

建築空間

空間

從《道德經》

看臺灣當代建築

阮慶岳 | 著

明建築 孫德鴻

樸建築 黃瑞茂

始建築 葉熾仁

根建築 甘銘源

李綠枝

WEAK
ARCHITECTURE 2

De Jing and
Temporary Taiwanese Architecture

Ching-Yueh

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DAO DE JING AND CONTEMPORARY TAIWANESE ARCHITECTURE

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● BENEFIT ARCHITECTURE

● BROAD ARCHITECTURE

● SIMPLE ARCHITECTURE

● POOR ARCHITECTURE

● BRIGHT ARCHITECTURE

● MODESTY ARCHITECTURE

● TRANQUIL ARCHITECTURE

● RUIN ARCHITECTURE

五個議題與五個事件 閱讀台灣現代建築的兩種方法

這本書有二個軸線：一是以九〇年代（1985年解嚴）為閱讀啟始點，梳理這段約二十年間的建築設計者及其作品的發展現象，這部分是延續個人之前的長期觀察與紀錄，此次則針對近世代（本書中以「後921世代」作稱呼）的作為，以接續先前的解讀與評論。同時結合《道德經》觀點，作為思考台灣當代建築價值何在的嘗試。

本書先以五個關鍵事件，作為閱讀台灣約百餘年現代建築歷史的斷代劃分，然後聚焦當代十五人／組建築師的發展現象，來與上述五個基本價值相互作用映照，以個案與設計者為中心做紀錄與評論，也同時試探台灣建築的未來走向可能。

易建築	窮建築	明建築	謙建築	餘建築	墟建築
張淑征	張清華	郭英釗	黃明威	黃謙智	楊家凱
劉國滄					



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老子 釋建築

INTERPRETATION ARCHITECTURE



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希言自然。

——《道德經》第二十三章

老子的根本即為自然。《道德經》裡所論述的自然不僅是你我所認知的環境自然，更是指萬物自然而然的原則，孔子言：天何言哉！四時行焉，百物生焉，天何言哉！亦即「道」的作用。老子認為天地的運行與自然萬物的道理不需要言詞，要用心去觀察，如同道的存在與作用本身就是一種表達，故曰「希言自然」。

不久前阮慶岳先生要求我替他的《弱空間——從道德經看台灣當代建築》一書寫篇序言，照理我的話應當少說，因為阮慶岳先生書中論述的道應該由諸位自行用心體會，我內心著實思忖了一個多月，卻又不得不說。這下筆緩慢並非是阮慶岳先生的文章艱澀難讀，而是老子《道德經》是我很有興趣的一門課，建築與《道德經》這樣的聯結是很有趣的嘗試。我反覆閱讀阮慶岳先生的文字，間或拾起老子解義參酌比對，頗有玩味與心得，提出與諸位分享。

反者，道之動。弱者，道之用。天下萬物生於有，有生於無。

——《道德經》第四十章

弱建築一辭，其中建築兩字顯而易懂，我們應就「弱」的字義來談。在《道德經》的論述裡，「反者，道之動」中的反是一種觀念，高以下為基、貴以賤為本、有以無為用，一切均是相對的觀念。是故，弱與強是相對的，弱也就如同賤、下之意，亦即是無。「天下萬物生於有，有生於無」，王弼解釋：「天下之物皆以有為生，有之所始，以無為本」，這也是反本歸源之意。因此在建築上，回到建築的出發點，無為即可無所不為。故弱建築即是回歸到建築的本體，反璞歸真、師法自然。需知建築的空間是虛體，虛即是空、空即是無，空無但卻實際讓人使用感受，這也就是「有生於無，無因有而為用」之涵義。

對於台灣的建築發展，阮慶岳先生在書中以五個歷史事件（甲午事件／日本戰敗／台美斷交／解嚴／921大地震）的關鍵點來切分其演化轉折，最後也因此有了對於「後921世代」十五位中生代建築師的探討。關於這點我是認同的，但前四次都是政治上的遽變引領社會民情朝不同的方向演變，唯獨921大地震是自然現象，在台灣千百年來地震不斷的循環發生，為什麼這一次卻是建築發展的分水嶺？我想重要的是921的發生，恰巧是在民國七、八十年代經

濟高速發展的末端，一方面是在長期而似無止盡的建設與破壞後，我們賴以生存的環境已經千瘡百孔，一方面也是經濟與建築產業的成長停滯，讓年輕世代的建築師們有時間去思考與省思。正因為大自然力量的不可抗，轉而起身去追尋生態及永續的綠色建築，以更為謙卑的態度來面對自然界的反撲。我想這也是身為人類，在宇宙道德倫理的深層文化表現。

作為建築師，每個不同的時代皆有其特殊的議題要面對，史作禪在他的著作《極現與統合》一書中提到：「人類的文明發展是一種開放的還原系統」，我想也就是這一回事。文明不斷的開放發展，越趨向精緻準確的表達，如器物文明、文字文明與符號文明。所以存在即是本體，空間即是本體的表達，但此表達時間一久則容易流於形式、方法容易僵化；還原即是回歸本體，找回文明的源頭。開放與還原，需要革命性的大開大合，大開是面對議題，往前看；大合是回歸源頭，回到自體本身來。故老子以無我與無名作為還原的根本，因為還原，才能找回自己；找回自己，才能開放。

身處在這個世代，這十五位中生代建築師有其幸與不幸之處。容我引述一段阮慶岳先生的文字：「…在現實的隙縫中尋求

生存。這看似不幸的現實，反而給予他們體會現實的契機…」的確，因為「後921世代」沒有政治與歷史的包袱，不用因循苟且，不用衝撞體制，他們可以在一個相對開放的環境，對於現代建築社會的演變尋求自我文化的主體性展現，以具有在地性的作法，脫離傳統與權威，完全回到在地。同時在空間、美、永續、社會性與宗教性等各個面向上，提出自己的看法與解答。在沒有壓力之下進行論述。能自在地活出自己、找回自己，這是他們幸運的地方。

為學日益，為道日損。損之又損，以至於無為，無為而無所不為。取天下常以無事，及其有事，不足以取天下。

——《道德經》第四十八章

現代的社會有許多文明病，高度的開放與發展，無論在經濟、政治均讓人感到窒息，所以我們應該反對文明的約束，回歸自然的道法。老子對於為道的看法，也是要減除人欲，達到自然無為的境界，一切議題均由自然而生，自然無為便能無所不為，其本身該有的面貌，自然就當存在。如一棵樹你不去動它，它自會成長。從老子的角度看，似不必多所雕琢，空間自然就會成長出屬於

它該有的面貌。這是自生的能力，不要去干擾它。我想，這十五位中生代建築師在不知不覺中，是切切實實的實踐了老子「為學日益，為道日損」，是老子的實踐者。

阮慶岳先生挑了一條極難的路，將形而下的建築牆瓦與形而上的老子，用他最高明的智慧與獨到的眼光去解釋說明其間之關係，卻又能下筆字字珠璣、鏗鏘有力，我想這是他數十年來浸淫在建築、文學、哲學後融會貫通而集大成之結果。老子說：玄之又玄，眾妙之門。老子解義闡釋：道體有著無限深遠的涵義，處於玄深的境界。深到極處，由本起用，而開出了萬物生化的妙門。我想這可以拿來比擬阮慶岳先生的這一本著作。

最後，我想提出「生命建築」的看法，生命建築即安住生命之信息空間。建築的基礎就是生活與土地，包含所有的社會行為、物質環境、人類心靈深層文化的呈現，三者密不可分。所以建築之核心議題在於安住生命，以空間信息化入生命之信息層，使生命因而得以安住，此種空間設計所成之建築，謂之生命建築，即反本歸源以回到建築的本體。這與阮慶岳先生的弱建築有著異曲同工之妙，道的論述雖然不同，但萬法歸宗，也提出來與諸位分享。

希望大家多多閱讀阮慶岳先生的書，除了增長智識，也將引領著你們進入思想的殿堂。而阮慶岳先生就像是扮演著老子在闡釋著他的建築觀，故曰：老子釋建築。

李祖原

李祖原聯合建築師事務所主持建築師。曾獲國家卓越建設獎（2008）、第十二屆國家文藝獎（2007）、第九屆國家建築金質獎（2007）等獎項。

To talk little is natural.

—— *Dao De Jing*, Chapter 23

The nature delineated in *Dao De Jing* is more than the environmental nature you and I have understood; it's the law of nature. Confucius said: "Heaven says nothing. Seasons rotate, everything multiplies. Heaven says nothing." It is exactly the principle of Dao. Lao Tzu believed that the functioning of the universe and the reason for everything in the world cannot be described with words; they can only be felt with heart. It's the same with Dao, whose existence and impact are a way of expression, and that is why "To talk little is natural."

Mr. Roan Ching-Yueh asked me, not long ago, to write a prologue for his book, *Weak Architecture 2: Dao De Jing and Contemporary Taiwanese Architecture*. Honestly, at first, I thought I should have said as little as possible, as readers would certainly have felt with their heart the Dao delineated in Mr. Roan's book. But after pondering for more than a month, I figured that there was still something I had to say. The reason I wrote slowly was not because Mr. Roan's articles were hard to read but because I have always been intrigued by Lao Tzu's *Dao De Jing*, and it also because the combination of architecture and *Dao De Jing* is an interesting attempt. After reading Mr. Roan's articles over and over again, with constant comparison with other interpretations of Lao Tzu, I have finally come up with some thoughts, which I'm more than happy to share with readers of this book.

Returning is the motion of Dao. Yielding is the

way of Dao. The ten thousand things are born of being. Being is born of not being.

—— *Dao De Jing*, Chapter 40

In 'Weak Architecture,' the term architecture is easy to understand, and we should therefore focus on weak. In *Dao De Jing*, the returning in 'Returning is the motion of Dao' is a concept, as bottom is the basis of top, the lowly is the origin of the distinguished and not being is the way of being; they are all concepts of relativity. Therefore, both weak and strong are relative. The meaning of weak is like that of lowly, bottom, which refer to not being. As for 'the ten thousand things are born of being, and being is born of not being,' according to Wang Bi's interpretation: "Everything in the world is born a being as being is the origin and not being is the basis," meaning everything needs to go back to its origin and basis. When it comes to architecture, doing nothing would allow us to do anything if we return to the origin of architecture. Weak architecture is therefore to return to the main body of architecture—returning and imitating nature. We need to know that architectural space is void, which is empty, which is nothing. It's void and empty and yet it can be felt and used, which is also the meaning of 'being is born of not being and not being becomes useful because of being.'

When it comes to Taiwanese architectural development, Mr. Roan Ching-Yueh has divided it into different periods with five historical events—Jiawu War (1985), the defeat of Japan and the end of World War II (1945), the breaking off of diplomatic relationship between Taiwan and

America (1978), the lift of martial law (1987) and 921 Earthquake (1999); the divisions thereafter lead to the discussion of fifteen middle-aged architects of 'Post 921 Generation.' I have no problem with such divisions. However, though the first four events were those of major political shifts, which brought with them different evolutions in Taiwanese society, 921 Earthquake was a natural phenomenon. In the past hundreds of years, earthquakes never stopped happening in Taiwan, and why is it that this earthquake had become a watershed of economic development? I would argue that, when 921 occurred, it so happened that the fast-developing economy of the 80s and 90s was just coming to an end. After seemingly endless construction and destruction, the environment we lived in had been badly damaged, and after the economy and architectural industry had come to a halt, younger-generation architects finally had an opportunity to review and deliberate. As the power of nature is irresistible, people started pursuing green architecture that was ecologically friendly and persistent. People were now much more humble while facing nature and its retaliation. I believe this is exactly how we humans—beings of ethics, moral and culture—would have behaved.

Architects of different generations have their different issues to deal with. In his book, *Limit and Unification*, Shin Tso-Cheng mentions: "The evolution of human civilization is an open-ended restoring system." I believe that is what it should have been. As civilization evolves, the way of expression is becoming more and more precise and delicate: from utensil civilization, to language

civilization and to symbol civilization. That's why existence itself is the main body, and space is the way to express the main body. But as time passes, such a way of expression could easily be reduced into a form and the method could easily become rigid. To restore is to return to the main body and to find the origin of civilization. Both opening up and restoring require revolutionary endeavors—moving forward to face the issue while going back to the origin of one's own body. To restore is to find oneself, and only after finding oneself can one open up.

These fifteen middle-aged architects, being at a time like this, are fortunate as well as unfortunate. Let me quote a paragraph from Mr. Roan's article: "...seeking to survive in such a difficult situation. The seemingly unfortunate environment, instead, gives them an opportunity to experience the reality..." Indeed, as 'Post 921 Generation' does not have the historical and political burdens, does not have to stay in the same old rut, and does not have to challenge the system, they can, in a relatively open environment, comfortably express themselves and decide how modern architectural society should evolve. By adopting localized style, they can break away from tradition and authority and return to their root. They can deliberate and argue without pressure. They can live a life they like and be themselves. And that is why they are fortunate.

In the pursuit of leaning, every day something is acquired. In the pursuit of Dao, every day something is dropped. Less and less is done. Until non-action is achieved. When nothing is done, nothing is left undone. The world is ruled by

letting things take their course. It cannot be ruled by interfering.

—— *Dao De Jing*, Chapter 48

Modern society has created many civilized diseases. People have endured enormous pressure economically and politically due to high-speed opening and development, and that is why we should rid ourselves the burden of civilization and return to the law of nature. For Lao Tzu, the meaning of Dao is to lower our desire and let things take their own course. Everything comes from nature, and, if we let things take their own course, everything will be what it should have been. If we don't do anything to a tree, it is going to grow big to be what it should have been. From the perspective of Lao Tzu, a space will turn out to be what it should have been if we don't do too much about it. It's the ability of running its course, and there is no need to interfere with it. I believe these fifteen middle-aged architects are true followers of Lao Tzu, because they have, unconsciously, practiced Lao Tzu's tenet: In the pursuit of learning, everyday something is acquired, and in the pursuit of Dao, everyday something is dropped.

Mr. Roan Ching-Yueh has chosen a highly challenging path. He puts together physical bricks and mortar with metaphysical Lao Tzu and interprets the relationship between the two with words that are powerful and exquisite. And of course, his extraordinary wisdom and unique vision can never be ignored. I believe this has happened because he has immersed himself in the fields of architecture, literature and philosophy in the past dozens of years and has successfully mastered all of them. Lao Tzu

said, mystery within mysteries; the gate to all mystery. It can be interpreted as followed: Dao has extremely deep meaning, which is enormously mysterious, and when it is deep down to the bottom, it reaches the origin, which opens the mysterious gate to all the living beings. This can very well describe this book by Mr. Roan Ching-Yueh.

Last but not least, I would like to deliberate my idea of 'life architecture' – a space where lives can live comfortably. The basis of architecture is life and soil, which include social behavior, material environment and the presentation of culture deep in human's mind, with the three strongly intertwined with each other. That is why the core of architecture should be about lives' being able to live comfortably. Architecture with such a space is called life architecture, which also means going back to the origin of architecture, and that is exactly what Mr. Roan's weak architecture is about. The two might be different in approach, but they are equally satisfactory in result.

I wish more people would read Mr. Roan's book, which will make one wiser and think deeper. Mr. Roan is like playing the role of Lao Tzu while interpreting his idea about architecture, and that's where 'the Interpretation of Architecture by Lao Tzu' is from.

C. Y. LEE

The Principal Architect of C. Y. Lee & Partners Architects/Planners. He had received many awards including National Literary Award (2007), The National Golden Award for Architecture (2007), and Taiwan Real Estate Excellence Award 2008, etc.
