需要花些时间才能“读懂”的绘画而言，制作“美丽的”数字图片可以让人一眼就明白画面中的信息。但是，数字图像的泛滥引发了关于是否需要重新定义并发明新的当代设计交流形式的激烈讨论：学生（和设计师）的“想象和创作就像小说家写小说一样”^[7]，需要在整个设计过程中发挥创造力，将从场地特质感知到对设计的表达视为一个整体的“故事”来讲述，最终想象并创造出自己的语言绘图。当我们用“语言”这个词来形容“绘图”一词时，已经定义了一种语法/句法特点鲜明、强调特殊表达技巧的绘图方式。例如，在语言绘图中，通过巧妙地运用象形语言、表意语言和抽象表意语言来构建或拆分图像，观者可以清晰地了解绘者的思考过程及设计目的。

在意大利尤佳宁山区景观设计策略细节图（图5）和意大利珊瑚港滨水区景观设计细节图（图6）中所展示的具有清晰语法/句法结构的表

along the coastline are linked with imaginary geographical connections of existing places and unreal sites from novels.

At the Department of Landscape Architecture at the University of Pennsylvania^④, where the author teaches design and representation, a lot of students have developed their thinking by exploring representations made by verbal drawings. Combining personal hand drawings, intuitive sketches, and doodles with the neutrality of digital techniques, they have been trying to create a balance between these two different tools of representation. Many students who are particularly good at hand drawings have developed a methodology with which their skills do not dominate the entire narrative. Conversely, a few students without unique qualities in their hand drawings have explored their mistakes and inaccuracies to enhance the presence of hand drawings in their description.

The City of Water (Fig. 3) is an exercise of imagining geographical connections of a non-real place built on the reality

④ MLA course in "Topic in landscape representation," instructor Valerio Morabito, at the Department of Landscape Architecture, University of Pennsylvania Stuart Weitzman School of Design.





© Sofia Nikolaidou

3. 由宾夕法尼亚大学斯图尔特-韦茨曼设计学院景观设计系研究生索菲亚·尼克莱多绘制的《水之城》。此为景观表达作业练习，绘制于2017年，指导教师：瓦莱里奥·莫拉比托。
4. 由宾夕法尼亚大学斯图尔特-韦茨曼设计学院景观设计系研究生索菲亚·尼克莱多绘制的《褐城：摩洛哥的沙漠》。此为景观表达作业练习，绘制于2017年，指导教师：瓦莱里奥·莫拉比托。
3. *The City of Water* by Sofia Nikolaidou, MLA student of the Department of Landscape Architecture, University of Pennsylvania Stuart Weitzman School of Design. An exercise for Landscape Representation, 2017. Instructor: Valerio Morabito.
4. *The City of Brown: Desert of Morocco* by Sofia Nikolaidou, MLA student of the Department of Landscape Architecture, University of Pennsylvania Stuart Weitzman School of Design. An exercise for Landscape Representation, 2017. Instructor: Valerio Morabito.

of contour lines, precise images of palms, and a city that seems perched on a rock. The positioning of many points to reach or to depart, the directions of the vessels, and other details contained in the map complete the idea of representing a dynamic landscape to discovery.

In the representation *The City of Brown: Desert of Morocco* (Fig. 4), the idea of the infinite space of the desert is designed according to a sequence of traditional villages. The white area among the villages shows the openness and vastness of the desert.

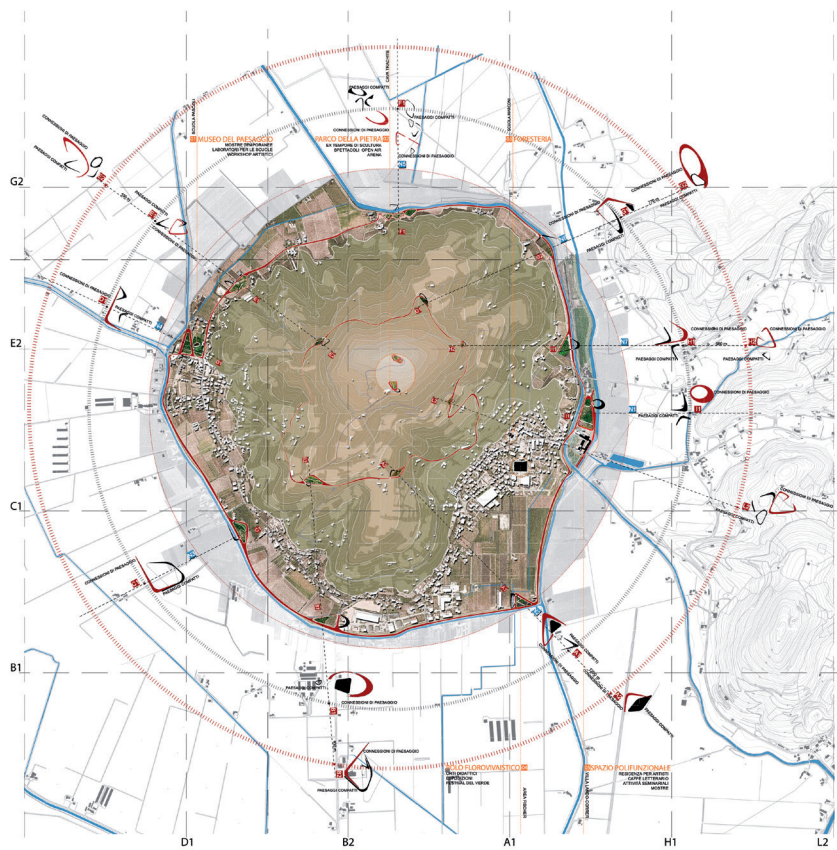
Through many exercises in imaging both real and unreal cities, students develop their verbal drawings that are written ideas made through harmonious compositions of lines, shapes, and forms.

5 Verbal Drawings for Mapping Design

At the end of the last century, and especially at the beginning of this one, digital illustrations generated a revolution in the design process; conceptual ideas, diagrams, sections, and perspectives have benefited from an extraordinary new quality of representation. Masterplans and site plans have become more and more realistic; views, populated by colors, people, plants, and many other elements, compete with reality. Sometimes, the hyper-realistic representation of landscape produces symbolic images that have strongly influenced our design and its communication. Nowadays, by feeding our capacity to create ideas, these images are very successful because they are easily recognizable and influential. Besides, digital videos provide a real dynamic perception of spaces, and soon virtual reality will be a standard tool giving us the chance to walk into our newly designed spaces.

These contemporary digital representations tend to mirror reality. Strongly linked to the pervasive evolution of digital technologies — from which it seems impossible and not entirely necessary to escape — digital images pervade any form of design communication, both in schools and in the workplace, with a few exemptions that are too rare to be significant. As a consequence, self-sufficient images are being produced, though they belong to the same project; site analysis, masterplans, site plans, sections, elevations, and perspectives are autonomous narration, without sharing any apparent relationship with each other.

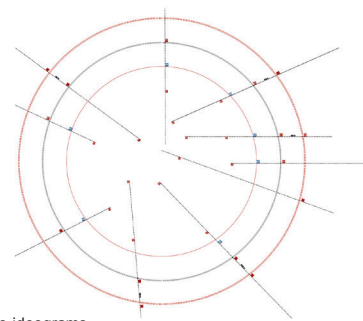
These drawings share a primary role of satisfying and impressing their messages immediately on eyes that respond instantly to the design quality. Having no intention to criticize these typologies of drawings, which are attractive and sturdy forms of communication, it is evident that their languages use simple grammar and syntax to reproduce images like “beautiful”



象形语言 Pictograms



表意语言 Ideograms



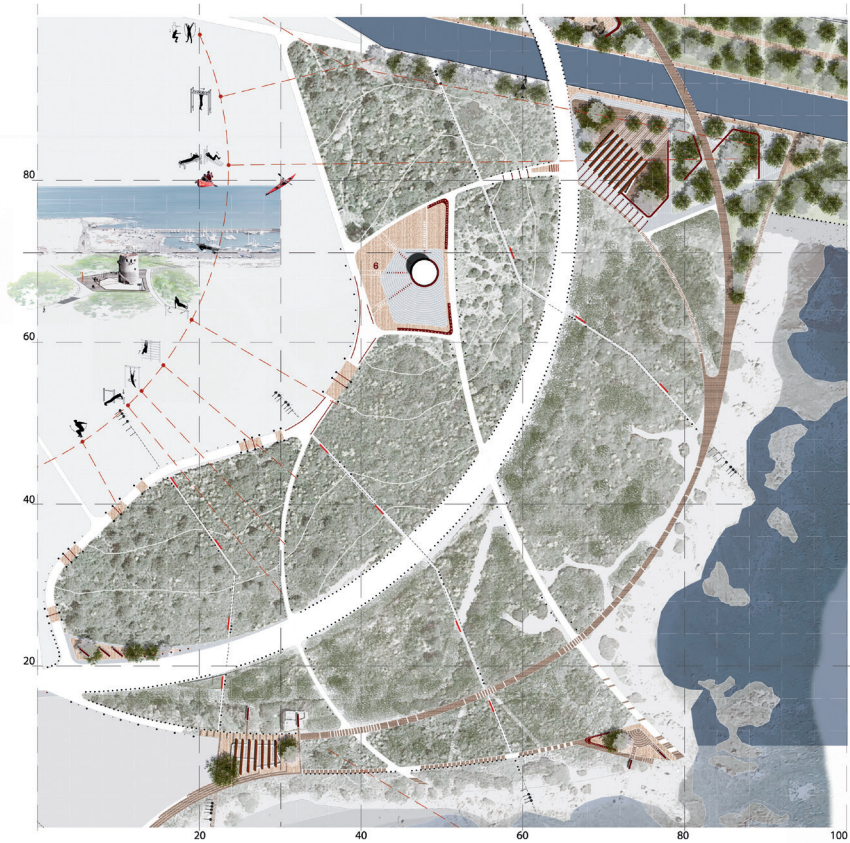
抽象表意语言 Psycho-ideograms



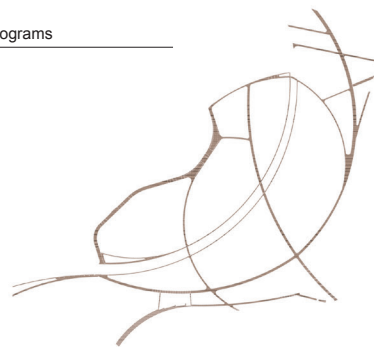
© Valerio Morabito and APS (Stefania Conduurso and Maria Teresa Nucera)

5. 由瓦莱里奥·莫拉比托与来自APS景观设计事务所的斯蒂菲尼亚·康多索和玛利亚·特瑞莎·纽萨拉合作绘制的意大利尤佳宁山区景观设计策略细节图，绘制于2017年。
6. 由瓦莱里奥·莫拉比托与来自APS景观设计事务所的黛博拉·贾琳娜、斯蒂菲尼亚·康多索和玛利亚·特瑞莎·纽萨拉合作绘制的意大利珊瑚港滨水区景观设计细节图，绘制于2018年。
7. 由瓦莱里奥·莫拉比托绘制的中国上海城市景观草图，数字手绘稿，绘制于2019年。

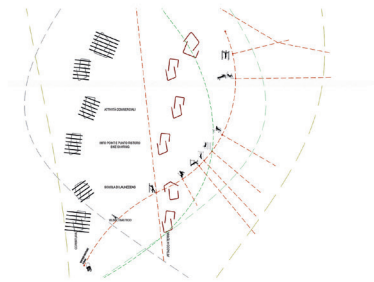
5. Mapping design details of the landscape strategy for Colli Euganei, Italy, by Valerio Morabito and APS (Stefania Conduurso and Maria Teresa Nucera), 2017.
6. Mapping design details of the waterfront of Porto Corallo, Italy, by Valerio Morabito and APS (Debora Gallina, Stefania Conduurso, and Maria Teresa Nucera), 2018.
7. Sketch of the Cityscape of the Shanghai City, China by Valerio Morabito, hand digital drawing, 2019.



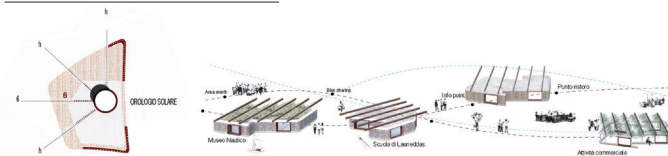
象形语言 Pictograms



表意语言 Ideograms



抽象表意语言 Psycho-ideograms



© Valerio Morabito and APS (Debora Gallina, Stefania Conduurso, and Maria Teresa Nucera)

意语言和抽象表意语言的组合形式，直观地表达了主体设计思想。相较于现今快速制作、快速消费的数字图像，当代语言绘图必须体现出如岩绘艺术般的三个特质：直观感、美感和轻盈感（图7）。

6 语言绘图的直观感

正如本文伊始所述，直观的情感表达是岩绘艺术最重要的一大特质。岩绘艺术使用简单的语法进行快速描述，除了讲述真实的故事，也对切身体验之外的来世进行了探索。类似地，当代景观设计的语言绘图也需要具备这种直观感，以吸引观者仔细阅读，从而获得更为深入的解读。

在上千张岩绘艺术作品中，有两幅画作尤其能够体现语言绘图直观感的特点：一幅是法国拉斯科洞窟壁画中所描绘的马（图8-1）；一幅是西班牙阿尔塔米拉洞窟壁画中描绘的狩猎场景（图8-2）。第一幅画中，象形语言是动物的身体，表意语言是图中的箭头（解释场景



realities. These images envision a not critical optimistic perspective of the future, well organized in shining cities, set in ecological landscapes, and populated by butterflies and birds.

Producing “beautiful” images to gaze upon is a common language that everybody can understand at a time when it seems complicated and need to spend time on “reading” drawings. However, the proliferation and the pervasive presence of these images open a critical debate as to whether one should rewrite and invent a different contemporary form of communication. Students (and designers) that “imagine things in the same way a novelist constructs a piece of fiction”^[7] need to show the entire process of their creativity, from the perception of the site to the representation of the design, as a whole specific narration, imaging and creating their pictures in forms of verbal drawings. The term “verbal,” in conjunction with the word “drawing,” is a way to describe drawings in which grammar and syntax are evident and developed through particular techniques of representation. For example, there are drawings that use pictograms, ideograms, and psycho-ideograms to decompose and recompose images from which it is possible to elicit the sequence of ideas together with the purposes of design.

The map for a new landscape strategy for Colli Euganei (Fig. 5) and the one for a new waterfront of Porto Corallo (Fig. 6), both in Italy, have been divided into layers to better explain how the combination between ideograms and psycho-ideograms organize and explain the main landscape idea, which is based on an explicit grammar and syntax. In the intense competition with contemporary images that are quickly produced and consumed, contemporary verbal drawings have to embody the three specific qualities recognized in Rupestrian art: a sense of immediacy, a sense of beauty, and a sense of lightness (Fig. 7).

6 Immediacy in Verbal Drawings

At the beginning of this paper, the quick emotional narrative of Rupestrian art was mentioned as one of the most important qualities they have. Using a rapid description made by simple syntax and grammar, they wrote about real stories and also represented the afterlife that exists beyond our actual physical experience. Such as the Rupestrian art drawings, contemporary verbal drawings in landscape architecture have to reflect this characteristic of immediacy, guiding deep into their meanings when they are read carefully.

Two common examples of Rupestrian art, among thousands, better explain this process of immediacy: one is the painting of a horse painted inside the Cave of Lascaux, France (Fig. 8-1); the other one is the representation of a territory used for hunting

中的活动的运动方向)，而抽象表意语言则是一个包含了一些线条的矩形——这一符号与画中的象形语言或表意语言没有明显的关联，但其也是描绘场景时所运用的语汇的一部分^[1]。这幅画以象形语言开始叙述，用表意语言解释场景中的活动，并用抽象表意语言延伸了画面含义。第二幅画的象形语言是一个由线条围合成的具有边界的场地（描绘的可能是一个狩猎场景），画面中的表意语言映衬出了场地的尺度，而抽象表意语言则丰富了画面内容，引发人们进行更深远的联想。

意大利托雷德尔格雷科滨水区的景观设计方案基于场地本身与意大利索伦托海湾一带的美丽岛屿之间的地理关系而展开（图9）。这片滨水空间本身缺乏特色，而其周边的普罗奇达岛、伊斯基亚岛、卡碧岛以及索伦托城却拥有悠久的历史、迷人的景观和诗意的城市空间，于是设计以对这些特色的描绘作为切入点。画面以维苏威火山^⑤为中心绘制了一些线条，来表达那些岛屿与滨水区之间的地理联系。设计在滨水岸线上选取了5个重要的景观节点，并依照与每个节点有着地缘关联的岛屿和村镇的特色设计了一系列开敞的花园。当地传统的色彩、

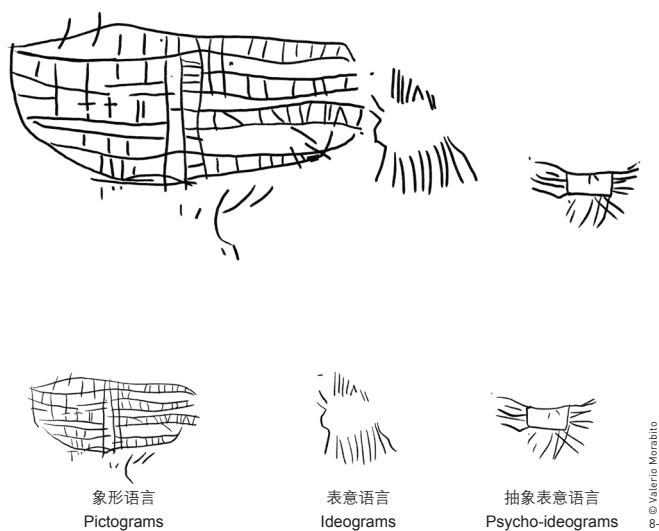
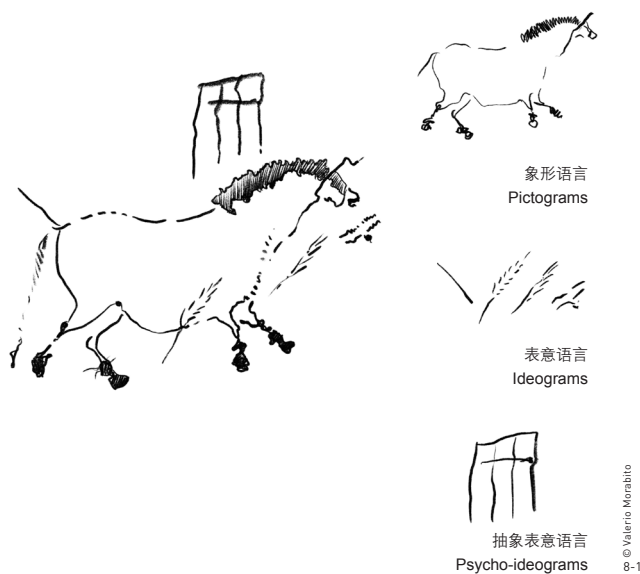
that was painted in the Cave of Altamira, Spain (Fig. 8-2). The first example visualizes the pictogram represented by the body of an animal. Ideograms, resembling arrows, explain techniques used for the activity, while a psycho-ideogram completes the entire scene: it is a kind of rectangle cut by lines. Without having any apparent relationship with the pictogram and ideograms, this symbol, is part of the syntax of the scene^[1]. The painting starts its narration with the pictogram, explains the activity with ideograms, and opens the interpretation with a psycho-ideogram. The pictogram of the second painting is a territory traced by different lines enclosed by a boundary; it is probably a hunting landscape. The territory representation is emphasized by an ideogram that seems to measure it. The psycho-ideogram completes the entire scene, opening it to different meanings and interpretations.

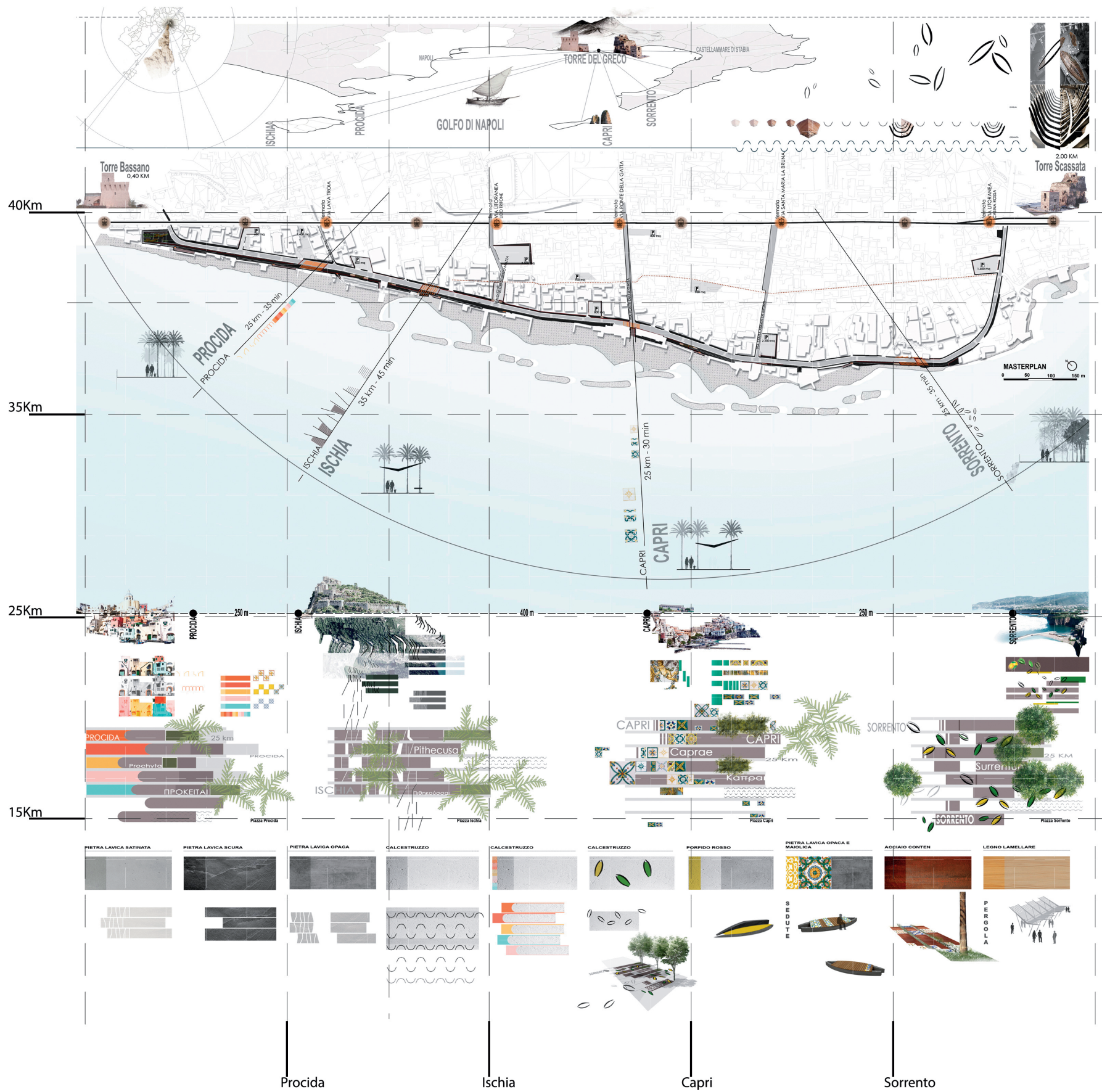
For the design of the Torre del Greco waterfront, the landscape strategy was based on geographical relationships related to the incredible context in front of it made by beautiful islands and traditional villages of the Gulf of Sorrento in Italy (Fig. 9). The waterfront itself was without any particular feature, but the islands of Procida, Ischia, and Capri, together with the city of Sorrento, are plenty of history, amazing landscapes, and urban poetic spaces. All these qualities generated the beginning of the design process. Taken into consideration the center of Vesuvio^⑤, some lines were traced to visualize the geographical connection with the waterfront and its contexts. Five main points along the waterfront became the main points of the entire waterfront landscape strategy, where a series of open gardens were designed according to the features of the islands

- ⑤ 维苏威火山是罗马庞贝古城附近的一座著名的火山。
- ⑤ Vesuvio is a famous volcano near the ancient Roman Pompei city.

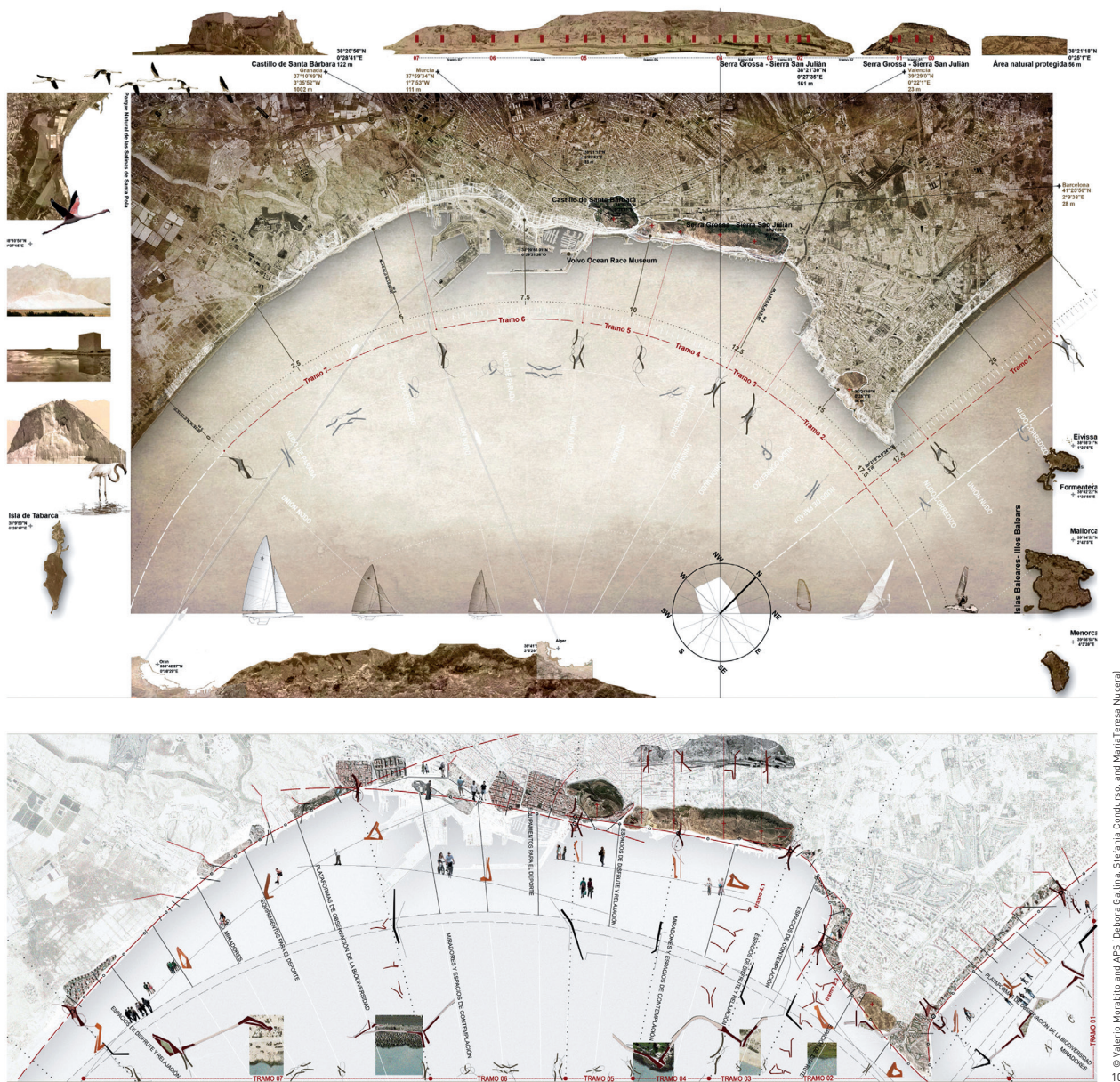
- 8-1. 由瓦莱里奥·莫拉比托临摹的法国拉斯科洞窟壁画中所描绘的马，绘制于2019年。
- 8-2. 由瓦莱里奥·莫拉比托临摹的西班牙阿尔塔米拉洞窟壁画中描绘的狩猎场景，绘制于2019年。
- 9. 由瓦莱里奥·莫拉比托与来自APS景观设计事务所的黛博拉·贾琳娜、斯蒂菲尼亚·康多索和玛利亚·特瑞莎·纽萨拉合作绘制的意大利托雷德尔格雷科滨水区景观策略图，绘制于2018年。

- 8-1. Hand digital drawing copy of the horse painted inside the Cave of Lascaux, France by Valerio Morabito, 2019.
- 8-2. Hand digital drawing copy of the representation of a territory used for hunting painted in the Cave of Altamira, Spain by Valerio Morabito, 2019.
- 9. Mapping for the landscape strategy for the waterfront of To Porto Corallo, Italy by Valerio Morabito and APS (Debora Gallina, Stefania Conduurso and MariaTeresa Nucera), 2018.





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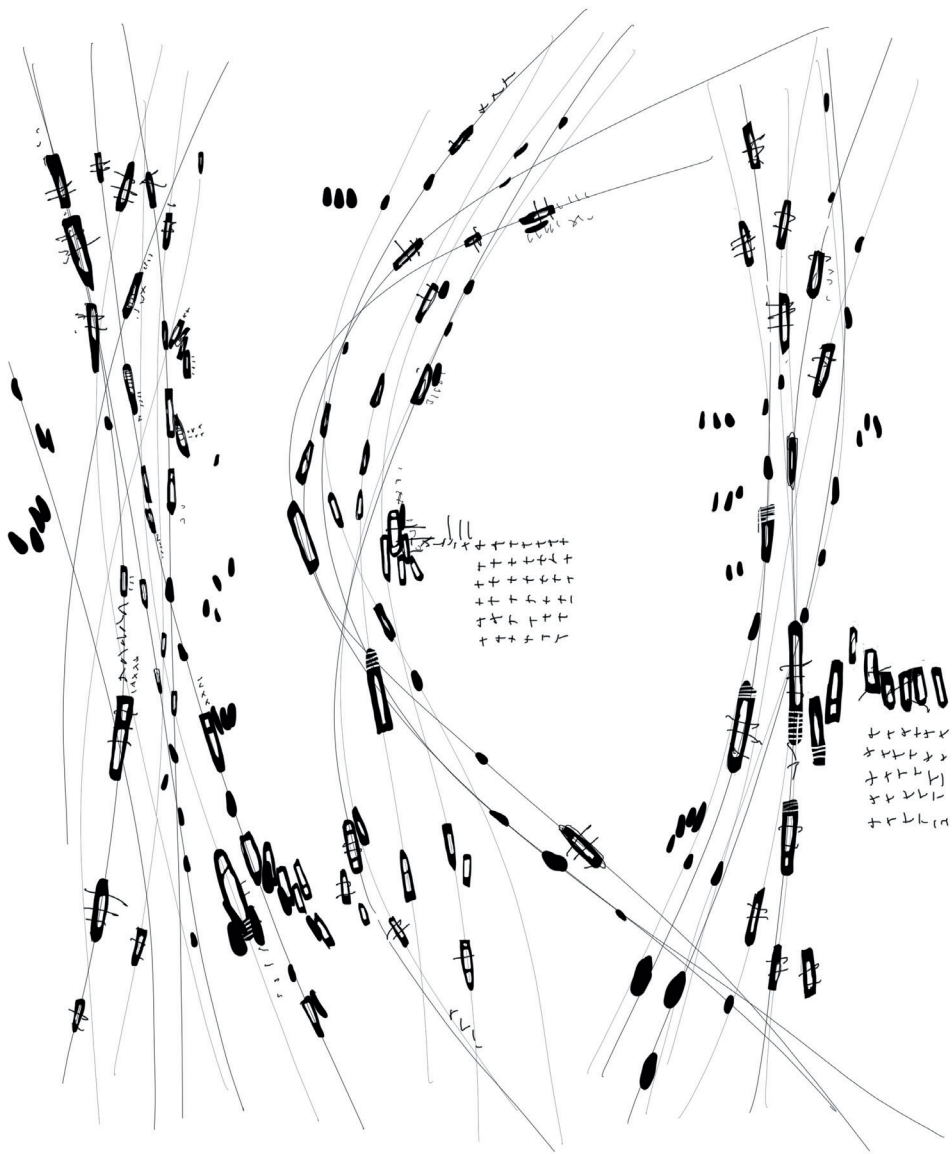


© Valerio Morabito and APS (Debora Gallina, Stefania Condurso, and Maria Teresa Nucera)

形状、形式及元素（如陶瓷装饰）均体现在花园的设计中。仅在这一张景观设计图中就体现了设计者思考创作的过程，场地与其所处的地理环境之间通过长长的线条建立起了空间上的动态关联。当沿着滨水空间漫步的游人进入这些开放的花园中时，他们便能立刻感受到空间中的色彩、材料、形式和形态都来源于他们所熟悉的当地环境；与此同时，花园还能激发游人对远方的无限想象。

and villages that were geographically connected. Traditional colors, shapes, forms, and elements like ceramic decorations were transformed and used for the design of gardens. The map for the landscape design strategy represents, in one drawing, the process used to create new physical and ephemeral relationships between the long line of the waterfront and its geographical context. People walking along the waterfront and engaging the design of these open gardens can have the immediate physical perception of colors, materials, forms, and shapes coming from the well-known context, and at the same time, they might be transported by imagination to other places.

10. 由瓦莱里奥·莫拉比托与来自APS景观设计事务所的黛博拉·贾琳娜、斯蒂菲尼亚·康多索和玛利亚·特瑞莎·纽萨拉合作绘制的西班牙阿利坎特滨水区地图，绘制于2018年。
 11. 由瓦莱里奥·莫拉比托绘制的《黄浦江上》，手稿扫描件，绘制于2018年。
10. Mapping for the waterfront of Alicante, Spain by Valerio Morabito and APS (Debora Gallina, Stefania Condurso, and Maria Teresa Nucera), 2018.
 11. *Along the Shanghai River* by Valerio Morabito, hand digital drawing, 2018.



11 © Valeriu Maralbu

7 语言绘图的美感

今天，即便人们已不再“去关注或解读古老地图中的内容”，但它们仍然是“能够激发人们兴趣的、抽象的、颇具装饰意味的图形”。^[5]作为抽象图像，古老地图中的艺术表现形式依旧值得我们去探索，如何通过吸引人的构图和装饰性的表现技法在图纸上创造美感。

古老地图中蕴含着丰富多样的标识、标志性符号、抽象及具象的元素、分析图，以及大量的线条，有待人们来了解和使用。地图绘制通过对不同尺度上的要素进行复杂又相互关联的整合，来表现真实或想象的地缘联系。

7 Beauty in Verbal Drawings

Old maps, having lost “the gaze, or the intellectual operations established by their users,” are now, “abstract objects hovering between graphic curiosity and decorative devices.”^[5] Being abstract objects, old maps are artistic representations from which it is possible to learn how beauty was created in displaying graphics curiosity and decorative devices.

Old maps are archives containing a multitude of signs, iconic marks, objects — both abstract and tangible — diagrams, and multitudes of lines to be interpreted and used. Cartographies are surfaces of complex and interrelated compositions of different scales that create geographical connections and relationships both with real and imaginary places.

Miller Atlas (1519, probably by Lopo Homem) is one of the most beautiful examples of map archives. The quantity and quality of ideograms and psycho-ideograms collected in the sheets of the Atlas testify the incredible cartographer’s representation skills. It is a storage device of endless variation of graphic signs, shapes, measurement, words, lines, and complex shores information assembled by creative combinations. Packed with lions, elephants, warriors, ships, trees, cities, castles, and many other symbolic items, this archive is a written narration of events.

Using the alphabets of ideograms and psycho-ideograms contained in old maps and cartographies, contemporary verbal drawings have many opportunities for writing about places, design strategies, and geographical inventions in a different way. In the map for the waterfront of Alicante, Spain (Fig. 10), the elements of the design strategy are carefully chosen and arranged in a dynamic combination of plans, views, and diagrams.

8 Lightness in Verbal Drawings

Many recent drawings tend to occupy the entire surface where they are represented. These drawings are compact and closed that do not concede any space and margin. John Dixon Hunt^[13] spoke about the necessity of having margins in contemporary landscape design, affirming that, in these spaces, it might be possible to add personal notes, the same which can be found on the pages of books as they are read. In contemporary verbal drawings, margins are places where imagination might find a place to operate. They are not only intended like frames surrounding pictures, but margins, being integral parts of the entire scene, are white spaces that measure,

其中，绘制于1519年的《米勒地图集》（可能为罗伯·欧蒙所绘）是最能体现古老地图美感的经典之作。地图集中所包含的表意语言和抽象表意语言数量繁多且精美至极，体现出绘制者超凡的表达能力。这部地图集犹如一个庞大的资源库，其中运用的图形符号、形状、量度、词汇、线条和集合极为丰富，以一种创造性的方式向观者传达着信息；地图集中还随处可见诸如狮子、大象、士兵、舰船、树木、城市、城堡等象征性符号，仿若一本精妙的故事书一般。

参考老地图及其他绘图中的表意语言和抽象表意语言，当代制图者可以借助语言绘图创新性地描绘场地、阐释设计策略，或表达地理关系。比如，在西班牙阿里坎特滨水区地图（图10）中，设计元素即以巧妙而多样的组合方式出现在平面图、透视图和分析图中。

8 语言绘图的轻盈感

近年来，许多绘图的画面往往都被填得很满，图面局促且封闭，没有任何留白或间隙。约翰·迪克逊·亨特^[13]在谈到当代景观设计中留白的重要性时强调，绘图者可以利用这些留白空间添加个人标注，就像他们看书时在页面留白处写下笔记一样。在当代语言绘图中，留白给人以想象的空间，它们可以如画框般起到界定画面的作用，图中的间隙也是整体构图中的必要组成部分，可以凸显、塑造及平衡（设计理念及表达上的）轻盈感。

一个最能体现轻盈感的例子就是中国传统山水画。中国传统山水画不再仅仅是对可见世界的描摹，绘者将对外部世界的理解转化为理想化的图像，更是其内心深处精神寄托的映射。郭熙的名作《树色平远图》^[14]有助于我们理解语言绘图中轻盈感的概念。在这幅画中，轻盈感是通过精心设计的留白实现的。留白使得整幅画面更加灵动，自然元素和人物活动流畅排布。这些留白也为不同尺度和不同视角的场景转换留下了想象空间。与岩绘艺术类似，我们也可以从这幅画中辨析出象形语言（古树）、表意语言（桥、灌丛、亭、船舶），乃至抽象表意语言（印章）。

另一个例子是彩绘版画《京都及其周边地区盛景图》^[6]：城市中的标志性建筑物从云层间的留白处升起，营造了一种独特的轻盈感，同时也将其他不必要的元素隐藏了起来。另外，在米开朗基罗创作的西斯廷教堂壁画中，上帝和亚当的手指之间的留白还隐喻了天神与人类之间的距离，使得整幅壁画散发出引人入胜的宗教轻盈感。并且对于这处人神之间的留白，每个人还可以发挥自己的想象，从而激发出多样性的解读。

20世纪初期的达达主义运动探索了不同寻常的思维导图的表现形式。他们通过将大小不同、形状各异的随机词汇随意地分布在空白的纸张上，完成对形状的切割与组合，在形成美感和直观感的同时，也营造了一种美妙的轻盈感。

control, and balance the sense of lightness both about ideas and their representations.

One of the most significant examples concerning the lightness in representing ideas comes from traditional Chinese landscape painting, which became no longer a description of the visible world but by conveying the artist's inner heart and mental perceptions, transformed the mere representations of the external world into idealized images. The famous painting *Old Trees, Level Distance* by Guo Xi^[14] helps visualize the idea of lightness related to verbal drawings. In this representative example, lightness is achieved through the use of precisely designed white spaces. Leaving them in the painting, the artist enhances the entire dynamic perception of the scene, allowing the natural elements to move freely concerning human activities. The understanding of a multitude of scales and perspectives are supported by these blank absences that are places where imagination can be fed. As well as Rupestrian art, this painting might be decomposed into pictograms (main trees), ideograms (bridges, bushes, pavilions, and boats), and even psycho-ideograms (stamps).

Another example is the painted panel representing the panoramic views of Kyoto and its suburbs, known as *Scenes in and around the Capital of Kyoto*.^[6] The city monuments, rising from the white space of clouds, generate a particular lightness of power, where all unnecessary elements are covered. In the fresco of the Sistine Chapel, by Michelangelo, the white space between the finger of God and Adam measures the distance between divine genius and human genius, giving to the entire fresco an incredible religious lightness. Everybody can add ideas into the open space between God and human nature, creating multitudes of personal significances.

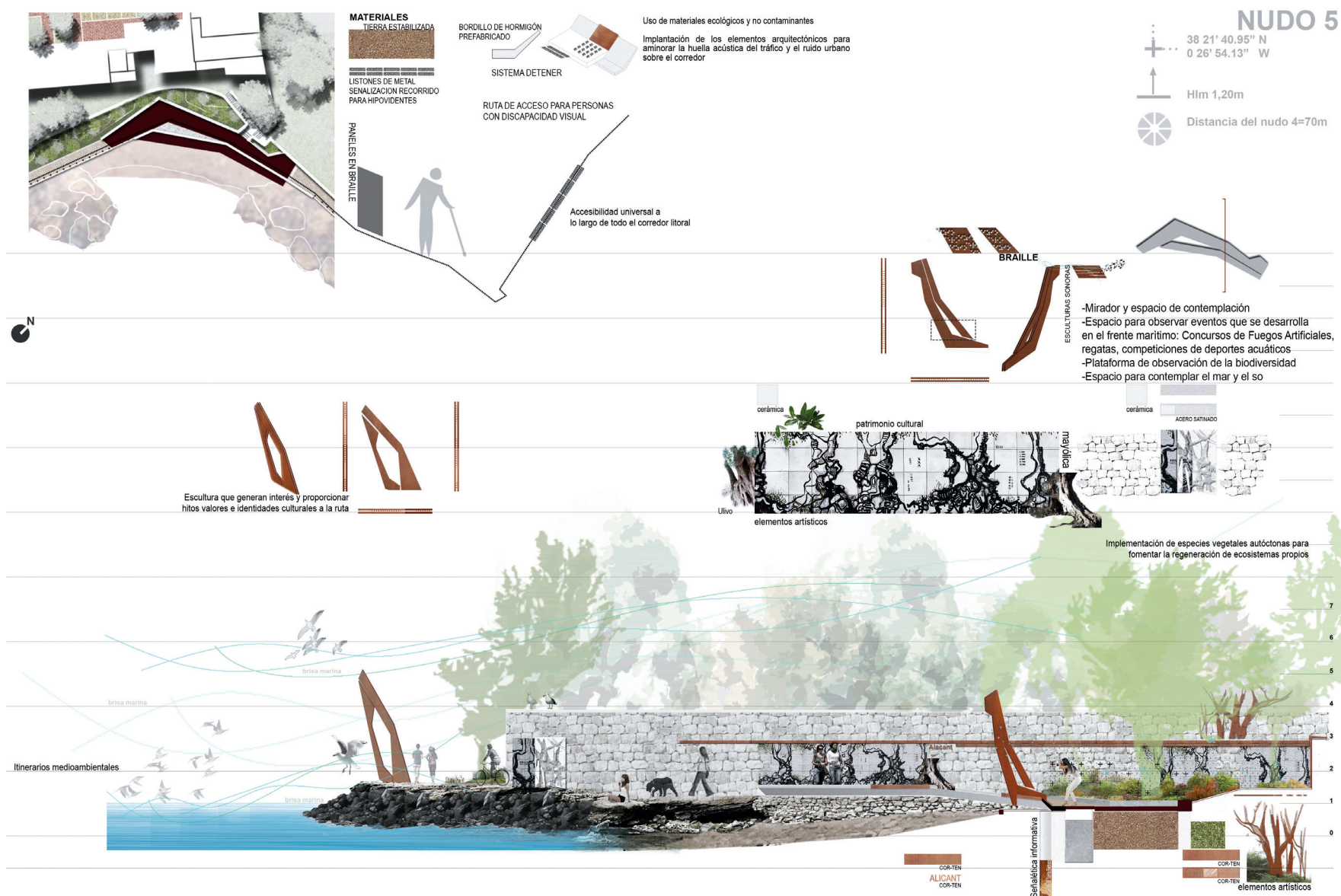
At the beginning of the last century, the Dada artistic movement explored the path to compose uncommon geographical mind maps. Using random words different in scale, shapes, and characters, artists displayed them casually on the empty paper space, achieving an incredible sense of lightness that, combined with a sense of beauty and immediacy, divided the meaning by its shape.

The Maps of Japan, a triptych of drawings made by the artist Waltercio Caldas, cited by James Corner in the famous essay *The Agency of Mapping*,^[11] are perfect examples of lightness in the art of mapping. The composition of the drawing is made up of a regular square frame surrounding the square surface of the paper; in this white square, the artist placed imaginary geographical points and numbers. The white space is the psycho-ideogram of the entire representation, the fundamental absence of nonessential information.

12. 由瓦莱里奥·莫拉比托与来自APS景观设计事务所的黛博拉·贾琳娜、斯蒂菲尼亚·康多索和玛利亚·特瑞莎·纽萨拉合作绘制的西班牙阿利坎特滨水区景观设计图，绘制于2018年。

12. Mapping design details for the waterfront of Alicante, Spain by Valerio Morabito and APS (Debora Gallina, Stefania Conduro, and MariaTeresa Nucera), 2018.





另一个能够体现绘图轻盈感的经典案例是沃尔特西欧·卡尔达斯的三联画《日本地图集》，该画作曾被詹姆斯·科纳在著作《地图术的力量》一书中予以引用。画作的纸张和边框都采用了正方形，在这个正方形的画面中，艺术家绘制了一系列虚构的地理位置和数字。整个画面的留白部分就是其抽象表意语言，绘者刻意利用留白隐去了一些不必要的信息。

《黄浦江上》这一画作（图11）所体现出的轻盈感，亦能使观者从画中感受到上海黄浦江上的航运不分昼夜的繁忙。虽然画面中的黄浦江不再被具象的形状所限定，城市的边界也随之消失。

The drawing *Along the Shanghai River* (Fig. 11) represents the lightness with which it is possible to perceive the infinite flow of boats and black ships that pass during the night and day in Shanghai. The river no longer has its shape, and the city disappears.

9 Verbal Drawing as Open Frameworks

The concept of “Open Work” was conceived by Umberto Eco to defines a work of art not as a concluded experience. Speaking

13. 由瓦莱里奥·莫拉比托与来自APS景观设计事务所的黛博拉·贾琳娜、斯蒂菲尼亚·康多索和玛利亚·特瑞莎·纽萨拉合作绘制的西班牙阿利坎特滨水区景观设计剖面图，绘制于2018年。
13. Landscape section for the waterfront of Alicante, Spain by Valerio Morabito and APS (Debora Gallina, Stefania Condurso, and MariaTeresa Nucera), 2018.



14. 由瓦莱里奥·莫拉比托与APS景观设计事务所的斯蒂菲尼亚·康多索和阿莉西亚·雷特拉合作绘制的意大利伊格莱西亚斯旅游区景观设计图，绘制于2018年。

14. Perspective for the landscape strategy for a touristic development of Iglesiente, Italy by Valerio Morabito and APS (Stefania Conduro and Alessia Latella), 2018.

9 语言绘图：开放式框架

“开放式作品”（Open Work）的概念由安伯托·艾柯提出，是指那些能够引起观者多样性解读和体验的艺术作品。在谈及具体的新的音乐艺术作品时，他说“这些新的音乐作品表达的不是封闭的限定性的信息，也摒弃了单一的组合方式，而是通过多样化的组合形式来激发人们多样化解读的可能。因此，这些作品并不需要通过既定结构来呈现。不过人们对于这些‘开放作品’的欣赏和解读水平也取决于他们当时的审美能力。”^[15]其实，美学问题已在哲学领域反复讨论，当一

about the new art of music, and using specific examples, he writes that “these new musical works instead consist not in a closed and defined message, not in a uniquely organized form, but the possibility of various organizations entrusted from the initiative of the interpreter. And therefore, they present themselves not as finite works that ask to be relived and understood in a given structural direction, but, as ‘open works,’ which are carried out by interpreters at the same time as they are aesthetically used.”^[15] Adding that the aesthetics has been repeatedly addressed in philosophy, a work of art has an aesthetic value when it leaves possibilities and opportunities to many subjects to formulate different interpretations of it, even if the author concluded and “closed” it in meaning and intentions.^[15] To better explain his concept, he added the example of a road sign: it has a specific purpose and function that does not allow any other interpretation of it.

But musical performances and verbal drawings have two different aims to reach and different aesthetics significance. The musical aesthetic is related to the quality of music, to the performance, and to the capacity of listeners to be involved. When music and its performance are tremendous, and the listeners are well educated, interested, or intuitively inspired, the aesthetics produces a new significance and perception of the original artistic intention. But this new status does not create any change of the work that instead remains in its original physical aspect: a painting remains a painting, a musical score is written in the same way, a sculpture does not change from its original form.

Conversely, it might be said that contemporary verbal drawings are between artworks and road signs. A verbal drawing can be transformed after academic discussions, clients’ desires’ and citizens’ critics, without invalidating its original significance; it is possible to assert its aesthetics extends^[16] and adds rather than to change their meanings.

Verbal drawings can be maps that visualize design strategies coming directly from poetic and narrative site analysis. The cartography for a design proposal of Alicante waterfront (Fig. 12) shows the coastline features, the urban structure, the existing topography together with the idea of the new landscape strategy based on the creations of several nodes. Sections in the shape of verbal drawings (Fig. 13) can simultaneously represent the design of elements and their materials, ecological processes, activities, and programs. Also, perspectives can be conceived according to the idea of verbal drawings. These are drawings that do not attempt to photograph a precise moment in time, but the elements that are part of the scene are selected and arranged according to

件艺术作品本身能为观者留下许多探讨的可能性并能激发出差异性的解读时，其本身就具有了美学价值，即便有时候作者试图赋予作品某种确切意义。^[15]为了更好地理解“开放式作品”的理念，艾柯还举了一个交通指示标识的反例：交通指示标识具有非常明确的功用，不容有其他形式的解读。

然而，音乐演奏和语言绘图有着不同的目标和美学意义。对于音乐的美学欣赏与音乐的品质、演奏效果，以及听众的欣赏水平有关。当音乐本身及其演奏效果非常精彩、听众又拥有良好知识背景并且受到情绪感染时，音乐的美学欣赏便赋予了音乐新的意义和解读。但这种新的意义和解读并没有改变作品本身：画还是那幅画，乐曲还是那首乐曲，雕塑也还是那尊雕塑。

相反，语言绘图或许介乎于艺术作品和交通指示标识之间。基于学术讨论、客户需求和市民的意见反馈，语言绘图可以改变形式，但仍保留其原本含义——换言之，语言绘图可以在不改变其原本意图的基础上，实现美学意义上的扩展^[16]和丰富。

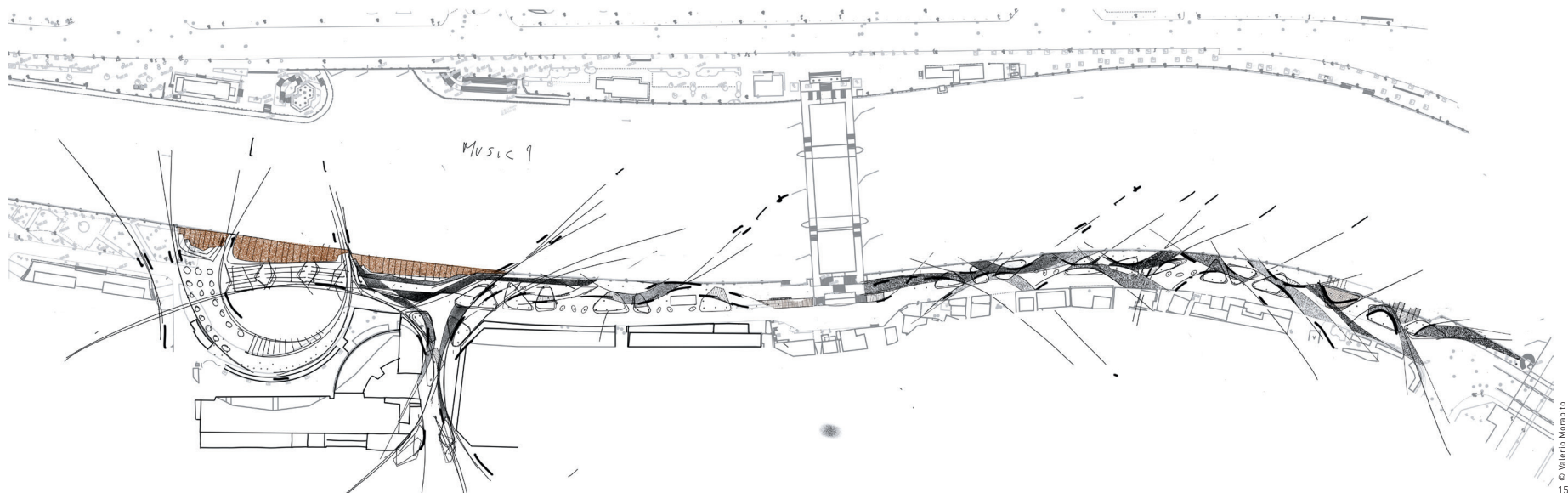
语言绘图可对那些缘于场地分析与诗意解读的设计策略进行可视化表达。如西班牙阿里坎特滨水区设计方案图（图12）展示了包含海岸线特征、城市结构、现有地形以及多个新建节点的景观构想。当我们以语言绘图的形式来绘制剖面时，可以同时表现设计元素以及它们

a moveable and active narrative. In the view of landscape strategy for a touristic development of Iglesiente^[17], elements, such as the cliff, the wind sculpture, and the agave, are composed together in accordance with white spaces (Fig. 14), in which, over time, it is possible to add notes, thoughts, and new ideas that might be generated during the process of landscape.

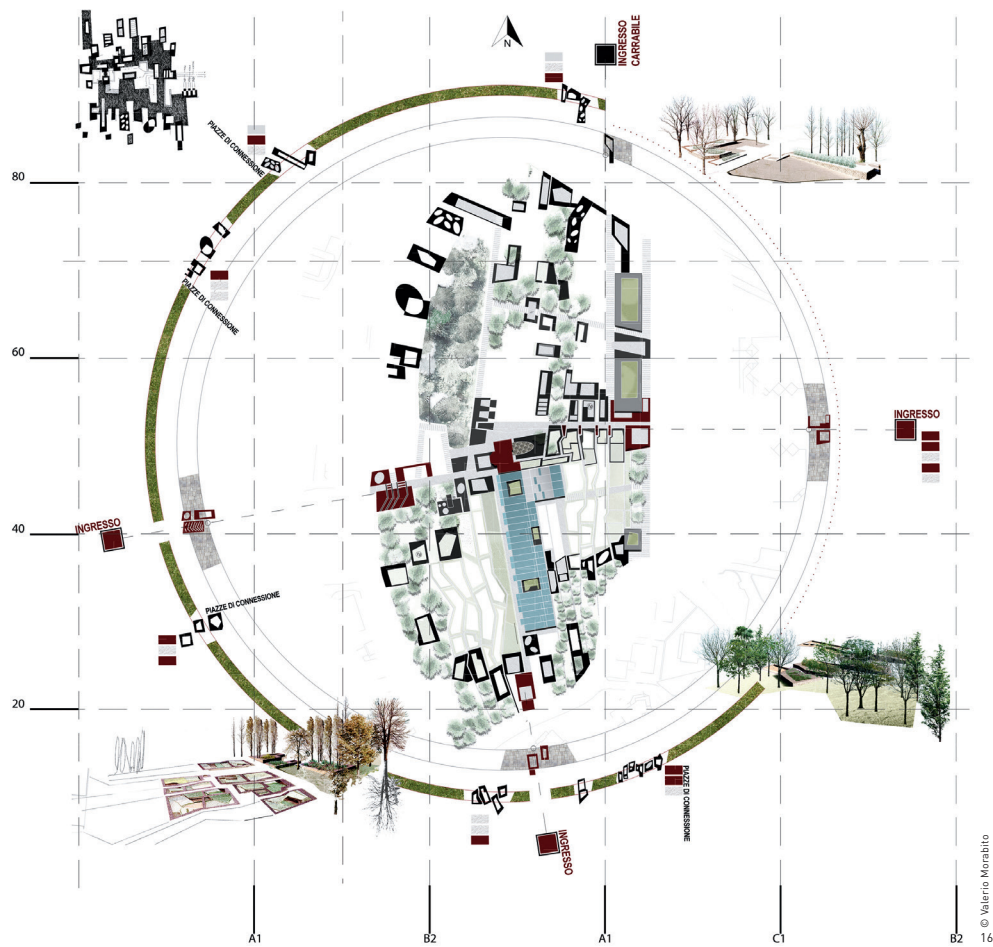
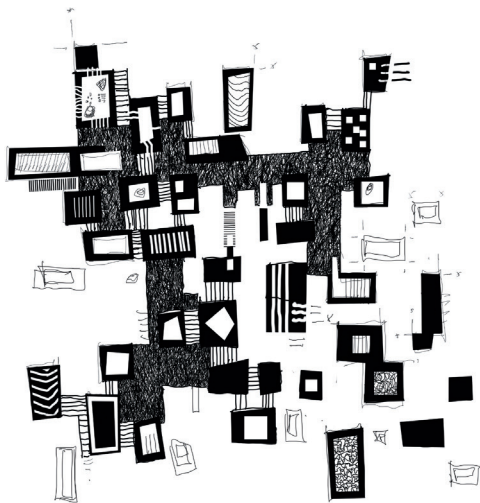
After visiting the city of Chengdu, the author made this sketch to imagine a new waterfront (Fig. 15). It tries to embody the energy of the space, extending its lines to envision which kinds of relationships it is possible to establish with the river, with people, and their way to use the space. The image of the hand drawings *City Objects* (Fig. 16) showing the process of transformation and reshaping of verbal drawings generates a map for an urban park.

Therefore, contemporary verbal drawings might be described as open frameworks rather than “open works.” Like frames of buildings, they extend their meanings, adding further technical and poetic requirements and, at the same time, they are also tools to imagine and create innovative ideas of contemporary landscape architecture. **LAF**

15. 由瓦莱里奥·莫拉比托绘制的中国成都滨水区设计概念图，数字手绘稿，绘制于2019年。
15. An idea for the Chengdu Waterfront, China by Valerio Morabito, hand digital drawing, 2019.



16. 由瓦莱里奥·莫拉比托绘制的《城市事物》，手绘稿扫描件，绘制于2018年。
16. *City Objects*, hand digital drawing, by Valerio Morabito, 2018.



的材料、生态过程和场地中的活动安排（图13）。同样，透视图也可以运用语言绘图的思路来构想：透视图不再是像照片一样尝试精确捕捉场地的某个瞬间，而是基于一种动态的叙述方式来选择和排布场景中的元素。在意大利伊格莱西亚斯旅游区景观设计图^[17]中，场地元素（如峭壁、关于风的雕塑、龙舌兰等）与画面中的留白相互组合（图14）；随着时间推移，人们可以为场地添加更多注解，而随着景观不断变化，设计师也可能产生新的想法。

另外，在游历成都之后，笔者还绘制了一张草图来描绘其构想的一个新的滨水空间（图15），试图通过线条的延展来表达河流、人和空间之间的联系，从而展现空间的力量。手绘图《城市事物》（图16）则通过描绘一座城市公园，来展示语言绘图的转换和重塑过程。

综上所述，当代的语言绘图可被理解为一种开放式框架，而非“开放式作品”。就像建筑物的架构，绘图的意义借由这种开放式框架得到扩展与延伸，技术和美学内涵也能得到深化与丰富。与此同时，对于当代景观设计来说，它也是激发想象和创新思考的工具。LAF

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