

万物之本

*The Nature of Things*

77books

# *The Nature of Things*

A Design Narrative

Peter Stickland

translated by

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and Meng Jie Liu

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Foreword by

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# 万物之本

一个关于设计的故事

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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

致我的学生们

“也不知道是谁说的，  
说什么‘脑子’意味着想法、观点、创意和概念？  
脑子意味着树木、篱笆桩、瓦片和青草。”

道元

（哲学家、日本曹洞禅学院创始人）

对我们来说，建筑和植物的美取决于其比例、对称性以及一致性；我们花园里小路和树木被排列的方式，为的是准确的定位它们之间的距离。可是中国的造园师们嘲笑这样的方式，他们说连一个有能力数到一百的小孩都可以将小路和树木规划成直线排列，一个接着一个，并随他高兴地决定它们的长度和距离。而中国造园师们想象力的最高成就是在于对他们外形的推敲，使之达到最美丽而吸引眼球的状态却不轻易让人看出任何的秩序或者人造痕迹。

《论伊壁鸠鲁花园》

威廉·坦普尔，1685

I am indebted to Feng Shao and Meng Jie Liu for translating this story, to Maria Panova for her intriguing drawings and to Lai Fun Lee for her humorous and thoughtful Foreword. I am grateful, as ever, to Clare Carolan who helped fine tune the text and to Runwu Fang, whose enthusiastic support for this book sent him on a journey to find a Chinese publisher. Peter and Recy also thank Komaki Kawaguchi, Dea Zhuagdi, Yun Na Liu, Yan Gu, Tong Zhang and Yi Min Su.

## 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)

我想要感谢邵枫和刘梦婕为本书所做的翻译工作，感谢玛利亚·帕诺娃绘制的精美插图以及李丽芳撰写的幽默而充满想法的序。感谢克莱尔·卡罗兰对于本文文字推敲上的帮助，感谢方润武对本书极度热情的支持，并且致力于与中国的出版部门积极沟通和协商本书在中国地区的出版。

彼得和邵枫同时还想感谢 Komaki Kawaguchi、庄迪、刘云娜、顾岩张彤以及苏弋旻。

## 声明

本书关于池铃这个人物返回中国后所体现出的性格特点的灵感来源于卡森·麦卡勒斯笔下的两个人物，小说《心灵是孤独的狩猎者》中的米克以及小说《婚礼的成员》中的弗兰基。

关于古老哲学的引用来自老子的著作《道德经》。

第十三章的灵感来源于尼尔·蒙罗的作品。

贾拉·鲁丁·鲁米的诗《你和我所讲述的话》以及赋由科尔曼·巴克斯和约翰·莫恩翻译；《旅行是好的》由罗伯特·博莱翻译。它们曾于1994年在伦敦发布于由‘Sphinx 2’出版的《原型心理学和艺术杂志》，编辑：罗伯特·博莱。（我对他们的诠释做了一些改变）

# Foreword

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.

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*

## 序

我是一位中国女性，彼特·斯蒂克兰众多的学生之一；我既不是一个作家也不是一位学者。当他问我是否可以为他写序的时候，我感到巨大的荣幸且不容拒绝。在寻找‘序’的定义的时候，我决定将它作为我亲身经历的一种宣言并以这个小说为主题，而后我发给了他以下的回复：

*亲爱的彼特，*

*我希望你过的很好并且在休假后感到非常放松。我决定写一个非常简短的序是因为我不想让我的天才而遮盖掉了你的光芒！！！序如下：*

一个有创意的人总是充满了广泛而丰富的思想。这些思想在他们的醒着和睡着的时光里不断地形成，并存储在他们思想的鞋盒子里，直到一个合适的机会来使用其中一束的想法。然后一个火热而又混乱的旅程便开始了。

“所有的聚合都指向一个点。而后，当时机来临 --- 越过头顶！零点。是的，所有的聚合都指向零时刻。。。 ”

“零时，”阿加莎·克里斯蒂著。

彼得理解纠结，兴奋和释放。他总能够轻轻地把你带入正确的方向，但是你是否能在一个正确的点着陆则完全取决于你自己了。

*我希望你不会对我写的前言感到失望，我确实认为保持它的简短和一点点模糊不清很有必要。我不能阻止自己使用一个犯罪小说的引用；这正是你叫我这么做的原因不是么？因为你曾经叫我给你一个侦探犯罪小说的参考！*

*祝好，*

*李丽芳*

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 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-fictive 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



彼得认为这篇前言需要一些改进和进一步的扩展。我曾因为不知道究竟应该用哪一种方式来表达而感到疑惑。随着一些提示和困惑，我越来越觉得是又和他进行了一次的一对一辅导，并且我能感到我的眉毛越来越皱到一起，回到那个熟悉的模式。

本着我对彼得、这本书和我将要写的序的敬意，我越来越意识到我个人处境的喜剧性。以幽默的方式，一如斯蒂克兰的风格，那个存在于现实和小说之间的界限在这个作品里发生了共鸣。我知道中国的传统并且在中国系统的学习过设计，因此我现在所面临的挑战就是为‘万物之本’写序，而我可以很容易地成为这本小说里的一个角色。这是这篇序的方向。

斯蒂克兰的指导已经在很大程度上影响了我研究和实践的方方面面并且这种影响仍然在持续着。‘万物之本’不仅仅是一部小说而已，它是对设计方法的一种阐释。很典型地，他模糊了现实和小说之间的界限并且创造了一个元虚构的导引并用一种自传体手册和想象中的现实来向书写故事挑战。斯蒂克兰的‘万物之本’利用小说的世界来阐释一个无法用传统的说明方法来解释的过程。这种设计过程是那些置身于创意设计界的人们的成年礼。这个过程有可能非常的孤独又充满了误解，特别是对于那些发现自己处于一个全新而又弱势的局面的人们，就好像我们的女英雄池铃。

如果把这本书当成非小说来读，‘万物之本’通过那些不确定和示范提供了一个非常温和的指导，通过实验以及抽象的推理的这样一个过程是个人的完成和启示。这种自我完成是这个世界的自然法则。在第一页斯蒂克兰就提醒我们中文里的‘秩序’相当于四个词的序列：“排、列、组、合”。这也是我们每天都在做的事。这也是这本小说在做的事。

李丽芳

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## 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 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.

## 开始自由的呼吸

夏日的热浪让每个人都想要躲进树影的阴凉。池铃便常常在巴特西公园里散步来打发漫漫的长日。她在等待即将要得到设计学硕士学位，日子变得空闲。日程表里除了将要到来的毕业典礼空白一片。想到即将到来的毕业典礼让她感到非常的兴奋却又有点急躁。她躲在连绵的大树底下缓缓地踱步并尝试理清自己烦躁而又难以捉摸的情绪。在这样舒缓的树影下，她酝酿着一种模糊的情绪：有一些埋藏在她内心深处的想法急需要被表达出来。

池铃很聪明，但是她没有办法将自己的理性思维和感性本能联系在一起。她的思维没有考虑到她的身体反馈而她的梦想也没有办法参与到她的现实生活。她从来没有想过这些看似分离的元素应该有所互动，或者说，她只是在等待它们意外地碰撞到一起。池铃争辩说是因为在海外学习才导致自己感到脆弱无力，而且很明显留学是一件复杂的事情，毕竟跨越两种不同文化需要很大的勇气。她从来没有想过留学对她会有这么多的要求并且会遇到如此多交流上的困难，即使是很小的一件事情也可以因为文化的不同而变得错综复杂。例如，中文对‘order’的解释是一组四个字的序列词；排、列、组、合。如果连一个单词都有如此繁杂的定义，叫她如何能理解一个更加复杂的理论？

池铃的顿悟始于她父母从中国抵达伦敦的那一天；她那些分离的感觉第一次联系在一起，她自信的心声开始挣脱出来。她从一个无法记起的梦境里醒来，感觉诡异而奇妙。她并没有试图去理解这个梦的含义，而是轻轻地将这个梦境带出它舒适的无意识状态，慢慢地把它回忆出来。

*A grey haze welcomes the day when a clear blue sky was promised. I am lying on my bed hoping for a morning breeze to animate the cotton drapes. I am back in China. A strange stillness is upon me. For reasons I cannot fathom, I feel grateful that I am not in trouble. I lie motionless, conscious of breathing evenly, trying not to think about the coming days.*

*Suddenly, a dominating authority takes possession of the room. It lifts me off the bed and takes me to see paintings hanging on the wall. An educated voice describes the remarkable light and dramatic tonal qualities of the paintings. Transfixed, immobile, enchanted, I wonder how I can possibly smile when another's will is dominating my own. I explain to the presence how the architecture functioned in the paintings, how it achieves a delicate sense of balance. I am no longer the woman who can't voice her observations.*

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 in her thoughts and delighted in her newfound ability to express ideas that had for so 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.



原本以为会是清澈湛蓝的天空，可醒来时却是一片灰蒙蒙。我躺在床上，期望着一缕清晨的微风来拂动我的棉布窗帘。我回到中国了，一种奇怪的平静感笼罩着自己。我莫名其妙地对自己没有深陷困境而觉得宽慰。我就这么躺着，努力让自己平稳的呼吸，尝试着不去想那些即将到来的日子。

突然间，一股不可侵犯的力量侵占了整个房间。这个力量将我从床上拎起来，带我去看墙壁上的画。一个颇有修养的声音讲述着这幅作品里卓越的光线和戏剧化的色调。我麻木的像被施了魔法一样不能移动。让我奇怪的是当别人用意识导演着我，我居然还可以保持微笑。我向这个声音解释建筑是如何帮助这幅绘画实现其精致的平衡感。我已不再是那个不敢说出自己的想法的女孩了。

池铃揉着眼睛去感受她身体的存在，回到她的现实世界。她慢慢地、有点不情愿地让自己的意识从一种屈服的状态里解放出来。她感到被重新激励了，开始对自己的想法感到自信并且对自己新挖掘出的表达那些长期被困在她内心深处的想法和文字的能力感到欣喜。

在陷入沉思的早饭过后，池铃给她妈妈打了个电话。刚完成长途飞行的劳太太十分疲惫，可当她听到女儿的声音顿时精神了起来。池铃的母亲是一个优雅、说话轻声细气的女士，无论是在说话还是动作上都很少有冲动的时候。当池铃谈到自己的欣喜时她觉得非常欣慰，但她也只是笑而不语。池铃的母亲请女儿在他们稍作休息后两点左右再去他们下榻的酒店。

池铃的父母觉得自己的女儿像一朵漂亮的花，一位谁也无法预料的甜蜜的梦想家。他们希望自己的女儿经过在伦敦的学习和生活能变得更坚强。

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

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?

挂了电话，池铃躺回床上，觉得自己应该重新考虑梦想，巩固自己的信心，并记住自己刚才多熟练的说出自己的想法。可是她却读了几页导师在新学年开始的时候发给他们的诗歌。这是一本叫《卖掉你的聪明购买未知的困惑》的诗集，来自于一个30世纪的叫Jalal Uddin Rumi的波斯诗人。

旅行是很好的

如果一颗松树像乌龟一样有双脚或者四肢；或有对翅膀，你觉得它会眼睁睁的看着锯子进入自己的身体吗？

如果太阳没有整夜向着东旅行；它怎么把像洪水般的光线带到黎明。

如果海水没有以不可思议的速度向天空攀升；青葱绿叶又怎么可能得到雨水的滋润。

如果沙粒没有和它们的父亲，巨石，相分离；又怎么能和牡蛎结合，成为一颗珍珠。

你还记得约瑟夫吗？难道他不是泪水离开他的父亲，并且学会了如何理解梦想、放弃粮食。

还有那个长鼻子的人，如果他不是被迫离开自己的国家，他又怎么能穿梭于三个世界。

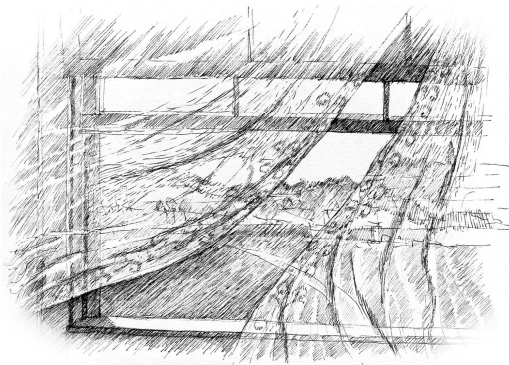
至于你，我建议你离开自己的国家，深入真正的自己吧，如红宝石一般，迎接太阳的馈赠。

你的旅程可能从你的男子气概到你的内在灵魂，可能从你的女子气质到你的内在涵养。对这片土地的旅程，让它变成了你找到金矿的地方吧。

所以忘掉你的抱怨、自哀和对死亡的向往。

难道你没有意识到有多少果实已经从苦涩中逃脱从而变香甜了呢？





## 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 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.”

## 一缕清新的空气

在去往酒店的路上，池铃很高兴自己有了开始寻找信心的潜力。她再也不想看到自己身上的任何缺点，也不想让自己的话语没有说服力。当人们开始迫使她面对压力做出回应，她从心里喷出了爆发的响声。那天剩下的时间他们都在讨论她爸爸提出的一个问题。劳先生当时正在大堂里喝茶，他让池铃解释英国的室内设计师和中国的室内设计师有什么不同，而他的女儿回答说在伦敦室内设计师们知道如何不用概念来进行设计。

“用概念来做设计有什么不对吗？”劳先生接着问道。

“概念是一个静态的东西，它的成长并不是必然。在一个设计项目的最开始，我们会在自己的脑海里形成一个概念或者一个主意，但是如果我们是在寻求一种更有策略更有发展空间的方法，它会比一个静止的概念更有发展的空间。能够不停地进化才是一个设计项目能够成功的关键。”

“所以说概念只是一个种子。”她爸爸回应道。

“是的，随着设计的发展会改变它。没有一个非常明确的想法也许更好。而知道怎样酝酿各种元素是一个非常重要的问题，在初期阶段我们一定不能期待太多。想法是慢慢成形的，当想法最终根植于某一样物体时，这个物体就有了生命并且会被赋予于空间角色。这个角色大于它自己本身的功能；这个角色应该给予这件物体一种声音。功能、风格或是经济价值不会带给建筑任何有意义的贡献。”

“这些就是室内设计的规则吗？”劳先生问道。

“是的，但是室内设计是一件更复杂的事情。我们需要使用许多不同的模式来进行互动，并且尝试把不同的元素组合在一起使他们成为和谐统一的装置。”

“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 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.



“那是不是就像一所大学的各个不同的部门？”

“是的，设计是一个非常复杂的联合体，但是这种复杂性正是创造场地感的理想土壤。如果不按照这个游戏规则就会很难想象在设计过程中会遇到的风险和谜题。我们必须在控制它的自然发展变化的前提下去发现它的秘密。我们常常直观而自发地工作，和机会合作，不断的询问和质疑自己的处境和战略。你都很难相信我们得问自己多少问题。”

“听起来像是一个探索真理的过程”劳先生说道。

“爸爸，我不认为建筑的真理是你所指的真理，在项目结束的时候我们希望它是真理；我们希望它有一个可信的说法。如果人们意识到自己和场地有了一种感性的共鸣，那么这个设计就是成功的。我们并不一定要解释原理是什么。”

“我肯定你的导师们跟你谈过这个原理。”

“恩是的，但他们也谈到说设计是画笔在做梦而不是我们。他们曾建议我，每天早晨的第一件事情就是凝视图纸并倾听它们的对话。这些人知道如何抽离自我以便邀请更广袤的想象力加入进设计这个游戏。”

“那这种更广袤的想象力是超越了个人吗？”

“是的，这是我们的接受力。空间设计师们和物质世界打交道，我们必须和这个世界的不同物件相联系。这会不会太深奥和复杂了爸爸？”

劳先生笑了，劳太太明了地点点头，而池铃涨红了脸，因为自己脱口而出的回应而感到高兴。她有种感觉，那些模糊记着的短语已经在她的喉咙里组建成一个军队，蓄势待发地等候着发音。她仿佛看到一系列的句子散落在一个大房子里，而她在这个房子里穿梭，检阅着每一个她经过的词句。她同时在做着一系列她所不熟悉的链接。毋庸置疑，是轮到她说话的时候了。

“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.”

“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. 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.”

“你把物件说的好像是有感情的东西”劳先生接道。

“物件不只是等待被使用的空白事物，我们可以通过开放的思考和任其自由成长来改变一个物件的存在。一旦它们有了一个定义和公共功能，我们就能给它们命名；之后它们便成为某种语言的一部分让我们可以将其编织到一个故事里。这就是一个设计师说故事的方法。”

“是什么样的故事呢？”劳先生问道。

“它非常简洁，就像一个大纲，但是只有在我们使用的材料和构件发出统一的声音时这个故事才有可读性。如果一个物件的本性被我们忽略了，那么我们将得到的会是一片寂静。我们得向这些物件开放自己，倾听它们是如何表达自己个性的。我在学习如何酝酿这些事物、一个概念如何发芽生长、物件如何获得意义。”

“那么是否有一些物件比另外一些更有意义？”

“当一个物件在一个有故事性的场地里扮演了一个角色，它就变得有意义。任何东西都可以成为它的容器，这取决于我们想要讲述一个什么样的故事。若一扇门或是窗可以激发出感觉或是召唤出记忆，那它本身就有了共鸣。”

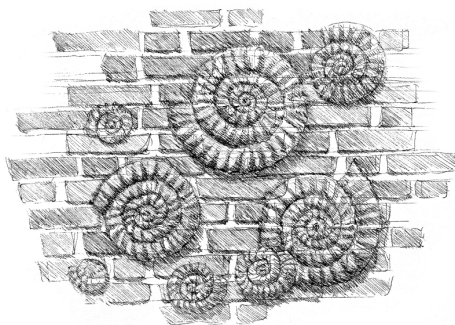
“那么，”劳先生回应道，“你在学习的事情正是我们古老的祖先看待世界的方法：我们的世界开始于我们想象一个超越物质空间的地方。你有意识到这一点吗？”

“没有，”池铃沉思着说。

“想想看，确实是这样；我们祖先的坟墓从来不会位于空荡、脆弱的地方，他们也不会创造和谐却空洞的形式来纪念一个家庭成员的生命，他们做的事情都有其存在的意义。这是一个希望驻留美德繁荣的地方。倾听和顺从是他们实现自己目标的方式。你应该读读早年的风水大师们关于这个话题的论述，你也应该去读读老子的书。”

池铃赞赏地说：“您真是一缕新鲜的空气，爸爸。”





## Merge with the dust

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 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.

## 融入尘埃

悠扬的三重奏伴随着池铃一家沿着泰晤士河畔走到了议会广场。在和大笨钟合影后，他们从北耳堂进入威斯敏斯特大教堂，迎接他们的是合唱团嘹亮的歌声。他们跟着一大群游客走动并在圣母堂停了下来。他们仰视雄伟壮丽的穹顶，凝视着阳光照射在彩色玻璃花窗上形成的奇妙光影，并接受着教堂里和谐歌声的洗礼。令劳先生感到自豪的是池铃可以如此自信的谈论她的课题。他之前并不确定她可以做的这么好，可是这一天，在她毕业的前夕，他意识到自己的女儿知道怎样表达那些室内设计师同行们的思想，更重要的是，这些想法同样也是她的，她是在消化理解了的前提下在表达这些想法。

参观完大教堂，劳氏一家漫步穿过威斯敏斯特大桥，搭乘了著名的伦敦眼并且称赞伦敦庆典大礼堂的庄严。这个就是翌日将要举行毕业典礼的地方。他们望着泰晤士河，享受着暮色中的美景；一开始天空是有生气的橙色，之后逐渐变成奇异的蓝绿色，最终淡化成一抹温柔的灰色。这样的景象让他们身心舒畅。空气软软的，树木逐渐昏暗，鸟儿们在屋顶的周围盘旋着想要寻找一个可以睡觉的地方。让劳氏夫妇感到非常惊讶的是如此祥和的景色居然是在伦敦这样的大城市的市中心。之后他们沿河走到了加布里埃尔码头，在海滨餐厅享用了晚餐。一切都那么美好。

回到酒店后他们点了一些茶，接着劳先生问池铃如果有能力的话她希望改变世界的哪些事物。

“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 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.”



“其实你不希望我回答吧，不是吗，爸爸？我不敢想这个问题。我得说出数以万计的东西，可即使这样我也无法把我想改变的事物都列出来。想象一下，我得涵盖所有永恒的东西，更别提那些未解之谜。或者是关于那些需要光明或者黑暗的主题？这个问题几乎不可能回答。”

“我们的任务就是不停的尝试，”劳先生大声说到。

“智慧有不同的方式；到最后，您所说的尝试会变成愚蠢。我们都想成功，可是没有人知道怎么样才能成功。”

“池铃，我的女儿，你说的话听起来像老子的言论。他说过我们知道‘善’这个概念是因为有‘恶’的存在。”

“是的，并且明白这个道理意味着我们不能沉浸在我们的天真无邪里了。老子还说了些什么？”

“他说过很多名言。他知道拥有和失去一定是在一起的，困难和简单也总是一并出现而长和短的事物也常常出现在同一个地方。”

池铃笑了，“你自己回答了自己的问题。”

“但是即使‘高’与‘低’彼此依赖，即使‘正’与‘背’相互追随，也不意味着你对世界可以无所作为。如果这个设计课程教会你如何连接事物而不控制它们，如何工作而不计较回报，那么你就会知道如何进行变革。请不要认为自己一定得拒绝行动仅仅因为你认为自己没有影响万物兴衰的能力。你应该要更勇敢。”

劳太太闭着眼睛，嘴角挂着安静的微笑。

“不尚贤，使民不争。”她故意用一种像古代哲学家的语气说到，“不贵难得之货，使民不为盗。不见可欲，使民心不乱。”

“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 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.

“妈妈，”池铃叫道。“这又是什么意思？”

“我不知道。这些些古老的警世辞。我之所以复述它们是因为你们两个正在用这样一种奇怪的方式讨论问题；你们听起来像两个古文物研究者在争论着某些理论。”

以前劳太太的祖母曾经让她背诵这些古训，但是她已经渐渐的记不得全部了。老太太时常用这样的短语，“钝化锋芒、解开心结、淡化光芒，还有融入尘埃。”劳太太也从来没有想过为什么一个年轻女孩应该背诵这些词句。她的同学也积累过类似的词句，孩子们喜欢努力解开某些词句的意义然后不断的重复那些他们容易理解的部分。父母们利用这种流行的方法来描述万物的本质。*空的容器可以被使用是因为它没有被填满。最重要的事情总是被隐藏着是很明显的道理。付出的越多则收获越多。说的多并不代表你想的多。*

许多像劳太太这代人记忆里都还存在着像这样的古语。而对于池铃来说它是一片模糊不清的领域，可她还是很感兴趣。她让妈妈背诵更多的古语，劳太太抚摸着池铃的头默默的回忆着那些话。

“是以圣人之治，虚其心，实其腹，弱其志，强其骨；常使民无知、无欲，使夫智者不敢为也。为无为，则无不治。”

“妈妈，”池铃带着哭腔说，“您到底在说什么啊？”

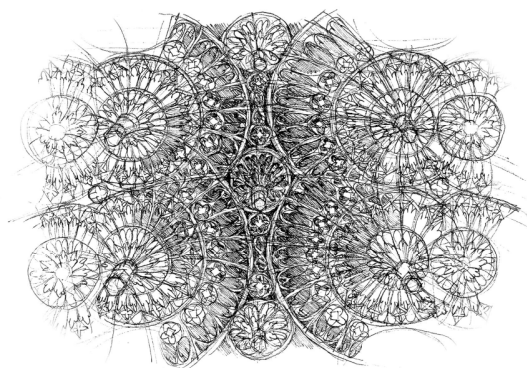
劳太太摇着头指了指他丈夫的方向用她惯常的方式说，“问他。”

“做事应该按照事物的发展规律来做。”劳先生肯定到。

“但是我们怎么能做到这一点？”池铃问。

“不要想这些了我的女儿。这些智慧古训讨论的够多了，该去睡觉啦，明天是重要的一天。”





## 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 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.

## 投降吧，去尝试不同的

池铃不想睡觉，也不想错过任何有趣的古语，因为它们很难理解；晦涩的表达方法让她觉得它们更有意义。她再次让爸爸解释妈妈说的这些古文的意思，但她不得不等待片刻以让父亲思索答案。

“池铃，你妈妈的观点对于古代那些热衷于教导实现公平的方法的人来说很重要。在旧的体制下，他们需要相信天地是公正的，他们从来不会出于残忍就杀生，也从来也不会出于好意就生养。我们也这么做的。比如说，当我们用纸去装饰房间的时候，我们用它不是因为我们喜欢纸，而是因为纸非常适合。然后，当庆典结束，我们把那些纸扔在垃圾桶，不是因为我们不喜欢纸了，而是因为纸的职责已经完成。我们对它很公平。”

“天地之间的空间就像一个风箱，”劳太太毫无头绪的冒出这一句。

“有时候这种天地之间的事会没完没了，”劳先生解释到。“也许他们总是即将开始。无论哪种方式，我们必须接受事物的矛盾性，如果我们想得到事情的真相的话。”接着轮到他学着古代哲学家的语气说，“为了获得我们必须先屈服。为了把握住我们必须先放手。为了赢我们必须先输。如果你够聪明你会呆在后面；这样你才能保持领先。”

一家人笑着鼓起掌来。池铃觉得自己喝了太多的酒以至于不能再理智的思考了，便决定打车回家，她的父母也都想着明天就要到来的毕业典礼，就在酒店和女儿道别了。

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. Carefully, she compelled her unconscious to return it.

*I am back in Westminster Abbey, alone in the Lady Chapel. The sound of the choir fills the great edifice. I am transfixed by the complexity of the music and wonder if it is possible to understand its composition by reading the musical notation.*

*A young man walks by. He is lost in concentration and dressed in a costume from many centuries earlier. His head is lifted up, his eyes are closed and his fingers move as if he is conducting a piece of music. Suddenly he turns, takes me by the hand and marches me to a music room adjacent to the cloister. He gathers up his manuscripts from the table and fills the empty space with a large roll of paper. It is covered with words, diagrams and musical notation.*

*"The entire opera is notated here," he says. "The section on the left shows the six scenes together with a description of the predominant emotion of that scene. Each scene has its own key and each key is aligned to dramatic events in the narrative."*

*"You aren't giving me time to follow what you're saying."*

*"No one has aligned musical keys to dramatic situations before. In this particular pattern the scenes alternate between minor and major keys. The Queen's emotional turbulence at being in love is in a minor key and this is followed by the King's declaration of love, which is in a major key."*

*As he extemporises upon the conjunction of moods and keys, he scribbles notes to express his current inspiration. He is definitely too young for such complex elaboration.*



一回到公寓，无穷无尽的疑问便充满了池铃的脑袋。一晚上的讨论让她情绪高涨，所以睡觉之前她需要阅读一些舒缓的文字。池铃便随手拿起 Jalal Uddin Rumi 的诗词来读。

第二天早晨池铃醒得非常早。她做了另一个梦并且命的想记住它。她仔细的让自己的潜意识去回忆这个梦。

*我回到了威斯特敏斯特教堂，独自站在圣母堂前。唱诗班的声音充满了整个大殿。我被这精妙的音乐震慑住了，想知道是否有可能从乐谱中读懂其精妙的组成。*

一个年轻的男子走来，他精神涣散，穿得像几个世纪以前的装束。他高昂着头，闭着眼睛舞动着手指，就像在指挥着一部音乐。他突然转身，牵起我的手领着我走进靠近回廊的音乐厅。他抓起放在桌子上的手稿，用一大卷布满文字、图像和音符的纸卷填满空白。

“整部歌剧的乐谱都写在这里，”他说。“左边的部分现实了全部六个场景并且描述了每个场景中的主要情感。每一个场景有其自己的音调，并且每个音调都向故事里的戏剧性情节看齐。”

“你没有给我时间让我思考你说的话。”

“以前没有人把音乐声调连起来变成戏剧性的场面。在这种特定的模式下，场景在小调和大调之间变换。皇后因为陷入爱情的情绪波动用的是小调来表达而后国王的爱的表白则用大调来陈述。”

他根据那些情感和音调来即兴创作，用潦草记号来表达他现在的灵感。毋庸置疑他对于如此复杂的阐述还显得太过稚嫩。

*“If I shift the emphasis from the King to the Queen it would marry perfectly with the alternating pattern and the sequence of keys. What do you think?”*

*“I don’t know, Sir. Your information is like a whirlwind. I need more time to get better acquainted with your vision.”*

*“Bah, it’s not time that you need. You just have to surrender yourself to these beautiful sounds and follow their dance.”*

Chi Ling returned to consciousness with the word surrender resonating in her head. She had read a startling use of the word the previous evening. Jalal Uddin Rumi had used it in a poem. She stretched out her arm and 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.

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.

“如果我把重点从国王转向王后，将会使相互交替的形式和音调的系列完美结合。你觉得怎么样？”

“我不知道，先生，你提供的信息像一阵旋风，我需要更多的时间以更好地理解你的意思。”

“呸，哪里来的那么多时间让你用。你只需要让自己向这些动人的音乐妥协，去跟随它们的舞步。”

池铃开始恢复了意识可是昨晚梦里的‘妥协’这个词依然在脑海里回响。她曾在昨晚看见一个关于这个词令人吃惊的用法。Jalal Uddin Rumi 在他的诗句中使用过。她伸出胳膊去拿那本诗歌。

这些词语我们都说过，但是对于我们即将要经历的道路，它们都不算是准备。

除了感恩，没有任何是可以准备好的。

我的缺点隐藏在暗处，也许有人把它称作一种准备！

我的灵魂里只有一小滴智慧的水滴，让它融入你的海洋吧。

在这里对它有太多的威胁。

我们每个人的内心深处，都不断地在干涸。

每到秋天我们的树叶被风吹落在水面。

一只乌鸦停留在我们漆黑的树枝上讨论着失去的东西。

接着迎来慷慨的回报，它随着春天、水气、智慧而来，伴随着水仙、玫瑰和柏树的香气。哀伤过后便是灿烂的笑容。

不要假装了解你从没有经历过的事情。

垂死是必经的而后我们的呼吸会恢复。

在锯齿状的岩石上生长着微型的植物。

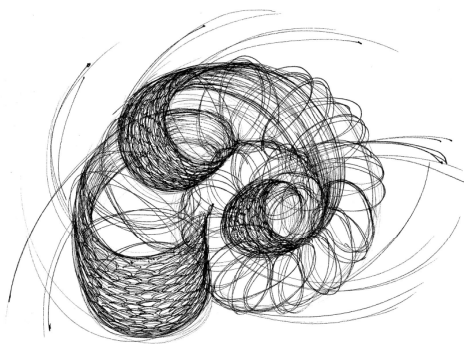
看起来就柔软的表面，逐渐瓦解着锋利的岩石

在这条路上，野花会随时出现在你的四周。

你已经顽固了很多年。

去尝试一些不同的东西吧，去妥协。





## 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 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.

## 事情不会孤立地发生

毕业典礼由院长的讲话开场，以学生代表的发言结束。被邀请发言的毕业生是一个中国人，可池铃从来没有在学校里见过她。这个学生谈到了她从导师那里得到的支持，以及导师们如何鼓励她去完成自己认为重要的事情。

“我意识到作为一个女人对我的艺术来说很重要，”她肯定地说，微笑着坚信自己所说的话是有意义的。“毕竟，这是我如何创作并且酝酿我的作品。我具备敏锐感和柔软性，乐于接受机遇并且欢迎美好的意外。我尝试着去寻找我的作品想要成为什么；而不去预先设定作品的含义。”

在简单叙述关于作为一个艺术学生令人激动的生活后，她给同学们讲了几个中国的古老训言。

“水给予一切事物生命并且从不抗争。它常常在我们拒绝接触的地方流淌。在冥想的时候我们应该深入自己的内心。在与人打交道的时候我们应该友好绅士。在说话的我们必须诚实。在领导的时候我们必须公正。与其把生活空虚地填满不如短暂的就结束。过度锋利的边缘反而容易变钝。聚集财富很容易可是保护它却很难。渴望拥有太多那么灾难和麻烦就一定会紧随其后。当你完成所有的事，自然就能满足地退休。

当时为学生代表的发言而鼓掌的人不在少数。事后池铃向她的父母翻译那位年轻女生所说的话。劳先生表达了他的惊讶并且说这个学生所传达出的精神正好呼应了他们前夜谈的那些想法。

“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 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.



“看起来这些事件永远不会孤立地发生。现在说够了这些个古老事物寓言什么的，池铃，我们一定要准备大肆庆祝你的成功；我们说好要去中国城的没忘记吧？你邀请了你的朋友了吗？会有几位同学赏脸出席呢？”

毫无疑问关于古老训言的讨论还没有结束，因为晚饭过后池铃便让她的朋友们回忆一些他们所知道的古老谚语。果然，这一小群人花了些时间开始试图召唤他们记忆中那些因为学的时候年纪太小而没能记住很多的词句。

“如果你们愿意你们也可以创作一些话，”经过了一阵沉默，池铃补充道，“这将给我们带来一种非常特殊的好运气。”

“帮我想想，”许婷要求道，“你们记不记得一些谚语好像是用于描述被抛弃的东西的可利用性；还有些说是材料本身都是不重要的。”

是劳太太非常自豪的给出了这个问题的答案。

“三十根辐条制成了轮胎的轮轴，但是那个中心的孔才使得它有用。我们塑造粘土制成容器，可正它中空部分才使它成为一件有用的东西。我们为房间安装门窗，可是起作用的是这些墙上的开口而不是那些门窗本身。”

“颜色欺瞒了人的眼睛，”林筑小心翼翼地说。“音调震聋了耳朵。口味毁了原本的味道。”

她不确定自己说的这几句话是否正确，也承认她不能解释它们的含义。当大家鼓励她说更多谚语的时候，她又多说了两个句子。

“珍奇的东西致人误入歧途。圣人的建议来源于他们所感觉到的而不是他们看到的。”

在场的所有人都热烈的鼓掌。他们为每一句背诵出来的谚语鼓掌，即使有些人只说一半或者记错了。

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; 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.

池铃写下所有她认为有价值记下来的谚语。她喜欢“让自己变得不重要”和“虚心地屈服”这两句。她不喜欢“忍受不幸”这句。她写下“不要担忧得与失，”因为她觉得这句话很有价值；而她记下“爱世界就是爱自己”是因为这句话使她觉得困惑。

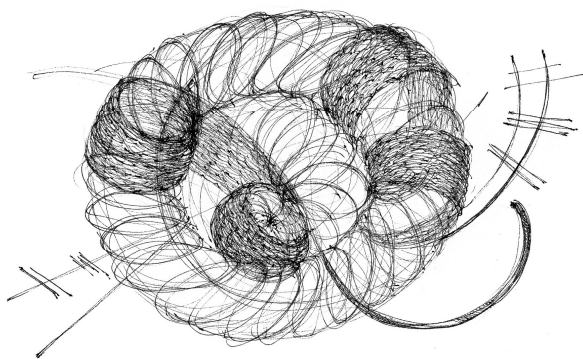
“盯着它看，便看不见它；想要听到它，它就无法被听见；要把它握到手里，它就不能被把握。”

这句话来自林培，她声称自己发明了这句话，可是在场的所有人以前都听说过这句。没过多久，他们都变得善于模仿古代哲学家的语气；不在乎这些话听起来是如何的抽象或者荒谬。他们的笑声感染着周围的客人们，使他们也不自觉加入到他们的欢乐中来。有一位来自四川的老人说出了这么一句话。

“无形的形式是难以描述的。无图像的形象是超乎想象的。如果你站在它的前面，你就无法看到它的开始。如果你跟在它的后面，你就无法看见它的结束。”

池铃把她在伦敦的最后一段日子看作一连串的礼物。一回到中国她便尝试想要告诉她的朋友们她所学习到的令人兴奋的过程，可她再也没有办法重新获得那些魔法般的日子里所发生的那种连接感和意义感。她和来自各行各业的人讨论想法，并不只是和设计师，虽然有一部分人表示有同感，但是她从没感觉有得到人们对那些她想要建立的链接点的完全认同。和她爸爸的交谈则是完全不同，他懂得更多，可池铃怀疑爸爸是否过于纵容自己的想法。她决定如果自己不能从那些激起她好奇心的事情中总结出什么意义来，那么它们就是被幻想出来的又或者是她无法着手的事。她无法避免一个很明显的结论；池铃，这个设计师，不知道她自己在谈论什么。





## 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 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.

## 养育梦想

当她那些关于伦敦的记忆渐行渐远，池铃决定停止思考她那些不清不白的学生时代的野心，也停止自己对于抽象、诗意进一步了解的渴望；能从这些渴望里得到的只有焦虑。她告诉自己如果这种创造性的活动在商业世界从未被推崇过的话，那么这些显然是多余的。她想变得明智并且大众。她不要那些泄了气的渴望在她的体内发酵，毒害她的态度，也不想助长自己那些需要逆流而上的野心。

讽刺的是，在这期间，游泳在她的梦里变成了一个循环的主题，但她是在拥挤的人流中游走而不是在水中游动。在这些梦里她的意识浮现出来，因为她隐约的意识到需要对人群大喊大叫才可以移动。这并没对她起到任何帮助；她就这么往下沉，最终变为她想要向前挪动就会被人们的鞋子踢到自己的身体。

比起其它，池铃想要平衡自己的思想，解决自己的疑虑并且接受自己所发现的这个世界。试着变得理智是很好的，她告诉自己，但如果关于溺水的梦魇像一系列合理目标一样的接连到来，那她或许是在付出太高的代价了。她想知道是哪里错了。是因为自己在设计事务所工作的原因吗？或者是她的朋友们从来没有说些什么给她带来灵感的话？她不喜欢同事们花好几小时来描述他们的设计是如何赢得了客户的认可，也不喜欢他们没完没了的闲聊的那些不现实的浪漫。如果大部分的职员都能知道他们自己在相同的困境里，并且学着如何去处理，那她为什么不行？她发誓要保持活力和乐观。

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 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.



尽管她尽了最大的努力，但是池铃还是没有抑制住自己不愿去想的那些疑虑，也没能逃避掉那些因为不舒服的见解导致的失望的夜晚。事实很清楚。她必须得停止这种没有固定结果的游戏方式并且日子也不再像光一样飞逝了；相反日子变得痛苦地闭塞着，支离破碎并且缓慢。她的人生变得过度拥挤，所有的一切都已经预先被预定好了，缺乏任何要改变的迹象，这几乎是她能想到的最糟糕的情况了。她在自己的梦想们和自己想要到达的位置之间设定了一个巨大的鸿沟，并且很明显的，她并不知道如何架设一个桥梁以跨越到另外一种现实。

她觉得如果自己的早期志向是为儿童做设计，在那时是没问题的，可是那并没有让自己有明确的方向。当回答问题的时候她又变得过于小心翼翼并且用单薄沙哑的声音跟那些令她不舒服的人聊天。最终让她采取行动是当她听到自己在设计事务所里描述自己的作品时好几次称它“愚蠢”，这让她感到羞愧。她决定必须停止这个坏习惯，因为这样描述自己的人生会最终摧毁了她自己。

她的第一个解决方法是把事务所的项目拿回家做。她用了一晚上新建了设计说明并且重新设定了场地的条件。她画图并且想起她的导师说过图纸应该唤起美德感觉。当她凝视着自己的成果，这句话在她脑海里回响着。她一直调整着图纸直到它们让她的眼睛感到满意。在努力的绘制这些图纸的过程中唤起了她的情绪反应，她很满意，但是紧接着她怀疑自己是否有能力去漂亮地完成这些图纸。她不想用这个工具来欺骗自己，虚伪的对自己说自己在做一些很重要的事。她渴望被赞许说那些美丽的图纸是值得努力的。

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 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.

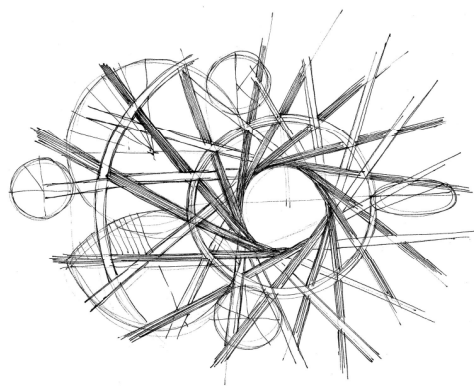
When these fantasies held her attention Chi Ling thought of herself as a conjuror, a maker of spaces that played tricks and created illusions for her visitors to marvel at. She imagined groups of people walking through her world, never certain where the spaces began or ended. In this dream world she 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.

池铃继续她的夜间工作而不去理睬自己的疑虑。她努力去相信如果人们认真的工作就能够成功达到预期的目标。她必须成为一个可以完全确立自己内心的人。她决定保持忙碌，无论她经历的是乐观的时期还是忧虑的时期。这样她的绘图过程便得以不被延迟。这种离自己目标还很遥远的烦恼感觉一直随着她左右，但是她很高兴自己变得积极。

为了帮助自己度过那些沮丧的日子，池铃培育着一个已经沉睡在她内心深处许久的梦想。这是来自她童年回忆的一种情感，当它走进光明时她笑了；她知道这只不过是一个幼稚的白日梦。但她还是不想忽略它。她想象命运已经做出了一个判决，指导命运授予名誉和财富给她。偶尔那些幻想像以一种夸张的视觉方式出现；这让她不堪负重而后她会想象自己如何能真正的想象自己命中注定会成为一名著名的创造者，一个天才的建筑师或是一个创造了无数令人惊讶的空间和难以置信的装置的设计师。然而，这些幻想从没有离开过她；她可以创造奇妙地振奋人心的场地，这个地方会是整个世界的奇迹并且让人民的生活变得更好。

当这些梦想抓住了池铃的注意力，她把自己视作一个魔术师，一个为她的观众创造神奇景象并让他们感到惊讶的空间设计者。她想象着一群人在她的世界里行走，永远无法确定这个空间是从哪里开始又是在哪里结束。在她勾勒的梦想世界里，她引诱着她的观众们不停地向前，更深更远的探索她创造的空间和远景。池铃这个魔术师，创造了一个充满了奇迹并且超越任何人预计和想象的巨大财富。虽然这个地方不那么清晰，可是它们触动了观众们。她想象着他们安静的坐着，为她给他们塑造的美丽又无形的关联而落下眼泪。





## 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 particular 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 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?"

## 整个世界就是音乐

梦想激发了池铃在生活中最需要的乐观精神，而音乐给予了它更进一步的提升。音乐帮助她加强自己的精神并且拓宽自己的理解力。有时候音乐使她悲伤，有时使她高兴，可是当一段音乐有让她听起来既悲伤又高兴的能力，那么世界变成了一个有魔力的地方。当池铃像这样情绪化地敏感的时候，她创造了一些反应音乐情绪的描述。

*明媚的春天在咆哮的雷声后变得阴霾；夏天飘着的薄云像漂浮着的羽毛；秋日的红叶随着轻风飘摆。*

像这样的词句迷住了她。她热爱文字和音乐的关联。歌曲在她心目中有很特别的位置。她常常随着盘旋在脑海里的歌词醒来。池铃叫它们“早安曲”而这些歌曲给了她一种洞察自己感受的能力。她惊叹于它们常常能作为一面镜子反射出自己难以名状的感觉和沉睡在内心深处的渴望。

音乐让池铃涌现出很多想法，给她一种意识在膨胀的印象，并且因为她的敏感，露天听音乐对她来说有更棒更戏剧化的效果。在室外，她随意的行走并注视着天空，随着那些声音深刻地思考；接着她行走到超越于自己所描述的领域。她暗地里认为自己可以听到那些对于其他人来说太过于敏感而难以捕捉的东西。她曾向她父亲描述自己这项非凡的才能，而她父亲觉得自己有义务进一步弄清它。代表着深思熟虑的皱纹布满他的额头然后他试探性的问道：

“你真的把自己看成一个收音机接收器吗，池铃？你走到音乐的节奏中并设想自己能接收一个对其他人来说都难以接收的波长吗？”

“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 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.



“是的，”池铃回答，表现得挺高兴。“这听起来有点奇怪，但这也不是不寻常。你觉得这个说法太过异域或是太激进吗？”

劳先生回答道，“也许我们都想尝试这样的事；发明另外一个宇宙，这样我们就可以让自己和现实保持距离。我年轻的时候大概也做过。有一次我试图对一个朋友用读心术，可是这件事让我觉得发热和头晕。”

“很多时候音乐能温暖我，”池铃说，“即使我能特别感受到它冰冻住我的肌肉然后再把它们加热，所有的肌肉，从头到脚趾。在这种时候，音乐变得非常清晰并且我确切的知道接下来会出现的旋律串以及和弦。即使我以前从来没有听过这个音乐，我依然可以哼起它的旋律。”

“你总能不费力地就回忆起一个曲调。”

“对于我来说，整个世界就是音乐。我只希望可以更专心的听音乐。我猜想如果我们的听力够好，那么我们可以听到这个星球在呼吸和喝水的声音。”

“这绝对是种极端的倾听，”劳先生赞同到。“如果能同时听到生活中不同部分一起发出的声音一定很美好；倾听那些让自然生长的声音。这些音乐的幻想对你来说非常真实，我的宝贝女儿。音乐比别的任何东西都更能定义你。”

那个夏天，在池铃纠结于被一个男性朋友拒绝的痛苦的时候，一个沉重突出的旋律反反复复在池铃的内心里盘旋着。她一动不动地站着，想象自己没有带着应有的强烈感觉完全地去倾听这些旋律。这是她所能想象到的最强的疼痛，眼泪在她的眼睛里打转。在接下来的数周里面，她告诫自己不要作曲、不要开始任何重要的事情、不要纠结于追求对的事情也不要用自己真正想要的方法来做事情。她对自己缺乏技巧和能力感到很沮丧。她告诫自己不要想不要感受自己的内心。这让她感到空虚和孤单。

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.

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.

池铃以饥饿的形式经历了这场空虚；这与食物或者说真实的饥饿感没有任何关系。在她脑海里回响着的话是‘我想要……’但是它们从来没有被连接到关于定义她真正想要什么的主题上。她所知道的只是自己还不知道想要什么并且直到她弄明白自己想要什么之前什么都不会是正确的。

几周几个月就这么过去，她无论看什么都只看到缺点和欺诈。所有她拥有的东西，甚至她冰箱里的食物都变得会使某些人受益而让另外一些人受损。尽管心照不宣，但她厌恶关于把自己的支持给予以这种卑鄙为基础的世界的想法。

劳先生担心他的女儿，便常常去看望她。他总是带去一束鲜花并且跟她一聊就是几个小时；有时候他们会读一些诗歌。池铃喜欢听他爸爸朗读。当池铃在抽屉里发现被长久遗忘的 Jalal Uddin Rumi 的诗集时感到非常欣喜。

那些不能感受这爱的人，要像拉动河流一样去拉他们

那些无法畅饮黎明犹如一杯春泉的人

那些无法品味夕阳犹如丰盛晚宴的人

那些不想改变的人

让他们沉睡吧。

这样的爱情超越了宗教研究；

古老的骗术和伪善，

如果你想如此提高你的学识，继续睡吧。

我心中早已放弃；

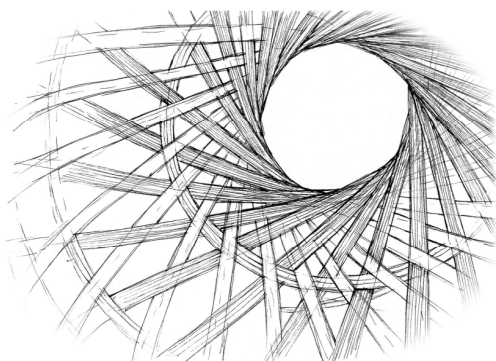
我早已将它撕得粉碎远远抛开。

如果你还没有完全赤裸，

那就裹着你那布满话语的美丽长袍睡去吧。

池铃决定她必须学会怎样变得完全的赤裸。她知道她将不得不给自己上这一课。





## 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."

"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.

## 突然的绽放

几周又这么过去了，劳先生开始越来越对女儿的未来感到沮丧。他告诉池铃如果不注意的话她可能会以住到遥远的山区像一个隐士一样生活为结局并且试图阻止她真的这么做。他鼓励池铃更多地和自己的内心对话并且肯定的接受世上没有什么复杂到难以解决的事。

“请允许我帮助你给那些半成型的错综复杂的事建立形式，”他恳求道，“让我们研究你的想法并且决定一个最简单的表达它的方式。你的那些想法也许可以不言自明。”

“可是爸爸，”池铃说道，“你得保证不把我的纠结当成一个游戏或者是数学问题。我知道当你想要解决一个问题的时候你把它拆分成它的组成部分，可是用这个办法你是没法理解我想问题的方法的。”

“但是我希望你能意识到当你变得自信时你的哲学观会有怎么样的变化，”他说，“我们可以照顾到所有你那些不切实际的主张，不论它们有多么的自相矛盾。我们不需要考虑如何查证它们，我们只需要享受讨论它们的过程。”

“谢谢你，爸爸；你本身就是一个挺矛盾的个体。我也乐于听听你奇怪的观点并且帮助你的那些挑战。”

正是这样的对话让池铃不断调整自己能够绽放的可能性。

在那个秋天池铃常常从办公室的窗户往外望向一群南飞的大雁。想象着自己和它们一起飞行着，池铃对她的部门感到沮丧。在意识到自己必须找到一种提升自己精神的方式，她决定重新和自己那些远方的老朋友们联系。她向朋友们询问如果他们处在她的情况下会怎么做。

“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.”

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

“Visit the traditional gardens of Suzhou,” Jessica suggested, “and when you know everything about 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.



“想象你自己在爬一座小山并且一旦到达山顶你有种突然很强烈的想要飞行的感觉。你随着风感觉着自由并且打开自己双臂发出一个大声的喊叫，一个要让全世界都听见的呼喊。现在想象你从山顶回到地面并且有一股强烈的欲望想要歌唱。所有的你知道的歌曲都已经堵在你的喉咙口，可是却无法发出声音。你会怎么做？”

“请一位歌唱老师，”许婷建议到。

“变得勇敢并且锻炼自己，”瑞秋说，这句话勾起了她关于以前导师用过的一个指导的回忆。

“找一个画廊然后展览你那些漂亮的图纸，”李枫告诉她，“大家肯定都会喜欢它们的。”

“你应该写诗，”林筑说，“诗歌是寻找自我心声的最佳途径；它鼓励模糊性并且远离任何确定性。这肯定是让你感觉精神自由并能够重新歌唱所必须的。”

“去逛逛苏州的古典园林，”杰西卡建议到，“然后当你了解关于古典园林的所有东西的时候你就可以灵活运用那些造园师的手法了。”

池铃恳请自己脆弱的灵魂变得勇敢并且抓住任何一个机会去做那些毫无畏惧的决定。到春天的时候她已经见了一位歌唱老师并且那个老师建议她加入一个合唱团而不是独唱。在杭州的中国美术学院也已经同意展览她的那些图纸而后还邀请她去教授绘图。池铃没有写诗，却在日记里写下了一些歌词一样的笔记。

我们一起歌唱并且心灵相通。

尝试开怀大笑；你已经太过知道如何勤奋的工作。

今天，带着胆量和应变力，我不再惧怕。

明天我会因为勇敢而获得奖章。

带着信念行动。信任并且被信任。

没有无用的演讲我的工作平静的进展。

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 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.”

池铃去了苏州旅行。她游览了拙政园，留园，沧浪亭，狮子林，网师园，环秀山庄，藕园，艺圃，最后还有退思园。当她坐在留园里的时候一个说着英语的导游带着一队游客从她身边经过。她便加入了他们，而后她从导游那受到的影响和这个园林本身给她的一样的多。

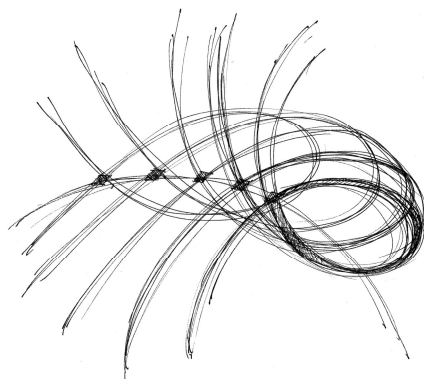
“古老的造园师们很狡猾，充满了迷，深奥而又敏感。他们知识的渊博是深不可测的。我们能做的只是描述他们的成果却无法知道他们是如何到达这个结果的。他们很警觉，就像男子在穿过冬日的暴风雪；又很警惕，像是男子对危险防备；也很谦恭，好像是拜访别人的客人。他们柔顺，像是正在融化的冰；他们简单，像是一块未经雕琢的木桩。他们像山洞一样让自己看起来空空的可是却又像泥塘一样让人捉摸不透。

我们当中有哪一位准备好安静地等待泥的定型？谁可以坚持住直到该行动的时刻到来？那些古老的造园师们并没有追寻功成名就；他们也没有被对改变的渴望影响，他们放空自己以让他们的思想变得平静。

当他们感觉平静，万件事物会上下沉浮而需要他们去设计的园林耐心地等待着。那万件事物成长并且兴旺然后回到源头。回到源头是很平静的，是一种很自然地方式。自然的方式就是不改变。懂得恒定是一种见识。不懂得恒定就会导致灾难。

只有这个方式能让我们保持开放的态度。用这种开放的态度，我们可以开放心灵。开放心灵是创造一个好的园林最优的方法。尽管身体会死亡，园林则是永恒的。”





## A garden in the sky

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.

“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.

## 空中花园

池铃从事务所辞职了。她问父亲有没有可以让她用来建造一个花园的闲置地产。

“要多大的、什么样的土地呢？”他问道。

“任何城市里的土地。那些你没法正常开发利用的土地。”

“我没有像你要求的这样的闲置地产”劳先生说道。“这座城市的土地实在是太昂贵了，但是我会认真考虑你提出的要求。如果你常常思考某些东西，这些东西就自然而然的会出现。”

劳先生拥有几家小型的连锁超市，所以池铃的要求也不算是异想天开。几个月之后的一个早晨，他打电话给女儿，问她是否愿意陪他去青浦，那个上海西面的行政区。过了不到一个小时，他们已经开车往西边去了。

“我已经跟明陶园艺中心达成协议，”劳先生解释道，“我将在我们的连锁店出售他们的商品。我需要你告诉我怎么样做一个展架来陈列这些商品。我完全不知道怎么销售植物；也不知道到底需要什么样展示，更不知道该把他们放到店里的什么位置。”

池铃感到很高兴。他们先去了淀山湖拜访那个园艺中心。她对这里的规模印象十分深刻。超过五十公顷的土地专门被用于种植竹子、槭树、木兰、盆栽、藤、棕、莎草。她从没有想象过这里有如此多的芦苇。在开放的区域的两旁有一排排小木屋放满了正在出售的园艺工具和其它种植产品。她惊讶于那些砍下来竹子、亟待编为席子藤条，还有芦苇的数量；并且她感到十分喜欢因为这些藤条会被用很多有趣的方法编织在一起。她对那些围栏材料非常着迷并想大量的购买它们。

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.

“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.



午饭后劳先生开车带池铃来到他位于青浦的那家连锁超市。这个超市看起来就像是带着一个大停车场的巨型仓库，没有任何吸引人的地方。池铃随着父亲在建筑周围散步。随后李店长加入了他们的脚步。劳先生问女儿有没有什么想法说给他们听听。池铃建议他们可以把停放手推车的位置从门口移走，这样能为要销售的植物提供一个有遮蔽的摆放空间。接着她解释如何重新安排超市的前立面好让这些植物可以被好好的展示。她建议他们从供应商那里买一些园艺中心所用的陈列架，并且提议用竹子和芦苇编制的围墙做成背景墙。

“你们应该创造出像花园一样的感觉，”她告诉他们。

劳先生为他女儿的建议喝彩。“虽然你有能力设计出你想要的装置，但是我仍希望你能接受一个从建筑公司来的设计师在这个过程中帮助你。他们必须明白你的设计原则。这样他们就可以在所有的连锁商店设计相似的装置。”

在她爸爸和店长到办公室去寻找她日后设计以及绘制图纸会需要用到的场地图纸时，池铃在场地拍了很多不同角度的照片。

这个项目花了六个月才完成，而池铃度过了许多欢乐的时光。在工人们将她的设计安装到超市的过程中，她几乎就住在园艺中心的工房里，这个工房的屋顶、围墙和地垫全都是用藤条编制的。她得到一个小小的工作室，而池铃，她的设计助理，被她持续不断的实验新材料的方法给惊叹到了。她研究编织的技巧，用一种意想不到的方式融合其它元素使得这个装置可以用藤、棕、莎草这些材料来建造。池铃还在这个编织工房做了一个小桥，后来她用这个小桥作为通向超市销售植物的区域的入口。

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 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.

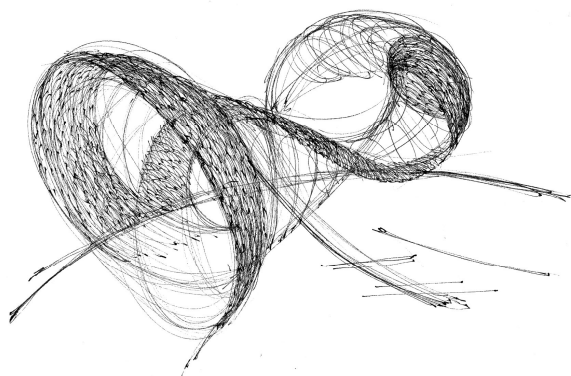
It occurred to Chi Ling that she could build a garden up here and slowly she grasped the meaning and the implications of this wild inspiration. She smiled; telling herself in strict terms that the idea was impossible, but in seconds she substituted the word 'impossible' for 'difficult'. Shortly after 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.

在建造的过程中，池铃发现了一个非常戏剧性的巧合。这里只有一个地方可以安装水槽，因为供水水道只能来自临近种植区域的女士卫生间。这个不是问题，可排水管是个问题；排水管得沿着墙壁安装然后从一个特定的位置离开建筑而这个特定的地方正好是外部楼梯通向屋顶的开始。在发现这个之前，池铃没有任何理由不相信她手上的建筑图纸，而图纸上显示这道楼梯在更远的那堵墙上。

池铃研究了这道楼梯以确认自己是否需要改变楼梯的基础部分，这样那个排水管就不会跟它冲突到一起。这倒不是件难事，可是当她考虑不同的解决办法是她决定到屋顶上去看看。顶部的风景让她觉得很开心，往东面看整个城市风景尽收眼底而往西面看则是一派郊区的景象，它提供了一个极好的风景布置，就像一个景观园林衬托出其间别墅的最好一面。她走过用沥青铺成的平台，陷入沉思。她坐在低矮的女人墙上并进入一个木结构底下，发现这是一个放水箱的空间。

池铃突然想到自己可以在这里建一个花园而后慢慢地她意识到这个突然的灵感将带来的意义和影响。她笑了；告诉自己严格说来这个想法是不可能实现的，但是紧接着她把“不可能”换成了“可能不行”。很快她就带着乐观的情绪给父亲打了个电话并告诉他自己想要在他商店的屋顶建一个花园。劳先生表示自己很喜欢屋顶花园，却不想是在自己商店的屋顶。他告诉池铃必须去寻找一个有魅力的场地。尽管这样劳氏夫妇还是认真讨论了池铃关于建造屋顶花园的想法。没过几天池铃就给花园取好了名字叫 *空中的花园* 并且已经开始绘制图纸，制作模型，并且没日没夜的思考着这个处于上海边缘的高地正是她曾经梦到过的地方。





## 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 enjoy? How would I know if one sequence of spaces is more fulfilling than another? How could I tell if one thing was inspiring other things? Is arrangement the most important aspect? Is it possible for a garden to alienate visitors? What are the remedies? What is 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.

## 进退自如

池铃有许多问题；她有这么多的疑问，她甚至在想经过如此严格的自我审问后还能留下多少行动的欲望。

古典花园是怎样取悦它们的参观者的？它们的丰富特性和空间体验是怎么结合到一起的？它们背后有什么更深的意义吗？如果我描述一个游览园林的旅程，会不会是像在说一个故事呢？如果我偶然的引入了一个不相关的事物，一个与我的花园本性无关的不变又毫无生气的事物，我如何能意识到这一点？我真的知道怎么引发关于材料的想象吗？我们在穿行于园林的时候感受园林。但是我们究竟是如何感受它们的？关于这个我能说些什么？我们能看到什么？植物和建筑是怎么被结合在一起的？他们之间是怎么样的关系呢？我要怎么样才会知道是否一个空间序列比另外一个更令人满意？我又怎么知道是否这件事是受了另外一个事物的启发？序列是最重要的事吗？有没有可能一个园林会让游客们感到疏远？怎么样才能补救？一段小路、一个框景、植物、长椅、游墙、石头和亭子能够带来什么？如果他们相互和谐，他们可以组成一个故事吗？我该怎么命名故事里的角色呢？会有普通的主题会激发出不同元素之间的连接？我能够通过行走来定义这些元素并且创造出一系列的空间来提升故事的品质吗？这个故事会不会被人们记住？它会生长到别的故事里吗？或许我的花园会具有某些剧院的额特质？

池铃从来没有写过诗词，但是她会持续的在日记里写下一些话。这些词语让她全身关注的投入到这个过程中。她写下这些话语作为探索自己内心的入口。

The beginning is fraught with danger.  
There is nothing to do but get tough.  
Regard all problems as your ally.  
You must allow the 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.  
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's joined to the heart of things.  
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 the mundane.  
Can we make walks that concretise feelings?  
Could a garden be a metaphor for our inner processes?  
How can I create spaces that welcome the imagination?  
I want to make discrete places where dreams arise.  
Narratives unfold and deepen in detached places.



开始总是充满危险的。  
没有别的可以做除了变坚强。  
把所有的难题视作你的盟友。  
你必须让花园和你对话。  
园丁是发言人也是倾听者。  
相信混乱。从那些值得怀疑的、刺激的、冒险的事物开始。  
面对那些等待挖掘的未知。  
让自己顺从于美好的意外。  
机会的出现可以打破陈腐的连接。  
太过了解的事物的会导致困倦。  
重复被打破时建筑物就会被认可。  
寻找新荣誉的门槛。  
重组会带来新的结合。  
失败是成功之母，半途受阻是必然的。  
闭上眼睛来做决定。  
如果它冲击眼球那么就可以认准它。  
与自己的内心建立紧密的联系吧。  
在秩序与混乱的关系中感受喜悦吧  
不要有预先的概念去加快进度。  
忘记你对赞誉的渴望。  
不依靠学识而相信自己的灵魂。  
设想一个连接着事物核心的花园。  
让你所有的设计品都享受分享的意义。  
在一切都可以互动的地方找寻行为。  
找到让诗意飘动的环节  
有意义的行走无意识地发生在日常生活中。  
在平凡的世界里与繁荣兴盛这个主题连接。  
我们可以让行走有真实具体的感知吗？  
一个花园能作为我们内心过程的比喻吗？  
我如何能创造欢迎想象力的空间？  
我想建造能让梦想产生的地方。  
在超然的地方故事就会展开并且深入。

It was clear to Chi Ling that a narrative walk was crucial. It might be two or three steps through a doorway or it might include a great number of 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 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.

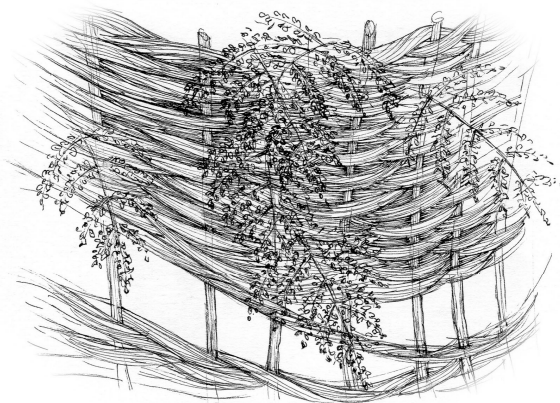
很明显，故事性的行走对池铃来说至关重要。通过一个门道或许只要两步可是这个距离可能包含了大量的不同事件。让穿行于她的花园的游客会不断的转身面对他们刚刚才通过的空间，并且总是期待着前面的空间，这原本是池铃的野心。每一次转折，每一次对他们走过的空间的回望会让他们停下来并且反思。

她想要创造更多的隐私感和更清晰的空间秩序以期建立一种隔离的空间感。她希望建筑空间可以被清楚的界定；入口，会议室，院落，亭子。她希望那个亭子成为花园的中心并且能在会议室里就看见它。亭子要有一个类似剧场包厢的窗格并且从这里她能看到整个院子就好像院子是一个舞台。

池铃的梦想是创造一个进退自如的空间，一个视觉启蒙的宝库，一个能激励参观者进入另一个世界的场所。她想要让参观者享受这个过程，培养他们，当然也给他们带去困惑。她对于梦想的邀请是来自于情绪化的内容，显然这不是完全的清晰。她希望参观者问他们自己是什么让这个花园变得非凡。所有的这些都和她以往做的设计作品都不一样。她写了一个任务清单来让自己专注于眼前的任务。

创造由实质性的物质单独诱发的故事。相信关于场地的想象，居住在花园里的那些物件里，而不是在我这里。坚持认为任何被细心安排好的事物都会鞭策我们做梦。不接受那些缺乏共鸣的形式或者那些没有真实互动的形式。做一个成为世界中心的花园，而不是在其他模糊的地理位置。用能够启发游客们去倾听它所讲述的故事的共鸣来填满这个花园。





## 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 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.

Chi Ling mentioned the project to her singing teacher, Qing Ge, who asked to visit the site. Qing Ge could use everything that happened in her life to inspire her musical compositions. This impressed her pupil, but it was her dynamic conversation and great sense of humour that made Chi Ling nervous about discussing her work. She rehearsed topics to chat about, but the high spirited Qing Ge easily kept Chi Ling entertained. Their bright conversation soon touched upon the delight they experienced when discovering words in their dreams.

## 带修辞的景观

池铃静下心来规划平面图；她画了难以计数的图纸。有些是说明功能分区的布局图，另一些是关于在哪里可能发生交流互动的示意图。早上她可能让自己的精力集中在安置居住性空间，继续思考他们的内部布局然后将自己的注意力转移到考虑花园的步行路线。而下午她可能会画很多的草图来推敲建筑形式以及空间品质，思考使用材料的想法，制作展示彩色使用的插图以及绘制分析光线的示意图。有时候，她可能编辑早上画的整套图纸然后第二天又重新编辑一遍。

促使她绘制材料的原因是场地，场地的背景和朝向，但是由于她把自己放到了一个奇妙的意外里，她发现了另外一个画图的原因。随着越来越熟悉这种方式，她很感激任何惊喜，灾难或者错误。同样地，如果一个隐喻或者修辞法的主题提示了它们自己，池铃会让它变得具体并且重新调整自己的设计来把它们显现到图纸上。这些技巧帮助了她创造出惊人的视觉效果也同时戏剧化了她行走中的故事性空间序列。

池铃向自己的歌唱老师，晴歌，提到了这个设计项目，而晴歌提出想要去那个场地看看。晴歌可以用发生在她身上的任何事情作为灵感，来启发自己的乐曲创作。这给她的学生留下了深刻的印象，可是她有活力的谈话和绝妙的幽默感让池铃对于谈论自己的工作感到有些紧张。池铃反复的演练过要谈论的话题，可是充满灵感的晴歌很自然地就让池铃感到放松。她们愉快的对话很快就因为她们共同的从梦境里获得词句的经历而达到高潮。

Chi Ling, eager to learn Qing Ge's views on 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. Chi Ling was delighted that they both shared a similar appetite for gentle melodrama and artfulness. Any couple who were born with the scent of the theatre in their bones, who were born with a fully formed appreciation of the importance and intricacies of dramatic artifice, were bound to find common territory.

They talked then of artifice, how it gave them reasons for decisions, how it could carry an idea and how it became a theoretical proposition. Artifice was 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 were working on.

For Chi Ling, drawing was always an attempt to verify her dreams. She had to imagine herself on the journey proposed by the plan's layout before she could validate the drawing as authentic. Similarly for Qing Ge, words had to be confirmed by her sense that they would truly come from the heart of a singer.

They talked about danger, turning a problem into an ally and the effectiveness of the imagination when it has a dilemma to deal with. It fascinated them that they used similar words for practices designed for different outcomes. With functionality they could have been poles apart, but Qing Ge declared that in musical composition there were times when she needed functional themes and times when she needed lyrical ones.



池铃很想知道晴歌对于乐曲创作的观点，她问晴歌是如何做到在创作音乐的时候让个别单词的重音和整个音乐相协调的？

“我不知道，”晴歌回答，“对于我来说那些唱词会以它们自己的协调性加入曲调。”

池铃笑了。“你在戏弄我。你可以有特别素养或者是天才，但是唱词不可能以你的名义表现独立性；这是难以置信的。”

尽管她很怀疑，但她有一种感觉，晴歌对于结合音乐和语言的动人天赋和自己对于结合建筑和语言的天赋是相似的。池铃感到欣喜因为她们对于太多的歌剧和艺术性有着相似的品味。任何生来就有着剧院气味在其骨髓里流淌的、任何生来就对于戏剧性技巧的重要性和复杂性带着完全地欣赏的伴侣都一定能够找到共同的领土。

他们之后谈到了技巧，讨论它如何成为下决定的原因，它如何成为一个想法以及它如何变成一个理论性的命题。技巧存在于每一句音乐以及每一条画线的背后。她们谈论起声音，它们来自哪里以及它们如何把自己放置在正在进行的项目中。

对于池铃而言，画图总是作为验证她的梦想的一种存在。在她思考图纸的可行性之前，她总是设想自己置身于平面布局的旅程中。同样的对于晴歌来说，歌词必须由她的感觉来决定，这样歌词才能真正的从歌手的心底里被唱出来。

她们谈及危险性，当有一个困境要处理的时候，要将问题转化为一个盟友和有效的想象力。让她们觉得兴奋的是她们使用相似的词曲来创作一个指定的主题却可以得到不同的结果。根据功能性它们可以变得南辕北辙，但是晴歌认为在音乐创作的领域里，有时候她需要功能性的主题而有时候她需要歌词性的主题。

They discussed lyricism, talked of those things that best carried the invitation and how they inhabited the future. Chi Ling affirmed that she always imagined herself being in the space she was designing rather than looking at it. She claimed she had to walk through the architecture to feel the dramatic occasions and corroborate the viability of spatial events. Such a walk instigated her language and helped to form her narratives.

“I dream the plan as a theatrical event before my spaces are built,” she said. “I love living in an installation before it exists. Without this kind of thrill we can’t know if a dramatic gesture operates down at the ordinary level of experience or not.”

“I inhabit my music like this,” Qing Ge agreed. “I have to be over-sensitive towards it; that’s the only way to prove that I hear everything. I know where we differ, though. I start with a pattern in my head and you have to go in search of a pattern.”

“True. You also have words, whereas my design language only emerges when I have discovered the pattern.”

“You need words to find your definitions.”

“Yes, I improvise experiments and search the visual material for rhetorical themes until a spatial language emerges.”

“Remind me again; what is this spatial language?”

“Any memorable and concise account of a place is spatial language. It’s also the structure that underpins its resolutions; my tutor referred to it as the engine that drives decision making. He claimed that designers become exhausted by the hundreds of decisions they must make, but the language helps judgments to arrive by connection. The spatial language is also the quality that is read by the visitor, the thing that brings life to the design, the thing that makes it readable and worth describing.”

The 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.

他们讨论了抒情诗，谈论着如何成为最好的盛宴以及如何占据未来。池铃认为她总是想象自己身处于自己正在设计的空间中而不是俯视自己正在设计的空间。她觉得自己需要在建筑空间里穿行来感受那些戏剧化的场景并且亲身验证那些空间时间的可行性。这样置身其中的行走形成了她的语言并且帮组她建构自己的空间故事。

“在我的空间建成之前，我把平面图想象成一个戏剧场景，”她说。“我热衷于住在一个没有建成的装置里。没有这种快感我们就很难知道是否一个戏剧性的动作可以在平常的生活经历里施行。”

“我像这样来具化我的音乐，”晴歌认同到，“我必须得对它非常敏感；这是我唯一能够证明我能听到一切的方法。当然我知道我们有什么不同，可是我以我脑海里的一个模式开始而你则需要去寻找一个模式。”

“是的，你也有你自己的语言，而我的设计语言只有等我发现了一个模式的时候才会出现。”

“你需要词语去发现你的定义”

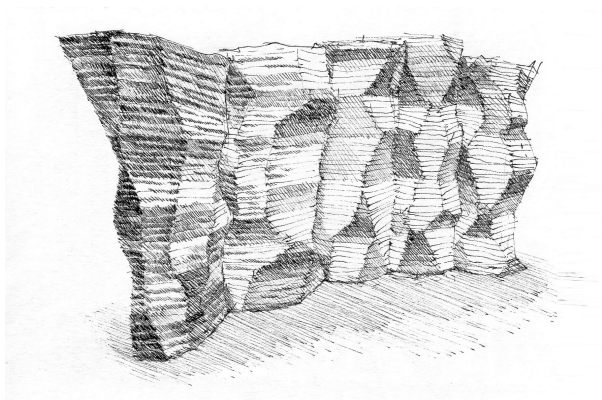
“是的，我随性地实验以寻找可见的用于修饰性主题的材料直到一种空间语言呈现出来。”

“能再跟我解释一次么；什么是空间语言？”

“任何关于一个场地的可记忆的和简单而又包含丰富意义的事物都是空间语言。它也是一个可以巩固自己的空间决议的结构；我的导师视空间语言为引导设计决定的发动机。他认为设计师会因为成千上万的不得不去做的决策而感到精疲力竭，可是空间语言可以帮助他们来做判断和决定。空间语言又是访问者能读到的一种空间质量，是将生活带入到设计，让设计变得可读并且值得被描述的概念。

和晴歌的对话一直在池铃耳边缭绕，无论是在她画图还是睡觉的时候。她希望晴歌能陪伴她更久，但是她们的词句很少相符；她臆想出一种争论性的独白作为替代品。除了这个，她那些在中国美术学院的学生们成为最让她兴奋的同伴。





## A roof to revolutionise beauty

Chi Ling inhabited the supermarket roof as though it were 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. In truth she was; she was talking to her father, but Mr. Lao was nowhere nearby. If the shoppers asked about her activity, she told them she had to continually walk across the roof to dream up 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 for her that until then had only existed as vague thoughts at 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.

## 一个颠覆美学的屋顶

池铃已经完全适应生活在超市的屋顶就好像它是自己的庄园，她用每一毫米的沥青屋面来梦想她的花园。有时她会进入商店楼下人们的视野。那些顾客们无法想象为什么她如此的专注又为什么她会挥动着双手好像在和什么人对话。事实上，她是在想象里和爸爸对话，但是劳先生并不是在附近。如果那些顾客问到关于她的行为，她就说她在屋顶上行走是为了重新塑造那些即将成为她的花园景观的空间。大多数人乐于对这个答案不去质疑，也有少数人很热衷于问更多的问题。池铃总是非常大方的回答问题而有时候引发的对话会让她确认了许多很重要但之前却是一种模糊存在于脑后的事情。

在一年四季的日日夜夜中，池铃持续的拍摄了周围的景色。她把连续拍摄的照片处理在一起成为一个全景式的横条照片并且在中国美术学院里展览了它们。随后这些照片又在摄影师画廊里被展出，这个画廊很快把作品卖了出去并且委任她来出品。

当池铃把所有能画的东西都画出来了以后，她认为现在应该是由对材料的关注来取代对图纸知识层面理解的重要性了。她的大多数研究都在园艺中心里进行。在这里她用最好的编织材料来制作模型，这些材料看起来很像缩小尺度的那些她将用于真实的景观设计中的藤、棕榈和莎草材料。她遇到一个园丁告诉她关于最好用的树木和灌木种类以及需要什么样的花盆。她还遇到一位后勤工程师帮助了她解决植物种植在宽阔屋顶上的灌溉和排水问题。

Her most dramatic chance encounter was 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 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 gently rolling hills.

Mr. Lao was delighted when his daughter showed him her model of the garden. He was a little concerned when his daughter talked of a lake, but when she explained it would not be a lake filled with water he was relieved. 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."



她最戏剧化的偶遇是川笛，一位有机肥种植研究专家。池铃设计的屋顶花园正是他常常梦见的那种项目。为了表现自己对这个项目的兴趣，他为池铃建造了一个育苗床。他有很多的关于不同混合肥料的经验因此他专门为这个地点和气候配置了一套有机肥混合方案。它主要由树皮，椰子纤维，木材纤维和绿色堆肥组成，但是他还添加了少量的非有机材料例如沙砾，多角沙和岩棉。池铃称赞川笛为天才。他告诉她关于树皮品级的知识而此前她一直在随意的使用它们。她把这种混合肥洒在育苗床的四个边缘，用自然形状的石头将它定型然后用这个结构来区分有机肥泥土的区域。在川笛的影响下她开始想象这个商场屋顶是一个个带着缓坡的小山景观。

当女儿向自己展示花园模型的时候，劳先生感到非常高兴。他本来有点担心她女儿提到的湖，但是当她说这个湖不会是真的水时他松了口气。接着他便注意到水箱旁边的那个小建筑物。

“那这是什么？”他指着问道，“这是一个屋顶套房吗？”

“不完全是，”池铃回答，“但是我要住在这里。为何要建造一个如此美丽的地方却只有很少的机会来造访呢？这个花园需要经常照顾和留意而且我没有能力付钱请人来照顾这里。这说的通而且这里只比我之前计划的会议室大一点点而已。”

劳先生没有说话。他没有在这里建造公寓的许可并且他很怀疑当地政府很可能会拒绝即使他去申请。他没有对这个境况说只言片语，只是赞扬了她的努力。

“这个屋顶将会彻底改变对美的认识，”他强调。“只有一件比邀请人们到一个美丽的地方更重要，那就是邀请他们到一个极为美丽的地方。”

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

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 them. "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 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."

这是他对池铃所可能说过的最好的话了；也是池铃希望得到的最高赞扬。

那天晚些时候池铃接到了妈妈的电话。

“我有一个坏消息。”她语速缓慢，声音沮丧。“你的奶奶刚刚过世了。快点回家来吧。”

池铃定在那里就像那句话在她的体内爆炸了一样。不可想象的痛苦立刻让她浑身起鸡皮疙瘩。她愣在那里许久。

“奶奶离我们而去了，”她缓慢的说，好像说出这些话语可以帮助她承认这个事实。“她曾是多么的完美。”眼泪缓缓的从她的眼脸流出，她的身体不由自主的抽搐着，哭出了声音。“我三天前还和她在一起，那么的充满活力。她是那么的美丽。”

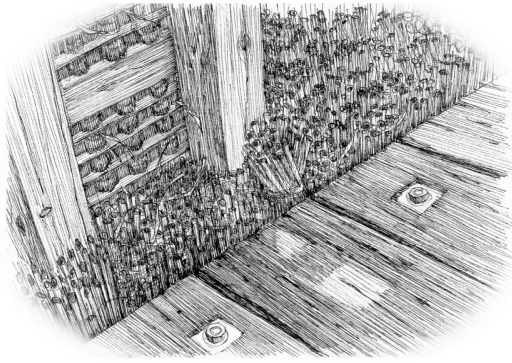
劳先生和池铃整晚相拥哭泣。他们谈论任何事情，但是最能缓解他们的悲伤话题很快关注在了为这位美丽的女士建造一座纪念碑。奶奶的一生里经历了太多的变化的时代而每每到了新的时代她都能保持乐观地生活。她是池铃的榜样，一个指明了风雨总是可以被战胜的路标，不论多大的风雨。太阳升起的时候，池铃宣布她要在屋顶花园为奶奶建造一座纪念碑。

“不，这样太过了，”劳太太坚持到。“就为了纪念她而建造这个花园吧；这样也会给你带来好运气的。”

“你确定，”池铃重申到，“因为如果你确定，我会叫它 *奶奶的空中花园*。这是个极好的景观名字。我很乐意想象祖母在天上。它同样也暗示我们一个乌托邦场所，一个做梦的地方，一个真正的花园。”

“再想一想吧，”劳太太若有所思地补充道，“你也许可以弄一个小片高地。一个简单的土堆会是最完美的纪念碑。这孤独的高地会不断地提醒我们那一位曾经的家庭成员以及将会一直伴随我们的悲伤。”





## 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 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.

## 在春天的精神里

每当有人问劳太太什么时候你的女儿才会开始考虑婚姻问题的时候，她总是回答，“从现在开始的任何一天”。没有一个询问者会相信这种灵巧又带着误导性的答案，但是这样的回答还是会引起不断的询问和无果而终的探查。劳先生，像大部分男人一样，注定觉得这并不是是一件紧急的事情，但惊奇的是劳太太也加入了他放松态度的行列。对婚姻用随意态度从来就不是池铃那些亲戚们的想法，即使在葬礼仪式上，寻找丈夫这个问题也注定成为主要的讨论话题。

“就好像有死亡则需要新生来平衡一个家庭，”池铃在心里想着。她没办法像妈妈一样回答她那些亲戚们的问题，对他们来说一定会询问更多的细节并且可以肯定的一点是他们不会有兴趣听到说遇到一个能够启发爱情的男士的几率是怎么样，他们会只想要证明这个男人是和她门当户对的。

一想到这种无休无止的审问就让池铃感到恐惧，但她固执地不让自己因为这些乐于审问他人生活的人而觉得羞愧。她决定想出一个策略来保护自己远离尴尬，并且看起来唯一可行的方针就是用一个假丈夫欺骗他们。她想到了川笛，她的土壤专家，可以胜任这个角色，但是很快她就放弃要欺骗的想法。很难期望他会扮演一个虚假的订婚对象并且在接下来的几周里维持这种形象直到各种仪式结束。她还得声称川笛来自一个富裕的家庭，当然就她所知这不是真的。她的策略还有一个进一步的缺点；她发现川笛已经用一种很浪漫的方式吸引了她并且自己也不愿意困扰或者欺骗他的感情。

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 the FangTa Garden in Qingpu.

"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 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.



在这些担心使她变得焦虑并且被这类事情弄得不堪负重之前，池铃给川笛发了一条信息说她的奶奶过世了，因此花园的工作不得不停止几个星期。她不知道该如何结束这段留言，并约他在青浦的方塔园见面。

“我一个小时内到，”川笛回复到。“在圆门前的曲桥上见。”

四十分钟后池铃便在福园里漫步了。她现在反而超越了之前差点打垮她的紧张感，很惊讶是平静在陪伴着她。她凝视着水面感觉到一种净化。所有近日来的沉重感都远离了她，她想象着自己悬浮在地面之上。她并没有在想自己等等要说什么，事实上她什么都没有在想；时间凝固了。她所凝视的一切都激起好奇心；甚至是一片漂浮的落叶都有了吸引和取悦她的潜力。她看着每一个从身边走过的游客们，没有她平日常带着的疑问和羞怯，取而代之的是一种淡定。

当川笛走进公园的时候池铃正在来来回回地闲晃，摇摆她轻盈的身体。她停在桥上哼唱起一首悲伤的歌。阳光温暖地点燃了她的脖颈，她的耳朵，她的嘴，但她的眉毛隐在阴影中。川笛在见到她的那一秒就陷入一种仙境般的激情。在他看来池铃的身体仿佛漂浮在空中。她的白棉裙像贝壳一样盘绕着她。浪花从她的脚裸被激起上升，盘旋着卷绕着一直到她的肩膀。她看了一眼他；就像一个在海里出生的精灵。对川笛来说，池铃是一个美好愿望的实现，一次快乐的晨思，一缕带着繁花芬香的水汽。她生活在春天的精神里。他看过她的照片也听过她的歌唱。她是他销魂的快乐和遐想，是他人生的目标。

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 it to be the ageless sound of birds, of the waves and the wind. High constant notes of sweet music came to her; voices were singing and they bathed her in the certain knowledge that this is how the world nourished its 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.

池铃凝视着湖面，她的身体随着脑中的音乐轻轻地摇摆。看到川笛的那一刻，喜悦在她的脸颊跃然而上。她展现了一个微笑，如此甜蜜，如此美丽而又如此真实的展现了那时那刻的幸福，那些恰巧看见她的人会迫不及待的想要知道关于她迷人的一切。川笛的眼底饱含着池铃的凝视然后在那一刻他用指尖向她的方向发出了一个爱的吻。池铃轻轻撩开她鬓角的头发，就好像阳光破云而出。她明亮而快乐地微笑着，充满魅力的回应了他的飞吻。

他们走到了曲桥上，互相交换了一个只意味着一件事的眼神。不去尝试再次遇到对方，但是他们徘徊在美丽的交谈中。他们说的每一句话都牵动着彼此的心。虽然都是些最平常不过的话语，但他们也是魔法般的副歌让最甜蜜的交流变得显而易见。这些美妙的话语从唇间滑过，展现出一个表达这个新连接的惊奇和乐趣的微笑。

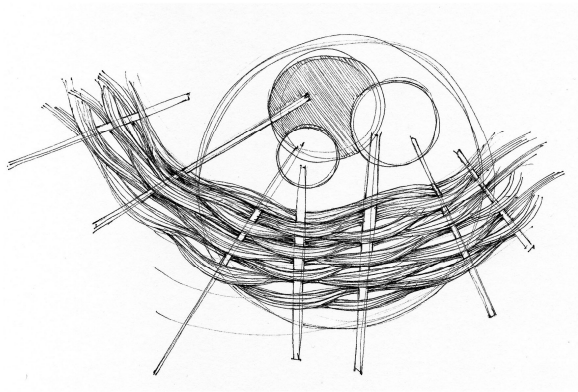
一旦池铃接收到了所有实质性的讯息，那些她经历过的不确定的情感开始逐渐消失。她不会对自己的计划提到只言片语。池铃和川笛一起走向出口。池铃又开始紧张，可是紧接着一个声音从她的内心深处发出告诉她所有她的人生发生过的事情都是为了这一刻而做的准备。她知道这是永恒的鸟鸣声，海浪声和风声。一串甜蜜的高音飘向了她；这串声音在歌唱，它们用特定的知识在沐浴着她，这就是世界滋养它的心的方式。

“噢！还有一件事，”她喊道，停了下来。

“是的，”川笛回答。那是一个明确、自信的肯定回答，不带任何疑问；这是一个答案。“是的，我会的。”

池铃感到无法想象的开心。他们相吻了。在这一刻，这愉快的一对儿不需要任何言语。





## Havens of inner strength

The funeral rites lasted three weeks. Chi Ling, like a fish out of water, couldn't wait to dive back into her work. She rented an apartment close to the supermarket and with Chuan Di at her side she made preparations for construction to begin. Within six weeks they were supervising a team of builders employed to construct the habitable buildings and the boundary walls. Chi Ling, never so excited about architecture before, spent all her waking hours following the progress and taking photographs.

When the builders had completed their work, she was eager to take up residence, but Chuan Di persuaded her to wait until they had begun to clarify the contours of the landscape and all the materials were on site. It was a sensible suggestion, but students from the interior design department who were helping with construction soon got into the habit of staying overnight in the garden apartment or the pavilion. Chi Ling accepted it. She was learning how to work intuitively, how to be calm while dealing with complex problems and how to mix a relaxed natural attitude with a decisive approach.

One day Mr Lao informed Chi Ling that the garden centres in his supermarkets were now complete and he needed to advertise them. He asked if she would design a 'plant feature' to sit outside the stores. Chi Ling, enthusiastic as ever, visited the various sites and made designs for a series of small gardens. They each had a timber podium, a protecting wall 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 phrases she used.

## 内在力量的栖所

丧礼仪式持续了整整三周。池铃好像一条离了水的鱼，迫不及待的想要潜回她的工作里。她在超市附近租了一间公寓而后在川笛的陪伴下她完成了为开始结构建造而必须的那些准备。在那六个月里他们为那些雇佣来建造那些可居住建筑和围墙的那一队建筑工人而感到惊叹。池铃，在此前从没有因为建筑而感到如此兴奋，她将她所有醒着的时间都用于建造进度的跟进和照片记录工作。

当那些建筑工人完成他们的工作，她迫不及待的想要住进去，可是川笛说服她等到他们开始设计景观的雏形并且所有的材料都运送到场地了再住进去。这是个深思熟虑的建议，可是从室内设计部门来帮助建造的学生很快开始整夜的呆在花园或者亭子里。池铃没有反对。她正在学习如何直观地工作，如何在面对复杂问题的时候保持冷静，如何结合放松自然的心态来做决定。

有一天劳先生告诉池铃他的连锁超市里的园艺中心现在都完工了，并且他需要做广告。他询问池铃是否可以在商店外面设计一个‘植物专题’。池铃充满热情的走访了几个不同的场地并且设计了一系列小的花园。它们每一个都有木质矮墙，一个竹林护墙，绿叶植物和一个用芦苇做的让游客们可以坐下休息长椅。为了吸引注意力她还运用了画着玫瑰爬出墙头的横幅。她不想直白的广告那些商店，所以她引用了老子的话印在那些横幅上。“知道什么时候该停下可以避免麻烦。你不需要去害怕别人害怕的东西。”这两句是她引用的话的一个典型例子。

Once the landscape of her roof top garden was complete, Chi Ling made preparations to move into the apartment. She wanted to contemplate her garden and make decisions in this place where peace and quiet reigned. One evening, just before the move, she saw a mother and daughter begging outside the store. They sat without hope of receiving anything from the shoppers. Chi Ling learned that they had no place to live and no income to live on. She bought them food and invited them to stay in her apartment. As the days passed, Jia Ying and Mei Xu took up residence in the garden. They made themselves busy; moving objects around and tidying up the landscape so the beauty of the terrain could be appreciated.

Chi Ling became attached to mother and daughter and with Chuan Di they spent many evenings together. One day Chi Ling asked the young Mei Xu what she thought of the garden.

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

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

“You could paint the flower plots 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 this intrigued her.

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

Mei Xu consented and asked if she could also choose the colours. Chi Ling agreed and the next day, she, Jia Ying and Mei Xu went to buy paints and brushes. The young girl bought a pot of every colour available in the shop. As the days passed, she and her mother painted each clay object in the garden - and there were a great number. Chi Ling was delighted. She could never have made such a decision nor could she have gone about it in the carefree manner that Jia Ying and Mei Xu did. She photographed mother and daughter at their work and made them the subject of a hugely successful exhibition.



池铃准备一旦她的屋顶花园的景观建造完成就马上搬进去。她想要在这个充满了平和与安静的地方来完成她的花园和各种设计决定。一天晚上，就在搬过去住之前，她看见一对母女在店铺的外面乞讨。她们不抱任何希望地坐在那里。池铃得知她们没有任何地方可以居住也没有收入来维持生活。她便给那对母女买了些食物还邀请她们住进她的公寓。随着日子的流逝，家英和美栩便在屋顶花园里定居下来。她们把自己变得很忙；将花园里的物件移来移去，还把花园的景观部分打扫干净以便欣赏院子里优美的地势起伏。

池铃被这对母女所吸引，还有川笛，他们度过了许多的夜晚。有一天池铃问小美栩认为这个花园怎么样。

“我觉得颜色不够多，”小女孩回答道。

“那我该怎么办呢？”池铃又问。

“你可以把花盆都漆成明亮的颜色，”小女孩说。

家英不以为然的敲了敲女儿的脑袋，川笛大笑起来，池铃也笑了。她很肯定美栩已经想过这么做好几次了，这引起了她的兴趣。

“那你愿意帮我来漆那些花盆吗？”池铃问那个小女孩。

美栩考虑了一下又问她是不是可以自己选想要的颜色。池铃同意了，于是第二天，池铃、家英和美栩便一起去买油漆和刷子了。小女孩把店里每一种颜色都各买了一罐。随着日子一天天过去，小女孩和她的妈妈把每个陶土盆都漆了一遍 --- 真的有很多的数量。池铃很高兴。如果是她自己肯定不会做这样的决定，或者说她也没办法用家英和美栩这样毫不顾忌的方式。她为工作中的那对母女拍了很多照片并把它们做成了一个很成功的主题展览。

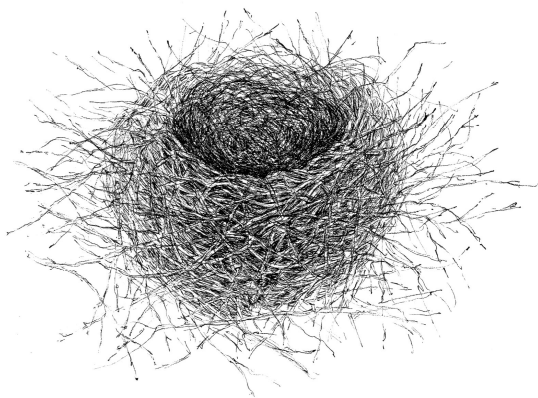
Mr. Lao used the miniature gardens Chi Ling designed in a TV advertising campaign. For reasons no one could explain, the gardens with banners captured the public's imagination. Soon, similar installations were being reproduced everywhere. Any piece of neglected land was turned into a little oasis or *haven of inner strength*; which was the title everyone now used. 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 like the waves of the sea. High winds do not last all morning. Come together to feel the gentle rain.* 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, news came that visitors to the Forbidden City had built a 'haven of inner strength' in the square before The Hall of Supreme Harmony. The phrase on the banner was - *The nature of things*. Images of it appeared in the press and everyone waited for its dishonourable removal. Days passed and many went to visit the little garden. Chi Ling talked to no-one, but she answered a phone call from her father. He told her to turn on the television. She did as he requested and saw the mayor of Beijing walking slowly towards The Hall of Supreme Harmony with his wife, accompanied by Mr. and Mrs. Lao. Then the nonchalant quartet entered the little garden haven to enjoy its gentle invitation as all before them had done. Then, showing no concern about the importance that had been attached to this installation, they walked back the way they had come. A crew from CCTV asked for a statement from the mayor and he told them that it was natural for everything to be the subject of change. Images of them were sent around the world.

劳先生用池铃设计的小花园设计参加了一个电视广告比赛。谁也不知道为什么，那些带着标语的小花园竟完全抓住了参观者们的想象力。很快，相似的小景观便出现在各个城市。任何一块被荒置的土地变成了小绿洲，或者是‘内在力量的栖所’，这是现在每个人对它的叫法。人们在这些‘栖所’里约见朋友或者在回家的路上进去歇一歇。很多网站乐于记录它们的流行度，提供最好的图片并且给出如何建造这种小屋的建议。这些引人注目的简短的古语引用造成了巨大的影响并且这种多变性是永无止尽的。*像大海的浪花一样漂移。大风不会持续整个早上。到一起来感受温和的雨。*官方很快意识到小小的花园的力量，但是他们没有做出任何反应并且有些地方还鼓励这样的小景观的建造。

在池铃庆祝她的花园开放的那天，有消息说去紫禁城游玩的游客们在太和殿前面的广场上也建造了一个‘内在力量的栖所’。在横幅上的引用句是 --- *万物之本*。它的图像出现在新闻里并且大家都在等着它被不看好的移除。几天过去了，许多人去参观那个小小的花园。池铃不与任何人说话，但是她接了她父亲打来的电话。劳先生叫她打开电视机。她按爸爸的要求做了然后便看见北京市长和他的夫人缓慢的向着太和殿行走，劳氏夫妇陪同。而后这漫不经心的四个人走进了那个小小的花园避风港里，享受它温和的款待，就和之前的人们已经做过的一样。然后，没有表示对这个装置已有的重要性的任何关注，他们便原路返回了。一个中央电视台的工作人员希望市长能发表讲话于是市长便告诉他们这是自然的，任何事物都可以成为改变的主题。他们的照片被发往了全世界。





## Coda

It wasn't long before a journalist appeared at Chi Ling's door asking if he could interview her. Chi Ling refused, she even declined to confirm who she was, but he skilfully kept up a monologue and eventually drew her into a conversation.

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

"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 might contract it by the sneezing of others and never know how it happened."

"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 little installation to advertise plants for sale in a chain of supermarkets. I did it to please my father."

"Can anyone design in the way you do?"

"Of course they can."

"Will you teach me?"

"Certainly, would you like to start now?"

## 尾声

很快就有一个记者出现在池铃的门前询问是否可以做一个采访。池铃拒绝了，她甚至不愿告诉记者自己是谁，可是那位记者很有技巧地补充了一个自我介绍并且最终将她带入了谈话。

“你能解释下你的‘内在力量的栖所’是如何获得这么巨大的成功的么？”

“我不知道，”池铃回答说，“也许这些事情已经简简单单地渗透进我们的内心了。也许他们就像乘着微风的花粉。有些人会因此而打喷嚏却永远也不知道这是如何发生的。”

“你学习过设计么？”

“不，我曾经被教导过如何去倾听。”

“那你如何用倾听来做设计的呢？”

“还不能，你还得知道你拥有什么。”

“那么你拥有什么？”

“我拥有走向我的东西。我想不论它叫什么，它和我们从一片草地中穿过后从袜子上收集毛刺的方法是差不多一样的。那些材料们将自己附加上来不经过我们的选择或者同意。我们只需要适时停止并且观察我们聚集了什么。”

“你为你自己的成功而感到骄傲吗？”

“我没有任何成功的地方。”

“可是你成名了。”

“如果你虚构了传闻那我就有名了。我只不过做了个小小的装置来广告连锁超市里销售中的植物。我是为了让爸爸高兴而做的。”

“其他人也能像你这样做设计么？”

“当然每个人都可以。”

“你愿意教我吗？”

“当然，你想现在就开始吗？”







