

“画”画

——劳瑞·欧林手绘重顾

DRAW-ING DRAWING — REVISITING THE DRAWINGS BY LAURIE OLIN

1 引言

景观是一个复合概念，它为人们从多角度审视自身与自然及文化之间的关系提供了共同基础。因此，景观的概念在某种意义上与人们对眼前世界的不断解读息息相关，这种解读并非先验的，而是基于对事物的观察与表现。对于合格的景观设计师而言，观察与表现是两项最基本的能力。一边用敏锐的眼睛来观察，一边用娴熟的手来作画，

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摘要

景观的概念在某种意义上与人们对眼前世界的不断解读息息相关，是人类与自然及文化之间关系的体现。因此，我们不能将景观视作一种先验知识，而应通过观察与表现对其加以理解。在如今众多的媒介之中，无论是描绘现状还是构思方案，手绘或许都是最为古老而简易的表现手段，但这一富于创造之功又常在所见之外的绘画过程却不及成作更为观者所瞩目。本文旨在探究这一有赖于绘者手（娴熟表现）眼（深刻观察）协调的看似复杂的观察与思考过程。文章首先解读了美国景观设计大师劳瑞·欧林在近期一次展览中的部分画作，并着眼于三处重点：景观表现的留白与省略、景观构图（透视构图与修辞构图），以及笔墨技艺背后的潜在意图。其次，试图梳理欧林几十年来在景观手绘与实践之间耕耘的脉络，并借此阐明观察和表现能力的培养在当今景观设计教育中的意义。

关键词

手绘；观察；表现；劳瑞·欧林

ABSTRACT

The idea of landscape is, to some extent, a cumulative interpretation of the way we see the world, reflecting our relationship with nature and culture. Landscape is thereby impossible to be assumed a priori but only to be understood through observation and representation. Between a broad spectrum of media, hand drawing presents presumably an oldest and simplest means for landscape representation, whether it is existing or imaginary. However, the creative yet oftentimes invisible process of draw-ing receives less attention from the spectators than its result. The paper takes an inquiry into this seemingly complicated process of looking and thinking based on the coordination of the draughtsman's critical eye and skilful hand. First, the paper gives a careful reading upon some selected drawings from a recent exhibition of the renowned American landscape architect Laurie Olin, with three particular focuses — the reduction in representation, the composition of the observed landscape (perspectival composition and figurative composition), and the conjecturable intention behind drawing skills. Second, the paper attempts to unveil the evolution of Olin's decades of training and practising of drawing and observation, and further argues the significance in the training of hand and the cultivation of the critical eye in Landscape Architecture pedagogy.

KEYWORDS

Drawing; Observation; Representation; Laurie Olin

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几乎是设计师的一种本能。这一过程不但需要眼、手、心的协调，而且要将“批判性观察”视为景观表现的核心。景观的手绘表现从来不只是简单地描摹视觉投影，而是要在脑海中重新诠释所见之景，并表达所见之外的新意。这种“新意的表达”因此蕴含了绘者颇具洞见的观察和思考过程，进而启发观者通过仔细观摩眼前的画作，了解这一不可言传的过程。

此文落笔的初衷缘于劳瑞·欧林近期的一次手绘展览。欧林是美国颇负盛名的景观设计大师，他于2018年将自己的大部分画作、手稿，以及速写本赠予宾夕法尼亚大学（以下简称宾大）建筑档案馆。由此，宾大建筑档案馆策划了一场名为“手绘”（Drawing）的展览，从记录了欧林近70年来对景观的观察、思考和学习的手绘作品中精选出一部分呈现给公众，包括20世纪60年代末的写实铅笔素描，旅居英国乡村时的钢笔白描，在美国南部自驾游时作于自制牛皮纸画薄上的钢笔画，经年累月留在速写本上的钢笔与淡墨画，行走地中海与中国时所画的水彩画，关于意大利和法国园林的大画幅炭笔素描，以及数量可观的景观设计实践草图。一方面，欧林的铅笔素描呈现出逼真而适意的细节刻画；另一方面，其速写作品则反映了他对设计的深刻理解以及在众多实践中的不断探索。对欧林而言，手绘是领悟世界的有效途径^[1]；对于观者而言，品析画作亦是一种通过探索绘者的好奇心和求知欲而引发批判性思考的方法。正如《园冶》中的“拟入画中行”^[2]所述，这是一种有别于欣赏既成意象的画作体验方式——以批判性视角重游绘者的“景观”构建过程。

1 Introduction

Landscape is a complex idea, which confers a common ground for viewing and reflecting our relationship with nature and culture through different lenses. Therefore, the idea of landscape is to some extent linked to a cumulative interpretation of how we see the world, which is almost impossible to be assumed a priori but only to be understood through observation and representation. For a reliable landscape architect, observation and representation of landscape are two most fundamental capabilities. For designers, it is almost instinctive to see with a keen eye and to draw by the skilful hand. This process requires not only the coordination of the eye, the hand, and the mind, but also the placing of “critical observation” in the center of landscape representation. To represent the landscape through drawing, however, is never simply to delineate the object projected on the retina, but to construe in mind the existing and to express the new. This “new expression,” therefore, embeds the process of seeing and thinking from the draughtsman’s “critical eye,” suggesting the spectator could revisit this unutterable process through a careful reading of a drawing.

The initiative in writing this paper was struck by a recent exhibition of drawings from Laurie Olin, a renowned and much-awarded American landscape architect. In 2018, the Architectural Archives of the University of Pennsylvania was gifted a vast collection of his drawings, writings, and particularly the sketchbooks from Olin. The exhibition named “Drawing” was then curated by the Architectural Archives, selectively displaying Olin’s almost seven decades of observing, thinking, and studying landscape through his continuous hand drawing. The selected drawings include his naturalistic graphite drawings in the late 1960s, ink delineation from his stay in English countryside, ink drawings on self-bonded craft paper sheets during his road trips towards the South, ink wash in stacks of sketchbooks over years, watercolor from the Mediterranean and China, charcoal on large format about Italian and French gardens, and a considerable amount of drawings from his design practice. While his graphite drawings bring the eidetic and agreeable details, Olin’s sketchbooks reflect more of his design insights and experimentations in his productive practices. For Olin, drawing is an efficient approach to learn the world^[1], while for spectators, reading the drawings also provides a critical pathway to learn through the draughtsman’s curiosity and wonder. This is similar to the idea “to walk in the painting”^[2] from the classic Chinese landscape literature *Art of Garden-Building*, which suggests a critical revisit upon the draughtsman’s constructing of his / her conception in lieu of imagining the constructed imagery as it is.

此次手绘作品展在为观者带来观赏体验的同时，更启发大家进一步思考：手绘呈现了什么？绘者想要表达什么？观者从画作中领会了什么？观者如何通达画外之意及画作背后的创作过程？带着这些耐人寻味的问题和对手绘的基本理解，本文的两位作者——分别为欧林的学生和同事——对“手绘”展览中的几幅画作进行了评析，并试图探讨观察与表现之于当代景观设计师的意义。本文选取的这部分画作分属不同类别，表现媒介与内容也各有差异，这些均取决于欧林对周遭景观的观察与感知，以及在纸面上进行探索与实验的迫切渴望。

2 作为观察媒介的手绘

2.1 什么是手绘？

在展开讨论之前，我们需要明确“手绘”一词是指什么。在文艺复兴时期的画家眼中，“素描”（disegno）是一种写生与表达想法的技艺，用以在成作前确定画作的主题与表现内容。通常，画家需要绘制相当数量的草稿，以为最终的油画定稿做准备。但需要强调的是，手绘的定义不应取决于作画的工具、媒介，或着色与否，而主要在于绘者的作画意图与目的——这远比画作的媒介与表现技巧更为重要。意大利语“disegno”一词的拉丁词源意味丰富，蕴含着标记、描摹、描绘、图示等动作含义，并可由此引申为规划与设计行为，表明手绘这一实践来源于对世界的观察与理解，并最终落于笔头。

尽管绘画领域中涉及线条和色彩的争论从未间断，手绘作为沟通外部与内在世界桥梁的初衷却从未改变。手绘与个人感知的这种联系正是瓦西里·康定斯基所谓的为了实现“确切的观察和确切的呈现”而进行的手眼训练过程，最终通过绘者“清晰的观察与描绘来呈现环境与文脉的本质”^①。对于欧林而言，手绘既是一种身体行为，也是一种思维反应。手绘过程需要依靠手的移动、眼的捕捉，以及两者之间的相互协调来实现，从不局限于事先拟定的主题和内容。就观察与表现的即时协调而言，手绘过程要求绘者分析其所见，同时将捕捉到的

Besides the appreciation of the accomplishment of these drawings, the exhibition has also brought with recognition of some more inspiring inquiries. What does the drawing say? What does the draughtsman try to tell? What do we apprehend, and moreover, how can we access to the invisible message and the creative process behind the drawing? Developed from these interests and preliminary understandings of drawing, the co-authors of this paper, a student of Olin and a colleague of the OLIN Studio, reviewed a selection of Olin's drawings from this exhibition and attempt to discuss the significance of observation and representation to landscape architects today. These drawings from the exhibition demonstrate a creative spectrum in kinds, media, and contents, yet all determined by Olin's observation and perception from the surrounding landscape and his immediate desire to explore and experiment on the paper.

2 Drawing as Observation

2.1 What Is Drawing?

What does the term refer to when we discuss drawing? The term “disegno” was then considered by Renaissance painters as certain techniques to learn from nature and to visualize the thoughts and affirm the ideas for their final oeuvres. In many cases, a considerable amount of preliminary drawings have to be tested and prepared for their ultimate paintings (pittura). However, it is essential to know that drawing cannot be defined by the tools or media or whether it is colored or not. The definition of the practice of drawing depends mainly on the draughtsman's intention and purpose that matters more than its media and representation techniques. The Latin root of “disegno” implies the action to mark, to trace out, to depict, to denote, from which the term has extended its meaning to plan and design, suggesting the practice of drawing in the vein from observation and comprehension to eventually “figuring-out.”

Despite the continuous discourse upon drawing and painting (the mastery of coloring) among the painters from later generations, the purpose of drawing to bridge the internal and the external world has never altered. This connection between drawing and perception is what Wassily Kandinsky called a process of training towards “the exact observation and exact presentation” to seek to present the essence through one's “clear observation and clear rendering of the contexts.”^① For Olin, the action of drawing is physical as well as responsive. The process of drawing, relying upon a continuous correspondence between the moving hand and the searching eye, is never limited by a clear goal regards to the content or the theme of a work. In terms of this instant coordination between observation and

① 源自康定斯基被广泛引用的一段话：“绘画指导是指对绘画对象的构成要素和内在张力（而非外观）进行感知、准确观察，以及确切呈现的训练，并可以从给定对象的逻辑结构或通过对其所处环境进行观察与表现方面的训练去发现，进而从表面现象迈向三维认知。”

① From Kandinsky's famous quote “Drawing instruction is a training towards perception, exact observation and exact presentation not of the outward appearances of an object, but of its constructive elements, its lawful force-tensions, which can be discovered in given objects and of the logical structures of same-education toward clear observation and clear rendering of the contexts, whereby surface phenomena are an introductory step towards the three-dimensional.”

个人体会和感触呈现在画面上。因此,手绘是一个探索的过程而非制式的流程,无法彻底做到事先规划。绘者在手绘中所追求的——无论是具体的存在还是隐喻的内涵,抑或是如伊波利特·丹纳所言代表事物本质的“特征”^[3]——从来不是对结果的呈现,而是想法的酝酿与发酵。手绘即是忠实于自己的好奇心与求知欲,不断地去追问、去疑惑,在未知中不断求索。

2.2 手绘背后的创作过程

如上所述,手绘实践与观察一脉相承,观察是贯穿整个绘画过程的基础。观者审视画作的不同视角也产生了迥异的感受与解读。但对画作的批判性解读往往需要观者着眼于成作的图像之外,从绘者的视角聚焦其创作过程。保罗·塞尚曾如此盛赞克劳德·莫奈的艺术创造力:“莫奈只是眼力好而已,但这是何等的眼力啊!”^[4]塞尚对莫奈观察力的赞叹表明,艺术家画作背后独特的洞察力与富于创造性的表现力,虽然通常不直接显露出来,但仍可能被有心的观者捕捉。如果说画作本身在对所观之景进行二次回应时将观者与绘者相联结,那么画作背后的创作过程则展现了绘者首次与周遭世界相联结的情形。这一所见之外的创作过程恰恰是笔者的兴趣所在。

通过有意识地观看、分析、追问、推敲以及表现,绘画创作过程为个体创造了与周遭景观对话的条件。从认识论来讲,这一过程主要是个体对所处世界的解构与重构,因而可以被视作一种个人的、内在的对话。从这一角度而言,通过感知与反应,手绘过程成为了构建个体与外部世界身心联系的桥梁和入口。随着手绘一笔一划地成形,个体与世界的交流也在不断推进。在最后一笔从纸面上提起之前,整个绘画过程都记录了绘者对景观的原初体验,即亲历。

然而,观者只能通过画作的最终呈现来领会绘画的经过。如果绘画的过程被视为绘者对景观的最初领受与反馈,那么观者对画作的解读则是一种“二次”应答。当欧林的精选画作呈现在眼前,作为观者的我们会有怎样的期待?约翰·伯格曾断言,每一次观看行为的背后

representation, drawing requires the draughtsman to analyze what he or she sees and to decide what to capture and how to present simultaneously with his or her perception. That said, drawing is not a consolidated orchestration but an explorative process and therefore cannot be fully planned. What the draughtsman seeks in the drawing, whether they are the physical occurrence, allegorical connotations, or what Hippolyte Taine called the essential “character”^[3], is never presented as a given result, but pregnancy of an idea. To draw is to stay honest to one’s curiosity, to question, to wonder, and to seek the answer without having it beforehand.

2.2 Draw-ing behind Drawing

As previously discussed, the practice of drawing is in the vein of observation. Observation endures as fundamental in both the end result and the process of drawing. People approach the drawing from different perspectives, and produce various perceptions and readings. However, rather than the recognition of the outcome image, the critical reading of a drawing requires more focuses on the process of drawing from the artist’s perspective. As Paul Cezanne remarked in a letter on Claude Monet’s artistic ability, “Monet is nothing but an eye. But what an eye!”^[4] Cezanne’s exclamation of Monet’s keen eye suggests the artist’s unique observation and creative process of representing that are often not explicitly visible but possibly accessible to us. From this perspective, if drawing connects the spectator and the artist in a secondary reception of the landscape observed, draw-ing connects the artist to the world with a first immersion. This process of draw-ing behind the presenting outcome is what we are interested in.

Draw-ing offers the capacity to initiate the dialogue between the individual and the surrounded landscape through carefully looking, analyzing, questioning, reconciling, and representing. Epistemically, this process is mostly the individual’s deconstruction and reconstruction of the world surrounded, which is therefore considered as a personal and internal dialogue. From this standpoint, draw-ing becomes the bridge and portal that connect the individual and the world physically and mentally, through perception and reception. As draw-ing moves on, the communication between the draughtsman and the world continues. Before the final stroke ends on the medium, this whole movement of draw-ing records the draughtsman’s primary experience of landscape.

However, for the spectator, one could only apprehend the process of draw-ing through drawing, an end presence of interpretation. If draw-ing is considered as an initial reception of landscape, then our reading through drawing is a secondary

都是对意义的追寻^[5]。如果将“观察”置于欧林手绘的核心，那么我们所期待的意义应当显露于两者目光的交叠处——绘者彼时的探求与观者此刻的追寻。笔者期望探寻是什么捕获了欧林的目光，而他又聚焦于何处，进而理解欧林如何感悟周遭的景观，及其通过手绘对景观进行的思考。带着这些期待，笔者试图再现欧林画作中不可见的创作过程，并通过三个方面切入这一隐含的创作过程：事实之景与呈现之景、透视构图与修辞构图的景观叙事，以及笔触背后的意图。

2.3 事实之景与呈现之景

在此次展览上与威廉·惠特克的对谈中，欧林称手绘对其而言是一种观察的媒介，“手绘就是去观察、去认知、去吸收”。欧林的大多数手绘作品，尤其是那些速写本里的画作，都绘于现场，这表明手绘不只是视觉记录，更是一种感知周遭声音、气味、光线、温度和湿度的沉浸体验。在欧林的速写本中，景观弥漫交织的丰富性以一种取舍与凝练的方式呈现出来。不同于相机胶卷通过镜头与快门对光线的忠实记录，手绘的过程并不照搬描摹现实，而是呈现经过思考和选择的结果。笔者认为，欧林在他的手绘作品中有意进行了简化和省略，以更明确地呈现其所思之景。

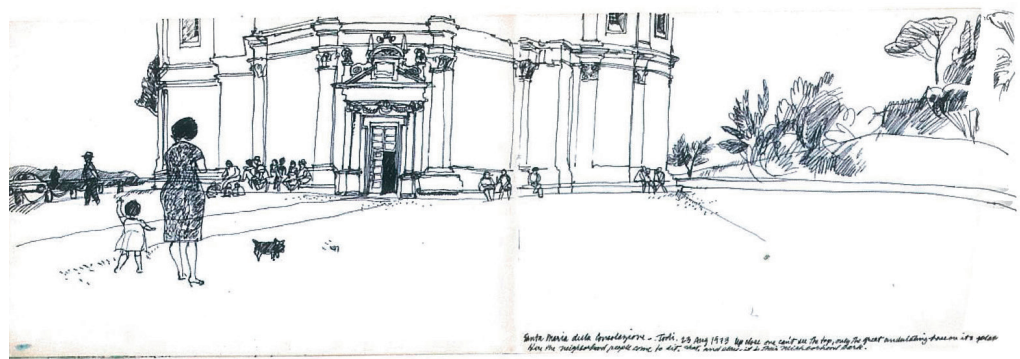
one. Now we are in front of this selection of drawings by Olin. What do we expect for? John Berger asserts that the search for meaning is behind every act of looking^[5]. If our assumption places observation in the center of Olin's drawings, then our expectation of the meanings is revealed in the overlapped eyes — the search by the draughtsman and the search by the spectator. We are interested in what captures the eye and where he puts the spotlight and hence to understand how he receives the surrounding landscape and his reflection of the landscape through drawing. With these expectations, we attempt to revisit this almost invisible process of drawing behind Olin's drawings. Our approach to this underlying message relies on three particular concentrations: the factual versus the presented circumstance, the narrative of drawings through the perspective and figurative compositions, and the intention behind strokes.

2.3 The Factual versus the Presented Circumstance

In a conversation with William Whitaker at the exhibition, Olin stated that drawing (to him) is a medium of observation, “drawing is to observe, acknowledge, and absorb.” Most of Olin's drawings, particularly the ones from his sketchbook, are drawn in situ, which suggests that drawing is more than visual

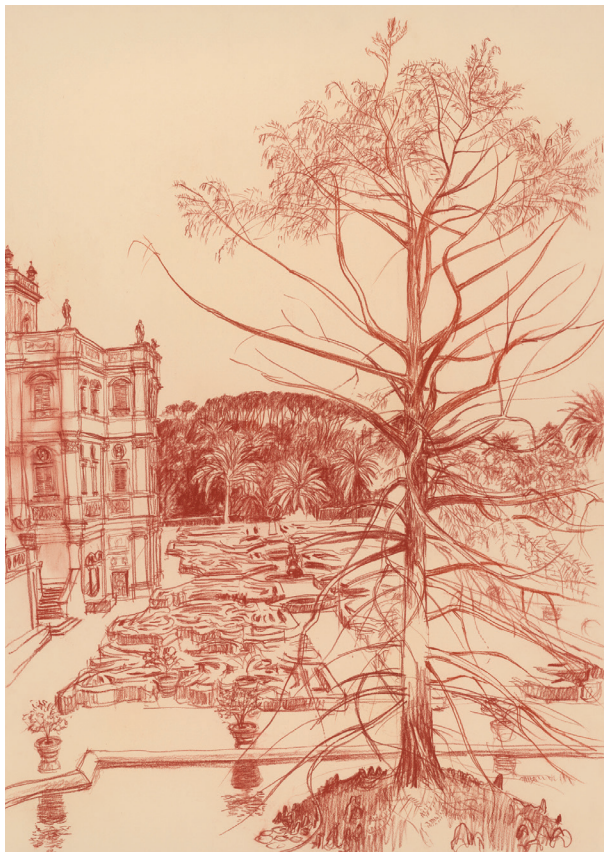


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1



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2

1. 画作《普罗旺斯里巴斯》
 2. 画作《翁布里亚托迪》
1. Ribas, Provence
 2. Todi, Umbria



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其中一些省略较为明显——例如，在一片茂密葱翠的树林与灌木丛中大块留白，抑或在艳阳下宽阔的意大利广场与草坪中仅点缀以零星的草株和铺装（图1，2）。但观者应当意识到，这些在表达上的保留乃绘者有意为之，对事实之景进行概括和提炼，从而避免对次要细节着墨过多。实际上，留白总能引导观者填补其个人期待与想象。绘者以零星的笔触和线条在留白间埋下伏笔，鼓励观者大胆追寻此情此景间的文脉。

然而，并非所有省略都如此直白。在这幅较大画幅的赭石色粉笔速写中，欧林描绘了一个从多利亚·潘菲利庄园的露台俯瞰秘密花园中水池与花圃的视野（图3）。这一多层次叠合的视角透视复杂，不易拿捏。一棵落羽杉（*Taxodium distichum*）挺立在明镜般的水池中央，树梢都快刺破画面顶端。笔触在婀娜的枝桠间穿过，轻快地呈现出府邸一侧风行于16世纪的迷宫花园。柔韧紧凑的线条扫过建筑立面上帕拉迪奥母题的窗饰和花园里修剪整齐的矮树篱，笔触既不滞留一处，也不忽略任何（建筑与花园的）要素——如檐口上方的高浮雕和花园里排放整齐的柑橘盆栽。从花圃望去，观者得以瞥见远处秘密花园另一端冠盖如云的意大利五针松（*Pinus pinea*）从郁郁葱葱的灌木丛和棕榈（*Trachycarpus fortunei*）间升起。现在，若将视线从背景落回到近处

3. 画作《多利亚·潘菲利庄园》，2008年绘于罗马

3. Villa Doria Pamphili, Rome, 2008

documentation but as an immersive experience of perceiving the surrounding sounds, the scents, the lights, and the feeling of temperature and humidity. This richness of contextual information from the permeating landscape is presented in Olin's sketchbooks in a selective and distilled manner. Unlike the camera film that honestly captures light passing through lens and shutter, movements of the drawing hand do not trace the reality in the same way. Instead, they often follow the selection from the mind. We assume an intentional reduction of the circumstance is adopted in Olin's drawings in order to present something more explicitly.

Some distinct reductions are noticeable — ample space reserved from the lush woods and shrubs, or vast Italian plaza and lawn exposed in the warm glare with a few stubbles or hints of pavers (Fig. 1, 2). Nonetheless, one should recognize these withholds are made on purpose to present the distilled facts without being distracted with overwhelming details. In effect, the blank space always invites the spectator to fill with their own search and imagination. With some sporadic strokes and lines provided as clues in adjacency, the spectator is encouraged to search the contextual interrelationships drawn out from the circumstance.

However, not all reductions in the drawings are explicit. Here a relatively large format of ochres chalk sketch depicts an overlook from the terrace of campo downward to the pond and parterre in Giardino Segreto (secret garden) of Villa Doria Pamphili (Fig. 3). This is not an easy perspective to capture, as the prospect is manifold. In the center of the reflective pond, an erect swamp cypress (*Taxodium distichum*) punches the ceiling of the tableau. Through the graceful branches and twigs, it unfolds an airy depiction of the sixteenth-century fashion maze garden flanking the façade of Casino. The springy lines scribble through the Palladian motifs of the pedimented windows and the volume of low-clipped hedges, and never languish nor omit any components, such as the haut-reliefs above the cornice and the alignment of citrus pots. From the parterre, one has a glimpse of the clouding stone pines (*Pinus pinea*) rising over the exuberant bushes and palm trees (*Trachycarpus fortunei*) in the far end of the secret garden. Now if we withdraw our look from the distant background to the tall swamp cypress, we could fathom why the withered-appearing tree looks so out of season. The draughtsman chose to present the naked and drooping branches to compose a deeper pictorial space whereas depict the delicate rustling leaves on the tip to indicate its factual vitality and species. Here we could possibly conclude that the implicit arrangement sacrifices the actual appearance



4. 画作《罗马纳沃那广场“四河喷泉”》
5. 画作《卢森堡公园》

4. *Four Rivers, Piazza Navona, Rome*
5. *Jardin du Luxembourg*

高大的落羽杉上，我们便能明白绘者将此树刻画得如此凋萎及不合时宜的缘由。欧林在此处选择性地呈现了秃而低垂的枝条以实现一个具有深邃视野的绘图空间，同时通过刻画树顶部婆婆的羽叶来表明其在事实之景中的活力与物种特征。这里笔者可以初步得出结论：绘者在此画中含蓄地省略了落羽杉的真实形态，以呈现一个更为重要的洞察——在视野中，远处富于自然面貌的英国园林与中景秘密花园内精美的矫饰主义花圃之间形成了完美对比。

有趣的是，省略手法在景观手绘中的运用还能让设计师发现和思考所观对象的形式生成。笔者在欧林的速写本中发现了一个耐人寻味的例子——一幅关于吉安·洛伦索·贝尔尼尼雕塑作品“四河喷泉”的钢笔速写（图4），这一雕塑以对自然的拟人化刻画著称。绘者的目光专注于石灰华基座和四位河神巨大的大理石雕像，而将置于雕塑顶部的方尖碑弃于画面之外。紧邻位于画面中央的河神，欧林快速勾画了一系列微缩的（也可能是从更远视点观察的）雕塑速写，一个比一个舍弃更多细节，直至最终以简洁的草图呈现出扭转的石块体量。绘者在创作的过程中探求了这一动人的巴洛克喷泉的最初概念，这一逐步提炼的过程多么富有感染力和启发性！从一开始对四位河神的阳刚之气以及基石上明暗关系的仔细刻画，到最终草图中四个人体在整个喷泉的动态“漩涡”中被略去，这幅速写呈现了对雕塑动态构成本质的有序有法的探究过程。

2.4 叙事性的景观构图

生生不息的景观自然地呈现在绘者眼前，而绘者则沉浸于对此情此景的感受之中——这一感知和表达的过程需要通过时间去将多维的感知表现在绘图板上。从笔尖接触画面的一瞬间开始，表现过程便紧

of the swamp cypress to reveal a more important discovery: the perfect contrast between the more natural-appearing English Garden in the background and the delicate Mannerist parterre in the secret garden.

Interestingly, this act of reduction allows the designer to discover and reflect on the form of an object in the landscape. Here is a fascinating example we find in Olin's sketchbook — an ink sketch of the famous personification of nature, Gian Lorenzo Bernini's stunning fountain *Quattro Fiumi (Four Rivers)* (Fig. 4). The draughtsman's eyes are fixed on the travertine base and culls the marble bodies of four gigantic river deities from the obelisk perched atop the sculpture. Next to the central deity of the drawing, Olin included another three sequential sketches with each a smaller scale or perhaps from a farther distanced vantage point, removing more details one after another, until eventually a brief scribble of the twisting volumes of the rock. How inspiring it is to see this sequential process of distillation, through which the draughtsman sought to grasp the original concept of this spectacular baroque fountain. From an initial careful depiction of the masculinity of the four gods and light and shade of the rock base to the last sketch with the four figures omitted in the holistic vortex of the fountain, the sketch presents a sequential and methodical search that approaches the essential dynamism of the sculptural components.

2.4 The Composition as Storytelling

The living landscape presents itself in front of the draughtsman's eyes, and the latter is immersed in the reception of such scenes, which requires time to seize the perception and expression within the specified dimensions of a drawing pad. From the very moment when the tip of the tool touches the surface of the paper, the process of representation pivots on the visual narrative of the story. As the eye rolling from here to

② 本文将修辞构图运用于手绘实践是受到德·塞托的启发。德·塞托在介绍将行走作为一种创造性的空间行为（“脚印的构成艺术”）时，借用了诗歌文学中“文体修辞”的概念。提喻与连词缺省是德·塞托着重强调的修辞，他将二者分别与行走体验相比较，用以解释语言与文学结构如何在象征层面展现出“（语言与空间实践的）存在与作用方式”（来源：参考文献[7]）。

② The idea of figurative composition in drawing practice is inspired from de Certeau's borrowing of the "stylistic figures" in poetry to introduce his idea of walking as a creative spatial practice, "an art of composing a path." The two particular figures, synecdoche and asyndeton, are highlighted and compared with the walking experience by de Certeau to indicate how the linguistic and literary structure manifests "the way of being and operating" [of the verbal and spatial practice] at a symbolic level (Source: Ref. [7]).

随视觉叙事而动。目光流转之处，俯仰天地之间，我们通过丰沛的周身知觉来与身边的情景相交融。“我们并非先看到世界，而后再听到、嗅到或触碰到它”^[6]——对景观的联觉感知在同一时间共同涌现，而非框定于一块凝固的背景帷幕上。因此，对于绘者而言，最大的挑战莫过于将感知到的在时空中持续流动的景观重新呈现在有限的画纸内。

故而，构图乃是一种关于绘者所观之景的叙事过程，并为观者探寻绘者目光流转的观察过程提供了线索。这里我们看到一幅宁静祥和的巴黎卢森堡公园水彩速写（图5）。修剪后树冠低矮的七叶树（*Aesculus hippocastanum*）占据了将近一半合页画面。苍翠欲滴的肥枝大叶以整簇的笔触铺陈开来，有如成群的银鱼在炫目的日光中闪烁着不同明暗的绿色，在细石子铺地上洒下慵懒而迷人的树荫。此画的构图可以从两个维度进行解读。垂直维度上，绘者略去了高大七叶树阵的树梢以及苍白大理石雕像的上部，让透光而弥漫的绿色树冠营造出一个宜人的公共集会场所——树冠的底部正与雕塑基座的饰带平齐。富于生机的生活场景被浓缩在这一由树冠和铺地清晰勾勒出的尺度怡人的空间中，将观者的目光导向躺坐着的人们；水平维度上，从左至右，绘者观察并捕捉到了处在不同景深中的休憩和交谈的人们。从前景中铜绿色椅子上躺着的一对男女，到背景中在固定长凳和可移动座椅上聊天的人们，画面记录了人的身体和城市座椅贴合的多种可能，描绘出一段城市花园中悠闲宁静的时光。这一构图方式着重表现了园艺设计如何塑造城市公园景观，反过来也表明了城市空间如何被公众自主使用。

欧林手绘作品中运用的多种构图思路蕴含了绘画过程中多样的可能性——从对叙事的掌控到持续不断的观察与分析。包括卢森堡公园水彩速写在内的多数手绘以一种传统的透视构图来表现所观之景，而另外一部分画作则代表了一种富于艺术创造性的探究，以一种摒弃传统透视的修辞构图^②来探索景观。

对比诗歌中的修辞手法，我们可以更好地理解此处笔者所谓的“修辞构图”及其背后的叙事意图。米歇尔·德·塞托将行走看作



there, from the touch of the firm ground to a gust of head-on soft wind, we engage with the encompassing landscape in a flux of embodied senses. “We do not see the world and then hear it or smell it or touch it”^[6] — this synesthetic perception of the permeating landscape comes all together at a time, never being something framed in a frozen backdrop. Therefore, not least of the great challenges for the draughtsman is to compose the perceived duration and the movement of a landscape within a defined sheet of paper.

A composition is, therefore, the storytelling of what the draughtsman sees, providing clues for the trajectory of the moving eye and the process of observation. Here presents a placid watercolor of Jardin du Luxembourg (Luxembourg Garden) (Fig. 5). Less than half of the facing tableaux are filled with the chunky, low-clipped canopies of horse chestnut trees (*Aesculus hippocastanum*). The thick and verdant leaves are spreading in multiple clusters of palpable strokes like an enormous herd of glitter fish, shining in the faint sunlight through different shades of green while casting mesmerising shades on the crushed gravel. The composition can be read from two dimensions. Vertically, the draughtsman clips the tops of the towering horse chestnut trees and the pale marble statuary. A light-penetrable and permeating green canopy defines a comfortable gathering space, with its bottom aligned to the pedestal's frieze. The living landscape is compressed into a tightly framed, intimate space between the treetops and ground plain, directing the viewer's gaze to the seated figures. Horizontally, from left to right, the draughtsman observes then captures people resting and socializing at varying depths. From the couple in the foreground reposing in the verdigris lounge chair, to the people in the background chatting on the fixed benches and flexible metal chairs, the image depicts many ways of body engagement with the seating and describes a peaceful moment in the garden. This compositional decision emphasizes particularly how the landscape is shaped by strategic horticultural design, which in turn informs how space is used spontaneously by the public.

Olin's drawing encompasses a multitude of compositional decisions that reflect abundant possibilities within the act of drawing, from the mastering of storytelling, to unrelenting dedication to observation and analysis. Most of the drawings, like the watercolor sketch from Luxembourg Garden, represent the observed landscape with a conventional perspectival approach, while other drawings are representative of the artistic searching and exploring place through figurative composition^② and disregard for the perspectival tradition.

A comparison with the rhetoric in poetry will shed some

一种空间艺术性表达，为了诠释这一概念，他引入了演说与诗歌中的语言学概念——文体修辞，并认为，正如演说中区别于事实陈述的具有象征意义的修辞手法一样，对步行的修辞表达体现了行走体验中空间风格的变化，这种变化由行人自身的行走风格产生，且和实际空间有别。^[7]

德·塞尔托的这一有关行走与文字之间修辞运用的横向比较很有启发意义。如果富有感染力的修辞能让讲述者超越平铺直叙进行更加生动的表达，那么将这一修辞运用到绘画构图中也是适宜的——由此，笔者所谓的“修辞构图”便可充分运用于表现独到的景观视野以及个人对所观之景的洞见与体悟上。

与前述手绘表现中具象的省略和留白类似，修辞构图通过个人对景观的领会对事实之景进行转译和诠释，使绘者得以传递传统学院派透视构图所无法捕捉和表达的内容。因此，面对这一非传统透视构图，我们需要对画作进行诗意的解读，通过这种解读，观者或许能领会那些所见之外的情景与持续凝结在画面中的时空——由此，观者可以从二维的景观表现中再现绘者彼时将观察进行概括和提炼的过程。然而，这并不意味着运用了修辞构图的手绘作品就一定是象征性的、远离现实的，恰恰相反，源于文学修辞的修辞构图填补了观者与绘者之间的时空鸿沟。修辞构图可使观者身处真实可感的沉浸式环境中。

德·塞尔托强调了两种诗歌中基本的文体修辞：提喻法（指用一个部分或一个特殊的描述物来代表整体或用整体代表部分）和连词缺省（指不同的部分在连词缺失的情况下并列呈现在一起）。当我们将这两种文学性建构置于绘画的语境中，第一种修辞即将视野中的景观隐喻地构成在画面上，例如近距离细致描绘一朵标志着无垠野草甸和乡间景象的罂粟花（*Papaver somniferum*）；第二种修辞则是对景观中情境转换与必要过渡信息的刻意省略，从而呈现所见之外的内容，例如将“此间”与“彼处”、“当下”与“过往”的景观并置于同一张画作中。有趣的是，这两种修辞构图频繁出现于欧林游历英国时的手绘中。

一个可供观者寻味的例子是一幅乡间小径的速写。画作竖向构图，一只丰满的雏燕和切过小径穿过栅栏的木阶梯清晰地上下并列呈现（图6）。这两个不同尺度的对象未经场景变换或任何过渡性背景提示即被直接并置于一幅画作之中。二者都可见于英国巴克兰乡间田野，它们共同讲述了当地农业景观和乡村发展的历史。正如欧林在画作的补充文字中所言，燕子（*Hirundo rustica*）“在英国民谣和文学作品中常被视为自由的象征”，也代表了其他在乡村私有农田间飞来飞去的本土鸟类，如知更鸟（*Erithacus rubecula*）和云雀（*Alauda arvensis*）^[8]。这些大自然中生性自由、无忧无虑的鸟类与小径、栅栏、

more light on this second category of composition and the draughtsman's intention behind this narrative of drawing. To construe his idea of walking as a creative spatial expression, Michel de Certeau introduced the linguistic concept of “stylistic figures” from speech and poem, arguing that the figures of pedestrian rhetoric provides a stylistic metamorphosis of space in walking experience — like the use of figures in processing of the symbolic other than the actual fact in speech.^[7]

This comparison between the stylistic operating of steps and words is inspirational. If the affective use of stylistic figures allows the storyteller to express the meaning in a broader context beyond the normal structure of words, it is also possible to appropriate this rhetoric to drawing composition — thence what we call “figurative composition” can be comprehensibly adopted to represent a unique sight and personal insights from the landscape observed.

Similar to the representational reductions, these figurative compositions distort the actual prospect according to the personal apprehension of the landscape, which allows the draughtsman to deliver what cannot be captured from academic perspectival composition. Therefore, it requires a poetic reading of drawing, through which the spectator could possibly apprehend the almost invisible contextual message and the crystallized duration in the field — one can, therefore, seek to revisit the encapsulated process of observation from a two-dimensional representation. However, this is not to say these drawings with figurative composition are symbolic and hence distanced from reality. On the contrary, the figurative composition inspired from literary figures closes the gap between the spectator's gaze and the draughtsman's reception. The latter is presumably palpable and immersive.

De Certeau highlighted two fundamental stylistic figures in poetry: synecdoche (where a part or a special is used for representing the general and vice versa) and asyndeton (where the parts are juxtaposed in the absence of conjunctions). To situate these two literary constructs in the discourse of drawing, the first figure can be understood as an analogical composing of the landscape in sight, for instance — a detail depiction of an emblematic poppy flower (*Papaver somniferum*) to represent the vast wild meadow in the country; the second figure is elliptical in providing contextual transition or necessary visual conjunction within the landscape observed, which allows the invisible to speak, for example — a juxtaposition of “here” and “there,” “now” and “then,” in the same drawing. Interestingly, these two manners of figurative composition can be frequently found in Olin's drawings from his trips in England.

One appreciable example here is a sketch of footpaths



6. 画作《雏燕和藩篱边的木阶梯》

6. A Young Swallow and a Stile

© Laurie Olin

篱墙和灌木树篱等用于划分物权、界定田地、阻断非法侵入的人工构筑物形成了对比。在画面的下半部分，一小段连续的木栅栏横在一条通往牧场或麦地的田间小路上，划出了一条清晰的产权边界。栅栏代表曾经的争议达成了共识——这条边界很可能曾在数十年间不断变迁，代表一种由当地农民维系的自然之熵不断叠加的秩序。但这架乡间简易自制的木阶梯如同“一个公共通道的象征”^[8]，为人类（并非为牲畜）提供了某种游离于边界之间的灵活性。

修辞构图手法的使用为观者解读画作的文脉信息，甚至重现绘者的观察过程创造了更多可能。观者就这幅手绘的欣赏可以始于一系列追问：为何选择田间的燕子与阶梯作为描绘对象？又为何略去二者之间的环境信息？从中我们也许可以理解绘者的注意力是如何从固定的人工设施转移到动态的自然造化，进而确知英国乡间的社会习俗、严格的私产界定和保护，以及当地人经年累月含辛茹苦的耕种畜牧。在欧林于英国旅行途中创作的其他手绘中，修辞构图手法的运用不胜枚举——绿篱与编条篱墙的比较解读，移动的牧群与白云苍狗之间的联想，以及对麦地里野花的形态细节与麦田全景的并置描绘——所有这些构图都体现了绘画过程中绘者对于当地及地域景观情境的呼应性解读。

2.5 笔触和质感背后的意图

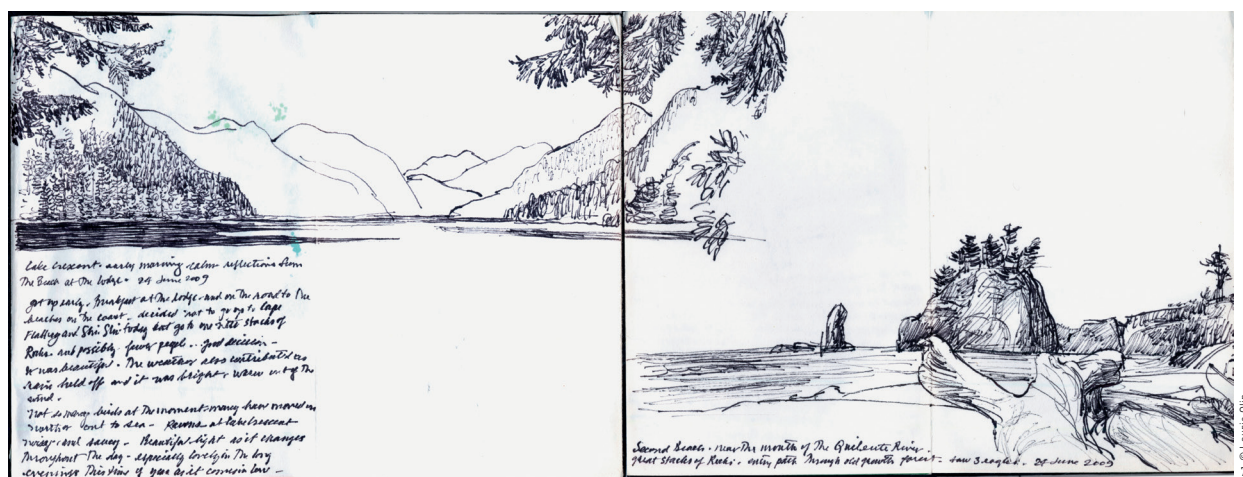
在绘画的过程中，要想在图面上实时呈现对景观的观察，既要求绘者要有敏锐的洞察力，又要求绘者有娴熟的手上功夫。手的移动和

crossing the land. The drawing is in a portrait format, with two parts composed together plainly — a chubby young swallow and a wood stile at a fence cutting the footpath (Fig. 6). The two objects are depicted at different scales yet juxtaposed together without a change of scene or any hints of a transitional background. Both two objects are found in the fields in Buckland, sharing the same agricultural landscape and history of the rural development. As Olin states in his complementary texts to the drawing, the swallow (*Hirundo rustica*) is “often used as a symbol of individual freedom in English folk songs and literature,” representing other native birds, like red robin (*Erithacus rubecula*) and lark (*Alauda arvensis*), flying here and there over the private farmlands and properties.^[8] The wayward behavior of these unfettered creatures from nature contrasts with the footpaths, fences, palisades, and hedgerows which delineate legal ownership of lands and properties and prevent the wrongful trespass. Here, at the lower part of the drawing, a small portion of the continuous post-and-rail wooden fence cuts across a small footpath entering the pastureland or barley field, drawing a clear line between the two sides of the ownership. A fence represents an agreement of contestation, presumably changing and shifting for years and decades, a superimposing order from farmer’s maintenance on natural entropy. However, a bricolage of stile, “a symbol of public access,”^[8] offers some flexibilities for humans — not for livestock.

The draughtsman uses the figurative composition to infer greater possibilities for the spectator to read the contextual information, and to review the process of observation as well. We can start with questioning ourselves the selective presenting of the swallow and the stile from the landscape and the ellipsis of the rest of the circumstance, from which we might seek to understand the draughtsman’s changing focus from the steady human device to the movement of natural creation, to further acknowledge the social protocols and strict sense of ownership and protection in the English countryside, along with their struggles and efforts of cultivation and animal husbandry. There are various other similar adoptions of the figurative composition, including the comparative reading of living fence and wattle fence, the association between the moving herds and the caprice of clouds, the careful observation on the wildflower morphologies about the panorama of the same barley field — all encourage the critical intertextual and contextual analysis of the local and regional landscape through drawing.

2.5 The Intention behind Strokes and Textures

As we have discussed in the process of draw-ing, the coordination between the observation of landscape and its



手腕的弯曲度掌控着画笔与媒介间的接触，线条由此自然流出。在这一过程中，绘者对景观的感知融于恰当的笔触与质感中。而观者所接收到的则是景观的“二次体验”。在有关艺术与知识创造的古典语境中，这一体验不仅经由纯熟的绘画技巧塑造和演绎，更通过绘者个人的技艺^③去吸收和解读“一次体验”中的深层含义。从这个角度来看，手绘是一项智力活动，其所要求的具体能力不可简化为一种技能训练。这里对笔触背后可能意图的推敲并行于对绘画应用技巧的理解。

能够欣赏一幅画作如何通过生动的笔触和富于表现力的手法来表现所描绘的对象始终是一种乐趣。在一些难得的瞬间，观者几乎能感受到画笔的脉动与节奏。但是，要想明确绘者缘何以某种方式作画，通常比弄清其所使用的技巧类型更加困难。在此问题下，我们应开展更为深入细致的研究，以对欧林不断发展的手绘技艺及其习得与运用进行更为连贯和整体性的理解。碍于篇幅，本文仅给出一些例证来阐述笔者对于笔法技巧背后绘者心理的揣测。

在欧林众多的手绘笔法中——疾行、逆锋、停顿、游丝、湿抹（用手指）、枯笔（用旧笔）——这些多样的墨迹构成了欧林在西北太平洋沿岸的一系列手绘作品，涵盖山海湖谷、近海岛屿，以及迷雾

almost simultaneous representation on paper demands for both the keen eye and practised hand. Driven by movements of the hand and twists of the wrist, lines flow out through the controlled touch between the tool and the medium. In this process, the draughtsman's reception is resolved in the right strokes and textures. Received by the spectator is only a secondary experience of landscape, which, however, in a context of art and knowledge, has been formed and performed with skills and techniques as well as by the draughtsman's personal *techne*^③ to absorb and disclose the latent information and meanings in what he or she sees primarily. At this point, the intellectual activity of drawing requires specific skills that cannot be simplified into technical training. A consideration of intention behind the frozen strokes hereby goes in parallel to understand how the skills of drawing are applied.

It is always an enjoyment to see how the object is expressively represented with animated strokes and vivid portrayal. In such lucky encounters, the spectator could almost feel the impulse and tempo of the pen. However, to determine why the draughtsman draws in a certain way is often more difficult than figuring out what type of skills he or she has used. Further close studies under this task are necessary to present a more coherent and holistic understanding of Olin's acquiring, adopting, and operating of an evolving palette of drawing skills. Hereby, we give some exemplifications that we have drawn our conjectures to enter the draughtsman's possible psyche behind the operation of skills.

Among Olin's expansive breadth of skills — running, dragging, lingering, fine tress, wet smear, moistureless scribble — these monochrome patterns of ink movements constitute a series of drawings from the Pacific Northwest with unique geography of mountains and sea, lakes and canyons, offshore islands and

③ 笔者在此处引用希腊语“*techne*”（通常在英文中被简化翻译为“艺术”或“手艺”，但实际上，其涉及人类创作与求知的更广泛含义，特别是可以通过它来揭示自然的本质）是为了区别于“技术”（*technique*，源于希腊语“*tekhnikos*”）一词，以此强调对景观手绘的认识不能只停留在手上功夫，认为它只是一种工具化的技巧和手段，而必须理解其具有洞察和探究的意图。关于对这两个术语的深刻区别，另见马丁·海德格尔撰写的《对技术的追问》一文（来源：参考文献[9]）。

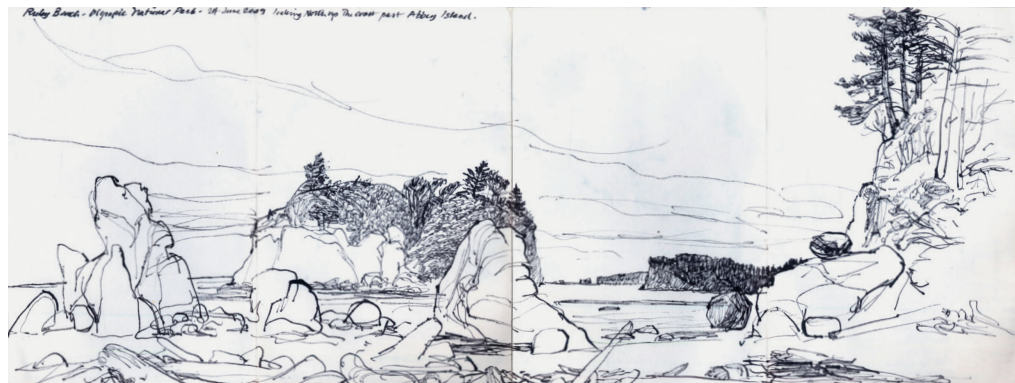
③ By using the Greek word “*techne*” (often translated simply in English as “art” or “craft”, however, referring to a broad sense of human capacity of making and knowing, particularly in a relation to unveil nature, or physis), we intend to distinguish from the word “*technique*,” which is derived from the Greek word “*tekhnikos*,” in order to argue that drawing skills should not be considered merely the techniques or instrumentalities to acquire, but with intent to see and to know. The differentiation between the two words draws upon Martin Heidegger's essay *The Question Concerning Technology* [Source: Ref. [9]].

7. 华盛顿海岸线折本速写《清晨的新月湖》，绘于2009年
8. 华盛顿海岸线折本速写景象：从位于奥林匹克国家公园红宝石海滩的艾比岛上方的山顶向北望，绘于2009年。
7. Washington coast folding sketch — Lake Crescent, Early Morning, 2009
8. Washington coast folding sketch — Looking North up the Crest past the Abby Island (at Ruby Beach in the Olympic National Park), 2009.

雨林等独特地理类型。这卷折本水墨速写从一幅夏季清晨新月湖的景色展开（图7）。这不是一幅精致细腻的手绘。从轻快的笔触中，可以看出绘者下笔迅速。没有过多的细节，绘者勾勒出层叠山脉的起伏轮廓，更多着墨于漫山针叶林的明暗层次，凸显了湖面的清澈与宁静。

通过少量的着墨，线条与质感间的刻意对比有效拉开了景深。西海岸成年花旗松（*Pseudotsuga menziesii*）的浓粗枝叶以浓墨点甩的手法呈现，为画面提供了一个框景。为了表现近山针叶林的质感，绘者简洁地描绘了高耸的树干与层叠的水平枝叶，在单棵树形的抓取与丛生植物群落的表现之间取得了很好的平衡。视线延伸之处，温带雨林的质感从粗重的笔触显著变化为有层次的锯齿状线条，以强调林冠层的垂直肌理。同时，观者亦可注意到绘者运用笔触提速和笔尖轻提的手法（很可能是通过旋转笔尖的角度或者换用一根快干了的针管笔）来表现空间的远近和山坡的朝向。从前景的黑到中景的灰，不断变化的笔触终于远山的留白。这些表现手法呈现出一幅引人入胜的画面，在某种程度上可以说，这是欧林在湖岸获得的“一次体验”。

欧林在此折本第一幅速写中惯用的笔触在随后西北海岸线景观的序列手绘中得到了延续——舒展而低沉的云、苍白而斜倚的峭壁和离岛、堆叠的树冢、散落的嶙峋怪石和砂砾（图8）。先前用于描绘轻薄云彩的技法再次应用于表现潮涨潮落。这些微妙的笔触变化生发于一套连贯而流畅的笔法，将当地的气象、地质和生态捕捉联结于纸面的方寸之间，使西海岸的原始景观变得触手可及。依笔者所见，通过这一系列笔法不仅可以推断自然栖息地间的相互关系，还可以揭示绘者从自然形态中观察到的内在冲动与生命力。绘者可能忽略了沙滩上的阴影和肌理，因此并未在图面上有所体现。与此同时，绘者可能将注意力集中于掌握岩石与乱木的形态与特质上。通过娴熟掌控画笔的徐疾，绘者以笔触的移动精练地记录下了他与景观在那一时刻的对话。



foggy rainforest. Here a folding scroll of ink sketches starts with a horizontal vista of Lake Crescent early in the summer morning (Fig. 7). It is not a delicate illustration. From the brisk strokes, one can tell that the tempo is quite fleeting. Without many depictions of detail, the draughtsman outlines the undulating profiles of layered mountains, placing more ink in varying shades of the predominant conifers, accentuating the serene reflection in the lucid lake.

The intentional contrast between the lines and textures effectively distorts the depth of the view without a massive flow of ink. Characterized with dashing of thick ink, the shaggy branches of the mature coast Douglas-firs (*Pseudotsuga menziesii*) provide a frame for the foreground. The texture of the conifer forest on the near mountain is expressively represented with brief denotations of the towering trunks and stacks of lateral branches — a well-handled balance between the discernible morphology of individual Pinus and the dense clustering of plant life. Where the sight extends, the texture of the temperate rain forest changes dramatically from thick strokes into a layering of toothy lines to emphasize the verticality of the forest canopies. At the same time, the spectator can notice the intentional acceleration of tempo, the pen tiptoes (very likely by twisting the angle or using another moistureless pigment liner) to depict the distance and aspect of the slope. The changing technique — from the foreground depicted in black to the mid-ground scribbles in grey — ends in the background where the mountains are outlined with reserve. The representational techniques offer an inviting prospect, which we might say, in a certain likelihood, is the primary experience Olin received at the lakeshore.

This proclivity of strokes and scribbles continues in the sequential sketches of the North-western shoreline landscape — stretched, condensed clouds, tumbling pale cliffs and offshore islands, piles of thickly fallen trees, stacks of grotesque rocks and eroded detritus (Fig. 8). The same sweeps of gossamer for the elongated clouds are extrapolated again to describe the swing of the wave and foam. These subtle inflexions born from a consistent, fluent stroke language draw together meteorology, geology, and biology, contributing to the palpable presence of a primordial landscape. Not only inferring the interrelationships within the natural habitat, this stroke pattern, as we read, also reveals the inherent momentum and impulse of what the draughtsman sees in the forms shaped by natural forces. The shadow and texture on the sand are presumably neglected by the eye, hence reserved by the hand. Very likely that the draughtsman's attention was fixed on grasping the morphology and personality of the rocks and logs. Through the fine skills of pause and run, the draughtsman uses the movement of strokes to concisely record his conversation with the landscape at a precise moment in time.



3 The Practice of Drawing and Observation

Draw-ing is interactive, and the analytical reading of drawing, as previously discussed in this paper, seeks to communicate to this invisible process. How can we enter the psyche of the designer through analyzing drawing and drawing? One possible access is through text, the annotation in the drawing.

Olin draws during travel, and often he writes and composes text directly within the drawing as a whole. Some of the text are notes with factual, intended to record Olin's observations. These notes include descriptions of temporal sensations, such as the note here from his Luxembourg Garden sketch: "A beautiful day, temperature seventy, blue sky with clouds moving all day." The notes on temperature and atmosphere can quickly place the spectator into this visual and sensorial imagination so that they may share the feeling virtually. Other factual notes provide clues into Olin's observation of the landscape and present the findings in sequence as small vignettes in the composition. In the Pompidou sketch (Fig. 9), one may presume that Olin began the drawing with a sketch primarily of the fountain at the Pompidou Center. The central sketch illustrates factual information of the fountain, the sculpture inside the fountain, the people near the fountain, and the crowds and buildings in the background. He continued to analyze the plaza via annotated plan, section and fountain details (ideal drainage of sorts). These complimentary

9. 画作《蓬皮杜速写》，绘于1997年
 10. 画作《农场、废墟、荒野》
9. Pompidou Sketch, 1997
 10. A Farm, a Ruin, a Rampant Nature

3 手绘与观察的实践

手绘是一个交流的过程，如前文所述，对于画作的分析解读即是对绘者背后创作过程的探寻。我们应当如何通过分析手绘及手绘过程进入绘者的精神世界？一种可行的方式是通过文字，即手绘上的标注。

欧林在旅途中的手绘经常会辅以文字注释。其中一些文字是事实类注释，旨在记录自身观察。这类注释也包括即时感受的描写，比如他在卢森堡公园手绘中记录的文字：“美好的一天，气温21℃，云朵终日在蓝天上漂浮”。关于温度与氛围的文字注释可以快速将观者置入充满画面感的想象之中，观者几乎可以与绘者分享感官体验。其他事实类注释包括欧林观察记录的小插图，插图的顺序揭示了欧林观察方式的线索。在关于蓬皮杜的速写中（图9），可以认为欧林的手绘主要从蓬皮杜中心喷泉的速写开始。画面中央描绘了喷泉、喷泉中的雕塑、聚集在喷泉周围的人，以及背景中人群和建筑的事实信息。紧接着，欧林继续通过绘制带有标注的平面图、剖面图以及喷泉的细节（理想的排水等）对蓬皮杜中心广场进行分析。这些辅助的小图既是透视速写构图的组成部分，亦以图解形式清晰地展现了欧林的分析过



程。通过观察、思考、手绘和分析，欧林将喷泉置入城市街区、地形环境、空间活动、社交活动，以及设计构造的情境之中。这一页的手绘（或许可以看作一幅绘画）展现了对于空间的一种自发式观察方式，即审视“那里有什么”，并询问“它好在哪里”以及“为什么好”。

通过记录不可见的元素（例如氛围）或构图中被省略的元素，（绘画中的）文字为观者提供了一种更为直接的途径去解读手绘，同时记录并揭示了艺术家的精神世界。手绘中的注释实质上是邀请观者进入绘者的内心世界。那些具有描述性、即时性、情感性和背景阐述作用的文字可在观者和绘者/设计师之间建立共同的体验基础。

欧林关于将手绘作为观察媒介的观点还暗示了一种将手绘与专业实践相联系的途径。为了达成对欧林景观设计师身份的某种推测性理解，笔者尝试通过比较阅读来研究其手绘作品。相应地，笔者力求使欧林的手绘实践与其设计哲学的发展保持一致，并将这一不断演进的过程置于文化语境之中，同时将对其产生重要影响的时刻与人物关系一并考虑。由此，手绘成为连接欧林的批判性观察与专业实践的主体。在通过手绘探寻这一不断发展的过程时，相关研究本质上是检视内外部的观察与表达（景观的感知、内部的构造，以及外部的呈现）之间的协调性。此外，对欧林所受手绘训练及其发展过程的探索可为回顾景观设计学教学法有所启发——将对眼、手和思维进行训练的重要性与专业实践联系起来。

欧林的英国风景手绘已在前文中提及，人们可能会从这些画的绘画技法中看出其具有建筑学的教育背景。除建筑表现手法之外，欧林的作品还呈现出了更多外来的影响（图10）。在《穿过旷野》一书中可以看到很多具有倾斜视角的手绘作品。这些画作的背景被向前推，所描绘的事物在画面中被挤压。由于画面中的前景和中景的景深被压缩，致使画面变得更加扁平。这种倾斜透视手法使得画面中描绘的对象缺乏明确的主次，观者的目光因此得以在画面中漫游。在《穿过旷野》一书中，许多画作都通过不同比例的并置和大量留白的使用来进行构图和叙事。具体而言，在这幅野花手绘中，罂粟花和雏菊（*Bellis perennis*）占据了大部分画面，只留下页面底部窄窄一条用于描绘周边的草甸和形单影只

drawings are both compositional to the perspective sketch, as well as diagrammatic in which they clearly illustrate Olin's analytical process. Through observing, thinking, drawing, and analyzing, Olin contextualized the fountain in the city block, the topography, the program suggested by the space, the social activities, and design tectonics. The page, as one may refer as one drawing, demonstrates a spontaneous way of observing the place, reviewing "what is there," and asking "what is good about it" and "why it is good."

Text can be utilized to describe the act of drawing in an accessible manner, by including the invisible elements such as atmosphere or elements omitted from the composition. It records and reveals the artist's psychological state. Annotation in drawings essentially is an invitation for spectators to enter the draughtsman's / designer's inner world, by providing a descriptive, temporal, emotional, and contextual situation to form between speculator and draughtsman / designer an experiential common ground.

Olin's remark on drawing as a medium of observation also suggests a purposeful approach connecting drawing to professional practice. In an attempt to provide some speculative understanding of Olin's becoming of a landscape architect, we try to examine his drawing through comparative readings. Correspondingly, we seek to align Olin's drawing practice with the development of his design philosophy and to situate the evolving process in its cultural context with benchmarks on influential moments and figures. Drawing, therefore, becomes the subject connecting Olin's critical observation and professional practice. In searching for this evolving process through drawing, the research essentially looks at the coordination between observation and representation both internally and externally — how landscape is perceived, internally constructed, and externally represented. Moreover, the exploration for Olin's training and development can shed lights on reviewing the landscape architecture pedagogy, associating the significance of the cultivated eye, hand, and mind in professional practice.

Olin's drawings of the English landscape have been previously noted in this paper, and one may see these drawing techniques suggest background in architecture. In addition to the architectural rendering influence, Olin's work reveals further foreign influence (Fig. 10). Many drawings from *Across the Open Field* can be found with tilted perspective, in which the background is pushed forward until everything is compressed in the picture plane. The visual depth between the foreground and the middle ground is significantly reduced, which results in a flattened image. In such a way, there is no clear hierarchy



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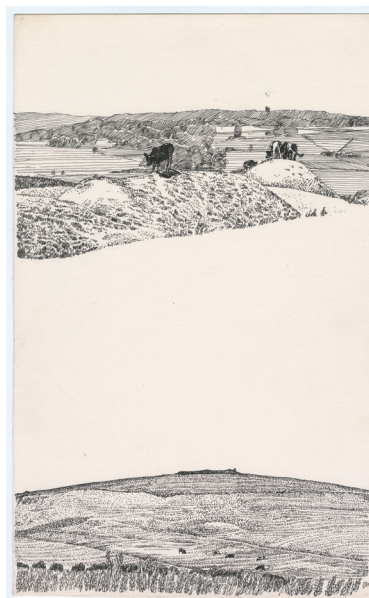
in the objects depicted, rather, it allows the eyes to wander in the drawing. Amongst the drawings from *Across the Open Field*, a juxtaposition of different scales and ample intentionally unfilled space are used frequently to create wise composition and narrative. Particularly, Olin's wildflower drawing depicts poppies and daisies (*Bellis perennis*) that dominate the plate with only a sliver of the surrounding meadow and solitary oaks (*Quercus palustris*) at the bottom of the composition (Fig. 11). The composition plays with the scale of the very large and the very small, creating a rather dynamic visual experience. Such techniques are commonly used in Chinese landscape scrolls and the wood prints from the Floating World of Edo. However, we argue that Olin did not intend to borrow these techniques from classical Chinese and Japanese representation to recreate the similar visual effect. Olin studied many ways of representation, but it is his skilful hand developed through drawing from life, that defines his approach to composition and narrative. It is not the image (from the eye) that one needs to learn, but the critical representation (the hand) that one should understand and absorb in order to create one's vision (the mind) (Fig. 12 ~ 14).

In the drawing of *Two Views to the Northwest from Buscot House*, the above portion depicts the vista looking over the ha-ha from a distant point, and the bottom portion is viewed from an elevated perspective, looking down and revealing the ha-ha (Fig. 12). Depending on how one views the drawing, whether from top-down or bottom-up, the image creates ascending or descending perception. The juxtaposition of the two compositions suggests movement, recreating the draughtsman's

11. 画作《麦田上永恒而宁静的野花——罂粟花和雏菊》
12. 画作《从巴斯考特大宅向西北望的两个视图》
13. 画作《奶牛山丘》所描绘的丘陵之景与在大片浅水池塘下的山坡上吃草的奶牛。
14. 画中为在宅子北部公园草坪上吃草的雄鹿，以及草坪上方的护栏栏杆。
11. *Timeless and Tranquil Wildflowers — Poppies and Daisies — in a Wheat Field*
12. *Two Views to the Northwest from Buscot House*
13. Up on the downs and cows grazing the hillside below the large dew pond on *Cow Down*.
14. A drawing of bucks grazing in the park north of the house in the meadow and parapet rail of the terrace above this meadow.



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15. 墨水画《费尔班克斯的回忆》，1967年绘于纽约。该手绘收录于本次展览图录中。
16. 画作《小木屋》，1968年绘于阿默甘西特。该手绘收录于本次展览图录中。
15. *Fairbanks Memory* (an ink drawing), New York, 1967, from the "Drawing" exhibition catalogue.
16. *The Cabin*, Amagansett, 1968, from the "Drawing" exhibition catalogue.



的橡树 (*Quercus palustris*) (图11)。这一构图在极大与极小的尺度间游走，创造出颇具动态的观画体验。这种技法常见于中国山水卷轴画和江户浮世绘木版画中。然而，笔者认为欧林并未打算从中国和日本的古典绘画中借鉴这些技法来重现类似的视觉效果。虽然欧林研习了诸多绘画表现手法，但其通过绘画生活训练出的艺术之手，定义了属于他个人的构图和叙事方式。艺术家要学习的并非图像画面（眼之所见），而是需要通过理解和吸收绘画中的关键性表达（手上功夫）来创造出可以展现艺术家构思（思想）的作品（图12~14）。

在《从巴斯考特大宅向西北望的两个视图》一画中，画面的上半部分描绘了从远处的视点略过隐垣所见的景致；画面下半部分则是从高处俯视所见的风景，从上向下的视角显露了隐垣（图12）。根据人们对画作自上而下或自下而上的浏览方式，图像会产生上升或下降的感觉。两种构图的并置呈现了一种动态，重现了绘者的空间体验。

对于欧林绘画所受影响的探索揭示了关键性的学习过程。艺术家需要通过持续的手绘练习不断训练手、眼、心在观察、分析和表达方面的协调性，以磨练出能够准确呈现艺术家理念的绘画技巧。

从此次建筑档案馆的画展中可以清楚地看出欧林手绘的变化。展览中展示了欧林一系列从20世纪60年代末到70年代初的墨水画，笔触松散，近乎抽象，与同期的英国风景手绘有很大不同（图15）。艺术家必须放弃对于精确的控制，才能用极少的笔画描绘出对象的形态特征。2018年10月8日，在画展的开幕活动上，欧林解释称这一系列的手绘是由树枝代笔蘸墨水绘制而成。虽然表达的目的不同，亨利·马蒂斯于20世纪50年代创作的《杂技演员》和布莱斯·马登受日本书法影响的“冷山”系列都采用了相似的绘画手法。对于欧林而言，他把这种绘画方式当作通过其他绘画媒介以打破自身“常态”的尝试。

在另一幅绘于20世纪60年代末的《小木屋》素描中，欧林选择性地描绘了阴影中的建筑和景观，在画面上留下了很大的留白空间（图16）。

spatial experience of place.

Discovering Olin's influences in drawing reveals the critical process of learning. Artists need to coordinate eye and mind into viewing, analyzing and infusing representation skills through the unceasingly practice of the hand, in order to develop the skill needed to accurately render the artist's vision.

The transformation of Olin's drawing is apparent in exhibition at the Architectural Archive. The show presented a series of very loose and mostly abstract ink drawings from the late 1960s to the early 1970s, greatly different from the English landscape drawings of the same period (Fig. 15). One must relinquish control and forfeit the ability to be precise in order to depict character of form with fewer strokes. During the exhibition reception in 8th October, 2018, Olin explained that the series of work was done using a stick with its tip dipped in ink. Both Henry Matisse's large drawing of *Acrobats* in the 1950s and Brice Marden's *Cold Mountain* series, which is influenced by Japanese calligraphy, have adapted similar drawing methods but for different purposes. For Olin, he called it as a way to break from his "norms" and to try out other mediums.

Looking at *The Cabin*, another drawing from the late 1960s, Olin drew the architecture and the landscape selectively only in the shade, creating substantial empty spaces on the plate (Fig. 16). However, the areas represented are described with great focus and

不过，他所刻画的部分笔触精细入微，可以看出花费了很多精力。安德鲁·怀斯同样也选择特定区域进行细致描画，而不会占满整个画面进行构图，画面的留白部分为观者提供了个人想象的空间，怀斯的许多关于农田和谷仓的速写也都运用了这一表现方式。在另一张木炭画《多利亚·潘菲利庄园》中，欧林以类似的方法，仅以描绘树干上的阴影的方式绘制了画面中心的树，故意忽略了树叶和大部分背景（图17）。与《小木屋》相比，这张木炭画的绘画表现方式明显不同，其笔触更加随意，但仍呈现出精细的描绘。本次展览呈现了欧林丰富的绘画媒介和表达技法，其在绘画上的实验性尝试和对于手的训练似乎从未停止。

然而，笔者认为展览中最具才气，或许也是最具多样性的作品是欧林在20世纪60年代至80年代初期间创作的一系列手绘。这些画作创作于欧林接受建筑教育以及他早期从事建筑及景观设计工作期间。在这一时期，欧林完成了大量用于捕捉和记录其所见所感的手绘，以为他的设计工作和设计理念提供助力。

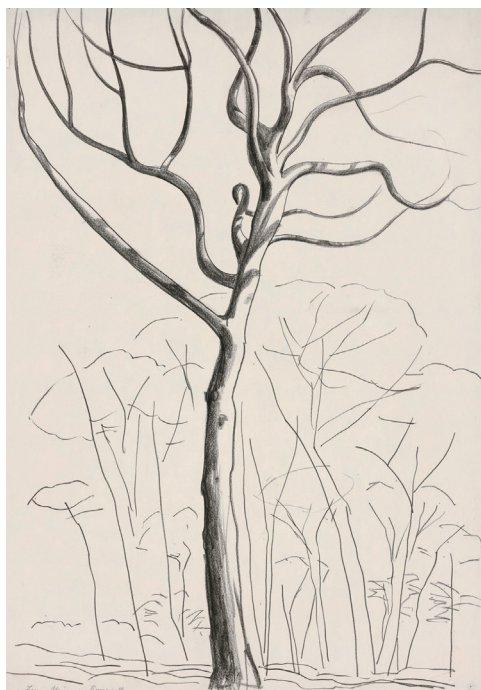
手绘是景观设计师重要的训练实践，为了加深这一理解，我们必须思考欧林作为绘者和设计师的想法及其设计理念的形成。欧林在美国阿拉斯加州长大，之后举家搬迁并在多个城市居住过，对于不同的城市景观，他一直饶有兴趣。他不仅观察身边的生活环境并随手记录，还积极融入到当地人之中。1958年，即在西雅图华盛顿大学建筑学院学习的第二年，欧林才开始学习景观设计，当时他的一门设计课由著名景观设计师理查德·哈格执教。欧林在华盛顿大学接受了布扎体系建筑教育，并接受了哈格的一些景观设计教育。不要忘记，那时

exquisitely precise stroke. Andrew Wyeth, too, had drawn in selected focus areas instead of a fully composed plate (Wyeth has many field sketches of barns and farms which can see this technique), in which the empty space provides room for the spectator to fill with personal imagination. In another charcoal drawing *Villa Doria Pamphilli*, the central tree is drawn in the similar technique by including only the shadow on the trunk, where Olin intentionally neglects the foliage and most of the background (Fig. 17). Compared to *The Cabin* drawing, the charcoal depiction is notably different, in which the strokes are much more loose yet still show great attention and precise depiction. The exhibition has presented a great diversity in the medium and technique acquired by Olin. Olin's experiment and training of the hand never seem to have stopped.

However, we argue that the most intellectual and perhaps the most diverse selection of drawings from the exhibition were created between the 1960s to the early 1980s, and it was during Olin's architectural education and early practice in architecture and landscape architecture, wherein he produced a great amount of drawings, which were used to capture and record his observations and to aid in his considerable design work and philosophy.

In order to deepen the understanding of drawing as critical training and practice for a landscape architect, we must consider the development of Olin's design philosophy, the mind of the draughtsman and designer. Growing up in Alaska and having moved and lived in multiple cities, Olin had always been interested in the landscape — through being in and observing the landscape, drawing the landscape, and always engaging with the people who live there. Olin did not study landscape architecture until his second year of architecture school at the University of Washington in Seattle in 1958 when he had a studio taught by the famous landscape architect Richard Haag. He received a Beaux-Arts training at the University of Washington, and some landscape architecture training with Richard Haag. Although not to forget that it was the 1960s' golden period of Modern gardens on the West Coast, with designers such as Thomas Church, Garrett Eckbo, and Bob Royston having strong presence in design schools. Given Haag's Mid-western background, we can certainly guess that Haag must have recommended Olin to read John B. Jackson's works on vernacular American landscape and cultural landscape on which Olin already had lots of curiosities. Later Olin also worked for Haag for several years. It was the time when both Beaux-Arts and Bauhaus training coexisted in the architecture school at the University of Washington. Olin has received the traditional fine art training in drawing and architectural design in addition to studies in modern arts, music and poetry.

After graduated with degree in Architecture, Olin practiced



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17. 画作《多利亚·潘菲利庄园》，2008年绘于罗马。该手绘是本次展览图录的封底。
17. *Villa Doria Pamphilli*, Rome, 2008 — backcover of the "Drawing" exhibition catalogue.

是西海岸现代主义景观的黄金时期，托马斯·丘奇、盖瑞特·埃克博，以及鲍勃·罗伊斯顿等设计师的理念在设计院校中占有重要地位。考虑到哈格的美国中西部背景，我们当然可以猜测，哈格一定向欧林推荐了约翰·B·杰克逊关于美国乡土景观和文化景观的作品，而欧林对此亦有不少好奇心。此后欧林还为哈格工作过几年。那时的华盛顿大学建筑学院兼施布扎学院风格和包豪斯学院风格的教学。除了绘画和建筑设计方面的传统美术训练之外，欧林还进行了现代艺术、音乐和诗歌方面的研习。

在获得建筑学学位后，欧林于20世纪60年代开展了几年建筑实践。在这一时期，美国景观设计领域还同时发生了若干重要运动，这些运动必然对欧林产生了影响，继而也影响了他的职业路径。这些影响首先源自城市理论家关于人与城市环境方面的著作。凯文·林奇于1960年出版的《城市意象》介绍了人们如何构建自己所居住城市的心理地图这一概念；作家和社会活动家简·雅各布斯于1961年出版了《美国大城市的死与生》，批评了理性主义的规划，并赞美了多样化的社区和城市社交生活。民族志学和行为学也在这一时期兴起并相互促进。我们可以从欧林众多相关主题的手绘作品看出他一直对人（社会）充满兴趣，这种兴趣甚至从很早就开始了。可以猜想，这些运动对欧林颇有影响，特别是在他已经对人及其所居住的环境产生兴趣之后。他之后在英格兰和罗马申请了学者奖学金，完成了可以被视作文化人类学的研究成果。在回到西雅图工作之后，欧林参与了多个社区项目，特别是贫民窟社区的公共菜市场保护工作——这也从一个侧面佐证了上述猜想。1972年，欧林整理并记录了自己的观察和发现，出版了一本名为《镜子上的哈气》的小册子，介绍了个体、团体与地方之间复杂而无形的关系。欧林可能是第一位以民族志学方法研究无家可归者的景观设计师。

20世纪70年代末，公园和城市广场已成为社会学家研究的主题。其中，威廉·H·怀特通过直接观察法来研究和描述城市中行人的行为，这些研究后来呈现于《小城市空间的社会生活》一书中。同一时期，受奥尔多·利奥波德于20世纪50年代提出的“土地伦理”的影响，蕾切尔·卡森撰写了《寂静的春天》。随后，环境运动逐渐兴起。1966年末，包括伊恩·麦克哈格在内的一小群景观设计师在费城发表了“景观宣言”，他们关注环境危机，并呼吁景观设计师采取行动。后来，麦克哈格于1969年出版了著名的《设计结合自然》一书。这本著作对于景观设计学教育的巨大影响一直延续至今。欧林之后还加入宾夕法尼亚大学任教，并与麦克哈格共事。生态思想在欧林主持的诸多公司总部设计中均有明确体现。

欧林曾多次提及他对平凡事物的喜爱。笔者认为，能够欣赏普通事物代表一个人可以通过批判性的观察和思考，具备对设计的感受力和敏感度。欧林曾提起过他与普利策奖得主西奥多·罗特克一起学习现代诗歌的经历。在最近的一次谈话中，他表达了对埃兹拉·庞德诗歌作品的赞赏。尽管庞德和托马斯·S·艾略特都被认为是现代诗人且他们的

professionally for several years in the 1960s. The period also aligned with several important movements in American Landscape Architecture that must have influenced Olin and impacted his development. This influence firstly was through the urban theorist's works in studying people and the urban environment. Kevin Lynch in his 1960 book *The Image of the City* introduced the concept of how people can construct a mental map of city they live in. Writer and activist Jane Jacobs published *The Death and Life of Great American Cities* in 1961, criticizing the rationalist planning and proposing the appreciation for diverse neighbourhood and urban social lives. There was also the rise of ethnology and behavioral studies, all contributed into one another. Olin has always been interested in people and it is much apparent as shown in Olin's numerous drawings on this topic even from an early stage. We can conjecture that these works had been influential for Olin, especially since he was already interested in people and the environment they occupy. He later perused fellowship works in England and Rome, producing works that can be considered as cultural anthropology. After moving back to Seattle for work, Olin participated in community projects, notably working to preserve a public market in the Skid Road community — partly supports such a speculation. He put together a pamphlet titled *Breath on the Mirror* in 1972 of his observation and finding, unveiling the complicated and invisible relationship between individuals, groups and the place. Olin may have been the first landscape architect who has studied homeless in an ethnographic approach.

By the late 1970s, parks and urban squares had become subjects for social scientists. Among them, William H. Whyte used direct observation to study and describe pedestrian behavior in cities which went on to develop into the book of *The Social Life of Small Urban Spaces*. Simultaneously, there was a rise of environmental movement after the publication of Rachel Carson's *Silent Spring* which followed Aldo Leopold's "land ethics" from the 1950s. Later in 1966, a small group of landscape architects including Ian McHarg announced the Declaration of Concern in Philadelphia, sharing concerns on environmental crisis and calling for landscape architects' action. McHarg later published the famous *Design with Nature* in 1969 which became instrumental in shaping the pedagogy of Landscape Architecture education as of today. Olin also joined as a faculty member at the University of Pennsylvania working with McHarg later in his career, where environmental thinking had become quite evident in many of his corporate headquarter designs.

Olin has repeatedly mentioned his fondness of ordinary things in several occasions. We argue the appreciation of the ordinary entails design sensibility and sensitivity through the critical eye and mind. Olin has mentioned his experience of learning modern

作品都与历史有关，但欧林显然更偏爱庞德，因为庞德的作品强调的是即时和直接的感受。这一特质在欧林本人的写作中也很明显——几乎没有严格的学术措辞，相反，文字语气随和、平易近人，仿佛在与读者同处一室面对面聊天。欧林希望他的文字也能引起即刻的感受。非学术的写作方式不仅不会影响文章质量，还可以实现更加流畅的阅读体验。更重要的是，这一写作方式可以带来更广泛的受众。

如果将欧林置于他所处的文化背景中进行研究，那么他对土地、美学以及人的极大热忱就显而易见了。他的设计理念并非“随波逐流”的结果，而是根据其最初的个人兴趣，并伴随相关思考和研究的不断积累而逐渐产生的。因此，20世纪60年代到80年代初期的经历对于他的职业生涯异常重要：他接触了丰富的理论思想，并经历了社会、经济和政治状况的巨大变革。笔者认为70年代是欧林职业生涯的重要节点，在此期间他游历美国并在海外游学，同时获得了学者奖学金，并进行了文化景观方面的研究。他观察、思考，并用手绘记录；大量的手绘作品向我们展示了他内心世界（思想）的形成。笔者也将70年代视为欧林从建筑领域过渡到景观设计领域的转折点。自1974年在宾夕法尼亚大学任教以来，他对人与景观的兴趣不断加深，并最终在费城创立了自己的景观设计和城市设计事务所。通过各种尺度和地域的设计项目，欧林展示了其设计对于人的敏感和温情。他最新出版的书籍《就座》集中体现了其设计理念与实践。通过将重心集中于座椅设计，《就座》展现了欧林对公共座椅历史的研究与观察概述，以及关于公共座椅从设计理念到实物构造的见解和具体设计案例。在书中，他呼吁设计师关注人的“处境”和“坐的状态”，并表明“当一个人选择了自己的座位并将自己置身于景观之中时，他也成为了景观的一部分，同时也处于一个更广阔的文脉之中”^[10]。这一陈述回溯了沉浸式体验在批判性观察中的重要性。“绘者作画时必须保持安静，一动不动地坐着并非常仔细地观察。如果你做到这些，事物的本质将会自然呈现出来，世界将由此打开。”^[11]

在“911”恐怖袭击之后，欧林参加了加强华盛顿特区国家广场安



poetry with the Pulitzer Prize winner Theodore Roethke. In a recent conversation, he has expressed his appreciation of poetry and works by Ezra Pound. Although both are considered modern poets and both have works related to history, Olin clearly prefers Pound over Thomas S. Eliot because Pound writes for immediate impose and direct reception. This quality is also evident in Olin's own writing. Almost all Olin's writings are not in strict academic rhetoric. Instead, the tone of the writing is casual and approachable, as if he is chatting to you in an intimate and more direct setting. Olin's writing, too, hopes to bring immediate reaction. The non-academic format does not discount the intellect of the content but provides a more fluid and organic experience in accessing the information via reading, and most importantly, it can be accessible to a wider range of readers.

By situating Olin in his cultural context, his great passion for the land, for beauty, and for people is quite evident. His design philosophy developed slowly by accumulating associated thinking and studies based on his original personal interest. It was not merely a result of drifting along with the “trend.” The period between the 1960s and early 1980s thus becomes remarkable in his career in which he has been exposed to a richness of thoughts and has experienced great shifts in social, economic and political conditions. We would argue the 1970s as the benchmark in Olin's career, wherein he has travelled across the country and abroad, and has conducted fellowship research in cultural landscape. He observed, thought and drew, and he drew a lot which revealed to us his internal construct. We also see the 1970s as the turning point where Olin has transitioned into the field of landscape architecture. His interests in people and landscape continued to develop as he began teaching at the University of Pennsylvania in 1974 and eventually founded his own practice of landscape architecture and urban design firm in Philadelphia. Through his design works in various scales and locals, Olin has shown sensitivity and tenderness for people. His latest book *Be Seated* exemplifies his philosophy and practice. By focusing on designing seating, the book shows an overview of Olin's study and observation with the history of public seating, his insights and design cases in both philosophical and physical construct. In the book, he called for attention to “situate” and “sitting,” and suggests that “as one takes one's fixed spot in the landscape, one also becomes of it, situated within a larger context.”^[10] This statement circles back to the significance of the immersive experience in critical observation. “To draw, one has to be quiet and sit still and look very carefully. If you do, things will reveal themselves. The world will open and unfold.”^[11]

Olin participated in a design competition to enhance

18. 瓦格纳公园内的无靠背长椅

18. Backless bench in Wagner Park

19. 哥伦布环岛广场内的无靠背长椅

19. Backless bench in Columbus Circle

全性的场地设计竞赛。其中，广场的公共座椅设计概念进行了多种考量，例如防止车辆（炸弹）袭击的安全措施，考虑最需要安排休憩座椅的位置，可满足大量游客使用需求的座椅尺寸和形式，呼应国家广场物质性文化的座椅材质，如何在各个方向上保持最佳视野，以及如何通过尺度和比例的设置，以优雅的形式去呼应纪念碑而不喧宾夺主。在瓦格纳公园固定长椅这一设计案例中，欧林解释道，设计的目的是希望座椅宽度可以使人们能“在面朝不同方向背对背坐着时不会互相干扰”^[10]（图18）。在这里，长椅设计的重点不再是外观、材质或样式风格。此外，无靠背长椅的设计也源于这种对人的使用方式的关注。无论是站立还是坐着，无靠背长椅都有助于保持人们望向海港和自由女神像时视野的通透性。这样设计的长椅还为人们坐着、躺着、“瘫坐着”^[10]提供了极大的灵活度，也为人们彼此之间无障碍的互动提供了便利。

尽管固定长椅通常仅被视为空间营造的元素，但欧林旨在通过使用诸如长椅之类的单一对象来强调围绕设计产生的社会行为和表现，并在更大的文脉里拓展其含义与影响。现实中的设计实践不仅需要建造技术知识，还需要观察和决策方面的敏感性和批判性。在设计哥伦布环岛广场时，无靠背长椅成为激活空间的关键元素。长椅的材质、形状、构造和照明皆为满足公众需求而设计（图19）。当市政官员要求增加扶手以防止流浪汉在长椅上睡觉时，欧林从美学和社会学的角度予以反驳。在《就座》一书中，他甚至称这些官员为“愚蠢无知的官僚主义破坏分子”^[10]。作为在美国推广可移动座椅的设计师之一，欧林在公共场所中采用可移动的桌椅体现了其人文素养。设计绩效中的社会层面需要事实性和感知性两方面的观察。因此，对批判性观察的训练在景观设计领域尤为重要。

4 结语

本文无法概括或总结景观手绘的定义，这也并非作者的意图。笔者通过对欧林的绘画作品及其手绘和设计实践发展历程的简短回顾，



the security at National Mall in Washington, D.C. after the terrorist attack of September 11, 2001. The thoughts behind the bench proposal includes security measure to prevent vehicular assault, consideration of location where seating is most needed, dimension and forms that can accommodate large quantity of visitors, materials that resemble the material culture of the National Mall, consideration to maintain maximum vision in all direction, and how the scale and proportion can result in a refined manner to the memorial yet with minimal disturbance to the context. In the case of designing the fixed bench at Wagner Park, Olin explained that the intention is to provide the width that allows people to “be able to sit back to back while facing different directions without disturbing each other”^[10] (Fig. 18). The emphasis on bench design was not the look, the material or the style. This also applies to the decision of proposing backless bench. The backless helps to maintain the visibility to the harbor and the Statue of Liberty whether one is standing or sitting. It also offers great flexibility regarding how people sit, lay or “drape”^[10] themselves and how people may interact by providing no obstacle in between.

Although the fixed bench often implies spatial construction, Olin means to underline the social behavior and performance that can occupy the design, using the singular object, such as the bench, and extends its implications and impacts within a larger context. The actual design practice requires not only the technical knowledge in making but also the sensitivity and criticality in observation and decision making. At Columbus Circle, the backless bench is designed as a key element to activate the space. The bench’s material, shape, tectonics, and lighting are designed with the singular intent in serving the needs of the public (Fig. 19). When city officials requested the addition of armrests to prevent homeless people sleeping on the benches, Olin displayed opposition both aesthetically and socially. In *Be Seated*, he even calls out the officials as “knuckleheaded bureaucratic vandalism”^[10]. Being one of the designers who proliferated the use of movable seating in American, Olin’s contribution of the movable tables and chairs in public spaces demonstrates humanistic qualities. The social aspect of design performance demands both factual and perceptual observation. Therefore, the training of critical observation becomes especially crucial in the profession of landscape architecture.

4 Conclusions

The paper is not able to generalize or conclude here the definition of drawing in relation to landscape, which has never been our intention. Instead, through a short revisit of Olin’s

探究了画作创作过程与景观批判性观察之间的密切关系。对于绘者而言，绘画过程是一种持续的沉浸，是领会所观之景的途径，而这一过程最终将通过画作呈现出来。对于观者而言，通过研究绘者的创作过程，可以理解手绘背后的内容和含义。除了坚持主张将手绘作为观察的媒介之外，笔者还探索了解读绘画过程及其潜在信息的可行途径。本文通过举例，简要介绍了三种可能的方法：解读事实之景与呈现之景，通过透视构图和修辞构图进行手绘叙事，以及理解绘画技巧背后的意图和心理。

这种对绘画过程的理解进一步将手绘视作培养景观设计师的一项重要训练内容，特别是在手眼协调方面。对于我们这代人而言，技术进步促进了借由外部替代物（例如摄影、胶片、GIS、无人机，以及其他相关计算设备）增强“看到”和“渲染”景观的能力。一方面，这些替代工具带来了前所未有的“眼”（视野）“手”（工具）体验，可以对景观进行极为逼真的“二次”观察和景观表现。但另一方面，它们也使我们对于景观的“一次”体验失去了沉浸感和敏感性。由于实证主义模型在空间和时间上的局限性，清晰精确的图像或模拟既不等于对景观更为透彻的理解，也不代表对于景观的精确解释。相反，如果在视觉上过度依赖这种二次景观体验，可能会使我们更加难以通过敏锐观察与好奇心来探求真实的景观。

这种对景观“二次”体验的普遍假设与消费已经对我们与景观之间的关系产生了影响。正如克里斯托夫·吉鲁特所言，“景观设计学科正在经历意象性的巨大损失”，他将这一危机归因于泛滥的图片中“视觉参考物的错置和丧失”^[12]。有趣的是，吉鲁特对大众传媒和传统景观标志性视觉系统的批判促使他开始另寻景观设计领域中用于表现和观察的新型主导媒介——这将产生并传播更多的景观“二次”认知。但笔者认为问题并不在于景观媒介，无论它们是新是旧、是静态抑或是动态，问题出在我们自身：我们已经失去了对于景观“一次”体验的信仰，并停止了对观察过程和“参考图像”的质疑。因此，由

drawings and his personal development on drawing and design practice, we have examined the idea of “draw-ing” in its affinity with the critical observation of landscape. For the draughtsman, draw-ing is an immersive duration and a portal to apprehend the landscape observed, which will be eventually achieved in the drawing as an end result. While for the spectator, by focusing on draw-ing, it becomes possible to revisit the invisible meaning and message behind the drawing beheld. Besides this maintained argument asserting drawing as the medium for observation, we have also explored the accessible approaches to read draw-ing as a process and latent message. Three possible approaches are briefly introduced through exemplifications: first, reading between the factual and presented circumstance; second, the narrative of a drawing through the realistic and figurative composition; third, the intention and psyche behind the drawing techniques.

This understanding of draw-ing further considers drawing as a critical practice for training a landscape designer, with a particular concentration on the coordination of the critical eye and the skilful hand. For our generations, the technological advancement facilitates a growing capacity to “see” and to “render” landscape through external surrogates, such as photographic media, films, GIS, drones, and other relevant computational devices. On the one hand, these surrogates have brought with the unprecedented “eye” and “hand” for an eidetic, secondary observation and representation of landscape. While on the other hand, they also take away our immersions and sensitivities in the primary experience of landscape. Due to the spatial and temporal limitations in positivist models, an eidetic image or simulation of landscape does not necessarily equalize a more thorough apprehension, neither a precise interpretation, of landscape. On the contrary, the proclivity of our visual overreliance on this secondary experience of landscape could further distance ourselves from sensitive observation and curiosity through the haptic immersion in a landscape.

The prevailing presumptions and consumptions of this secondary experience of landscape already have had the impacts on our relationship with landscape. As Christophe Girot has argued, “the landscape architecture is experiencing an extraordinary loss of imageability” — the crisis that he attributed to “the misplaced and lost visual references” in flux and overabundance of images^[12]. Interestingly, Girot’s criticism on the mass media and the traditional iconic visual system of landscape led him to seek for new dominating media of representation and observation in landscape architecture, which eventually would produce and circulate even more secondary perceptions of landscape. However, we argue that the problem

于蓬勃发展的媒体载体带来的影响，景观的“二次”或“三次”体验已叠加到景观的社会和文化感知之上。

笔者对欧林的手绘及其在景观设计领域数十载的求索进行了回顾，尽管简短，却激发了我们对在学习和领悟景观中起关键作用的“一次”体验的见解。作为一种理解景观的有效方法，手绘没有捷径，只能通过循序渐进的训练习得。欧林认为艺术“不像科学那样可以在前人的基础上继续攀登”，而是要求每一代艺术家都“从头开始……朝着既定目标不断前进”^[13]。景观设计作为一门从实用艺术走向复杂科学的学科，永远不能否认“每个艺术家都必须在洞察与判断、感知与表现方面”不断努力^[13]。

鉴于此，笔者主张重新审视景观设计实践及教学中手绘的创作过程，以重新思考艺术与工具的关系，以及观察与表现的方式。通过回溯绘画的过程，我们可以摆脱对科学全知性的虚幻信念，认识到我们在观察身边景观时的局限性和想象力，从中领悟自身问题并不断反思。LAF

is not in the media of landscape, whether they are old or new, static or dynamic. The problem lies with us, who have lost faith in the primary experience of landscape and stopped questioning the process of observing and the creation of the “referential image.” The production of the secondary or tertiary experience of landscape has therefore superimposed on the social and cultural perception of landscape via the vehicle of thriving media.

Our revisit of Olin’s drawings and his decade-long pursuit in landscape architecture, even though very brief in this paper, has still struck us with provoking insights into the primary experience that plays a critical role in learning and understanding landscape. Drawing as an effective method in this process offers no shortcut but incremental practices. Olin asserts his reflection upon art as “not really additive like science,” which instead requires each generation of artists to “start from scratch... to climb toward such achievement”^[13]. Landscape Architecture as a discipline marching from a practical art towards a complex science can never deny the indispensability of continuous pursuit “in the realm of insight and values, feelings and skills in each individual in the course of one life”^[13].

Having these concerns, hereby, we argue for a revisit to draw-ing in landscape design profession and education in order to rethink the relationship between art and instrumentality in the discipline and the way we observe and represent landscape. By returning to draw-ing, we are able to retreat from our illusory faith in the scientific omniscience, to recognize both our limitation and imagination in observing the permeating landscape around us, and to start figuring out our questions and reflexions from landscape. LAF

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