

Waterside Buddhist Shrine

水岸佛堂

設計者」建築營設計工作室 / 韓文強
建築設計」姜兆 李曉明
攝影者」王甯 金偉琦
空間性質」禪堂
坐落位置」中國河北
主要材料」混凝土、實木、水磨石材、白色鵝卵石
面積」51 坪
設計時間」2015 年 4 月至 8 月
完工時間」2017 年 1 月

Designer」 ARCHSTUDIO / Han Wenqiang
Participants」 Jiang Zhao, Li Xiaoming
Photographer」 Wang Nin, Jin Weiqi
Category」 Buddhist Shrine
Location」 Hobei, China
Materials」 concrete, Solid wood, terrazzo floor, pebble
Size」 169m²
Design period」 April – August 2015
Completion period」 January 2017



Han Wenqiang



建築營設計工作室 / 韓文強

創始人 & 主持建築師。韓文強，出生於遼寧大連，中央美院建築學院副教授，中央美院建築學院碩士。2010年創立建築營設計工作室，擔任主持建築師，結合教學研究展開多樣的創作和實踐。主要作品包括多個文化藝術展示空間、榮寶齋總店及其在全國各門店、北京四合院胡同住宅等。建築營的工作目標是以多元視角與理性手段積極介入當代城市人居環境發展進程，在現實與自然、歷史與文化的關聯中尋找恰當的平衡點，創造富於時代精神和人文品質的空間環境。

ARCHSTUDIO / Han Wenqiang

Founder and Principal Architect of ARCH STUDIO. Han Wenqiang was born in Dalian, Liaoning, China. He received a Master's degree in Architectural Design and Theory from School of Architecture of CAFA (China Central Academy of Fine Arts), and he is now an associate professor there. He founded ARCHSTUDIO in 2010 and he is acting as the Principal Architect. Combining with his teaching and researches, he has explored varied creations and practices. His major works includes series of culture and art exhibition spaces, Rongbaozhai Head store and its branch stores across the country, and Beijing's Siheyuan and Hutong Residences, etc.

ARCHSTUDIO devotes to using multi-perspective and rational means to intervene the development of contemporary urban living environment, finding a right balance between the connections of reality and nature, history and culture, creating a spatial environment that is full of the spirit of times and humanistic quality.

厚重牆面隨各式開口連結外部景觀，不但讓建築負載延續自然的懷想，也幽微闡述人世浮華最終抵不過落葉歸土的覺思。

這是一座宗教空間，也是一個內觀自省的入口，有別於一般宗教建築渾厚傳統色彩，建築師韓文強以謙隱之姿令空間裡外滿溢東方哲思，在自然景致與內斂用材的串連之下展現清新姿容，顯得獨樹一幟。



禮敬自然

此作建築選址在河畔的樹林下，沿著河面有一塊土丘，背後是廣闊田野與零星的蔬菜大棚。整體設計思考自建築與自然的關聯入手，利用覆土方式將建築隱於土丘之下，丘面披覆地衣，隨四季遞變演色，令建築物整體成為土地的延伸，樹蔭之下一座可以被使用的「山丘」。為了完好保留河畔樹木，不傷及根脈深土，建築平面避開所有的樹幹位置，因而外型似若分叉的樹枝般伸展在樹林之間。

這個作品不汲營於紀念碑式的震攝，而是追求一份寧靜自然的理想，除了建築半隱於地衣之下，聯外動線也與環境親密相依。出入口正對著兩棵樹木，人穿過樹下，經由一條窄長通道被領入建築裡。建築內部，因不規則的開口、內院、天窗，予人蒼穹為幕、大地為席的舒放感受；佛龕位置背牆面水，天光與樹影通過佛龕頂部的天窗，沿著弧形牆面柔和灑落一室，佛像更顯莊嚴慈悲；茶室朝荷花池的立面完全開敞，幾棵樹分居左右成為庭院的一部分，創造品茶與觀景樂趣；休息室與建築其他部分由一座竹庭院分隔，讓起居作息伴隨著一天時光的變化。全作就在自然與人造的碰撞間，彼此汲取滲透，內外交融無違，讓雄渾的建築量體、蒼茫的自然景象相互依偎。

1. 入口。從樹下經由一條狹窄的通道緩緩的走入建築之內，也似進入內在的序曲。2. 屋頂夜景，造型各異的開口顯得有趣。

1. Entrance and a passage leading inward 2. Night view toward ceiling top



延續自然

宗教建築的莊嚴感是種催化劑，令莊重之情油然而現的觸媒，如何在空間中表達莊嚴力量，是本作無法迴避的思考要項。在動線規劃上，韓文強以流動的內部空間彰顯出自然的神性氣質，塑造樹、水、佛像、人共存的場所。依靠南北與沿河面的兩條軸線，建築內部產生出五個分隔而又連續一體的空間，五個「分叉」代表了出入、參佛、飲茶、起居、衛浴五種不同的空間，共同織構漫步式的行為體驗。以線串點不但構成流暢的空間佈局，也令站、坐、行走、駐足、回首、敬拜等姿態，都串成了連幕風景。自由動線配以座標式的場域分割，厚重牆面因各式開口而緊扣自然景觀，為內部注入天地合一的視野，令建築負載延續自然的懷想，也幽微闡述人世浮華最終抵不過落葉歸土的覺思。

與自然的關係進一步延伸至材料層面。建築牆面與屋頂採用混凝土整體澆築，一次成型。混凝土範本由3公分寬的松木條拼合而成，自然的木紋與豎向的線性肌理被刻印在室內介面，讓冰冷的混凝土材料擁有柔和、溫暖的筆觸。固定家具也是由木條板定製而成，灰色的木質紋理與混凝土牆產生一些微差。室內地面採用水磨石材，表面有細細的石子紋路，室外地面則由白色鵝卵石漿砌而成，令裡外產生觸感變化。由於重視觀想，所有造型都刻意淨簡，結構與管線儘可能避免外露，整體在合宜比例的拿捏下，顯得優美。同時，局部立面的曲折線條、豐富的採光角度，也令空間滿溢空靈氣息，默默引人體察本心。

3. 茶室。室內地坪採用水磨石材，表面有細細的石子紋路，將外界的自然景色映射入室。4. 茶室面朝荷花池完全開敞，幾棵樹分居左右成為庭院景致，創造品茶與觀景的樂趣。

3. Tea room and its fine surface terrazzo floor 4. Tea room faces a lily pond





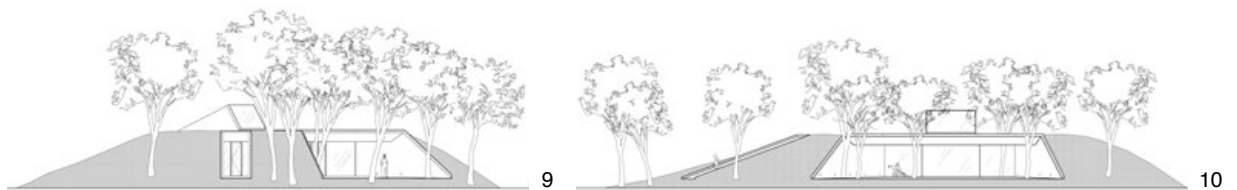
順應自然

建築師認為，禪宗講究順應自然，並成為自然的一部分。這同樣也是此作的設計追求——利用空間、結構、材料激發身體的感知，人與建築都能在一個平常的鄉村風景之中重新發現自然的魅力，與自然共生。

回顧全作，它勇於突破傳統視野，不侷限於宗教空間約定俗成的既定樣貌，從建築到空間都與自然兩相映照，表述了以自然為依歸的東方思維。建築師相信自然的靈性，因此設計思維一再回望環境，空間隱逸亦不忘與天地親暱，或許型貌與傳統相異，但是對天地人的虔敬謙懷，對心靈、理想的追求並無二致，反而因宏觀思維與極簡美學的操作，令全作散發莊嚴純美且難以忽視的靈性。編輯 | 劉惠穎



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5. 厚重牆面因各式開口而緊扣自然，為內部引入天地合一的視野。6. 各區之間由戶外的竹庭院分隔，視景層次豐富。7. 所有門窗均為實木製成，體現自然的材料質感。8. 日光透過天窗柔和的灑入室內，佛像更顯得莊嚴慈悲。9.10. 立面圖。

5. Thick wall and opening to invite natural light to enter 6. Bamboo court creates spatial depth 7. Window frames are made of solid wood 8. Natural light permeates around the Buddha hall 9.10. Elevations





11. 建築隱伏於土丘之下，內部空間隱逸亦不忘與天地親暱相濡。12. 以線串點不但創造流暢的空間體驗，也令站、坐、行走、駐足、回首、敬拜等姿態，都串成了連幕風景。13. 利用多角度的採光規劃顯露時光變化，柔化混凝土牆面予人的冷灰感受。14.15. 剖面圖。
 11. Building is hidden under an artificial hill 12. Sequential experience where religious practice or meditation can be pondered upon 13. Light softens the cold hard surface of exposed concrete 14.15. Sections



This Buddhism shrine is an entrance for contemplation. Different from the colors that appear in most religious buildings, the building is restrained in color and full of Zen-style beauty.

Respect of Nature

Sited along a riverside and close to a tree lot, the building is viewed against a wild field and vegetable farm, and only partially pops up from a small hill. The design has an oddly shaped layout to avoid violation of existing trees.

To keep a tranquil spirit, the building of the Buddhist shrine is like an attached element that grows from nature. The main entrance is only accessible by passing through the middle of two trees and ushered by a long narrow path. Interior space is dominated by various courts, skylights, side openings and even water running in certain positions. The Buddha statue appears in a vista view and illuminated by natural light on top. The tea room directly faces a lily pond and confronts an extensive lawn and scattered trees. The relaxation lounge is independent from other parts of the shrine by a bamboo courtyard.

Natural Extension

Religion is a catalyst that stimulates a cohesion between body and mind, but it is the space that plays the most important role to accelerate the process of mental chemistry. Han, the designer, said he intended to create a space where trees, water, Buddha statue and people join together. Two axis, one in the E-W direction and the other along the riverside, meet in five different junctures and fork out paths leading towards different rooms. The sight is not fixed but rather joined together like a sequence guiding a landscape in a surreal beauty.

Material was a critical element to interpret the perfection where man meets nature. In-situ concrete pours are very difficult and the construction effort assures there is no joint between the wall and roof top. The surface appear like a three centimeters pine tree pattern, and the exposed surface appears both on the surface of the interior and exterior. Fixed furniture pieces are built in solid wood plank and the floor appear in polished terrazzo. The path leading from the outdoor to interior is paved by white pebbles that set a strong visual hint of spatial transformation.



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16.17. 四季裡的建築外觀。讓建築與空間隱入自然、順應自然，並成為自然的一部分。18. 建築物整體覆土，並披上綠色地衣，成為樹蔭之下一座可以被使用的「山丘」。19. 室外地面由白色鵝卵石漿砌而成，讓室內外產生觸感的變化。20. 平面圖。21. 屋頂平面圖。

16.17. Man-made and nature mingles in a good relationship 18. The main building is mostly hidden under earth and the top is covered by plants 19. Pebble floor gives sensitive touch 20. Plan 21. Roof plan

建材分析 Material Analysis

1. 建築牆面與屋頂採用混凝土整體澆築，一次成型。2. 混凝土範本由3公分寬的松木條拼合而成，將自然木紋與線性肌理刻印在混凝土皮層。3. 固定家具採用用木條板定製。4. 室內地面採用光滑的水磨石材。5. 戶外地面由白色鵝卵石漿砌而成。6. 所有門窗均為實木製成。

1. Cast concrete created a total solid form from wall to ceiling 2. Pine tree pattern appears on the surface of the exposed concrete surface 3. Furniture pieces were custom made by wood planks 4. Interior is paved in terrazzo tiles 5. Exterior passage is paved by white pebbles 6. Window frames are solid wood

溝通重點 Communication Note

這是一個供人參佛、靜思、冥想的場所，同時必需滿足個人的生活起居。整體設計回應禪宗的順應自然，並成為自然的一部分，利用覆土的方式讓建築隱於土丘之下並以流動的內部空間彰顯出自然的神性氣質，塑造樹、水、佛像、人共存的具有感受力的場所。在設計與建造過程中，一再考量保留原生樹木，避開所有的樹幹位置，因此內部衍生出五個分隔而又連續一體的空間，形似樹枝分叉發展，再度呼應自然。

Waterside Buddhist Shrine is a place of contemplation and search for composure. The daily living space is hidden under an artificial hill. The whole space is implanted with trees, Buddha statues and a water landscape create a pure sense of nature. The spatial layout avoided violation of the existing trees, and the spatial sequence is divided into five zones while linked closely together.



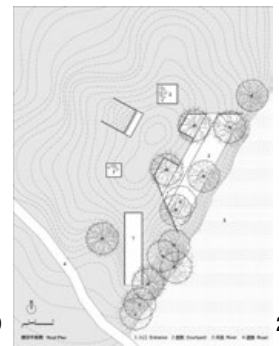
Obedience to Nature

Han said that his design creates a natural surrounding that follows Zen Buddhism's philosophy that contemplates human is part of nature and only through the association to nature can humans possibly ascertain the harmony of the interior. His choices of materials and the ways of construction, structure and details all imply the idea of the relationship between man and nature.

The Buddhism shrine is not a typical shrine rather a space to allow people to explore and experience how the sacred spirit comes into mind. Han is a perfect interpreter of the most religious and spiritual world and make it appear to the human mind.



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