

中文版本：

流河十笏

河流容器仪式时光

河畔林间、浅流之中，散置素木小龕十座，高低错落，或高及人平视处，或矮至近水畔：或高与银杏低枝齐，立林间青石侧；或矮在及膝浅处，半浸河心滩头。木取旧枝，经霜雨浸、烈日晒，色成深黑，纹间多细碎裂纹——木断茬露淡金，木断茬带暗褐，底形制亦各有别：

树下者，或作正方，高及平视，黑木留雨斑；或镂十字纹，抬手可及，纹隙积银杏瓣。

河中者，或削三角为基，近水半高，木身裹薄泥；或裁菱形，及膝矮立，纹隙积细沙。

余下数座，或方或斜，树下在及肩至平视间，河中在及膝至腰际间，皆带风露水痕。

每龕正面浅刻符记，皆取林间叶脉，因木种、形制各有不同：

正方龕符，银杏脉中宽，刻痕浅白，高及平视；

十字龕符，侧脉微曲，刻纹积雨痕、沾碎瓣，抬手可及；

三角龕符，末点稍圆，点痕水浸略暗，青檀制更沉郁，符记隐水苔，近水半高；

菱形龕符，侧脉分岔，刻痕嵌细沙，银杏制沙映淡金，符记近水，及膝矮立。

此等符记无深意，唯记各龕生于斯，伴林风、逐河波耳。

若有来人，多依龕行小礼：

遇树下平视正方银杏龕，捡河滩圆石置内——石承河潮，白与黑木、淡金断茬相映；

遇树下可及十字青檀龕，取青檀新叶夹竹缝——叶带春阳，衬黑木金瓣；

遇河中半高三角龕，掬河心水滴苔痕——水漫苔衣，轻触木边；

遇河中及膝菱形银杏龕，采短河草插泥缝——草带晨露，晃于裹泥木旁。

这十座小龕，原非记大事。

或记与故人听银杏簌簌，雨斑似旧痕，

或记稚子踮脚拾瓣，瓣屑藏笑语，

或记无端心绪，俯见木纹印水势，指尖触苔润；

或记蹲看鱼群过，沙裹涟漪，

余下各龕，亦藏寻常念想，黑木上雨晒水痕，高低间皆来人驻足痕。

物无定形，意自绵长。木是旧木，色成深黑，纹间带风露与流水之痕，断茬各显其质；符是浅符，刻于黑木，或在目光所及处、或近指尖轻触间、或隐水苔旁，各随其高度。形制虽分正方、十字、三角、菱形之属，位置有树下河中之别，高低亦在平视至及膝间错落，仪式与纪念皆淡。正如河水流而不驻，银杏叶黄而复绿，青檀枝枯而复荣，十座黑木小龕或立或浸于林畔河畔，不浓不烈，却与风露、流水、银杏青檀，共成一段

地点：安徽

类型：景观建筑装置

设计与绘图：林立峰 柴宗瑞 戴嘉业

现场建造：付振（管理） 徐凡渝 祁艺 高孟欣 吴悠然 叶思彤 黎强蕊 赖迅 徐艺嘉 宫婉盈 王天祺 岑象羿 孙祥贵 戈煜辰 周子崴 黄炜滔 王子骏 徐桢苏 蓝翎 但佳芮 罗宇杰 沈国强 包时进 陈楷 侯宇彤等

现场运营：海杰，小烨

合作方：山里没有海， RAC 国际艺术教育， 从建筑， 泾县叠影方舟文旅， 境道原竹

媒体包 presskit 垂询： lin@lin.archi

面积：0.5 平方

高度：0.5m-3m

完成时间：2025/08/01

材料：原木, 调制油漆

英文版本：

Ten Caskets of the River Flow (Revised)

Along the riverbank and amidst the woods, scattered in the shallow currents, rest **ten small caskets of plain wood**, varied in height. They range from eye-level to near the water's edge: some stand as tall as a low ginkgo branch, beside a blue stone in the grove; others are short, **knee-high in the shallows**, semi-submerged in a river spit. The wood, reclaimed from old branches, has been steeped by frost and rain, and baked by the fierce sun, until its colour is a **deep black**, with many fine cracks in its grain—the **fresh breaks of the wood gleam pale gold**, while the old stubs are dark brown. Their base forms are also distinct:

Those **under the trees** are either a **simple cube**, eye-level in height, the black wood bearing rain spots; or **carved with a cross**, reachable by an uplifted hand, with **ginkgo petals collected in the pattern's gaps**.

Those **in the river** are either **cut with a triangular base**, half-height near the water, the wood body **wrapped in a thin layer of mud**; or **cut into a diamond shape**, standing low at knee-height, with **fine sand accumulated in the pattern's gaps**.

The remaining few, either square or slanted, stand at shoulder-height to eye-level under the trees, and between knee and waist height in the river, all marked with the traces of **wind, dew, and water**.

The Carved Signs

Each casket's front is **lightly carved with a sign**, all derived from the leaf veins of the surrounding trees, differing according to the wood type and form:

The sign on the **cube casket**—a **ginkgo vein with a wide central line**, the carving shallow and pale white, standing at eye-level;

The sign on the **cross casket**—the **side veins slightly curved**, the engraving marked by rain and clinging **petal fragments**, within reach of the hand;

The sign on the **triangle casket**—the **end point slightly rounded**, the indentations slightly darkened by water immersion, made of **deeper, more solemn *Pteroceltis* (Qīngtán)**, the sign hidden by water moss, half-height near the water;

The sign on the **diamond casket**—the **side veins branching**, the carving embedding fine sand, made of **ginkgo wood** which reflects the sand's pale gold, the sign near the water, standing low at knee-height.

These signs hold no profound meaning; they merely record that each casket was born here, a companion to the forest wind, following the river waves.

The Small Rites

Should a visitor arrive, they often perform a **small rite** corresponding to the casket:

Upon encountering the **eye-level cube ginkgo casket under the tree**, they **place a riverbank smooth stone inside**—the stone bearing the river tide, its whiteness contrasting with the black wood and pale gold fracture;

Upon encountering the **reachable cross *Pteroceltis* casket under the tree**, they **tuck a fresh *Pteroceltis* leaf into the wood gap**—the leaf holding spring sunlight, setting off the black wood and golden petals;

Upon encountering the **half-height triangle casket in the river**, they **cup river heart water to drip upon the moss**—the water flowing over the mossy coat, lightly touching the wood's edge;

Upon encountering the **knee-height diamond ginkgo casket in the river**, they **gather short river grass to stick into the mud seam**—the grass carrying morning dew, swaying beside the mud-wrapped wood.

The Ordinary Memories

These ten small caskets **were never intended to commemorate great events**.

One might recall listening to the **ginkgo rustle with an old friend**, the rain spots resembling old marks;

Another might recall a **child standing on tiptoe to pick up petals**, the petal fragments concealing laughter;

Another might recall an **unprompted mood**, seeing the wood grain mirroring the water's flow, a fingertip touching the mossy dampness;

Another might recall **squatting to watch fish pass**, the sand embodying ripples.

The remaining caskets, too, harbor **ordinary thoughts**, the sun-and-water marks upon the black wood, the high and low points all bearing the traces of visitors' pauses.

Things have no fixed form, but intention flows long. The wood is old wood, its colour a deep black, its grain bearing the marks of wind, dew, and flowing water, its fractures revealing its essence. The signs are shallow signs, carved upon the black wood, some within sight, others near the light touch of a finger, or hidden beside water moss, each placed according to its height. Though the forms are varied—cube, cross, triangle, and diamond—their positions separate the tree-side from the river-midst, and their heights are scattered between eye-level and knee-height, **both the ritual and the memory are light**. Just as the river flows without stopping, the ginkgo leaves yellow and grow green again, and the *Pteroceltis* branches wither and revive, the ten black wooden caskets, either standing or immersed along the grove and the bank, are **neither intense nor passionate**, yet they form one whole with the wind, the dew, the flowing water, the ginkgo, and the *Pteroceltis*.

Location: Anhui, China

Type: Landscape architecture installation,

Design and Drawing: **Lin Lifeng, Chai Zongrui, Dai Jiaye**

On-site Construction team: **Fu Zhen** (serving as Management), Xu Fanyu, Qi Yi, Gao Mengxin, Wu Youran, Ye Sitong, Li Qiangrui, Lai Xun, Xu Yijia, Gong Wanying, Wang Tianqi, Cen Xiangyi, Sun Xianggui, Ge Yuchen, Zhou Ziwei, Huang Weitao, Wang Zijun, Xu Zhensou, Lan Ling, Dan Jiarui, Luo Yujie, Shen Guoqiang, Bao Shijin, Chen Kai, and Hou Yutong,

among others

On-site Operations: **Hai Jie** and **Xiao Ye**

Collaborators: Shan Li Mei You Hai , RAC International Art Education, Lan Architecture,
Jingxian Dieying Fangzhou Culture & Tourism, Jingdao Yuanzhu

Area: each 0.5 m²

Height: 0.5m-3m

Completed date: 2025/08/01

Material: Raw wood, mix paint