



佛寺應該以什麼樣式立於所處環境？  
慣例上該有歇山式斜屋頂，該有雕梁畫棟，  
樸素一些至少有殿堂巍巍矗立中央。  
修行淨心的場所該呈現什麼樣的天、地、人關係？  
化有形於無形，天地事物任萬眾體悟，  
精神昇華遠重要於追尋普世認同。  
建築物常有固定明確的形式，  
表現出文化符號、意識型態、用途習慣和空間需求。  
爲了回歸本質追尋真義，  
大里菩薩寺或以退後一步留下餘裕，  
讓使用者來定義空間的意義，  
藉以體現修行的淨化過程。

# 隱入俗世 洗滌心靈的場所

大里菩薩寺

文 / 圖 陳嘉芸 翻譯 秀瑛



〈本期專欄輪值作者〉

## 陳嘉芸

大學主修建築，研究所到倫敦攻讀都市設計後，取得營建管理碩士學位。  
左右腦同時構思設計與管理，兼顧執業及教學。  
將熱情與活力貫注在生活與專業，追求事事完善的建築師。  
相信美好的建築能撫慰人心，都市空間的價值在於公眾共享。  
考選部建築師考試審議委員會委員，十匯聯合建築師事務所負責人，  
國立成功大學建築系兼任講師。

**慧**光法師現任台中大里菩薩寺住持，專長於中觀哲學思想，提倡「在生活中修行，修行離不開生活」。菩薩寺未隱身山林，反而身處稠密的都市巷弄之中，委身狹小的腹地，入世的與城市生活共存。它的理念與精神在這裡因地制宜，放開對形式的堅持，在嘈雜中以一種脫俗的建築姿態，體現處處可修行的觀念。建築形式沒有保留傳統寺廟的語彙，例如：偌大的石板鋪面庭院，也拿掉宮殿樣式的歇山屋頂、花磚畫柱、琉璃瓦片，挑戰了人們對傳統寺廟的印象，仍能在車馬喧囂之下，引領人們追尋清靜本心的家。

## 建築的物性與靈性

不同於相鄰街屋緊緊相逼，貼附在路旁，負責菩薩寺設計的江文淵建築師在配置上，將建築物大幅退離街道，以碎石地坪與梅樹為界、清水混凝土圍牆為屏障，界定第一層次空間領域。不管是因為踩踏、呼吸等受到影響，或是誘發出觀察環境的視覺享受，設計巧思確實會使人的行動緩慢下來，將喧擾繁忙的人車、翻騰雜亂的思緒都巧妙隔離於街道上。

整座建築物簡化採用清水混凝土、木材、鋼材、石材四種主要建材。清水混凝土單純卻表情豐富、質感溫潤，拆模後自然留下的模板木紋及接續痕跡，呈現出質樸的效果；灌漿搗築時膠結成分與粒料混合，因流速與粒徑差異產生的空隙不多做修飾美化，讓空氣存在於其中，彷彿可看到構築過程的動作隨著混凝土的凝固而凍結在那個時刻。顏色也單純化，混凝土的灰白、扶手及格柵的深灰，以及花崗石的黑，形成漸次變化的灰階，佐以帶有歷史感的木紋裝修，讓木材的生命力包覆佛堂，有助修行者體會天人合一的境界。透過不同材質變化，賦予空間層次豐富的感覺，將原本侷促的基地條件，轉化出無限延伸的空間感。

## 開放與放開

開放空間（請見小辭典）不開放，是我們生活環境中常見的遺憾。不一定是因為行動不便設施不足，大多是塑造的氛圍，親和性不夠又單調，以致雖然看得到空地卻不得其門而入，或是可以進出卻不方便使用。將空地和建築物分別集中各自放在一邊，造成二元對立性，會抹煞彈性使用的機會。本座建築雖為私人領域，難得

積極的以四處串聯的通道引人入勝；空地做為公共空間，不僅僅聊備一格的種幾棵樹、放幾處座椅，而是認真的營造意境，讓人走走停停、轉身、仰視、彎腰、蹲身，信手拈來各有風景。

窗及門洞這些開口處可以隨著使用彈性開合，造就開展、延伸或封閉等變化豐富的空間感。透過前庭圍牆下緣處的定時水簾，時而清楚、時而隱約看到中庭坐佛，似在樹下求道又或向外傳道，細節安排精巧得當。淺水池雖為隔離內外的元素，但因穿越圍牆內外，反



穿越內外的水塘



峰迴路轉的樓梯

而成為銜接俗世與修行空間的橋梁，它反映天空雲彩變幻，又將天與地融合了。略微抬升、浮在地表的混凝土板或踏石通道，營造輕聲細語的氛圍，引導人到達入口處的廊下空間。圍牆、水池、引道、廊下成為一系列意境深遠、質感細膩的中介空間（請見小辭典）。

這裡少有宗教深沉嚴肅的氣氛，藉著建築物的空間流轉，除了讓人自在悠遊於虛實空間，也有自然之風、樹、池、影，讓人洗去一身繁雜俗念。寺內的靜與動，各有意境。

### 氣的流動與浸潤

庭院及各處平台透過二座樓梯串聯；在前院的樓梯穿出主體建築外，於峰迴路轉的路徑上營造撥雲見日的感受，緩坡傾斜升降，銜接不同高度平台，營造漫步林間的氛圍。後側樓梯通往修行空間，直線延伸朝向光明的天空，彷彿暗示透過修行通往心靈澄淨的境界。各樓層少有封閉的空間，再透過拉長的動線漫步其中，讓小小的菩薩寺走來感覺寬敞。

一樓入口處為透明盒子狀的辦公室，盥洗室藏在弧牆房間後側。彎曲牆面延伸視覺讓人看不見空間的終點，並且誘導人走向通道，透過沿著弧線拉出的距離感，搭配似有若無的玻璃外牆，將原本不大的空間巧妙的延展開闊。光線及空氣可以穿透牆面在頂端、在側邊的空隙，也造成空間延伸的效果，更減少了壓迫感。

進入二樓，地坪材質由洗石子轉換成石材，進而為實木地板，形成一進又一進的光線幽微變化的玄關，經過收斂視角的木製圓拱門，進入佛堂時空間豁然開朗，兩側光線柔和但充分照亮佛堂，視覺端點導向最後方的菩薩像，營造出莊嚴的氛圍。

### 大里菩薩寺

位置：台中市大里區永隆路 147 號

峻工時間：2004 年 11 月

設計者：半畝塘環境整合股份有限公司，江文淵建築師

建築特色：質樸沉靜的建築表情，漫步遊走的空間趣味，錯落而串聯的庭院將建築融入自然。

沿著半戶外的階梯一路向上，行進中就像是走在求道之路般，在看見前方光明時，到達三樓抄寫經文的空間。此處外部看似被爬藤包覆的方塊，內部地坪、牆面、天花均為實木裝修，氣氛寧靜安詳。空間轉折並不需要如同近代流行飛揚起翹的喧鬧造型，也能呈現流動靈活的空間感。

設計者在找尋人與環境如何友善互動的過程中，所衍生出來的「節氣建築」概念立基於東方哲學，嚴謹考慮風如何吹、太陽怎麼繞的風土因素，在建築過程中探究留設的老樹、老物、老牆的角色，藉以取決配置方位、實虛空間轉換和觀景的開窗部位，以達到與自然妥協、平衡的境界。這樣追求樸實的意圖也呈現在菩薩寺裡，讓人在這邊看見自我內心的風景。

## 讓的美學

從「天人共好」的信念出發，以建築設計具體闡述人與大自然不可切割的緊密關係，「讓」，是手法，是美學，也是哲理。

空間上的「讓」，包括退縮的前庭、陽台、頂層的側院，以及處處能讓光線和空氣滲入建築的縫隙，甚至將室內使用空間精簡化到最小，大大提高虛空間的重要性。如此，充分融合室內與戶外，打破慣以為常的僵化區分建築與自然的做法，使房子能夠呼吸。

建築元素上的「讓」，例如樓板與室內空間頂版的縫隙、斷開的牆面開口，及隨興設計似的有機形態的弧牆，呈現出空氣流動的效果外，光和影的對比極為強

烈，不封閉端點的懸臂牆則將空間無限延伸。這些讓開的動作，成就一種形態上精準、清晰的質感。

工程則讓給時間醞釀成熟環境。建築物讓出主角位置，被爬藤及蕨類植物覆蓋綠化，隱身於後；更以灰階、溫潤的色彩表現，淡化它的存在感。活動的人和物成為主要的風景，植物、動物在這裡恣意生長，位在牆面、土裡、水中各有姿態。樹幹與支撐樓梯的圓柱柱列混在一起，更加模糊了建築與自然的分際。在樓梯上，甚至需要彎腰低頭通過樹梢，近距離與毛蟲相遇問好，提醒人要以更謙虛的態度，讓予自然應有的空間。牆面經過時間的洗禮，被覆一層綠色的爬藤植物外衣，逐漸成為一道會呼吸且隨四季變換顏色的綠牆。

書寫菩薩寺的特色時，慢，而屢屢停頓，就像在修行一般。咀嚼過程難免擔心是否因為無宗教信仰，對宗教建築一知半解，而以錯誤的方式詮釋。轉念一想，佛教引導自我修煉，包容因人而異的觀點，佛教建築應該也樂於提供場所，任人自由進出體驗身心，並不訴求一致的觀點。人們流連在菩薩寺這個心靈道場時，也許說不上能夠頓悟，卻也會一再被整個環境氛圍提醒，禪思起天、地、人的相處關係了。☁

### 〈名詞小辭典〉

**開放空間：**建築基地內留設可連通道路並供公眾通行或休憩之空間。

**中介空間：**位居中間銜接兩種不同特質場所的空間，具有轉折、過渡及調和的作用。



光影對比強烈的縫隙

# A peaceful hideaway for cleansing the soul

Dali District's International  
Bodhisattva Sangha

Words and photos by Chen, Chia-Yun  
Translated by S. Ying



*What kind of an environment should a temple provide? A traditional design might include slanted rooftops, sculpted pillars, plain colors and at least a solemn hall in the center of the structure as elements in a place where visitors can come for to cleanse their spirits and seek a connection between the earthly and heavenly realms.*

*It is the teaching of the Buddha: beyond knowledge, shapeless and formless, to be learned through practice. The architecture of the International Bodhisattva Sangha is the environment for the practice, the site for the teaching of the Buddha and for seeking of the spirit of sublimation. Most buildings have a defined structure, exhibiting form and space for functional purposes as well as appropriate symbolism representative of some ideology or philosophy. In order to return to the basics, Dali District International Bodhisattva Sangha provides plenty of room to ponder, allowing its architectural space to emphasize the importance of soul-cleansing.*

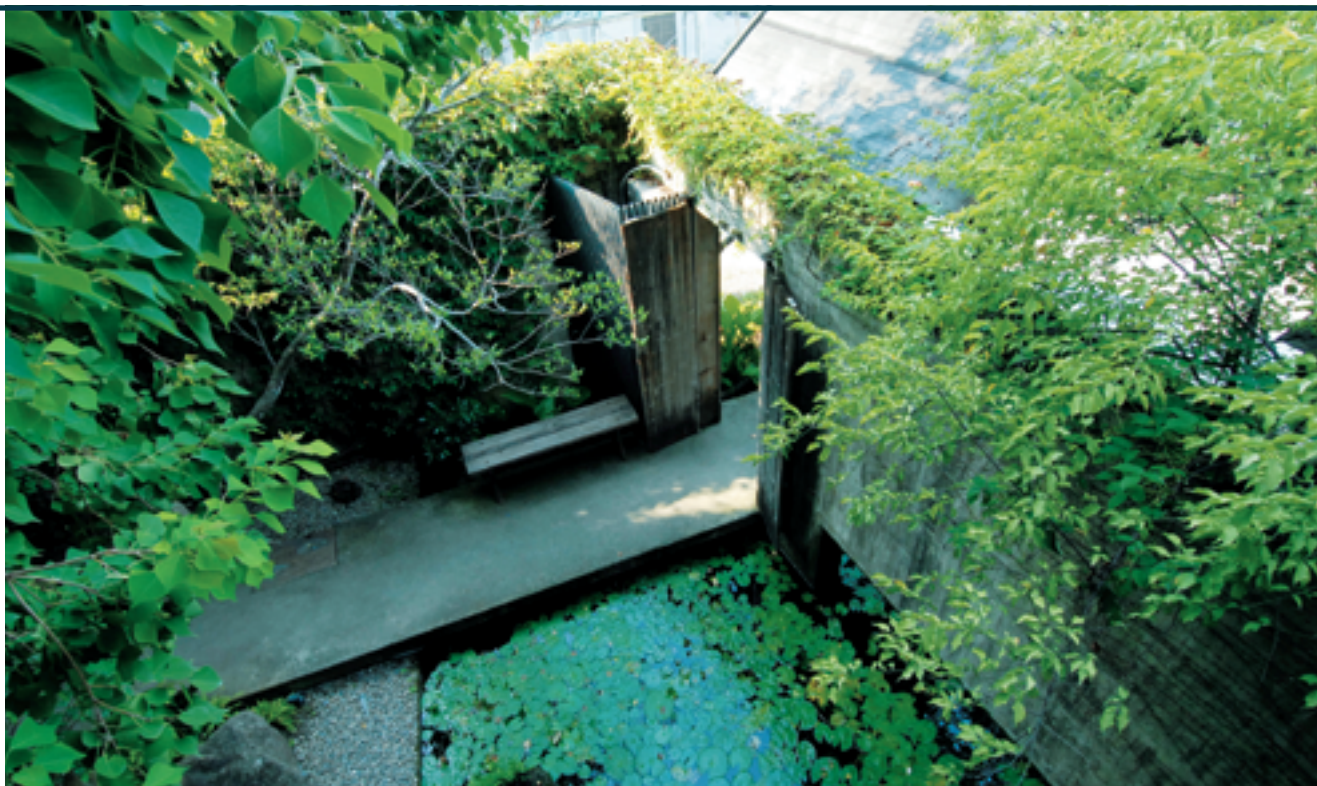


## Writer Profile

### Chen, Chia-Yun

Writer Chen Chia Yun majored in Architecture for her bachelor's degree and earned two master's degrees in Urban Design and Construction Management in London. She is used to applying both the left and right sides of her brain via creative design and business management, and practice as an architect while teaching and pursuing excellence in her architectural work. She applies passion and energy to both her life and profession, with the belief that beautiful architecture can bring comfort, and that the value of urban public space lies in resource sharing.

- R.O.C. Ministry of Examination Architect License Test Committee Member
- Owner at Point Architects and Planners
- Part-time lecturer at the Department of Architecture, National Cheng Kung University



A serene courtyard separated from all the busy crowds.

Master Hui Guang, the current Buddhist abbot at Dali District International Bodhisattva Sangha, focuses on the study of Madhyamaka philosophies which promote “practicing Buddhism in daily life so that your daily living includes Buddhist practices”. This Buddhist temple is not hidden away in the deep forest somewhere; rather, it occupies in a small area on a quiet lane surrounded by densely-populated urban areas, coexisting with city life. It represents a spirit of adapting to the surroundings and not holding on to orthodoxies of structure, maintaining its philosophy of preserving calm among the crowds and exhibiting the ideal of Buddhist practices incorporated into daily living. There are no displayed sayings like those in traditional temples, nor are there stone-cobbled courtyards or sculpted pillars. This approach completely overturns people’s normal views of a traditional temple, and brings them to realize that one can find spiritual renewal even among the busy streets of the city.

### Spirituality and architectural properties

Unlike the neighboring houses that front the road, architect Chiang designed Dali District International Bodhisattva Sangha with plenty of space between it and the road and uses cobblestones and plum trees as boundaries with a mixed concrete wall as a barrier to delineate the first area.

Looking around, you can see the delicate designs of the architect creating a visual space where one can slow down and empty the mind and soul of busy distractions in this serene setting removed from the busy nearby traffic.

This architecture uses mixed concrete, wood, metal and stone as its four main building materials. Mixed concrete is soft and full of expression, exhibiting simple elements that can be blended with the black cobblestones to create depth and varying shades of grey, from whitish to dark hues. Wood represents history and adds an element of life, embodying a unified state of heaven and earth. This use of different materials extends the structure beyond its original dimensions, creating the illusion of an infinite, unbounded space.

### Open and release

Open space (see “terminology” below) that is not used is a sad, often-seen reality with a lack of facilities where the mood created may lack warmth and friendliness when it is simply not convenient to utilize. Separating open space and the building in different areas creates duality and removes the original purpose of flexibility behind such space. Although this is a private work of architecture, it creates open space by connecting the corridors and sets this aside for public use; the space is not just a couple of trees or benches

and instead is designed for people to stop, ponder, and discover scenic perspectives from various angles.

Windows, doors and open exits can be flexible, either closing off a space or extending and expanding an area, creating multipurpose dimensions.

Outside the front courtyard, by the gate, a water curtain opens into the entrance hall and you can see a Buddha statue inside the courtyard, behind the flowing curtain waters, representing the philosophy of choosing to seek wisdom from Buddha and spreading this wisdom upon exiting. Resting on the flat rock at the front gate, a passerby is allowed the opportunity to look into one's heart and make a decision--to enter or to leave.

The intricate design incorporates elements promoting ideologies, such as the shallow pond that sits on both the inside and outside--representing a bridge to integrating Buddhist practices into daily life, blending these like clouds in the skies, with the water also symbolizing life's changes, just like the constantly-changing clouds. The cobblestone pathway is slightly raised and creates a soft mood, leading people to the entrance of the corridors. The wall, pond, porch and corridors are a series of intermediary spaces (see "terminology") that serves as symbols in this place that depict the meaning of the Buddhist way.

None of the solemn ambiance common to religious buildings is found here. Instead, the architecture's free-flowing space gives visitors a relaxing feeling, adding the natural elements of the wind, trees and pond, and using shadows, to wash away people's busy thoughts with the peace of a temple.

### Flow and infiltration of 'qi'

The courtyard and various platforms are connected by two sets of stairs and the front courtyards have stairs that are situated on the outside of the building in a winding manner to create the sensation of seeing the bright sky after cloudy days. The walkways have various elevations and slopes to slow one's mind and to create the mood of walking in the trees. The back stairs on the side lead to a meditation area with a straight-line design to represent the idea that the practice of Buddhism will lead you to light and soul purification. There are no closed spaces on any floors and the extended flow of moving space in the corridors creates a spacious feeling in this small temple.

A transparent glass office is located by the first-floor entrance and a restroom is hidden behind a curved wall, providing the a sensation of endless space while leading people to walk through the corridors. Using curved glass



Flowing spaces connect the areas.

walls serves as a way to extend the space by bringing in natural light and creating the illusion of a more spacious area, thus removing the pressures of a real wall.

On the second floor, the floors use stone, then wood, in an entrance space that blends with the flow of light. With narrow wooden arched doors, the temple space seems more spacious upon entering with soft light on both sides creating a visual point that leads to spiritual connection with the Buddha statue at the back.

Walking up the steps of the outdoor staircase resembles a quest for truth and there is light at the end, on the third floor where there is an area for writing out Buddhist scriptures. Vines climb up the outer walls and the inside floor, walls and ceiling are decorated with real wood, creating a serene mood, illustrating the fact that there can be free-flowing space without the popular warped, loud designs of modern architecture.

The architect found ways to create friendly connections between people and the environment, building a "24 Solar Seasonal Building" architecture based on Asian principles to follow the Chinese calendar of 24 solar terms, where thought is given to how the wind blows and where the sun orbits, designed with the mentality of reserving spaces for old trees, old walls and old things around the building. Open windows and virtual spaces are used to achieve a balanced state with nature and create an image of purity as one seeks spiritual cleansing in the Buddhist temple.

## The beauty of yielding

Using the ideology of "living with nature", this building design exemplifies the close-knit relationship humans have with nature and yielding as a way of life--a form of beauty and a philosophy.

In using space, to yield means simplifying the room area to increase the significance of non-usable space for the purpose of allowing light and air to naturally flow through the building, thus allowing rooms to breathe by fully melding the outdoors with indoors.



An old tree and pillar integrated as one.

The building process yields to time, as it allows this to nurture a mature environment with the vines and ferns creating natural surroundings, with nature as the key design element permeating the structure.

As I write about the special features of the International Bodhisattva Sangha building, I often stop and ponder, as if striving towards enlightenment. I also question whether my lack of religious beliefs or architectural knowledge will misinterpret the key design elements of this building. Buddhist architecture provides an environment for enlightenment and as one wanders in and out of its spaces one will often be reminded of the significance of dwelling on one's relationship with nature, heaven and earth and reflecting on dharma. 🌿

## Dali District's International Bodhisattva Sangha

**Location:** 147, YongLong Rd, Dali Dist

**Completion Date:** November, 2004

**Architect:** Banmu Tang Environmental Integration Group, Architect Chiang Wen-yuan

**Architecture Specialty:** Simple building creating use of spaces and corridors to blend architecture with nature, creating a peaceful ambiance

## Terminology

**Open Space:** Areas reserved within the architecture for use as public space, walking through or as a resting area.

**Intermediary Space:** A space that connects two areas with different characteristics and aims to provide a subtle transition, or serve as a bridge between the two spaces.