

# Social Sanctuaries

姚仁喜 | 大元建筑作品 30×30 · 姚仁喜 著

KRIS YAO | ARTECH SELECTED WORKS

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图书在版编目 (C I P) 数据

Social Sanctuaries 思 / 姚仁喜著. — 沈阳 : 辽宁科学技术出版社, 2015.8  
ISBN 978-7-5381-9371-8

I . ① S… II . ①姚… III . ①建筑设计—作品集—中国—现代 IV . ① TU206

中国版本图书馆 CIP 数据核字 (2015) 第 176953 号

姚仁喜 | 大元建筑作品 30x30

著 者:姚仁喜  
编辑总监: 刘玉贞 姚任祥  
编辑执行: 温淑宜 乔 苹 林宜熹  
美术总监: 段世瑜  
美术编辑: 方雅铃 陈怡茜 郑乃文  
摄 影: 刘俊杰 郑锦铭 游宏祥 潘瑞琮 马怀仁 陈弘玮 张基义  
刘振祥 邓博仁 李东阳  
策 划: 彭礼孝 柳 青

出版发行: 辽宁科学技术出版社  
(地址: 沈阳市和平区十一纬路29号 邮编: 110003)  
印 刷 者: 北京雅昌艺术印刷有限公司  
幅面尺寸: 300mmx300mm  
印 张: 16.5  
字 数: 20千字  
出版时间: 2015年8月第1版  
印刷时间: 2015年8月第1次印刷  
责任编辑: 包仲明 张翔宇  
责任校对: 王玉宝

书 号: ISBN 978—7—5381—9371—8  
定 价: 160.00元



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SINGULAR MODERNISM BY *MICHAEL SPEAKS*  
快速·缓行：姚仁喜独特的现代主义之精髓 / 麦可·史毕克斯

LUMINARY BUDDHIST CENTER **18**  
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This three-volume monograph contains 30 selected projects spanning 30 years of KRIS YAO | ARTECH's works. This monograph is a testimony of our efforts and devotion in constructing contemporary architecture – shaping sense of place, developing space drama, and elevating cultural context. The monograph is organized in the following three sections:

**Cultural Scenes** exhibits the projects that emphasize celebration of cultural and historical roots, **Communal Forums** focuses on the spaces that inspire creativity in our pulsating society, and, **Social Sanctuaries** presents works that conveys inherent tranquility for reflection and contemplation.

Summer, 2015

本套书精选姚仁喜 | 大元建筑工场成立 30 年来多种类型的 30 件作品，分别以三大系列综合呈现，记录我们对于构筑当代形式、经营场所精神、发挥空间戏剧与提升文化意涵的努力。

“艺”空间经堂入奥，以坚实的构筑实体，彰显历史文化的人文氛围；  
“聚”空间着重于人之聚合，关照并提供常民生活的舞台；  
“思”空间借由静谧建筑的力量，构筑安定、沉净的心灵场所。

2015 夏







Kris Yao has demonstrated his humanity with the development of physical elements  
that hold true to human emotion and conditions,  
cultural and historical context, and a sense of scale and place.  
His architecture has a poetic nature,  
using his native eastern aesthetic and spirituality  
with a sense of natural light,  
interplay of surfaces and forms and executing all with a high level of innovation and professionalism.

Commendation by the American Institute of Architects (AIA)  
at the 2014 Honorary Fellowship Awards Ceremony

姚仁喜建筑师利用建筑元素的创作，  
具体掌握了人类情感与生命状态、  
文化语境与历史涵构、场所精神与人性尺度，  
充分彰显了他的人文精神。  
他以来自东方的美学与心灵的涵养，  
以素材、造型与自然光的交互辉映，  
加上高度的创意与专业的执行力，  
建筑因而盈溢诗意。

美国建筑师协会 2014 年于芝加哥颁发姚仁喜建筑师荣誉院士之颂词







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## FOREWORD

# QUICKENING AND SLOWING: THE GENIUS OF KRIS YAO'S SINGULAR MODERNISM

Michael Speaks, Ph.D.

*Dean and Professor, Syracuse University School of Architecture*

Our bus exited the freeway onto a residential street that led, after a short distance, to the entrance of the Water-Moon Monastery (2012). Standing in front of an immense reflecting pool and framed by the roof, column, and wall lines of his own composition, architect Kris Yao, dressed entirely in black, greeted us and welcomed us onto the grounds of the recently completed Zen Buddhist retreat. A dozen or so of us had been traveling by bus for more than a week visiting buildings in Shanghai and in Taiwan, with the ultimate purpose of awarding the 8th Far Eastern Architectural Design Awards. This was among the last stops on our itinerary and I was grateful that the frenetic architecture pilgrimage was drawing to a close in this tranquil and masterfully composed complex of buildings laid out on the Guandu plain between the Keelung River and the Datun Mountains.

Upon entering the monastery grounds, we passed through a series of sound-squelching concrete walls before proceeding into the capacious Main Hall where sunlight, air, and even the muffled freeway noise is filtered, tempered and made part of Yao's composition. Though a monastery, Water-Moon is not a sanctuary from the world but is rather a sieve through which the external world of the city — its smells, sounds, tastes and touches — passes before entering the internal world of the mind and of contemplation. The hall, in fact, is both a central circulation junction where visitors cross paths with worshipers and nuns, and a wondrous sensory mixing chamber where the controlled stream of noise and chaos from the city is reconditioned and made to blend with the sound of prayers, visitor's chatter, and the soft shuffle of those moving about on concrete floors. A magnificent teak box hovers above the main hall, blocking the sun's rays and framing views into and out of the open, transparent expanse. The western edge of the Main Hall's second level is defined by a long, thickened wooden wall that projects sunlight through apertures carved in the form of Chinese characters. These sun-projected "light characters," which are part of the 260-word "Heart Sutra," move imperceptibly along the surface of simple wooden and concrete walls and around unadorned concrete columns, seeming to slow the very passage of time itself.

Outside, and to the east of the Main Hall, a large courtyard is punctuated by a series of irregularly situated black boulders that recall another era, if not another age. One is left to wonder whether the architect placed these massive rocks in the courtyard, or whether the



courtyard was designed around them to accommodate glacial, rather than human, placement. Are they ornamental architectural details or ancestral traces of a more fundamental, geological plane on which the architect laid out his plane of composition?<sup>1</sup>Pre-cast concrete panel screens perforated by apertures carved as Chinese characters identify the nun's second story quarters and sit atop a concrete column corridor that frames the courtyard before wrapping around to define the Monastery's eastern edge. One can only imagine a similar movement of Chinese characters across the interior walls of the nun's quarters to that which occurs in the Main Hall. Only here the nuns are witness to, and intimate participants in, this slowing of time and recanting — with light — of the entire 5000-word "Diamond Sutra" each morning as they rise. When one experiences, as they surely do, this cinematic projection across the walls and columns of their living quarters, the registration of a slower, thickened time becomes ritual and defines a different rhythm of life.

Water-Moon Monastery is an uncompromisingly modern temple designed for a progressive and enlightened client: the Dharma Drum Mountain Buddhist Foundation. Following principles set out by DDMBF founder, Zen Master Sheng Yen, Yao designed a temple that is spare and stark, but one that is visually rich and luxurious to the touch; that is free of excess, ornament and color, but that inspires one to contemplate all that exceeds the human self. Yao transforms the Guandu plain into a plane of composition on which he skillfully arranges vertical and horizontal planar surfaces made of concrete, wood, earth and water, so as to filter and transform our experience of the contemporary world — a chaos that appears and disappears at such speed that we humans literally cannot fully apprehend it. Water-Moon Monastery slows this pace of appearance and disappearance in order to create a state of contemplation that aspires to an absolute speed that only a pantheistic god of the kind Spinoza imagined, or an enlightened follower of Master Sheng Yen, could attain. Consistent with Zen Buddhist practice, Yao thus slows our normative perception to enable a non-normative perception that aspires to survey and comprehend at absolute speed, the very speed at which the entirety of the world itself appears and disappears.

Yao slows our perceptions but he also simultaneously registers, in his composition, the co-existence of many different temporalities — from his use of large black rocks in the plaza to index geological time, to the

use of water-jet cut concrete panels to index the ways in which he uses contemporary digital fabrication to translate ancient scriptures into a text of light using only sunlight, wood and concrete surfaces. The many digital photographs sent via email to Yao by nuns and visitors alike, picturing reflections of the scriptures and of the Buddha on the rain-soaked stone pavement, in the reflecting pool, and in the sky, evidence the varying speeds of modernization all occurring simultaneously on the multiple planes of Yao's remarkable composition. Water-Moon is a working monastery, but it has also become a site much visited by tourists and others seeking tranquility and temporary respite from the noise and chaos of the city. Indeed, what is perhaps most impressive is that Yao has so skillfully managed to co-mingle, yet keep distinct, these very different worlds — the world of the city and the world of the temple — to the great mutual benefit of both. And in so doing he has created an entirely new temple typology, one that is neither cluttered with the commercial and personal bric-a-brac found and often left behind in other temples, nor contrived, precious or artisanal, as might easily have been the case in the hands of a lesser architect.

Water-Moon Monastery is a masterpiece, but it is also emblematic of Yao's distinctive approach to Modernism. If Modernism is one form of architectural response to modernization — post-modernism, critical regionalism, high-tech and parametricism, are others — then Yao's work not only exemplifies a Modernism different from that which has arrived in Taiwan and Asia from the West, but it also demands a more complex definition and understanding of modernization itself. Rem Koolhaas, Yao's collaborator on the Taipei Performing Arts Center (2015), has suggested in his 2014 Venice Biennale catalogue that modernization began to accelerate in 1914 with the onset of the first world war, transforming national identity, and thus national architecture identity, into a universal Modernism that today, more than 100 years later, can be seen in cities around the world. Cities, Koolhaas suggests, and the buildings that define them, which in 1914 looked very different from one another, today look very much alike. Koolhaas's assumption is that modernization begins in the West and quickly colonizes the rest of the world, leaving only "non-architectural" building practices and customs as traces of national architectural identity. Modernization thus creates, as its byproduct, a universal Modernism, a stylistic paste made from the pulverized remnants of national architecture identity, which is spread evenly around the world by large corporate architecture firms, pushed



even into the most underdeveloped economic crevices, cracks and deformations, to create a uniformly smooth surface. Evidence of this spread has given adherents and antagonists alike, reason to believe that globalization is the completion of a linear process that began in the West and that has smoothed over and re-made the rest of the world in its image and likeness.

What globalization has instead revealed is that modernization is not homogeneous and it is not linear. Modernization does not begin in the West and spread around the world, transforming difference into sameness. Rather, global modernization is heterogeneous and non-linear and is defined neither by space nor by time, but instead by speed. Any survey of any global city will reveal a fractal urban fabric of pockets, bands and swirls, all modernizing unevenly. Kris Yao works in the seams of these pockets, bands and swirls, slowing and quickening the pace of modernization in order to respond to the constraints and opportunities presented by the project. There is perhaps no better example of this than the Lanyang Museum (2010) in Yilan, on the northeastern coast of Taiwan. In a formerly active port area in Black Stone (Wushih) harbor, which has been reclaimed as wetlands, Yao designed what is now one of the most commercially successful museums in Taiwan. Lanyang Museum is designed in the sharp, angular vocabulary of local cuesta rocks that were formed over millennia by oceanic erosion. In fact, it is hard to distinguish the museum from the cluster of cuesta rocks out of which it emerges, situated today, as they have been for millennia. Articulated as alternating layers of glass for public areas and cast aluminum and granite panels for museum gallery spaces, Lanyang Museum is not so much a sieve that filters out the world as it is an enormous framing device through which visitors view the surrounding mountains, plains and ocean, whether outwardly through the glass frames or inwardly as framed exhibition galleries. Here, as in the Water-Moon Monastery, Yao creates a place of respite and contemplation. But the ambitions of the museum, which are to educate and entertain, are not the same as those of the temple, which is to enlighten. At Lanyang Museum, which was founded to showcase the natural beauty and cultural riches of Yilan County, Yao introduces us to a marbled temporality that appears to us all at once: looking out from the glass frame of the museum across the harbor and towards Turtle Island, the distinction of “before” and “after” the founding of the commercial

harbor in the Qing Dynasty, “before” and “after” human settlement of this part of Taiwan, disappear in the mist and we are left to ponder a world where all of time and all of culture become part of the same temporality. Here, natural and man-made formations, geological and archaeological time, and aboriginal, Chinese, Dutch, Spanish and Japanese culture are larded together in order to provide the fullest and most robust experience of Yilan County.

In his 2002 Exhibition at the 8th International Venice Architecture Biennale, Kris Yao staged a simulacrum of his then uncompleted High Speed Rail Hsinchu Station, hung with photographs of two passengers who view one another across the platform, making momentary, though meaningful, connection, before boarding trains traveling in opposite directions. In this project and in other recent museum and cultural buildings, Yao is concerned not only with the materiality of architecture, with how they filter or frame the outside world, but also with our emotional experience of these spaces and places, with the ways in which we encounter and relate to each other as we transition through the multiple and complex temporalities of global modernization: from the corporate boardroom to the archaeological site; from the museum to the high speed train station; and from the freeway to the monastery, and back again to the freeway. Having spent several hours in the summer of 2014 at the Water-Moon Monastery, I, along with the other jurors from the 8th Far Eastern Architectural Design Awards, departed in a more relaxed state than when we arrived. As the bus drove off towards the freeway, I caught a final glimpse of the monastery reflected, on the pond, in near perfect symmetry. And though I could not claim to have seen the temple reflection with the perfect clarity that the Zen masters are said to be able to achieve, I had seen enough to make up my mind about which project would receive the only vote I would cast for first prize.

<sup>1</sup>See Quentin Meillassoux, *After Finitude: An Essay on the Necessity of Contingency* (London, 2010). In Chapter 1, Meillassoux describes pre-human reality as “ancestral.”







序 文

快速 · 缓行：姚仁喜独特的  
现代主义之精髓

麦可 · 史毕克斯（Michael Speaks）博士

美国雪城大学建筑学院教授及院长

我们搭乘的巴士下了快速道路，进入住宅区的街道上，短距离后便抵达农禅寺水月道场（2012 年）的入口。站立在一面巨大的倒影水池前，在屋顶、柱列、墙面的线条所框出的空间，一身着黑的姚仁喜建筑师在他自己创造的场景中招呼我们，欢迎我们来到甫完工的佛教禅修静地。我们十余人过去一周在上海、台湾四处参访建筑物，为了遴选第 8 届远东建筑奖的得主，终于来到行程的最后几站了。这趟建筑“朝圣”之旅的行程非常紧张，来到位于基隆河与大屯山中间关渡平原上的这座静谧而精心构筑的建筑中，我非常开心行程即将接近尾声。

进入禅寺庭园，我们经过一系列隔音的清水混凝土墙之后，踏进了宽敞的大殿。在此，阳光、空气甚至快速道路的噪音都被过滤、梳理，洗练成为姚仁喜作品的一部分。虽然实为禅寺，水月道场并非是远离世界的庇护所，而是一个过滤器，将城市外在世界的声、香、味、触经过筛滤，才进入我们心灵与静观的内心世界。事实上，大殿既是动线交汇处，访客在此与信众或比丘尼擦肩而过；也像是一个融合各种感知的奇妙音箱，将筛滤过的城市喧嚣与浑沌重新组合，并与诵经声、访客的细语声、在水泥地上走动的柔软摩擦声全部融为一体。宏伟的柚木盒子空悬于大殿之上，遮蔽了直射的阳光，却又在底部提供透明无垠的视野框景。大殿二楼西侧是一堵厚实的木制长墙，上面刻着 260 字的“心经”，光线透过镂刻的文字洒进来。这些阳光所投射的“光字”，不着痕迹地沿着极简的木墙移动，亦或环绕着朴实的圆形石柱旋转，时间似乎因而静静趋缓。

大殿东侧外面庭院，有一些不规则的黑色巨石点缀其中，令人忆起另一个时代或另一段时空。是建筑师将这些庞然巨石安置于此，还是庭院设计围绕着这些非人造、状似远古巨石而安排的？这些石头是建筑师作为装点的细节，还是古老、原始的祖先遗迹，建筑师只是在其上结合构成的？<sup>1</sup> 镂空了经文的预铸清水混凝土长墙由清水廊柱撑起，墙后是比丘尼的寮房，界定了大殿的东侧。我们可以想象：一如大殿，这些经文光字在比丘尼寮房的墙上移动的光景。每天黎明拂晓，只有住在这里的比丘尼，才能以朗诵整部 5000 多“光字”的“金刚经”，亲身见证到纾缓的时间。当此电影影像般的光影投射在寮房墙面与梁柱上时，比丘尼们或任何人，对于这种缓慢而浓缩的时间所转化成的仪式性，以及因而



定义出不同的日常生活步调，一定会有极为深切的体会。

水月道场是不折不扣的现代寺宇设计，业主为思想开明先进的法鼓山佛教基金会。秉承了创办人圣严法师所阐述的理念，姚仁喜的设计简单朴素，却仍充满视觉的美感与丰富的质感，同时又低调大气，没有过度的装饰与色彩，是一座令人凝思超越人类自我格局的建筑。姚仁喜将关渡平原摇身一变，巧妙安排清水混凝土、柚木、水面与大地，精炼地构成垂直面与水平面，进而过滤并转换了人类难以领会的即刻生灭之浑沌经验。水月道场将这种生灭的速度放慢，创造出一种禅思的情境，让我们置身其中，向往只有斯宾诺莎想象的泛神，或圣严法师的开悟弟子才可能达到的绝对速度。姚仁喜的作品符合了禅宗的信念，减缓了我们的凡俗感知，让我们一探非凡俗的领域，驱使我们探究并理解绝对速度，那也正是整体世界生灭的速度。

姚仁喜虽然减缓我们的感知，但他也同时让许多不同的“时间性”共存于建筑中。从广场黑色大石头遥指着远古地质年代，一直到清水混凝土墙以水刀切割，仅借助阳光、柚木与混凝土表面，将古文翻译成光文字指出的现代数位技术。完工以后，姚仁喜收到许多寺院比丘尼或访客传来的照片，其中许多是经文或佛像映照在雨后的石板地上、反射在水池中或倒映在天空中的景象；这些景象都见证了现代化不同的速度，都呈现在姚仁喜非凡的作品的多元层次之中。水月道场既是个禅寺，但同时也是许多访客的景点，以及寻求远离城市喧嚣与混乱、渴望短暂安宁者的庇护所。事实上，这也许正是姚仁喜最令人赞叹之处，他巧妙地将两个迥然不同的世界既区分又融合，一是世俗的城市世界，一是肃穆的禅寺世界，使其互惠共存，相辅相成。以此，他创造出全新的寺庙形态，既不像那些塞满商业和个人小古玩的一般佛寺，也不会像纯熟度不足的建筑师一般，掉入矫揉做作、过于精致或艺品化的陷阱。

水月道场不仅是一件杰作，也是姚仁喜实践他独特的现代主义之象征。如果说现代主义是建筑对于现代化的一种回应，而后现代主义、批判性地域主义、高科技与参数化主义等是对现代化的其他回应的話，那么姚仁喜的作品不仅体现了不同于从西方传到中国和亚洲的现代主义，更让我们了解，对现代化本身应该有更

深刻的理解与定义。与姚仁喜联手合作台北表演艺术中心（2015年）的雷姆·库哈斯，在2014年威尼斯双年展中提出，现代化于1914年随着第一次世界大战的开始而加速，不仅改变了民族认同，进而也改变了民族建筑的认同；因此，在100多年后的今日，世界各地的城市都可见到普世的现代主义。库哈斯认为，城市与定义城市的建筑物，在1914年看起来差异相当大，如今却都看似相同。库哈斯的假设是：现代化始于西方，并且迅速地移植到全球各地，只留下一些“非建筑”的建设与习俗，算是民族建筑认同仅存的痕迹而已。因此，现代化创造出一个普世现代主义的副产品，一种从民族建筑认同残渣所制造出来的风格拼贴，透过大型的企业型建筑师，将之推布于世界上各个角落，甚至连最未开发的经济体之缝隙、裂痕与形变都不放过，营造出均匀平整的表面。这种扩散使得支持或抵抗全球化的人都不得不相信，全球化是始于西方的线性完整过程，而且已经把整个世界的其他地区处理平滑，重塑成与其相似的意象了。

然而，全球化所揭示的却是：现代化并非同质不变，也非线性。现代化并非始于西方而后传播至世界各地，将差异转化成千篇一律。相反地，全球现代化是异质性、非线性的；既非由空间也非由时间界定，而是由速度定义。在任何全球城市中调查，都会显示城市肌理中的各种角落、条带或漩涡中，各都呈现不均匀的现代化进程。姚仁喜就在这种角落、条带或漩涡的接缝中，或减缓、或加速现代化的步调，以对应每个建筑案所带来的限制与机会。在此，或许没有比兰阳博物馆（2010年）更好的例子了。这栋在台湾宜兰东北海岸的建筑，坐落于以前的乌石港，现在则是再生的湿地。姚仁喜在此设计了台湾当今票房最成功的博物馆之一。兰阳博物馆以单面山岩石锐利棱角的词汇设计，那是经过千年海洋侵蚀而形成的独特造型。事实上，博物馆与那些环绕四周、已经存在数千年的单面山石很难区分。兰阳博物馆以玻璃营造的公共区域，以及铸铝板与花岗岩形塑的展示空间相互交错；它并非在筛选世界，而是一幅巨大的框景，经由此，访客可观赏环绕四周的群山、平原与海洋，无论是透过玻璃框架由内向外望，还是由外向内观赏框景内的展示厅，都是如此。与水月道场相同，姚仁喜在此创造了一个庇护、沉思的地方。然而博物馆的目的是为了寓教于乐，而禅寺是为了度化众生，理念并不相同，兰阳博物馆始建是为了展示宜兰的自然美景与丰富文化，因而，姚仁喜向