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萬物之本

THE NATURE
OF THINGS

PETER STICKLAND

皮特·斯蒂克蘭

77BOOKS

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The Nature of Things

A Design Narrative

Peter Stickland

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Foreword to the Second Edition by

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萬物之本

一個關於設計的故事

皮特·斯蒂克蘭

翻譯

邵楓

插圖

胡冰玉

前言

李麗芬

第二次修訂的序

方潤武

For my students

“Whoever told people that ‘Mind’ means thoughts, opinions, ideas, and concepts?

Mind means trees, fence posts, tiles and grasses.”

Dogen (Philosopher and founder of the Soto school of Japanese Zen)

Among us, the beauty of building and planting is placed chiefly in some certain proportions, symmetries, or uniformities; our walks and our trees ranged, so as to answer one another at exact distances. The Chinese scorn this way of planting, and say a boy that can tell a hundred, may plant walks of trees in straight lines, and over against one another, and to what length and extent he pleases. But their greatest reach of imagination is employed in contriving figures, where the beauty shall be great, and strike the eye, but without any order or disposition of parts that shall be commonly or easily observed.

Upon the Gardens of Epicurus

Sir William Temple, 1685

致我的學生們

“也不知道是誰說的，說什麼‘腦子’意味著想法、觀點、創意和概念？

腦子意味著樹木、籬笆樁、瓦片和青草。”

道元（哲學家、日本曹洞禪學院創始人）

對我們來說，建築和植物的美取決於其比例、對稱性以及一致性；我們花園裏小路和樹木被排列的方式，為的是準確的定位它們之間的距離。可是中國的造園師們嘲笑這樣的方式，他們說連一個有能力數到一百的小孩都可以將小路和樹木規劃成直線排列，一個接著一個，並隨他高興地決定它們的長度和距離。而中國造園師們想像力的最高成就是在於對他們外形的推敲，使之達到最美麗而吸引眼球的狀態卻不輕易讓人看出任何的秩序或者人造痕跡。

《論伊壁鳩魯花園》

威廉·坦普爾，1685

I am indebted to Feng Shao for translating this story, to Lai Fun Lee for the first Foreword and to Runwu Fang for the second Foreword. I would also like to thank Komaki Kawaguchi for the quote from Dogen and all my students who assisted me with their conversations.

Credits

Some of the qualities, displayed by Chi Ling when she returns to China, are inspired by two characters who were created by Carson McCullers; Mick from 'The Heart is a Lonely Hunter' and Frankie from 'The Member of the Wedding.'

The quotes from ancient philosophy are from the Tao Te Ching by Lao Tzu.

Chapter thirteen was inspired by the writing of Neil Munro.

The poems by Jalal Uddin Rumi; You and I Have Spoken All These Words and the Ode were translated by Coleman Barks and John Moyne. That Journeys Are Good was translated by Robert Bly. They were published by Sphinx 2, A Journal for Archetypal Psychology and the Arts; edited by Robert Bly, London, 1994. (I made changes to their interpretations)

我想要感謝邵楓和劉夢婕為本書所做的翻譯工作，以及李麗芳撰寫的序和方潤武第二版的序。同時還想感謝Komaki Kawaguchi提供的引自禪師的話還有所有幫助我的學生們。

聲明

本書關於池鈴這個人物返回中國後所體現出的性格特點的靈感來源於卡森·麥卡勒斯筆下的兩個人物，小說《心靈是孤獨的狩獵者》中的米克以及小說《婚禮的成員》中的弗蘭基。

關於古老哲學的引用來自老子的著作《道德經》。

第十三章的靈感來源於尼爾·蒙羅的作品。

賈拉·魯丁·魯米的詩《你和我所講訴的話》以及賦由科爾曼·巴克斯和約翰·莫恩翻譯；《旅行是好的》由羅伯特·博萊翻譯。它們曾於1994年在倫敦發佈於由'Sphinx 2'出版的《原型心理學和藝術雜誌》，編輯：羅伯特·博萊。（我對他們的詮釋做了一些改變）

FOREWORD TO THE FIRST EDITION

序

I am a Chinese woman, a former student of Peter Stickland; I am neither a writer nor an academic. It was a great honour, but overwhelming when he asked me to write a Foreword. Researching the definition of a Foreword, I decided that it would be a testament of my own experiences with the subject matter of the novel and sent him this response:

Dear Peter,

I hope you are well and very relaxed after your holiday. I have decided to write a very brief Foreword as I do not want to overshadow you with my genius!!! As below:

A creative person is filled with an extensive collection of thoughts. These thoughts have been amassed from their waking and sleeping life, housed in their mind's shoebox, until an opportune time is suitable for the use of a single strand of thought. And then the hot and messy process starts.

“all converging towards a given spot...and then, when the time comes - over the top! Zero Hour. Yes, all of them converging towards zero ...”

“Towards Zero,” by Agatha Christie.

我是一位中國女性，彼特·斯蒂克蘭眾多的學生之一；我既不是一个作家也不是一位學者。當他問我是否可以為他寫序的時候，我感到巨大的榮幸且不容拒絕。在尋找‘序’的定義的時候，我決定將它作為我親身經歷的一種宣言並以這個小說為主題，而後我發給了他以下的回復：

親愛的彼特，

我希望你過的很好並且在休假後感到非常放鬆。我決定寫一個非常簡短的序是因為我不想讓我的天才而遮蓋掉了你的光芒！！！！序如下：

一個有創意的人總是充滿了廣泛而豐富的思想。這些思想在他們的醒著和睡著的時光裏不斷地形成，並存儲在他們思想的鞋盒子裏，直到一個合適的機會來使用其中一束的想法。然後一個火熱而又混亂的旅程便開始了。

“所有的聚合都指向一個點。而後，當時機來臨——越過頭頂！零點。是的，所有的聚合都指向零時刻……”

《零時，》阿加莎·克裏斯蒂著

Peter understands the tangle, the excitement and the release. He will gently spin you into the right direction, but whether you land in the right place is then up to you.

I hope you are not disappointed with my Foreword, I did believe that keeping it short was necessary and that it should be a bit vague. I couldn't resist a crime novel quote; that's why you asked me to do it right? Because you wanted me to give you a detective crime reference!

Best wishes,
Lai Fun Lee

Peter felt it needed development and further expansion. I was confused as to the exact approach I should take. With some prompting and a feeling of confusion, this was increasingly feeling like a tutorial with him and I could feel my brow increasingly knot into a familiar pattern.

With the respect I have towards Peter, the novel and this Foreword, I am becoming increasingly aware of the comedy of my personal situation. In humorous fashion, true to Stickland's style, the boundary between reality and fiction is already resonating between this piece of writing and the novel. Of Chinese heritage and having formerly studied Design, I am now currently facing the challenge of writing a Foreword for The

彼得理解糾結，興奮和釋放。他總能夠輕輕地把你帶入正確的方向，但是你是否能在一個正確的點著陸則完全取決於你自己了。

我希望你不會對我寫的前言感到失望，我確實認為保持它的簡短和一點點模糊不清很有必要。我不能阻止自己使用一個犯罪小說的引用；這正是你叫我這麼做的原因不是麼？因為你曾經叫我給你一個偵探犯罪小說的參考！

祝好，
李麗芳

彼得認為這篇前言需要一些改進和進一步的擴展。我曾因為不知道究竟應該用哪一種方式來表達而感到疑惑。隨著一些提示和困惑，我越來越覺得是又和他進行了一次的一對一輔導，並且我能感到我的眉毛越來越皺到一起，回到那個熟悉的模式。

本著我對彼得、這本書和我將要寫的序的敬意，我越來越意識到我個人處境的喜劇性。以幽默的方式，一如斯蒂克蘭的風格，那個存在於現實和小說之間的界限在這個作品裏發生了共鳴。我知道中國的傳統並且在中國系統的學習過設計，

Nature of Things, which I could easily be a character in. This is the direction of the Foreword.

Stickland's tutelage has greatly influenced my academic and professional life and continues to do so. The Nature of Things is not simply a novel but a celebration of the creative process. Typically, he blurs the lines between reality and fiction and creates a meta-fictional guide to challenge the written narrative by the production of a part-autobiographical and imagined reality. Stickland's *The Nature of Things* uses the fictitious world to explain a process which cannot be explained by conventional instruction. The creative process is a rite of passage for all those involved in the invention industry. This process can be a very lonely and misunderstood procedure, particularly for those who have found themselves in a newly vulnerable situation like our heroine Chi Ling.

Read as a work of non-fiction, *The Nature of Things* provides a gentle avenue of guidance through uncertainties and demonstrates that through experimentation and abstract reasoning the success and contention of such a process is the completion and enlightenment of the individual. This completion of the self is the natural order of the world. On the first page Stickland reminds us that the Chinese equivalent for order is composed of a four-letter sequence: “select; organise; explore; connect.” This is what we do in life. This is what the novel does.

Lai Fun Lee

因此我現在所面臨的挑戰就是為‘萬物之本’寫序，而我可以很容易地成為這本小說裏的一個角色。這是這篇序的方向。

斯蒂克蘭的指導已經在很大程度上影響了我研究和實踐的方方面面並且這種影響仍然在持續著。‘萬物之本’不僅僅是一部小說而已，它是對設計方法的一種闡釋。很典型地，他模糊了現實和小說之間的界限並且創造了一個元虛構的導引並用一種自傳體手冊和想像中的現實來向書寫的故事挑戰。斯蒂克蘭的‘萬物之本’利用小說的世界來闡釋一個無法用傳統的說明方法來解釋的過程。這種設計過程是那些置身於創意設計界的人們的成年禮。這個過程有可能非常的孤獨又充滿了誤解，特別是對於那些發現自己處於一個全新而又弱勢的局面的人們，就好像我們的女英雄池鈴。如果把這本書當成非小說來讀，‘萬物之本’通過那些不確定和示範提供了一個非常溫和的指導，通過實驗以及抽象的推理的這樣一個過程是個人的完成和啟示。這種自我完成是這個世界的自然法則。在第一頁斯蒂克蘭就提醒我們中文裏的‘秩序’相當於四個詞的序列：“排、列、組、合”。這也是我們每天都在做的事。這也是這本小說在做的事。

李麗芳

FOREWORD TO THE SECOND EDITION

给《万物之本》修订版的序

It has taken me a very long time to understand why the word concept is so harmful to the design process.

I also had to constantly develop my design thinking before I gradually began to understand what the term “sequence” meant. When Peter Stickland, as my tutor, led my design process he created a physical and mental dialogue for me between the objects I was designing. I began to realise the limitation on design thinking brought about by preconceived ideas. Design is an instinct, but it cannot be easily classified as a special skills.

Very, very Luckily, I met Peter Stickland - my master tutor when I studied interior design on the graduate diploma course in University of the Arts London six years ago. Peter is not only my course leader tutor but the mentor of my design spirit. We established a very good and trusting friendship over the past years.

In October 2013, Peter invited me to visit him in Beijing. Since then I have always accompanied him during his lectures in China. I asked how we could engage with everything that lay before us – making decisions with actual objects and the emotions – and he said we can start with an accident our hand makes or by finding an unexpected material. Thus begin my unexpected design adventure.

用了很长很长的时间，才开始渐渐明白，固有的概念对设计的伤害。

在不断延续的设计生涯中，我渐渐开始了解设计的“次第”。当我们开始尝试Peter Stickland所引领的设计过程和物我之间的心理对白，才醒悟预设立场对设计思考所带来的限制。设计是一种本能，而决非被分门别类的专项技能。

非常幸运地，在六年前进入伦敦艺术大学建筑室内留学期间，遇见我的导师——Peter Stickland，他不仅仅是我的本专业的指导老师，也成为了我心灵的导师，师徒之间建立起了深刻的友谊。2013年10月Peter受邀来到中国北京，Peter的讲座期间，我们形影相伴，中间进行的一场交流中提到，我们如何去面对来到我们眼前的每一样事物，这个“事物”不只是实际的物体，也可能是一种情绪。如果从触手可及的事物上来实践，我们也可以让设计从进入手中的一个意外开始，一件意料之外的“材料”，感受这个“材料”，并由此开始一场始料未及的设计历险。

“去与你的试图创建的空间中的物品对话”，这正是Peter Stickland在四年前对我的指引。在当初，我心存愁绪地去与

He said this. “Try to engage in a conversation with the table, chairs and walls you are designing. Listen to what they say to you.” This was four years ago. In the beginning, I melancholically “talked” with the table and chair in my drawing, but I did not “hear” their intermittent responses to me in my heart until today. They communicate very quietly and if a designer’s practice isn’t deeply sensitive they may not hear the sounds at all. Success is not guaranteed and language, as a tool, has defects, but the best communication tools can be silent, our instincts, intuition and five senses, for example.

In “The Nature of Things,” we follow the story of Chi Ling - an intelligent Chinese girl, who has studied design in the UK and then starts her design practice in China. On this path she discovers and establishes her design faith. In this seemingly simple story, Peter introduces his understanding of design thinking and this little story is worth rereading. I have deep feelings for this story. I read it the first time, the second time and then again six months later; each time feeling differently about it, each time finding new meanings brought on by a word or a sentence I had missed previously. This also corroborated my progress in design thinking in the past two years. Even if I did not fully understand something Peter told me, I continued to believe in him and devoted myself to design matters. I always ruminated and often recalled and finally the muddle became clear. So respect has given me tuition and the education can really bring benefits to me in China. Peter not only respects Eastern philosophy, he also has high

我图纸上的桌子椅子“对话”，这个对话直到今天才在我心中“听”到它们断断续续的回应，不是它们不爱说话，而设计师本身的修行程度，决定了你也许根本听不到它们发出的声音。这不是一般的“次第”。语言作为工具本身存在着巨大的交流缺陷，而最好的交流工具，大部分都是无声的，比如，我们的本能，直觉以及五感。

《The nature of things》正是通过了女主角池玲——一个聪慧的中国女孩在英国的设计求学，到开始她的设计修行之路，并从中发现并树立了她的设计信仰的故事。Peter在这个看似简单的小故事里，展开他中心对设计思维的理解。而这则小故事，值得你反复研读。我深有体会，第一遍、第二遍，时隔半年再翻开，每一次都不一样，每一次会读到原来不经意放过的一个词语，一句话所带出来的深深用意。这也佐证了我在这一两年里，在设计思考上的进步。因为即便当初我未能完全理解Peter告诉过的一些话，由于我是那样的深信教导，在离开伦敦，投身到我的设计事务中，时时反刍，常常忆起，终于从懵懂到渐渐清晰起来，所以恭敬才能受教，这份来自我们中国的教养能真正为我带来的益处。

Peter不仅仅尊重东方哲学，还对老子《道德经》颇为推

praise for the “Tao-te Ching.” This thinking underlies “The Nature of Things.” The book is published in two languages, even in the UK publication Peter uses the English and Chinese forms.

I tried for two years to publish the book in China and during this time I remained in close contact with Peter. He invited me to join his Chinese design workshops so that once again I became close to him, regaining the feeling I had when I was listening to his teaching. I was like a child going out into the world for a long time and once again returning to his father.

As early as ten years ago, I heard a description of the states of life. The first state is to see mountains and rivers as they are. The second state is to see that mountains are not mountains and the water is not water. In the third state we see mountains as mountains and we see rivers as rivers, but the mountains and the rivers are different from what we saw originally. This is true of design sequences.

Depending on the different levels you have learned from design you can get different feelings back from this book. Your feelings will not represent gains and losses or high and low achievements, but if you can “hear” the sound outside of the text in this book then your heart door will be opened further.

I give thanks to my mentor, Peter Stickland, who started my design journey and blessing to everyone who is reading this book.

Ray Fang

November 7, 2014

Hangzhou, China

崇。这也是《万物之本》用双语出版的原因，即便是在英国出版，Peter还是以中英文形式出版的。

我曾经为这本书在中国的出版奔波过一些时间，在这之后的二年时间里，我与Peter保持着紧密的联系，他曾经邀我参加他在中国的设计Workshop期间的设计分享，让我再一次感受到回到他身边，听他教学时的那份感动。就象一个外出已久的孩子，再次回到自己父亲身边的那种温暖。早在十多年前，我就听到过对人生境界的一种描述：第一重境界是，看山是山，看水是水；第二重境界是，看山不是山，看水不是水；而第三重境界是，看山还是山，看水还是水，只是此山非彼山，此水非彼水。设计的次第亦如是。

你在设计心得上的不同层次，可以从这本书中得到不同的感悟。而每一个层次的感悟，都不存在得失或高低之分，如果你能“听”到书中文字之外所发出的声音，你的心就被打的更开。

感谢我的恩师Peter Stickland在我设计旅途中的出现。也祝福每一位正在读这本书的同好。

方润武

Ray Fang

2014年11月7日

中国，杭州

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STARTING TO BREAK FREE

STARTING
TO
BREAK FREE

During the heat-wave many retreated into the shade. Chi Ling passed her lone days strolling through Battersea Park. She was waiting to graduate in design and had time on her hands. The only entry in her diary was the immanent degree ceremony. The thought of it excited her, but she was edgy. She ambled beneath the giant trees avoiding the glare of the sun while attempting to expose a niggling emotion that was obstinately elusive. In those benevolent shadows she was nursing the vague sensation that something profound in her needed to be brought into the light.

Chi Ling was intelligent, but she had not managed to make a connection between reasoned judgements and basic instincts. Her mind made no reference to her body and her dreams had no place in her waking life. She'd no idea that these detached

開始自由的呼吸

夏日的熱浪讓每個人都想要躲進樹影的陰涼。池鈴便常常在巴特西公園裏散步來打發漫漫的長日。她在等待即將要得到設計學碩士學位，日子變得空閑。日程表裏除了將要到來的畢業典禮空白一片。想到即將到來的畢業典禮讓她感到非常興奮卻又有點急躁。她躲在連綿的大樹底下緩緩地踱步並嘗試理清自己煩躁而又難以捉摸的情緒。在這樣舒緩的樹影下，她醞釀著一種模糊的情緒：有一些埋藏在她內心深處的想法急需要被表達出來。

池鈴很聰明，但是她沒有辦法將自己的理性思維和感性本能聯繫在一起。她的思維沒有考慮到她的身體回饋而她的夢想也沒有辦法參與到她的現實生活。她從來沒有想過這些

states needed interaction or that she was leaving the possibility of their mutual enrichment to chance. She argued that her feelings of vulnerability were the result of studying abroad and clearly it was tricky, this valiant bid to span different cultures. She could never have guessed how much would be demanded of her or how intricate communication would be. Even little things could be bewilderingly complex. The Chinese equivalent for the word order, for example, is a four-word sequence; select; organise; explore; connect. How could she have expected to engage with elaborate theories when a single word defied clear definition?

Chi Ling's liberation started on the day her parents arrived from China; with startling ease her disconnected feelings conjoined and her confident voice began to break free. She woke from a dream she couldn't remember, declaring it to be both remarkable and peculiar. Without resolving to understand its meaning, she gently coaxed this dream out of its comfortable unconscious state and caused it to resurface.

I am lying on my bed hoping that a breeze will get up to animate the atmosphere. I am back in China. A strange stillness is upon me. It is very quiet. For reasons I cannot understand, I feel relieved that I am not in trouble. I lie motionless, conscious of breathing evenly, trying not to draw attention to myself.

Suddenly, a dominating authority is present in the room. I wonder why I am not scared. It lifts me off the bed and takes me to see a painting hanging on the wall. A clear, educated

看似分離的元素應該有所互動，或者說，她只是在等待它們意外地碰撞到一起。池鈴爭辯說是因為在海外學習才導致自己感到脆弱無力，而且很明顯留學是一件複雜的事情，畢竟跨越兩種不同文化需要很大的勇氣。她從來沒有想過留學對她會有這麼多的要求並且會遇到如此多交流上的困難，即使是很小的一件事情也可以因為文化的不同而變得錯綜複雜。例如，中文對‘order’的解釋是一組四個字的序列詞；排、列、組、合。如果連一個單詞都有如此繁雜的定義，叫她如何能理解一個更加複雜的理論？

池鈴的頓悟始於她父母從中國抵達倫敦的那一天；她那些分離的感覺第一次聯繫到一起，她自信的心聲開始掙脫出來。她從一個無法記起的夢境裏醒來，感覺詭異而奇妙。她並沒有試圖去理解這個夢的含義，而是輕輕地將這個夢境帶出它舒適的無意識狀態，慢慢地把它回憶出來。

原本以為會是清澈湛藍的天空，可醒來時卻是一片灰濛濛。我躺在床上，期望著一縷清晨的微風來拂動我的棉布窗簾。我回到中國了，一種奇怪的平靜感籠罩著自己。我莫名其妙地對自己沒有深陷困境而覺得寬慰。我就這麼躺著，努力讓自己平穩的呼吸，嘗試著不去想那些即將到來的日子。

突然間，一股不可侵犯的力量侵佔了整個房間。這個力量將我從床上拎起來，帶我去看牆壁上的畫。一個頗有修養的聲音講述著這幅作品裏卓越的光線和戲劇化的色調。我麻

voice describes how the remarkable light and dramatic tonal qualities brings enchantment to the architecture. Transfixed, immobile, fascinated, I agree with the strange presence.

“The artist has achieved an impressive and delicate sense of balance,” I say, “but architecture is at its best when it invites its users to delight in the way it can be used.”

I wonder how I can possibly contradict this dominating will. I am no longer the woman who can't offer her opinion.

Chi Ling rubbed her eyes to feel the physical presence of her body and returned to her conscious world. Gradually, and a little reluctantly, she cajoled her consciousness out of its liberating submission. She felt re-energized, confident and delighted with this newfound ability to express herself. The desire to speak out had long been locked deep inside her.

After a meditative breakfast, Chi Ling phoned her mother. Mrs Lao, weary from the long flight to London, revived when she heard her daughter's voice. A gentle, softly-spoken woman, she rarely became animated, either in speech or action. She felt assured when Chi Ling spoke of her happiness, but she did not articulate this. She invited her daughter to visit their hotel at two o'clock, after she and her husband had taken a rest.

Her parents thought of their daughter as a beautiful flower, a sweet dreamer who was impossible to predict. They hoped she had grown stronger since living and studying in London.

Chi Ling returned to her bed, thinking she would reconsider her dream, reinforce her belief in herself and remember how

木的像被施了魔法一樣不能移動。讓我奇怪的是當別人用意識導演著我，我居然還可以保持微笑。我向這個聲音解釋建築是如何幫助這幅繪畫實現其精緻的平衡感。变化，移动，梦幻，我同意这个陌生人的表达。

“艺术家到达让人印象深刻的和精妙的平衡感，”我说，“不过最好的建筑是当它邀请它的使用者愉悦的使用。”

我好奇我怎么可以违背这个主导者的意愿。我已不再是那个不敢说出自己的想法的女孩了。

池鈴揉著眼睛去感受她身體的存在，回到她的現實世界。她慢慢地、有點不情願地讓自己的意識從一種屈服的狀態裏解放出來。她感到被重新激勵了，開始對自己的想法感到自信並且對自己新挖掘出的表達那些長期被困在她內心深處的想法和文字的能力感到欣喜。

在陷入沉思的早飯過後，池鈴給她媽媽打了個電話。剛完成長途飛行的勞太太十分疲憊，可當她聽到女兒的聲音頓時精神了起來。池鈴的母親是一個優雅、說話輕聲細氣的女士，無論是在說話還是動作上都很少有衝動的時候。當池鈴談到自己的欣喜時她覺得非常欣慰，但她也只是笑而不語。池鈴的母親請女兒在他們稍作休息後兩點左右再去他們下榻的酒店。

池鈴的父母覺得自己的女兒像一朵漂亮的花，一位誰也無

proficiently she had spoken her mind; instead, she read a few pages of verse that her tutor had distributed at the beginning of the year. The title for these pages was, Sell your cleverness and buy bewilderment. They were from the pen of a thirteenth century Persian poet called Jalal Uddin Rumi.

That Journeys Are Good

If a pine tree had a foot or two like a turtle, or a wing, do you think it would just wait for the saw to enter?

You know the sun journeys all night toward the east, if it didn't, how could it throw up its flood of light at dawn?

And the salt water climbs with such marvellous swiftness to the sky, if it didn't, how could the vegetables be fed with the rain?

And the grain of sand separated from its father, the boulder, and only then was it introduced to the oyster and became a pearl.

Do you remember Joseph?

Didn't he leave his father in tears and then later learned how to understand dreams and give away grain?

And that man with the long nose, wasn't he forced to leave his country? Only then could he travel through the three worlds.

As for you, I suggest you leave your country, go into yourself, become a ruby mine, open to the gifts of the sun.

法預料的甜蜜的夢想家。他們希望自己的女兒經過在倫敦的學習和生活能變得更堅強。

掛了電話，池鈴躺回床上，覺得自己應該重新考慮夢想，鞏固自己的信心，並記住自己剛才多熟練的說出自己的想法。可是她卻讀了幾頁導師在新學年開始的時候發給他們的詩歌。這是一本叫《賣掉你的聰明購買未知的困惑》的詩集，來自於一個30世紀的叫Jalal Uddin Rumi的波斯詩人：

旅行是很好的

如果一顆松樹像烏龜一樣有雙腳或者四肢；或有對翅膀，你覺得它會眼睜睜的看著鋸子進入自己的身體嗎？

如果太陽沒有整夜向著東旅行；它怎麼把像洪水般的光線帶到黎明。

如果海水沒有以不可思議的速度向天空攀升；青蔥綠葉又怎麼可能得到雨水的滋潤。

如果沙粒沒有和它們的父親，巨石，相分離；又怎麼能和牡蠣結合，成為一顆珍珠。

你還記得約瑟夫嗎？難道他不是淚水中離開他的父親，並且學會了如何理解夢想、放棄糧食。

還有那個長鼻子的人，如果他不是被迫離開自己的國家，他又怎麼能穿梭於三個世界。

至於你，我建議你離開自己的國家，深入真正的自己吧，如紅寶石一般，迎接太陽的饋贈。

This journey could be from your manhood to your inner man, from your womanhood to your inner woman. By a journey of this sort, earth became a place where you find gold.

Leave behind your many complaints, your self-pity and this yearning for death.

Don't you realise how many fruits have already escaped out of bitterness into sweetness?

你的旅程可能從你的男子氣概到你的內在靈魂，可能從你的女子氣質到你的內在涵養。對這片土地的旅程，讓它變成了你找到金礦的地方吧。

所以忘掉你的抱怨、自哀和對死亡的嚮往。

難道你沒有意識到有多少果實已經從苦澀中逃脫從而變香甜了呢？



THIS JOURNEY COULD BE
FROM YOUR MANHOOD TO YOUR INNER MAN,
FROM YOUR WOMANHOOD TO YOUR INNER WOMAN.
BY A JOURNEY OF THIS SORT, EARTH BECAME A PLACE WHERE YOU
FIND GOLD.

A BREATH OF FRESH AIR

On her way to the hotel Chi Ling delighted in the possibility that she was beginning to find her confidence. She never wanted to consider the subject of her vulnerability again, or hear her voice utter the thin, crackling sound it made when someone was putting her under pressure to respond. It was a question from her father that focussed their discussion for the remainder of the day. While taking tea in the hotel lounge Mr. Lao had asked Chi Ling to explain the difference between British and Chinese designers and his daughter told him that in London they knew how to proceed without concepts.

“What’s wrong with concepts?” Mr. Lao enquired.

“A concept is a static thing; it isn’t inevitable that it will mature. At the start of a project we generally communicate a concept or an idea to ourselves, but it would be more profitable

一縷清新的空氣

在去往酒店的路上，池鈴很高興自己有了開始尋找信心的潛力。她再也不想看到自己身上的任何缺點，也不想讓自己的話語沒有說服力。當人們開始迫使她面對壓力做出回應，她從心裏噴出了爆發的響聲。那天剩下的時間他們都在討論她爸爸提出的一個問題。勞先生當時正在大堂裏喝茶，他讓池鈴解釋英國的室內設計師和中國的室內設計師有什麼不同，而他的女兒回答說在倫敦室內設計師們知道如何不用概念來進行設計。

“用概念來做設計有什麼不對嗎？”勞先生接著問道。

“概念是一個靜態的東西，它的成長並不是必然。在一個設計專案的最開始，我們會在自己的腦海裏形成一個概念或者一個主意，但是如果我們是在尋求一種更有策略更有發展空間的方法，它會比一個靜止的概念更有發展的空間。能

if we went in search of strategies that could open up a path of development. Evolution is at the heart of the matter.”

“So, a concept is only a seed,” her father observed.

“Yes, growth should change it. It’s better not to have a clear idea. Knowing how to nurture material is the important issue. Early in the process we must not expect too much. Ideas grow in strength gradually. When they finally take root in an object it will have a life of its own; only then can it be assigned a role. This role is more than its function; it should provide the object with a clear voice. Function, style or economic viability don’t inevitably contribute something meaningful to architecture.”

“Are these the rules for inventing interiors?” Mr. Lao asked.

“Yes, but the term invention in interior design is complex. We need several models to interact simultaneously; we bring them together and make the installation the unifying form.”

“Is this like the different components of a collage?”

“Yes, it’s a multifaceted unity and this complexity is ideal territory for creating a sense of place. Without playing the game it would be difficult to imagine the risks and mysteries encountered in the process. We must discover its secrets without controlling how it matures. Often we work intuitively and automatically. We co-operate with chance. We interrogate every situation and question all our strategies; you wouldn’t believe the number of questions we have to ask.”

“Sounds like the search for truth,” Mr. Lao suggested.

“I doubt that architectural truth is truth in the way you mean it, father. At the end of a project we want it to be true; we want

夠不停地進化才是一個設計專案能夠成功的關鍵。”

“所以說概念只是一個種子。”她爸爸回應道。

“是的，隨著設計的發展會改變它。沒有一個非常明確的想法也許更好。而知道怎樣醞釀各種元素是一個非常重要的問題，在初期階段我們一定不能期待太多。想法是慢慢成形的，當想法最終根植於某一樣物體時，這個物體就有了生命並且會被賦予於空間角色。這個角色大於它自己本身的功能；這個角色應該給予這件物體一種聲音。功能、風格或是經濟價值不會帶給建築任何有意義的貢獻。”

“這些就是室內設計的規則嗎？”勞先生問道。

“是的，但是室內設計是一件更複雜的事情。我們需要使用許多不同的模式來進行互動，並且嘗試把不同的元素組合在一起使他們成為和諧統一的裝置。”

“那是不是就像一所大學的各個不同的部門？”

“是的，設計是一個非常複雜的聯合體，但是這種複雜性正是創造場地感的理想土壤。如果不按照這個遊戲規則就會很難想像在設計過程中會遇到的風險和謎題。我們必須在不控制它的自然發展變化的前提下去發現它的秘密。我們常常直觀而自發地工作，和機會合作，不斷的詢問和質疑自己的處境和戰略。你都很難相信我們得問自己多少問題。”

“聽起來像是一個探索真理的過程”勞先生說道。

“爸爸，我不認為建築的真理是你所指的真理。在專案結

it to have an authentic identity. If people recognise that a place has life, that it has a sensual resonance, then this place is a success. We don't necessarily have to describe how it works."

"But surely your tutors talked about the way it works."

"Oh yes, but they also talked about the possibility that it is the pen that does the dreaming, not us. I was once advised to gaze at my drawings first thing every morning and then to listen to them. These people know how to get themselves out of the way and invite the greater imagination to come into play."

"Is the greater imagination beyond the personal then?"

"Yes, it's our ability to be receptive. Spatial designers deal with the material world, we have to connect with the objects of the world. Is this too esoteric and complex father?"

Mr. Lao smiled, Mrs. Lao nodded wisely and Chi Ling blushed, delighted at the words flying past her lips. She had the feeling that an army of half-remembered phrases were rising up in her throat, queuing up for their turn to be spoken. She saw great sequences of them scattered about a large house and she saw herself walking through, retrieving each thought as she passed by. She was also making strange new connections. There was no doubt about it; the time had come for her to speak.

"You make objects sound like sentient things," said Mr. Lao.

"Objects aren't just empty matter waiting to be used; we can transform their role by being open to them, by facilitating their growth. Once they have an identity and a social function they can be named; then they become part of a language and we can craft them into a story. This is how designers create narratives."

束的時候我們希望它是真理；我們希望它有一個可信的說法。如果人們意識到自己和場地有了一種感性的共鳴，那麼這個設計就是成功的。我們並不一定要解釋原理是什麼。”

“我肯定你的導師們跟你談過這個原理。”

“恩是的，但他們也談到說設計是畫筆在做夢而不是我們。他們曾建議我，每天早晨的第一件事情就是凝視圖紙並傾聽它們的對話。這些人知道如何抽離自我以便邀請更廣袤的想像力加入進設計這個遊戲。”

“那這種更廣袤的想像力是超越了個人嗎？”

“是的，這是我們的接受力。空間設計師們和物質世界打交道，我們必須和這個世界的不同物件相聯系。這會不會太深奧和複雜了爸爸？”

勞先生笑了，勞太太明瞭地點點頭，而池鈴漲紅了臉，因為自己脫口而出的回應而感到高興。她有種感覺，那些模糊記著的短語已經在她的喉嚨裏組建成一個軍隊，蓄勢待發地等候著發音。她仿佛看到一系列的句子散落在一個大房子裏，而她在這個房子裏穿梭，檢閱著每一個她經過的詞句。她同時在做著一系列她所不熟悉的鏈接。毋庸置疑，是輪到她說話的時候了。

“你把物件說的好像是有感情的東西”勞先生接道。

“物件不只是等待被使用的空白事物，我們可以通過開放的思考和任其自由成長來改變一個物件的存在。一旦它們有了一個定義和公共功能，我們就能給它們命名；之後它們便



OBJECTS AREN'T JUST EMPTY MATTER WAITING TO BE USED;
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“What kind of narratives?” Mr. Lao asked.

“They’re concise, like a synopsis and they work when the materials we use and the installations we make have a voice. Silence reigns if an object’s true nature is ignored. We must make ourselves available to them; let them teach us how they might express their identity. I’m learning how to nurture these things, how concepts grow and how objects gain meaning.”

“Do some objects have more meaning than others?”

“When an object has a role in the place that is carrying the story, then it has meaning. Anything can be a vessel for this; it depends upon the story we want to tell. If a door or a window inspires feelings or conjures memories then it has resonance.”

“So,” Mr. Lao replied, “you have been learning something about the way our ancient forebears thought about the world. Our world only began when we began to imagine a place to be more than a physical location. Did you realise this?”

“No,” said Chi Ling, thoughtfully.

“Think about it, it must be true; the graves of our ancestors were never located in an empty, insubstantial place. Our forebears never created harmonious but empty forms to celebrate the life of a family member; what they made had meaning. This is the place where hope resides; where virtue thrives. Listening and being submissive was the way they achieved their aims.

成為某種語言的一部分讓我們可以將其編織到一個故事裏。這就是設計師說故事的方法。”

“是什麼樣的故事呢？”勞先生問道。

“它非常簡潔，像一個大綱，但只有在我們使用的材料和構件發出統一的聲音時這個故事才有可讀性。如果一個物件的本性被我們忽略了，那麼我們將得到的會是一片寂靜。我們得向這些物件開放自己，傾聽它們是如何表達自己個性的。我在學習如何醞釀這些事物、一個概念如何發芽生長、物件如何獲得意義。”

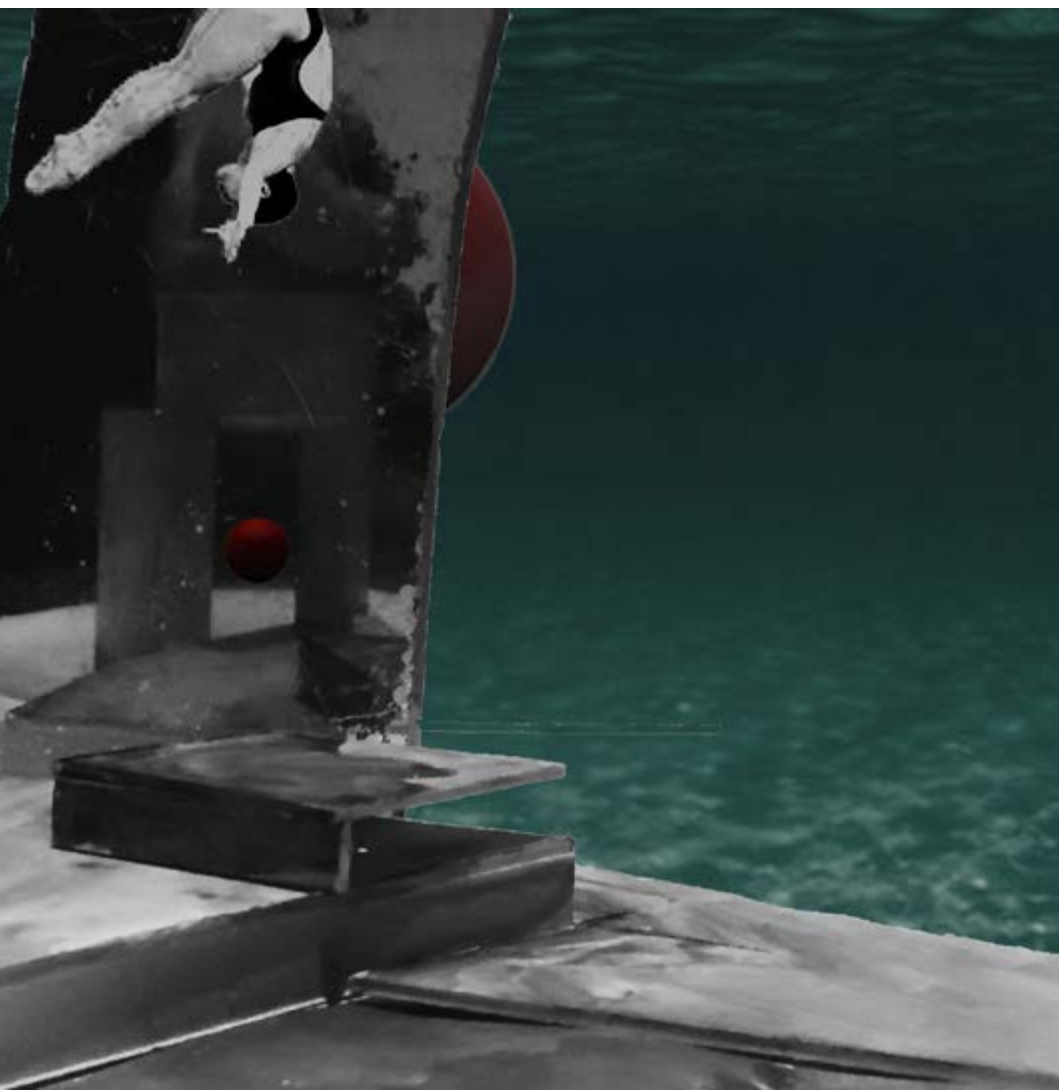
“那麼是否有一些物件比另外一些更有意義？”

“當一個物件在一個有故事性的場地裏扮演了一個角色，它就變得有意義。任何東西都可以成為它的容器，這取決於我們想要講述一個什麼樣的故事。若一扇門或是窗可以激發出感覺或是召喚出記憶，那它本身就有了共鳴。”

“那麼，”勞先生回應道，“你在學習的事情正是我們古老的祖先看待世界的方法：我們的世界開始於我們想像一個超越物質空間的地方。你有意識到這一點嗎？”

“沒有，”池鈴沉思著說。

“想想看，確實是這樣；我們祖先的墳墓從來不會位於空蕩、脆弱的地方，他們也不會創造和諧卻空洞的形式來紀念一個家庭成員的生命，他們做的事情都有其存在的意義。這是一個希望駐留美德繁榮的地方。傾聽和順從是他們實現自



OUR WORLD ONLY BEGAN WHEN WE BEGAN TO IMAGINE A PLACE TO
BE MORE THAN A PHYSICAL LOCATION.

You should read what the old Feng Shui masters had to say about it. You should also read Lao Tzu too.”

Chi Ling praised him. “You’re a breath of fresh air, father.”

己目標的方式。你應該讀讀早年的風水大師們關於這個話題的論述，你也應該去讀讀老子的書。”

池鈴讚賞地說：“您真是一縷新鮮的空氣，爸爸。”



MAYBE THEY ARE ALWAYS ABOUT TO BEGIN.

EITHER WAY, WE MUST ACCEPT CONTRADICTION IF WE ARE TO GET TO
THE TRUTH OF THINGS.

MERGE
WITH
THE DUST

融入塵埃

The little trio made their way along the Thames embankment to Parliament Square. After photographing Big Ben they entered Westminster Abbey by the North Transept where the sonorous sounds of the choir greeted them. They followed the crowd of tourists and stopped to sit in the Lady Chapel. Here they gazed up at the magnificent ceiling, watched the light play upon the exotic stained-glass windows and allowed the splendour of the harmonised voices to wash over them. Mr. Lao was proud that Chi Ling could talk about her subject. He hadn't been certain that she would succeed so well, but on this day, the eve of her graduation, he realised that she could express the ideas used by interior designers and, more importantly, that these ideas were also hers; she owned them when she used them.

After a tour of the Abbey, the Lao family strolled across

悠揚的三重奏伴隨著池鈴一家沿著泰晤士河畔走到了議會廣場。在和大笨鐘合影後，他們從北耳堂進入威斯敏斯特大教堂，迎接他們的是合唱團嘹亮的歌聲。他們跟著一大群遊客走動並在聖母堂停了下來。他們仰視雄偉壯麗的穹頂，凝視著陽光照射在彩色玻璃花窗上形成的奇妙光影，並接受著教堂裏和諧歌聲的洗禮。令勞先生感到自豪的是池鈴可以如此自信的談論她的課題。他之前並不確定她可以做的這麼好，可是這一天，在她畢業的前夕，他意識到自己的女兒知道怎樣表達那些室內設計師同行們的思想，更重要的是，這些想法同樣也是她的，她是在消化理解了的前提下在表達這些想法。

Westminster Bridge, rode on the London Eye and admired the Festival Hall; this was the place where the graduation ceremony was to take place the following day. They gazed at the Thames, taking in the delights of the twilight; at first a vibrant orange, it changed gradually to a curious blue-green colour before finally fading to a gentle grey. The vision of it had comforted them. The air was soft, the trees had darkened and birds whirled around the rooftops as though looking for a place to sleep. Mr. and Mrs. Lao were surprised that such peace could exist in the centre of a city as big as London. They walked along the river to Gabriel's Wharf and ate supper in the Riviera Restaurant. Everything was to their liking.

Back at the hotel they ordered some tea and Mr. Lao asked Chi Ling what she would change about the world if she had the power to influence it.

"You don't want me to answer that, do you father? I can't think about it. I'd have to name millions of things and even then I couldn't list all the things I'd like to change. Imagine all the eternal matters I would have to include, not to mention those that are a mystery. And what about those subjects that need the light and those that need the dark? The request is quite impossible."

"The task is to try," Mr. Lao exclaimed.

"Wisdom suggests otherwise; in the end, such a quest will turn out to be folly. We all want to achieve something good, but none of us has any idea how this might be realised."

"Chi Ling, my daughter, you sound like Lao Tzu. He said that

參觀完大教堂，勞氏一家漫步穿過威斯敏斯特大橋，搭乘了著名的倫敦眼並且稱讚倫敦慶典大禮堂的莊嚴。這個就是翌日將要舉行畢業典禮的地方。他們望著泰晤士河，享受著暮色中的美景；一開始天空是有生氣的橙色，之後逐漸變成奇異的藍綠色，最終淡化成一抹溫柔的灰色。這樣的景象讓他們身心舒暢。空氣軟軟的，樹木逐漸昏暗，鳥兒們在屋頂的周圍盤旋著想要尋找一個可以睡覺的地方。讓勞氏夫婦感到非常驚訝的是如此祥和的景色居然是在倫敦這樣的大城市的市中心。之後他們沿河走到了加布裏埃爾碼頭，在海濱餐廳享用了晚餐。一切都那麼美好。

回到酒店後他們點了一些茶，接著勞先生問池鈴如果有能力的話她希望改變世界的哪些事物。

"其實你不希望我回答吧，不是嗎，爸爸？我不敢想這個問題。我得說出數以萬計的東西，可即使這樣我也無法把我想要改變的事物都列出來。想像一下，我得涵蓋所有永恆的東西，更別提那些未解之謎。或者是關於那些需要光明或者黑暗的主題？這個問題幾乎不可能回答。"

"我們的任務就是不停的嘗試，"勞先生大聲說到。

"智慧有不同的方式；到最後，您所說的嘗試會變成愚蠢。我們都想成功，可是沒有人知道怎麼樣才能成功。"

"池鈴，我的女兒，你說的話聽起來像老子的言論。他說

we only know goodness as goodness because there is evil.”

“Exactly, and knowing this means we can no longer enjoy our innocence. What else did Lao Tzu say?”

“He said many things. He knew that having and not having must occur together, that the difficult and the easy will always appear at the same time and those things that are long and short will often occupy the same place.”

Chi Ling Laughed, “You’ve answered your own question.”

“But even if high and low rest on each other, even if front and back follow one another, it doesn’t mean you can go about the world doing nothing. If this design course taught you how to connect with things without possessing them, how to work without taking the credit, then you must know how to engage with change. Please don’t imagine you must decline to act because you are without the ability to affect the rise and fall of ten thousand things. You must be braver than that.”

Mrs. Lao had her eyes closed; she was smiling peacefully.

“Not exalting the gifted prevents quarrelling,” she declared in a voice designed to sound like an ancient philosopher. “Not collecting treasures prevents stealing. Not seeing desirable things prevents confusion for the heart.”

“Mother,” Chi Ling exclaimed. “What does that mean?”

“I don’t know. These are ancient sayings. I recalled them because you two were talking in such a strange manner; you sounded like antiquarian academics disputing theories.”

In the old days Mrs. Lao’s grandmother had taught her to recite these phrases, but she had since forgotten them. The old

過我們知道‘善’這個概念是因為有‘惡’的存在。”

“是的，並且明白這個道理意味著我們不能沉浸在我們的天真無邪裏了。老子還說了些什麼？”

“他說過很多名言。他知道擁有和失去一定是在一起的，困難和簡單也總是一併出現而長和短的事物也常常出現在同一個地方。”

池鈴笑了，“你自己回答了自己的問題。”

“但是即使‘高’與‘低’彼此依賴，即使‘正’與‘背’相互追隨，也不意味著你對世界可以無所作為。如果這個設計課程教會你如何連接事物而不控制它們，如何工作而不計較回報，那麼你就會知道如何進行變革。請不要認為自己一定得拒絕行動僅僅因為你認為自己沒有影響萬物興衰的能力。你應該要更勇敢。”

勞太太閉著眼睛，嘴角掛著安靜的微笑。

“不尚賢，使民不爭。”她故意用一種像古代哲學家的語氣說到，“不貴難得之貨，使民不為盜。不見可欲，使民心不亂。”

“媽媽，”池鈴叫道。“這又是什麼意思？”

“我不知道。這是些古老的警世辭。我之所以復述它們是因為你們兩個正在用這樣一種奇怪的方式討論問題；你們聽起來像兩個古文物研究者在爭論著某些理論。”

以前勞太太的祖母曾經讓她背誦這些古訓，但是她已經

woman would use phrases like, “Blunt the sharpness, untangle the knot, soften the glare or merge with the dust.” Mrs. Lao never asked how a young girl was supposed to do these things. Her school friends were given a similar store of words. Children loved unravelling these phrases and repeated those that they easily understood. Parents used their popularity to describe the nature of things. Empty vessels are used, but never filled. Important things lie hidden and are always present. The more it moves, the more it yields. More words count less than you think.

Many of Mrs. Lao’s generation have phrases like these in their memories still. For Chi Ling it was vague territory, but she was intrigued. She asked her mother to recite more sayings and Mrs. Lao stroked her brow while considering the request.

“Wise people rule by emptying their hearts and filling their bellies, by weakening ambitions and strengthening their bones. If politicians lack the knowledge and desire to rule, then the clever people will not interfere with them. If nothing is done, all will be well.”

“Mother,” Chi Ling cried, “what are you saying?”

Mrs. Lao shook her head and pointed her nose in the direction of her husband. It was her way of saying, “Ask him.”

“Taking no action means taking no action that is contrary to nature,” Mr. Lao affirmed.

“But how can we do this?” Chi Ling asked.

“You must now cease my daughter. That’s enough of this clever stuff. It’s time for sleep. Tomorrow is an important day.

漸漸的記不得全部了。老太太時常用這樣的短語，“鈍化鋒芒、解開心結、淡化光芒，還有融入塵埃。”勞太太也從來沒有想過為什麼一個年輕女孩應該背誦這些詞句。她的同學也積累過類似的詞句，孩子們喜歡努力解開某些詞句的意義然後不斷的重複那些他們容易理解的部分。父母們利用這種流行的方法來描述萬物的本質。空的容器可以被使用是因為它沒有被填滿。最重要的事情總是被隱藏著是很明顯的道理。付出的越多則收穫越多。說的多並不代表你想的多。

許多像勞太太這代人記憶裏都還存在著像這樣的古語。而對於池鈴來說它是一片模糊不清的領域，可她還是很感興趣。她讓媽媽背誦更多的古語，勞太太撫摸著池鈴的頭默默的回憶著那些話。

“是以聖人之治，虛其心，實其腹，弱其志，強其骨；常使民無知、無欲，使夫智者不敢為也。為無為，則無不治。”

“媽媽，”池鈴帶著哭腔說，“您到底在說什麼啊？”

勞太太搖著頭指了指他丈夫的方向用她慣常的方式說，“問他。”

“做事應該按照事物的發展規律來做。”勞先生肯定到。

“但是我們怎麼能做到這一點？”池鈴問。

“不要想這些了我的女兒。這些智慧古訓討論的夠多了，該去睡覺啦，明天是重要的一天。”



BE LIKE SOFT GROUND; BE CRUMBLLED.

IN THIS WAY WILD FLOWERS WILL COME UP WHERE YOU ARE.

YOU'VE BEEN STONY FOR TOO MANY YEARS.

TRY SOMETHING DIFFERENT, SURRENDER.

TRY SOMETHING
DIFFERENT,
SURRENDER

Chi Ling didn't want to sleep and she didn't want to ignore an interesting old saying because it was difficult to understand; it meant more to her on account of it being obscure. She again asked her father to explain the meaning of her mother's words. She had to wait awhile while he searched for the answer.

“Chi Ling, your mother's statement was important to those in the ancient world who were keen to teach the practice of impartiality. In the old system they needed to believe that heaven and earth were impartial, that they never killed living things out of cruelty or gave birth to them out of kindness. We also act like this. When we use paper to decorate a room, for instance, we don't use it because we love paper, we use it because paper is right for the job. Then, when the celebration is over, we throw the paper into a bin, not because we hate the paper, but

投降吧，
去嘗試不同的

池鈴不想睡覺，也不想錯過任何有趣的古語，因為它們很難理解；晦澀的表達方法讓她覺得它們更有意義。她再次讓爸爸解釋媽媽說的這些古文的意思，但她不得不等待片刻好讓父親思尋答案。

“池鈴，你媽媽的觀點對於古代那些熱衷於教導實現公平的方法的人來說很重要。在舊的體制下，他們需要相信天地是公正的，他們從來不會出於殘忍就殺生，也從來也不會出於好意就生養。我們也這麼做的。比如說，當我們用紙去裝飾房間的時候，我們用它不是因為我們喜歡紙，而是因為紙非常適合。然後，當慶典結束，我們把那些紙扔在垃圾桶，不是因為我們不喜歡紙了，而是因為紙的職責已經完

because it's job is done and we are impartial to it.”

“The space between heaven and earth is like a bellows,” Mrs. Lao asserted, without any particular reason for saying it.

“Sometimes it seems that this heaven and earth business will last forever,” Mr. Lao declared. “Maybe they are always about to begin. Either way, we must accept contradiction if we are to get to the truth of things.” Then it was his turn to mimic the voice of an ancient philosopher. “To gain we must yield. To grasp we must let go. To win we must lose. If you are wise you will stay behind; in this way you will keep ahead.”

The Lao family laughed and clapped their hands. Chi Ling felt she had drunk far too much wine and was no longer capable of thinking sensibly. She decided to treat herself to a taxi ride home and the family parted with tomorrow's celebrations uppermost in their thoughts.

Once back at her apartment, an endless stream of questions filled Chi Ling's head. The evening's discussion had greatly stimulated her and she needed to read something soothing before sleeping. She picked up Jalal Uddin Rumi and read.

The following morning Chi Ling woke early. She had had another dream and she desperately wanted to remember it. Compelling her unconscious to return it, she wrote these words.

All the members of my family are celebrating my return and as the entertainers have not turned up, I offer to sing for them. I stand on the stage and as the first shaky tremors from my vocal chords arise, I am close to collapse. Suddenly, like a

成。我們對它很公平。”

“天地之間的空間就像一個風箱，”勞太太毫無頭緒的冒出這一句。

“有時候這種天地之間的事會沒完沒了，”勞先生解釋到。“也許他們總是即將開始。無論哪種方式，我們必須接受事物的矛盾性，如果我們想得到事情的真相的話。”接著輪到他學著古代哲學家的語氣說，“為了獲得我們必須先屈服。為了把握住我們必須先放手。為了贏我們必須先輸。如果你夠聰明你會呆在後面；這樣你才能保持領先。”

一家人笑著鼓起掌來。池鈴覺得自己喝了太多的酒以至於不能再理智的思考了，便決定打車回家，她的父母也都想著明天就要到來的畢業典禮，就在酒店和女兒道別了。

一回到公寓，無窮無盡的疑問便充滿了池鈴的腦袋。一晚上的討論讓她情緒高漲，所以睡覺之前她需要閱讀一些舒緩的文字。池鈴便隨手拿起Jalal Uddin Rumi的詩詞來讀。

第二天早晨池鈴醒得非常早。她做了另一個夢並且拼命地想要記住它。為了強制自己回憶起這個夢，她寫下了這段文字。

所有的家庭成員都在慶祝我的回歸，由於邀請來助興的藝人還沒有到場，我提議由自己來為大家唱一首歌。我站到了舞臺中間，當第一個音符顫顫巍巍地從我的嘴裏升起時我幾

bird taking flight, my voice sings out as sweet as a silver bell. I can tell from their smiles that the audience are transfixed by the wondrous sound coming from me. With each song I grow in confidence; charging every new phrase with ever deeper feeling, bringing new meaning and delight to the old songs. The look on my father's face is beatific. I picture myself travelling through space, past the transient stars, in a Universe that is mine.

I bathe in new winds issuing from the mountains, clearing the mists that have been mustering in the streets. Water that has long stagnated in secret wells is flowing again, washing the land and filling the air with fresh scent. The birds perch in the trees and accompany me as they do the golden sunsets that fill the western sky. Suddenly, the old ways have returned to this ancient empire and poetry is once again on the lips of all and the folly of love is behind every action.

I see my mother, gazing at me, amazed by my powerful presence. I hear my voice and presume it is being carried on a breeze brought in from the sea. I look out to the great expanse of bright, blue ocean and smell perfume on the air. Flowers are everywhere and a garland of red roses sits proudly on my head. I am not singing in a hall, I am in a sunlit garden, bathing in its beauty. I have grown miraculously tall.

Unexpectedly a shadow crosses before me and I know this shadow is doubt. With this shadow, my ecstatic voice leaves me. I tell the assembled guests that my recital is at an end and once the sound of applause dies down, my mother rushes to

乎崩潰。可是突然間，就像鳥兒起飛一樣，我的歌唱猶如美妙的銀鈴一般從我的嘴裏流淌出來。我從大家的微笑中就能讀出聽眾們被我美妙的聲音所以震驚。每唱一首歌，我的自信就增加一分；觸及人們更深的情感；為舊曲帶來更新的意義。父親的表情看起來開心極了。我想像著自己穿梭在空間中，越過轉瞬而過的群星，進入到自我的宇宙中。

我沐浴在從山峰吹來的新風中，吹散了盤聚在街道上的迷霧。長期乾枯的秘密泉眼又開始流淌泉水，沖洗著土地並為空氣帶來一絲清新。鳥兒們棲息在樹枝上陪伴著我就好像他們常常陪伴的西方天空的黃金落日。突然，那些古老的方式回到了這個古老的帝國而詩歌再一次的出現在所有人的唇瓣間，所有的行為背後都帶著蠢笨的愛意。

我看見我的媽媽正在凝望著我，被我如此強烈的存在感而驚歎。我聽見自己的聲音並且覺得這個聲音是由一陣清風從海上吹拂而來。我望向窗外寬廣明亮而蔚藍的海洋並且聞到了空氣裏的清香。到處都是鮮花而一個紅玫瑰製成的花環驕傲滴環繞在我的頭上。我並不是在一個大廳裏演唱，而是在一個灑滿了陽光的花園裏，沐浴在花海的美麗中。我變得奇跡一般的高大。

一抹陰影毫無預期地掃過我的面前，我明白這是一篇疑慮的陰雲。在這片陰影下，我令人心醉的歌喉離開了我。我對台下的觀眾們說我的獨唱會就此結束了，在掌聲一結束的時

me.

"We were surprised by the brightness and warmth of your songs, just as the first day of spring surprises us. How could you have a voice that can reverberate across mountains?"

"I don't know mother. All I did was surrender."

Chi Ling ceased her writing with the word surrender resonating in her head. Jalal Uddin Rumi had used it in a poem she had read the previous evening. She found the verses.

You and I have spoken all these words, but as for the way we have to go they have not been a preparation.

There is no getting ready other than Grace.

My faults have stayed hidden; one might call that a preparation! I have only one small drop of knowing in my soul; let it dissolve in your ocean.

There are so many threats to it.

Inside each of us, there is the continual dying.

In the autumn our leaves fall and are blown out over the water.

A crow sits in our blackened limbs and talks about what's gone.

Then generosity returns; it comes with spring, moisture and intelligence, accompanied by the scents of hyacinth, rose and cypress. Weep and then smile.

Don't pretend to know something you haven't experienced. There's a dying that's necessary and then our breath returns.

候，我的媽媽向我沖了過來。

“我們被你明亮而溫暖的歌聲驚呆了！就好像我們第一天踏入春天的驚喜一樣。你怎麼會有能在群山中迴響的聲音？”

“我不知道，媽媽。我所做的只是投降。”

當與‘妥協’這個詞在她的腦海裏產生共鳴時，池玲停止了書寫。她昨晚在Jalal Uddin Rumi的詩句中看到過這個詞語。池玲便去找出了那段詩歌。

這些詞語我們都說過，但是對於我們即將要經歷的道路，它們都不算是準備。

除了感恩，沒有任何是可以準備好的。

我的缺點隱藏在暗處，也許有人把它稱作一種準備！

我的靈魂裏只有一小滴智慧的水滴，讓它融入你的海洋吧。

在這裏對它有太多的威脅。

我們每個人的內心深處，都不斷地在乾涸。

每到秋天我們的樹葉被風吹落在水面。

一只烏鴉停留在我們漆黑的樹枝上討論著失去的東西。

接著迎來慷慨的回報，它隨著春天、水氣、智慧而來，伴隨著水仙、玫瑰和柏樹的香氣。哀傷過後便是燦爛的笑容。

不要假裝瞭解你從沒有經歷過的事情。垂死是必經的而後

Very little grows on jagged rock.

Be like soft ground; be crumbled.

In this way wild flowers will come up where you are.

You've been stony for too many years.

Try something different, surrender.

我們的呼吸會恢復。在鋸齒狀的岩石上生長著微型的植物。

看起來就柔軟的表面，逐漸瓦解著鋒利的岩石

在這條路上，野花會隨時出現在你的四周。

你已經頑固了很多年。

去嘗試一些不同的東西吧，去妥協。

THINGS NEVER HAPPEN IN ISOLATION

The award ceremony opened with a speech from the Rector and closed with a speech from one of the students. The invited graduate was Chinese, but Chi Ling had not met her at the College. The student talked about the support she had received from her teachers and how they had encouraged her to make work out of the things that were important to her.

“I discovered that being a woman is important to my art,” she affirmed, smiling and certain that her words had value. “This, after all, is how I give birth to things and nourish them. I cherish delicacy and softness, I am open to chance and I welcome happy accidents. I try to find out what my work wants to become; I’ve no intention of pre-determining its meaning.”

After a few words about how exciting the life of an art student had been, she offered some traditional Chinese advice to

事情不會孤立地發生

畢業典禮由院長的講話開場，以學生代表的發言結束。被邀請發言的畢業生是一個中國人，可池鈴從來沒有在學校裏見過她。這個學生談到了她從導師那裏得到的支持，以及導師們如何鼓勵她去完成自己認為重要的事情。

“我意識到作為一個女人對我的藝術來說很重要，”她肯定地說，微笑著堅信自己所說的話是有意義的。“畢竟，這是我如何創作並且醞釀我的作品。我具備敏銳感和柔軟性，樂於接受機遇並且歡迎美好的意外。我嘗試著去尋找我的作品想要成為什麼；而不去預先設定作品的含義。”

在簡單敘述關於作為一個藝術學生令人激動的生活後，她給同學們講了幾個中國的古老訓言。

“水給予一切事物生命並且從不抗爭。它常常在我們拒絕

her fellow students.

“Water gives life to everything and does not strive. Often it flows in places we can easily reject. When meditating we should go deep into our heart. When dealing with others we should be kind and gentle. When speaking we must be true. When leading we must be just. It is better to stop short than to fill life to the brim. Over sharpen the blade and the edge will soon blunt. Amass a store of wealth and no one can protect it. Desire to own too much and it is certain that disaster will follow. Retire content when your work is done.”

There was considerable applause for the student. Afterwards Chi Ling explained to her parents what the young woman had said. Mr Lao expressed his surprise and then declared that the student was echoing a spirit similar to the one that had accompanied their thoughts on the previous evening.

“These things never happen in isolation it seems. Now enough of this ancient business, Chi Ling, we must prepare to celebrate your success; we are going to China Town remember? Have you invited your friends? How many are honouring us with their presence?”

Of course it was not the end of the ancient talk because after dinner Chi Ling asked her friends if they could remember any of the ancient proverbs. Sure enough, the little group sat for some time trying to summon up phrases from memories that were too young to have gathered up any great number of them.

“You can also invent sayings if you wish,” Chi Ling added, after silence had reigned for some time. “This will bring us a

接觸的地方流淌。在冥想的時候我們應該深入自己的內心。在與他人打交道的時候我們應該友好紳士。在說話的我們必須誠實。在領導的時候我們必須公正。與其把生活空虛地填滿不如短暫的就結束。過度鋒利的邊緣反而容易變鈍。聚集財富很容易可是保護它卻很難。渴望擁有太多那麼災難和麻煩就一定會緊隨其後。當你完成所有的事，自然就能滿足地退休。

當時為學生代表的發言而鼓掌的人不在少數。事後池鈴向她的父母翻譯那位年輕女生所說的話。勞先生表達了他的驚訝並且說這個學生所傳達出的精神正好呼應了他們前夜談的那些想法。

“看起來這些事件永遠不會孤立地發生。現在說夠了這些個古老事物寓言什麼的，池鈴，我們一定要準備大肆慶祝你的成功；我們說好要去中國城的沒忘記吧？你邀請了你的朋友們了嗎？會有幾位同學賞臉出席呢？

毫無疑問關於古老訓言的討論還沒有結束，因為晚飯過後池鈴便讓她的朋友們回憶一些他們所知道的古老諺語。果然，這一小群人花了些時間開始試圖召喚他們記憶中那些因為學的時候年紀太小而沒能記住很多的詞句。

“如果你們願意你們也可以創作一些話，”經過了一陣沉默，池鈴補充道，“這將給我們帶來一種非常特殊的好運氣。”

very particular kind of good luck.”

“Help me out,” Ting Xu requested. “Do you remember those phrases that are used to describe the usefulness of absent things; you know the ones where the material itself is unimportant?”

It was Mrs. Lao who proudly provided the answer.

“Thirty spokes make the wheel’s hub, but it is the centre hole that makes it useful. We shape clay to make a vessel, but it is the space within that gives it its function. We construct doors and windows for a room, but it is the holes in these walls that are have the real value.”

“Colours blind the eye,” Zhu Lin offered, nervously. “Tones deafen the ear. Flavours dull the taste.”

She was not certain she had remembered correctly and admitted she could not explain their meaning. When the group called out for more, she offered two further phrases.

“Precious things lead one astray. The sage is guided by what he feels, not what he sees.”

All the guests clapped enthusiastically. They repeated their applause after each recital, even when the saying was only half, or mistakenly remembered.

Chi Ling wrote down all the sayings she considered worth keeping. She liked, “accept being unimportant” and “surrender humbly.” She disliked, “tolerate misfortune.” She wrote “don’t be concerned with loss or gain,” because she valued it and “love the world as you love yourself,” because it confused her.

“Look at it, it cannot be seen; listen to it, it cannot be heard;

“幫我想想，”許婷要求道，“你們記不記得一些諺語好像是用於描述被拋棄的東西的可利用性；還有些說是材料本身都是不重要的。”

是勞太太非常自豪的給出了這個問題的答案。

“三十根輻條製成了輪胎的輪軸，但是那個中心的孔才使得它有用。我們塑造粘土製成容器，可正它中空部分才使它成為一件有用的東西。我們為房間安裝門窗，可是起作用的是這些牆上的開口而不是那些門窗本身。”

“顏色欺瞞了人的眼睛，”林築小心翼翼地說。“音調震聾了耳朵。口味毀了原本的味道。”

她不確定自己說的這幾句話是否正確，也承認她不能解釋它們的含義。當大家鼓勵她說更多諺語的時候，她又多說了兩個句子。

“珍奇的東西致人誤入歧途。聖人的建議來源於他們所感覺到的而不是他們看到的。”

在場的所有人都熱烈的鼓掌。他們為每一句背誦出來的諺語鼓掌，即使有些人只說一半或者記錯了。

池鈴寫下所有她認為有價值記下來的諺語。她喜歡“讓自己變得不重要”和“虛心地屈服”這兩句。她不喜歡“忍受不幸”這句。她寫下“不要擔憂得與失，”因為她覺得這句話很有價值；而她記下“愛世界就是愛自己”是因為這句話使她覺得困惑。“盯著它看，便看不見它；想要聽到它，它就無法被聽

take it in your hand, it cannot be held.”

These came from Pei Lin who claimed she had invented them, but everyone insisted they had heard them before. Before long the group became adept at mimicking ancient philosophy; caring little for how abstract or nonsensical it sounded. Their laughter was infectious and other guests sitting nearby joined in the merriment. One, an old man from Sichuan, offered these.

“The form of the formless is indefinable. The image of the imageless is beyond imagination. If you stand before it you will not see the beginning. If you follow it, you will not catch a glimpse of the end.”

Chi Ling regarded her final days in London as a series of gifts. Once back in China she tried talking to her friends about the exciting processes she had learned, but she never managed to regain the sense of connection and meaning that accompanied these magical days. She discussed ideas with people from all walks of life, not just designers, and some were sympathetic, but she never got the sense that they fully appreciated the kind of connections she was trying to make. Talking with her father was different, he knew more, but she suspected he was over indulgent towards her. She decided that if she could not gather up meaning out of the things that intrigued her, then they were either a fantasy or she was ill equipped to put her finger on the matter. She could not avoid the obvious conclusion; Chi Ling, the designer, did not know what she was talking about.

見；要把它握到手裏，它就不能被把握。”

這句話來自林培，她聲稱自己發明了這句話，可是在場的所有人以前都聽說過這句。沒過多久，他們都變得善於模仿古代哲學家的語氣；不在乎這些話聽起來是如何的抽象或者荒謬。他們的笑聲感染著周圍的客人們，使他們也不自覺加入到他們的歡樂中來。有一位來自四川的老人說出了這麼一句話。

“無形的形式是難以描述的。無圖像的形象是超乎想像的。如果你站在它的前面，你就無法看到它的開始。如果你跟在它的後面，你就無法看見它的結束。”

池鈴把她在倫敦的最後一段日子看作一連串的禮物。一回到中國她便嘗試著想要告訴她的朋友們她所學習到的令人興奮的過程，可她再也沒有辦法重新獲得那些魔法般的日子裏所發生的那種連接感和意義感。她和來自各行各業的人討論想法，並不只是和設計師，雖然有一部分人表示有同感，但是她從沒感覺有得到人們對那些她想要建立的鏈接點的完全認同。和她爸爸的交談則是完全不同，他懂得更多，可池鈴懷疑爸爸是否過於縱容自己的想法。她決定如果自己不能從那些激起她好奇心事情中總結出什麼意義來，那麼它們就是被幻想出來的又或者是她無法著手的事。她無法避免一個很明顯的結論；池鈴，這個設計師，不知道她自己在談論什麼。



IRONICALLY, DURING THIS TIME, SWIMMING BECAME A RECURRING THEME IN HER DREAMS, BUT INSTEAD OF MOVING THROUGH WATER SHE SWAM THROUGH CROWDS OF PEOPLE. HER CONSCIOUSNESS SURFACED DURING THESE DREAMS, FOR SHE WAS VAGUELY AWARE OF SHOUTING AT THE CROWDS TO MOVE ASIDE.

NURSING FANTASIES

The time came when her memories of London felt far away. Chi Ling decided she must stop worrying about vague student ambitions and cease her yearning for a closer understanding of abstract, poetic processes; all it achieved was anxiety. She told herself that if this kind of creative activity was never called upon in the commercial world of design then it was clearly redundant. She wanted to be sensible and popular. She didn't need frustrated aspirations fermenting inside her, poisoning her attitudes and she didn't want to foster ambitions that required her to swim against the prevailing current.

Ironically, during this time, swimming became a recurring theme in her dreams, but instead of moving through water she swam through crowds of people. Her consciousness surfaced during these dreams, for she was vaguely aware of shouting at the crowds to move aside. It didn't help her; she simply sank

養育夢想

當她那些關於倫敦的記憶漸行漸遠，池鈴決定停止思考她那些不清不楚的學生時代的野心，也停止自己對於抽象、詩意進一步瞭解的渴望；能從這些渴望裏得到的只有焦慮。她告訴自己如果這種創造性的活動在商業世界從未被推崇過的話，那麼這些顯然是多餘的。她想變得明智並且大眾。她不想那些泄了氣的渴望在她的體內發酵，毒害她的態度，也不想助長自己那些需要逆流而上的野心。

諷刺的是，在這期間，游泳在她的夢裏變成了一個迴圈的主題，但她是在擁擠的人流中行走而不是在水中遊動。在這些夢裏她的意識浮現出來，因為她隱約的意識到需要對著人群大喊大叫才可以移動。這並沒對她起到任何幫助；她就這麼往下沉，最終變為她想要向前挪動就會被人們的鞋子踢到

down, ending up at their feet, where shoes carelessly kicked against her body as she tried to move forward.

More than anything, Chi Ling wanted to balance her thinking, settle her misgivings and accept the world as she found it. Trying to be sensible was fine, she told herself, but if dreams of drowning came as a consequence of reasonable goals then maybe the price she was paying was too high. She wondered where the fault lay. Was her job in a design office the cause of it? Was it her friends who never said anything to inspire her? She hated it when her colleagues spent long hours describing how their designs won the approval of the client. She hated it when they chatted endlessly about impossible romances that never came to fruition. If most workers found themselves in similar predicaments and learned how to cope, why couldn't she? She vowed to remain buoyant and optimistic.

Despite her best efforts, Chi Ling could not suppress her unwelcome misgivings or hide from the uncomfortable insights that brought disappointed evenings. The facts were clear. She had ceased to play open-ended games and the days no longer ran at the speed of light; they were painfully closed, detached and slow. That her life had become an overcrowded struggle where everything was predetermined, lacking any promise of change, was a horrible distortion of all she had dreamed of. She envisaged an enormous canyon between her dreams and the place she wanted to be and it was obvious she had no idea how to construct a bridge to cross over into another kind of reality.

She wondered if her early aspirations were like diversions

自己的身體。

比起其他，池鈴想要平衡自己的思想，解決自己的疑慮並且接受自己所發現的這個世界。試著變得理智是很好的，她告訴自己，但如果關於溺水的夢魘像一系列合理目標一樣的接連到來，那她或許是在付出太高的代價了。她想知道是哪里錯了。是因為自己在設計事務所工作的原因嗎？或者是她的朋友們從來沒有說些什麼給她帶來靈感的話？她不喜歡同事們花好幾小時來描述他們的設計是如何贏得了客戶的認可，也不喜歡他們沒完沒了的閒聊的那些不現實的浪漫。如果大部分的職員都能知道他們自己在相同的困境裏，並且學著如何去處理，那她為什麼不行？她發誓要保持活力和樂觀。

儘管她盡了最大的努力，但是池鈴還是沒有抑制住自己不願去想的那些疑慮，也沒能逃避掉那些因為不舒服的見解導致的失望的夜晚。事實很清楚。她必須得停止這種沒有固定結果的遊戲方式並且日子也不再像光一樣飛逝了；相反日子變得痛苦地閉塞著，支離破碎並且緩慢。她的人生變得過度擁擠，所有的一切都已經預先被預定好了，缺乏任何要改變的跡象，這幾乎是她能想到的最糟糕的情況了。她在自己的夢想們和自己想要到達的位置之間設定了一個巨大的鴻溝，並且很明顯的，她並不知道如何架設一個橋樑以跨越到另外一種現實。

invented for children, fine at the time, but leading nowhere. She had become over cautious again when answering questions and her voice took on a thin, cracked quality when talking to those who made her feel uncomfortable. What finally made her take action was hearing the words she used when describing her work in the design office. She had called it 'stupid' too often and it shamed her. This, she decided, was a habit that had to cease; describing her life in this way would eventually ruin her.

Her first resolution was to take the office projects home. She sat up at night re-inventing the design brief and re-orienting the site conditions. She drew while remembering her tutor, who insisted that drawings should arouse a sense of beauty. The words resonated in her head as she gazed upon the stunning results. Having re-worked the drawings until they pleased her eye, having laboured to create pages that aroused her emotional response, she was content, but then she questioned her effortless ability to draw beautifully. She didn't want to use this facility to fool herself, to convince her false nature that she was doing something important. She longed to be certain that drawings of beauty were worth the effort.

Despite her doubts Chi Ling continued with her night work. She laboured with the belief that those who longed for success achieved their goal if they worked conscientiously. She had to become that person who accomplished what they set their heart upon. She was determined to remain busy whether she experienced optimistic times or melancholy times. In this way her drawing activity never faltered. The nagging sense that she

她覺得如果自己的早期志向是為兒童做設計，在那時是沒問題的，可是那並沒有讓自己有明確的方向。當回答問題的時候她又變得過於小心翼翼並且用單薄沙啞的聲音跟那些令她不舒服的人聊天。最終讓她採取行動是當她聽到自己在設計事務所裏描述自己的作品時好幾次稱它“愚蠢”，這讓她感到羞愧。她決定必須停止這個壞習慣，因為這樣描述自己的人生會最終摧毀了她自己。

她的第一個解決方法是把事務所的專案拿回家做。她用了一晚上新建了設計說明並且重新設定了場地的條件。她畫圖並且想起她的導師說過圖紙應該喚起美德感覺。當她凝視著自己的成果，這句話在她腦海裏迴響著。她一直調整著圖紙直到它們讓她的眼睛感到滿意。在努力的繪製這些圖紙的過程中喚起了她的情緒反應，她很滿意，但是緊接著她懷疑自己是否有能力去漂亮地完成這些圖紙。她不想用這個工具來欺騙自己，虛偽的對自己說自己在做一些很重要的事。她渴望被贊許說那些美麗的圖紙是值得努力的。

池鈴繼續她的夜間工作而不去理睬自己的疑慮。她努力去相信如果人們認真的工作就能夠成功達到預期的目標。她必須成為一個可以完全確立自己內心的人。她決定保持忙碌，無論她經歷的是樂觀的時期還是憂慮的時期。這樣她的繪圖過程便得以不被延遲。這種離自己目標還很遙遠的煩惱感覺

was still far from the place she wanted to be never left her, but she was grateful to be active.

To help with the despondent days, Chi Ling nursed a fantasy that slept deep in her heart. It was a sentiment she remembered from childhood and when it rose up into the light she smiled. She knew it was simply a naive daydream, but she had no intention of ignoring it. She imagined that the Fates had issued a decree, directing Destiny to bestow fame and fortune upon her. Occasionally the fantasy arrived like an exaggerated vision; it overwhelmed her and afterwards she wondered how she could truly imagine she was destined to become a renowned inventor, a genius architect and designer who created astounding spaces and fabulous installations. Nevertheless, the fantasy never left her; she would create wonderfully inspiring places that were the marvel of the world and change people's lives for the better.

When these fantasies held her attention Chi Ling thought of herself as a conjuror, a maker of spaces that played tricks and created illusions for her visitors to marvel at. She imagined groups of people walking through her world, never certain where the spaces began or ended. In this dream world she pictured herself seducing her visitors ever onward to explore deeper and deeper into the rooms and vistas she had devised. Chi Ling, the magician, created a great wealth of marvels, more than anyone could count or comprehend. The spaces were not legible as such, but they moved the visitors. She imagined them sitting quietly, shedding a tear or two for the beautiful yet invisible relationships she had fashioned for them.

一直隨著她左右，但是她很高興自己變得積極。為了幫助自己度過那些沮喪的日子，池鈴培育著一個已經沉睡在她內心深處許久的夢想。這是來自她童年回憶的一種情感，當它走進光明時她笑了；她知道這只不過是一個幼稚的白日夢。但她還是不想忽略它。她想像命運已經做出了一個判決，指導命運授予名譽和財富給她。偶爾那些幻想像以一種誇張的視覺方式出現；這讓她不堪負重而後她會想像自己如何能真正的想像自己命中註定會成為一個著名的創造者，一個天才的建築師或是一個創造了無數令人驚訝的空間和難以置信的裝置的設計師。然而，這些幻想從沒有離開過她；她可以創造奇妙地振奮人心的場地，這個地方會是整個世界的奇跡並且讓人民的生活變得更好。

當這些夢想抓住了池鈴的注意力，她把自己視作一個魔術師，一個為她的觀眾創造神奇景象並讓他們感到驚訝的空間設計者。她想像著一群人在她的世界裏行走，永遠無法確定這個空間是從哪里開始又是在哪里結束。在她勾勒的夢想世界裏，她引誘著她的觀眾們不停地向前，更深更遠的探索她創造的空間和遠景。池鈴這個魔術師，創造了一個充滿了奇跡並且超越任何人預計和想像的巨大財富。雖然這個地方不那麼清晰，可是它們觸動了觀眾們。她想像著他們安靜的坐著，為她給他們塑造的美麗又無形的關聯而落下眼淚。



CHI LING NURSED A FANTASY THAT SLEPT DEEP IN HER HEART. IT WAS A SENTIMENT SHE REMEMBERED FROM CHILDHOOD AND WHEN IT ROSE UP INTO THE LIGHT SHE SMILED.



THERE WERE TIMES WHEN MUSIC MADE HER SAD AND TIMES WHEN IT EXHILARATED HER, BUT WHEN SOUNDS HAD THE ABILITY TO SADDEN AND EXHILARATE HER AT THE SAME TIME, THEN THE WORLD BECAME A MAGICAL PLACE.

THE WHOLE WORLD IS MUSIC

Fantasy stimulated Chi Ling's much needed optimism in life, but music gave it a more profound kind of buoyancy. It helped to deepen her spirit and broaden her understanding. There were times when music made her sad and times when it exhilarated her, but when sounds had the ability to sadden and exhilarate her at the same time, then the world became a magical place. When she was sensitised by emotions such as these, Chi Ling invented descriptions to reflect the mood of the music.

Bright spring blue after roaring thunder; tiny summer clouds, feathery still; red autumn leaves entertaining the wind.

Phrases like these charmed her. She loved the connection between words and music. Songs had a very particularly place in her heart. She often woke with the words to songs that had been running through her head. The name she had for them was 'wake-up songs' and they gave her an insight into how she

整個世界就是音樂

夢想激發了池鈴在生活中最需要的樂觀精神，而音樂給予了它更進一步的提升。音樂幫助她加強自己的精神並且拓寬自己的理解力。有時候音樂使她悲傷，有時使她高興，可是當一段音樂有讓她聽起來既悲傷又高興的能力，那麼世界變成了一個有魔力的地方。當池鈴像這樣情緒化地敏感的時侯，她創造了一些反應音樂情緒的描述。

明媚的春天在咆哮的雷聲後變得陰霾；夏天飄著的薄雲像漂浮著的羽毛；秋日的紅葉隨著輕風飄擺。

像這樣的詞句迷住了她。她熱愛文字和音樂的關聯。歌曲在她心目中有很特別的位置。她常常隨著盤旋在腦海裏的歌詞醒來。池鈴叫它們“早安曲”而這些歌曲給了她一種洞察自己感受的能力。她驚歎於它們常常能作為一面鏡子反射出自

was feeling. She marvelled at their ability to present a mirror to unnamed feelings and desires that had been sleeping inside her.

Music encouraged ideas to spring up in Chi Ling - giving her the impression that her consciousness was expanding - and listening to music in the open air had an even greater, more dramatic effect upon her sensitivity. Outside, where she walked freely and gazed up at the sky, profound thoughts accompanied the sounds; she travelled then to realms that were beyond her description. Secretly, she imagined she could pick up information that was too sensitive for others to hear. She once described this extraordinary ability to her father, who felt it was his solemn duty to seek further clarification. A deliberate puzzle of furrows lined his brow and his enquiry was tentative.

“Do you really see yourself as a radio receiver, Chi Ling? You walk to the rhythm of music and imagine you are picking up data on a wave length that is inaccessible to the rest of us?”

“Yes,” Chi Ling replied, happily. “It sounds a bit odd, but it’s not unusual. Do you think it’s too exotic or radical?”

Mr. Lao reflected. “Maybe we all attempt this kind of thing; inventing another universe so we can distance ourselves from our existing one. I probably did it in my youth. I once tried to read a friend’s mind, but it made me feel hot and giddy.”

“Sometimes music heats me up,” Chi Ling declared. “If I’m feeling particularly receptive it freezes my muscles and then it heats them up, all of them, from head to toe. During these times the music becomes very clear and I know exactly what the following sequence of chords will be. Even if I have never

已難以名狀的感覺和沉睡在內心深處的渴望。

音樂讓池鈴湧現出很多想法，給她一種意識在膨脹的印象，並且因為她的敏感，露天聽音樂對她來說有更棒更戲劇化的效果。在室外，她隨意的行走並注視著天空，隨著那些聲音深刻地思考；接著她行走到超越於自己所描述的領域。她暗地裏認為自己可以聽到那些對於其他人來說太過於敏感而難以捕捉的東西。她曾向她父親描述自己這項非凡的才能，而她父親覺得自己有義務進一步弄清它。代表著深思熟慮的皺紋佈滿他的額頭然後他試探性的問道：

“你真的把自己看成一個收音機接收器嗎，池鈴？你走到音樂的節奏中並設想自己能接收一個對其他人來說都難以接收的波長嗎？”

“嗯，”池鈴回答，很高興。“這聽起來有點奇怪，但這也不是不尋常。你覺得這個說法太過異域或是太激進嗎？”

勞先生回答道，“也許我們都想嘗試這樣的事；發明另外一個宇宙，這樣我們就可以讓自己和現實保持距離。我年輕的時候大概也做過。有一次我試圖對一個朋友用讀心術，可是這件事讓我覺得發熱和頭暈。”

“很多時候音樂能溫暖我，”池鈴說，“即使我能特別感受到它冰凍住我的肌肉然後再把它們加熱，所有的肌肉，從頭到腳趾。在這種時候，音樂變得非常清晰並且我確切的知道接下來會出現的旋律串以及和絃。即使我以前從來沒有聽過

heard the music before, I can hum the melody.”

“You could always recall a tune without the least effort.”

“For me, the whole world is music. I only wish I could listen more intently. I suspect that if we could listen well enough we would hear the planet breathing and drinking.”

“That is truly an intense form of listening,” Mr. Lao agreed. “It would be very nice to hear all the different parts of life working together; hearing those things that cause nature to grow. These musical fantasies are entirely real to you, my daughter; music defines you better than anything else.”

That summer, while struggling to overcome the misery of being rejected by a boy friend, a striking and profound sequence of chords echoed deep inside Chi Ling’s heart. She stood still, imagining there was not enough of her to listen to these chords as intensely as she should. This was the hardest hurt she could imagine and tears sprang to her eyes. For weeks afterwards she admonished herself for not composing music, for not initiating something important, for not struggling to get something right or for not making things in the way she truly wanted them made. She was frustrated with her lack of skill, with her gross inability. She admonished herself for having no thoughts or feelings of her own. It left her feeling empty and isolated.

Chi Ling experienced this emptiness in the form of hunger; it had nothing to do with food or actually feeling hungry. The words resounding in her head were, ‘I want...’ but they never connected with a subject that defined what it was that she actually wanted. All she knew was that she didn’t have it and nothing

這個音樂，我依然可以哼起它的旋律。”

“你總能不費力地就回憶起一個曲調。”

“對於我來說，整個世界就是音樂。我只希望可以更專心的聽音樂。我猜想如果我們的聽力夠好，那麼我們可以聽到這個星球在呼吸和喝水的聲音。”

“這絕對是種極端的傾聽，”勞先生贊同到。“如果能同時聽到生活中不同部分一起發出的聲音一定很美好；傾聽那些讓自然生長的聲音。這些音樂的幻想對你來說非常真實，我的寶貝女兒。音樂比別的任何東西都更能定義你。”

那個夏天，在池鈴糾結於被一個男性朋友拒絕的痛苦的時候，一個沉重突出的旋律反反覆複在池鈴的內心裏盤旋著。她一動不動地站著，想像自己沒有帶著應有的強烈感覺完全地去傾聽這些旋律。這是她所能想像到的最強烈的疼痛，眼淚在她的眼睛裏打轉。在接下來的數周裏面，她告誡自己不要作曲、不要開始任何重要的事情、不要糾結於追求對的事情也不要用自己真正想要的方法來做事情。她對自己缺乏技巧和能力感到很沮喪。她告誡自己不要想不要感受自己的內心。這讓她感到空虛和孤單。

池鈴以饑餓的形式經歷了這場空虛；這與食物或者說真實的饑餓感沒有任何關係。在她腦海裏迴響著的話是‘我想要……’但是它們從來沒有被連接到關於定義她真正想要什麼的主題上。她所知道的只是自己還不知道想要什麼並且直

would be right until she did.

During these weeks and months she saw stinginess and dishonesty wherever she looked. Everything she owned, even the food in her fridge was part of a system that profited some people and victimised others. She hated the idea of lending her support, albeit tacitly, to a world that had this kind of meanness as its foundation.

Mr. Lao worried about his daughter and visited her often. He always brought flowers and talked for hours; sometimes they read poetry. Chi Ling loved hearing her father read. She was delighted when she found the long forgotten poems of Jalal Uddin Rumi in a neglected drawer.

*Those who don't feel this Love pulling them like a river,
Those who don't drink dawn like a cup of spring water
Or take in sunset like supper,
Those who don't want to change let them sleep.
This Love is beyond the study of theology;
That old trickery and hypocrisy,
If you want to improve your mind that way, sleep on.
I've given up on my brain;
I've torn it to shreds and thrown it away.
If you're not completely naked,
Wrap your beautiful robe of words around you and sleep.*

Chi Ling decided she must learn how to become completely naked. She knew she would have to teach herself this lesson.

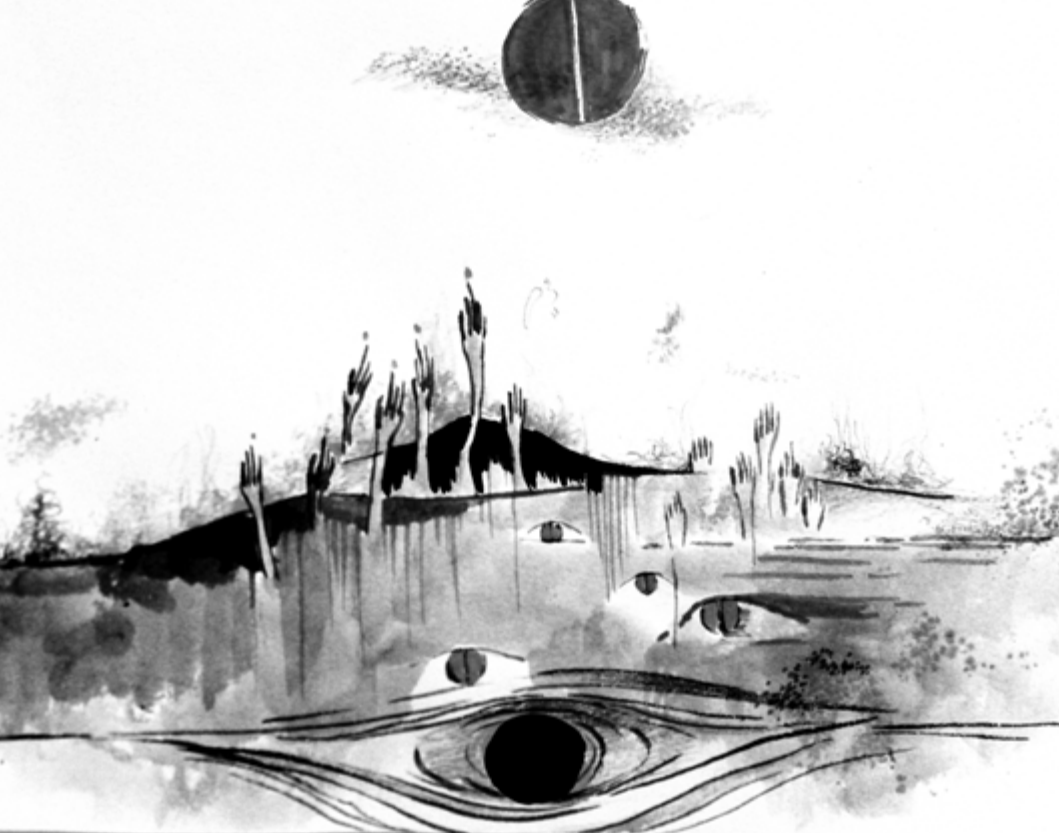
到她弄明白自己想要什麼之前什麼都不會是正確的。

幾周幾個月就這麼過去，她無論看什麼都只看到缺點和欺詐。所有她擁有的東西，甚至她冰箱裏的食物都變得會使某些人受益而讓另外一些人受損。儘管心照不宣，但她厭惡關於把自己的支持給予以這種卑鄙為基礎的世界的想法。

勞先生擔心他的女兒，便常常去看望她。他總是帶去一束鮮花並且跟她一聊就是幾個小時；有時候他們會讀一些詩歌。池鈴喜歡聽他爸爸朗讀。當池鈴在抽屜裏發現被長久遺忘的Jalal Uddin Rumi的詩集時感到非常欣喜。

那些不能感受這愛的人，要像拉動河流一樣去拉他們
那些無法暢飲黎明猶如一杯春泉的人
那些無法品味夕陽猶如豐盛晚宴的人
那些不想改變的人
讓他們沉睡吧。
這樣的愛情超越了宗教研究；
古老的騙術和偽善，
如果你想如此提高你的學識，繼續睡吧。
我心中早已放棄；
我早已將它撕得粉碎遠遠拋開。
如果你還沒有完全赤裸，
那就裹著你那佈滿話語的美麗長袍睡去吧。

池鈴決定她必須學會怎樣變得完全的赤裸。她知道她將不得不給自己上這一課。



CHI LING EXPERIENCED THIS EMPTINESS IN THE FORM OF HUNGER; IT HAD NOTHING TO DO WITH FOOD OR ACTUALLY FEELING HUNGRY. THE WORDS RESOUNDING IN HER HEAD WERE, 'I WANT...' BUT THEY NEVER CONNECTED WITH A SUBJECT THAT DEFINED WHAT IT WAS THAT SHE ACTUALLY WANTED. ALL SHE KNEW WAS THAT SHE DIDN'T HAVE IT AND NOTHING WOULD BE RIGHT UNTIL SHE DID.

A SUDDEN FLOWERING

As the weeks passed, Mr Lao became increasingly despondent about his daughter's future. He told her that if she was not careful she would end up living the life of a hermit on some distant mountain and counselled against such an option. He invited her to speak her mind more frequently and to accept with certainty that nothing was too complex to resolve.

"Allow me to help you give form to the intricacies of your half-formed notions," he beseeched her. "Let us study your thinking and determine how to express it in the simplest terms. Your ideas might yet be self-evident propositions."

"But father," Chi Ling exclaimed, "you must not regard my struggles as some kind of game or mathematical problem. I know that when you want to solve an equation you break it down into its component parts, but this isn't the way you will understand how I put my world together."

突然的綻放

幾周又這麼過去了，勞先生開始越來越對女兒的未來感到沮喪。他告訴池鈴如果不注意的話她可能會以住到遙遠的山區像一個隱士一樣生活為結局並且試圖阻止她真的這麼做。他鼓勵池鈴更多地和自己的內心對話並且肯定的接受世上沒有什麼複雜到難以解決的事。

"請允許我幫助你給那些半成型的錯綜複雜的事建立形式，"他懇求道，"讓我們研究你的想法並且決定一個最簡單的表達它的方式。你的那些想法也許可以不言自明。"

"可是爸爸，"池鈴說道，"你得保證不把我的糾結當成一個遊戲或者是數學問題。我知道當你想要解決一個問題的時候你把它拆分成它的組成部分，可是用這個辦法你是沒法理解我想問題的方法的。"

“But I want you to see how your philosophy changes when you’re confident,” he said. “We can attend to your impractical propositions no matter how paradoxical they are. We don’t have to worry about verifying them, only about enjoying them.”

“Thank you, father; you, yourself, are quite a paradox. I will also welcome your oddities and help with your challenges.”

It was conversations like this that kept Chi Ling tuned to those possibilities that were on the threshold of flowering.

That autumn Chi Ling gazed from the office window and spied a flock of geese flying south. Wanting to fly with them, she felt saddened by their departure, Realising she must find a way to lift her spirits she decided to reconnect with old friends who lived far away. She asked them to tell her what they would do if they were in her shoes and described her predicament like this.

“Imagine yourself climbing a hill and once at the top you feel the sudden urge to fly. You allow the wild sense of freedom to take over and open your arms wide to let out a great yell, a shout for the whole world to hear. Now imagine you are back down from the hill and you have a sudden desire to sing. All the songs you know are moving up towards your throat, but no sound is coming out. What should you do?”

“Employ a singing teacher,” Ting Xu suggested.

“Be brave and toughen yourself up,” said Rachel, reminding her of a directive their tutor had used.

“Find a gallery and exhibit your beautiful drawings,” Feng Li told her. “Everyone is sure to enjoy them.”

“但是我希望你能意識到當你變得自信時你的哲學觀會有怎麼樣的變化，”他說，“我們可以照顧到所有你那些不切實際的主張，不論它們有多麼的自相矛盾。我們不需要考慮如何查證它們，我們只需要享受討論它們的過程。”

“謝謝你，爸爸；你本身就是一個挺矛盾的個體。我也樂於聽聽你奇怪的觀點並且幫助你的那些挑戰。”

正是這樣的對話讓池鈴不斷調整自己能夠綻放的可能性。

在那個秋天池鈴常常從辦公室的窗戶往外望向一群南飛的大雁。想像著自己和它們一起飛行著，池鈴對她的部門感到沮喪。在意識到自己必須找到一種提升自己精神的方式，她決定重新和自己那些遠方的老朋友們聯繫。她向朋友們詢問如果他們處在她的情況下會怎麼做。

“想像你自己在爬一座小山並且一旦到達山頂你有種突然很強烈的想要飛行的感覺。你隨著風感覺著自由並且打開自己雙臂發出一個大聲的喊叫，一個要讓全世界都聽見的呼喊。現在想像你從山頂回到地面並且有一股強烈的欲望想要歌唱。所有的你知道的歌曲都已經堵在你的喉嚨口，可是卻無法發出聲音。你會怎麼做？”

“請一位歌唱老師，”許婷建議到。

“變得勇敢並且鍛煉自己，”瑞秋說，這句話勾起了她關於以前導師用過的一個指導的回憶。

“找一個畫廊然後展覽你那些漂亮的圖紙，”李楓告訴

“You must write poetry,” Zhu Lin said. “Poetry is the best medium for finding your voice; it celebrates ambiguity and shies away from certainty. This is surely what your spirit needs to feel free and start to sing again.”

“Visit the old gardens of Suzhou,” Antonietta suggested, “and once you have absorbed them you can adopt the methods of the gardeners.”

Chi Ling entreated her vulnerable spirit to be brave and took every opportunity to make fearless decisions. By springtime she had met a singing teacher who recommended that she join a choir rather than sing by herself. The China Academy of Art in Hangzhou had agreed to exhibit her drawings and later they invited her to teach drawing. Chi Ling did not write poetry, but she wrote lyrical notes in her diary.

We sang together and joined hearts.

Try laughter; diligent work you know too well.

Today, with daring and resilience, I avoided fear.

Tomorrow I will be awarded an accolade for bravery.

Act with conviction. Trust and be trusted.

Without needless speech my work progresses calmly.

Chi Ling travelled to Suzhou. She visited the Humble Administrator's Garden, The Lingering Garden, The Great Wave Pavilion, The Lion Grove Garden, The Master of Nets Garden, The Mountain Villa with Embracing Beauty, The Couple's Retreat Garden, The Garden of Cultivation and finally, The

她，“大家肯定都會喜歡它們的。”

“你應該寫詩，”林築說，“詩歌是尋找自我心聲的最佳途徑；它鼓勵模糊性並且遠離任何確定性。這肯定是讓你感覺精神自由並能夠重新歌唱所必須的。”

“去逛逛蘇州的古典園林，”傑西卡建議到，“然後當你瞭解關於古典園林的所有東西的時候你就可以靈活運用那些造園師的手法了。”

池鈴懇請自己脆弱的靈魂變得勇敢並且抓住任何一個機會去做那些毫無畏懼的決定。到春天的時候她已經見了一位歌唱老師並且那個老師建議她加入一個合唱團而不是獨唱。在杭州的中國美術學院也已經同意展覽她的那些圖紙而後還邀請她去教授繪圖。池鈴沒有寫詩，卻在日記裏寫下了一些歌詞一樣的筆記。

我們一起歌唱並且心靈相通。

嘗試開懷大笑；你已經太過知道如何勤奮的工作。

今天，帶著膽量和應變力，我不再懼怕。

明天我會因為勇敢而獲得獎章。

帶著信念行動。信任並且被信任。

沒有無用的演講我的工作平靜的進展。

池鈴去了蘇州旅行。她遊覽了拙政園，留園，滄浪亭，獅子林，網師園，環秀山莊，藕園，藝圃，最後還有退思園。當她坐在留園裏的時候一個說著英語的導遊帶著一隊遊客從

Retreat and Reflection Garden. While she was sitting in The Lingering Garden a tour guide passed by speaking English to a group of tourists. She joined them and his learned words affected her as much as the garden itself.

“The ancient master gardeners were subtle, mysterious, profound and responsive. The depth of their knowledge was unfathomable. All we can do is describe the results without knowing how they achieved them. They were watchful, like men crossing a winter stream; alert, like men aware of danger; courteous, like visiting guests. They were yielding, like ice about to melt; simple, like blocks of wood not yet carved. They were hollow, like caves and opaque like muddy pools.

Which of us is prepared to wait quietly while mud settles? Who can remain still until the moment for action comes? The old gardeners were not seeking fulfilment; they were not swayed by a desire for change, they emptied themselves of everything and let their mind become still.

While they were still, ten thousand things rose and fell and the gardens in their charge waited patiently. The ten thousand things grew and flourished and then returned to the source. Returning to the source is stillness, which is the way of nature. The way of nature is unchanging. Knowing constancy is insight. Not knowing constancy leads towards disaster.

It is only in this way that we can keep the mind open. With an open mind, we can be openhearted. Being openhearted is the finest way to make a fine garden. Though the body dies, the garden will never pass away.”

她身邊經過。她便加入了他們，而後她從導遊那受到的影響和這個園林本身給她的一樣的。

“古老的造園師們很狡猾，充滿了迷，深奧而又敏感。他們知識的淵博是深不可測的。我們能做的只是描述他們的成果卻無法知道他們是如何到達這個結果的。他們很警覺，就像男子在穿過冬日的暴風雪；又很警惕，像是男子對危險防備；也很謙恭，好像是拜訪別人的客人。他們柔順，像是正在融化的冰；他們簡單，像是一塊未經雕琢的木樁。他們像山洞一樣讓自己看起來空空的可是卻又像泥塘一樣讓人捉摸不透。

我們當中有哪一位準備好安靜地等待泥的定型？誰可以堅持住直到該行動的時刻到來？那些古老的造園師們並沒有追尋功成名就；他們也沒有被對改變的渴望影響，他們放空自己以讓他們的思想變得平靜。

當他們感覺平靜，萬件事物會上下沉浮而需要他們去設計的園林耐心地等待著。那萬件事物成長並且興旺然後回到源頭。回到源頭是很平靜的，是一種很自然地方式。自然的方式就是不改變。懂得恒定是一種見識。不懂得恒定就會導致災難。

只有這個方式能讓我們保持開放的態度。用這種開放的態度，我們可以開放心靈。開放心靈是創造一個好的園林最優的方法。儘管身體會死亡，園林則是永恆的。”

Chi Ling gave up working in the office. She asked her father if he had any land she could use to construct a garden.

“How much land and what kind?” he asked.

“Any kind of land, providing it is in the city. Something you can’t use for your usual developments.”

“I own nothing with this description,” Mr. Lao exclaimed.

“Land in the city is far too expensive, but I will give your request some serious thought. Something always turns up if you think about it often enough.”

Mr. Lao owned a small chain of supermarkets, so Chi Ling’s request was not a complete fantasy. One morning, some months later, he phoned his daughter, asking if she would accompany him to Qingpu, a district to the west of Shanghai. Within the hour, he and his daughter were driving westwards.

池鈴從事務所辭職了。她問父親有沒有可以讓她用來建造一個花園的閒置地產。

“要多大的、什麼樣的土地呢？”他問道。

“任何城市裏的土地。那些你沒法正常開發利用的土地。”

“我沒有像你要求的這樣的閒置地產”勞先生說道。“這座城市的土地實在是太昂貴了，但是我會認真考慮你提出的要求。如果你常常思考某些東西，這些東西就自然而然的會出現。”

勞先生擁有幾家小型的連鎖超市，所以池鈴的要求也不算異想天開。幾個月之後的一個早晨，他打電話給女兒，問她是否願意陪他去青浦，那個上海西面的行政區。過了不到一個小時，他們已經開車往西邊去了。

“I have made a deal with the Ming Tao Garden Centre,” Mr. Lao explained. “We have agreed that I will sell their products in my stores. I need you to tell me how I can make an installation to display them. I’ve no idea how to sell plants; what kind of spectacle they need and where to situate them in the store.”

Chi Ling was delighted. First they travelled to Dianshan Lake to visit the Garden Centre. She was impressed by its size. More than fifty hectares were dedicated to growing bamboo, acers, magnolias, bonsai, rattan, palm and sedge. She never imagined so many reeds existed. Beside the open fields were a series of sheds where gardening tools and other nursery products were on sale. She was surprised by the quantity of cut bamboo, matting and reeds and she was delighted that it could be woven in so many interesting ways. The fencing materials fascinated her. She wanted to buy great quantities of them.

After lunch Mr. Lao drove his daughter to the supermarket in Qingpu. It was a shed with a large car park that displayed no striking or pleasing features. Chi Ling walked around the building with her father. Soon they were joined by Mr Li, the store manager. Mr. Lao asked his daughter to give them her thoughts. Chi Ling suggested they move the trolley park away from the door to provide room for the display of planting under the canopy. Then she explained how the front section of the store could be re-arranged to make room for the plants. She suggested they purchase display shelves from the same supplier the garden centre used and recommended that bamboo and reed fencing be constructed as a backdrop to the planting.

“我跟明陶園藝中心達成協議了，”勞先生解釋，“將在我的連鎖店出售他們的商品。我需要你告訴我怎樣做一個展架來陳列這些商品。我完全不知道怎麼銷售植物；也不知道到底需要怎樣展示，更不知道該把他們放到店裏什麼位置。”

池鈴感到很高興。他們先去了澱山湖拜訪那個園藝中心。她對這裏的規模印象十分深刻。超過五十公頃的土地專門被用於種植竹子、槭樹、木蘭、盆栽、藤、棕、莎草。她從沒有想像過這裏有如此多的蘆葦。在開放的區域的兩旁有一排排小木屋放滿了正在出售的園藝工具和其他種植產品。她驚訝於那些砍下來竹子、亟待編為席子藤條，還有蘆葦的數量；並且她感到十分喜歡因為這些藤條會被用很多有趣的方法編織在一起。她對那些圍欄材料非常著迷並想大量的購買它們。

午飯後勞先生開車帶池鈴來到他位於青浦的那家連鎖超市。這個超市看起來就像是帶著一個大停車場的巨型倉庫，沒有任何吸引人的地方。池鈴隨著父親在建築周圍散步。隨後李店長加入他們的腳步。勞先生問女兒有沒有什麼想法說給他們聽聽。池鈴建議他們可以把停放手推車的位置從門口移走，這樣能為要銷售的植物提供一個有遮蔽的擺放空間。接著她解釋如何重新安排超市的前立面好讓這些植物可以好好的展示。她建議他們從供應商那裏買一些園藝中心所用的陳列架，並提議用竹子和蘆葦編制的圍牆做成背景牆。

“You should create the feeling of a garden,” she told them.

Mr. Lao applauded his daughter's vision. “You can design the installation as you wish, but I should like you to allow a designer from the company's firm of architects to assist in the process. They must understand the rules of your prototype. Later they will design similar installations in all the stores.”

Chi Ling took a series of photographs while her father and the manager went to the office to find drawings she could use to develop her design and produce a proposed layout.

The project took six months to complete and during this time Chi Ling enjoyed many happy hours. While the store was being prepared for her installation, she practically lived in a workshop at the garden centre where sheds, fencing and floor matting were fabricated. She was given a small place to work and Chi Fen, her design assistant, expressed amazement at Chi Ling's continual experimentation with the materials. She explored weaving techniques, joined components together in unexpected ways and made installations out of rattan, palm and sedge. Chi Ling also made a little bridge in this fabrication workshop and later she used it as the entrance to the store's plant section.

During the installation Chi Ling made a discovery that had dramatic consequences. There was only one place where the sink could be installed because the supply pipe had to come from the ladies washroom abutting the planting area. This wasn't a problem, but the waste pipe was; it had to run along a wall and leave the building in the exact place where an external

“你們應該創造出像花園一樣的感覺，”她告訴他們。

勞先生為他女兒的建議喝彩。“雖然你有能力設計出你想要的裝置，但是我仍希望你能接受一個從建築公司來的設計師在這個過程中幫助你。他們必須明白你的設計原則。這樣他們就可以在所有的連鎖商店設計相似的裝置。”

在她爸爸和店長到辦公室去尋找她日後設計以及繪製圖紙會需要用到的場地圖紙時，池鈴在場地拍了很多不同角度的照片。

這個專案花了六個月才完成，而池鈴度過了許多歡樂的時光。在工人們將她的設計安裝到超市的過程中，她幾乎就住在園藝中心的工房裏，這個工房的屋頂、圍牆和地墊全都是用藤條編制的。她得到一個小小的工作室，而池鋒，她的設計助理，被她持續不斷的實驗新材料的方法給驚歎到了。她研究編織的技巧，用一種意想不到的方式融合其他元素使得這個裝置可以用藤、棕、莎草這些材料來建造。池鈴還在這個編織工房做了一個小橋，後來她用這個小橋作為通向超市銷售植物的區域的入口。

在建造的過程中，池鈴發現了一個非常戲劇性的巧合。這裏只有一個地方可以安裝水槽，因為供管水道只能來自臨近種植區域的女士衛生間。這個不是問題，可排水管是個問題；排水管得沿著牆壁安裝然後從一個特定的位置離開建築而這個特定的地方正好是外部樓梯通向屋頂的開始。在發現

staircase started to rise up to the roof. Until this discovery, Chi Ling had no reason to mistrust the plans she had been given and on these the stair was shown further along the wall.

Chi Ling studied the staircase to determine if she might alter the base section to prevent the waste pipe from colliding with it. It wasn't a difficult task, but while she considered the options she decided to view the roof. The outlook delighted her. To the east the city was in full view, to the west the countryside panorama provided a fine setting, just as one might expect a landscape garden to display a villa to best effect. She walked over the expanse of asphalt, lost in thought. She sat on a low parapet wall and entered a timber-clad construction, to discover it was the housing for a water tank.

It occurred to Chi Ling that she could build a garden up here and slowly she grasped the meaning and the implications of this wild inspiration. She smiled; telling herself in strict terms that the idea was impossible, but in seconds she substituted the word 'impossible' for 'difficult'. Shortly after this she phoned her father in an optimistic mood and told him she wanted to build a garden on the roof of his store. He declared his love of roof gardens, but not on his supermarket. He told Chi Ling she must find a place capable of enchantment. Despite these initial words Mr. Lao and Mr. Li were discussing Chi Ling's dream for the supermarket roof before the day was over. Within days she had named it The Garden in the Sky and she was drawing plans, making models and dreaming all day about the plateau on the edge of Shanghai that was hers to dream about.

這個之前，池鈴沒有任何理由不相信她手上的建築圖紙，而圖紙上顯示這道樓梯在更遠的那堵牆上。

池鈴研究了這道樓梯以確認自己是否需要改變樓梯的基礎部分，這樣那個排水管就不會跟它衝突到一起。這倒不是件難事，可是當她考慮不同的解決辦法是她決定到屋頂上去看看。頂部的風景讓她覺得很開心，往東面看整個城市風景盡收眼底而往西面看則是一派郊區的景象，它提供了一個極好的風景佈置，就像一個景觀園林襯托出其間別墅的最好一面。她走過用瀝青鋪成的平臺，陷入沉思。她坐在低矮的女人牆上並進入一個木結構底下，發現這是一個放水箱的空間。

池鈴突然想到自己可以在這裏建一個花園而後慢慢地她意識到這個突然的靈感將帶來的意義和影響。她笑了；告訴自己嚴格說來這個想法是不可能實現的，但是緊接著她把“不可能”換成了“可能不行”。很快她就帶著樂觀的情緒給父親打了個電話並告訴他自己想要在他商店的屋頂建一個花園。勞先生表示自己很喜歡屋頂花園，卻不想是在自己商店的屋頂。他告訴池鈴必須去尋找一個有魅力的場地。儘管這樣勞氏夫婦還是認真討論了池鈴關於建造屋頂花園的想法。沒過幾天池鈴就給花園取好了名字叫 空中的花園 並且已經開始繪製圖紙，製作模型，並且沒日沒夜地思考著這個處於上海邊緣的高地正是她曾經夢到過的地方。

A WEALTH OF ADVANCES AND RETREATS

Chi Ling had questions; she had so many questions she even wondered if it was possible to retain any kind of appetite for action after such rigorous interrogation.

How do traditional gardens delight their visitors? How do their wealth of features and spatial experiences work together? Do they communicate anything that touches upon meaning? If I described a walk through a garden would it be like telling a story? If I accidentally introduced an unrelated object, an immobile and inert thing foreign to the nature of my garden, how would I recognise this? Do I really know how to trigger the material imagination? We experience gardens while walking through them, but how exactly do we experience them? What can I say about it? What do we see? What work do the plants and architecture do together? What relationships do they

進退自如

池鈴有許多問題；她有這麼多的疑問，她甚至在想經過如此嚴格的自我審問後還能留下多少行動的欲望。

古典花園是怎樣取悅它們的參觀者的？它們的豐富特性和空間體驗是怎麼結合到一起的？它們背後有什麼更深的意義嗎？如果我描述一個遊覽園林的旅程，會不會是像在說一個故事呢？如果我偶然的引入了一個不相關的事物，一個與我的花園本性無關的不變又毫無生氣的事物，我如何能意識到這一點？我真的知道怎麼引發關於材料的想像嗎？我們在穿行於園林的時候感受園林。但是我們究竟是如何感受它們的？關於這個我能說些什麼？我們能看到什麼？植物和建築是怎麼被結合在一起的？他們之間是怎麼樣的關係呢？我要怎麼樣才會知道是否一個空間序列比另外一個更令人滿意？

communicated by a path, a view, the planting, a bench, a wall, the stones or a pavilion? If they work together, might they constitute a story? How should I name the characters of this story? Are there common themes that might inspire connections between the diverse elements? Could I identify them in a walk and create a sequence of spaces to improve the qualities of this narrative? Will it stay in the memory? Could it grow into other stories? Could my garden have some of the qualities of theatre?

Chi Ling never wrote poetry, but she continued writing notes in her diary. These words confirmed her preoccupation with process. She wrote these phrases as entreaties to herself.

The beginning is fraught with danger.

There is nothing to do but get tough.

Regard all problems as your ally.

Allow a garden to speak to you.

A gardener is a speaker and a listener.

Trust chaos. Start with what is fishy, provocative and risky.

Welcome the unknown waiting to be discovered.

Subject yourself to marvellous accidents.

Chance occurrences can break outworn connections.

What we know too well causes drowsiness.

Structure is affirmed when repetition is broken.

Look for the threshold of new recognitions.

我又怎麼知道是否這件事是受了另外一個事物的啟發？序列是最重要的事嗎？有沒有可能一個園林會讓遊客們感到疏遠？怎麼樣才能補救？一段小路、一個框景、植物、長椅、遊牆、石頭和亭子能夠帶來什麼？如果他們相互和諧，他們可以組成一個故事嗎？我該怎麼命名故事裏的角色呢？會有普通的主題會激發出不同元素之間的連接？我能夠通過行走來定義這些元素並且創造出一系列的空間來提升故事的品質嗎？這個故事會不會被人們記住？它會生長到別的故事裏嗎？或許我的花園會具有某些劇院的特質？

池鈴從來沒有寫過詩詞，但是她會持續的在日記裏寫下一些話。這些詞語讓她全身關注的投入到這個過程中。她寫下這些話語作為探索自己內心的入口。

開始總是充滿危險的。

沒有別的可以做除了變堅強。

把所有的難題視作你的盟友。

讓花園和你對話。

園丁是發言人也是傾聽者。

相信混亂。從那些值得懷疑的、刺激的、冒險的事物開始。

面對那些等待挖掘的未知。

讓自己順從於美好的意外。

機會的出現可以打破陳腐的鏈接。

太過瞭解的事物的會導致困倦。

重複被打破時建築物就會被認可。



CHI LING'S DREAM WAS TO CREATE A WEALTH OF ADVANCES AND RETREATS, A TREASURE HOUSE OF VISUAL INITIATIONS AND CELEBRATIONS THAT WOULD SUMMON A VISITOR TO ANOTHER WORLD. SHE WANTED TO ENTERTAIN THEM, TO FEED THEM, AND YET ALSO TO INVITE PERPLEXITY. HER INVITATION TO DREAM HAD TO COME FROM EMOTIONAL CONTENT THAT WAS NOT ENTIRELY OBVIOUS.

*Associations take place where reassembly occurs.
Mistakes will guide you; disruption is inevitable.
Make decisions with your eyes closed.
Confirm it only if it strikes the eye.
Establish a close affinity with the heart.
Delight in the relationship between order and chaos.
Proceed quickly without preconceptions.
Forget your desire for recognition.
Banish understanding and trust your spirit.
Imagine a garden that sits at the heart of the world.
Let your artefacts enjoy shared meanings.
Find activities where everything is interchangeable.
Find processes where poetic identifications flow.
Meaningful walks occur unconsciously in daily life.
Connect with themes that thrive beneath everyday life.
Make walks that concretise your feelings.
Create spaces that welcome the imagination.
Make discrete places where dreams arise.
Narratives unfold and deepen in detached places.*

It was clear to Chi Ling that a narrative walk was full of life whether it is two or three steps through a doorway or whether it is a long walk of many different events. It was her ambition that visitors walking through her garden would continually turn around to face the space they had just moved through, always anticipating the spaces that lay ahead. With each turn, each look back their progress would be halted and they would

尋找新榮譽的門檻。
重組會帶來新的結合。
失敗是成功之母，半途受阻是必然的。
閉上眼睛來做決定。
如果它衝擊眼球那麼就可以認准它。
與自己的內心建立緊密的聯繫吧。
在秩序與混亂的關係中感受喜悅吧
不要有預先的概念去加快進度。
忘記你對讚譽的渴望。
不依靠學識而相信自己的靈魂。
設想一個坐落在世界核心的花園。
讓你所有的設計品都分享意義。
在一切都可以互動的地方找尋行為。
在詩意飄動的地方尋找進程。
有意義的行走無意識地發生在日常生活中。
讓行走使你的感覺具象化。
創造歡迎想像力的空間。
建造能讓夢想升起的地方。
在超然的地方故事就會展開並且深入。

很明顯，故事性的行走對池鈴來說至關重要。無論是通過一個門道的兩三步或者是走向不同活動地點的長途。她的目的在於讓穿行於她的花園的遊客會不斷的轉身面對他們剛剛才通過的空間，並且總是期待著前面的空間，這原本是池鈴的野心。每一次轉折，每一次對他們走過的空間的回望會讓

reflect.

She wanted to create an increasing sense of privacy and to clearly articulate the sequence of spaces that established this seclusion. She wanted the architecture clearly defined; an entrance area, a meeting room, a courtyard and a pavilion. She wanted the pavilion to occupy the heart of the garden and have it visible from the meeting room. The pavilion would have a window that resembled a theatre box and from this place she would look out over the courtyard as if it were a stage.

Chi Ling's dream was to create a wealth of advances and retreats, a treasure house of visual initiations and celebrations that would summon a visitor to another world. She wanted to entertain them, to feed them, and yet also to invite perplexity. Her invitation to dream had to come from emotional content that was not entirely obvious. She wanted her visitors to ask themselves what it was that made this garden extraordinary. All this was unlike any design work she had undertaken before. She wrote a list of things to keep her focussed on the task ahead.

Create stories that are evoked solely by the materiality of the objects. Trust that the imagination of the place resides in the objects of the garden, not inside me. Have the conviction that anything properly arranged will act as a spur for dreaming. Never accept forms that lack vibrancy or those that spurn lively interaction. Make a garden that is the centre of a world, not some vague geographical location. Fill the garden with a resonance that inspires visitors to listen as it tells its stories.

他們停下來並且反思。

她想要創造更多的隱私感和更清晰的空間秩序以期建立一種隔離的空間感。她希望建築空間可以被清楚的界定；入口，會議室，院落，亭子。她希望那個亭子成為花園的中心並且能在會議室裏就看見它。亭子要有一個類似劇場包廂的窗格並且從這裏她能看到整個院子就好像院子是一個舞臺。

池鈴的夢想是創造一個進退自如的空間，一個視覺啟蒙的寶庫，一個能激勵參觀者進入另一個世界的場所。她想要讓參觀者享受這個過程，培養他們，當然也給他們帶去困惑。她對於夢想的邀請是來自於情緒化的內容，顯然這不是完全的清晰。她希望參觀者問他們自己是什麼讓這個花園變得非凡。所有的這些都和她以往做的設計作品都不一樣。她寫了一個任務清單來讓自己專注於眼前的任務。

創造由實質性的物質單獨誘發的故事。相信關於場地的想像，居住在花園裏的那些物件裏，而不是在我這裏。堅持認為任何被細心安排好的事物都會鞭策我們做夢。不接受那些缺乏共鳴的形式或者那些沒有真實互動的形式。做一個成為世界中心的花園，而不是在其他模糊的地理位置。用能夠啟發遊客們去傾聽它所講述的故事的共鳴來填滿這個花園。

THE RHETORICAL LANDSCAPE

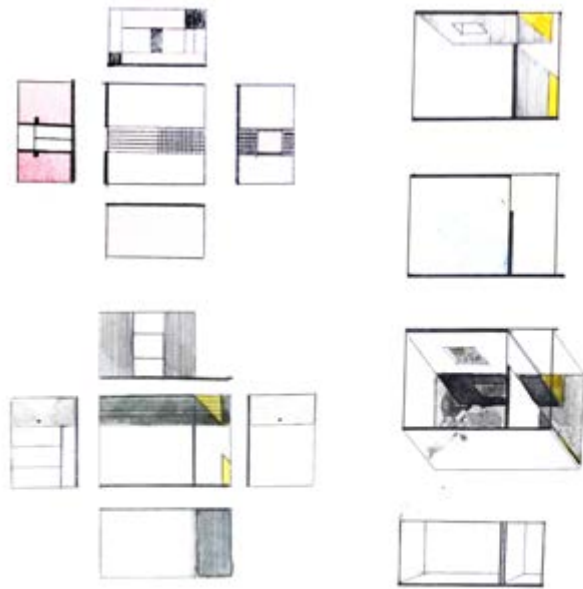
Chi Ling settled down to draw plans; she drew so many there was no possible way of counting them. Some were layouts to clarify the function and others were diagrams to explore where social interaction might take place. In a morning she might direct her attention to the location of habitable spaces, move on to explore their internal layout and then switch her attention to consider aspects of the garden walk. In the afternoon she might make numerous sketches to explore architectural forms and the qualities of space, invent notations to evaluate the use of materials, make illustrations to show the possibilities of colour and create diagrams to analyse the play of light. Alternatively, she might edit the entire set of drawings she had produced that morning only to re-edit them again the following day.

The formal conditions that instigated her drawn material were the site, its context and orientation, but by putting herself in the way of marvellous accidents, she found other reasons to

带修辞的景观

池鈴靜下心來規劃平面圖；她畫了難以計數的圖紙。有些是說明功能分區的佈局圖，另一些是關於在哪里可能發生交流互動的示意圖。早上她可能讓自己的精力集中在安置居住性空間，繼續思考他們的內部佈局然後將自己的注意力轉移到考慮花園的步行路線。而下午她可能會畫很多的草圖來推敲建築形式以及空間品質，思考使用材料的想法，製作展示彩色使用的插圖以及繪製分析光線的示意圖。有時候，她可能編輯早上畫的整套圖紙然後第二天又重新編輯一遍。

促使她繪製材料的原因是場地，場地的背景和朝向，但是由於她把自己放到了一個奇妙的意外裏，她發現了另外一個畫圖的原因。隨著越來越熟悉這種方式，她很感激任何驚喜，災難或者錯誤。同樣地，如果一個隱喻或者修辭法的主題提示了它們自己，池鈴會讓它變得具體並且重新調整自己



IN THE AFTERNOON SHE MIGHT MAKE NUMEROUS SKETCHES TO EXPLORE ARCHITECTURAL FORMS AND THE QUALITIES OF SPACE, INVENT NOTATIONS TO EVALUATE THE USE OF MATERIALS, MAKE ILLUSTRATIONS TO SHOW THE POSSIBILITIES OF COLOUR AND CREATE DIAGRAMS TO ANALYSE THE PLAY OF LIGHT.

draw. Being well practised in this art, she was grateful for any surprises, mishaps or mistakes. Equally, if a metaphor or rhetorical theme suggested itself, Chi Ling would visualise it and rearrange her design to bring it into the picture. These tricks helped her to create striking visual effects which would in time help to dramatise the narrative sequences of her walks.

When Chi Ling mentioned the project to her singing teacher, Qing Ge, she asked to visit the site. Qing Ge is renowned for composing while walking. Sometimes she walks in a straight line and sometimes she takes a circuitous route. It matters greatly what the musical theme is, for this affects the time it takes. A musical walk to a celebratory dance tune progresses at half the speed of a normal walk and a walk to a melancholy tune will be so slow, it is possible that the activity might not even qualify for the term walking.

Chi Ling watched Qing Ge walking across the supermarket roof; the movement of her feet, arms and hands erratic, turning her into a picture comic eccentricity.

“Are you composing again?” Chi Ling asked.

“Yes. I get to know a place by composing in it.”

“But how can you compose music in your head?”

“My limbs allow me to work on different orchestral parts at the same time. I keep the tempo with my legs and the melody with my right arm. I move my left arm to follow the sounds of the bass, while my left hand expresses the sustained notes. The movement of my right arm is more complex than the left because the melody is more expressive

的設計來把它們顯現到圖紙上。這些技巧幫助了她創造出驚人的視覺效果也同時戲劇化了她行走中的故事性空間序列。

當池鈴向自己的歌唱老師，晴歌，提到了這個設計專案，晴歌提出想要去那個場地看看。晴歌因為可以邊走邊創作音樂而出名。有時候她沿著筆直的線路行走，有時候又會繞著圈圈走。這主要取決於音樂的主題是什麼，以及要達成理想效果所需要的時間是多少。一次慶祝類舞蹈節奏的音樂行走要比正常的行走速度慢上一半，而一次帶有憂傷節奏的則要更慢，甚至有可能慢到都稱不上是在行走。

池鈴看著晴歌在那個商場的屋頂上行走，她的腳步，手臂以及手以古怪的方式運動著，讓池玲進入了一個奇怪的漫畫空間。

“你是又在作曲了麼？”池玲問到。

“是的，我靠在一個地方作曲來瞭解那個空間。”

“但是你到底是如何在自己腦海裏作曲的呢？”

“我的四肢允許我同時思考一個交響樂團的不同聲部。我用我腿來控制節奏，用我的右手臂來主導旋律。我移動我的左手臂來跟隨低音部的聲音而我的左手來表達持續音。我的右手臂動作要比左邊複雜一些是因為旋律比圍繞低聲部的和音來的更有表現力。

“你一定是在開玩笑。”池玲難以置信的說。

than the chords I improvise around the bass line.”

“You are joking,” Chi Ling, exclaimed, incredulous.

“No,” Qing Ge laughed and launched into a song, her voice echoing her melodic movements, her legs punctuating the rhythm; each action a riot of exaggerated speed changes.

“I denote punctuation like this,” she called out and, standing still, she pointed her toe in front of her and then dug her heel into the ground. Chi Ling was astonished.

Chi Ling, eager to learn about the words of songs in musical composition, asked how she managed to align the individual word accents to the tune of the music she was creating.

“I’ve no idea,” Qing Ge replied, “it seems to me that the words join with the music of their own accord.”

Chi Ling laughed. “You’re teasing me. You may possess particular qualities or even genius, but words can’t possibly exhibit independence on your behalf; it’s beyond belief.”

Despite her scepticism, she had the feeling that Qing Ge’s eloquent talent for coupling music with language was similar to her own talent for coupling architecture with language.

They talked then of artfulness, how it stimulated decisions, inspired ideas and created theoretical propositions. Artifice was at play behind every musical line and every drawn line they created. They spoke about sounds, where they came from and how they placed themselves inside the projects they worked on.

They discussed lyricism, talked of those things that best carried a generous invitation and how their vision of the end product had to be born in emotion. Chi Ling stated that she had to

“沒有啊，”晴歌笑道並且開始歌唱。她的歌聲回應著她的舞步，她的雙腿按節奏跳躍著，每個動作都帶動著誇張的節奏變化。

“我用這種方式來表達發音，”她停了下來並且站住了，指著自己的腳尖並且將腳跟深深地挖進土裏。池玲吃驚極了。

池玲迫不及待地想要學習那些音樂作曲中的文字，問晴歌她是如何在自己的創作中結合那些單詞使它們和諧統一。

“我不知道，”晴歌回答，“對於我來說那些唱詞會以它們自己的協調性加入曲調。”

池鈴笑了，“你在戲弄我。你可以有特別素養或者是天才，但唱詞不可能以你的名義表現獨立性；這是難以置信的。”

儘管她很懷疑，但她有一種感覺，晴歌對於結合音樂和語言的動人天賦和自己對於結合建築和語言的天賦是相似的。

他們談論了藝術性，討論它是如何刺激決策，激發靈感和創造理論主張的。技巧是藏在所有音樂符號以及任何畫出來的線條背後的。她們還討論了聲音，那些聲音都從哪里來，如何被安置在她們的那些專案中。

她們談論了抒情詩，談論了那些帶著吸引力的事物，談論了她們所認為的最終成品都必須來源於某種情緒。池鈴認為她必須身處於自己正在設計的空間中而不是俯視自己正在設計的空間。她覺得自己可以想像自己在建築空間裏穿行來看

be in the space she was designing not looking at it and that she could walk through architecture in her mind's eye and feel its dramatic occasions. Such a walk corroborated the viability of her spatial events and instigated the language she needed to form narratives. She said it was crucial to dream the plan as a theatrical event before the space was built, adding that living in an installation before it exists enabled her to test those dramatic gestures that operate down at the ordinary level of experience.

Qing Ge agreed that she inhabited her music in a similar manner, dreaming sounds as visual material which in turn instigated a series of rhetorical themes.

"This is how my spatial language emerges," Chi Ling said.

"Remind me what this spatial language is?" Qing Ge asked.

"Any memorable, concise account of a place can be a spatial language," Chi Ling offered. It's the structure that underpins its resolutions; it is the engine that drives decision making. My tutor claimed that designers become exhausted by the hundreds of decisions they must make, so a language is needed to make the connections. The spatial language is probably the quality that is read by the visitor, the thing that makes it readable and worthy of description."

This conversation with Qing Ge stayed with Chi Ling while she drew and while she slept. She wanted more of her company, but their worlds rarely coincided; she invented argumentative monologues as a substitute. Other than that, students at The China Academy of Art were her most stimulating companions.

見和感受那些戲劇化的場景。這樣的行走驗證了那些空間事件的可行性並且提供了她建構自己空間故事的語言。她說在一個空間建成之前將平面想像成一個喜劇場景很重要，並且在一個裝置建成之前就住進那個裝置裏使她可以從一個日常的經驗來測試這些戲劇性的元素。

晴歌表示很認同，她也常常這樣進入到自己的音樂空間裏，將那些聲音都想像成可見的素材並且將它們編輯成為一系列帶修辭色彩的主題。

"這就是我的空間語言出現的方式，"池玲說。

"能再跟我解釋一次麼；什麼是空間語言？"晴歌問到。

"任何關於一個場地的可記憶的和簡單而又包含豐富意義的事物都是空間語言。"池玲說。"它是一個可以鞏固自己的空間方案的結構；它是主導設計決定的發動機。我的導師認為設計師會因為成千上萬的不得不去做的決策而感到精疲力竭，所以需要一種空間語言來建立連接。空間語言又是訪問者能讀到的一種空間品質，是將生活帶入到設計，讓設計變得可讀並且值得被描述的概念。"

和晴歌的這些對話一直在池鈴耳邊繚繞，無論是在她畫圖還是睡覺的時候。她希望晴歌能陪伴她更久，但是她們的詞句很少相符；她臆想出一種爭論性的獨白作為替代品。除了這個，她那些在中國美術學院的學生們成為最讓她興奮的同伴。

A ROOF TO REVOLUTIONISE BEAUTY

Chi Ling inhabited the supermarket roof as though it was her country estate, covering every millimetre of the asphalt terrain to dream her garden. When she came into view from below, the shoppers pointed her out. They couldn't imagine why she concentrated so deeply or why she waved her hands about as though she were talking to someone. She imagined she was talking to her music teacher, Qing Ge, but she was nowhere nearby. If the shoppers asked about her activity, she told them she had to continually walk over the roof to dream the spaces that would become her garden landscape. Most were happy to remain none the wiser for this information, but a few were keen to ask further questions. Chi Ling was always generous with her replies and sometimes the ensuing dialogue confirmed matters that had, until then, only existed as vague thoughts at

一個顛覆美學的屋頂

池鈴已經完全適應生活在超市的屋頂就好像它是自己的莊園，她用每一毫米的瀝青屋面來夢想她的花園。有時她會進入商店樓下人們的視野。那些顧客們無法想像為什麼她如此的專注又為什麼她會揮動著雙手好像在和什麼人對話。事實上，她是在想像裏和她的音樂老師秦歌對話，但是實際上她並不是在附近。如果那些顧客問到關於她的行為，她就說她在屋頂上行走是為了重新塑造那些即將成為她的花園景觀的空間。大多數人樂於對這個答案不去去質疑，也有少數人很熱衷於問更多的問題。池鈴總是非常大方的回答問題而有時候引發出的對話會讓她確認了許多很重要但之前卻是一種模糊存在於腦後的事情。

the back of her mind.

In all weathers and at every time of day and night, Chi Ling photographed the surrounding scenery. She created strips of photographs joined together to make continuous panoramas and exhibited these at The China Academy of Art. Later they were exhibited by The Photographer's Gallery, who easily sold the work and commissioned her to produce other panoramas.

When Chi Ling had eventually drawn everything that was possible to draw, she decided that material concerns should now take over from the intellectual ones. Most of her research was carried out at the garden centre. Here she made models with fine woven materials that looked similar in small scale to the rattan, palm and sedge materials she would use in the real landscape. She met a gardener who told her about the best trees and shrubs to use and what kind of pots she needed. She also met a services engineer who helped her resolve the issue of watering the vegetation and draining the great expanse of roof.

Her most dramatic chance encounter was with Chuan Di, a specialist in peat-free growing material. Chi Ling's roof garden was the kind of project he had often dreamed of. Being keen to show his interest, he constructed a growing bed for her. He had long experimented with a variety of compost mixtures and he made up a mixture that would suit this location and climate. It comprised mainly of bark, coconut fibre, wood fibre and green compost, but he also added small amounts of inorganic materials such as grit, sharp sand and rock wool. Chi Ling regarded Chuan Di as a genius. He taught

在一年四季的日日夜夜中，池鈴持續的拍攝了周圍的景色。她把連續拍攝的照片處理在一起成為一個全景式的橫條照片並且在中國美術學院裏展覽了它們。隨後這些照片又在攝影師畫廊裏被展出，這個畫廊很快把作品賣了出去並且委任她來出品。

當池鈴把所有能畫的東西都畫出來了以後，她認為現在應該是由對材料的關注來取代對圖紙知識層面理解的重要性了。她的大多數研究都在園藝中心裏進行。在這裏她用最好的編織材料來製作模型，這些材料看起來很像縮小尺度的那些她將用於真實的景觀設計中的藤、棕櫚和莎草材料。她遇到一個園丁告訴她關於最好用的樹木和灌木種類以及需要什麼樣的花盆。她還遇到一位後勤工程師幫助了她解決植物種植在寬闊屋頂上的灌溉和排水問題。

她最戲劇化的偶遇是川笛，一位有機肥種植研究專家。池鈴設計的屋頂花園正是他常常夢見的那種專案。為了表現自己對這個專案的興趣，他為池鈴建造了一個育苗床。他有很多的關於不同混合肥料的經驗因此他專門為這個地點和氣候配置了一套有機肥混合方案。它主要由樹皮，椰子纖維，木材纖維和綠色堆肥組成，但是他還添加了少量的非有機材料例如沙礫，多角沙和岩棉。池鈴稱讚川笛為天才。他告訴她關於樹皮品級的知識而此前她一直在隨意的使用它們。她

her about the wonderful qualities of bark and before long she was using it in every conceivably way. She placed it around the edge of her growing bed, constructed prototype rock formations with it and used it as the structure to form mounds of peat-free soil. With the influence of Chuan Di she was beginning to envision the supermarket roof as a landscape of trees in gently rolling hills.

Mr. Lao was delighted to see a model of the garden, but he was concerned when his daughter talked of a small lake and running water. She explained that it was not real water, but neither was clear about what it would be. He then became concerned about a small construction next to the water tank.

“And this?” he asked, pointing, “is it the penthouse suite?”

“Not exactly,” Chi Ling offered, “but I am going to live here. Why make a place of great beauty and only visit it on rare occasions. The garden will need constant care and attention and I can’t afford to pay someone to do this. It makes sense and it’s only a little larger than the meeting room I had planned.”

Mr Lao became silent. He didn’t have a licence to construct an apartment here and he suspected that the authorities would refuse permission even if he applied for it. He said nothing about this situation, preferring instead to praise her efforts.

“This roof will revolutionise beauty,” he declared. “There is only one thing more important than inviting people to a place of beauty and that is to invite them to a place of radical beauty.”

This was the best thing he could have said to Chi Ling; the highest compliment she could have wished to receive.

把這種混合肥灑在育苗床的四個邊緣，用自然形狀的石頭將它定型然後用這個結構來區分有機肥泥土的區域。在川笛的影響下她開始想像這個商場屋頂是一個種滿樹的緩坡小山景觀。

勞先生看見花園的模型後感到非常滿意。但是當她女兒提到什麼湖和流動的水的時候他又有點擔心。池玲解釋說這個湖不會是真的水，但是她也沒說清楚到底會是什麼。接著他便注意到水箱旁邊的那個小建築物。

“那這是什麼？”他指著問道，“這是一個屋頂套房嗎？”

“不完全是，”池鈴回答，“但是我要住在這裏。為何要建造一個如此美麗的地方卻只有很少的機會來造訪呢？這個花園需要經常照顧和留意而且我沒有能力付錢請人來照顧這裏。這說的通而且這裏只比我之前計畫的會議室大一點點而已。”

勞先生沒有說話。他沒有在這裏建造公寓的許可並且他很懷疑當地政府很可能會拒絕即使他去申請。他沒有對這個境況說隻言片語，只是讚揚了她的努力。

“這個屋頂將會徹底改變對美的認識，”他強調。“只有一件比邀請人們到一個美麗的地方更重要，那就是邀請他們到一個極為美麗的地方。”

這是他對池鈴所可能說過的最好的話了；也是池鈴希望得到的最高讚揚。

Later that day Chi Ling received a call from her mother.

“I have bad news.” Her speech was slow, her voice dejected. “Your grandmother has just died. Please come home quickly.” Chi Ling stood immobile as the words exploded inside her. The pain was unimaginable and it caused a sudden outcrop of goose bumps to emerge. She stood frozen still for a long time.

“We have lost Grandma,” she said slowly, as though uttering the words might help her adjust to their meaning. “She was perfect for this world.” Tears gently trickled from her eyes, her body gave an involuntary jerk and a sob leaped out. “I was with her just three days ago, full of life. She was beautiful.”

Mrs Lao and Chi Ling cried and hugged each other all night. They talked of everything, but the subject that most easily settled their grief concerned the building of a monument to honour the memory of this fine woman. She had been through so many changing times in her life and as she moved into each new era she kept her graceful optimism alive. She was a model for Chi Ling, a signpost that declared that it was always possible to weather a storm; any kind of storm. As the sun began to rise, Chi Ling declared that she would build a monument to her grandmother on the roof garden.

“No, that’s too much,” Mrs. Lao insisted. “Just construct the garden in her honour; that will bring you good luck.”

“Are you sure,” Chi Ling exclaimed, “because if you are, I will call it Grandmother’s Garden in the Sky. This is a fine name for a landscape. I like to think of Grandmother in the sky. It also suggests that we are referring to a utopian place, a dream place

那天晚些時候池鈴接到了媽媽的電話。

“我有一個壞消息。”她語速緩慢，聲音沮喪。“你的奶奶剛剛過世了。快點回家來吧。”

池鈴定在那裏就像那句話在她的體內爆炸了一樣。不可想像的痛苦立刻讓她渾身起雞皮疙瘩。她愣在那裏許久。

“奶奶離我們而去了，”她緩慢的說，好像說出這些話語可以幫助她承認這個事實。“她曾是多麼的完美。”眼淚緩緩的從她的眼瞼流出，她的身體不由自主的抽搐著，哭出了聲音。“我三天前還和她在一起，那麼的充滿活力。她是那麼的美麗。”

勞先生和池鈴整晚相擁哭泣。他們談論任何事情，但是最能緩解他們的悲傷話題很快關注在了為這位美麗的女士建造一座紀念碑。奶奶的一生裏經歷了太多的變化的時代而每每到新的時代她都能保持樂觀地生活。她是池鈴的榜樣，一個指明了風雨總是可以被戰勝的路標，不論多大的風雨。太陽升起的時候，池鈴宣佈她要在屋頂花園為奶奶建造一座紀念碑。

“不，這樣太過了，”勞太太堅持到。“就為了紀念她而建造這個花園吧；這樣也會給你帶來好運氣的。”

“你確定，”池鈴重申到，“因為如果你確定，我會叫它奶奶的空中花園。這是個極好的景觀名字。我很樂意想像祖母在天上。它同樣也暗示我們一個烏托邦場所，一個做夢的地

as well as a real garden.”

“On second thoughts,” Mrs. Lao added thoughtfully, “you might construct a tiny mound. A simple bank of earth will be a perfect monument. This alone would speak eloquently of the presence that was once ours and the sorrow we now live with.”

方，一個真正的花園。”

“再想一想吧，”勞太太若有所思地補充道，“你也許可以弄一個小片高地。一個簡單的土堆會是最完美的紀念碑。這孤獨的高地會不斷地提醒我們那一位曾經的家庭成員以及將會一直伴隨我們的悲傷。”

IN THE SPIRIT OF SPRING

When anyone asked Mrs. Lao to say when her daughter might start thinking about a husband, her reply was always, “any day now.” None of those inquiring were fooled by this dexterous attempt to deceive them, but the phrase did make incessant probing a fruitless activity. Mr Lao, like most men, was bound to feel that it was no urgent matter, but it was extraordinary that Mrs. Lao joined him in this relaxed approach. A casual attitude towards marriage had never been the preference of Chi Ling’s relatives though and the subject of finding a husband was bound to be a major talking point during the funeral ceremonies.

“It is as if death required another birth to balance the family account,” Chi Ling thought to herself. She could not reply to her relatives as her mother had done, for they would demand

在春天的精神裏

每當有人問勞太太什麼時候你的女兒才會開始考慮婚姻問題的時候，她總是回答，“從現在開始的任何一天”。沒有一個詢問者會相信這種靈巧又帶著誤導性的答案，但是這樣的回答還是會引起不斷的詢問和無果而終的探查。勞先生，像大部分男人一樣，註定覺得這並不是一件緊急的事情，但驚奇的是勞太太也加入了他放鬆態度的行列。對婚姻用隨意態度從來就不是池鈴那些親戚們的想法，即使在葬禮儀式上，尋找丈夫這個問題也註定成為主要的討論話題。

“就好像有死亡則需要新生來平衡一個家庭，”池鈴在心裏想著。她沒辦法像媽媽一樣回答她那些親戚們的問題，對他們來說一定會詢問更多的細節並且可以肯定的一點是他們不

further details and it was certain they would have no interest in hearing about chance encounters with a man who inspired love, they would want proof that he was a good match; meaning that his material wealth had to be worth talking about.

The thought of endless interrogation terrified Chi Ling, but she was adamant she would not allow shame to be transferred to her by those who loved interfering in her life. She had to invent a strategy to protect her from embarrassment and the first course of action that occurred to her was deception; she would invent a false husband. She wondered if Chuan Di, her soil expert, would take on this surrogate role, but quickly cast the deceit from her mind. She could not ask him to perform a sham engagement and keep up the fabrication throughout the coming weeks of rituals. She would also have to declare that he came from a wealthy family and as far as she knew this was untrue. Chi Ling also recognised a further flaw in her strategy; she suspected Chuan Di was already attracted to her in a romantic way and she did not wish to confuse or upset his feelings.

Before all this worry made her anxious and she became too overwhelmed to act upon any kind of notion, Chi Ling sent Chuan Di a text message to say that her grandmother had died and work on the garden would have to cease for several weeks. She had no idea how to end the text and asked him to meet her in Yuehu Park.

“I’ll be there in an hour,” was Chuan Di’s reply. “Meet on the crooked bridge by the round gate.”

Within forty minutes Chi Ling was strolling in The Garden

會有興趣聽到說遇到一個能夠啟發愛情的男士的幾率是怎麼樣，他們會只想要證明這個男人是和她門當戶對的。

一想到這種無休無止的審問就讓池鈴感到恐懼，但她固執地不讓自己因為這些樂於審問他人生活的人而覺得羞愧。她決定想出一個策略來保護自己遠離尷尬，並且看起來唯一可行的方針就是用一個假丈夫欺騙他們。她想到了川笛，她的土壤專家，可以勝任這個角色，但是很快她就放棄要欺騙的想法。很難期望他會扮演一個虛假的訂婚對象並且在接下來的幾周裏維持這種形象直到各種儀式結束。她還得聲稱川笛來自一個富裕的家庭，當然就她所知這不是真的。她的策略還有一個進一步的缺點；她發現川笛已經以一種浪漫的方式被她吸引，她不願意困擾或者欺騙他的感情。

在這些擔心使她變得焦慮並且被這類事情弄得不堪負重之前，池鈴給川笛發了一條資訊說她的奶奶過世了，因此花園的工作不得不停止幾個星期。她不知道該如何結束這段留言，並約他在青浦的方塔園見面。

“我一個小時內到，”川笛回復到。“在圓門前的曲橋上見。”

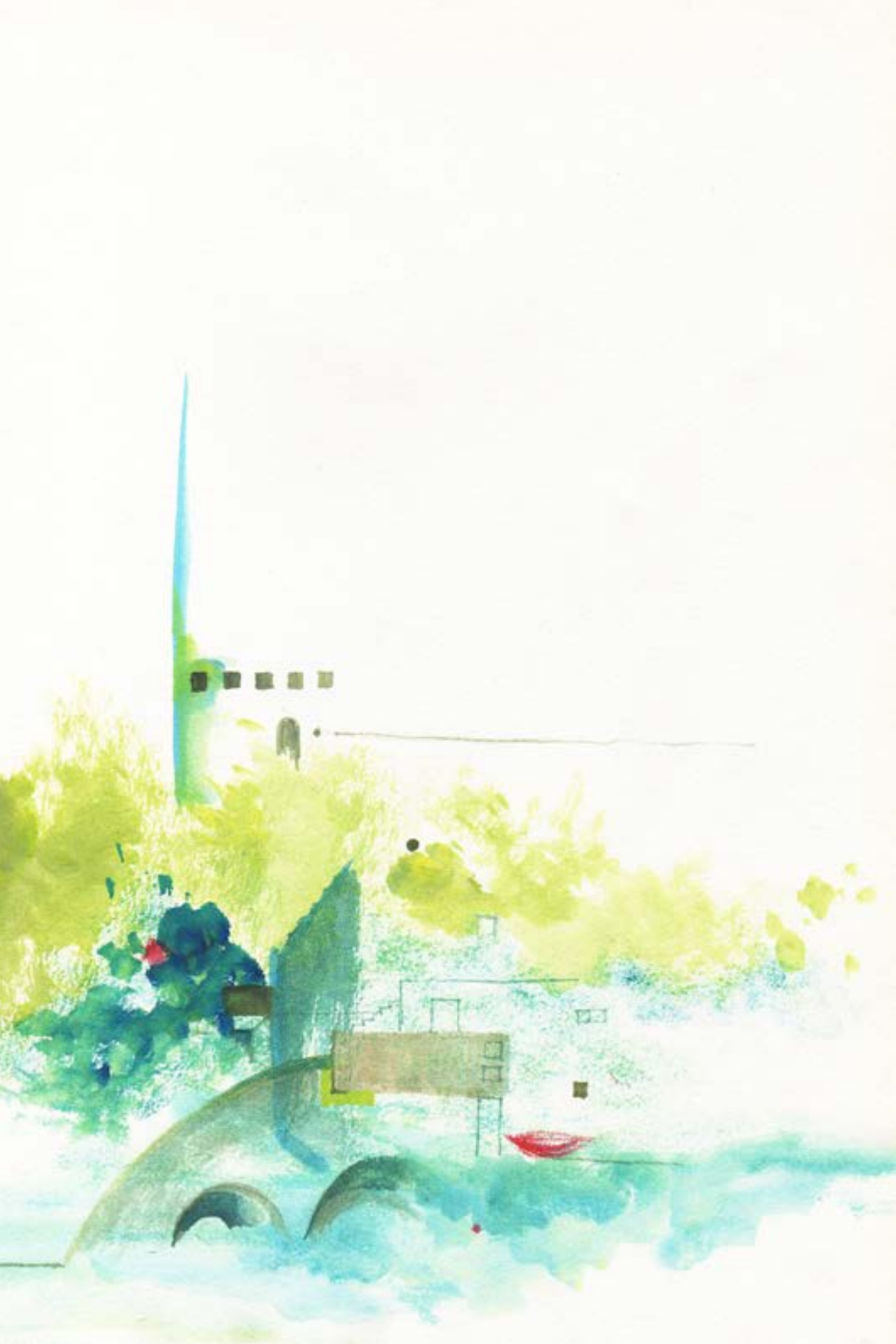
四十分鐘後池鈴便在福園裏漫步了。她現在反而超越了之

of Happiness. She had by now moved beyond the nervousness that had threatened to overwhelm her, but the feeling of peace that was her companion, surprised her. She gazed into the water and felt purified. All the old heaviness had left her and she half imagined she was floating above the ground. She did not think about what she was going to say or about anything else; time stood still. Everything she gazed upon prompted her curiosity; even a floating leaf had the potential to absorb and delight her. She looked into the faces of passing visitors, not with the doubt or shyness that was often hers, but with calm assurance.

When Chuan Di entered the park Chi Ling was sauntering to and fro, swaying her featherweight body. She stopped on the bridge and hummed a song in a sentimental mood. Sunlight warmly lit her neck, her ears and her mouth, but her brow was high in shadow. Chuan Di fell into an ethereal fervour the second he saw her. It seemed to him that Chi Ling's body hung in the air. Her white cotton dress coiled around her like a sea-shell. Rising in a ripple from her ankles, it swelled in circling waves up to her shoulders. It revealed her to him in glimpses; she was like an apparition born of the sea. For Chuan Di, Chi Ling was an aspiration realised, a happy morning thought, a vapour with the scent of perfumed flowers. She lived in the spirit of spring. He had been waiting for her since childhood. He had seen her in pictures and heard of her in songs. She was his rapturous joy and his reverie. She was his purpose in life.

前差點打垮她的緊張感，很驚訝是平靜在陪伴著她。她凝視著水面感覺到一種淨化。所有近日來的沉重感都遠離了她，她想像著自己懸浮在地面之上。她並沒有在想自己等等要說什麼，事實上她什麼都沒有在想；時間凝固了。她所凝視的一切都激起好奇心；甚至是一片漂浮的落葉都有了吸引和取悅她的潛力。她看著每一個從身邊走過的遊客們，沒有她平日常帶著的疑問和羞怯，取而代之的是一種淡定。

當川笛走進公園的時候池鈴正在來來回回地閑晃，搖擺她輕盈的身體。她停在橋上哼唱起一首悲傷的歌。陽光溫暖地點燃了她的脖頸，她的耳朵，她的嘴，但她的眉毛隱在陰影中。川笛在見到她的那一秒就陷入一種仙境般的激情。在他看來池鈴的身體仿佛漂浮在空中。她的白棉裙像貝殼一樣盤繞著她。浪花從她的腳裸被激起上升，盤旋著卷繞著一直到她的肩膀。她看了一眼他；就像一個在海裏出生的精靈。對川笛來說，池鈴是一個美好願望的實現，一次快樂的晨思，一縷帶著繁花芬香的水汽。她生活在春天的精神裏。他看過她的照片也聽過她的歌唱。她是他銷魂的快樂和遐想，是他人生的目標。



CHUAN DI FELL INTO AN ETHEREAL FERVOUR THE SECOND HE SAW HER. IT SEEMED TO HIM THAT CHI LING'S BODY HUNG IN THE AIR. HER WHITE COTTON DRESS COILED AROUND HER LIKE A SEA-SHELL. RISING IN A RIPPLE FROM HER ANKLES, IT SWELLED IN CIRCLING WAVES UP TO HER SHOULDERS. IT REVEALED HER TO HIM IN GLIMPSES; SHE WAS LIKE AN APPARITION BORN OF THE SEA.

Chi Ling gazed at the surface of the lake, her body swaying gently to the music in her head. On seeing Chuan Di, her face suddenly flushed with delight. She displayed a smile, so sweet, so beautiful and so true to the glory of those moments that anyone who happened by chance to gaze in her direction would have been filled with the desire to know everything about her charms. It was Chuan Di's eyes that held Chi Ling's gaze and at that moment he sent a loving kiss from his fingertips in her direction. Chi Ling tossed her hair from her temples, just as the sun burst through the clouds. She beamed brightly and merrily, returning his kiss with a daring charm.

They came together on the crooked bridge and shared a look that could only mean one thing. Neither tried a second time to engage the tender encounter, but the taste of it lingered while they talked. Every word they spoke captivated their hearts. They were mundane words, but they were also magical refrains that made apparent the possibility of the sweetest kind of communication. These words flowed past lips that displayed a smile of the wonder and pleasure of this new connection.

As soon as Chi Ling had conveyed all news of a practical nature, the tumultuous feelings she had experienced began to die away. She could say nothing about her plan. Together, she and Chuan Di walked towards the exit. Chi Ling's nervousness returned, but then a voice from deep inside her declared that everything that had happened in her life had been preparing her for this moment. She knew this was an ageless longing, a thing shared by all, yet she knew it was truly hers.

池鈴凝視著湖面，她的身體隨著腦中的音樂輕輕地搖擺。看到川笛的那一刻，喜悅在她的臉頰躍然而上。她展現了一個微笑，如此甜蜜，如此美麗而又如此真實的展現了那時那一刻的幸福，那些恰巧看見她的人會迫不及待的想要知道關於她迷人的一切。川笛的眼底飽含著池鈴的凝視然後在那一刻他用指尖向她的方向發出了一個愛的吻。池鈴輕輕撩開她鬢角的頭髮，就好像陽光破雲而出。她明亮而快樂地微笑著，充滿魅力的回應了他的飛吻。

他們走到了曲橋上，互相交換了一個只意味著一件事的眼神。不去嘗試再次遇到對方，但是他們徘徊在美麗的交談中。他們說的每一句話都牽動著彼此的心。雖然都是些最平常不過的話語，但他們也是魔法般的副歌讓最甜蜜的交流變得顯而易見。這些美妙的話語從唇間滑過，展現出一個表達這個新連接的驚奇和樂趣的微笑。

一旦池鈴接收到了所有實質性的訊息，那些她經歷過的不確定的情感開始逐漸消失。她不會對自己的計畫提到隻言片語。池鈴和川笛一起走向出口。池鈴又開始緊張，可是緊接著一個聲音從她的內心深處發出告訴她所有她的人生發生過的事情都是為了這一刻而做的準備。她知道這是一種不分年齡的憧憬，是大家都會經歷的事物，但是她也確定這真正正是屬於她自己的感覺。她能從心裏聽見一串持續節奏的甜

She could hear constant rhythms of sweet music in her heart.

“Oh, one more thing,” she exclaimed, and stopped.

“Yes,” Chuan Di replied. It was a clear, confident yes, nothing at all like a question; it was an answer. “Yes, I will.”

Chi Ling was happy beyond imagining. They kissed. For a while the euphoric couple were not in need of words.

蜜音樂。

“噢！還有一件事，”她喊道，停了下來。

“是的，”川笛回答。那是一個明確、自信的肯定回答，不帶任何疑問；這是一個答案。“是的，我會的。”

池鈴感到無法想像的開心。他們相吻了。在這一刻，這愉快的一對兒不需要任何言語。

The funeral rites lasted three weeks and our new-born gardener, like a fish out of water, couldn't wait to dive back into her work. Chi Ling rented an apartment close to the supermarket and, with Chuan Di at her side, she launched into day one of her construction phase. That day she had a call from an Italian friend, Antonietta, who was in Shanghai and wanted to come to Shanghai to meet her. It was Antonietta who had suggested she visit the old gardens of Suzhou, which in turn inspired her love of landscape design.

Two days later the old college friends met, Antonietta introducing Chi Ling to Lorenzo, her new husband, and Chi Ling introducing them to Chuan Di. On their way to see the supermarket roof, Chi Ling learned that Lorenzo was a composer who had created music for a number of gardens. He and Antonietta

喪禮儀式持續了整整三周讓我們的“新生造園師”好像一條離了水的魚，迫不及待的想要潛回她的工作裏。池玲在超市附近租了一間公寓，並且在川笛的陪伴下完成了為開始結構建造階段而必須的那些準備工作。有天她接到了一個之前在上海認識的義大利朋友，安東妮塔，的電話，說想要來上海看看她。安東妮塔接著建議說一起去蘇州的古典園林看看，去感受一下那些她熱愛的，給她啟發的園林設計。

兩天後兩位大學校友見面了，安東妮塔向池玲介紹了她的新婚丈夫洛倫佐而池玲向他們介紹了川迪。在他們走去參觀超市頂樓的路上池玲聽說洛倫佐曾是一位作曲家並且為好幾座花園譜過曲。他和安東妮塔曾來中國推介過他們的公

had come to Shanghai to promote their company, 'Sonic Gardens.' Once they were standing in the site of Chi Ling's garden on the supermarket roof, her guests gazed in astonishment at the setting.

"No garden under the sun has scenery to match this," Chi Ling told them. "The spirit which guides the entertainment here, the dance and interplay between foliage and architecture, will be as profound as any that the ancient gardeners made for us. Imagine this roof, a bed of sweet and fragrant flowers; a riot of dynamic forms sitting among the luscious greens of grass, shrubs and trees."

"And can you imagine," Lorenzo asked, "sounds issuing out of this nature sweet enough to refresh any visitor's tired senses after a working day? I could immerse this space in crystal sounds of flowing streams, the finest bird song and wind rustling through the trees. I could even conjure majestic wooded groves by a calm lake mirroring distant mountain peaks. I could fill this little world with the sound of all kinds of stringed, wind and percussion instruments and invite you to wander in the direction of ancient choirs singing in the distance. I could enchant and restore your visitor's over-busy lives."

"And we could also bring the light of heaven down to you," Antonietta added with a brimming smile. "Just imagine, as the day's brightness dims, we could adjust your vision of the dwindling light with a subtle illumination that infuses the trees. After the sun has set we could bath visitors in a luminescent glory that slowly lightened the darkness. We could reflect a gentle

司“聲波花園”。當他們一站上超市屋頂花園的場地，池玲的客人們都被眼前的風景驚呆了。

“天底下沒有任何一個花園的風景能比得上這個，”池玲說。“那種領導娛樂的精神，綠植和建築之間的互動和舞蹈，將和任何一個古老的造園師帶給我們的一樣意義深遠。想像這個屋頂是一個甜美芳香的花床；一個充滿動感的空間形態坐落在柔軟的綠草、灌木和樹木之間。

“那你是不是可以想像，”洛倫佐說，“聲音從這個足夠自然甜美讓人一整天的工作後身心放鬆的空間裏飄散出來？我可以為這個空間帶入流淌的小溪、最美的鳥叫聲以及風吹過樹枝的純淨聲音。我甚至可以利用一個平靜的湖面鏡面反射出遙遠的山峰來變出宏偉的樹林。我可以用所有的弦樂、管風樂器以及打擊樂器的聲音來填滿這個小小的世界並且邀請你像從遠處欣賞古老的唱詩班在歌唱一樣來欣賞這個小小的世界。我可以治癒你那些生活得忙忙碌碌的訪問者們。

“並且我們還能將天堂的光帶到你身邊，”安東妮塔帶著迷人的微笑補充道。“想像一下，當夜幕緩緩降臨，我們可以用一種柔和的洗牆光打在那些樹上來調整這個空間的燈光氛圍。而等太陽落山後我們可以讓訪問者們完全沐浴在漸漸變亮的榮光中。我們可以將一片帶著銀色樹幹的海洋在空間中輻射開來將人們帶入夢境並且伴隨著古箏的聲音讓人們感覺

radiance off a sea of silver trunks to set you dreaming and together with the sound of Chinese harps you'd imagine yourself in a land of ethereal timelessness.”

Chi Ling, astonished, hadn't considered the benefits of light and sound. As her friends spoke, the music they conjured for her was flowing through every fibre in her body. She stood entranced as Lorenzo spoke of how she might walk over this roof top sensing numerous harmonies that issued from harps as they wove joyful tunes together like a collective breath of love breathing through the landscape. She wanted only to dance to the delicious melodies they invented for her, to surrender herself in grateful thanks for her delivery from a life of fear and bewilderment.

From that moment on the four worked together to put into action the production of their garden. The Shanghai Municipal Council, The China Academy of Art, the Ming Tao Garden Centre, Mr. Lao and the manufacturers of equipment for both sound and light all agreed to help with financing the technology. As the weeks rolled by Chi Ling completely changed her ideas about the garden. She resolved not to build habitable buildings, only boundary walls. She wanted the natural elements of her landscape to be solely responsible for the sense of intimacy she dreamt of. She had imagined that architecture, with its potential for clearly articulating a sequence of spaces, would take responsibility here, but now the flora and a few stones were going to establish her sense of seclusion. She and Chuan Di wanted to play only with contours, planting and natural

自己進入了一種空靈的永恒。”

池玲覺得吃驚極了，她從來沒有想到過光和聲音能給空間帶來的影響。就在她的朋友跟她描述那段為了她而譜曲的音樂的時候，她覺得那些音樂從她全身上下所有的毛細孔飄進了她的身體。池玲站定了認真聽洛倫佐描述她如何可以在走過這個屋頂花園的同時經歷多種不同的古箏和音，他們將那些愉悅的和音編織在一起就好像在景觀中的一次充滿愛意的呼吸。她現在只想在她的朋友們為她譜曲的這個美妙的節奏中舞蹈，將自己包圍在從充滿恐懼和困惑的生命中昇華的巨大感謝之中。

從那時起這四個人便在一起為了他們的花園而工作了。上海MUNICIPAL協會，中國美術學院，明陶園藝中心，勞先生以及幾位聲光工程師都同意在技術方面幫助池鈴。幾周時間過去後池鈴完全改變了她對花園的一些想法。她決定不再建造那個居住用的空間，只留下一些界牆。她希望這個花園裏的自然元素只為她所夢想的親密感負責。她曾經認為一個帶有清晰空間序列語句潛力的建築會在這裏肩負起回應場地的責任但是現在這些植物以及一些石頭就能夠建立起她想要的隱蔽感。她和川迪現在只想要使用地勢變化、植物和自然元素了。

materials now.

The planning, designing and intentionality that had pre-occupied Chi Ling for months was left behind in favour of an organic form of growth that is nature's manner of operation. The mounds, plants and trees were positioned by chance and stones sat on the landscape as if they were waiting to be moved to their final destination. Her spaces were still clearly defined – there was still an entrance area, a meeting room, a courtyard and a pavilion, but these existed now only as names in the landscape. Some names described memorable events during construction, some were metaphors, some landscape features and others were of mythological origin. There wasn't a space bigger than six square metres that did not have a name. The pavilion still occupied the heart of the garden, it was still visible from the meeting room and it still had a space that resembled a theatre box where visitors could look out over the courtyard as if it were a stage, but in her scheme, imagination had a greater role to play. Lorenzo and Antonietta were intimately part of the design team and created a sound and light installation that reinforced Chi Ling's vision. They all shared the conviction that the spaces they created were true to their names.

Nothing specific had to be achieved, but a growing was necessary. The four accepted that they had to listen to the rhythm of growth and submit to the assumption that we hear through our bones as well as our ears. Having first learned how to delight in generous instincts it became acutely obvious to them that the old way of judging had proven itself worthless. New

平面規劃、設計以及設計意圖表達這些已經用掉池鈴幾個月時間的工作因為對自然形態生長的熱衷而被池鈴忘在腦後，因為那才是自然的“手工製造”。那些小高地、綠植和樹木被隨機地排布在場地裏而那些大石頭就好像正在等待被搬運到正確位置一樣隨意散落在景觀中。她的花園依然有清晰的空間界定-依然有入口、一個會議室，一個小內院和一座景觀亭，只不過現在它們都以名字的形態出現在花園裏。有些名字描述了施工過程中紀念事件，有些是隱喻，有些是景觀小品，另一些則來自神話傳說。每一個大於六平凡的空間都有了自己的名字。那個亭子依然在園子的最中心，可以從會議室裏被看見，並且亭子裏還是有一個像戲院包廂一樣的空間可以讓訪客們向外欣賞內院空間就好像內院裏有個戲臺一樣。但是在她現在的計畫裏，想像力佔有了更大的比例。洛倫佐和安東妮塔成為了非常親密的專案成員並且為池鈴設計了一個聲光裝置來增強她所想要達到的效果。他們都一致認為他們所創造的空間都要對得起那些命名。

沒有什麼是一定必須達成的，但是成長依然很有必要。這個四人小團隊都覺得他們必須聽從成長的節奏並且向自己的骨頭和耳朵裏聽到的預設目標提交成果。第一次學習到如何是本能愉悅讓他們清楚的意識到傳統的評價方法毫無意義。新的喜好取向已經誕生了但是他們也沒有必要嚼碎舊的。恐

loves were being born, but they did not need to eschew the old loves. Fear was being slowly elbowed out.

This work expanded their magnanimous attention. Nothing of the old ways were missed, they simply attended wholeheartedly to the unlearning that was necessary. Every decision allowed them to connect with each other and each new day felt like a life-span. The changes were not without hiccups and stumbling, or some sudden awareness of self-consciousness that intimated vulnerability, but gradually, as the habit of using fear to predict risk was replaced by a benign casualness in decision making, so the carefree buzz more assuredly hummed. Their mischievous process confirmed their rich enjoyment of pleasure and affirmed the collective certainty that anything is only worth the candle if playfulness is its starting point.

懼漸漸地消散了。

這個專案擴展了他們巨大、的專注力，沒有任何一個傳統意義上的設計需求被忽視，他們只是全心全意的投入到那些很有必要但是還沒有學習到的事物。每一個設計決定都讓他們更加緊密的聯繫，每一天都像一個新的漩渦。變革並不是一路平坦的，有時會突然意識到內心的脆弱，但是漸漸地，用美好的偶然來做決定替代了將恐懼作為預告風險的習慣，所以“不用擔心”的旋律更經常地被哼唱了。他們有趣的過程讓他們都很享受和愉悅，這更證明了只有愉快的開始才是值得的。

HOW THE WORLD FILLS ITS HEART

While all this was in progress, Mr Lao informed Chi Ling that the garden centres in his supermarkets were now complete and he asked if she would come up with a small landscape installation to advertise them. Chi Ling discovered that her father wanted her to design a 'plant feature' to sit outside the stores, so she, enthusiastic as ever, set about visiting the various sites and making designs for a series of small gardens. They each had a timber podium, a protecting wall and roof of bamboo, planted foliage and a bench made of reeds for visitors to sit on. To attract attention she had banners made that rose up out of the garden. She did not want to advertise the store directly, so she had phrases by Lao Tzu printed upon the banners. Knowing when to stop averts trouble. You don't have to fear what others fear. These were typical of the

世界是如何填滿自己的心

在這過程中，勞先生告訴池鈴在超市裏的那個園藝中心現在完工了，是否可以做一個小的景觀設計來宣傳這個園藝中心。池鈴意識到她的父親希望她設計一個“特別的花池”用來放在超市外面，所以她和往常一樣熱心地安排參觀不同的場地並且開始一系列微型花園的設計。有木質矮牆，一個竹林護牆，綠葉植物和一個用蘆葦做的讓遊客們可以坐下休息長椅。為了吸引注意力，她還插了一面小旗子升到花園的外面。她並不想直白的宣傳這個園藝中心，所以她摘了一段老子的語句印在旗子上：“知道什麼時候該停下可以避免麻煩。你不需要去害怕別人害怕的東西。”，這些是她常用的語句。

phrases she used.

One evening, as she and her father studied the first installation, she saw a mother and daughter begging outside the store. They sat without hope of receiving anything from the shoppers. Chi Ling talked with them and learned that they had no place to live and no income to live on. She bought them food and invited them to sleep at her apartment. Mr. Lao offered the mother, Jia Ying, a job at the supermarket and her daughter, Mei Xu, spent her days helping Chi Ling. After a few weeks she and Chuan Di found a place for mother and daughter. They continued to see each other most days. One evening Chi Ling asked Mei Xu what she thought of the little gardens she had helped to build.

“There’s not enough colour in them,” the little girl replied.

“And what should I do about this?” Chi Ling asked.

“You could paint the walls bright colours,” she said.

Jia Ying shook her head disapprovingly, Chuan Di laughed and Chi Ling smiled. She was certain that Mei Xu had been considering this for some time and the girl’s insight intrigued her.

“Would you do the painting for me?” she asked Mei Xu.

The young girl consented and asked if she could also choose the colours. Chi Ling agreed and the next day, she, together with Jia Ying and Mei Xu went to buy paints and brushes. As the days passed, Mei Xu and her helpers painted the all the walls that surrounded the garden. Chi Ling and her father were delighted. No bird under the sun had plumage to match the colourful scenery they painted; it looked like a wall of sweet

一天晚上，她和父親正在觀察他們的第一個裝置，她看見一對母女在店鋪的外面乞討。她們坐在那裏，並不報希望能從商店來往的人那裏得到任何東西。池鈴和她們聊了一下得知她們沒有任何地方可以居住也沒有收入來維持生活。她便給那對母女買了些食物，還邀請她們住進她的公寓。勞先生給佳英，那位母親，在超市安排了一份工作，而那個女兒，美栩，則整天整天的幫著池玲。幾周以後池玲和川迪為這對母女找到了一處安身之所。他們依然每天見面。池鈴問小美栩對這個自己幫助建造的花園有什麼樣的想法。

“我覺得顏色不夠多，”小女孩回答道。

“那我該怎麼辦呢？”池鈴又問。

“你可以把牆都漆成明亮的顏色，”小女孩說。

家英不以為然的敲了敲女兒的腦袋，川笛大笑起來，池鈴也笑了。她很肯定美栩已經想過這麼做好幾次了，這引起了她的興趣。

“那你願意幫我來做這個油漆工作嗎？”池鈴問那個小女孩。

美栩考慮了一下又問那她是不是可以自己選想要的顏色。池鈴同意了，於是第二天，池鈴、家英和美栩便一起去買油漆和刷子了。隨著日子一天天過去，小女孩和她的幫手把圍繞著花園的所有牆體都漆了一遍。池鈴和她的爸爸很喜歡。

and fragrant flowers, it was a riot of colourful blooms. Chi Ling could never have made such a bold decision, nor could she have gone about it in the carefree manner that Mei Xu did.

The evening came when the sound and light installation was to be turned on for the first time. Chi Ling had been too busy to attend the days of testing that preceded the launch, so she was hearing it for the first time. Suddenly, like a bird taking flight, sounds rang out as sweet as a silver bell. The look on Chi Ling's face was beatific. Sounds came from nowhere; not faint sounds, but a music that filled the garden, making it a solid space of resonant vibrations which seemed to absorb her. It came out of the air, it came up through the ground and it came out of her body. She could only imagine that she was in a movie, a movie that enjoyed the most enchanting sound track. Each step she took was a performance for the world to see, so totally was she immersed in the occasion.

Chi Ling told Chuan Di that she could see herself travelling through space, past the transient stars. She was certain that new winds issued from the mountains, winds that were clearing the mists that had been mustering in the streets for decades. She said that she imagined water, which had long stagnated in secret wells, had started flowing again, washing the landscape and filling the air with fresh scent. The speakers in the trees led her to believe that birds were perched there, their singing accompanying the golden sunset that filled the western sky. Poetry was on her lips and the folly of love inspired every step she took. She could smell perfume on the air and

天底下沒有哪只鳥兒的羽毛能比他們的牆面顏色更亮麗。看起來就像一整牆甜美芳香的花兒蔓延綻放。如果是她自己肯定不會做這樣的決定，或者說她也沒法像美栩這樣毫不顧忌的做事。

第一次打開聲光裝置的夜晚終於到來了。池鈴為了晚上的發佈忙著調試了好幾天，所以這是她第一次完整聽到這個裝置的聲音。突然間，好像一只正在起飛的小鳥，聲音像甜美的銀鈴一樣發散出來。池鈴的臉看起來幸福極了。很難說出聲音從哪里出來，聽起來也不假，就感覺是填滿了整個花園，讓這個花園變成了一個固態共振的空間，深深吸引住了池鈴。聲音從空氣裏傳來，從地面上傳來，從她自己的身體裏傳來。她不由自主地想像自己是在電影裏，一部有著最迷人原聲的電影。她走的每一步都好像一次讓全世界都看到的表演，因此她完完全全融入到了這個場地裏。

池鈴告訴川迪自己可以看到自己在空間裏穿行，穿過流星。她很確信一股新風正從高山上吹來，吹散了聚集在街道上幾十年的迷霧。她說她想像在那神聖井裏的長時間停滯的水流再一次流動了，洗刷著土地並且讓空氣裏充滿清新的氣味。那些隱藏在樹上的揚聲器讓她覺得鳥兒們就停留在那，它們的歡唱伴隨著金色的夕陽填滿了西面的天空詩句就在她的嘴邊而蠢蠢的愛啟發著她邁出的每一步。她聞到了空

her flowers, resting for the night, enjoyed a new light. She was inhabiting a soothing moonlit garden, bathing in its beauty, nourishing herself on the invitation to revitalise her senses. It was the timeless message of bird and flower, of wave and wind that she heard and, after feeding on the scenic harmonies of Lorenzo's sound track, she immersed herself in the certain knowledge that this must surely have been how the world has filled its heart from the beginning of time.

It was something like a sob that Chuan Di heard first, a faint sound, but it was enough to wake him from his own enchantment. He turned to Chi Ling and seeing tears in her eyes his heart went out to her. They were the kind of tears shed by those who are sensitive when sensing that beauty is brief. He wanted only to hold her.

"Your tears come quickly on this happy occasion," he said, not knowing what else he might say. "Please say you are not sad."

"Sad? No," she replied. "My tears know nothing of sadness after such sounds, but ..." and she stopped briefly, "but it's just possible that I should admit to feeling, well ... that the sounds could have made me feel just a little bit lonely."

"Lonely," said Chuan Di passionate. "Whoever can be moved by days and scenes like these can never be lonely for long." He saw the curve of her neck, the throb of her bosom, the conviction that the world without her would be desolate and suddenly he was filled with the notion that he must ask her to marry him.

"Is it possible," he enquired, "that we could simply decide to

氣中的香味，她的花兒們正沐浴在一縷新的光線下。她站在一個可以撫慰人心的月光花園裏，沐浴在它的美麗之中，邀請自己的感官復活。她聽見那些從鳥兒和花兒，微波和清風傳達來的永恆資訊，在被洛倫佐的和諧音符喂飽以後，她陷入一種十分確認的認知中：這就是在萬物之始的時候，世界是怎麼填滿自己的心的。

川迪一開始聽見一絲嗚咽的聲音，模模糊糊的，但是足以將他從自己的陶醉中醒過來。他轉向池鈴發現她的雙眼盈滿了淚水。那淚水是當極度敏感的人感受到美好的短暫才會流出的。他只想好好抱著她。

"你的眼淚在這個快樂的場合來的真快，"他說，也不知道還能說什麼。"請告訴我你並不是因為悲傷。"

"悲傷？當然不是！"她說。"在這種美好的音樂裏我完全感受不到悲傷，但……"她停頓了一下，"只是很可能我應該面對這個感覺……"嗯，這個聲音讓我覺得有點點孤單。"

"孤單，"川迪有點激動的回應道，"任何一個能被今天這樣的日子和場景感動的人，都不可能孤單太久。"他看著池鈴的頸部線條，起伏的胸口，他確信這個世界如果少了她將會一片荒涼，毫無預料的，他的腦海裏充滿了一定要向她求婚的念頭。

"有沒有可能，"他說，"我們可以就這麼決定要在一起，只要星辰還在閃耀，就不分開？"

be together for as long as the stars continue to shine?”

His words surprised him, but Chi Ling understood completely and, looking up to him as though the stars were hidden in his face, she placed her hand in his and nodded her head. The truth of her love was in her arteries and her heart shivered with joy at being so close to him. Together they swayed, guided by the same spirit.

“The essence of the ancient days are directing our movement,” she told him and for a short while they felt the world that surrounded them had disappeared in a haze of light.

Antonietta and Lorenzo gazed happily upon their ecstatic moments and reaffirmed their love for each other.

他被自己的話驚訝了，但是池鈴完全會意，抬頭凝視他就好像星星藏在他的臉上似的。她輕輕把手放在他手心點了點頭。她從血液裏和內心深處都充滿著接近他的歡喜。他們搖擺著，被同樣的精神所引領。

“遠古的日子的本質引導著我們的行為，”她說，然後有那麼一會兒，他們兩覺得整個世界都消失在燈光的籠罩中。

安東妮塔和洛倫佐開心地看見這一幕，並且互相再一次表達了愛意。

HAVENS OF INNER STRENGTH

Mr. Lao had started a TV advertising campaign to promote his stores. The videos featured Chi Ling's series of miniature gardens outside the supermarkets and he showed a short clip of her roof garden. Within weeks, and for reasons no one could explain, the miniature gardens with their poetic banners were being reproduced everywhere. They had captured the public's imagination and everyone wanted to make one. Any piece of neglected land was turned into a little oasis or Haven of Inner Strength; as everyone was now calling them. People arranged to meet friends in these havens or they stopped by for a rest on their way home. Web sites were dedicated to recording their charms, offering images of the best examples and giving advice on how best to construct them. Great efforts were made to use remarkable phrases and the variety was endless. Drift

內在力量的棲所

勞先生開始了一個電視廣告比賽來宣傳自己的連鎖超市。那些視頻以連鎖超市外那些池玲設計的一系列小花園為特色，並且展示了一小段她的屋頂花園。就在幾周之內，誰也不知道為什麼，那些迷你花園以及它們富有詩意的矮牆被複製的到處都是。那些小花園完全抓住了人們的想像力所以每個人都想要做一個。任何一塊被荒置的土地變成了小綠洲，或者是‘內在力量的棲所’，這是現在每個人對它的叫法。人們在這些‘棲所’裏約見朋友或者在回家的路上進去歇一歇。很多網站樂於記錄它們的流行度，提供最好的圖片並且給出如何建造這種小屋的建議。這些引人注意的簡短的古語引用造成了巨大的影響並且這種多變性是永無止盡的。像大海的

like the waves of the sea, High winds do not last all morning, and Come together to feel the gentle rain, were Chi Ling's favourite expressions. The authorities soon recognised the power of these small gardens, but they saw no threat in them and some even encouraged their construction.

On the day Chi Ling celebrated the opening of her garden, some unknown visitors had built a Haven of Inner Strength at the base of the steps leading up to her roof top garden. The phrase on the banner was - The Nature of Things.

The mayor of Shanghai had agreed to perform the opening ceremony and he, together with his wife, Mr. and Mrs. Lao and a great number of other guests bathed almost in disbelief at the graceful sights and sounds of the natural habitat they wandered through. The press and a TV crew were recording everything so that everyone in the Shanghai region could enjoy the celebration and launch. It was agreed that anyone could visit the garden for free but numbers were restricted. Chi Ling was told that it was fully booked for the next three months.

The time came for the Mayor to deliver his speech. The sounds gently faded out and all the guests gathered around the 'court-yard.' The Mayor's voice came to them from every direction.

"No one is waiting around now for things to change," he said. "With this beautiful garden the new transformation has started and we are all beginning to feel the warm glow that accompanies our new found enthusiasm for branching out. The conditions prevalent in the ancient days of empire, those times of disenchanted bureaucracy have disappeared, along with its

浪花一樣漂移。大風不會持續整個早上。到一起來感受溫和的雨。官方很快意識到小小的花園的力量，但是他們沒有做出任何反應並且有些地方還鼓勵這樣的小景觀的建造。

在池鈴慶祝她的花園開放的那天，幾位匿名的訪客在通往她的屋頂花園的樓梯邊上見了一個“內在力量的棲所”。在這個棲所上的小旗幟印著這樣的標語：自然之本。上海市市長同意了參加開幕典禮，他和他的妻子，由勞先生夫婦以及其他眾多的訪客陪同下，感受到了難以置信的優雅景象和自然之聲。媒體和一個攝製組記錄了整個過程所以上海地區的所有人都可以觀看開幕式和發佈典禮。任何人都可以免費參觀這個花園但是會有人流限制。池玲被告知接下來的三個月都已經約滿了。

到了市長講話的時候，“內院”裏站滿的客人們熙熙攘攘的聲音漸漸地安靜下來，市長的聲音從四面八方傳來。

“在此時此地，沒有任何一個人在等待著事物被改變，”他說，“在這個美麗的花園裏，新的轉變已經開始了，我們都開始感覺到我們新發現的對開設分支的熱情，它散發著溫暖的光芒。那些盛行於遠古帝國的條件，那些並不美好的官僚主義都和它的宣導者一起消失；但我們清楚，伴隨著每一次

advocates, and it has become clear that with every expelled breath a new healing is now occurring. The early years of our rapid development gave us the fractured debris of over consumption, but now our spirits are being settled and remoulded to accompany a new optimism. With this garden, spontaneity has been fertilised and we have been offered silver linings where none could have been imagined before. It was the mass of contradictions in our culture that held us all frozen for so long, but now I feel we have broken through; a little light is just visible. Young and old alike are beginning to sense their way through the confusion of past decades and I would like the citizens of Shanghai to celebrate this new era by visiting this garden in the heart of our city. I congratulate all who have worked so hard to achieve this remarkable landscape and I say to Chi Ling, whose vision this is, you have made us all very proud to be citizens of this city.”

The sound of applause filled the garden and many of the thousands who were watching on their televisions shed a little tear of joy. All seemed to let out a sigh of relief.

A woman journalist appeared at Chi Ling's side asking if she could interview her, but Chi Ling refused; she was far too overwhelmed to speak even one word. But the journalist was a skilled practitioner and she kept up a monologue with the young designer until she was eventually drawn into a conversation.

“Could you explain how your little havens of inner strength have become so remarkably popular?”

吐納的氣息，新的治癒正在進行。早期的過度發展給我們粉碎性的過度消費的廢墟；但現在，我們的精神正在安定下來，重新塑造和凝結，它將與樂觀相隨。和這個花園一起，自發性被孕育了，它給予我們前人無法想像的一縷曙光。曾經，文化中的巨大矛盾，讓我們長久地止步不前；但是現在我感到，我們已經突破了這個障礙；曙光就在眼前。年輕人和老人都已開始從過去混亂的幾十年中摸索前進，我希望上海的市民們都來到這個城市中心的花園，慶祝這個新紀元。我祝賀所有辛辛苦苦取得這個卓越景象的人；我希望對池玲，她的远见，說，你讓感到，身為這個城市的市民，是一件萬分自豪的事。”

掌聲充滿了整個花園並且在電視機前的成千上萬人也流下了感動的淚水。都有一種得到釋放了的感觉。

一個女性記者出現在池玲身邊問道自己是否能夠採訪她，但是池玲拒絕了。她累得一個詞也不想多說了。但是那位記者很有技巧地最終將她帶入了談話。

“你能解釋下你那小小的‘內在力量的棲所’是如何變得這麼流行的麼？”

“I’ve no idea,” Chi Ling replied. “Maybe these things simply rise up naturally, as osmosis does. Maybe they are carried like pollen on the breeze. Some may have contracted it by the sneezing of others and never know how it happened.”

“But this garden you designed was no accident. You must have taken great pains to design it.”

“I can assure you that no pain was attached to the making of this garden. The pain I suffered accompanied the many years of doubt and struggling growth that were mine before I learnt how to respect myself and grow in skill and confidence.”

“Did you study design?”

“No, I was taught how to listen.”

“How can you design something by listening?”

“You can’t; you also have to know what you have.”

“So what do you have?”

“I have what comes to me. I think that whatever it’s called, it arrives in much the same way that we collect burrs on our socks when walking across a field of grass. They attach themselves without our consent or choosing. We just have to remember to stop now and then to see what we have gathered.”

“Are you proud of your success?”

“I don’t have any success.”

“But you are famous.”

“I am only famous if you invent that fame. All I did was design a garden and a series of little installations to advertise plants for sale in my father’s chain of supermarkets. I did it to please him, to say thank you for all the years of support he

“我不知道，”池鈴回答說，“也許這些事情已經簡簡單單地滲透進我們的內心裏了。也許他們就像乘著微風的花粉。有些人會因此而打噴嚏卻永遠也不知道這是如何發生的。”

“但是你設計的這個花園並不是偶然的，你一定經歷了很大的痛苦才設計出來的吧。”

“我可以跟你確定這個花園設計一點也不痛苦。我受到的折磨來自於多年的自我懷疑和糾結，這些都在我學習到如何尊重我自己的想法和自信心。”

“你學習過設計麼？”

“不，我曾經被教導過如何去傾聽。”

“那你是如何用傾聽來做設計的呢？”

“還不能，你還得知道你擁有什麼。”

“那麼你擁有什麼？”

“我擁有走向我的東西。我想不論它叫什麼，它和我們從一片草地中穿過後從襪子上收集毛刺的方法是差不多一樣的。那些材料們將自己附加上來不經過我們的選擇或者同意。我們只需要適時停止並且觀察我們聚集了什麼。”

“你為你自己的成功而感到驕傲嗎？”

“我沒有任何成功的地方。”

“可是你成名了。”

“如果你虛構了傳聞那我就有名了。我只不過做了個小小的裝置來廣告連鎖超市裏銷售中的植物。我是為了讓爸爸高

offered me.”

“Can anyone design in the way you do?”

“Of course they can.”

“Will you teach me?”

“Certainly, would you like to start now?”

興而做的，感謝他這麼多年的支持和鼓勵。”

“其他人也能像你這樣做設計麼？”

“當然每個人都可以。”

“你願意教我嗎？”

“當然，你想現在就開始嗎？”

MAKING THE INVISIBLE VISIBLE

Within days of Chi Ling's momentous reception, she received a phone call asking if she would attend a meeting with the New Shanghai Garden committee. This large new garden, after many years of rigorous design work, was soon to be opened to the public. At the committee meeting Chi Ling learned that some areas of the garden still needed design attention and, given their ambitious visitor numbers, they expressed concerns about its potential popularity. She was asked if she would come up with some concepts to help make this garden a major success, and better still, a global success if this was possible. Chi Ling had an aversion to concepts. With her friends she could make a sound garden as she had done on the roof of her father's supermarket, but the New Shanghai Garden needed something spectacular if it was going to achieve international

讓不可見形顯

池玲的光輝時刻沒過去幾天，她就接到新上海園林協會的電話，詢問是否可以有一個會面。這個巨大的新花園，經過多年的整修，即將向公眾正式開放了。在跟協會的會議中，池玲得知，園林中的一些區域需要重新設計；另外，因為期待著可觀的遊客量，他們很擔心園林的潛在人氣。她被問到是否會提出一些‘概念’，幫這個園林成為一個巨大成功，最好是全球性的成功。池玲對‘概念’這個說法有些反感。她能與朋友一起做一個完善的聲音花園，就像她已經在父親超市的屋頂上完成的那樣；但如果新上海園林想要成為世界性的優異作品，它需要有一些更出彩的東西。她從未以一個概念開始來設計專案--- 概念與她所知的一切都是相違背的 - 但她

distinction. She had never started a design programme with a concept - it went against everything she knew - but she could not explain that they were making an impossible request. Not wishing to be a disappointment to them, she agreed to return with a presentation the following week.

When Chi Ling left the office, all the doubts she had ever known came flooding back to her. The very concept of a concept would never help a garden resonate with the kind of loving significance that resided in her heart. She returned home, talked endlessly with her friends and meditated deeply whenever she had the opportunity. She drew nothing. Chi Ling entered the committee room to present her design concept without a single drawing. The chairman asked if she had prepared something to show them and Chi Ling said she had not. They were a little surprised. Chi Ling told the committee that she would narrate a story and when she had finished they could ask questions. The chairman consented to her request and Chi Ling commenced her story.

Once upon a time there was a beautiful young girl called Ai Jun. Ai Jun lived mostly in her dreams. One day, when she was wandering by herself, she came upon a door in the old town wall that she had not noticed before. She tried the handle and was intrigued that she could open the door and pass through. Suddenly she was in a small secluded wooded dell with a beautiful stream running through it. She wandered for hours, meeting no one. At last Ai Jun sat down on a giant

亦無法向他們解釋說，這個請求是不能完成的。她不希望讓他們失望，約定在下周再次碰面時進行概念的展示。

池玲離開辦公室時，她的所有的疑惑一起湧上心頭。要有一個概念這個概念，絕不會引起花園與她心中深藏的愛的深意共鳴。她回到家裏，只要一有機會，就與她的朋友不停討論，或深入沉思。她什麼也沒畫。池玲進入園林協會的會議室，本應展示概念的她連一張圖也沒有帶去。主席問她是否已準備好東西展示給他們看，池玲說沒有。他們有些驚訝。池玲告訴協會的人，她將講述一個故事，當她講完後，他們可以提問。主席同意了她的請求，池玲便開始講故事了。

很久很久以前，有一位名叫艾筠的美麗少女。大多數時候，艾筠都住在自己的夢裏。一天，她獨自閑晃，意外發現在老城牆上，竟有一扇從來未曾注意到的門。她立刻被吸引，試了試門把手。竟然可以打開！她走了進去。瞬間，她來到一個僻靜而樹木蔥翠的小山穀，那裏，林間流淌著一條美麗的溪流。她在山谷徘徊許久，也沒有遇到一個人。最後，艾筠坐在一塊跨越溪流兩側的巨大的岩石上，歌唱著她

stone that bridged the stream and sang of the day when she would meet the man of her dreams. Ai Jun visited her secret dell as often as she could and one day, while she was singing on the giant stone over the stream, she thought she heard a whisper on the air followed by the sound of footsteps. She turned towards the unexpected sound and imagined that her eyes saw a young man disappearing into the trees. Ai Jun followed after him, past old ruins and long forgotten walls, to the bottom of the dell and the topmost groves until she was exhausted. Laying down to rest on a grassy bank by the stream, she fell into a deep sleep.

Ai Jun repeated her restless search each time she visited the dell and each time she fell asleep on the grassy bank. She continued her search in her dreams, following the sound of magical notes, longing to have their secret revealed to her. Ai Jun never knew if the sounds came from a young man, a young gazelle passing by, or a bird fluttering off to sing in the trees.

Then, on the day of her birthday, she woke to see a young man kneeling next to her. He spoke soft words to Ai Jun and although she could not understand his speech she understood his feelings for her. He led her by the hand to a thin finger of land surrounded by the stream and sat with her on a stone bench. He started speaking again and, as his words became clear to Ai Jun, the stream lit up, revealing millions of tiny crystals sparkling in its bed.

The young man told Ai Jun that his name was Bing Wen. He spoke of the wooded dell and of the deer and birds that filled it.

將遇到白馬王子的那天。那之後，一有時間，艾筠便去拜訪她的秘密山谷，直到某天，她正在溪流上的巨石唱歌，一陣腳步後，空氣裏傳來細微耳語。她向這突如其來的聲音轉過身去，想像在她的眼中一名年輕男子消失在林間。她前去追趕他，穿過古老的廢墟和早已被人遺忘的牆垣，穿過最低的穀底，和最高地方的樹叢，直到精疲力盡。在綠草青青的溪畔，她躺下，沉沉睡去。

每次她來到這個秘密樹林，艾筠都不知疲倦的重複搜尋，而每次，她都在河畔的草地上睡著。她繼續著夢裏的找尋，跟隨著奇妙的音符，希望得知音符中潛藏的秘密。那聲音，究竟是來自一個年輕人，一頭路過的小瞪羚，還是一只上唱歌的小鳥呢？艾筠無從得知。

那天，是艾筠的生日，當她醒來時，看見一個年輕男子跪在她身旁。他對艾筠溫柔的說著什麼，儘管聽不懂他的話，可艾筠能感受到他對她的感覺。他牽著她的手，帶她去被溪流包圍的一指陸地，和她一起，坐在石頭長椅上。他又開始說話了，隨著他的話語漸漸變得清晰起來，溪流也變得明亮起來，河床上，許許多多的小小的水晶在閃閃發光。

年輕人告訴艾筠，他的名字叫秉文。他談到林之穀，講到鹿，還有山谷裏的隨處可見的鳥。他講到被遺忘的秘密小

He spoke of secret pathways that lay forgotten, of the shrubs that bloomed in every season and of the thick, soft grass by the stream. After his eulogy, Bing Wen talked of his family.

“My mother is an enchanted being,” he explained. “She visited this place long ago when it was a garden. In those days my father was the gardener. Defying the laws that ruled their different worlds, my mother and father fell in love and instantly the garden transformed into a wooded dell. They are destined to remain here until a young woman passes through the wall with the intention of marrying me.”

“Am I to be your wife?” Ai Jun asked.

“Yes if you consent,” said Bing Wen, “but first my parents must give their blessing. If they agree I will come to live in your world and my mother and father will return to the enchanted world that is my mother’s birthplace.”

Ai Jun went with Bing Wen to his home. His mother, a kind looking woman, smiled when they entered, but she did not stop sewing the cloth she was weaving. The thread she was sewing with was the thread of Bing Wen’s life. His mother was well aware that her son was about to leave home and start his journey through life. Then Bing Wen’s father entered their dwelling. He greeted Ai Jun and handed his son a ring, informing him that he had made it for Ai Jun at the place of fire. As Bing Wen was placing the ring upon his bride’s finger, his mother cut the thread with her teeth and henceforth Bing Wen’s life was his own. The young man kissed his mother on the cheek and at that very moment, deep wrinkles appeared

徑，每個季節盛放的灌木，溪流旁邊肥厚而柔軟的草地。在講完他對山谷的頌歌後，秉文談起他的家人。

“我的母親美麗迷人，”他說到，“很久很久以前，在這裏還是一個花園的時候，她拜訪了這裏。那時候，我的父親是這裏的造園師。違抗了他們所來自的世界的規則，我的父母墜入愛河，而這座花園則瞬間轉化為一個樹木繁茂的山谷。他們註定留在這裏，直到一個年輕女子穿過這道牆，帶著與我結婚的決意。”

“我將是你的妻子？！”艾筠問。

“嗯，如果你願意，”秉文說，“但需要先得到我父母的祝福。如果他們同意，我會去你的世界跟你一起居住，我的父母則將返回到魔法世界，那裏是我母親的出生地。”

艾筠跟著秉文一起回到家。他們進去時，秉文的母親微笑著，看上去非常和藹可親，但她並沒有停止手中的織布。她手中的紗線，是羈絆著秉文的生活的紗線。他的母親十分清楚，兒子即將離開家，開始屬於他自己的人生旅途。一會兒，秉文的父親也走進來。向艾筠打過招呼後，他遞給兒子一枚戒指，告訴他：他特地為艾筠在火之地鍛造了這枚戒指。當秉文為他的新娘帶上這枚戒指，母親用牙咬斷了紗線，至此，秉文的人生將完全屬於他自己。年輕人親吻母親的臉頰，那一刻，她的額上顯出深深的皺紋。她溫柔地對兒

on her dark forehead. She spoke gently to her son.

“My dear Bing Wen, the love in our hearts is mixed with the pain of our parting, for on this day you and Ai Jun must return through the door in the wall to start your life together. We pray that you will find happiness together. You must take great care of your wife, but for now you must follow her, for only Ai Jun knows where the door to the other world can be found. This door will only open for her.”

And with that the young couple set off to begin their life together.

When Chi Ling had finished reciting the story she was asked to explain how this story would help to make a garden and in replying to them she was surprised by the confidence with which she spoke.

“In this story, all the various components of the landscape have a name. No place in nature should exist without a name. This is the most compassionate motive we can adopt for making anything. Every little feature in our garden should form part of the narrative and they must all be connected to each other. In a place of great beauty we do not see a piece of stone here, a dip in the landscape there, we know each place for the part it plays in revealing itself. We will call this place The Crystal Dell, a place where nature itself relates the narrative that tells of the advances and retreats it has lived through. Where Ai Jun goes in this wooded dell, we will follow; she invites us to relive her journey. Is Ai Jun dreaming when she hears whispers

子說話：

“我親愛的秉文，我們心中的愛夾雜著離別的痛苦。從今往後，你和艾筠必須從牆上的門返回外面的世界，一起開始你們的生活。我們將為你們祈禱，祝福你們會一起找到幸福。你必須細心照顧好你的妻子，但現在你必須跟隨她，因為只有艾君知道哪里可以找到通往另一個世界的門。而這扇門只會為她打開。”

帶著父母的祝福，年輕夫婦啟程去開始他們新的生活。

當池玲講完整個故事，人們要她解釋這個故事對建造一個園林來說有何益處；她很驚訝回答這些問題時，自己是如此自信。

“在這個故事裏，景觀的每個組成部分都有一個名字。本質上，沒有任何地方是存在卻沒有名字的。做任何一件物品，為它命名是我們可能的最富有同情心的初衷。在我們的園林裏，每個物件都應是敘事的一部分，而這些部分間必須是相互關聯的。在一個絕美的地方，我們看到的不是一塊單獨的石頭，或者單獨一滴原野中的水，我們懂得它，是因為它在整體裏所扮演的那個部分的角色中揭示了自己。我們會把這個地方稱作水晶山谷，這裏，自然與故事相互聯繫，告訴大家它所經歷過的進退。艾筠走進在林之穀，我們跟隨她而去；她邀我們重新體驗她的旅程。艾筠聽到了耳語和腳

and footsteps, when she sees her vision of the young man? Is it perception or hallucination she experiences? Ai Jun makes the invisible visible and when we are in her garden we too will make the invisible visible; we will, by reading and understanding its features, relive her story.”

步，看見她的夢中情人，那時她是在做夢嗎？這些是她的感知還是幻覺呢？艾筠使無形的夢變得可見，而當我們進入她的花園，我們也將讓無形變得可見；通過閱讀和理解它的特質，我們將重新經歷她的故事。”

STARTING WITH SURRENDER

The questions from the committee were many. Chi Ling helped them through their incomprehension and encouraged their delight when she had a sense of it. Having started out with the expectation that modern ideas would bring honour and fame to their garden, Chi Ling felt that she had to coax them into the world of mythology and ancient artefacts that she envisaged. She reiterated that she was only suggesting a strategy for the start and insisted that the most important quality of any beginning was an act of surrender.

“By accepting this simple story,” she said, “we can know how to mould the landscape and where to place the stones. It is very important to accept the stones that arrive here by chance. There will be plenty of opportunities for radical interventions and flights of the imagination. The celebrity aspect of this wooded

開始，
以投降的姿態

委員會問了不計其數的問題。池玲幫助他們梳理不理解的地方，當她感覺到他們的喜悅時，她便激勵他們。池玲一開始便期待著現代理念將為他們的園林並帶來榮耀和名譽，覺得她一定要把他們引入神話般的世界和她所設想的古老文明。她重申，她只是為怎樣開始提供一種策略，並堅持認為，對任何一種開始來說，最重要的品質是投降的行為。

“接受這個簡單的故事，”她說，“我們就知道怎麼塑造地景，和在哪兒可以放置石頭。將有偶然降臨此地的石頭，接受它們，這很重要。這將帶來許許多多的激蕩，想像就可能騰飛。聲音將會給這片林之穀的帶來名聲。你曾參觀過我的

dell will be the sound. You have visited my roof garden so you know how magical the sound will be.”

The firing of questions continued unabated until the chairman called a halt and asked Chi Ling if she intended to construct a garden.

“No,” was Chi Ling’s reply, “it’s a wooded dell with a stream. All I know is that we must keep the story of this place firmly in our minds while we are making decisions. If you will allow me to go with the graceful beginning I propose, I will take you and the design team on a spectacular adventure. First I need you to help me find some old stones that I can place in the landscape. If you can offer me an old ruin of a dwelling, no more than the lower stones that once were walls, we will transport these to the garden and place them where Bing Wen’s mother and father lived. If you know where to find a stone that might act as a bridge and fragments of old walls that we are allowed to adapt and extend, then we will find a place for them to live.”

The committee wanted to know how visitors were going to read the story, imagining that she would place captions next to the stones. Not all were certain that stones built for different purposes, coming from different places would work together.

“There will be no reading of words,” Chi Ling insisted. “We will read the stones in the same way that we read archaeology. In some archaeological sites new stones are added to the old stones to make the function more readable. So we need not fear difference. If there isn’t a gap in a stone wall which looks like the door Ai Jun entered, we will make it. If the bridge isn’t

屋頂花園，你知道的，聲音可以有多神奇。”

问题持续出击、有增无减，直到董事长叫停，问池玲她是否想建造一个园林。

“不，”池玲答道，“這是擁有一條小溪的林之穀。我所知道的全部，是當我們做決定時，腦海裏必須牢牢記住這個故事。如果你同意我提出的這個美妙開端，我將帶領你還有設計小組一起，經歷一場壯麗的冒險。你要先幫我找一些古老的岩石，我就可以把它們放在景觀裏。要是能幫我找到住宅的廢墟，那它的牆壁地基部分的石頭，我們可以運送到秉文的父母居住的園林。如果你知道去哪里找一塊石頭作為橋樑和舊牆的片段，我們便能去適應，從此處延伸，然後為它們找到居所。”

委員會好奇遊客將怎樣來閱讀故事，想像著她會把標題和注解放在石頭旁。並不是所有的人都對那些石頭肯定，相信那些因為不同的目的放置在不同地方的石頭會一起發揮作用。

“不會有文字的注解，”池玲堅持到。“我們閱讀這些岩石的方式和我們閱讀古代遺跡的方法是一樣的。 在一些考古遺址會把新石頭加入舊石頭，讓原本的這塊石頭的功能更易理解。所以，我們不用擔心這些石塊和故事裏不完全相同。如果石牆上沒有艾筠可以通過的間隙，我們就造一個。如果

convincing, then the stone mason will add the stonework to complete the picture. We will build something to represent 'the place of fire' and something to mark the beginning and end of the stream. These sculptures do not have to define anything specifically. It is important that our perception remains on the edge of imagination; ambiguity is crucial to the spirit of this place. It is not a landscape where things are complete. We will not use stones that already have significance. I have no wish to upset historians."

"So there is no landscape design as such," the chairman asked.

"Once we have a diagram of how the stones sit in relation to each other, we will mould the landscape. We will do this before placing the stones. We must form dips and hills and plant trees and shrubs in such a way that they reflect the wooded dell in the story. We will decide where to place Ai Jun's bed on the grassy bank and where the stream will take its winding course. There will be a bench on a finger of land where Ai Jun finally understood Bing Wen's words. We can add more stones than the story describes; natural stones and dressed stones. Visitors can sit on them and invent new events that may have occurred in the original story. We also need stones for the stream."

"Do you intend to build a stream?"

"Yes a real stream with a bed of a million tiny crystals, sparkling in the light. We will invite visitors to buy a bag of these crystals they can drop into the stream. Perhaps they will make a wish. It would be fitting if children, on their birthday, were allowed to take up a handful of crystals and take them home.

橋不夠有說服力，那麼石匠將添加新的內容來完成我們需要的情景。我們將建造一個象徵“火之地”的地方，還將建造一些物件來標記溪流的源頭和終結。這些雕塑不必特別具象地限定任何東西。重要的是，我們的感知將停留在想像的邊緣：模糊與曖昧是此處的精髓。它不是所有東西都已完成和確定的風景。我們也不會使用非常重要的文物石頭。我不想讓歷史學家為難。”

“這麼說來，沒有跟它一樣的景觀設計？”主席問。

“只要我們有了一份圖解來解釋石塊們將如何互相聯繫的散落在園子裏，我們就可將開始塑造景觀。那些景觀會在放置石頭之前完成。我們將佈置水域和山丘、培育大樹和灌木，而它們將映射著林之穀的故事。我們將決定在哪兒放置艾筠睡在草地上的床，而小溪又會怎樣蜿蜒而下。將有一指土地，在那兒艾筠終於懂得秉文的話語。也可以放比故事中描述中更多的石頭；天然的和經過加工的都可以。遊客可以坐在這些石頭上，創造更多可能在故事裏發生的事。我們還需要溪流裏的石頭。”

“你是說，想要建一條小溪嗎？”

“對，一條真正的溪流，河床上躺著成千上萬的小水晶，在光線的照耀下閃閃發光。我們會邀請遊客買一小袋水晶，他們可以把它扔進溪流裏。或許他們會許個願吧。孩子們過生日，想要拿起一捧水晶，帶回家，那可再合適不過了。儀

Rituals are very important.”

The committee liked the stream, but they were not certain about the stones - would they inspire many thousands of visitors, they asked.

“We can make many different sound installations in the garden,” Chi Ling told them. “Not all of them need to tell a story. Imagine a bed of roses with sounds rising up through the ground. Imagine the noises of the city disappearing, because they have been masked at the entrances with other sounds. We could make an audible feast for visitors wherever they roamed. They will see stones on the ground, they will see bird like forms in the trees, but they will never know where the sounds that fill the air originate from. The speakers will be lost in the ancient fragments and the sounds will be woven into such a complex quilt, there is no telling how they have been composed.”

“But are we selling this to potential visitors as a magical place?”

“Yes. Exotic flowering shrubs and the singing of birds is already magical. We will add stories and the most moving music you have ever heard to this. It will be magical. Visitors will forget there is a train overhead. We will not even attempt to mask the architecture that supports the railway. It will disappear in the dreams we are dreaming.”

“But what will they hear?”

“They will hear music that sounds like nature and nature that sounds like music. Imagine walking along one of the old forgotten paths. You hear the sound of hoofs in the nearby turf.

委員會很喜歡溪流，可石頭……他們猶豫了，這真會激發成千上萬的遊客嗎，他們問。

“我們可以在園子裏做很多不同的聲音裝置，”池玲告訴他們，“不是每個人都需要一個故事。想像一片玫瑰的花床，聲音從土地裏花叢中悠揚升起。想像城市的噪音消失不見，因為在入口它們在與其他聲音一起被遮罩。我們可以為遊客提供一場聲音的盛宴，不論他們遊走到哪里。他們會看到地面上的岩石，會看到樹上小鳥的造型，但他們無從得知，瀰漫在空氣中的聲音從哪里開始。揚聲器將散落在古老遺跡的碎片裏，聲音被編織成一條複雜的毯子，誰也無法知道它們是如何被譜寫的。”

“但是，我們會把這個地方作為一個神奇的地方行銷給潛在的遊客嗎？”

“是的。異國情調的開花灌木和小鳥的歌聲已經是不可思議的。我們為這裏加入故事，還有你將聽過的最美妙的音樂。這將是有魔力的。遊客會忘記頭頂還有一列火車高架。我們甚至不會嘗試掩蓋支撐鐵路的結構。它將在我們的夢中消失。”

“但他們會聽見什麼呢？”

“他們聽到的音樂像是自然的聲音，聽到的自然聲音又如同音樂一樣。想像一下，你正在沿著被世人遺忘的古老小徑漫步。附近的草坪傳來陣陣馬蹄。一只嬌豔的鳥拍打著雙

A dainty bird scuttles by. You imagine an animal stirring in the thicket. The sound of a flute and the sound of the steam intermingle. A deer nibbles leaves in the clearing, wood doves murmur in the tree and birds in the bushes fill the air with song. All of it music to delight the ear and all of it accompanied by orchestral sounds from a wealth of instruments. This is a place where people in love will want to roam.”

“It all sounds very romantic.”

“Yes and it could also be a place of great comedy. Visitors will walk in a landscape packed with incident, alive with places of intimacy and spectacle. We can construct amphitheatres in the landscape and make platforms where people can gather; places of performance and places to view performance. Some will want to enact scenes and others will want to watch and listen. Some will recount the old story and others will invent new stories. It’s just a beginning. Here is a photograph of a wooded dell; that’s all I can imagine.”

Chi Ling reiterated that the beginning is fraught with danger.

“It is the most difficult thing to get right. The rest follows.”

The chairman agreed with her, saying that her beginning gave them a strong foundation.

“Let us give it a trajectory directed towards stardom.”

“I’m not sure about stardom,” Chi Ling replied, “but I’m sure about The Nature of Things and I know how important it is for China to construct places that have the power to nourish hearts.

翼。你能想像嗎？動物在灌木裏穿行。長笛和蒸汽的聲音交相輝映。小鹿在空地上吃草，啄木鳥在樹上低語，灌木從中的小鳥歌聲響徹雲霄。所有音樂都讓你的耳朵欣喜，而他們都和來自豐富樂器的管弦樂相伴。這是一個戀愛中的人會想來漫遊的地方。”

“所有的一切好像都很浪漫。”

“是的，它也可以是很棒的喜劇的場所。參觀者將走進這樣的景觀裏，這裏充滿了意外，既親密又疏離。我們可以在景觀裏建造露天劇場和人們可以聚集的平臺；建造表演的地方和觀看表演的地方。有些人會想制定場景，其他人將要觀看和聽。有些人會講述的古老的故事，而有的將創造新的故事。這僅僅是一個開端。這裏有一張一個樹木繁茂的山谷的照片；而這就是目前我可以想像的所有。”

池玲重申，開始是充滿了危險。

“這是最難做對的一件事，剩下的，我們只需要遵循。”

主席同意她的話，說她的開始給他們一個堅實的基礎。

“讓我們指給它通往明星花園的軌跡。”

“我不確定它能否變一個明星，”林志玲說，“但我對萬物之本充滿信心，我知道對中國來說，想要建造具備滋養心靈的力量的場所，它有多麼重要。”

