THE EXTENDED REPRESENTATION OF THE LANDSCAPE —— Ideas and Methodology of Valerio Morabito
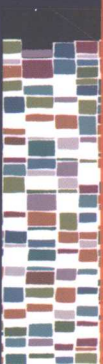
景观的延伸表现

——瓦莱里奥·莫拉比托的理念与方法

项淑萍 Shuping Xiang

[意] 弗朗切斯科·贝利杰兰特 Francesco Belligerante

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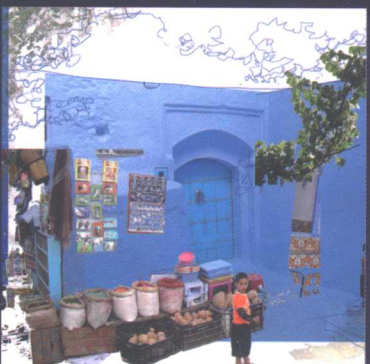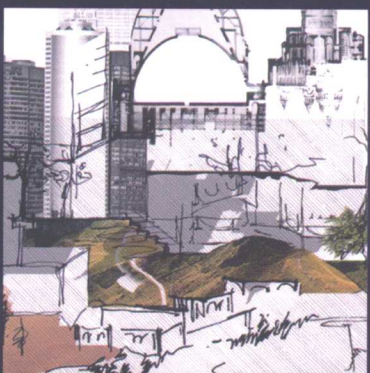## ——Ideas and Methodology of Valerio Morabito

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序 Foreword

瓦莱里奥·莫拉比托的画是美丽的心灵景观。

更确切地说，它们是记忆地图，是经过观察及切身体验后又特意离开现场而创作的。他的画是这样的地图，记录着想法如何塑造场所以及场所如何塑造想法。虽然这些画描绘的通常是城市和景观，但主要题材却是头脑中最神秘的涡流——记忆。无论作为艺术创作还是作为景观设计的方法，这都是极其重要的，因为它所承载的记忆和物质空间都是可以重写的。通过"画记忆"的方法，莫拉比托用心灵走进了场所深处。

他的画表现了碎片性的记忆本质，画也由此而生，比如扭曲的时空、触觉的回响、模糊的边界以及个性的倾向。在他的绘画中，莫拉比托把控着世界之主观性与客观性的平衡；而不会过于艺术而太主观（超现实主义),抑或者是过于设计而太客观（自然主义）。他在现实和表现之间的循环反馈中把控着，就像盘旋于科学家们所说的"奇异吸子"之间。

但这并不是一个本质主义的项目：他并不主张寻找自然、场所或是思想的原本真相。这些是发自无穷好奇心的愉快记录，知晓世界最终是未知的。然而，当他的双手与主观想法反复地交织在一起时，一些特定的图案形成了，如果你认真去看这些记忆地图，就会发现一些线索，它们导向新的景观形式。

理查德·韦勒

马丁和马吉·梅尔森都市主义主席

宾夕法尼亚大学景观系教授及系主任

Valerio Morabito's drawings are beautiful mindscapes.

More precisely, they are memory maps, intentionally created off-site and after the fact of observation and bodily experience has taken place. His drawings are maps of how the mind shapes place and how place shapes mind. While the drawings often depict cities and landscapes their primary subject is the mind's most mysterious vortex, memory. This is significant as an art practice and as a landscape architectural method because both memory and the physical places it records are palimpsests. Morabito uses his method of drawing-from-memory to pull himself deeper into a place and with it his own psyche.

His drawings are formed by and represent memory's fragmented nature, its warped space and time, its haptic reverberations, its blurred edges and its autistic tendencies. In his drawings Morabito holds the world in balance between the subject and the object; whereas so much art gives too much to the former (surrealism) and so much design too much to the latter (naturalism). He holds the world inside a feedback loop between reality and its representation, spiraling in on what scientists call 'strange attractors'.

But his is not an essentialist project: he is not claiming to find the truth of nature, place or mind. These are the pleasurable recordings of an iterative curiosity that knows the world is ultimately unknowable. And yet, as his hand weaves repeatedly through his subjects, certain patterns do emerge and if you look at these mnemonic maps carefully you will find clues that lead to new forms of landscape architecture.

Richard Weller
The Martin and Margy Meyerson Chair of Urbanism
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卡尔维诺的遗产

1985 年，在卡尔维诺生命的最后时刻，他写下了新千年的五个备忘录，原本是为出席哈佛大学查尔斯·艾略特·诺顿讲座而准备的。但他没来得及写第六个备忘录就去世了，也未曾在美国有过任何讲座。后来，一些编辑收集了他的备忘录并出版成了书，意大利文版的《五篇美国讲稿》，或英文版的《未来千年文学备忘录》。

当我读到这些备忘录时，我异常惊讶。对我而言它透露出一个很不一样的卡尔维诺。我读了很多卡尔维诺的书，就像被诱拐到了一个独特的虚幻世界。我沉醉于令人难以置信的故事里，他居然能用如此简单又完美的意大利语描绘那些故事：他通过赋予灵魂将一座座新城创造得出神入化，他描述一处处风景而能将空间规模与感知延引至最深处的秘密，他还塑造诸如帕洛马尔先生那样神奇的人物角色。在他笔下，他总能用特有的方法将现实的平淡生活描绘成另一种现实；通过生活中小小的细节来揭示宇宙的奥秘，亦或通过宇宙中小小的物体来透析我们的生活。卡尔维诺写了许多帕洛马尔先生的故事，作为提高他意大利语写作技巧的练习。我通常会以大幅绘画的形式画画或做些大速写，以提高我的绘画技巧，也作为思考空间的一种方式，这便是我从卡尔维诺那里学到的很重要的一课。

读了新千年的六个备忘录之后（我们正在经历的千年），我惊讶于卡尔维诺强大而难以置信的文学技巧解析。他构造句子语法的独有方式建立在与其他一些作者的关联性之上。我之所以惊讶是因为这些备忘录是对于规则、构件、从句和创作要素的解释，而利用这些法宝，卡尔维诺创造了他自由、简单及准确的故事。轻逸、速度、准确、鲜明和多样是他解释他文学观点所用到的词汇，并是他建议我们在这个千年里使用的关键词。

在其中一个备忘录里，他谈到我们所居住的世界中泛滥的图像，他说与之抗衡的唯一武器就是"文学想法"。那段关于"想法"的特定描述深深印在我的脑海中：我们可以用它来界定文学、音乐、建筑、景观或艺术的独到想法，我们必须以自己的方式来创作。同时他在书中通过许多图像描述了大量城市和景观空间；所以他也没有回避它们，但他总是将其与自己的"文学想法"结合在一起。

从那时我开始思考，我们创造新的建筑或景观空间的方式可以分成三个阶段的想法：第一个是景观（或音乐、建筑、文学等）的"想法"；第二个与偶然的想法、故事、插曲或需改变的场地相关；第三个关系到我们讲故事时构造语法的能力。

第一个想法与我们的知识相关，我们怎样认识周围的世界，我们怎样在不同的文化领域构建联系，以及我们怎样使用一种方法去认识。每个人都有不同的方式实现这第一步，有些人非常精确，并能把所有的信息组织成一个完美的序列。但我更喜欢以跳跃的方式去认识，以故事、人物和场景作为空间中的点，由于我糟糕的记性，我需要将这些点与我的想象和创造结合起来，这是我需要解决的问题。

第二步是关于我们想表达什么，或者怎样才能创作图像；我们预想改变的场地以及预想形成的空间总是与景观（或音乐、建筑、文学等）的"想法"相关。改变场地及其特征、形态、个性、生态和环境是可能的，但是，我们必须用自己的"想法"为武器去反对制作一些平庸的图像。

第三步涉及我们处理空间语法的能力，那种我们将元素置入空间并创造连接性与一贯性的特殊方式。为了提高这种构成空间的特殊方式，我通常做一些画作练习，就像卡尔维诺收集帕洛马尔先生的故事那样。

所以我的画是关于将来的记忆。我从来不在景观现场画画：包括城市、自然或工业。通常都是在之后画的，没有实景在我面前；经过一段时间，记忆便开始以直觉的形式呈现景观未来的图景。若干线条之后，通过记忆进行的景观表现，变成了一种对不准确的视觉认知的处理。通过增加那些近乎现实却并不存在的元素，塑造一个不同的现实，画作也形成了自有的尺度关系。

在我看来，表现关乎于场地可以如何变得不同，它能够怎样改变。场地在草图中是活的，避开了现在，而通过记忆的加工进入到它的未来。草图删除了现在并决定了它不存在。关于现在的想法已纯然不存在了，它消失在记忆和它的未来中。

我的画并没有预设的技术，但会依据不同的场地自然而然的形成，之后，它们又自行建立准确的规则：以能与数码相机相媲美的速度将草图模拟和数字化，控制照片并利用它们创造新的关系。当场地变了，技术也随之改变并衍生出自己的规则。我尝试着避免画的重复性，利用错误的不确定性往往能带来最合理的精确。

后来，有些草图变成了绘画，但却不是一般意义上的绘画，它们更像是画布上的大草图——用了油料、丙烯或墨色，看上去像绘画。它们体现了不同尺度上表现材料和形状之技法的对比。

很多时候，这些画跟我景观项目中的设计方法无关，仅仅是我想训练编故事的技巧而留下的一些练习和小故事。这是一种诗意的工作方法，不论它们被用与否，一切都能够发挥作用：不管怎样，它们都是重要的。在这一过程中，草图有待于被利用到一个新的空间项目中，它们是场所精神，与目标场地的场所精神相违背的第二场所精神，能够解决场地形态与诗意、几何与幻想方面的问题。

瓦莱里奥·莫拉比托
美国宾夕法尼亚大学兼职教授
意大利地中海雷焦卡拉布里亚大学教授

The Heritage of Calvino

Calvino, at the end of his life, in 1985, wrote five memos for the next Millennium, that were meant to be presented at the Harvard University for the Charles Eliot Norton Lectures. He passed away before writing the sixth one, and he had never had any lectures in the USA. Later some editors collected the memos in a book, "Cinque Lezioni Americane" in Italian, or "Six Memos for the next Millennium" in English.

When I read the collection of the memos, I was incredibly surprised; it was as revealing a different Calvino for me; I had read many of Calvino's books and I was kidnapped in a special unrealistic world. I was lost inside incredible stories, that he was able to conceive writing and picturing them with a simple and perfect Italian: the invention of fantastic new cities through the invention of their soul, the description of landscapes in which the scale and the perception of space were extended until their deepest secret, and the invention of incredible characters such as Mr. Palomar. Through him, he was able to describe the reality of the common life using a method to pass from one reality to another; by means of small details to reveal the secret of the universe or, starting from the inner universe, he was able to pick up one small object which reveals our common lives. Calvino wrote the stories of Mr. Palomar as a collection of many exercises that he did to improve his Italian technical skills. I usually draw or make big sketches, in form of big paintings, to improve my technical skills, a way to think through spaces, and it was an important lesson I had from him.

When I read the six memos for the next millennium (the millennium in which we are living today), I was surprised by the strong and incredible technical explanation about literature; the connection and the links to several authors were a basis that he used to build his own way of composing the grammar of every sentence of his. I was astonished because the memos were an explanation of rules, devices, clauses and compositions to be used to create a free, simple and precise invention of stories. Lightness, Quickness, Exactitude, Visibility and Multiplicity are the words he used to explain his vision about literature, and to suggest us which key words we could use in this millennium.

In one of them he spoke about images that crowd the world in which we live, and the only weapon he has to oppose them, he said, is the "idea of literature". That particular description of the meaning of "idea", was a strong passage in my mind: we could use it to identify ideas of literature, music, architecture, landscape or art, that we must use to compose our own way. At the same time he uses many images in his books, describing a lot of spaces of cities and landscapes; so he does not avoid them but he always connects them with his own "Idea of Literature".

From that moment I have thought that in our way of inventing new spaces of architecture or landscape, we could have three steps of ideas: the first one is the "idea" of the landscape (or music, architecture, literature and so on), the second one is related to contingent ideas, stories, episodes or sites which we have to modify, and the third one is linked to our capability to deal with the grammar of our composition in telling stories.

The first idea is related to our knowledge, how we know the world around us, how we create links with different fields of our culture, and how we use a methodology to be able to know. Each of us has different ways to approach to this first step, someone is very precise and able to put all the information in a perfect sequence, but I prefer to know by jumping from one information to another, using stories, characters and situations as points in the

space that I have to link with imagination and inventions because of my bad memory, with which I have to deal.

The second step is related to what we want to speak about or how it is possible to produce images; the site we want to change, the space we want to form are always related to the "idea" of the landscape (or music, architecture, literature and so on). It is possible to change the site and its features, the morphology and the identity, the ecology and the environment, but to oppose to the images that we must produce, we have the weapon of our own "idea".

The third step is our capability to deal with the grammar of the space, the particular way we put together the elements into the space creating links and consequentiality. In order to improve this particular way of composing the space, I usually draw doing exercises, like Calvino did when he collected the stories of Mr. Palomar.

So my drawings are a memory of future. I have never drawn in front of a real landscape: urban, natural or industrial. I always draw the landscape later, without having it in front of me; as I wait, the memory represents the future trying to build a form of intuition of it. After some lines, the drawings, which represent a landscape through memory, become a non precise visual perception you have to deal with. A different reality, shaped by a process which adds not existing elements as they are real and the scales of the drawings become self references.

In my opinion the re-presentation is related with how a site could be different, how it could change. The site is alive in the sketch drawings and, processing the memory into its future, it avoids the present. The sketch drawings delete the present and decide that it does not exist. The idea of the present simply does not exist anymore, it disappears into the memory and its future.

In this way each sketch drawing analyzes the reality and produces its design: in my mind the memory is made by spots, it is fragmented. For this reason my memory produces extensive blank spaces to be filled, voids in which the future stretches out inside them and fills them like water.

My drawings do not have a predetermined technique but they choose one in relation to the different sites they pretend to represent and then, after deciding the technique, they build precise rules by themselves : analog or digital the sketch drawings would like to compete with the speed of the digital camera, controlling its photos to use them to create new relationships. When I change the site, the technique changes and develops its rules. My drawing tries to avoid the repetition and uses the precarious of the mistake: the best possible precision.

Afterwards a few sketches become paintings, although not in the common sense of the term, but they become more like big sketches made on canvas - with oil, acrylic or ink colors - which look like paintings; they are expressions of the contrast between the different scales of the technique, in terms of materials and shapes.

Many times these drawings are not related to the design approach in my landscape projects, but they are exercises, short stories only written because I want to train my skills to write stories. This is a kind of poetic methodology of work, in which everything could help either they are used or not: anyway they are all important. With this process the sketches wait to be used in a new space as projects, they are the Genius Loci, the second Genius Loci opposed to the Genius Loci of the site, able to deal with it in terms of morphology and poetry, geometry and illusion.

Valerio Morabito
Adjunct Professor at University of Pennsylvania, USA
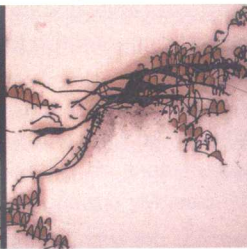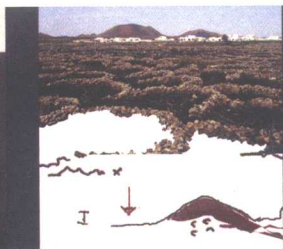Professor at Università Mediterranea di Reggio Calabria, Italy

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起源 Origin

延伸表现方法
## Method of the Extended Representation

一个故事的启发
Inspiration from a Story

不论是什么，要掌握一种新方法需追根溯源，理解令其诞生的动力。"延伸表现"的开创者瓦莱里奥·莫拉比托教授非常热衷于文学。在众多的作家中，20世纪最著名的意大利作家之一伊塔洛·卡尔维诺对他的影响最突出，并一直陪伴着瓦莱里奥的专业成长。一个出自卡尔维诺《圣约翰的街道》的小故事 "源自不透明性"，开启了瓦莱里奥对空间和表现的全新想象。

To master a new methodology, whichever it is, starts from understanding the motivations that lead to its birth. Professor Valerio Morabito, who invented the "Extended Representation", has a great passion for literature. Among numerous writers, Italo Calvino, one of the most important Italian writers of the twentieth century, gives Valerio the greatest influence and accompanies his professional growth. Inspired by the writer's short story entitled "Dall'opaco", from the book *Le strade di S.Giovanni*, Valerio was driven into a new and innovative vision of space and representation.
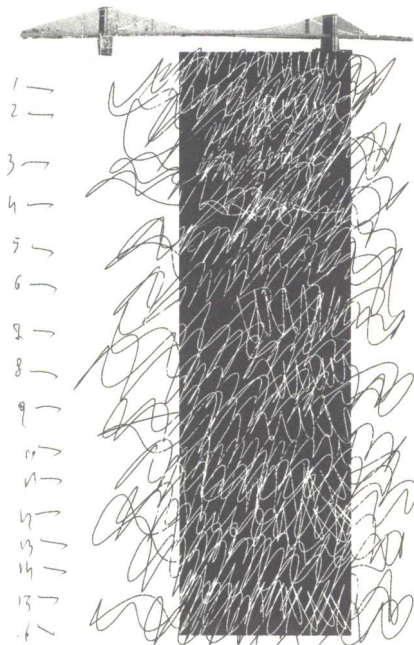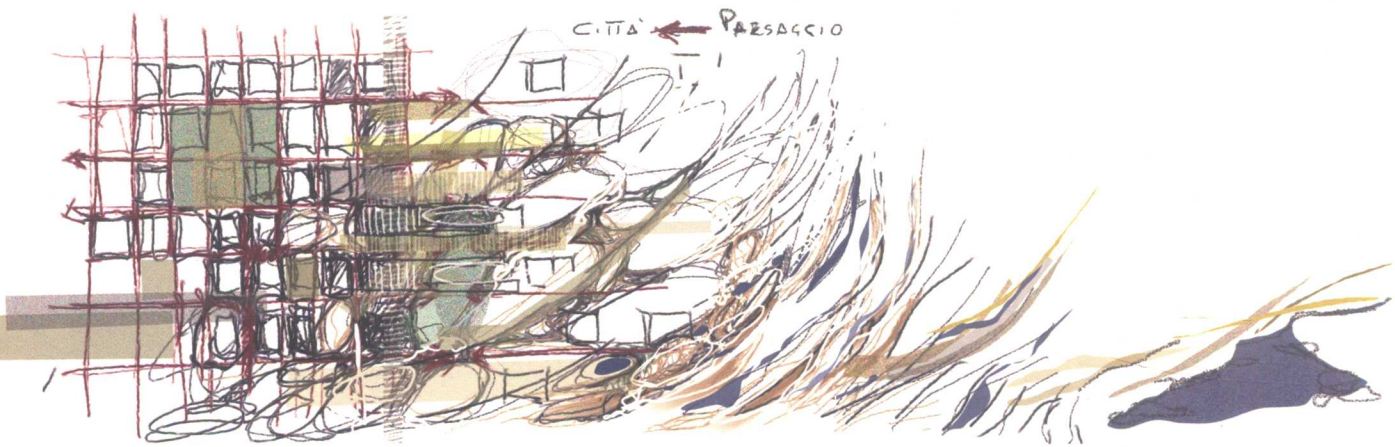
源自不透明性

"……如果我被问到空间到底有多少维度，如果有人问如何在缺乏这些知识的情况下尝试建立一套通用的规则来认知空间，其中第一条就是每个人都被三个无限维度穿越的概念。一个从我们的胸膛进入并穿过后背；另一个从我们的一个肩膀横穿另一个肩膀；第三个钻过我们的头颅从脚底出去。只有一个历经重重质疑和拒绝后才被接受的观点，人们才能习以为常地去使用它。若要把我的答案建立在我如何用之观察四周的基础上，需建立在那三个维度上。当你置身中央时，它们真的变成了六个，前面后面上面下面左面右面。当我说着这些话并将我的脸转向大海而背向着山时，我关注着它们。第一点想说的就是我前面的维度实际上并不存在，就像我面前下方突然变成了空无，然后变成了大海，然后变成了地平线，然后变成了天空。所以我们也可以说我面前的维度与我上方的维度是一致的，与你直立时从你的头颅当中伸出来的那个维度一致，并且它瞬间消失于新的顶点，将继续移至后面的维度，因为它碰到了一堵墙、一块石头、一个陡坡或者一丛灌木。如我所说的，我背对着山，所以我也可以说这个维度不存在或者融入了在我下方的维度，这个维度本应当从你的脚底延伸出来，但事实上根本没有，因为在你的脚底和铺装之间没有足够的空间容许它伸出来。然后是从左边和右边伸出来的维度，就我而言这与东西向的维度或多或少是相同的，而且这个维度能够向两个方向同时延伸。因为世界以高低错落的环境呈现，所以每个高度都可以描绘一根虚构的水平线，切入世界的斜面，就像被画在高程地图上的那些线，它们还被赋予了可爱的名字——等高线……"

——伊塔洛·卡尔维诺

Dall'opaco

"······if I had been asked then how many dimensions there were to space, if someone had asked that self of mine that still lacks knowledge of those things that are learnt to create a code of shared conventions, the first of which is the conception that each of us is crossed by three infinite dimensions, by one that enters through our chest and then comes out through our back, by another that crosses us from one shoulder to another, and by a third that drills through our skull and comes out of our feet, an idea that one accepts after many doubts and refusals, only to then act as if one had always known it, if I had to base my answer on what I had really learnt looking around me, on the three dimensions which, when stuck there in the middle of it all, really mutate into six, in front behind above below to the right and the left, looking at them as I was saying with my face turned towards the sea and my back to the mountains, the first thing to say would be that the dimension in front of me does not exist, as what is down there before me suddenly becomes nothing and then becomes the sea, which then becomes the horizon, which then becomes the sky, so we could also say that the dimension in front of me coincides with the one that is above me, with the dimension that comes out of the middle of all your skulls when you are standing up straight and that is suddenly lost in the new zenith, and would then move on the dimension that is behind because it comes up against a wall, a rock, a steep slope or a shrub, as I say always with my back to the mountains, in other words at midnight, so I could also say that this dimension doesn't exist or blends into the underground dimension below me, with the line that should come out of the soles of your feet but in fact doesn't come out at all because it doesn't have enough natural space to come out between the soles of your shoes and the pavement, and then there is the dimension that stretches out to the left and to the right, which for me is more or less the same as to the east and to the west, and this one can continue in both directions because the world proceeds with its jagged environment so that at every level it is possible to trace an imaginary horizontal line which cuts into the oblique slope of the world, like those that are drawn on top of altimetric maps and which go by the lovely name of isohypses······"

——Italo Calvino

COMPLEMENTI DIPASSAGGIO
ALTROVE..... Ricc!!! N1

　　在这个故事中，一个众人皆知的由抽象 XYZ 轴构成的坐标系，被创造性地用来阐释现实世界中的空间。但是，不同于笛卡儿和欧几里得模型，卡尔维诺引领我们凭借人类的直觉进入一个富于想象的世界，这远不同于数学家们通常所勾勒的理性与固定的世界。利用我们自己的身体作为一个活的参照系，卡尔维诺提供给我们一种现实而新颖的阅读空间的方式，根据个人对空间的体验和解读，获取一个独特的、动态的、梦幻的图景。由于景观空间的模糊性和抽象性，对于景观的表现不适合完全利用笛卡儿和欧几里得的理性方式，景观表现势必要突破其限制而得到延伸。瓦莱里奥将这一过程的实现归纳为三个方面进行阐述。