

# Communal Forums

姚仁喜 | 大元建筑作品 30×30 · 姚仁喜 著  
KRIS YAO | ARTECH SELECTED WORKS

聚

辽宁科学技术出版社  
LIAONING SCIENCE AND TECHNOLOGY PUBLISHING HOUSE

30×30

KRIS  
YAO  
ARTECH

姚仁喜  
大元  
建筑工场

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## CONTENTS 目录

- FOREWORD 序文 **8**  
A TREATISE AS REFINED AS THE SPRING WINDS AND  
AS PURE AS AUTUMN WATER BY ZHOU RONG  
春风大雅，秋水文章 / 周榕
- CONTINENTAL ENGINEERING CORPORATION HEADQUARTERS **18**  
汉德大楼
- KELTI CENTER **52**  
克缇大楼
- CHINA STEEL CORPORATION HEADQUARTERS **88**  
中钢集团总部
- HSINCHU HIGH SPEED RAIL STATION **122**  
新竹高速铁路站
- YUAN ZE UNIVERSITY LIBRARY **166**  
元智大学图书馆
- CHRONOLOGICAL LIST OF SELECTED PROJECTS **190**  
精选作品年表
- 16** ARCHITECTURE AS THEATRICAL STAGE  
BY KRIS YAO  
建筑是舞台 / 姚仁喜
- 32** QUANTA RESEARCH & DEVELOPMENT CENTER  
广达研发中心
- 72** HUA NAN BANK HEADQUARTERS  
华南银行总部
- 106** HUMBLE HOUSE  
寒舍艾丽酒店
- 154** HSINCHU BUS TERMINAL  
新竹转运站
- 176** LUODONG GOVERNMENT CENTER  
罗东行政中心
- 196** COLLABORATORS  
合作团队

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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



## CONTENTS 目录

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A TREATISE AS REFINED AS THE SPRING WINDS AND  
AS PURE AS AUTUMN WATER BY ZHOU RONG  
春风大雅，秋水文章 / 周榕
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## FOREWORD

# A TREATISE AS REFINED AS THE SPRING WINDS AND AS PURE AS AUTUMN WATER

Zhou Rong, Ph.D.

*Associate Professor, Tsinghua University School of Architecture, Beijing*

The pinnacle of Chinese culture is elegance and refinement, the essence of five millennia of civilization and Chinese spirit, an art form imbued with beauty, yet cultured in its romanticism. Chinese refinement is grand and profound, and has continued to reinvent itself throughout the ages. Its everlasting qualities reveals how it has blended the new and old throughout the ages, surviving wars and turmoil, and witnessing the rises and falls, all without yielding. Moreover, the ability of Chinese culture to continue along the path of refinement and elegance is not limited to its language, but instead extends to encompass all forms of creation. Therefore, although architecture is thought to be but a lesser art, there exists within it wondrous grace and refinement. That is the reason why true architects strive industriously to create works that would rise above mere craftsmanship, while inheriting the legacy of the refined. They are charged with the responsibility of carrying on this precious cultural heritage.

As the standard-bearer of his generation, Kris Yao has deeply influenced Taiwan's contemporary cultural landscape over the past thirty years, and his impact has since spread far and wide across the Taiwan Strait. Yao's architecture has become important benchmarks in both modern Chinese architecture and in the continued formation of modern Chinese culture. Therefore, to understand Kris Yao, it would be unwise to limit oneself to the confines of Taiwanese architecture; one should examine his work within the modern transformation of Chinese civilization in order to fully demonstrate the underlying historical value of his works.

Beginning in the late Qing Dynasty, facing the turmoil of the invasion of western civilization, Chinese civilization was forced to initiate a difficult transformation to modernity. A century of change brought vicissitudes and hardship. The political divide of 1949 splintered Chinese civilization as the two sides of the Taiwan Strait went their separate ways in regards to modernization. Those who crossed over to Taiwan were able to preserve the hierarchy of traditional Chinese culture. This enabled traditional "refined culture", which is an amalgamation of "elite values", to flourish in the Taiwanese society.

The orientation of the grassroots and the elite exacerbated the underlying differences in cultural perspectives between Mainland China and Taiwan over the past six decades. Taiwanese society held on to the

core values of refinement and kept its cultural values from collapsing under the attack of the foreign, using refinement to adapt to the times, linking the new with the old while maintaining elegance.

The modern refinement of the traditional Chinese culture bred in Taiwanese society is reflected by the literature of Pai Hsien-yung and Chiang Hsun, the films of Hou Hsiao-hsien and Ang Lee, the dances of Lin Hwai-min, the plays of Stan Lai, and the architecture of Kris Yao. They have demonstrated alternative visions and possible paths for the thoughtful modernization of Chinese civilization. For their peers in mainland China, these works, though not necessarily grand, can be viewed as alternatives for the modern transition of Chinese culture.

Yao's contributions to cultural refinement is epitomized by the taming of the "red-haired wild horse" from the West – in this case, modern Western architecture. Architectural forms and vocabulary are transformed in accordance to the core values of traditional Chinese culture and re-organized into Yao's unique refined and cultured spaces. Under Yao, the refinement of Chinese culture is rendered by employing the concepts of "harmony" from Confucianism, "transcendence" from Taoism, and "stillness" from Buddhism. Through this, Yao is able to absorb and utilize modern Western architectural forms while lessening the bluntness of their brute force.

Confucian harmony influences the foundation of Yao's spatial designs. Harmony eliminates contradictions, avoiding the forced regimentation of hyper-efficient, complex spaces and unified logical forms that modern architecture tends to impose on the user. Under his precise and rational orders, Yao is able to moderate redundancy to create free, comfortable spaces. His balanced approach is free of the extremism in Western architecture, exuding instead a relaxed, human warmth. Arrogance is not present in Yao's buildings, nor are there complicated or enigmatic concepts too difficult for the layperson to understand.

Taoist transcendence is expressed as freedom in Yao's designs. This type of freedom is different from the aggressive freedom in contemporary Western architecture, which asserts individuality and destroys in order to create. Yao's freedom is passive, just "a dip in a pool of clear green water" without ripples. Traces of his restrained freedom is evident in the subtle variant-script bay window in the Lanyang Museum, the

almost indiscernible shifts between symmetry and asymmetry of the overhanging wall on the west side of the Water Moon Monastery, and the ever-changing patterns in the wooden lattice windows in the Wuzhen Theater. Even in his bolder works, such as the free flowing Palace Museum Southern Branch in Chiayi and the New Taipei Art Museum, Yao still maintains a certain delicate balance between freedom and order. Transcendence is like flowing water, blissful, but not abusive; free, but not indulgent. Kris Yao's architecture transcends craftsmanship into the realm of art, from art to Tao, balancing yin and yang creating lively, exuberant refinement and grace at the behest of rational order.

Buddhist stillness as a temperament is unconsciously revealed in Yao's designs due to his personal adherence to Buddhist philosophy. Not to mention the Buddhist temples such as Luminary Buddhist Center and the Water Moon Monastery, even in bustling creations such as the Hsinchu High Speed Rail Station and the Wuzhen Theater, Yao exhibits a high degree of restraint in his expression of substance. His intentions are presented subtly, filled with compassion for the illusions of a fleeting life, paired with a hint of reluctant to build for what is merely ephemeral. Kris Yao's realm of refinement is in between the Risshu and the Zen schools of Buddhism, or rather, a taste of Zen in Risshu. A fleeting moment of youth and beauty creates eternity within the transient, just like the lone image of the Kelti Center in the Xinyi District; it may appear very close, but is actually far away; it seems to move but is still and quiet; it looks real but is illusory. A fashionable veil cannot hide the original face of the immovable; even though many turns of tides have come and go, a gap as thin as the cicada's wings is still hard to cross.

Qing Dynasty poet Deng Shiru once wrote: "like the spring wind, a gracious person can hold many things / like the clear water in autumn, a piece of writing won't be contaminated by dust"; and as mentioned in the *Doctrine of the Mean*, "all living creatures can grow together without causing each other harm, and paths can run parallel without interfering". The spring wind encompasses all living creatures and all parallel paths in harmony and with great tolerance. Kris Yao's architecture integrates modern Eastern and Western architecture and fuses Confucianism, Taoism and Buddhism; he has abandoned the complicated for the simple and omitted the contrived for candor.

## 序 文

# 春风大雅，秋水文章

周榕 博士

清华大学建筑学院副教授

雅乃文华，五千年文明精神之萃聚，钟灵毓秀，蕴借风流。中华之雅，博大精深，生生不息，与古为新，纵历乱离颠沛、兴替轮回而弦歌未绝。华夏文明之雅续，远逾文字，更广寓于诸般造物。故建筑虽为小道，亦有大雅存焉。是以建筑师孜孜营造，非止匠艺，兼挑雅脉，高致深情，寄诸土木。

作为台湾现代建筑的一代旗手，姚仁喜先生三十年来，不仅用自己的建筑作品深刻改变了台湾当代的文化景观，其影响更跨越海峡，成为中国现代建筑乃至中华现代文明创造的重要标杆。因此，认识姚仁喜，仅仅局限在“台湾建筑”的小格局内观察显有不足，应须将其放置于中华文明现代转型期的大参照系中进行审视，方能充分彰显其工作的历史价值。

晚清以降，面对西方现代文明入侵的巨大“灾变”，中华文明被迫开始艰难的现代化转型。百年鼎革，沧桑困苦，神州裂变，同向殊途：1949 之后，一水相隔的中华两岸步入了截然不同的现代化轨道。“衣冠南渡”的台湾，相对地保留了中华传统文明的层级结构，因此令凝聚了“精英价值观”的“雅文化”在台湾社会得到了较为系统的存续。

草根与精英两分的不同文化取向选择，在很大程度上造就了大陆和台湾六十余年来文明景观的底层差异。台湾社会持守雅文化的价值内核，得以在“俗”与“洋”两大现代浪潮的夹击下不至引发精英文化体系的全面崩陷，从而令这块割据的中华文明领地展现出一种“雅致现代化”的发展可能性。以雅化时，接古通今，是谓“雅续”。

中华文明传统的“现代雅续”，在台湾文化界通过白先勇、蒋勋的文字，侯孝贤、李安的电影，以及林怀民的舞蹈、赖声川的戏剧、姚仁喜的建筑等外化形式绽放流溢，显影出中华文明走向现代化未来的另类愿景与可能通路。这簇彼岸文化精英的优雅创造，对雅育断代的大陆同侪和晚学来说都不啻是一种替代性探索实验。他们的作品虽非鸿篇巨制，但其对中华文明现代转型的多样化路标意义却已足够深远。

姚仁喜对文明雅续的贡献，集中体现为他在设计中对现代建筑这

匹来自西方的“红鬃烈马”所进行的形式“雅驯”——即按照中华传统雅文化的核心价值准则，去筛选和改造现代建筑的形式语汇，并将其重新组织成温文尔雅的姚氏空间语言体系。在姚仁喜笔下，中华文化之雅具体呈现为向儒中取“和”、道中取“逸”、释中取“寂”。借此，姚仁喜对西方现代建筑形式既利其用，亦化其戾。

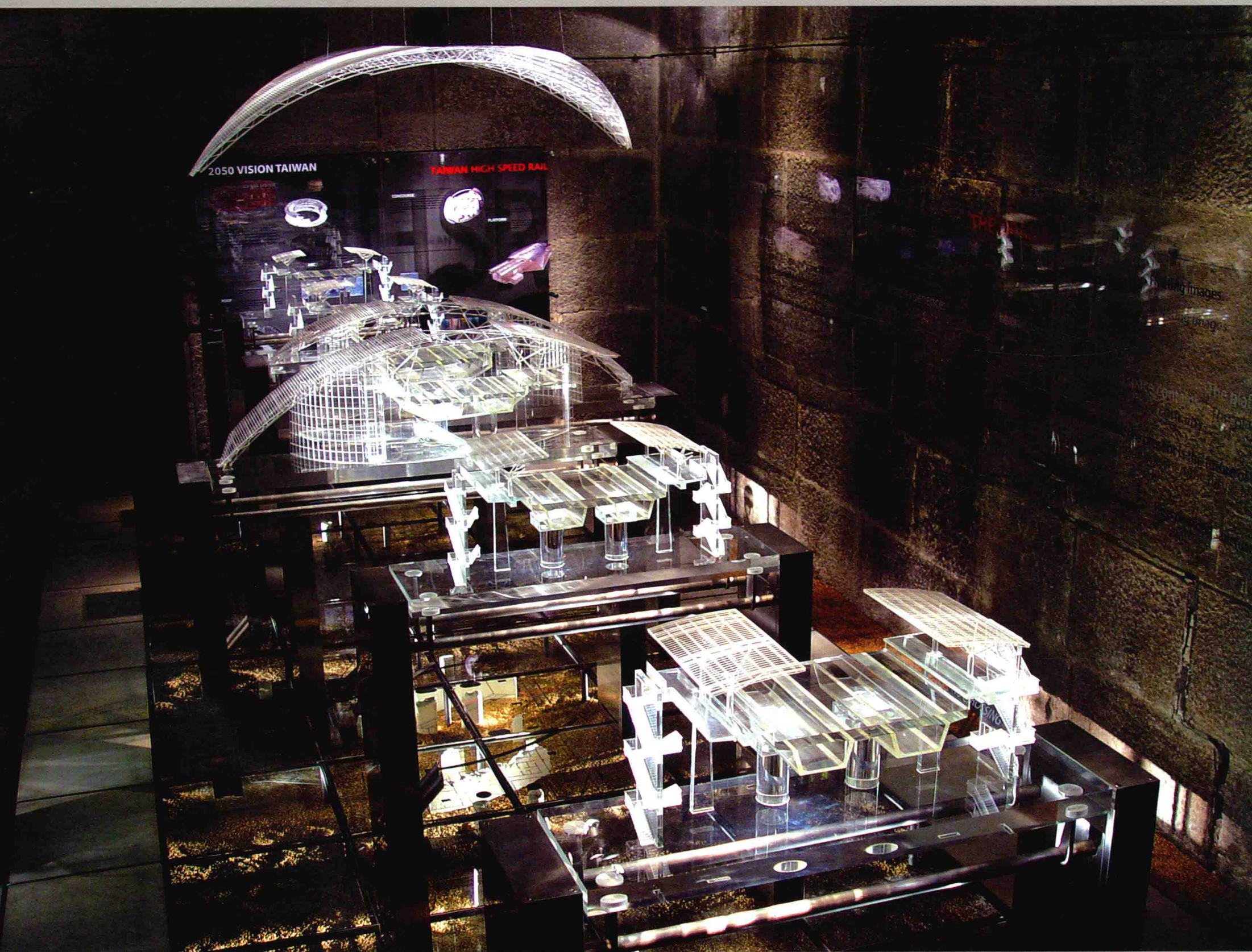
儒家之“和”，确立了姚仁喜雅境设计的温度与基调——散淡自洽、消弭矛盾的“协和”，避免了现代建筑高效复合的功能空间及统一严密的逻辑形式对使用者过强的规定性，通过适度的冗余处理在谨严的理性秩序中仍营造出一派空间自在；执两用中、不极不偏的“中和”，消解了西方当代建筑中常见的强调极端化表现和戏剧化冲突的内在紧张感，从而让物质环境释放出松弛的人情暖意；内敛自守、知柔处弱的“谦和”，使姚仁喜的建筑从无俯视众生的傲慢自矜，也没有普通人难以理解的艰深繁复，而是放低智识姿态，空间揖让成礼、设计收放合度。一团“和”气，方能涵纳万物，氤氲成雅。

道家之“逸”，在姚仁喜的设计中表达为一种“弱自由”。这种弱自由迥异于西方当代建筑中以张扬个性为目标、以冲决破坏为特征的强劲狂放的积极自由，而是“点破一泓澄绿”但却“从心所欲不逾矩”的低烈度的消极自由。从兰阳博物馆点到即止的破体飘窗，到农禅寺正立面西侧悬挑墙面在对称与非对称之间进行的若有若无的扰动，以及乌镇大剧院将千变万化的图案纳入规则控制的木棧花窗中，都可以发现这种低调自由的浅痕淡影。即便是逸兴遄飞如嘉义故宫南院和新北市立美术馆，仍然在自由与秩序之间保持了某种精妙的平衡。逸如流水，乐而不淫，放而不纵。姚仁喜拈逸为雅魄，得以令设计破匠入艺、超艺成道，使建筑阴阳化趣，气韵生动。

释家之“寂”，是深谙佛理的姚仁喜在设计中常常不自觉流露的一种气质，让他的建筑与热闹浓烈的尘世造物拉开了明显的距离。且不说养慧学苑、法鼓山农禅寺之类的释家道场，纵使如新竹高铁站、乌镇大剧院这样喧嚣扰攘的人间俗地，姚仁喜也依然展现出在物质表达上的高度克制——微微着意、淡淡呈示，既不热切，也非冷峻，而仅有对幻象终必成虚的悲悯和不得不在无住

之中建造的平静。姚仁喜营造的雅境在律宗和禅宗之间，或谓“律中见禅”：刹那芳华，于短暂中搭造永恒，于秩序间放下执着；正如克缇办公大楼在信义计画区的孤独显相——似近实远，似动还静，似真亦幻，一道入时的纱幔遮裹住不动声色的本来面目，任潮起潮落历遍周遭，蝉翼之隔却终难揭破。

清人邓石如有联：“春风大雅能容物，秋水文章不染尘”；《礼记·中庸》有云：“万物并育而不相害，道并行而不相悖。”春风大雅，是对万物并育、诸道并行的温煦照拂、侧耳倾听与包容和合。姚仁喜的设计，汇中西现代建筑之道于一体，熔儒道释三家之妙于一冶，删繁就简，弃巧归真，终化春风大雅为秋水文章。



La Biennale di Venezia 8th International Architecture Exhibition  
NEXT EXIT - Hsinchu High Speed Rail Station  
第八届威尼斯建筑双年展 - 下一出口：以“新竹高速铁路站”展出