

# 美杜莎的倒影

## ——《想象之城》书评

### The Reflection of Medusa: A Review of *The City of Imagination*



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#### 摘要

瓦莱里奥·莫拉比托最近出版的《想象之城》一书质疑了景观解读的图像性概念，并探索了通过讲故事来阅读和呈现景观的可能性，这种景观强调景观设计学的文学性和交流性倾向。本文包括4个部分，分别从历史、认识论、方法，以及相关文学渊源（尤其是书中受到伊塔洛·卡尔维诺启发的部分）等方面对《想象之城》进行评述。作者认为，《想象之城》描绘了在图像与语言传统之间进行景观表现的历史范例；体现了旅行见闻的真实性，以及莫拉比托处理旅行记忆的方法；讲述了莫拉比托如何将故事叙述中认知的不完美性应用到他的经验主义方法中，以平衡对景观的实证主义解读；凸显了莫拉比托视觉语言中形式自治与诗歌传统之间的张力。本文探讨并进一步开启了可感知存在与虚构景观之间的本质对话，对人类栖居深层意义的解读与消费，以及实证主义与人文主义立场在这一学科中的认知矛盾与调和。

#### 关键词

伊塔洛·旅行见闻；景观表达；阅读；会说话的绘画；故事讲述；伊塔洛·卡尔维诺

#### ABSTRACT

The lately published *The City of Imagination* by Valerio Morabito challenges the pictorial idea of landscape interpretation and explores the possibilities of storytelling to read and represent the landscape that focuses on the literary and communicative aptitudes of Landscape Architecture. The article reviews the book from the perspective of history, epistemology, method, and reception regarding its literary root, which is notably inspired by Italo Calvino. The review consists of four sections: First, word and image: the historical exemplars of landscape representation between pictorial and verbal tradition. Second, memory and foresight: the authenticity of travelogue and Morabito's method of working with his travel memories. Third, truth and myth: how Morabito applies the cognitive imperfection in storytelling to his empirical approach that counterbalances the positivist reading of the landscape. And fourth, form and language: the tension between the formal autonomy and the bardic tradition in the visual language of Morabito. The article approaches and further opens the essential dialogues between the palpable existence and fictive landscape, the interpretation and consumption of the thick meanings in human inhabitation, and the cognitive antinomy and reconciliation of positivist and humanistic stances in the discipline.

#### KEYWORDS

Travelogue; Landscape Representation; Reading; Verbal Drawings; Storytelling; Italo Calvino

和父亲一起出发寻找蘑菇，一边思考着蘑菇的“意图”：它们想躲藏起来？

但蘑菇的形态又是清晰可辨的：它们想被人看到？在这个具象的世界，眼睛，我们人类的眼睛，是世界看见自身的工具。我们看到了多少，决定了我们帮助这个世界上的人和物看清自身——即其自身存在——的程度……

那么，如何看待那些我们视线未及的事物和人呢？以及我们（即使是向盲人）所传递的信息呢？我们应当去搜寻隐匿的信息和迹象，比如蘑菇。我们无法看到这个世界的全景，只能窥探到她的一隅；这其中并不是被刻意藏匿的玄机（如内脏、秘密），而是渴望被我们发现的隐秘（如蛛丝马迹、隐藏的宝藏）<sup>①</sup>。

——伊塔洛·卡尔维诺，《视觉的故事》<sup>[1]</sup>

## 1 文字与图像

瓦莱里奥·莫拉比托的《想象之城》表面上是一本关于视觉的著作：书名已流露出这是一本图文并茂的著作，书中内容由11种城市景观的系列愿景构成，主要以绘画的形式表现，佐以简练的文字说明。然而，如果就此认为这本书中的可见性是根植于图像本质——读者更多是观看而不是阅读这本书——则可能是一个错误的预判。实际上，我们很难仅仅将莫拉比托的绘画视为一种图像性的表达：作者的绘画并不总是为观者提供直接基于视觉经验的图像性参考，即便有时提供了，这些参考也是以碎片化或是不不断演变的句法形态呈现，需要观众“破译”其中隐藏的语义。因此，对莫拉比托绘画中可见性的解读是双重指涉的——既指向观者，也指向读者。

过往的艺术与文学传统对这一在表现世界（景观）时的辩证可见性已是历久耕耘。在艺术史上，一个时隔久远但意义重大的参考是维特鲁威关于风景表现可见性的论断<sup>②</sup>。在《建筑十书》第七书关于壁画的篇章里，维特鲁威记录了古希腊和古罗马壁画中描绘的戏剧场景<sup>[2]</sup>，着重强调了描绘着荷马史诗中戏剧人物的景观背景的逼真性——让观者能够在一个由描绘现实自然内容（*rerum natura*）<sup>[2]</sup>的景观布景中“阅读”前景人物的神话和史诗情节，从而让整个场景更加动人、更有说服力。不同于这一着重现实描绘和说服力的可见性，20世纪作家伊塔洛·卡尔维诺给出了另一种回应：他基于文学传统，以一种轻松的口吻提出了一种质疑式的可见性——通过青铜盾牌中的倒影，珀尔修斯不必直视美杜莎

Starting point: looking for mushrooms with my father, thinking about the “intention” of the mushroom: to hide?

But its form is visual as well: to reveal itself? The world as a visual object. The eyes, our eyes as an instrument through which the world sees itself. How much have we seen? = How much have we helped the world—things, people—to see themselves, that is, to be here? ...

The things left at the margins of our field of vision. And people? The signs we transmit (even to blind people). Hidden signs should be searched for, like mushrooms. The world is not a panopticon but a pancrypticon. Not the hidden occult (the visceral, the secret) but the hidden which strives to be found (traces, hidden treasures)<sup>①</sup>.

——Italo Calvino, *Racconto della Vista*<sup>[1]</sup>

## 1 Word and Image

*The City of Imagination* by Valerio Morabito is apparently visual: the title of the book already betrays its pictorial nature with the content structured in 11 episodic visions of city landscapes, dominantly represented in drawings with an economical complement of texts. Nevertheless, it could be a false presumption that the visibility in this book is rooted in pictorial nature; in other words, suggesting its reception merely by seeing, not reading. In effect, receiving Morabito's drawings as merely a pictorial representation is often impossible: the drawings do not always provide pictorial reference immediate to our visual experience, and even they do, in some cases, the reference is always in fragments or mutable patterns following a syntax, which requires the spectator to “decipher” the hidden voices. Thus, the reception of the visibility in Morabito's drawings has double regards—in reference to both a spectator and a reader.

Such dialectical visibility in the representation of the world (the landscape) has been continuously visited and cultivated in the history of both art and literary traditions. One historically distant yet significant reference in art is Vitruvius's postulate upon the visibility in landscape representation<sup>②</sup>. In a chapter on wall painting in his 7th book, Vitruvius gives his records of the Ancient Greek and Roman fresco of theatrical scenes<sup>[2]</sup>, stressing the verisimilitude of depicting the background landscape, which inhabits the Homeric *dramatis personae*—enabling the spectator to “read” the mythologies and epics, more affectingly and convincingly, in a landscape painted from real life (*rerum natura*)<sup>[2]</sup>. In contrast to

① 这一段文字节选自卡尔维诺记录于《小说与短故事》第三卷中的一个关于视觉的故事笔记。该段文字由比吉特·格伦特维格在《从峭壁俯瞰：卡尔维诺晚期作品中陨落的上帝视角》一文中翻译成英文（参见参考文献[1]）。

② 值得注意的是维特鲁威记述中有关景观与戏剧之间的联系，以及这些相关论述在意大利与法国文艺复兴绘画艺术与园林设计中的发展与应用。维特鲁威使用的有关景观的拉丁原词是“*topia*”和“*topeodes*”，在现代英语出版物中均译作“landscape”。而事实上，两者在原文中指涉的是维特鲁威在第五书中记述的第三种戏剧风格（与农林丰收相关的酒神节庆剧，为悲剧与喜剧之外的次要剧种）的风景画布景，表现的是自然风景与乡村元素（参见参考文献[2][3]）。

① This excerpt is from Calvino's notes for “un racconto della vista” (A Story on Sight) in *Romanzi e Racconti*, vol. III. The original Italian text is translated to English by Birgitte Grundtvig in her chapter essay “Leaning from the Steep Slope...: The fall of the cartographic eye in Calvino's late works” (Source: Ref. [1]).

② The association between landscape and theater is notable in Vitruvius' text and the development of such Vitruvian tradition in Italian and French Renaissance painterly arts and garden design. The original Latin words of landscape used by Vitruvius, *topia* and *topeodes*, both translated as landscape in Modern English publications, were in effect referred to as landscape painting for the third style of scenes recorded in Vitruvius' fifth book—the satyric, following the tragic and the comic, as decorated with natural landscapes and country features (Source: Refs. [2][3]).

就能割下这一蛇发女妖的头颅<sup>[4]</sup>。卡尔维诺借用“美杜莎的倒影”的神话，强调了诗人在表现这个沉重的世界（意义和规范带来的负重）时与其本身之间的鸿沟——其所再现的不是维特鲁威景观布景中描绘的现实可见性，而是“镜中的景象”。这个比喻包含了两个信息：首先，诗人（或普遍意义上的观察者）不能捕捉到他/她所观察的整个景观，也不能详尽地描述景观的所有意义；其次，只有凭借一面“镜子”——一个再现景观的工具——英雄（或者“设计师”）才能采取他/她的行动并最终达到目的。

这一镜中的景象——一种经过演绎和反思的意象——正是莫拉比托在《想象之城》中呈现和尝试的：与其说来自图像艺术，不如说是来自文学传统的一种可见性。历史上，顺着这一脉络可以看到一系列多样的呈现形式，从史前岩绘、中世纪的地图绘制、装饰印刷物与泥金装饰手抄本<sup>③</sup>、风水舆图，到景观设计师的一些著名绘画，如劳伦斯·哈尔普林的“行为谱记”<sup>[6]</sup>、詹姆斯·科纳的航空标绘<sup>[7]</sup>，以及劳瑞·欧林的注释手绘和修辞构图<sup>[7]-[9]</sup>。遵循这一传统，莫拉比托的绘画追寻着同一个核心问题：一幅画能在多大程度上“说话”，或者说，一幅画具有何种讲述故事的能力？具体而言，如何才能在不丢失其迷思的前提下——或者用作者原话来说，在保留“不完美”的前提下——以交流的方式呈现一种鲜活景观的文化叙事（*storia*），讲述亦实亦虚的故事？

在《想象之城》中，绘画和写作之间的隐喻并不含蓄，尤其体现在作者对卡尔维诺的致敬中——后者的文思一直是莫拉比托的灵感源泉。在其关于可见性的演讲中，卡尔维诺对人类的想象力非常悲观，认为“现成图像的洪流正在逐渐淹没它”<sup>[9]</sup>。为了抵抗这一损失，卡尔维诺致力于“将图像的自然发生和逻辑思考的目的性结合起来”<sup>[9]</sup>，这是他在视觉化写作实践中秉承的，也是莫拉比托在思考景观时运用的“会说话的绘画”（*verbal drawing*）理念所推崇的——一种更广泛意义上的语言图像的创造。

## 2 回忆与远见

《想象之城》连同它的标题、章节式叙述和类型学结构带给我的似曾相识之感，如同阅读卡尔维诺的《看不见的城市》；然而，这两本书最意气相投之处似乎在于一种再现的真实性。两本书中所描绘的城市和景观，都存在于讲述人或绘者的旅行记忆中。然而，无论是马可·波罗（小说人物）的讲述，还是莫拉比托的绘画，都不应视为如实的旅行见

this realistic and persuasive visibility, we find a response from the 20th-century writer, Italo Calvino, who proposes a light and interrogative visibility from a literary tradition—the reflection of Medusa in the bronze shield carried by Perseus, from which the hero was able to see indirectly and cut off the Gorgon’s head<sup>[4]</sup>. Borrowing the myth of “the reflection of Medusa,” Calvino underlines a representational gap between the poet and a weighty world (loaded with meanings and norms)—not the realistic visibility in Vitruvian landscape, but “an image caught in a mirror.” This metaphor implies two messages: first, the poet (or the observer, in a universal stance) cannot capture the entire landscape he/she observes, neither exhaustively describe all the meanings of it; second, only by looking into a “mirror,” a device providing a re-presentation of the landscape, can the hero (we could replace it with “designer”) take his/her action and eventually achieve the purpose.

This image in the mirror—an interpretative and reflective imagery—is what Morabito presents and experiments in *The City of Imagination*: the visibility from not so much the pictorial art as the literary tradition. Historically, we have observed from the same branch a variety of forms, ranging from Rupestrian art, Medieval cartography, illustrated prints, illuminated manuscripts<sup>③</sup>, geomantic maps to some renowned drawings by landscape architects: Laurence Halprin’s “scores”<sup>[6]</sup>, James Corner’s aerial mappings<sup>[7]</sup>, and Laurie Olin’s annotated drawings and figurative compositions<sup>[7]-[9]</sup>. In the vein of the same tradition, Morabito’s drawings pursue a central quest in the book: to what extent can a drawing “speak,” or tell a story? More specifically, how can we represent a cultural *storia* (both a history and an imaginary story) of a living landscape communicatively without losing its myth, or, in the author’s word, “imperfection”?

The analogy between drawing and writing in *The City of Imagination* is not implicit, particularly in the author’s tribute to Calvino, whose genius has been Morabito’s immediate inspiration source. In his lecture on visibility, Calvino tolled the bell of humanity’s diminishing faculty of imagination as “increasingly swamped by the flood of ready-made images”<sup>[9]</sup>. In order to resist this loss, Calvino aims to “join the spontaneous generation of images to the intentionality of logical thought”<sup>[9]</sup>, a commitment in his ekphrastic writing practice that is shared with what Morabito calls “verbal drawing” of his thinking with landscapes—a broader sense of creating verbal images.

## 2 Memory and Foresight

My first impression of *The City of Imagination*, with its title, episodic narrative, and typological structure, struck a remarkable *déjà vu* of reading Calvino’s *Invisible Cities*; however, it seems that the most congenial resemblance between the two books lies in the authenticity of representation. The cities and landscapes depicted in both books are lodged in the narrator or the draughtsman’s travel memories. However, neither Marco Polo’s (the character’s) accounts, nor Morabito’s drawings shall be regarded as an authentic travelogue—one may

③ 在此列举一些较为突出的作品：《玫瑰传奇》和《寻爱绮梦》皆为读者提供了与文字记述的奇遇相应的图像；但丁的《神曲》则吸引了后续数位画师描绘其文字所呈现的彼岸世界的景观。

③ To name a few remarkable works: *Le Roman de la Rose* and *Hypnerotomachia Poliphili* provide readers with the pictorial equivalent of the verbal adventure; Dante’s *Divine Comedy* has attracted generations of painters to visualize the landscape of netherworld depicted in the texts.

闻——人们或许可以从马可·波罗（历史人物）的游记中找到一些准确的记录。然而，对场所和城市原真性的如实反映在小说人物的讲述和莫拉比托的绘画中都难以寻得。对卡尔维诺而言，（用小说中讲述人的话来说）城市只是象征，它们不必是有形的风景；而莫拉比托则明确地否定了这种原真性，声称他在书中所画的都不是现实存在的城市，而是经过多年的想象和加工形成的<sup>[10]</sup>（图1）。

游走于现实与想象之间，莫拉比托的作品从未关乎如实再现；但这并不是说这些作品是对现实的捏造。忽必烈若是查实马可·波罗所讲述的旅行见闻是凭空捏造，估计会勃然大怒。但相反，由这个威尼斯人凭借记忆所唤起的想象，他很欣然也很好奇地去聆听。对忽必烈来说，马可·波罗叙述的真实性在于聆听者对叙述者记忆的态度，即这位征服者对其理想疆域（而非有形领土）的迷恋。同样，莫拉比托书中再现实的真性亦取决于读者对作者理想景观的接纳——书中呈现的是现实的另一种可能性，绘者相信（并希望他的读者相信）这比任何对于特定景观的事实性调查更加真实。

因此，莫拉比托的绘画不是对直接观察的重复，它们既是作者的观察过程，也是观察结果，亦是他对旅行记忆的一种探究性审视。而在碎片化的形态中，这些源自记忆的想法也改变了作者的观察，使回顾性的审视转化为一种呈现主观动机的行为。

那么，这种通过记忆进行绘画的方法是如何与设计师的探究性和指定性意图协作的？作者似乎暗示答案就在记忆的反面。莫拉比托用“光

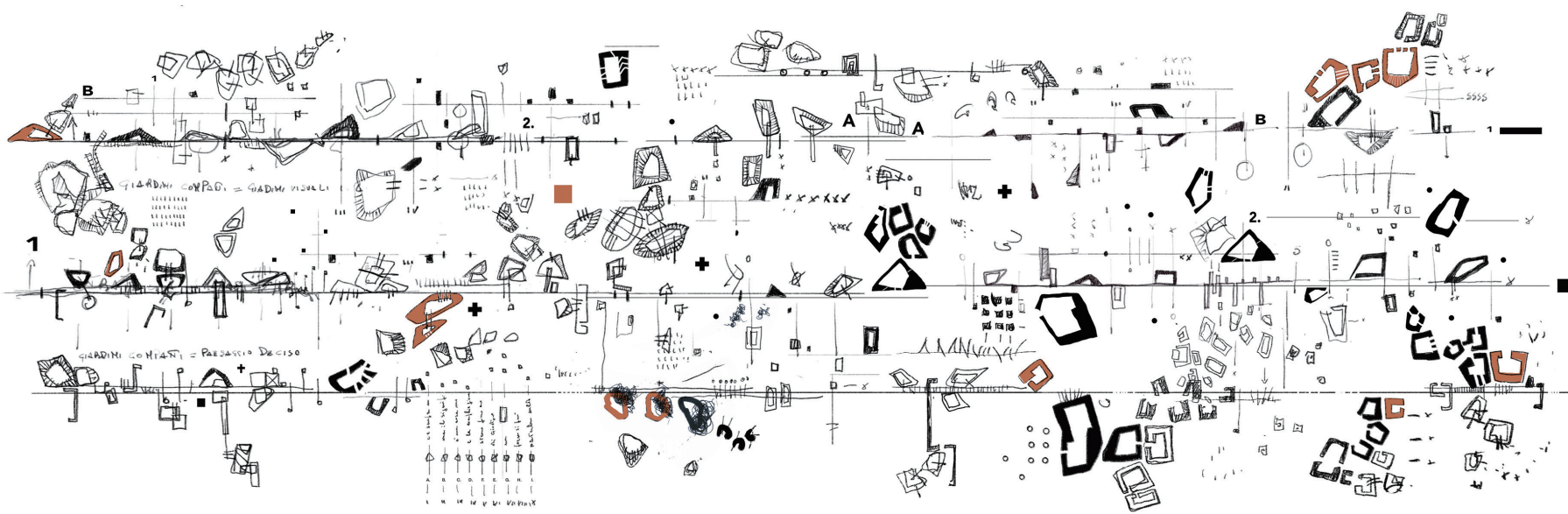
expect somewhat accurate records from Marco Polo's (the historical figure's) own Travels. Nevertheless, the authenticity of places and cities will neither be found in Polo's narrations nor Morabito's drawings. For Calvino, the cities are simply emblems (in his narrator's words), they are not necessarily tangible landscapes; whereas for Morabito, he explicitly turns down the presumption of authenticity by claiming none of his drawings in the book that represents cities in-situ and that they have been imagined and worked over years<sup>[10]</sup> (Fig. 1).

Straddling between reality and imagination, the author was never interested in factual representation in *The City of Imagination*; but this is not to say Morabito's works are fabrications of the reality. Kublai would be outrageous, had he ascertained that Polo's fictional descriptions of his journey as fabrications, instead, he was pleased and intrigued to listen because of all the evocative fantasy the Venetian made from his memory. For Kublai, the authenticity of Polo's accounts lies in the listener's attitude towards the narrator's memory, in this context, the conqueror's fascination of his ideal territory—not the tangible reality. Similarly, the authenticity of representation in Morabito's book depends on his readers' reception of the author's ideal landscape—an alternative potential of the reality which the draughtsman believes (and expects his readers to believe) truer than any factual surveys of the targeted landscape.

Therefore, Morabito's drawings are not a recapitulation of his immediate observation. The drawing, both a process and a result of the process that dealt with the author's observation, is an action of his probing gaze upon the travelling memory; whilst the idea that comes out of the memory alters the latter in its fragmentary morphologies—making the retrospective gaze a projective action.

How does this method—drawing with one's memory—work with the designer's investigative and prescriptive attempt? The author seems suggesting

1. 莫拉比托于2018年创作的手绘作品《时间的原子》
1. *Atoms of Time* by Morabito, hand drawing, 2018.



阴这把无情的镰刀”<sup>④</sup>这个隐喻来解释卡尔维诺并未成文的“一致性”(consistency)概念<sup>[10]</sup>，他将他的绘画方式与时间的无情相类比，将绘画视为一种对记忆痕迹的不完美选择。假如没有“遗忘”——记忆的“孪生兄弟”，有时可能是“敌人”——这种选择过程就无法完成。实际上，莫拉比托在《想象之城》中承认部分作品的创作经历了漫长的等待，等待有意或自然的遗忘来参与选择过程。绘者有意邀请体现了时间一如既往破坏性的“遗忘”，来将他对景观的沉重记忆精炼为可以捕捉的独特痕迹，以为其所用。

与遗忘的合作使莫拉比托在《想象之城》中的景观绘画有别于那些实地景观表现，尽管这种对比在该书的绘画中体现得不明显。在欧林回忆性的抽象水墨速写作品《费尔班克斯的记忆》及他同一时期在现场精心描绘的英国乡村风景画作之间，可以发现这种差别。这种差别展现出了两种相反的视角，即回顾过去与聚焦当下，而这二者背后都是对具体意义的探寻。

这两种视角探寻的意义是什么？我们该记得作者不是一位平面艺术家，而是景观设计师，因为他关注景观中潜在变化的可能性，也关注当下的印象——此中现实确实能够渗透到想象中。除了关注场地，作者还表达了对于当代城市景观意义衰落的广泛忧虑，这种文化敏感度秉承了诸多后现代主义批评家的思想——从瓦尔特·本雅明到保罗·利科、凯文·林奇、肯尼斯·弗兰普顿，等等。从这种社会学视角来看，有关景观记忆的绘画在其文化实践中可以找到更深刻的意义。正如科纳在书中序言所说：追溯和追踪的过程作为一种实践方法，表现了（景观中）意义和记忆经年累月的重写，亦是日常生活的另一种呈现。

在宾夕法尼亚大学的景观绘画课上，莫拉比托鼓励学生在无法直接进入场地的情况下探索景观的本质和隐藏的痕迹，以此来测试这种绘画方式的可复制性。对于这种对场地形态学的排他性聚焦及对所研究景观的沉浸感的缺失，我们保留评判，但仍然应该注意到这种方式的功效，它尤其为设计师在设计早期仅仅依靠回忆过往空间经验捕捉和布局景观的各种可能性提供了帮助。因此可以推断，莫拉比托的作画是一个编辑记忆的过程，是厄庇墨透斯（后见）与普罗米修斯（先见）的融合——一方面择取记忆，另一方面思考它在另一个时空的变形——这是一个赋予想象（他理想的城市景观）以远见和意义的过程。

that the answer lies in the opposite side of memory. In his elaboration of Calvino's unwritten notion of "consistency," Morabito interprets the term with a metaphor—the relentless scythe of Time<sup>④[10]</sup>, where he analogizes his drawing to this consistent nature of Time: drawing as his imperfect selection of traces in memory. This selection cannot be completed without memory's sole brother (sometimes could be an enemy)—forgetting. In effect, Morabito admits in *The City of Imagination* his long waiting for some of his drawings to be initiated—awaiting the oblivion, intentional or natural, to partake the selecting process. The draughtsman deliberately invites forgetting, a representative of Time's consistent destruction, to boil down his weighty memory of landscape to idiosyncratic traces that can be snatched for his use.

This collaboration with forgetting makes Morabito's landscape drawings in *The City of Imagination* distinguished from those in-situ representations. We cannot see this contrast among Morabito's drawings from the book, however, one can interestingly find the difference between Olin's retrospective and abstract ink sketch, *Fairbanks Memory*, and his in-situ, otherwise delicately drafted English country landscapes from the same period. These are two sorts of gaze casting at opposite directions: one, a backward glance; and the other, fixed on the immediate present; yet behind both is a search for specific meanings.

What is the meaning that the gaze seeks? We shall recall the author is not a graphic artist but a landscape designer—as he concerns about the potentials of change in the landscape as much as the impression of the present, where the reality does find its way to seep into the imagination. Besides the focus on the site, the author also shares a wider concern over the falling of meaning in contemporary city landscape, a cultural sensitivity that is inherited from the legacy of a long list of postmodernist critiques—from Walter Benjamin to Paul Ricoeur, Kevin Lynch, and Kenneth Frampton, to name a few. From this social perspective, drawing of landscape memory can find a deeper significance in its cultural practice. As Corner hints in his foreword for the book: the process of tracing and tracking as a method represents the palimpsest of accrued meanings and memories, and presents an alternative journey for everyday life.

In his landscape drawing class in the University of Pennsylvania, Morabito tests the replicability of this drawing method by encouraging students to explore the essence and hidden traces at various scales of the landscape without immediate access to the site. To withhold our critique on its exclusive focus on the morphology of the site and its lack of primary immersion in the investigated landscape, we should still value the efficacy of this method in its particular aid for designers to capture and disposition the potentials of the landscape at the early stage of design—merely taking advantage of spatial experience in the past. Thus, we can infer that Morabito's drawing is a process of editing memory, where Epimetheus and Prometheus stand hand in hand—one selects the memory, the other thinks its metamorphoses that dwell in another time—a process of giving foresight and meanings to his imagination (his ideal city landscape).

④ 莫拉比托引用了阿纳克西曼德关于时间的诗句，“事物从何而来，其毁灭亦自何始，万物秩序亦如此；判决——执行——罪行的宣判——依照时间的法度。”（参见参考文献[10]）

④ Morabito quotes Anaximander's verse about Time: "Whence things have their origin, Thence also their destruction happens, As is the order of things; For they execute the sentence upon one another—The condemnation for the crime—In conformity with the ordinance of Time." [Source: Ref. [10]]

### 3 真相与迷思

这里遗留了一个问题：当我们从对景观的回想中画下第一笔并期待其最终可以落地时，能在多大程度上相信我们的记忆？这并不是在重复之前讨论过的有关景观再现的真实性的问题。我们生活在一个充斥着以去神秘化为目标的追求科技的世界里，人们会经常怀疑所处的生活景观，并不断寻求其背后的绝对真相。那么，换一种方式来表述本段提出的问题：如果能用现代科学的方式把真相讲得一清二楚，为什么我们还要用不完美的记忆来诠释呢？

莫拉比托的回答坚定而绝对：我们生活在一个本来就不完美的宇宙中，一个由不可预测性、偶然性和因果关系组成的复杂的宇宙；一直以来，人们生活其间的城市景观因不完美产生了无尽的形式、想法和未尽的演变，以至于无法通过一个形成闭环的理论完全理解，或提供唯一解释<sup>[10]</sup>。从这个角度来看，如果将记忆的可信度问题转译为在一个在不完美世界中理解观察并做出解释的认知性问题，那么答案便一目了然：有些真相只有在迷思中才可被理解。换句话说，只有通过模糊的或不完美的形式才可理解世界的丰富和无常。本雅明在20世纪30年代就已敏锐地观察到，在当时盛行的新传播形式“信息”的威胁下，故事讲述在欧洲日渐衰落——信息的传播媒介不是讲述者的记忆，而是大规模印刷。本雅明指出，新闻产业中的“信息”迫使叙事必须“即时可考”，并只有唯一解释——“任何事件在未被解释之前不会到达我们这里”<sup>[11]</sup>。不出所料，本雅明的这一论点在当今信息社会仍然适用。一方面，通过大众媒体传播和复制的图像洪流描绘了一个脱离身体知觉的碎片化世界，使我们想象力枯竭而无法建立个体自身与世界的广度和深度联系。另一方面，海量数据和统计资料驱动了我们的野心，讽刺性地以一种删减人类生活中的矛盾心理的方式——消除不可言传的迷思，用即时可考的数据和数学预测模型替代引人入胜的想象——来描绘逼真的世界图景，并最终创造一个“完美”的去神秘化的世界。这样一个异常清晰的世界只在理论上成立，但不是必然发生的。不仅是因为我们仍然需要迷思和故事来延续人类的连续性，也因为我们必须承认社会和文化的多样性建立生活景观中的各种不完美联系上。承认这种认知上的不完美，也就是接受理解这些痕迹的局限性——部分是由于景观的重写本质，部分正是源于我们记忆的不完美性。

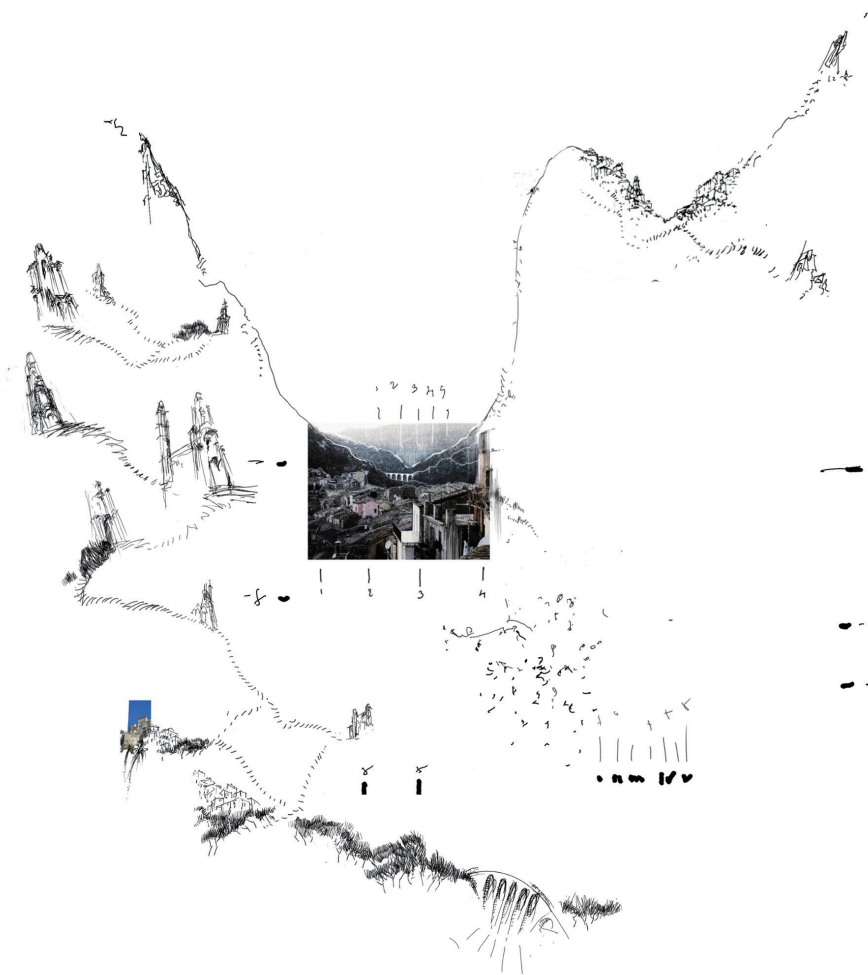
基于对这两种不完美性的理解，莫拉比托假设了一种现象学方法，将他的想象置于他对景观浅层表达的观察和他对记忆中碎片化视觉事

### 3 Truth and Myth

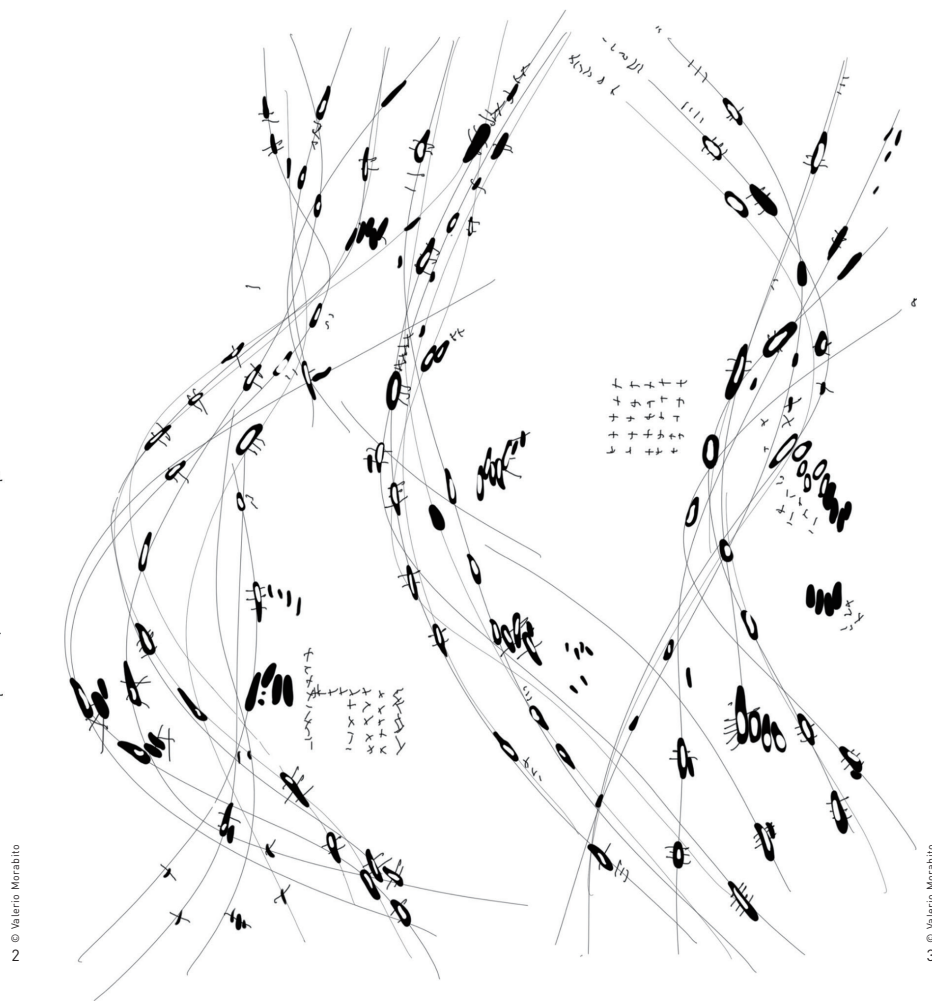
There remains a question when one draws the first line from the memory of a landscape that is expected to eventually lay in the real ground: to what extent can we trust our memories? This question is not a reiteration about the authenticity of landscape representation that we discussed before. Living in a world permeated with the prevailing techno-scientific pursuit of demystification, we are frequently suspicious about the landscape we live in and continually seeking absolute truth behind it. To put the question differently: if we can tell the truth crystal clear in a modern scientific manner, why should we render it with our imperfect memories?

Morabito's answer is assertive and radical: we live in a universe that was born with imperfection, a complex that consists of unpredictability, contingencies, and causalities; consistently, the imperfection in the city landscape we live in produces infinite forms, ideas, and incomplete evolutions that insofar cannot be perfectly apprehended or exclusively explained by a closed theory<sup>[10]</sup>. Following this perspective, if we translate the previous question over the credibility of memory into a cognitive one about the comprehensibility of observation and interpretation in an imperfect world—the answer would be clear: there are truths only comprehensible in myths. In other words, only through ambiguous, otherwise imperfect forms, could we fathom the fullness and transience of the world. With parallel attention in cognition and knowledge production, Benjamin in the 1930s keenly observed the decline of storytelling in European society under the threats of a new prevailing form of communication: “information,” which is carried out not by the memory of storytellers but mass printing press. Benjamin points out that “information” in the industrial journalism forces the narrative to be “immediately verifiable” and exclusive to alternative explanations—“no incidents any longer reach us not already permeated with explanations”<sup>[11]</sup>. Unsurprisingly, we find this argument still extendable to footnote our information society today. On the one hand, the floods of images disseminated and multiplied through mass media have rendered a fragmentary world detached from our bodily perception and impoverished our imagination to construe our own relationship with its fullness and depth. On the other hand, the mass data and statistics have fueled our ambition to paint an eidetic picture of the world by ironically reducing the ambivalence in human life—to cleanse the unutterable myths and replace the absorbingly imaginary with promptly verifiable data and predictable mathematical model—to eventually create a “perfect” demystified world. Such an eidetic world is only theoretically conceivable, yet not inevitable. Not merely because we still need myth and storytelling to guard a place for preserving the continuity of humanity, but also we must acknowledge the imperfect relations upon which the multiplicity of sociological and cultural traces is established in our living landscape. To admit this cognitive imperfection is to accept limits in comprehending such traces, partially due to the palimpsest nature of the landscape and partially thanks to our imperfect memories.

Morabito understands both imperfections and postulates a phenomenological method to place his imagination between his observation of the superficial



2. 莫拉比托于2010年创作的数字手绘作品《拉古萨的河谷》
3. 莫拉比托于2013年创作的数字手绘作品《黄浦江上》



2. *Ragusa's Valley* by Morabito, hand digital drawing, 2010.
3. *Along the Shanghai River* by Morabito, hand digital drawing, 2013.

实的精心编辑之间。换言之，莫拉比托并没有忽视表层世界的复杂本质，也没有隐藏这些零碎的表象在记忆中的烙印——实际上，他的绘画似乎抗拒所观察景观的单一纯粹图像（图2，3）。莫拉比托承认记忆的不完美，同时仍依靠记忆开展创作。为了描述他绘制记忆印迹的方法，莫拉比托借用了柏拉图（书中误记为亚里士多德）对灵魂的比喻，即“蜡板”（wax tablet），并且误引用其提出的“蜡板假说”（wax of memory）来支持自身观点。事实上，该假说是柏拉图为了区别于理性灵魂的优越性，用来贬斥记忆在认知中的不可靠性的。而柏拉图所抨击的心灵意象——他同样借由隐喻将之描述为投射在穴壁上让人产生错误观念的阴影，包括激发联想的诗歌和所有图像艺术，这些恰恰是莫拉比托在《想象之城》中所称赞的。

在“装饰之城”一章中，作者以极具表现力的笔触描绘了这些印在他“蜡板”上的痕迹。从西迪布赛德到布拉格、沙万及一些希腊城市，

expressions of the landscape and his careful editing of these fragmentary visual facts in memory. In other words, Morabito does not ignore the complex nature of the surface world, neither hiding its fragmentary imprints in his memory—in effect, his drawings seem to resist a sheer image of the landscape observed (Fig. 2, 3). Acknowledging its imperfection, Morabito relies on his memory to proceed with his works. To describe his method of mapping the imprinted traces in memory, Morabito borrows Plato's metaphor of soul (mistakenly attributed to Aristotle in the book), the “wax tablet.” Morabito miscites Plato's original theory of the “wax of memory” that is in effect a repugnant reference to the unreliability of memory in cognition, as in contrast to the superior rational soul. What Plato deprecates of mental imagery—again, who metaphorically describes it as misleading shadows cast upon the wall in the cave, including evocative poetry and all the pictorial arts—are indeed what Morabito acclaims in the book.

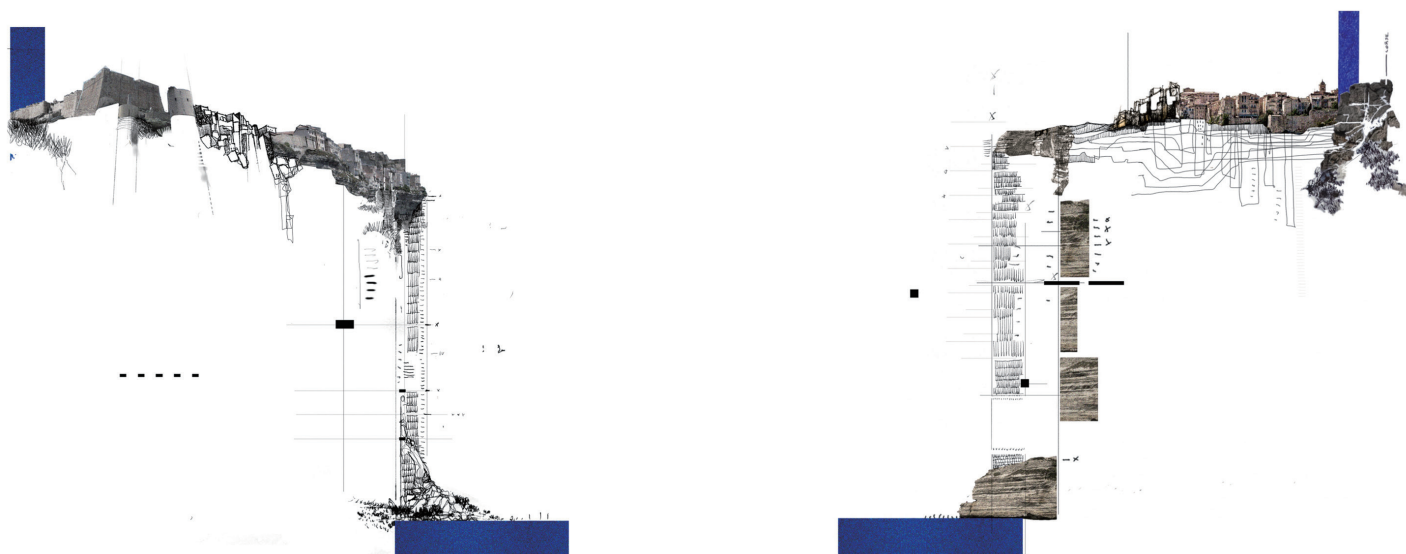
In the chapter “City of Ornament,” the author expressively depicts such imprinted traces on his “wax tablet.” From Sidi Bou Said to Prague, Chaouen, and Greek cities, Morabito presents a sweep of traces with various qualities of strokes

莫拉比托用各种不同的笔触和线条呈现了一系列成片的痕迹，以捕捉他步入和途经的城市表层中的某一特质或整体图像：重复之中的差异；规则城市肌理中意外的迂回交叉；更广的文脉视野中细节装饰和空间母题之间表面和内在的联系；景观剖面中的中断和延续；物质材料的明确边界与非物质关联的无限延伸……虽然莫拉比托专注于表层景观，但他每个记忆中的场所都通过具体的着眼点挖掘出了故事的深度。这些经过编辑的记忆图像确实是碎片化的，并且从实证角度来看，既不精确也不可考；然而，这些绘画反映了“精确统计”所遗漏的东西：基于经验主义将景观视为一个事件，即景观是由贯穿时空的相关事件构成的故事，而非成堆的信息数据。

体现这种诠释深度的一个典型例子是书中的《博尼法乔的记忆》一图（图4）。在这两张关于博尼法乔这座地中海城市的悬崖的剖面中，绘者不仅描绘了城市中迥异却连续的地势和地貌（包括防御工事与海岸悬崖景观），值得注意的是，他还强调了这种特殊的人类栖居地的本质叙事：对海陆边界的探索。从坚硬的岩石地基到悬崖和海洋边缘，绘者所描述的并不是一种唯一性的物质结果，而是这一空间范围在通过阶梯接近水面的连续行进中被分解，演变为了由探索生存边界的想法所驱动的、引导博尼法乔居民重塑物质景观的集体行为，这一叙事可激发更多关于其意图和历史的问题。绘者提供了两个与这一探索行为相关的历史叙事：一个是关于阿拉贡阿方索五世的军队围城并从海上抵达堡垒的传说；另一个是方济会修士们努力修建取水通道的故事。通过在悬崖上添加刻度，绘者从工程角度借用一种精确性的表征模糊了阶梯的物质存在。尽管这种度量仅是象征意义上的，但却呈现了一种更真实的见解：

and lines to capture a character or general imagery of the city he has walked on and through its surface: the differences in repetitions; the unexpected crisscrossing in the regular urban fabrics; the superficial and inherent connections between the detailed ornaments and the spatial motifs in a larger context; the interruptions and continuities through the sectional profile of the landscape; the definitive limits of materials and the infinite reach of the immaterial associations.... Although Morabito focuses on the surface landscape, with specific concentrations, he has achieved at bringing forth the depth of stories in each his memory of the place. These edited mental images are indeed fragmentary, and, from a positivist stance, neither measurably precise nor exclusively verifiable; nevertheless, these drawings reflect on what “accurate statistics” have missed—an empirical perspective to see the landscape as an event, not a heap of information but a story of related occurrences through space and time.

One remarkable example of such hermeneutic depth is *Memory of Bonifacio* (Fig. 4). In this pair of facing sections of the Mediterranean city along its tumbling cliff, the draughtsman not only depicts the different yet continuous topographies and materiality of the city (the fortification and the coastal cliff landscape), but, notably, he also highlights the essential narrative of this extraordinary human settlement: the reach of the sea. This extent, from the city on the hard rock foundation to the verge of the cliff and the edge of Mediterranean Sea, is not depicted here as an exclusive material consequence; instead, it breaks down in an endless procession approaching the water through the staircase—it is an action driven by an idea that leads the residents of Bonifacio to shape their material landscape, which provokes more questions upon its intentions and histories. The draughtsman provides two historical narratives associated with this action of reach: one is a legend of the besieging troops of King Aragon Alfonso V, reaching from the sea to the fort; the other is the efforts of Franciscan monks to construct an access to the water. By adding a ruler to the cliff, the draughtsman blurs the material



4. 莫拉比托于2012年创作的数字手绘作品《博尼法乔的记忆》

4. *Memory of Bonifacio* by Morabito, hand digital drawing, 2012.

阶梯本身就是一种依托人体的度量方式，通过其与人体——无论是定居者、入侵者，还是现今的游客——之间的关系，将两个版本的历史叙事与城市的地质景观联系在了一起。

《博尼法乔的记忆》这个例子证明现代科学的理性主义和实证主义将仍然需要来自迷思和艺术不完美性的平衡，来讲述人类居住景观的文化故事，更关键的是，连接未来和过去是一个有关人类存在的连续性的使命，只能通过将人类自身视为一个叙事物种（homo narratus）来实现。在探索绘画意义的同时，绘者对卡尔维诺提出的人类学需求做出了回应，后者认为这是文学实践最深刻的根本动机<sup>[4]</sup>。由此，“蜡板”的不完美性在认知上重获了合理性。

#### 4 形式与语言

要将《想象之城》中的绘画作为故事来阅读，我们必须假定它们遵循了一套视觉语言系统，唯有这样其所描绘的景观方可与读者交流。这一推测引出了两个关于绘画和写作之间联系的问题：绘者如何用这样一种视觉语言来体现意义？以及，观者又如何从受众的角度解读或破译这种语言？

对于第一个问题，作者一定程度上在书中给出了答案：他将自己的“语言绘图”和纯粹图像（用作者的话说，“漂亮的效果图”）明确地划清了界限。莫拉比托称，他在《想象之城》中的记忆图像是由“一种精确的语法和句法组成的，这种语法和句法可以通过线条的性质来识别，而这些线条正是图画的文字和字母”。这种“可识别”的语言表明绘者以其视觉形式的一贯自主性，发展出了一种对于个体景观记忆与心智的图像解读。科纳在书的序言中指出，这种自主性的视觉“工艺品”和“残骸”体现了对场地可能性的想象，这也是本书的根本所在。莫拉比托对这种自发的表现主义语汇的一贯使用还体现在对现有景观的探索中（不止于直接观察），这恰与卡尔维诺对语言意义危机的关切相呼应。在关于“精确性”的演讲中，卡尔维诺详细阐述了他对于“一种将（语言）表达精炼为最通用、平实和抽象的结构并稀释其含义的自动倾向”的忧惧。他继而将批判的话锋从语言转向图像，认为“人们生活在图像的连绵雨幕之下；最强大的媒体也不过是将世界解构为一张张图像，并不断复制”。他将文学寄托为这种“语言瘟疫”（即词语意义的稀释）的一种潜在解药，但并没有阐明针对图像的对策。<sup>[4]</sup>卡尔维诺对于语言意义的自动消减和偏转的关切，在建筑和设计领域也同样存在。

existence of the staircase with a symbol of exactitude from an engineering lens. Although the measurement is not more accurate than a symbolic mark, it reveals a truer insight: the staircase is a bodily measurement itself that connects both two historical narratives to the city's geological landscape in its relationship with the human body, whether of its settlers, invaders, or today's visitors.

*Memory of Bonifacio* provides one of many examples that the rationalism and positivism in modern science will continuously need its counterbalance from myths and artistic imperfection to tell cultural stories of a living landscape, and more critically, to bridge our future and the past—a task about existential continuity that can only be fulfilled by homo narratus (a storytelling species). Exploring in pictorial parallel, the draughtsman gives a response to our anthropological necessities which Calvino asserts as the most profound rationale of literary practice<sup>[4]</sup>. Thence the imperfection of “wax tablet” will reclaim its legitimacy in cognition.

#### 4 Form and Language

To read the drawings in *The City of Imagination* as stories, one must presume they have followed a visual language system thence the landscape represented can be communicative to its readers. This presumption prompts two questions over the connections between drawing and writing: How did the draughtsman embody the meanings with such a visual language? And, how can spectator read or decipher this language from the perspective of reception?

The author has partly answered the first question in the book by explicitly demarcating his “verbal drawings” from a sheer image, or, in his words, “beautiful renderings.” Morabito claims that his mental images in the book were composed with “a precise grammar and syntax recognizable from the qualities of lines that are words and alphabet of the drawings.” This “recognizable” language indicates the draughtsman's consistent autonomy of visual forms to develop an iconography of his own memory and psyche reflects upon the landscape. In the foreword, Corner argues that this autonomous visual “artefact” and “debris” that embody an imagining of site potentials lay the foundations for the book. Morabito's consistent usage of an autonomous and expressionist lexicon to probe the existing landscape beyond his immediate observation echoes Calvino's concerns over the crisis of meaning in language. In his lecture on “exactitude,” Calvino elaborated his fear of “an automatic tendency to reduce the expression to its most generic, anonymous, abstract constructions and to dilute its meanings,” and he went on to direct his accusation from language to image that “we live beneath a continuous rain of images; the most powerful media do nothing but turn the world into images and multiply it.” Calvino counts on literature as a possible remedy to this “language plague” (i.e., the dilution of meanings in words), but he did not put light on the cure for the image.<sup>[4]</sup> Calvino's concern over automatic reduction and deflection in meanings are also shared in the architectural and design field. Explicitly aligning his drawing method to writing,

莫拉比托明确地将他的绘画方法与写作方法类比，在其作品中探究了生活景观的深层结构：既包括意义的积淀与再生，也包括作品在被接受过程中所传递的叙事。

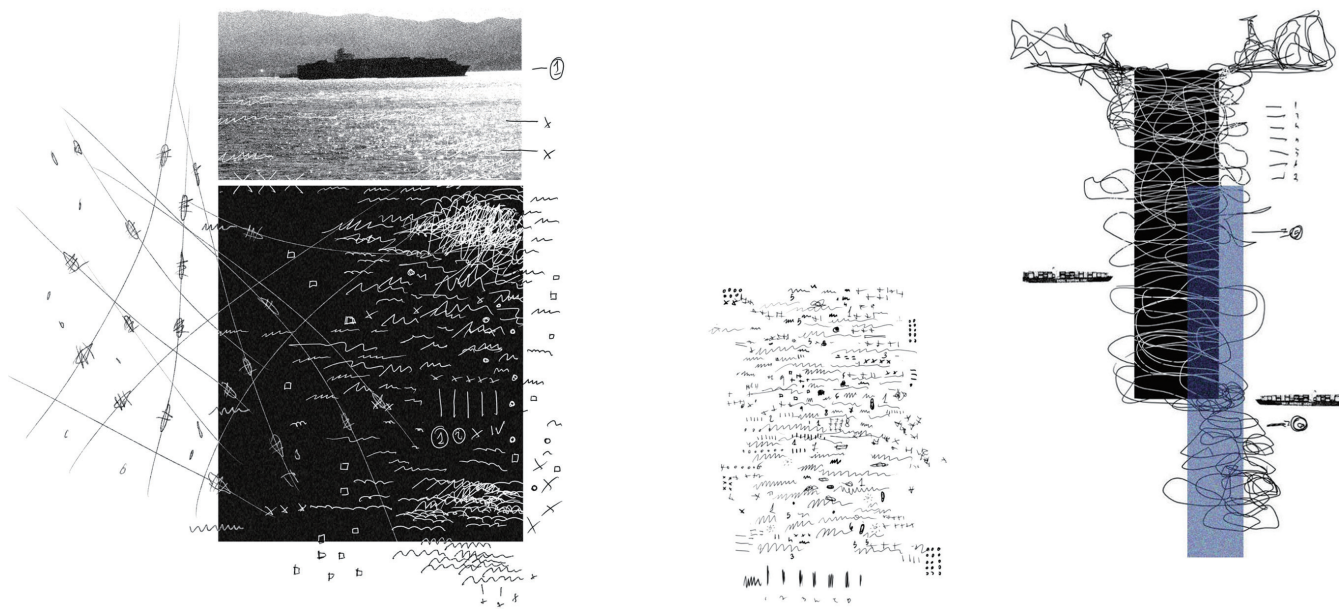
此外，这种“可识别”的语言也可回答第二个问题。它首先暗示绘者所呈现的反复琢磨的记忆不完全是个人的；换句话说，图像解读的可识别性暗含了一套共享的视觉语言，保留了文化意义上集体记忆的印记。更进一步来说，我们不难发现，绘者混合使用了个人和共享语汇来吸引读者留意两者之间的张力，以及两种形式系统彼此之间的侵扰和打断。例如，在《博尼法乔的记忆》中，峭壁上的台阶被转译为线性排列的个人标记和笔触，而岩石和居所的图像拼贴及海军蓝的色块则勾勒了从海洋到天空的景观的物质性和范围。这些为读者所熟知的片段化元素——悬崖的图像、填充的颜色、象征刻度的排线——不同于记号和涂鸦，因为它们赋形了一个非理论意义上的、具有共享含义的系统，可直接激发集体文化记忆产生共鸣。在另一个例子《雷焦卡拉布里亚和梅西纳之间的深海》一图中（图5），可以看到图像形式包含洋面图像、船只剪影及象征海峡深度的色块等，但它们却因另一个系统的插入而扭曲，后者则以潦草的笔触、乱线、记号来表现梅西纳的海市蜃景。绘者同时使用这两种相互冲突的形式语言来暗示如何通过视错觉的介入来搅扰读者对海峡景观的感知，将遥远的迷思变成了一种视觉与内心投射的设计实验。

这两个相互关联的问题共同点明了莫拉比托画作中的两条值得仔细阅读的轨迹：形式自治和诗歌传统。前者已在上文谈到莫拉比托作品中

Morabito's work takes enquiries into the deeper structure of our living landscape: both the reproductive accrual of meanings and the transmissible narrative of their receptions.

Moreover, this “recognizable” language also has a lot to say about the second question. It first implies that the memory that the draughtsman has mulled over on his tablet is not fully personal, in other words, the recognizability of iconography suggests a shared visual language that leaves the imprints of a collective memory of cultural meanings. Furthermore, it does not require much effort to notice the draughtsman uses a mix of personal and shared lexicon to draw attention to the tensions between the two and those between one system of forms and another, intruding or interrupting the former. For instance, in *Memory of Bonifacio* the steps are translated into an array of personal marks and linear strokes whilst the pictorial collage of rocks and settlements and the navy-blue patches indicate the materiality and the extent of the landscape from the sea to the sky. These acquainted fragments—the picture of cliffs, the filled color, and the lines of measurement—are unlike those marks and scribbles as they inform a system of shared meanings, which is barely theoretical but directly resonates with collective cultural memory. In another example, *The Deep-sea between Reggio Calabria and Messina* (Fig. 5), we see one set of forms with the image of the ocean surface, the silhouette of ships, and the colour-blocks of the depth of the strait, only to be distorted with an interjection of another system of scribbles, threads, and marks that indicate the mirage of Messina. The draughtsman uses the two conflicting formal languages to implicate how the perception of strait landscape can be altered by the interposition of an optical illusion, turning a distant myth into a projective design experiment.

Together, these two interrelated questions shed light upon two arcs in Morabito's drawings, which deserve a close reading: the formal autonomy and



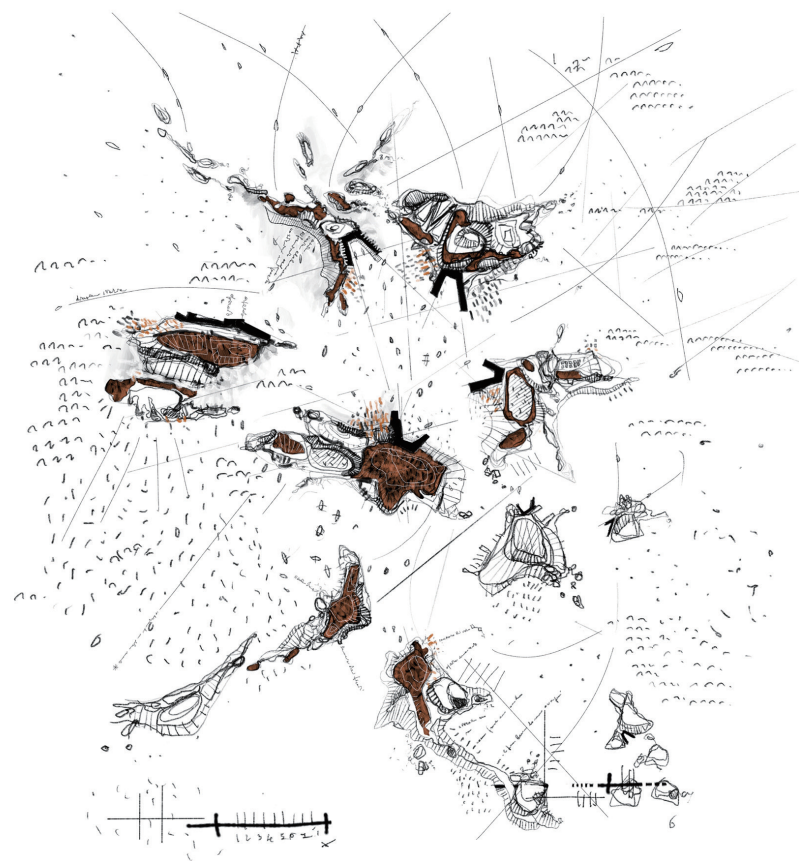
5. 莫拉比托于2008年创作的数字手绘作品《雷焦卡拉布里亚与梅西纳之间的深海》

5. *The Deep-Sea Between Reggio Calabria and Messina* by Morabito, hand digital drawing, 2008.

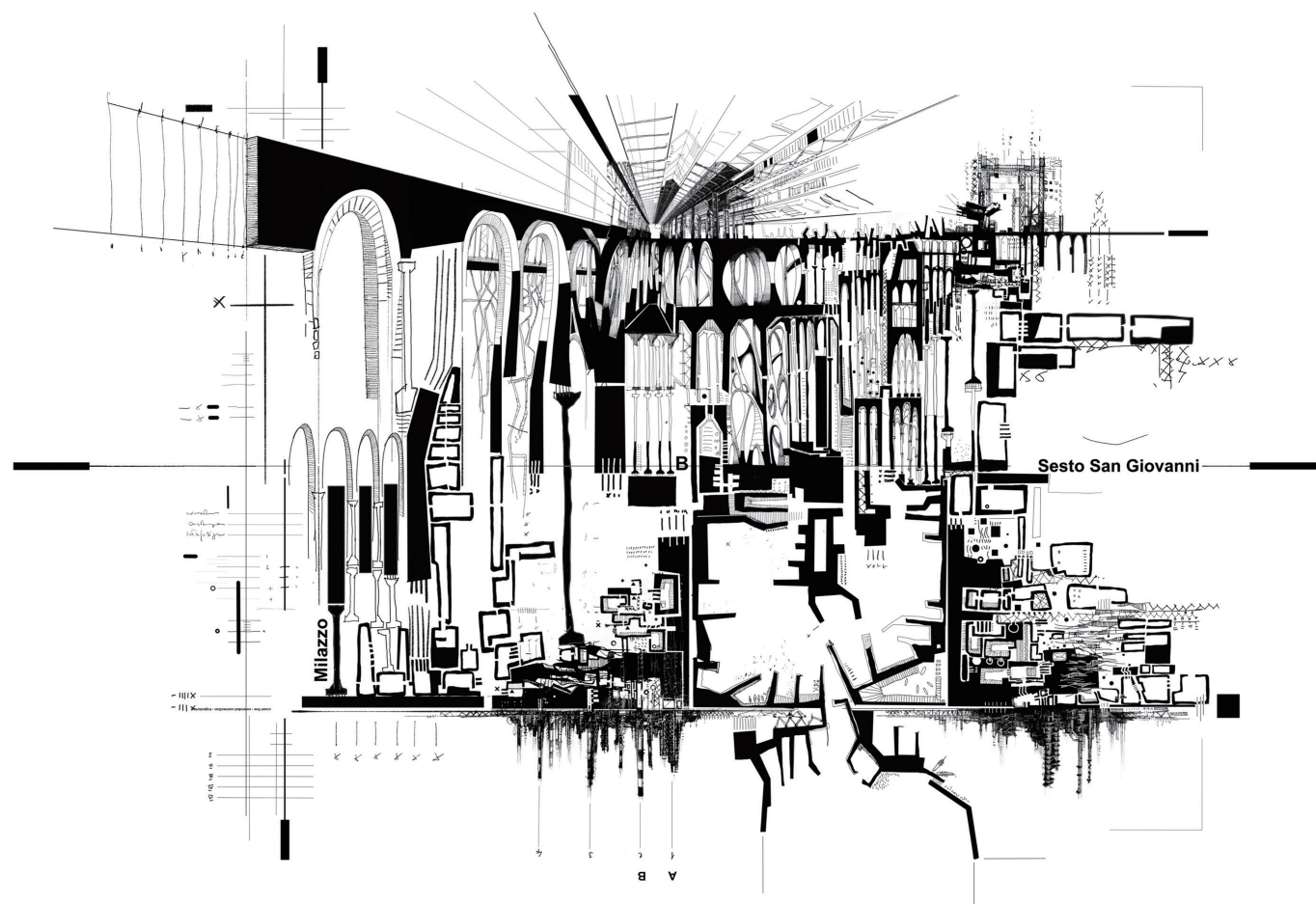
通过个人和共享形式语言的共存来表达意义时进行了简要讨论。虽然绘者有意通过碎片形式呈现心灵意象，来避免一种观看完整图像的绝对视角，但他并没有割断这些碎片和痕迹与其叙事结构的联系；相反，通过线条和图形的内在逻辑，绘者发展出了一种或多种形式自治。这些形式自治以不同的形式和逻辑体现了不同的含义，例如村庄的迭代生长、室内外空间的完形连续性、货物运输的动态、岛屿的坚固锚点等（图6，7）。有些自治是为了增加图像的丰富性和复杂性，而有的则是为了简化或是以抽象的方式概括；某些类型的自治是以共享视觉语汇呈现的，其所蕴含的意义在不同画作之间几乎没有改变，例如树木——不是指场地中的某一具体树种，而是一个通用符号——即为大自然原始和野性生命力的象征（图8~10）。

尽管形式如此丰富，但每一种形式自治都遵循自身内部连贯的语法，在形式和意义的一致性和精确性方面呈现了一种内化；不过，一种形式自治的内化总是会被插入的另一种自治所干涉。这种以来自外部的痕迹与内化的形式自治的对抗，在叙事结构中产生了一种张力，却又并未从根本上颠覆最初的自治系统——这是一个倾向于诗歌传统的创作过程。

吟游诗人通过向外采风 and 向内回忆，创造出一种经年累月不断应变的叙事，能够将过去的故事代入眼前的现实，或将一个遥远而陌生的地方与当下的场合相衔接。在《讲述人随笔集》中，本雅明认为这种吟游



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6. 莫拉比托于2018年创作的数字手绘作品《群岛之城》
7. 莫拉比托于2019年创作的数字手绘作品《地下工业》

6. *City of Archipelago* by Morabito, hand digital drawing, 2018.
7. *Industrial Underground* by Morabito, hand digital drawing, 2019.

诗人的讲述方式（他称之为“口述传统”或“史诗”）和小说或纯小说（roman pur）相反，小说家必须承认他/她写作的内在性，“没有人可以商议或提供忠告”——这与史诗作者的创作方法形成鲜明对比，诗人必须通过倾听、幻想和采风来接纳外部信息<sup>⑤[11]</sup>。如果把莫拉比托的画作当作故事来读，在《想象之城》的每一幅画中就都能留意到这种诗歌传统的外向性。这种外向性或许可以归因于形式自治本身的局限性。为了避免一种形式主义注定的“近亲繁殖”，绘者必须用来自其他维度和参考的碎片与痕迹打破这种形式自治，以继续其对景观的想象；也就是说，绘者必须有意识地地质疑这一自主性的创造者的惯性，在不偏离厘清景观本质的最初意图下澄清自主性的目的。此外，通过在形式自主的复制过程中突然插入一个偏离其一贯发展路径的演绎方向，绘者可以在绘画叙事中有意制造戏剧化张力。故而，绘画呈现了一种形式痕迹的蜕变，从单一思路转变为多种维度（如动态、联觉、生态学、社会学、文化史）。如果绘者不断求索的是以一种交流的方式来表现和发展其理想景观，同时又保有它的“不完美性”（即使叙述褪去神话色彩），那么诗歌传统无疑提供了一种有力的语言绘图工具。

⑤ 本雅明的这一论断建立在他对阿尔弗雷德·多布林和安德烈·基德二者对史诗及小说的结构与书写相关论述的比较阅读上（参见参考文献[11]）。

8. 莫拉比托于2018年创作的数字手绘作品《费城的广场》  
9. 莫拉比托于2018年创作的数字手绘作品《两个意大利广场》

8. *Squares of Philadelphia* by Morabito, hand digital drawing, 2018.  
9. *The Two Italian Squares* by Morabito, hand digital drawing, 2018.



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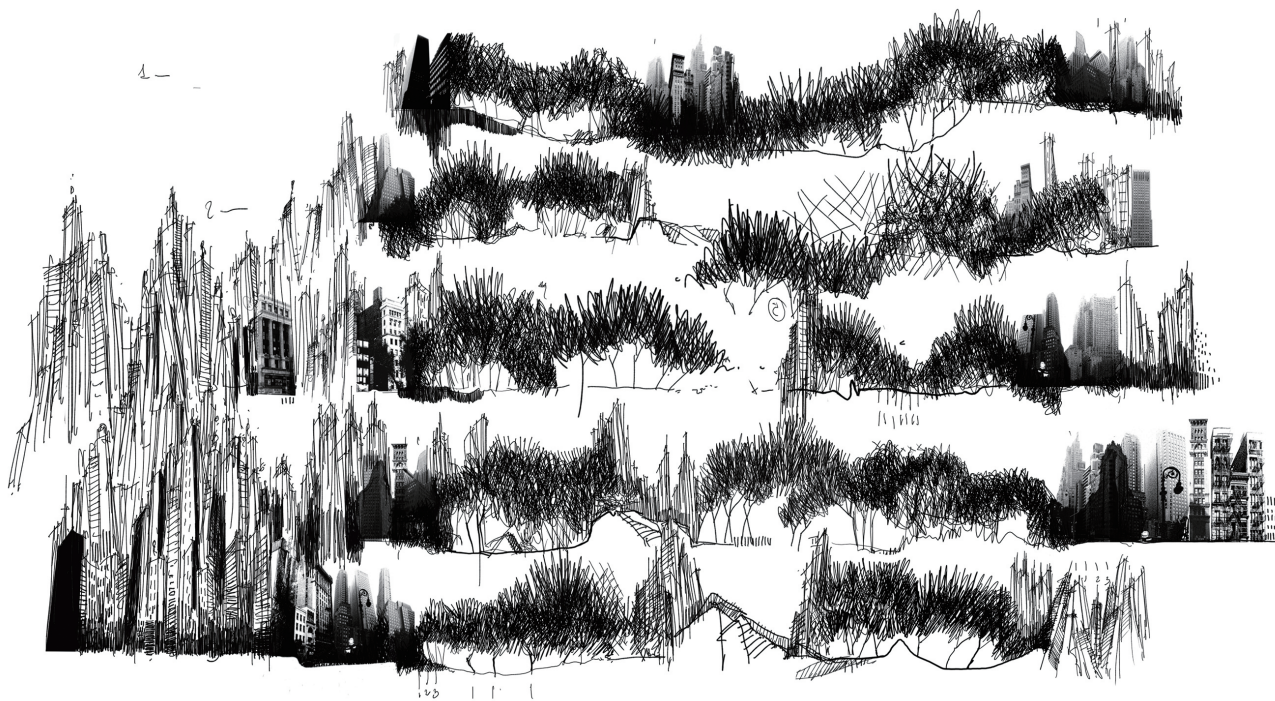
the bardic tradition. We have briefly discussed the former with the coexistence of personal and shared formal languages in Morabito's operation of meaning in his works. Although the draughtsman deliberately presents the mental imagery in fragmentary forms to avoid a sheer perspective of a complete picture, he does not cut loose the fragments and traces from their narrative structures; on the contrary, the draughtsman develops one or multiple formal autonomies within the inherent logics of lines and figures in his drawing. These formal autonomies embody all different meanings with various forms and logics: the iterative growth of the village, the gestalt continuity of indoor and outdoor space, the dynamism of cargo movements, and the steadfast anchors of islands, only to name a few (Fig. 6, 7). Some autonomies are developed to add richness and complexity, whilst others are summarized in a reductive and rather abstract manner. There are also certain types of autonomies rendered in a shared visual language that barely change the embedded meanings from drawing to drawing, for instance, the trees—not representing a specific species from the site but one universal character—as a symbol of the primordial and wild vitality of nature (Fig. 8 ~ 10).

With such a variety of forms, each formal autonomy has followed a coherent grammar, revealing an interiority in terms of consistency and exactitude in both its form and meaning. However, the interiority of one formal autonomy is always probed and intervened by the interpolation of another. This counteraction of interpolating traces from an exterior source towards the interiority of formal autonomy sparks tension in the narrative structure without radically subverting the original—a creative process that leans towards the bardic tradition.

A bard connects a story from the past with the reality of the present, or a remote and foreign place with the immediate occasion, using a mutating narrative



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⑤ Benjamin's argument on this topic is built upon his comparative reading of Alfred Döblin and André Gide's theses on the structure and writing of the epic and the novel [Source: Ref. [11]].

10. 莫拉比托于2010年创作的数字手绘作品《中央公园剖面》

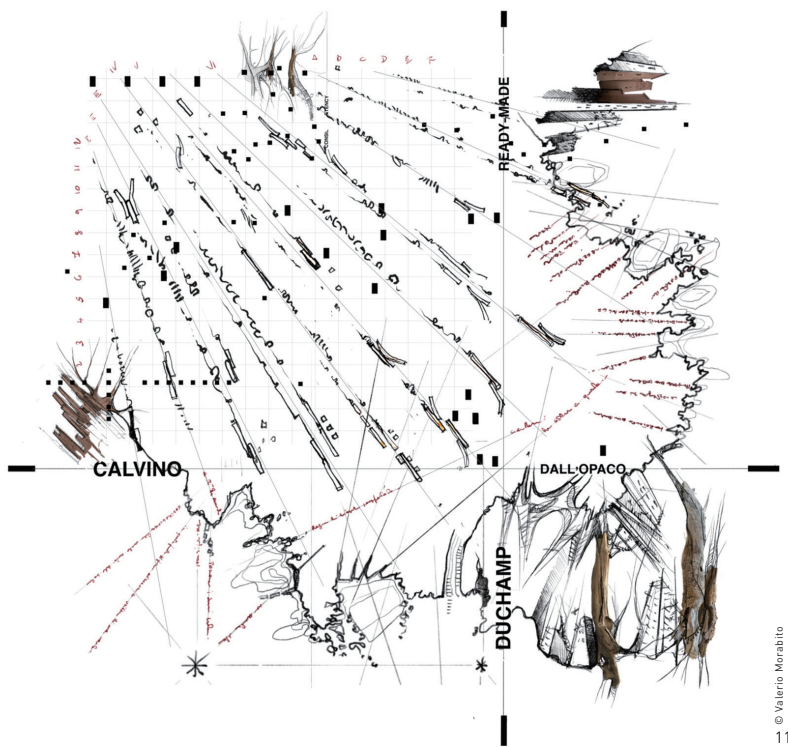
10. *Central Park's Sections* by Morabito, hand digital drawing, 2010.

莫拉比托对卡尔维诺的《从“背光处”》故事中所描绘景观的想象和诠释（图11）正是绘画中运用诗歌传统的例子。这个故事是视觉性的，通过从悬崖山坡上南向阳台俯瞰向阳的海湾，隐喻地描绘了主体（叙述者）对世界目光中的自我及对身份认同的外部探寻。卡尔维诺将世界描述为一个圆形舞台，由移动的阴影边缘划分出背光面（土地）和向阳面（空气和海洋的空白）。莫拉比托以上帝视角（而非故事中的阳台视点）重新绘制了这幅“自我景观”，绘者因此创造了一种双重审视——对审视世界的目光的审视。悬崖的斜坡以连续凹面的形态环抱画面的三边，强化了悬崖背面内部景观的边界；而在另一边，新月状坡地面对着远处地平线上浮现出的几何体，沿着射线方向穿透飞行抵达悬崖边缘。在此，莫拉比托从一个全新视角重新诠释了卡尔维诺描绘的精神景观，并通过与马塞尔·杜尚具有入侵性的“现成品”联手来占据这个世界舞台。这是一种以新事物的穿梭降临（自我的外在景观）打破自主世界（自我的内在景观）边界的尝试。借杜尚的素材“攻击”卡尔维诺的认知景观，绘者扮演了吟游诗人的角色，不仅放大了背光面和向阳面的张力，更重新吟诵了他的“史诗”，即其对于卡尔维诺原文中关于自我“可能不断接收现有世界新事物”这一假设的重新解读。

可以推断，如果莫拉比托作品中的形式自治能够有效地澄清所描绘景观在某些方面的内在逻辑，那么外部语言和动作的插入则给主导的

created over time from collection of exterior materials and recollection from his memory. In his *Storyteller Essays*, Benjamin sees this bardic storytelling (he called it “the oral tradition” or “the epic”) as the opposite of the novel, or the roman pur, asserting that the novelist must admit the interiority of his/her writing where “no one to counsel him and has no counsel to offer”<sup>[11]</sup>—a contrasting method to that of the epic poet who must be open to the exterior sources through listening, dreaming, and collecting<sup>⑤</sup>. If we read Morabito's drawing as storytelling, we can register this bardic exteriority in every drawing in *The City of Imagination*. One plausible explanation can be attributed to the limits of formal autonomy itself. To evade a doomed “inbreeding” in formalism, the draughtsman must break the autonomy with fragments and traces from other dimensions and references to continue his imagination of landscape; that is to say, he must intentionally question the proclivity of hand that has created the autonomy to clarify the purpose without digressing from his initial attempt to grasp the essence of the landscape. Additionally, the draughtsman could deliberately create dramatic tension in the drawing narrative, by interjecting a side excursion in the autonomous forms proliferating on its familiar path. In consequence, the drawing presents a metamorphosis in traces that change one course to other dimensions (e.g., dynamism, synesthesia, ecology, sociology, cultural history). If the constant quest is to represent and develop the ideal landscape in a communicative manner without losing its “imperfection” (i.e., without demythologizing its narrative), the bardic tradition certainly offers a capable tool for verbal drawing.

Here, I offer one example of reading this bardic tradition in Morabito's drawing—his imaginary interpretation of the landscape in Calvino's story “From



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11. 莫拉比托于2019年创作的数字手绘作品《从“背光处”》  
11. *From "Opaque"* by Morabito, hand digital drawing, 2019.

叙事增加了额外的维度和矛盾。这种绘画方式使得接受绘画成为了一个反向阅读的过程——用卡尔维诺的话说，是一个“始于视觉图像，止于文字表达”的想象过程<sup>[4]</sup>。在这一过程中，源于对诗性的意识和追求，莫拉比托以一种不完美的蒙太奇手法来表现和诠释景观，为我们呈现了一种跨越理性与想象的有效手法。正是通过这一诗歌传统，绘者成功地让图像“说了话”。作为观者，我们需提醒自己，这个吟游诗人首先是人，而他的故事亦是为人所倾听——“美杜莎的倒影”终要映入凡人的目光中。LAF

the Opaque” (Fig. 11). The story is visual and rather metaphorical that depicts the ego and its external search of identity in the subject’s (the narrator’s) gaze upon the world, from a southward-facing balcony on a cliff slope looking out to the bay in the sunny side. Calvino described the world as an amphitheatre divided by the drifting edge of the shadow into an opaque area (the land in the shade) and a sunny side (the void of air and the sea). Morabito re-mapped this “landscape of ego” from the God’s view instead of the vantage point from the balcony, as a result, the draughtsman created a doubled gaze—a gaze upon the gaze on the world. Through a continuous concave form, the slope spreads its arms encompassing three sides of the tableau, reinforcing a threshold of an interior landscape behind the cliff; whilst on the other side, the crescent slope confronts the flinging and penetrating geometries emerged from the horizon that follows the rays of vector to reach its edge. Here Morabito reinterpreted Calvino’s mental landscape from a fresh angle and colluded with Marcel Duchamp’s invasive ready-made objects to take the world theatre—an attempt to break the threshold of an autonomous world (the interior landscape of ego) with the streaking arrival of a new (an exterior landscape of ego). By borrowing Duchamp’s materials to “attack” Calvino’s cognitive landscape, the draughtsman plays a bardic role not only to amplify the tension between the opaque and the sunniness but also to recite his “epic” afresh, that is, to interject with his new explanation of Calvino’s original postulate of how the self “may continually receive news of the existence of the world.”

We can induce that if the formal autonomy in Morabito’s works brings efficiency in clarifying the inherent logic of certain aspects of landscape, the interpolation of exterior languages and movements add extra dimensions and tensions to the dominant narrative. This drawing method makes the reception of such drawing a reversed process of reading a story, in Calvino’s words, an imaginative process that “begins with the visual image and ends with its verbal expression”<sup>[4]</sup>. With his awareness and pursuit of poetry in this process, Morabito presented an effective *modus operandi* to fill the gap between reason and imagination with an imperfect montage in representing and interpreting the landscape. It is through this bardic tradition that the draughtsman successfully gives a voice to the image. We as audience must remind ourselves that the bard is first a human with his story to be received by humans, and “the reflection of Medusa” is to meet the human gaze. LAF

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