



T A I W A N
C U L T U R A L
C E N T E R
V I E N N A

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Kurzfassung

Taiwan, eine Insel am westlichen Rand des Pazifischen Ozeans, hat etwa 23 Millionen Einwohner und ist charakteristisch für seine vielfältige Gesellschaft. Seit 2010 kooperiert die Europäische Union mit Taiwan im bilateralen Handel, Bildungs- und Kulturaustausch usw. und hat die Tendenz der Zusammenarbeit verstärkt. Die Bekanntheit Taiwans ist jedoch aufgrund seiner diplomatischen Hindernisse nicht mit anderen ostasiatischen Ländern wie Japan und Südkorea vergleichbar. Als Ergebnis schlägt diese Arbeit eine Kulturbotschaft Taiwans in Europa vor, um Menschen weltweit mehr Möglichkeiten zu bieten, ihre Kulturen zu entdecken und den bilateralen kulturellen Austausch zwischen Taiwan und Europa zu verstärken.

Die Arbeit besteht aus sechs Kapiteln. Zum Einstieg werden allgemeinen Informationen über Taiwan, einschließlich seiner Geografie, Geschichte, Religionen, Gesellschaft und internationalen Beziehungen behandelt. Das zweite Kapitel konzentriert sich auf die Entwicklung der modernen Architektur

in Taiwan von 1895 bis zur Gegenwart, die sich nach bedeutenden gesellschaftspolitischen Ereignissen in fünf Perioden unterteilt. Die Architektur, insbesondere die kulturell-pädagogische Architektur, zeichnet die Transformation der kulturellen Identität und der zeitgenössischen Werte auf, die durch die Ereignisse beeinflusst wurden. Da Kulturbotschaften die Kulturen in anderen Ländern maßgeblich fördern, behandelt das folgende Kapitel durch die Länderpavillon vertretenen Werte und analysiert die unterschiedlichen architektonischen Typologien, die verwendet werden, um diversen Kulturen zu präsentieren. Bei den ausgewählten Projekten handelt es sich hauptsächlich um Museen und Kulturzentren.

Die Arbeit resultiert in einem Entwurf für einen architektonischen Neubau in Wien, Donaustadt, einem der diplomatischen Zentren der Welt. Deswegen analysiert das vierte Kapitel den städtischen Kontext und Standort, einschließlich seiner Lage und Entwicklung. Im Kontrast dazu themati-

siert das fünfte Kapitel den Charakter taiwanesischer Räume. Taiwan hat sein eigenes urbanes und architektonisches Phänomen, bei dem Bürger anstelle von Architekten viele Bereiche basierend auf dem Klima, kulturellen Einflüssen und Nutzungen selbst entwickelt haben. Am Ende ist die Kulturbotschaft Taiwans eine Architektur, die von taiwanischen Räumen neu interpretiert wird, aber österreichischen Architekturstandards folgt. Sie diskutiert die möglichen Raumprogramme für kulturelle Veranstaltungen und zieht verschiedene interessierte Gruppen an, um eine hohe Nutzung zu erzielen, und macht das Kulturforum zu einem aktiven Bereich.

Abstract

Taiwan, situated on the western edge of the Pacific Ocean, has a population of about 23 million people and is known for its diverse society. Since 2010, the European Union has been cooperating with Taiwan in various areas, such as bilateral trade, educational-cultural exchanges, and more, with ongoing efforts to strengthen this cooperation. However, due to diplomatic obstacles, Taiwan is not as well-known as other East Asian countries like Japan or South Korea.

This work proposes the establishment of a cultural embassy for Taiwan in Europe, aiming to provide more opportunities for people in the region to explore Taiwanese culture and enhance bilateral exchange between Taiwan and Europe. The work is divided into six chapters. It begins by providing general information about Taiwan, including its geography, history, religions, society, and international relations. The second chapter focuses on the development of modern architecture in Taiwan from 1895 to the present, categorized into five periods based on

significant socio-political events. Cultural-educational architecture records the transformation of cultural identity and contemporary values influenced by these events. As cultural embassies significantly promote cultures abroad, the third chapter explores the values represented by national pavilions. It analyzes various architectural typologies used for showcasing cultures, primarily focusing on museums and cultural centers.

The outcome of this work is an architectural proposal in Donau City, Vienna, which is renowned as a global diplomatic hub. The fourth chapter examines the urban context and site of the proposal, including its location and development. In contrast, the fifth chapter delves into the unique character of Taiwanese spaces, an urban and architectural phenomenon shaped by the efforts of citizens rather than architects. These spaces have evolved based on climate, cultural influences, and functional requirements. The cultural embassy of Taiwan is envisioned as an architectural composition that

reinterprets these Taiwanese spaces while adhering to Austrian architectural standards. The chapter also discusses potential space programs for cultural events, aiming to attract diverse interest groups and ensure high usage, thereby transforming the cultural embassy into a vibrant hub of interaction.

Kurzfassung/ Abstract

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Introduction

A cultural embassy is one of the methods to promote a national culture in other countries and allow bilateral cultural exchange through exhibitions, speeches, performances, and other cultural events.

The Republic of China has 22 offices in Europe and an embassy that serves as the foreign representative of the Ministry of Foreign Affairs. Some offices have an additional culture department representing the Ministry of Culture. Le Centre Culturel de Taïwan en France is the highest foreign representative of the Ministry of Culture in Europe, primarily responsible for cultural affairs in France. The cultural department of the Taipei Representative Office in the Federal Republic of Germany (Taipeh Vertretung in der Bundesrepublik Deutschland) is responsible for cultural affairs in Germany and Austria. The offices are not open to the public.

Austria has made significant cultural contributions to architecture, dance, language, literature, and the performing and visual arts. Furthermore, Austria has

had unique international political relationships due to its neutral stance since 1955. This led to Vienna becoming one of the United Nations' four headquarters in 1977, attracting numerous international organizations and companies and creating a culturally rich environment in the city. Based on this knowledge, this work proposes the establishment of a Taiwanese cultural embassy in Vienna.

Cultural embassies functionally resemble museums and cultural centers and symbolically align with embassies and national pavilions. This work begins with two primary research questions:

Symbolical and political: What are the characteristics of modern architecture in Taiwan, and how can Taiwanese culture and identity be incorporated into the cultural embassy?

Architectural and functional: What spatial programs should be included in the cultural embassy to respond to the urban context and facilitate cultural exchange?

Modernity and regionality in architecture have been recurring topics in Asia, where buildings reflect the culture and embody the desires of governments and people. This work examines Taiwan, an island located east of China and an integral part of East Asia. Since the Dutch arrival in the 16th century, Taiwan has played a significant role in trade and military affairs in the region, leading to an ambiguous identity for the island. Throughout its history, Taiwan has undergone five critical social and political transformations from the 19th to the 21st century, resulting in a new shared identity among Taiwanese people. This report reviews Taiwan's public, cultural, and representative architecture, tracing its evolution following significant social and political events on the island since 1895.

The first Sino-Japanese War, in which the island became a colony of Japan, led to the first significant social and cultural transformation in 1895. After World War II, the Japanese left the island, but their ideas and certain cultural practices remained. From 1895 to 1945, the Japa-

nese ruled over Taiwan, and during their fifty-year occupation, they profoundly influenced the island's culture. For the first time in Taiwan's history, the people shared a collective identity through the process of Japanization. The Japanese administration introduced Western and Japanese Historicism as cultural representations and symbols for public projects, fostering unity and shared identity among the people.

The second significant transformation began in 1945 due to World War II when the Japanese transferred the island's sovereignty to the Republic of China (ROC), led by the Kuomintang (KMT), the Chinese Nationalist Party. As the KMT lost its sovereignty in Mainland China against the communist party, the central government moved to the island in 1949.

In the 50s and 70s, the KMT initiated a series of Renaissance for Chinese culture. The national administration built many cultural and educational architectural projects in the Chinese Historicism style to promote Chinese identity. Many

architects reinterpreted Chinese cultural and spatial philosophy for architecture, forming a unique kind of East-Asian Regionalism. Da-Hong Wang (1917-2018) is one of the most representative architects.

The third transformation in Taiwanese society began in 1971 when the United Nations shifted its recognition from the Republic of China (ROC), now commonly known as Taiwan, to the People's Republic of China (PRC) on the mainland. In 1972, the PRC was admitted as a member of the United Nations, and the United States ended its diplomatic relations with the ROC in 1979. These international events prompted Taiwanese society to seek a new identity distinct from Mainland China, which the Communist Party then ruled. The ROC's pavilions at world expos reflected this desire for international recognition and identity.

The fourth transformation occurred when the KMT lifted martial law in 1987, initiating the process of democratization and localization. This period saw

diverse architecture as the Taiwanese economy rapidly grew. Representative architects include Pao-Teh Han (1934-2014) and Chu-Yuan Lee (1938-).

The fifth transformation started after a devastating earthquake on September 21, 1999, which mainly affected the island's central region—the following year marked the first transition of power, with the Democratic Progressive Party (DPP), a local political party, winning the election. It led to a shift in focus from central politics to regional culture and the development of Regionalism. Consequently, the „Yilan House“ architecture movement emerged in the Yilan province. Sheng-Yuan Huang (1963-) is the defining architect who has resided in Yilan since 1999. Yilan-Regionalism began in the 90s and has thrived in the new era. The Taipei World Financial Center (1999-2004) is a symbolic architecture representing Taiwan in the 21st century.

Furthermore, as national pavilions represent their time's prevailing social and political values, this study also ex-

amines the pavilions constructed by the Taiwanese government for international exhibitions during the 20th century. Subsequently, this work reviews the typology of cultural centers and focuses on five examples to refine the context of the cultural embassy.

As the cultural embassy is a proposed permanent building, the project's primary goal is to increase its usage and provide different functions for visitors and nearby users. It will be a center that introduces and promotes Taiwanese culture to all visitors and a space for Taiwanese living abroad, especially in Vienna. The north side of the Danube River, Donau City, is well-known for its skyline shaped by towers and its complex urban area, connecting to the Vienna International Centre, the Donau Park, and a large area alongside the river for leisure and cultural activities. Based on its political significance and potential for diversified development, the work suggests this area as the location for the Taiwanese cultural center.

The work further discusses spaces that

respond to living and cultural habits in Taiwan, focusing on the cityscape, facades, street markets, and expanded spaces. The discussion is documented through photography and texts and adapted to spatial concepts.

Finally, Taiwan's Cultural Center in Vienna presents a cluster of buildings instead of a single building, symbolizing cultural diversity and responding to the urban context in Taiwan. It encompasses five cultural categories: architecture, literature, film and music, performance, and visual arts. It offers flexible spaces for various activities, such as exhibitions, lectures, performances, and workshops, and welcomes all kinds of visitors, including locals, young artists, and children. Additionally, to enrich its offerings and address the issue of lower usage during the off-season, it features a gastronomy area and provides opportunities for artists in residence.



Fig.01 Austria and Taiwan



Taiwan

9,225 km

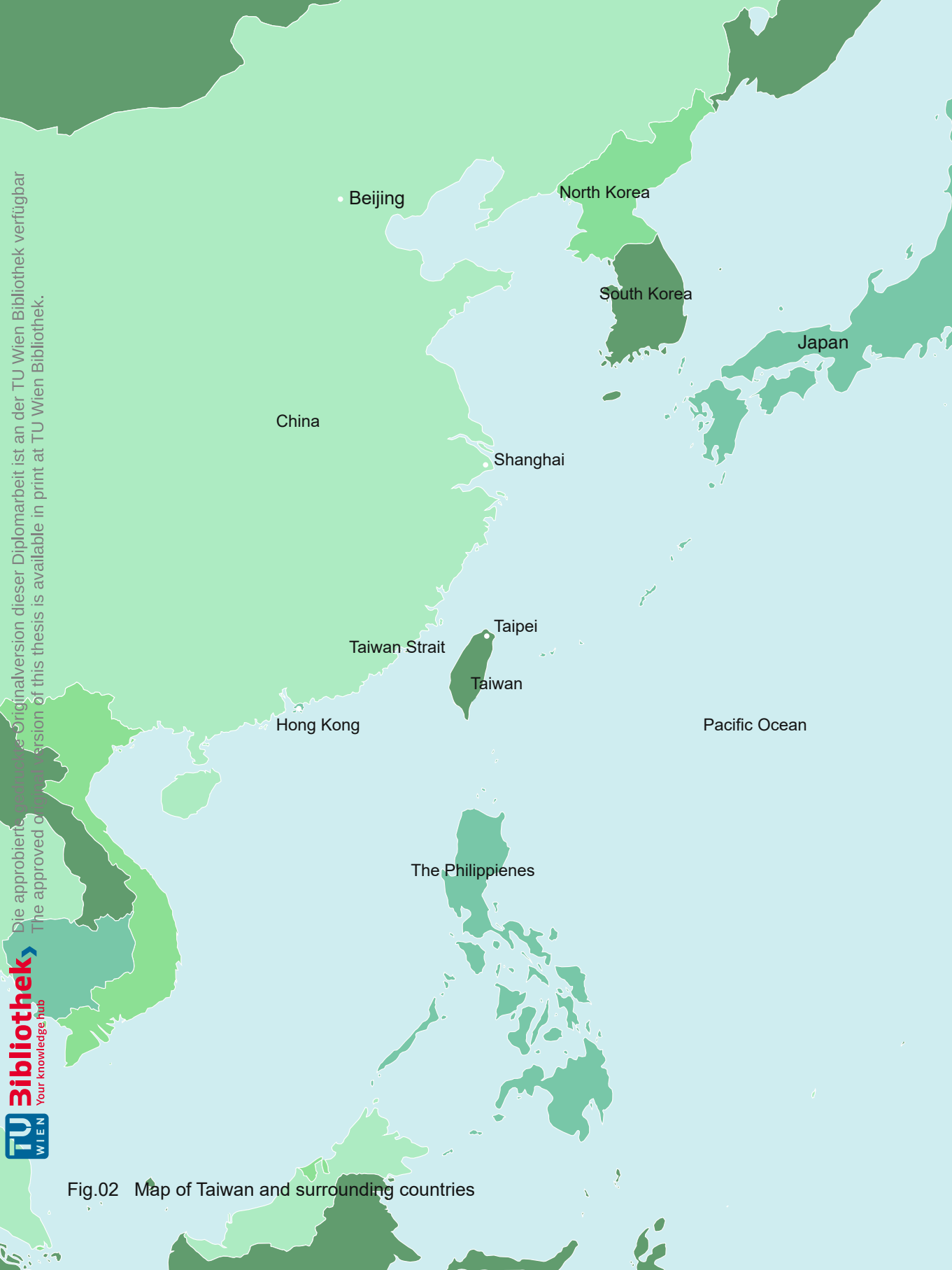


Fig.02 Map of Taiwan and surrounding countries



Fig.03 Map of Taiwan

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CHAPTER 1

Taiwan

Taiwan, or Ilha Formosa¹, is an island in the Pacific Ocean. To the northeast lies Japan, and Yonaguni is the closest island. The Philippines are to its south, while mainland China is to its western side, and the sea between the Mainland and Taiwan is called the Taiwan Strait. The island is characterized by its mountainous landscapes, with 200 peaks above 3,000 meters and an area of about 36,000 km². Jade Mountain, with a 3,951-meter-high peak, is the highest mountain in Taiwan and northeast Asia.

Around 23 million people are concentrated mainly on the flat west coast. The island is prone to frequent earthquakes. The climate lies between subtropical and tropical monsoon, and the Tropic of Cancer (23.5° N) crosses the southern part of the island, providing warm and humid weather with an average temperature of about 22 degrees Celsius year-round. The rainy season is between March and May, and typhoons affect the island between July and September. Taipei is its economic and political center, forming the largest metropolis of Taiwan together with its neighboring provinces,

New Taipei City and Keelung.²

The population density in Taiwan is very high, at about 639 per km². Compared to European countries, the land area of Taiwan is between Belgium (about 30,000 km²) and Switzerland (about 41,000 km²). It is less than half the size of Austria (about 84,000 km²) but has more than six times the population density, about 107 per km² in Austria. Its urban population rate is 79.7% (2022), while it is 59.3% in Austria (2022). Both countries share a long mountain range running through the middle of their lands. However, Taiwan has a unique urban phenomenon characterized by high-density convenience stores, dense traffic, small living spaces, and high demand for residential areas.

1. Ilha Formosa, meaning „beautiful island“ in Portuguese, was a name that was widely believed to have been given by Western sailors in the 16th century.
2. The Tourist Bureau, MOTC, <https://www.taiwan.net.tw/>, last retrieved in 12.10.2022.

	Republic of Austria	Taiwan (R.O.C.)
Democracy Index (Economist in 2022)	8.2	8.99
Forms of Government	Parliamentary republic	Semi-presidentialism
Parliament	Bicameral System (Nationalrat & Bundesrat)	Unicameral System
Main Political Parties in Parliament	ÖVP (42%) SPÖ (31%) FPÖ (16%) Grüne (8%)	DPP (53%) KMT (33%) TPP (4%) NPP (2%)
Area	82,409 km ²	35,886 km ²
Population	8,933,346	23,470,633
Language	German	Mandarin (Traditional)
Density	109 (person/km ²)	648 (person/km ²)
Urban Population Rate	57.3%	78.9%
Largest Metropole	Vienna	Taipei
The average number of families member	2.2 (2020)	2.92 (2020)
Living space per dwelling	99.9 m ² (2020)	148 m ² (2020)

Living space per person	45.5 m ² (2020)	50.8 m ² (2020)
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	Vienna	Taipei
Population	1,920,949	2,562,738
Area	414.9 km ²	271.8 km ²
Density /km ²	4.631 (person/km ²)	9,918 (person/km ²)
The average number of families member	2.04 (2020)	3.01 (2020)
Living space per dwelling	74.7 m ² (2020)	104 m ² (2019)
Living space per person	36.6 m ² (2020)	34.8 m ² (2020)

(Resource from Statistik Austria and Executive Yuan of ROC., last retrieved in 16.10.2022)

1.1 People, Languages and Religions

People have been immigrating to Taiwan for at least 15,000 years, with the population growing in four major immigration waves. The first wave consisted of the ancestors of the indigenous people, Austronesians from Southeast Asia, the Philippines, Indonesia, and some groups from the mainland.³ Today, there are 16 groups of indigenous people recognized by the government, 15 on the main island and one on Orchid Island.⁴

The second wave consisted of the Han people from the southern Chinese provinces, Fujian and Guangdong, who migrated to Taiwan up until 1895. Among them were the Hakka and Hoklo, also known as Minnan, later recognized as Taiwanese.⁵ Both have formed the basis of Taiwanese culture and tradition, which have played a significant role in the political stage of Taiwan.⁶ The Hoklo have had a more profound influence on Taiwan than the Hakka people. Today, Hsinchu and Miaoli provinces are two provinces famous for Hakka society and culture.

The third wave was temporary, consist-

ing of Japanese people during the colonial period from 1895 to 1945. Even though they left Taiwan after World War II, their influence was enormous. Between 1937 and 1945, the Japanese administration deeply integrated Japanese culture and identity among Taiwanese people. Japanese nationalism and militarism suppressed the traditions and cultures of the three groups mentioned above. It is noteworthy that the indigenous and Taiwanese languages integrated some Japanese words.

The fourth wave consisted of people from mainland China who arrived with the KMT between 1945 and 1949. More than two million of them and their children lived there in 1987.⁷ Currently, there are four major ethnic groups that make up the society of Taiwan: Minnan-Taiwanese (76.9%), Hakka-Taiwanese (10.9%), Mainlander (10%), and the indigenous people (1.4%).⁸

Taiwan boasts a rich and intricate cultural fabric, shaped by the interplay of the four major waves of immigration to the island. The official language is Tra-

ditional Mandarin Chinese, while each ethnic group kept their own distinct language. In terms of religion, folk beliefs (49.3%), Buddhism (14%), and Taoism (12.4%) are the majority.⁹ Confucianism and Taoism are two key philosophies that have a significant influence on Taiwanese society. While Confucius focuses on the relationship between people and has more influence on rites and education, Taoism emphasizes balance and respect towards nature, including ancestors and natural spirits.

03. Gates, Hill. Chinese working-class lives. Cornell University Press, 2018. p.26.
04. Council of Indigenous Peoples, <https://www.cip.gov.tw>, last retrieved in 13.10.2022.
05. Gates, p.26.
06. Manthorpe, Jonathan. Forbidden nation: A history of Taiwan. St. Martin's Griffin, 2016, p.37-38
07. Gates, p.26.
08. Citizens Living Condition Survey 2002 in Taiwan-Fuchien Area.
09. <https://www.ait.org.tw/2021-international-religious-freedom-report-taiwan-part/>, last retrieved in 13.10.2022.

1.2 Early History of Taiwan

Taiwan's strategic location has made it a desirable destination for trade between mainland China, Japan, and South Asia. In the past, Taiwan was also known as a pirate haven as it was not under the control of any emperor. The Ming Dynasty never claimed Taiwan as its territory and had no plans to incorporate the island into its domain.

The Dutch East India Company arrived on the island in the 17th century and built a base as a trade transit center between the mainland and Japan in the south of Taiwan. Initially, they planned to settle on Penghu Island (Pescadores Islands), ruled by the Ming Empire, but the Ming Empire refused the Dutch company and suggested Taiwan to them. The Dutch built the base "Zeelandia." After the Dutch, the Spanish came to Taiwan and settled in the north between 1626 and 1646, but the Dutch soon took over the Spanish settlements. Despite a brief stay from 1624-1663, the Dutch company was the first administration to develop Taiwan. They recruited many Chinese from the mainland for agriculture, and the Chinese population rose

significantly. However, compared to the Chinese settlers, the Dutch had a more substantial cultural influence on the indigenous, which led some indigenous tribes to convert to Christianity.

In the middle of the 17th century, resisting allies of the Ming Dynasty had fallen to the Qing Dynasty. Zheng, one of the loyalists, led his supporters to retreat to Taiwan and used it as a base for his resistance, driving out the Dutch from the island entirely in 1663. Taiwan became a base for the resistance against the Qing Empire, attracting Chinese immigrants to the island, and the population rapidly rose again. The Zheng family's rule continued for a short time. In 1683, the Qing Empire took control of Zheng's part of Taiwan and put it under the province of Fujian for nearly 200 years (1683-1895).¹⁰

10. Roy, Denny. Taiwan: A political history. Cornell University Press, 2003, p.11-19.

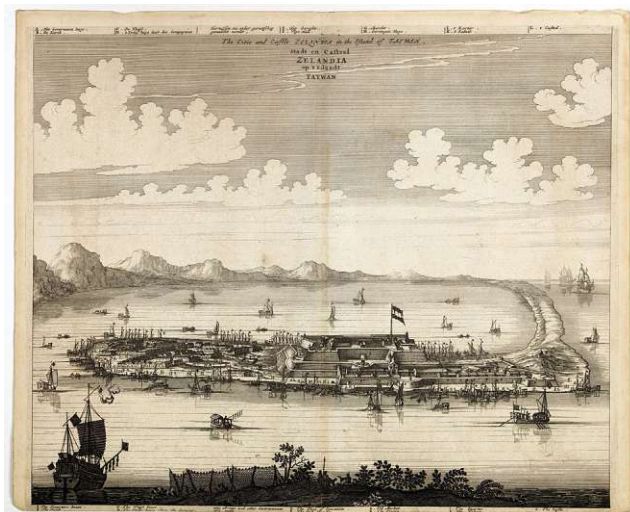


Fig.04 Zeelandia, Taiwan

1.3 Two Authoritarianism and the Transformation of Democracy

In 1867, Japan initiated the Meiji Restoration, establishing itself as the first industrial power in Asia. In 1894, the first Sino-Japanese War occurred, leading to China signing the Treaty of Shimonoseki and ceding its sovereignty over Taiwan and its surrounding islands to Japan. The Chinese population opposed the treaty and briefly established the independent state of Taiwan, known as the Republic of Formosa.¹¹ The Japanese administration governed Taiwan for 50 years (1895-1945) and transformed it into a modern colony, improving its infrastructure and living conditions. In the 1920s and 1930s, educated Taiwanese began reassessing their identity and pushing for political participation. Unfortunately, the movement towards democratization in Taiwan was suppressed in the late 1930s when Japanese militarism and nationalism grew, resulting in the implementation of Japanization policies on the island.¹²

In 1912, the KMT (Kuomintang) founded the ROC (Republic of China) on the mainland, marking the end of the Qing Empire's rule. The ROC maintained

diplomatic relations with the Japanese Empire until 1941. In 1943, leaders from three countries, the USA, UK, and ROC, convened in Cairo and issued the "Cairo Communiqué," affirming that Taiwan and the Pescadores Islands were part of the ROC.

"It is their purpose that Japan shall be stripped of all the islands in the Pacific which she has seized or occupied since the beginning of the first World War in 1914, and that all the territories Japan has stolen from the Chinese, such as Manchuria, Formosa, and The Pescadores, shall be restored to the Republic of China."

(Cairo Communiqué, December 1, 1943)¹³

After World War II, based on the "Cairo Communiqué," the ROC took the sovereignty of Taiwan and the Pescadores Islands, ending the Japanese administration. Oppression of the Japanized Taiwanese led to the 228 Incident outbreak on February 28th, 1947, resulting in the KMT sending an army to the island. In 1949, the KMT relocated to the island

and immediately imposed martial law, which remained in effect until 1987.¹⁴

In the 1950s, Cross-Strait tensions increased because of the outbreak of the Korean War. During this time, the KMT received aid from the US, which became the foundation for the Taiwan Miracle in the 1970s, a period of rapid economic growth that built a wealthy society and supported Taiwan's democratization. Despite the booming economic growth, the ROC left the UN in 1971, and the PRC took its place in 1972. Soon after, many countries cut diplomatic relations with the ROC and agreed to the "One China Principle" with the PRC, which states that the PRC is the only Chinese administration worldwide and Taiwan belongs to its territory.

The pioneers of democracy founded the Democratic Progressive Party (DPP) in 1986, leading to the end of martial law. In 1996, Taiwan had its first elected president. Taiwan experienced its first transition of power towards the DPP in 2000, ending the KMT's 55-year solo rule. Subsequently, it underwent two

peaceful political power transitions. Ing-Wen Tsai, leader of the DPP, became Taiwan's first female president in 2016.¹⁵

11. The Republic of Formosa existed only five months, starting from May.1985 to Oct.1985. <http://www.ntm.gov.tw>, last retrieved in 15.10.2022.
12. Gates, p.39-44.
13. Full Text of Cairo Communiqué seen: https://www.ndl.go.jp/constitution/e/shiryō/01/002_46/002_46tx.html, last retrieved in 13.10.2022.
14. Gates, p.44-48.
15. Brown, Kerry. & Wu, Tzu-Hui. History, the United States and a Rising China the Trouble with Taiwan, ZED, 2019. p.70-92.

The History of Taiwan



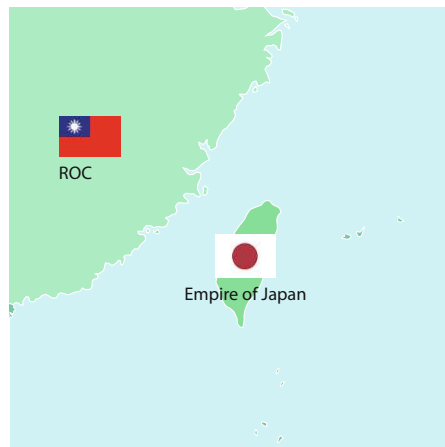
1624 - 1663



1663 - 1683



1895 - 1912



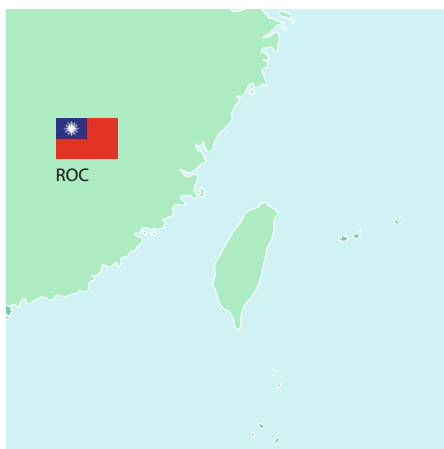
1912 - 1945



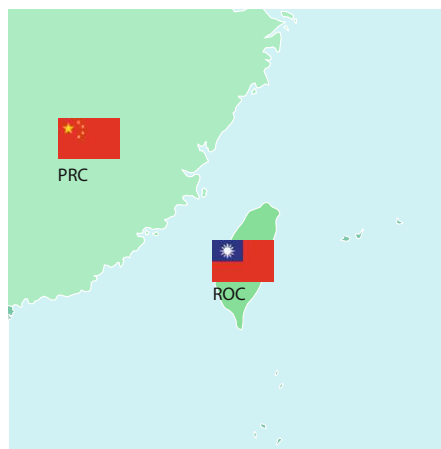
1683 - 1895



1895 - 1895



1945 - 1949



1949 - present

1.4 The Cross-Strait Issue and International Relations

The shift of recognition from the ROC to the PRC by the UN and adoption of the “One China Principle” have significantly impacted Taiwan’s diplomatic relations and domestic politics.¹⁶ Currently, only 15 countries maintain diplomatic relations with the ROC.¹⁷ Taiwan has since maintained close economic and political ties with the US. A dramatic “Global Patterns of the Red Offensive” map from the Cold War colored all communist regions red, while Taiwan was colored green to symbolize its status as a Western ally.

The tension between the ROC and PRC began in 1949, resulting in this region being one of the most unstable in the world, known as the Cross-Strait Issue. In 1992, both sides reached an unofficial agreement in Hong Kong, known as the 1992 Consensus, stating that there is only one China, but each side can interpret the meaning of China. In 2005, under the leadership of Hu Jintao, the PRC announced the anti-secession law and declared the legalization of military action on the island, escalating the tension once again.¹⁸ In 2015, the two sides’ leaders, Jinping Xi from the PRC

and Ying-Jeou Ma from the ROC, met for the first time in 66 years in Singapore.¹⁹

Tensions between the two sides rose again after Ing-Wen Tsai, representing the DPP, won the presidential election of the ROC in 2016. In addition, the PRC enhanced its international influence and strengthened its domestic economy and society under the leadership of Xi.²⁰ In 2019, he declared for the 40th anniversary of the publication “The Message to Compatriots in Taiwan,” emphasizing the importance of the reunification of China and the “One China Principle,” and stated that the PRC could take any action to reach this goal.²¹

It is noteworthy that Hong Kong plays a vital role in understanding the ongoing issue, as the PRC implemented “One Country, Two Systems” in Hong Kong after the UK returned it in 1997, allowing for autonomy and a democratic system. It was also seen as a democratic model that could be adapted for Taiwan. However, after Hong Kong erupted in demonstrations against the “Extradition

Bill” in 2019, Tsai, the current president of the ROC, responded and declared that the One Country, Two Systems does not work for Taiwan.²² Later, she added that the PRC should recognize the legitimacy of the ROC and respect the democratic system and decisions of the Taiwanese people. The principles of equality and democracy should fundamentally guide economic relationships and political negotiations between the two.²³

16. Brown & Wu, p. 134.
17. <https://www.mofa.gov.tw/AlliesIndex.aspx?n=167&sms=33>; retrieved in 04.10.2021
18. Brown & Wu, p. 110.
19. https://www.bbc.com/zhongwen/trad/china/2015/11/151107_china_taiwan_xi_ma_meeting; retrieved in 02.10.2021.
20. Brown & Wu, p. 112.
21. <http://cpc.people.com.cn/BIG5/n1/2019/0102/c64094-30499664.html>; retrieved in 03.10.2021
22. <https://www.dw.com/en/taiwan-rejects-hong-kong-model-for-unity-with-china/a-51849748>; retrieved in 02.10.2021.
23. <https://www.president.gov.tw/NEWS/24002>; retrieved in 03.10.2021.



Fig.05 Global Pattern of the Red Offensive

1.5 Taiwan relations with the EU

The One-China Principle limits Taiwan's international relations, which has led it to focus its international exchanges on non-governmental activities. Trade, culture, science, and education have been the main modes of exchange. In addition, Taiwan is well-known as the "Asian Silicon Valley" due to its significant role globally in the semiconductor and ICT (Information and Communication Technology) industry.

In 2003, the European Economic and Trade Office (EETO) set up an office in Taiwan. The relationship addressed economic cooperation and engaged in human rights, energy, climate change, technology, culture, and education. Exemplary activities include the Taiwan European Film Festival, which has been held since 2005. Recently, many European countries have strengthened their cooperation with Taiwan. Today, 15 EU members have set up bilateral offices. Taiwan was the 14th largest trading partner of the EU in 2020. It primarily imports ICT products from the EU, accounting for 41.6% of all trade, while exporting machinery (35.6%) to the EU.

Germany, with 31.8%, and the Netherlands, with 27.3%, are two significant trade partners.²⁴

The Ministry of Culture of the ROC has set up five European offices for cultural-diplomatic relations. The highest cultural institution is the Taiwan Cultural Center in Paris (Centre Culturel de Taiwan à Paris), founded in 1994. Initially, it offered additional exhibition spaces, regularly holding exhibitions and lectures, but they were removed in 2005. With the opening of additional offices in other European countries, the Center has adjusted its offerings and focused on France, the Netherlands, Belgium, Luxembourg, and Switzerland, dedicating itself to promoting Taiwanese culture and fostering cooperation with European art institutions. It focuses on the following five principles:²⁵

24. EU-Taiwan Relations Brochure, online text: https://www.eeas.europa.eu/sites/default/files/2021_eu-taiwan_relations_brochure.pdf, retrieved in 17.10.2022.
25. <https://fr.taiwan.culture.tw/>, last retrieved in 17.10.2022.

	Country	Total Trade (US\$ billion)	Percentage (%)		Country	Total Trade (US\$ billion)	Percentage (%)
01.	China	116.6	19.25	09.	Germany	19.1	3.2
02.	United States	81.8	13.7	10.	Netherlands	16.1	2.7
03.	Japan	65.8	11	11.	Vietnam	13.7	2.3
04.	Hong Kong	40.5	6.8	12.	Thailand	10.1	1.7
05.	South Korea	35.5	5.9	13.	Saudi Arabia	8.9	1.5
06.	Singapore	29.6	4.9	14.	Indonesia	8.3	1.4
07.	Australia	22.8	3.8	15.	Philippines	6.3	1
08.	Malaysia	20.8	3.5	16.	United Kingdom	5.8	1

Taiwan's World Trade Partner Ranking in 2023 ²⁶

- Enhance cooperation with local art institutions, publications, art festivals, film festivals, and Comic Book Exhibitions.
- Diverse media.
- Build an international network with other European cultural divisions and encourage the exchange of art institutions for both sides.
- Observe the trends of local art institutions and inspire Taiwanese art events.
- Improve cooperation with the Artist-in-Residence program.

The Republic of Austria established diplomatic relations with the ROC between 1913 and 1971. Although there are currently no formal diplomatic relations, Austria plays an essential role as a partner for Taiwan, sharing similar democratic values and freedom. Both sides have established offices, and the “Taipei Economic and Cultural Office in Austria” oversees the consulate, busi-

ness and technology, education, energy, and environment. Since 2014, they have also cooperated in the Working Holiday program. There is also a strong partnership in education, with at least 46 Taiwanese higher educational institutions having partnerships with 22 Austrian institutions and more than 500 Taiwanese students studying in Austria.²⁷

26. Bureau of Foreign Trade, retrieved in 30.03.2023.

27. https://www.taiwanembassy.org/at_de/index.html, last retrieved in 17.10.2022.

1.6 Conclusion

Although Taiwan has a political conflict with mainland China, which causes tension in the cross-strait region, the Taiwanese government is eager to develop Taiwan's diplomatic relations with other countries. As most countries agree on the "One China Principle" with the People's Republic of China (PRC), including Japan, the US, and the members of the European Union, Taiwan's international relations do not rely much on diplomatic relations but much more on bilateral cooperation and exchange in trade, education, culture, and similar fields.

Austria, known for its rich cultural heritage and achievements in arts, architecture, language, music, and performance, has a reputation for livability and internationality, particularly in its capital, Vienna. Despite this, the "Taipei Economic and Cultural Office in Austria" does not have a cultural division since it is managed by the "Taipei Representative Office in Germany." Based on this knowledge, this work proposes an architectural project for a cultural embassy in Vienna serving as an international cultural center of Taiwan to support bi-

lateral cooperation in arts, culture, and science.

貳

CHAPTER 2

Taiwanization of architecture

Architecture often serves political purposes and contributes to constructing national and cultural identities. It was particularly prevalent until the end of the Cold War, after which its influence diminished as societies moved towards liberalization, diversification, and globalization.²⁸ In the case of Taiwan, both the Chinese and Japanese authoritarian administrations used architecture to influence the local identity. However, their unsuccessful attempts resulted in diverse indigenous and external cultures.²⁹

This chapter examines the transformation of Taiwanese identity through East Asian architecture, alongside social and political changes, starting from the Japanese administration period from 1895 to 1945. During this time, the Japanese introduced their traditional housing and shrines. They planned numerous national buildings in the styles of Historicism and Art Deco to showcase Japan as a modernized and industrialized country. After the Japanese left the island and the People's Republic of China (PRC) was established in 1949, the Republic of China (ROC) transferred its central

government to Taiwan, and the Chinese Nationalist Party (KMT) initiated the Chinese Cultural Renaissance to transform the local culture into Chinese culture. As a result, many new buildings emphasized Chinese culture by adopting Chinese Historicism. From the 1950s to the 1970s, architects from China and the second generation of Mainlanders dominated architecture in Taiwan, seeking a Chinese identity in modern architecture. Their work can be categorized as Modernism and Regionalism.

Taiwanese society became more liberal and diverse in the 1980s and 1990s due to economic growth. The KMT's diplomatic failures in the 1970s led to the lifting of martial law in 1987. The loss of power by the authoritarian government to define national identity resulted in the decline of Chinese Historicism. In response, architects in Taiwan began searching for a new cultural identity, with some of them turning to traditional housing, specifically the so-called Ming-nan buildings. The Taipei World Financial Center (Taipei 101), the most well-known building in Taiwan, is a defining project. It initiated

the fusion of high-rise buildings with cultural identity, leading to the emergence of East-Asia Postmodernism.

Towards the end of the 1990s, local communities' environmental awareness grew. It became stronger after a 7.3-magnitude earthquake struck the island's center on September 21, 1999, resulting in thousands of fatalities and extensive damage, including the collapse of numerous buildings. It directed attention toward environmental requirements. New Taiwanese Regionalism began to impact domestic and international societies as the government organized international competitions for public buildings, including cultural centers, theaters, and museums. A new Taiwanese identity began to take shape under globalization and international competition in the 21st century.

28. Delanty, Gerard, and Paul R. Jones. "European identity and architecture." *European Journal of Social Theory* 5.4 (2002): 453-466.
29. Chu, Y. H., & Lin, J. W. (2001). Political development in 20th-century Taiwan: State-building, regime transformation and the construction of national identity. *The China Quarterly*, 165, 102-129.0.

Timeline





2.1 Japanese Architects and Historicism Architecture 1895-1945

Japan began the Meiji Restoration in 1868, a rapidly industrialized and Westernized society by introducing concrete construction, Western architectural styles, and urban planning standards. Simultaneously, European and English architects subsequently visited Japan. One of the most influential architects of this period was the English architect Josiah Conder (1852-1929). He taught at the Technical University, now Tokyo Institute of Technology, in 1877 and participated in public architectural projects with Japanese students. Kingo Tatsuno (1854-1919), one of his students, graduated in 1887 and was recognized, along with 20 other students, as the first generation of modern Japanese architects. His major projects include the Bank of Japan (1896) and Tokyo Station (1914).

Japanese architects reinterpreted Western Historicism to create their own distinctive style called the "Giyofu" style. Several Japanese architects studied in Europe in the early 20th century. Bunzo Yamaguchi (1902-1978) and Iwao Yamawaki (1898-1987) were students

at the Bauhaus in Dessau, while Kunio Maekawa (1905-1986) and Junzo Sakakura (1906-1986) were students of the instruction of Le Corbusier (1887-1965).³⁰

While Historicism was developing in Japan, many young architects of the second generation followed the Japanese administration and relocated to Taiwan. On behalf of the administration, they designed many public projects. A significant development in architecture during this period was the introduction of reinforced concrete. Notable Japanese architects are Uheiji Nagano (1867-1937), Nomura Ichirou (1868-1942), Matsunosuke Moriyama (1869-1949), and Kondou Zyuro (1877-1946). Nagano and Moriyama were students of Tatsuno, while Zyuro was a student of Conder. As the Japanese administration focused on industrial development and political control, many signature projects included train stations and national buildings. The style of Giyofu architecture was widely applied, while key projects included the Taiwan Tobacco & Liquor Corporation (1913) and the Taiwan Governor's Office (1919). Brick

and concrete, a central tower, and a Western-style roof characterize them. Administrative buildings were also ordinary in European history. Noteworthy buildings include the National Taiwan Museum (1908) and the Tainan Prefectural Hall (1916).³¹

To emphasize the power of the Japanese empire, architects developed a new architectural style, the so-called “Imperial Crown” style (Teikan style), which usually follows a European-style floor plan with traditional roofs. Defining projects in Japan include the Kyoto City Museum of Art (1934) and the Tokyo National Museum (1937). Taiwan played an essential role in the Japanese expansionist ambitions because of its geographic location, close to mainland China and the islands of South Asia. A significant project of the Imperial Crown style in Taiwan was the Kaohsiung Governor’s Office (1939), now the Kaohsiung Museum of History. In the 1920s, many social and cultural movements emerged in Taiwan. Architects could get information from the world more quickly in connection with the Arts and Crafts

Movement, resulting in the introduction of Art Nouveau and Art Deco. They became a trend in the 30s in Taiwan, influencing many commercial and entertainment buildings. One project influenced by Art Deco is the Taipei Public Hall (1936), a cultural center accommodating up to 2,000 people. Built by the Japanese government to honor the emperor, it was designed to compete with the Osaka City Hall (1918) and the Hibiya Public Hall (1929).³²

30. Kawamuka, Masato. Die Geschichte der modernen Japanischen Architektur- Drei Architekten als Künstler: Togo Murano (1891-1984); Fumihiko Maki (1928-); Atsuhiko Kitagawara (1951-) in Murano & Rollier, Architektur aus Japan von der Tradition in die Zukunft, 1997.
31. Fu, C. C. Style and Context of the Taiwanese Architecture, 2017, p65-92.
32. Fu, 2017, p.65-104.



Fig.06 Taiwan Tobacco & Liquor Corporation, 1913



Fig.09 National Museum of Taiwan Literature (Tainan Prefectural Hall), 1916



Fig.07 Presidential Office Building (Taiwan Governor's office), 1919



Fig. 10 Kaohsiung Museum of History, 1939



Fig.08 National Taiwan Museum, 1908



Fig.11 Zhongshan Hall (Taipei Public Hall), 1936

2.2 Post-War and Chinese Regionalism 1950s-1970s

After World War II, Taiwan's reconstruction was delayed by the ongoing civil war (1945-1949) on the mainland. After the KMT and its followers arrived in Taiwan in 1949, reconstruction began, and they were eager to remove the influence of Japan. The KMT began to revive traditions and strengthen the influence of Chinese culture. In 1967, the ROC established the Committee for the Promotion of the Chinese Cultural Renaissance (中華文化復興委員會). Ironically, during this period, the PRC experienced the Great Proletarian Cultural Revolution, which opposed Chinese tradition (1966-1976). This development further promoted the cultural renaissance in Taiwan. The government held architectural competitions for national buildings. Many of them are in the style of "Chinese Historicism," imitating the imperial buildings from China and reinterpreting the wooden roof structure of the Chinese palaces in concrete. Its form is symmetrical and has hierarchical spaces following Chinese philosophy and aesthetics. Its architectural language is highly monumental and commemorative, combining Chinese tradition and Western moderni-

ty. Most are in vast open spaces without interacting with the immediate urban context, making it impossible to overlook their characteristic architectural forms and colossal volumes. Unlike Japanese historicism, Taiwan's architecture includes open spaces to achieve the maximum volume. From an urban planning perspective, they are urban monuments, as opposed to the Chinese historicist buildings, which are urban monuments.³³ Among the defining projects are the National Taiwan Craft Research and Development Institute Taipei at Nanhai Academy (1959), the National Museum of History (1964), the National Palace Museum (1965), the National Dr. Sun Yat-Sen Memorial Hall (1972), and the National Theater and Concert Hall (1987).

While Chinese Historicism played an essential role in political propaganda and emphasized the traditional roots of Chinese culture, other architectural styles, such as Regionalism and Modernism, conceptualized Chinese culture and philosophy, a representative group of the first generation of Chinese archi-



Fig.12 National Taiwan Craft Research and Development Institute Taipei at Nanhai Academy, 1959



Fig.13 National Museum of History, 1964



Fig.14 National Palace Museum, 1965



Fig.15 National Dr. Sun Yat-Sen Memorial Hall, 1972



Fig.16 National Theater, 1987

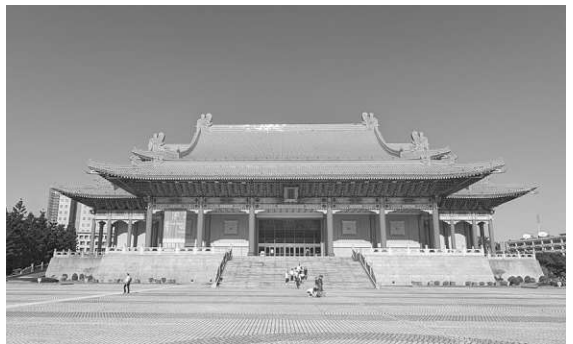


Fig.17 National Concert Hall, 1987

pects had learned from the Bauhaus. Da-Hong Wang (1917-2018) and Ieoh Ming Pei (1917-2019) were two formative architects. They studied at the GSD (Harvard Graduate School of Design) under the instruction of Walter Gropius (1883-1969).

The young Chinese students sought to discover a new architectural form representing East Asian culture. They found that prefabrication and modules worked well with traditional Chinese building techniques and conceptualized traditional courtyard houses. For them, the Chinese garden is mysterious and an essential element of tradition that connects nature to people, integrating symmetrical forms, corridors, moon-like windows, and entrances in their projects. In 1946, an exciting graduate project by Pei, "The Chinese Art Museum in Shanghai" (1948), reflected the ambiguous relationship between architecture and gardens. The museum was designed as a two-story building with two main volumes connected by corridors. He designed the building with white walls and many different sizes of

garden patios, which were decorated with artificial ponds, bridges, and trees to convey a sense of Chinese literature and philosophy.

"The traditional Chinese garden is literally a garden of walls; This building is sunk half a level below ground to create walls for the main garden while permitting a view into it from outside."

(I. M. Pei in Progressive Architecture, February 1945, p. 50.)

"It clearly illustrates that an able designer very well holds on basic traditional features - which he has found are still alive - without sacrificing a progressive conception of design."

(Walter Gropius in L'Architecture d'aujourd'hui February 1950, p. 24-25.)

It successfully gave Gropius a solid impression of the integration of tradition and Modernism, which later influenced the proposal of Hua Tung University in Shanghai as the first project in China for his office, TAC (The Architects Collaborative). The campus plan of Hua Tung

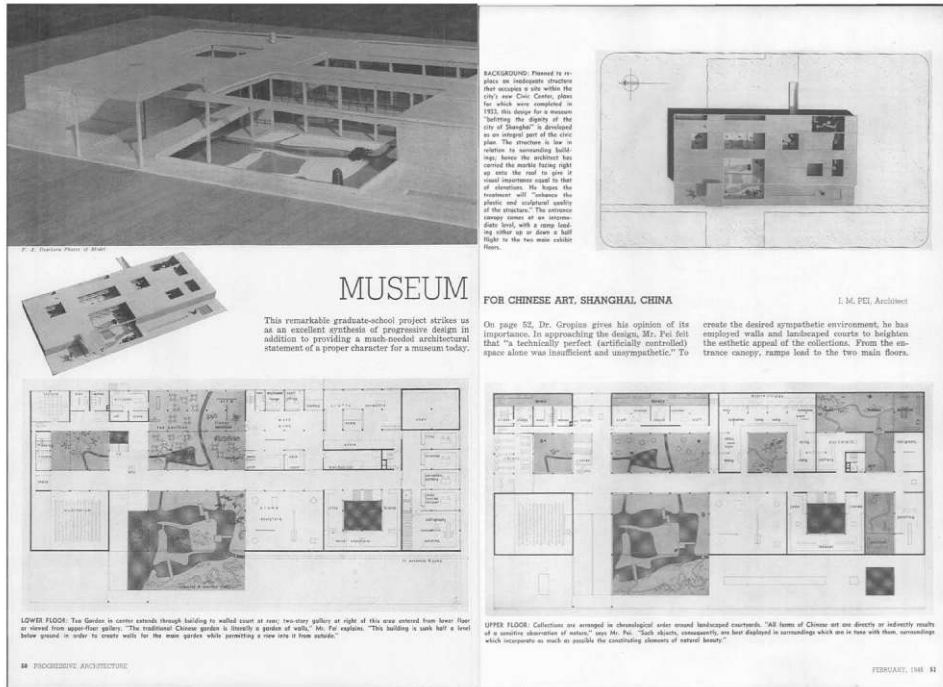


Fig.18 Museum for Chinese Art, Shanghai, 1948

University was designed under the advice of Pei, while Gropius also discussed it with his Chinese students, including Wang. Traditional Chinese garden architecture and nature played an essential role in their master plan, in which faculty buildings surrounded an artificial lake. The campus was proposed as an open plan with low density. Each facul-

ty consisted of several low-height buildings connected by corridors inspired by traditional Chinese architecture. The ground floor was almost open, allowing users to get close to nature and linger informally in the corridors.³⁴

Hua Tung University was not realized, but Pei brought his experience to his first

project in Taiwan, Tunghai University, which he led with two other Taiwanese architects: Chi-Kuan Chen (1921-2007) and Chao-Kang Chang (1922-1992). It is located on a hill with a central street as the main axis, and three faculty buildings and a library connected to the administrative office are arranged along the axis. The Luce Chapel (1954-1963) is located in the center of the campus, while the men's dormitories are to the north and women's dormitories are to the southeast. The faculty building is arranged like a traditional courtyard house, consisting of a central courtyard surrounded by three to four buildings. They are planned to be one or two stories high, built with concrete and natural materials such as wood, stone, brick, and tiles.

The architects integrated the ideas of traditional Chinese architecture and gardens into the campus, not only in architectural form but also in spatial experience, in which nature plays a vital role on the campus. While the faculty buildings are conceived as closed, the dormitories have an open layout. Other

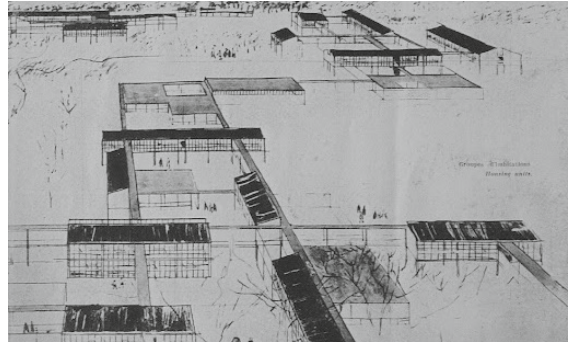


Fig.19 Hua Tung University, 1950



Fig.20 Perspective of Tunghai University drawn by C. K. Chen, 1956

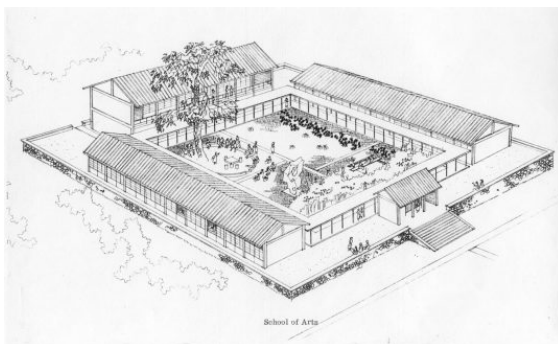


Fig.21 The faculty of literature Tunghai University drawn by C. K. Chen, 1956



Fig.22 Wang's residence (rebuilt in 2017), 1953

representative buildings on the campus include the Guest House (1960), the Female Teacher's Residence (1962), and the Art Center (1963).³⁵

The third type is Modernism, also the dominant form of Taiwanese architecture. Architects intended to reinterpret traditional wooden structures with reinforced concrete construction in some projects. Such projects were usually related to educational, memorial, or cultural architecture and fell under Brutalism. Given the close social-political relations between the United States and Taiwan, it cannot be denied that U.S. aid contributed to the development of Modernism. A representative project is the Kaohsiung Cultural Center (1981).

Some projects exhibit a more vital Chinese philosophy of space and architectural form. Wang's Residence (1953) and the Taipei Fine Arts Museum (1983) are examples. The residence, designed by Da-Hong Wang, covers approximately 3,100 m² (50m x 62m). A 2.5-meter-high wall surrounds the site, isolating the house from its surroundings. The

entrance is to the south, with a path connecting the main gate to the west side of the house. The building is located approximately in the center of the property. It is designed with the concept of “zones” to keep the space as open as possible, resulting in the bathroom being the only room. The sleeping area is in the northeast corner and uses a curtain to provide privacy. After being demolished, it was rebuilt in 2017 as Wang Da-Hong House Theatre next to the Taipei Fine Arts Museum.

The Taipei Fine Arts Museum (1983) is the most important cultural project for the KMT in the 1970s and 1980s. The museum was initiated through a public competition in 1978 and completed in 1983. The greatest challenge of this project was that the museum had to represent the cultural identity of both mainland China and Taiwan by exhibiting contemporary art. As a result, many submissions showed Chinese historicism, the standard architectural language for a public cultural institution. Er-Pen Kao



Fig.23 Taipei Fine Art Museum, 1983

(1926-2022) was the architect who won the competition. Born in Taiwan during the Japanese colonial period, Japanese education profoundly influenced him. The museum was inspired by Le Corbusier's Museum of Unlimited Growth and influenced by Archigram and Metabolism. In his concept, he combined them with the traditional Chinese architectural language of "courtyard" and "dugong."³⁶

33. Wang, Yi-Wen, and Tim Heath. "Constructions of National Identity: A Tale of Twin Capital Building in Early Post-war Taiwan." *Taiwan in Comparative Perspective* 2 (2008): 21-46.
34. Kögel, Eduard. "Times to come will not care for streamlining and machines to live in" Richard Paulick in Shanghai in Search of a More Humane Architecture, Taking a Stand? Debating the Bauhaus and Modernism, the Bauhaus-Archiv/ Museum für Gestaltung, 2020, p.199-212.
35. Fu, 2017, p.197-208.
36. Shyu, Ming-Song. *Toward Modernity: Erh-Pan Kao's social on architecture*, ECUS Publishing House, 2015, p.14-25.

2.3 Postmodernism and Taiwanese Regionalism 1980s-1990s

The Taiwanese economy experienced a boom in the 1970s and peaked in the mid-1980s. During the 1980s, there was a wave of rethinking Modernism in Taiwan. Taiwanese architects sought to establish their identities by raising awareness of local culture. Some focused on traditional Taiwanese housing and incorporated architectural elements from these designs. In the 1990s, the development of Regionalism became more diverse, with architects responding to regional culture and climate in various ways rather than solely relying on traditional forms as inspiration. Meaningful cultural center projects from this period include the Cultural Affairs Bureau of Hsinchu County Government (1996), the Taichung City Seaport Art Center (1999), and the National Center for Traditional Arts (1999-2004).

One significant contributor to the development of Taiwanese Regionalism was the architect Pao-The Han (1934-2014). His notable projects include the Changhua County Cultural Affairs Bureau (1983) and the Museum of Institute of Ethnology, Academia Sinica (1988).



Fig.24 Cultural Affairs Bureau of Hsinchu County Government, 1996



Fig.25 Institute of Ethnology, Academia Sinica, 1988



Fig.26 Taichung City Seaport Art Center, 1999

“My personal endeavors focus on exploring a modern approach derived from the traditional vocabulary of southern Fujian, which Postmodernism has influenced. The thought process differs from Postmodernism itself. Americans have discovered traditional vocabulary from their memory and applied it to modern architecture, aiming to restore the continuity of memory. Blending tradition and modernity is a self-affirming action in less developed regions.”³⁷

Postmodernism dominated architecture in the 1980s and 1990s, leading to diverse architectural forms in Taiwan. Companies invested in architecture, translating their brand perspectives into representative high-rise buildings. The most significant example is the Taipei Financial Center (1999-2004), designed by architect C. Y. Lee. It is the tallest building in Taiwan, reaching a height of 508 meters. The architect conceptualized this building based on Chinese traditional philosophies such as Ying-Yang. He employed Chinese metaphors and symbols as architectural design elements on this skyscraper, starkly con-

trasting Western high-rise architecture. He intended to express an image that belongs to East Asia, subtly enhancing the identity of Taiwan. The number eight holds significance for this building as a symbol of good fortune. Its architectural form symbolizes bamboo joints, signifying progress in Chinese culture. The tower consists of eight structural modules, each containing eight floors, drawing inspiration from traditional pagodas. The base of each module is narrow, while the top is wide. Beneath the eight modules is a truncated pyramid that provides a stable foundation for the building. Between the pyramid base and the modules, the architect conceptualized the form of ancient Chinese coins as symbols for the tallest financial building in the world.³⁸

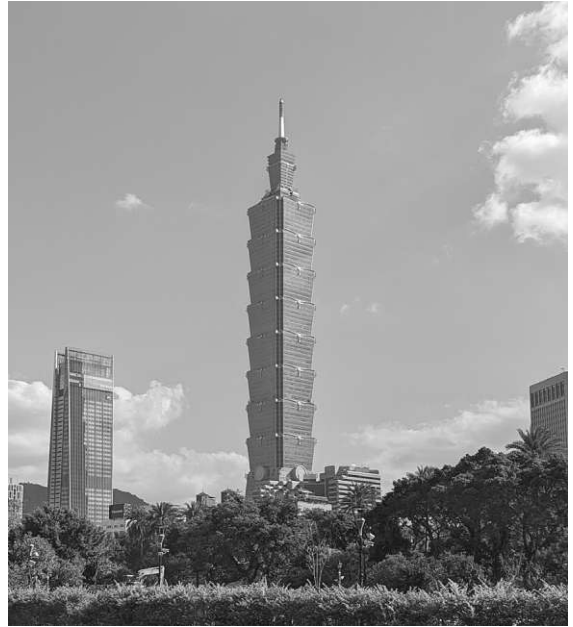


Fig.27 Taipei Financial Center (Taipei 101), 2004

37. Han, Pao-Teh. Architecture the container of lie: The talk of Taiwanese contemporary architecture from Pao-Teh Han, 2012.
38. Poon, Dennis, et al. "Structural design of Taipei 101, the world's tallest building," Proceedings of the CTBUH 2004 Seoul Conference, Seoul, Korea. 2004.

2.4 921 Earthquake and Neo-Regionalism 2000s-present



Fig.28 921 Earthquake Museum Chelungpu Fault Gallery, 2004



Fig.29 Luodong Cultural Working House, 2012

As Taiwanese society democratized and liberalized during the 1980s and 1990s, the devastating earthquake on the 21st of September 1999, the most potent natural catastrophe Taiwan had experienced in the past hundred years, awakened the population's awareness of nature and the environment. It reshaped the landscape, and a museum commemorating the "921 Earthquake" was completed in 2004. The museum is located in Kuang Fu Junior High School, which the earthquake had severely damaged. The school consisted of a cracked playground and damaged buildings, and the museum's design features a membrane construction that symbolizes wound suturing. The museum serves as a reminder to visitors of the power of nature and memorializes the damages caused by the earthquake. The damaged playground serves as the most significant exhibition within the museum, transforming the landscape into a meaningful space for architecture.

In the wake of globalization, architecture in Taiwan has experienced diverse development. Regional identity has pro-

ven to be a successful marketing tool in East Asia, starting with Japan and Taiwan and later extending to Mainland China. The market has played a significant role in Taiwanese regionalism, with people incorporating distinctive local symbols into their logos.³⁹ Yilan, a northeast province of the island, showcases a successful example of regionalism. Compared to other counties in Taiwan, Yilan is known for its distinctive landscape and less developed environment, which has influenced many regional architectural designs to have a close relationship with nature. In 1995, the Yilan County Government launched an architectural competition called “Yilan House.” The competition aimed to foster cultural diversity and showcase regional identity through architecture, contributing to the ongoing shaping of the region. Sheng-Yuan Hung (1963-) is a prominent architect whose architecture office, “Field Office Architects,” has been based in Yilan since 1993. Most of his projects are located in Yilan, and one of his notable works is the Luodong Cultural Working House (2012). This project is characterized by its extended



Fig.30 Lanyang Museum, 2009



Fig.31 National Taichung Theater, 2016



Fig.32 The Southern Branch of the National Palace Museum, 2015



Fig.33 National Kaohsiung Center for the Arts, 2018

roof and shaded ground floor, which accommodate various outdoor activities such as theaters and local dancing events. The outdoor stairs connect each floor like a natural trail on a hill, offering different perspectives of the public plaza on the ground floor. Additionally, the Lanyang Museum (2009), designed by Kris Yao (1951-), also reflects the identity of Yilan. The architect skillfully integrates the landscape with the architecture, taking inspiration from beach rocks facing Guishan Island and the Pacific Ocean to shape the museum's architectural form.⁴⁰

To the present day, regionalism continues to develop under the cultural policies of the central and local governments, leading to the establishment of national cultural centers in other provinces. These centers respond to cultural diversity and the shift in cultural policies from the central government to regional administrations. Governments organize international competitions to attract domestic and international architects, as cultural constructions serve as catalysts for urban development. One notable unreali-

zed project, the “Taichung Guggenheim Museum (2003-2006),” was proposed and won by Zaha Hadid (1959-2016) and sparked extensive discussions in 2002. The Southern Branch of the National Palace Museum (2015) and the National Taichung Theater (2016) are also noteworthy projects. The National Kaohsiung Center for the Arts (2018), designed by the Dutch architecture office Mecanoo, was formerly a military base named Weiwuying in Chinese until 1979. Its planning symbolizes the transformation of Kaohsiung City from a city with a political and military background to a city with a rich cultural heritage. The establishment now serves as the cultural center for the southern island.⁴¹

The architects’ team was inspired by the banyan tree from the region, whose crown shape perfectly expresses Kaohsiung’s humid atmosphere and subtropical climate. The center is the most extensive single-roof construction of cultural institutes for performing arts in Taiwan, occupying approximately 99,000 m² of the Metropolitan Park. It consists of three primary performing stages fol-

lowing international standards: a Concert Hall with 1,981 seats, an Opera House with 2,236 seats, a Playhouse with 1,210 seats, a Recital Hall with 434 seats, and an 800 m² exhibition space. It also features rehearsal and educational halls for music and dance, two congress halls with 100 and 200 chairs, respectively, and stage-building workshops. The architecture is integrated with its landscape, with the construction connecting to the ground to support its roof and forming an outdoor stage in conjunction with the surrounding park. Its structure resembles the trunks of banyan trees, creating an impression of walking beneath the tree and offering convenient access for the public.⁴² Based on its architectural concept, it has a profound connection to the local people and regional elements, representing another type of Taiwanese regionalism designed by international architects.

39. Wigen, Kären. Culture, power, and place: the new landscapes of East Asian regionalism

40. Fu, 2017, p.243-260.

41. <https://www.npac-weiwuying.org/?lang=en>, last retrieved in 01.11.2022.

42. <https://www.mecanoo.nl/Projects/project/54/National-Kaohsiung-Centre-for-the-Arts>, last retrieved in 01.11.2022.

2.5 Conclusion

After experiencing two authoritarian regimes during the 20th century, Taiwan has transformed into a democratic society in the 21st century. Initially, Japanese and Chinese Nationalism suppressed local cultures and used architecture to impose a national identity on the population. Architects in Taiwan primarily focused on technical development, with less consideration for the environment and cultural identity. However, since the lifting of martial law in 1987, there has been an increased focus on previously neglected areas, and Taiwanese architecture has transformed by raising awareness of regional diversity.

In the 21st century, Taiwan faces global challenges that prompt domestic and international architects to draw inspiration from Taiwanese customs and traditions. Architectural design in Taiwan now responds to the surroundings and connects with regional characteristics. Political symbols no longer dominate architectural shapes, making way for a design approach that seeks to connect with local culture and identity. As a result, a regional architecture has emer-

ged that belongs to East Asia, in contrast to Western influences.



CHAPTER 3

Typology of Cultural Centers

Cultural centers, which originated from ancient temples, cathedrals of the Middle Ages, palaces, and city halls, underwent rapid development in the 19th century, evolving into museums, theaters, opera houses, and libraries. These spaces serve as gathering places to acquire knowledge and seek entertainment while presenting the region's cultural identities. They respond to the intricate context shaped by culture, finance, society, and politics.⁴³ This chapter starts with analyzing the typology of cultural centers, categorized into three types of architecture according to their functions: museums, performing venues such as theaters, opera and concert houses, and libraries.

- **Museums**

The architecture of museums began to take shape when royals and nobles started dedicating buildings to store their art and other collections. Over time, museums have undergone democratization and transformation from private collecting houses to public buildings, becoming im-

portant cultural institutions where citizens can spend their leisure time. Across the globe, public museums showcase diverse regional identities that are closely tied to their locations. They typically pursue three main objectives: providing storage spaces for collections, offering exhibition areas, and enhancing their surroundings by hosting lectures and collaborating with local educational institutions, such as schools and universities.⁴⁴ Contemporary museums often adopt flexible and coherent exhibition spaces for diverse artworks. Based on their spatial arrangements, they can be categorized into three types: classic exhibition rooms, flexible exhibition rooms, and coherent spaces for exhibitions. Classical museums include the Naturhistorisches Museum Wien (1889) and the Kunsthistorisches Museum Wien (1891), while notable contemporary museums include the "mumok - Museum moderner Kunst Stiftung Ludwig Wien" (2001) and the Kunsthaus Graz (2003).

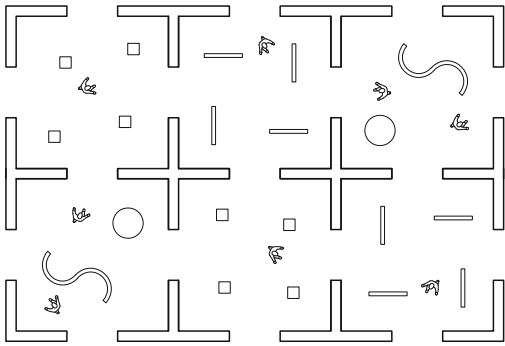


Fig.34 Classic exhibition rooms

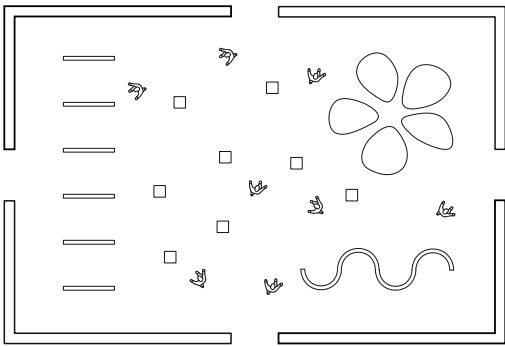


Fig.35 Flexible exhibition room

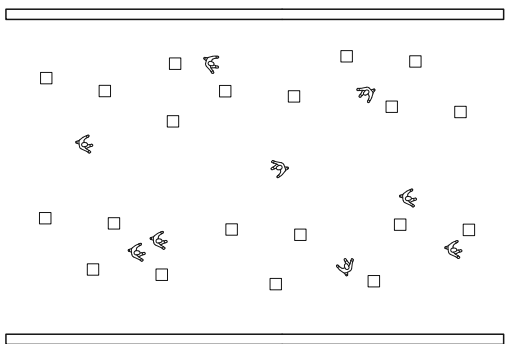


Fig.36 Coherent space for exhibition

- **Theaters, Opera and Concert Houses**

Performing with sound has been an art form and has played an essential role in culture since ancient times. The second type of cultural center is the architecture for performing arts, starting with open-air theaters and developing into interior venues. Like museums, the performing arts buildings represent the regional culture and identity while focusing on the technical standards required for theaters. A historical interior space for performances is the *Aula*, a sizeable high hall that allows people to gather. The requirements for acoustics in performances have increased, leading to the intensive development of theaters and opera houses in the 19th and 20th centuries. Due to the various performing arts, the spatial requirements can vary. The shapes of stages and materials play significant roles in creating harmonious sound and atmosphere.⁴⁵ Classical theaters and opera houses include the Wiener Staatsoper (1869) and

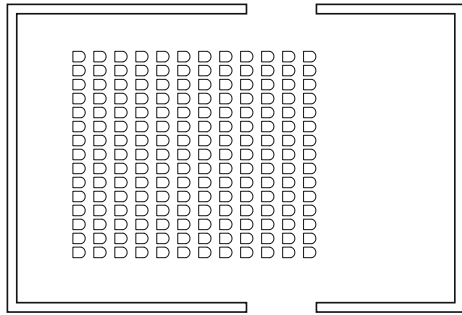


Fig.37 Flat venue

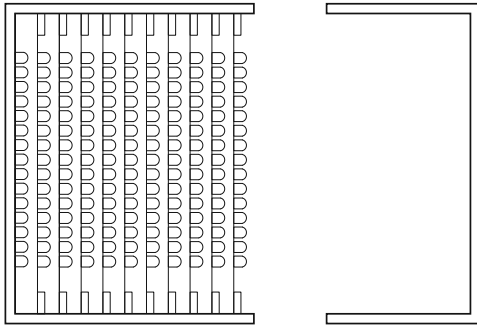


Fig.38 Stepped venue

the Wiener Musikverein (1870) while defining projects of contemporary theaters and opera houses include the Oslo Opera House (2008). According to their arrangements and sightlines of audience seats, they can be divided into flat and stepped venues.

- **Libraries**

The third type of cultural center includes libraries. Libraries are crucial cultural buildings for science, research, and the preservation of various writings and documents. The design of reading rooms prioritizes natural light and provides an environment conducive to scientific work. With the impact of digitalization, libraries have also incorporated digital documents and media into their collections, leading to a gradual reduction in the space needed for physical archives and changes in visitor behavior.⁴⁶ Traditional libraries have transformed into contemporary libraries, which now include more flexible spaces for different media

and readers. A notable project in Vienna is the Hauptbücherei Wien (2003). These libraries can be categorized into three types based on visitor behavior: traditional, digital, and flexible reading spaces.

Traditionally, cultural centers offer specific functions and programs for the public. In the 21st century, they present the contemporary identity of civilization and promote creativity and innovation. As diverse cultures and media emerge, it is crucial to discuss sustainable programs and flexibly used spaces for diverse cultural activities, as well as the influence of digitalization. Cultural centers can also serve as diplomatic institutions, promoting cultural exchange with foreign countries.

Under the Austrian international cultural policy framework, Austria promotes its identity through arts, culture, science, and dialogue in regional and international areas, primarily focusing on European neighboring countries. Currently, 30 forums are responsible for organizing international cultural activities and

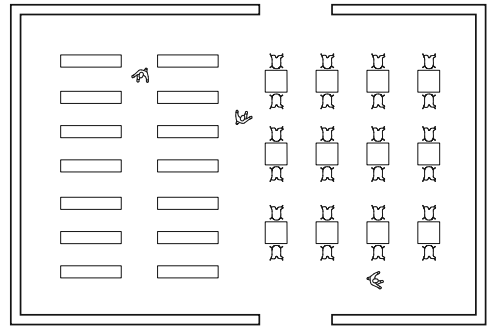


Fig.39 Traditional reading space

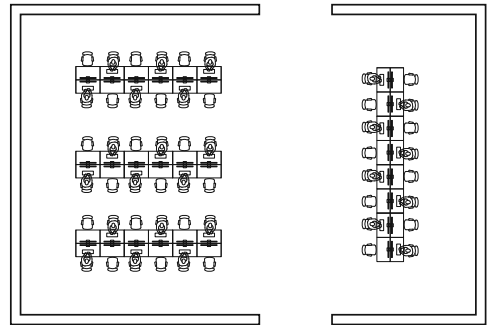


Fig.40 Digital reading space

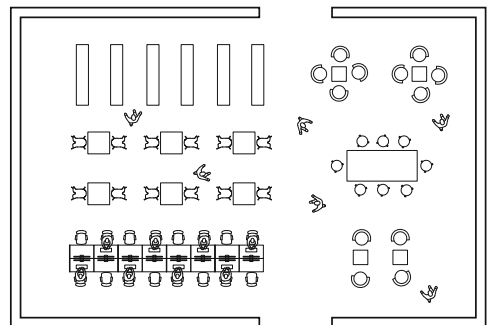


Fig.41 Flexible reading space

supporting bilateral scientific cooperation with the host country, including more than 6,000 cultural and scientific projects annually.⁴⁷ Cultural forums play a significant role in building an international network for cultural diplomacy and offering opportunities for people to participate in culture through various art forms, such as music, literature, film, and dance. Therefore, the buildings require complex programs and functions.

This work further reviews the regional and national pavilion of the Republic of China (Taiwan) and the architecture of the Austrian Cultural Forum New York (2002), the Kunsthaus Graz (2003), the 21st-century Museum of Contemporary Art Kanazawa (2004), the Taipei Performing Arts Center (2022), and the Museumsquartier Vienna (2001) as the primary references for the design of Taiwan's cultural center in Vienna.

43. Scheytt, et al. Die Kulturrealitäten: planen - bauen - betreiben. Beispiele und Erfolgskonzepte. transcript Verlag, 2016, p.13-21.
44. Scheytt, p.119-125.
45. Scheytt, p.235-248.
46. Scheytt, p.355-358.
47. The international cultural relations at the federal ministry of european and international affairs, basic principle, key areas and programmes, full text: https://www.bmeia.gv.at/fileadmin/user_upload/Zentrale/Kultur/Publikationen/Basic_Document.pdf.

3.1 International Pavilions of the ROC and Taiwan



Fig.42 Sugar Industry Pavilion, 1935

In the late 19th and early 20th centuries, nations with colonial dependencies held national and international exhibitions for their own people, colonized populations, and their rivals. These countries even organized joint exhibitions as a form of competition, which later evolved into world fairs. Britain, France, and the United States were the leading nations driving this trend.⁴⁸ Japan also held a similar exhibition in Taiwan, the Taiwan Expo in 1935, to celebrate 40 years of Japanese administration on the island.

The Expo encompassed three sites to showcase the successful development of Taiwan and other Japanese colonies. It featured numerous industrial and cultural pavilions, such as the Manchukuo House and the Korean House. Two of the buildings were designed in the Art Deco style. One of them was the Sugar Industry Pavilion.⁴⁹ At that time, the sugar and mining industries held great importance in Taiwan. Thus the Expo presented dedicated pavilions for each of these industries.⁵⁰

The Republic of China (ROC), currently

located in Taiwan, used the name China to participate in the World Expo until 1974. As the ROC considered itself the successor of China, mainland Chinese individuals sought their identity on the island, discovering it within the architecture reinterpreted and adapted from traditional Chinese architecture. Therefore, the Pavilion at Expo 64 maintained the style of Chinese historicism. Its purpose was to showcase China as a nation rich in history and culture to Western countries. The year 1970 was pivotal for the Chinese Nationalist Party (KMT) as they focused on solidifying the ROC's position within the United Nations (UN). It became particularly crucial after the Pavilion from Expo 64 was destroyed by fire in 1967. It was the final international Pavilion representing China through the ROC, as the ROC had to withdraw from the UN in 1971.

The Pavilion, designed by Pei and five other young architects, was a modern building in a geometric form that deviated from traditional Chinese historicism. Pei emphasized that they reinterpreted Chinese philosophy and conceptualized

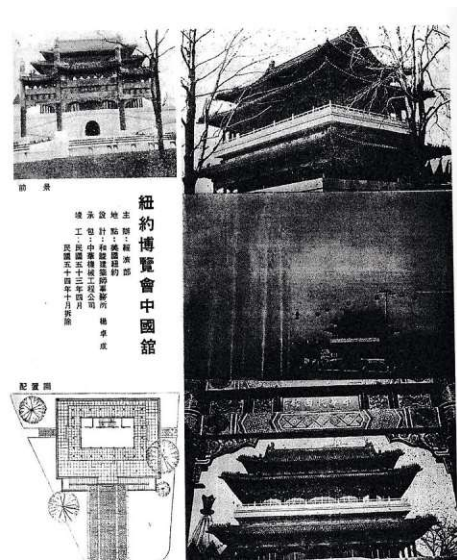


Fig.43 The pavilion of ROC in 1964



Fig.44 The pavilion of ROC in 1970



Fig.45 Commemorative 155 EXPO '74
World's Fair Commemorative Issue



Fig.46 Taiwan Pavilion EXPO 2010

it from the Chinese Garden. This departure from tradition sparked debates about the relationship between modernity and culture, bringing architecture into political discussions. The controversy surrounding the Pavilion came to an end when Pei announced that a “Building designed by Chinese people is Chinese.” However, for many nationalists, it did not represent Chinese culture as its modern shape appeared to sever ties with Chinese tradition. It portrayed the ROC as a modernized and Americanized China, lacking the essence of Taiwanese culture. The final Pavilion of the ROC was presented at the World Expo in 1974, hosted by the United States. It showcased the success of the ROC in Taiwan. In the same year, the People’s Republic of China (PRC) erected its Pavilion on the original site of the Expo 70 Pavilion.⁵¹

After the United States terminated diplomatic relations with the Republic of China (ROC) in 1978, the country faced a withdrawal from the global community. In an effort to regain international recognition, the Taipei Fine Arts Museum par-

ticipated in the Venice Biennale in 1995 under the name of the ROC. However, they faced another withdrawal in 2003 when the organizer disqualified them under pressure from the People's Republic of China (PRC). Since then, Taiwan has participated in the Venice Biennale independently.⁵² In 2010, Taiwan participated in the World Expo in Shanghai, and architect C.Y. Lee designed the Taiwan Pavilion. He reinterpreted Chinese culture and conceptualized Taiwanese nature, people, and cities within the Pavilion, responding to the theme of "Better City, Better Life" for the World Expo. He believes modern Western civilization is technology-driven, while Eastern civilization focuses on philosophy. The Pavilion embodied Western and Eastern civilizations, transforming into a new mixed culture that values people and the environment. It was conceptualized as a sky lantern, which holds significance in Taiwanese folk rituals for receiving special blessings. Technology and architectural construction symbolized Western civilization, while the exhibition showcased Taiwanese culture.⁵³

48. Benedict, B. (1991). International exhibitions and national identity. *Anthropology Today*, 7(3), 5-9.
49. Wu, Ping-Sheng. Hsu, Min-Fu. Phantasmagoric Venues from the West to the East: Studies on the Great Exhibition (1851) and the Taiwan Exhibition (1935). *Journal of Asian Architecture and Building Engineering*, 2006, 5.2: 237-244.
<http://www.taiwancenter.com/sdtca/articles/7-10/7.html>, last retrieved in 19.10.2022.
50. Hsu, Li-Yu. *Modern Architecture and Transplanted Modernity in Postwar Taiwan*, 2020, p. 35-58.
<https://www.tfam.museum/Exhibition/ExhibitionTheme.aspx?id=4&ddlLang=zh-tw>, last retrieved in 20.10.2022.
51. <https://www.cylee.com/project/Taiwan-Pavilion-EXPO-2010?lang=en>, last retrieved in 20.10.2022.

3.2 Austrian Cultural Forum New York

The Austrian Cultural Forum New York, designed by Austrian architect Raimund Abraham (1933-2010), was completed in 2002. It is one of two Austrian cultural representations in the US and promotes contemporary arts and culture of Austria in Manhattan. The architecture represents the ambitions of the architect himself and the country, related to its international policies. The foundation of the forum started in 1992 when Austria prepared to join the EU and discussed its international role as a neutral country and supporter of democracy in Central and Eastern Europe.

In the 21st century, it promotes the European and Austrian cultural identity through arts and performance, attracting about 20,000 visitors annually by hosting approximately 200 cultural events, including concerts, exhibitions, lectures, and performances. The forum is small and narrow in shape. It is a 24-story building with a lobby, exhibition spaces, a theater, a library, a seminar room, offices, and guest and director flats. Additionally, it contains a café spanning approximately 38 m². The

exhibition spaces occupy five floors, while the main gallery, measuring 150 m², is located underground. The theater, covering about 103 m², features a mobile platform for a grand piano and a technical room, situated above the gallery. The library and reading area, spanning around 140 m², are located on the fourth and fifth levels. The final public space is the seminar room, which is positioned above the library and can be divided into two spaces by a curtain in the middle.⁵⁴

Taking the Austrian Cultural Forum New York as a reference, a cultural forum contains at least three architectural programs for the public, including a space for exhibitions, an auditorium, and a library.

54. Abraham, et al. Raimund Abraham & the Austrian Cultural Forum New York. Hatje Cantz, 2010.



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The approved original version of this thesis is available in print at TU-Wien Bibliothek.

Fig.47 Austrian Cultural Forum New York

3.3 Kunsthaus Graz

In 2003, Graz was the European Capital of Culture, and the Kunsthaus was part of its projects in the field of architecture. It is located at the border of the historic city center and was designed by architects Peter Cook (1936-) and Colin Fournier (1944-). It is a complex building, and the new construction is connected with a historic department store, the Eisernes Haus (1848), designed by an Austrian Architect, Josef Benedict Withalm (1771-1864). Its unique structure has become an iconic city building and is essential to the city's identity.

The architects designed it with the concept of “a flexible platform for the exhibition,” offering temporary exhibitions through cooperating with other cultural institutions and artists, and “membrane” with a media facade, characterized by its biomorphic form, described as a “Friendly Alien.” Its unique shape is a two-story dark space and makes a vivid contrast to its environment as if something from outside intervenes in the existing buildings and coexists with the environment. Under it, a shop, an auditorium, and a restaurant are planned on

the ground floor.⁵⁵

The exhibition experience within the museum resembles a journey, where visitors ascend via escalators to the dimly lit interior rooms on the first and second floors. The exhibition culminates on an extended platform featuring a glass facade. This platform offers a stark contrast to the dark and opaque spaces, as it allows visitors to appreciate the panoramic view of Graz. Visitors can overlook the city's historical landmark, the old clock tower, from this vantage point. Regarding sustainable management, temporary exhibitions are essential in running a contemporary museum. As a result, the museum requires flexible spaces that can adapt to changing exhibition needs.

55. Steiner, et al. Kunst Haus Graz. Jovis, 2021.



Fig. 48 Kunsthaus Graz

3.4 21st Century Museum of Contemporary Art Kanazawa, Japan

The 21st Century Museum of Contemporary Art, designed by the Japanese architecture firm SANAA, is situated at the heart of Kanazawa. This museum marks a significant transition from the 20th to the 21st century, with the city government embracing a fresh perspective through contemporary art. It serves as a hub for both locals and visitors to engage with art collections that reflect local traditions and international societies, fostering the development of a regional cultural center. The museum encompasses diverse education, innovation, and entertainment functions, providing opportunities for visitors, particularly children, to participate freely.

The architects designed the museum with the concept of openness and integration with the city, resembling a park. It is a single-story building with a base-ment featuring a circular shape measuring 112.50 meters in diameter. With multiple entrances, the museum lacks specific directions or axes, allowing visitors to choose their paths. It encompasses various facilities, including children's workshops, galleries, a library,

a shop, a restaurant, and exhibition spaces, all encircled by public areas. The museum's 360-degree glass facade facilitates interaction between the exterior and interior, enabling visitors to engage seamlessly with their surroundings.⁵⁶ The exhibition spaces within the Taipei Performing Arts Center follow a traditional design, consisting of white boxes of varying sizes and heights. However, the architects arranged these spaces separately to promote free circulation and encourage visitors to take breaks or enjoy the surrounding views at their discretion. Moreover, the spaces between the boxes can also be utilized for exhibitions, benefiting from natural lighting, while three courtyards are designated for outdoor exhibitions. Serving as a platform for idea exchange, the cultural center functions akin to a miniature city in architecture, emphasizing its flexibility and diversity.

56. Sejima, and Nishizawa. Sanaa - Kazuyo Sejima, Ryue Nishizawa: 1998 - 2004; océano de aire ; ocean of air. El croquis ed., 2004.



Fig.49 21st Century Museum of Contemporary Art, Kanazawa

3.5 Taipei Performing Arts Center

The Taipei Performing Arts Center, designed by OMA (Office for Metropolitan Architecture), is a notable public project initiated by the Taipei City Government to promote performing arts. Following international theater standards, it comprises three theaters: the Grand Theater with 1500 seats, the Globe Playhouse with 800 seats, and the Blue Box with another 800 seats. The center is located on the renowned Shilin Night Market site, one of Taipei's bustling cultural hubs.

The architects Rem Koolhaas (1944-) and David Gianotten (1974-) aimed to create a contemporary performance theater that reflects the regional culture and local environment while allowing for public engagement. They observed that ancient theaters were known for their civic participation and strong connection with audiences. In contrast, modern theaters often prioritized internal performance spaces, resulting in a decrease in public interaction. To address this, they incorporated three theaters with backstage and support spaces around a central cube, which serves as a fle-

xible public area, fostering diverse performances and dynamic relationships between performers and audiences.

The Grand Theater and the Blue Box can be combined as a Super Theatre, accommodating over 2500 audience members. Below them is a space known as the Public Loop, which enables Taipei's street life to seamlessly merge with the theater, creating a public plaza for all visitors.⁵⁷ With the discourse on flexible spaces in cultural centers, the Taipei Performing Arts Center has departed from the traditional framework of a performing center. The flexible and adaptable backstage reduces the space requirement and enhances the space's utilization. Although the night market was initially planned to return to the site, it was eventually canceled due to considerations of hygiene and management.

57. <https://www.oma.com/projects/taipei-performing-arts-center>, last retrieved in 02.11.2022.



Fig.50 21st Century Museum of Contemporary Art, Kanazawa

3.6 MuseumsQuartier Vienna

The Museumsquartier Vienna opened in 2001, is located in the seventh district of Vienna and comprises historical and modern architecture, occupying 90,000 m². The historical structure, designed by the architect Johann Bernhard Fischer von Erlach, was completed in 1722 as a baroque-style horse stable for the monarchy. Subsequently, the buildings underwent further extensions and reconstructions in different periods, resulting in a complex architectural composition. The central building, currently known as Halle E + G, was originally a winter riding school established in 1850 by the architect Leopold Mayr (1808-1866). In the 1920s, it was transformed into an exhibition area used by Wiener Messe. The decision to establish the cultural center was officially made after a series of debates in the 1980s.

The new master plan was established through an architecture competition in 1986, which was won by Laurids and Manfred Ortner (O&O Baukunst). Two contemporary buildings, the Leopold Museum and the Mumok (Museum moderner Kunst Stiftung Ludwig Wien), are

integrated into its historical ensemble. Its central courtyard is also a significant cultural venue for outdoor events, featuring the furniture “Enzis” designed by the architects’ team PPAG. Currently, approximately 60 cultural institutes are housed in the buildings. The museum area attracts around four million visitors annually, with 20 percent being international visitors, 10 percent domestic visitors, and seven percent visitors from Vienna.⁵⁸ Among the cultural organizations, there are seven national cultural institutions: the Architekturzentrum Wien, the Dschungel Wien - das Theaterhaus für junges Publikum, Kunsthalle Wien, the Leopold Museum, the Museum moderner Kunst Stiftung Ludwig Wien, the Tanzquartier Wien, and the ZOOM Kindermuseum. Furthermore, to support young artists, the programs include the Artist-in-Residence program.

In addition to promoting the visual and performing arts, architecture plays a significant role in its culture and history. The Architekturzentrum Wien is a national museum in the field of architecture, founded in 1993 and relocated to

Fig.51 MuseumsQuartier Vienna



the Museumsquartier in 2001. It aims to provide the public with information and knowledge about architecture and urban developments through exhibitions, lectures, workshops, films, and city tours while contributing to scientific research. It consists of an exhibition room spanning 2000 m², a gallery measuring 100 m², a podium covering 200 m², a workshop room, a restaurant, and a shop.⁵⁹ The success of the Museumsquartier is based on both innovative architectural design and the inclusion of various cultural institutes and businesses, as well as numerous cultural activities in architecture, arts, music, fashion, theater, literature, and design. It demonstrates that sustainable management plays an influential role in planning a contemporary museum, contributing to cultural and scientific research, and becoming a part of people's daily lives.

58. Strasser. Welt Kultur Areale: Orte des 21. Jahrhunderts. VfmK Verlag für moderne Kunst GmbH, 2021, p 127-137.
59. <https://www.azw.at/en/>, last retrieved in 15.11.2022.

3.7 Conclusion

In the 21st century, cultural centers have fully integrated into people's lives. They serve as places for collections, exhibitions, and research while acting as engines for creativity and innovation. To accommodate diverse arts and cultural activities and maximize their utilization, they should include various functions, such as exhibition spaces, theaters, and libraries. At the same time, flexibility and sustainability play crucial roles in their successful management.

A cultural forum is a diplomatic institution that promotes bilateral cultural and scientific cooperation and supports young artists. It also serves as a platform for exchanging ideas, encompassing visual and performing arts, and promoting architecture and dialogue. Therefore, the Taiwanese Cultural Embassy aims to address architecture, design, literature, film, music, language, performance, and visual arts.

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CHAPTER 4

Site

As a European country with rich traditions and history, Austria can claim abundant cultural and artistic achievements. Due to its geography, it plays an influential role in politics and the economy in Central and Eastern Europe. Its capital, Vienna, is notable for its livability, having been selected as the most livable city worldwide in 2022.⁶⁰ During the Cold War, Austria defined itself as a neutral country. It invited the United Nations to establish one of its four headquarters in Vienna in 1979, known as the Vienna International Center (the UNO City). Its establishment has strategically strengthened Austria's international position as a platform for diplomacy, addressing issues such as peace, security, and sustainable development.⁶¹ Numerous international organizations are attracted to Vienna, with many primarily located in the city center or Donau City.



Fig.52 Donau City

60. Global Liveability Index 2022, the British Economist Intelligence Unit, online access: <https://www.eiu.com/n/campaigns/global-liveability-index-2022/>, last retrieved in 21,11,2022.
61. <https://www.bmeia.gv.at/en/european-foreign-policy/international-organisations-in-austria/>, last retrieved in 21.11.2022.

4.1 Donau City

Donau City is the second city center of Vienna, located in the 22nd district, and characterized by its distinctive urban context alongside the Danube River and skyscrapers, in contrast to Vienna's historic city center. It has been intensively developed since the 1960s, and its defining constructions include the Danube Tower and the Vienna International Center (VIC). The development is based on the "Construction and Design Concepts for EXPO 95 in Vienna and Proposals for Follow-up Utilization," an international architecture competition held in 1991, despite the cancellation of Expo 95 in Vienna. Its master plan was proposed by architects Adolf Krischanitz (1946-) and Heinz Neumann (1941-) and later revised by French architect Dominique Perrault (1953-), who planned this metropolitan area with a complex urban context.

The city is planned on a structural platform, built and completed in 1996, and covers the Danube riverside motorway. Beneath the artificial surface, it is designed for traffic circulation, including supply and disposal lines, and provides

6,500 parking spaces while buildings are constructed above it. This design offers extensive space for pedestrians and cyclists without interference from vehicles.

The high-rise residential buildings accommodate 3,500 inhabitants, while the office towers provide 7,000 workplaces. A significant architectural piece is the DC Tower 1 (2010), designed by Perrault. With a height of 250 meters and 60 stories, the skyscraper is the tallest building in Austria, housing offices, a hotel, a gym, and a restaurant. Donau City is one of the 13 targeted areas in the city and is defined as the "Waterfront" area under the Urban Development Plan 2005 (STEP 05). It connects to the Danube Park, the Vienna International Centre, Kaisermühlen, public transport, and the underground line U1. Three additional towers and cultural architecture will shape its future skyline. The area is expected to be utilized by approximately 15,000 people.⁶²

4.2 Donau Park and Korean House of Culture

The Donau Park is an extensive leisure area beside Donau City, developed for the botanical exhibition, the “Vienna International Garden Festival,” in 1964. It was transformed from a rubbish dump and a former parade ground. The leisure park features the Danube Tower and vast open spaces for various activities today.⁶³

On the shore of the artificial lake inside the park, a former pavilion from the Garden Festival was transformed into a Korean Cultural Embassy and reopened in 2012. Serving as a cultural embassy between Austria and South Korea, the building became a meeting point for Korean citizens living in Vienna and visitors interested in Korean culture. The building is a two-story structure with its ground floor open to the public, housing a tea house, a gallery, and a 190 m² event hall. Additionally, offices and seminar rooms were planned in the basement.⁶⁴

62. <https://www.wien.gv.at/stadtentwicklung/studien/pdf/b008127.pdf>, last retrieved in 21.11.2022.
63. <https://www.wien.gv.at/english/environment/parks/donaupark.html>, last retrieved in 22.11.2022.
64. <http://koreakulturhaus.at/die-gruendung/>, last retrieved in 22.11.2022.





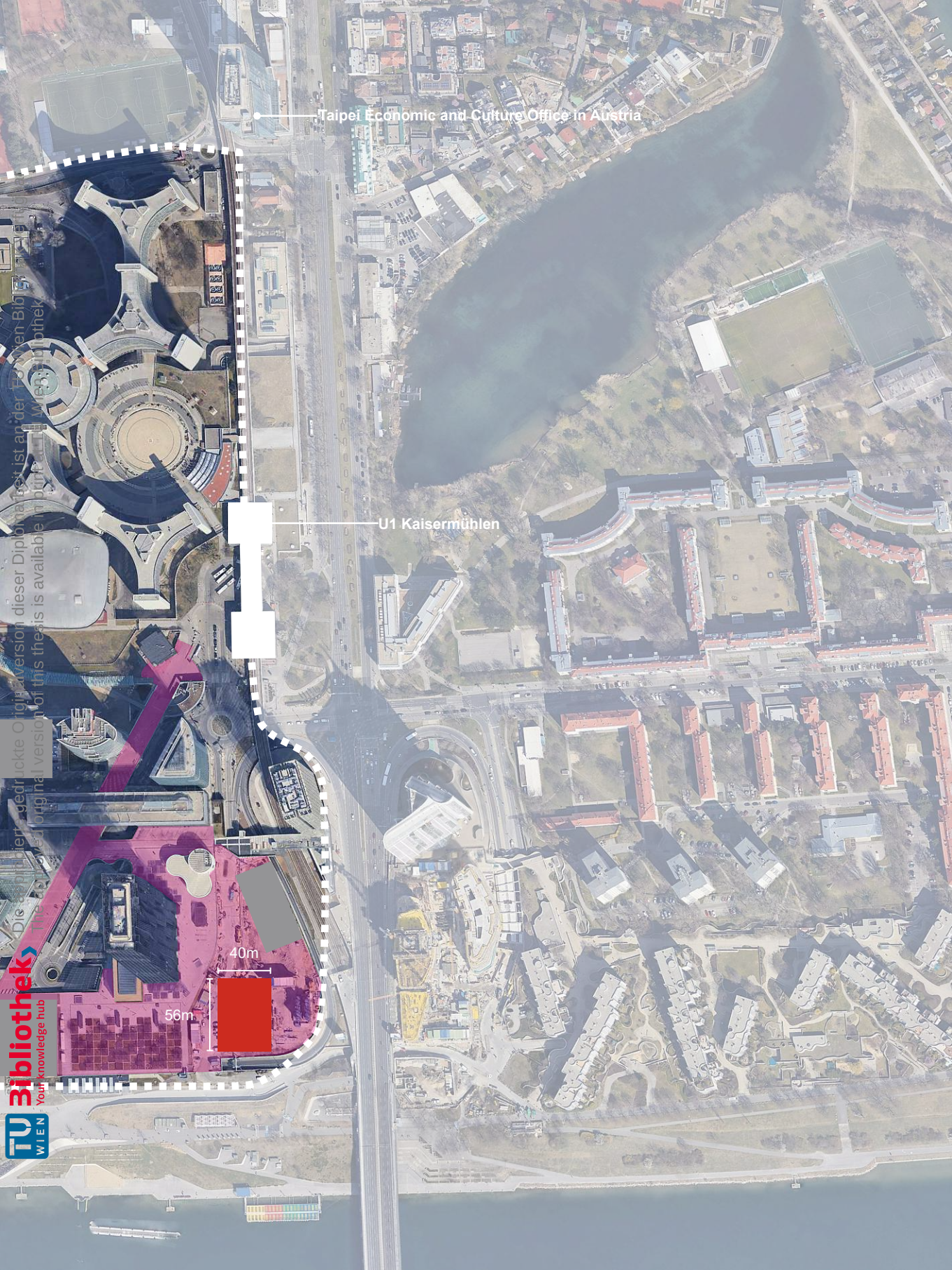
-  Site
-  Pedestrian Zone
-  Planned Areas
-  Public Transportation



Fig.53 Satellite View





Taipei Economic and Culture Office in Austria

U1 Kaisermühlen

56m
40m

4.3 Conclusion

Since it is being managed by the “Taipei Representative Office in Germany,” Taiwan currently does not have a diplomatic institution for culture in Austria, despite Austria’s ideal geographic position, international status, and cultural diversity. The location directly connects to the VIC, Donau Park, and U1 Station. Donau City is an especially suitable area for developing the Taiwanese Cultural Embassy. Its site is in front of DC Towers 1 and 2, with a size of 2240 m². Additionally, the Taipei Economic and Culture Office in Austria is in the vicinity, approximately 750 meters away from the site. Taking the Korean Kunsthaus in Donau Park as a reference, it is designed to be a platform for cultural exchange between Austria and Taiwan and to serve as a regional center, enriching the cultural activities of the surrounding area.

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CHAPTER 5

Discussion: Taiwanese Spaces

This chapter will draw attention back to Taiwan after reviewing general information about Taiwan, its identity reflecting on cultural and representative architecture, the typology of cultural centers, and the proposal's location. As Taiwan's cultural embassy conveys information about Taiwan's ambitions to promote its diverse culture and strengthen cultural and scientific cooperation, it serves as an office building and a physical platform, allowing all visitors to encounter Taiwanese arts and culture.

Its architectural shape gives visitors the first impression of Taiwan. At the same time, it abstractly and symbolically represents Taiwan in international society. As outlined in chapter two, the shapes of important cultural centers in Taiwan are often inspired by traditional cultural symbols, philosophy, or local characteristics. They reflect the intuitive feelings and associations of the architecture and sensually interpret the architecture. As a result, such interpretations gain recognition from the local people and strengthen the connection with the region. Such projects include the Taiwan

Pavilion from the EXPO (2010) and the Southern Branch of the National Palace Museum (2015).

Another research question arises: What is the image of Taiwanese spaces for the cultural embassy that reflects the diverse culture in Taiwan? Therefore, this chapter attempts to discuss it by analyzing the cityscape of Taiwan and documenting it through photography.

- **Street Markets**

Street markets are one of Taiwan's vibrant cultures. They are composed of stores on the ground floor and temporary and mobile market stalls arranged on the two sides of the street. Depending on their opening time, they can be classified into morning, evening, and night markets. Morning and evening markets are traditional, primarily selling food products, while night markets start in the evening and feature affordable street food and entertainment.

For some night markets, the stalls

can also appear in the middle of the road, forming two narrow walkways on each side. When the street market is closed, the space returns to its usual usage. It presents a particular phenomenon that showcases the versatility of the use of space in Taiwan.

- **Verandas**

The veranda is the space that responds to Taiwan's humid climate and warm temperatures. They are defined as semi-public spaces between the interior and exterior and are used flexibly. Often, they are used as shaded walkways, allowing pedestrians to walk through without being affected by weather conditions. In addition, they can also be used in different ways depending on the function of the ground floor. The most common way is as an extension of the store on the ground floor, allowing pedestrians more access to merchandise and serving as a waiting area for customers ordering takeaway food.

- **Billboards**

The Taiwanese cityscape is significantly influenced by commercial activities, in which billboards are iconic images. They are hung horizontally or vertically on the buildings' facades to catch people's attention, making them hard to ignore. It is noteworthy that their appearance sometimes completely changes the architectural facades.

- **Extensions and grated windows**

Spatial extensions are another characteristic urban phenomenon in Taiwan, reflecting Taiwanese people's desires and needs, and often appear on balconies, roofs, and windows. Such reinterpretation by the residents permanently changes the buildings' facades and architectural forms designed by the architects, which has similar effects to billboards. The materials used are mostly made from weather-resistant sheet metal or grating windows.

- **Evergreen plants**

Aside from the undulating skyline of buildings, the chaos, and the dazzling billboards, another impressive feature of Taiwan's cities is the lush greenery. Due to Taiwan's geography and climate, such as warm temperatures, abundant sunshine, and rainfall, primarily evergreen plants grow on this island and are closely related to the Taiwanese people. In the parks, trees have more space to grow, and their shadows provide a common meeting place for Taiwanese people. In addition to trees planted alongside the roads or in metropolitan parks, residents and stores place plants on the streets and balconies. The plants exhibit vitality while delivering a sense of life to the city.

- **Aesthetics of Taiwanese Architecture**

Taiwan's urban and architectural aesthetic comprises various sizes and styles of buildings, residential

extensions, temporary structures, advertising signs, and greenery. Traditional and historic houses are often constructed with brick, concrete, or both. Their materials are often displayed on their facades, resulting in a predominantly red and gray color palette. This color palette is even more noticeable in the public buildings from the period of Japanese rule. With the increasing popularity of reinforced concrete, its rough texture was not well-received, leading to the emergence of mosaic tiles with different colors. After World War II, modern Western architectural ideas were introduced, and the use of white color gradually became popular in Taiwan. Modernist architects favored white in public buildings. However, the pure white facade often appears grayish due to the rainy climate and water stains. Overall, the gray tones brought by reinforced concrete can be easily found in Taiwan's architecture and urban areas.⁶⁵ The Taipei Fine Arts Museum (1983) and Tainan Art Museum Building Two (2019) are two notable projects.

- **Conclusion**

The diversity of Taiwan's urban neighborhoods and their forest-like feel can be summarized as an interplay between building masses of different heights, architectural elements, extensions, and greenery added by the users. At the same time, the building's materials have aged under the influence of time and climate. Its urban phenomena deliver a chaotic and uncontrolled feeling. However, it is an interaction between Taiwan's cultural diversity, aesthetics, and its natural presence in society, leading to many spaces containing a wide range of multifunctionality and flexibility.

65. <https://www.fountain.org.tw/issue/colors-make-you-see/taiwan-color-architecture>, last retrieved in 01.01.2023.





Fig.55 Dragon and Tiger Pagodas, Kaohsiung





Fig.57 Roofscape, Tainan

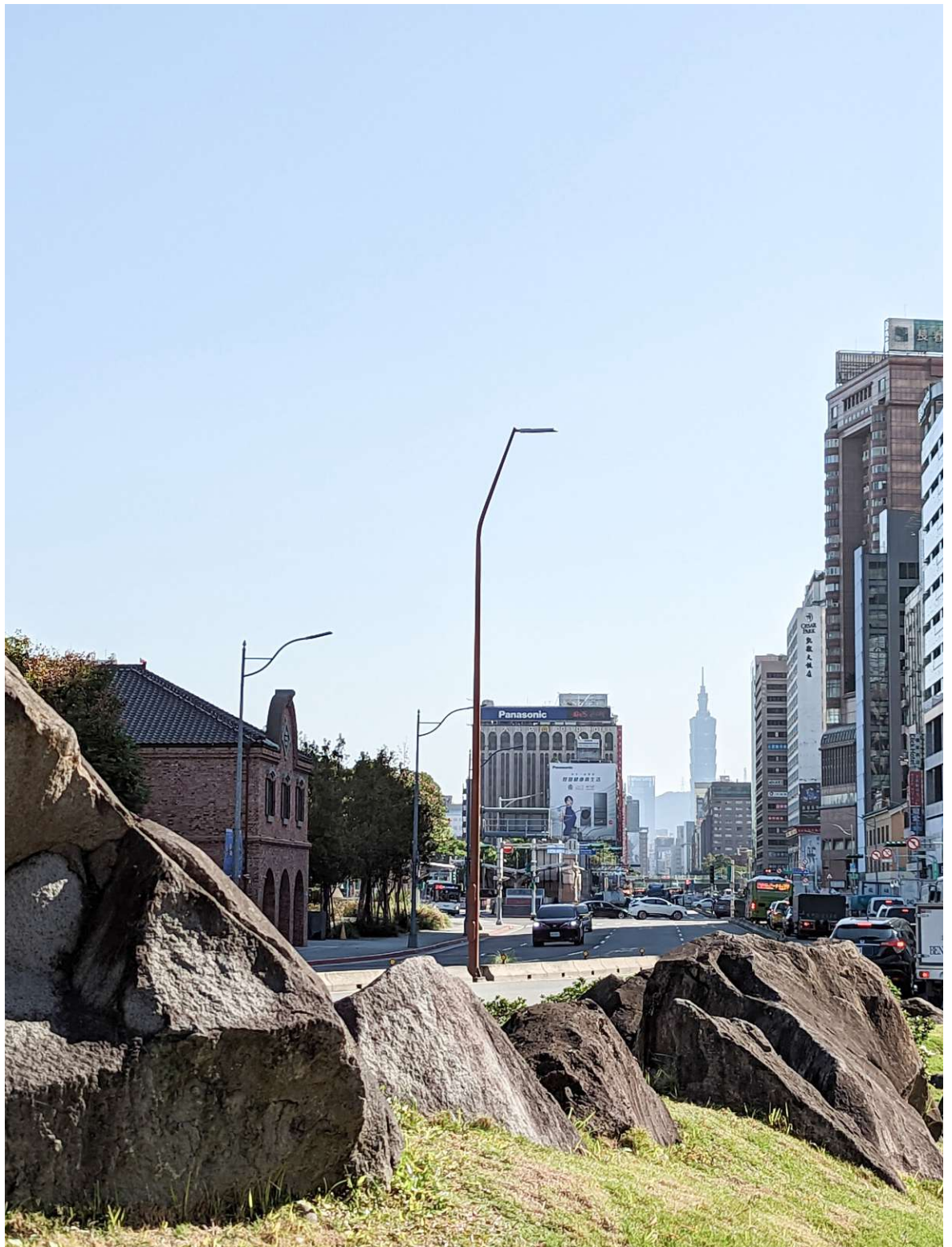




Fig.59 Facade and Billboards,Taipei



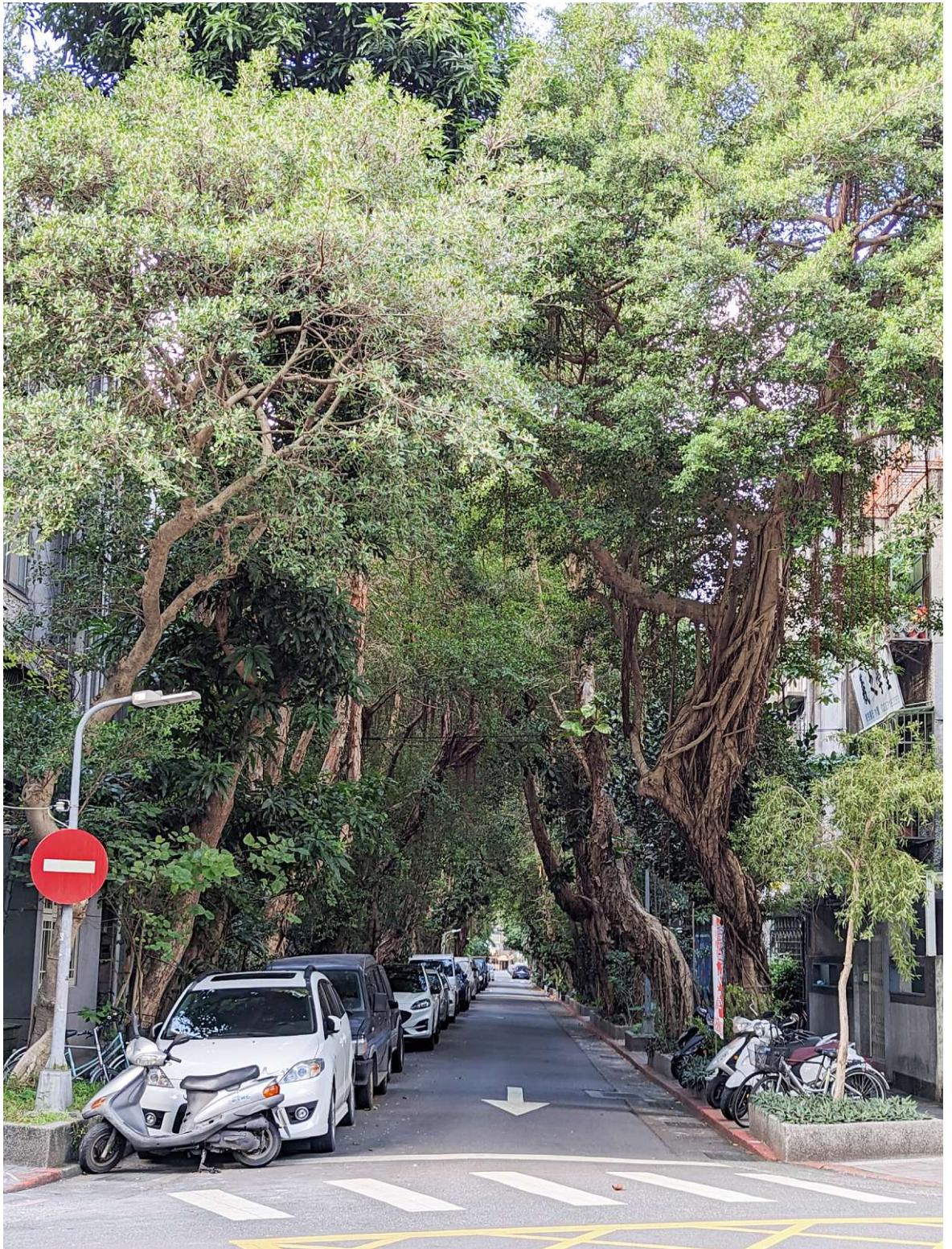


Fig.61 Evergreen Plants and Street, Taipei





Fig.63 Alley and Street Vendor, Taipei

陸

CHAPTER 6

The Cultural Center for Taiwan in Vienna

After discussing urban and architectural spaces in Taiwan in the previous chapter, the Cultural Center for Taiwan in Vienna conceptualizes the phenomenon of extended and flexible spaces typical of Taiwan. The center intends to present Taiwan's imagery to visitors interested in its culture and seeks to connect the busy commercial area of Donau City with the adjacent riverfront park.

The Cultural Center is planned with five synergistic institutions: the Art House, Performing Arts Center, Architecture Center, Music Film Center, and Literature Center. These institutions will work together to comprehensively promote Taiwanese culture while offering spaces for children and Taiwanese artists and a restaurant, allowing visitors to enjoy Taiwan's world-famous culinary culture. In addition, the center comprises six buildings designed to create an active field like a marketplace reflecting Taiwan's lifestyle and diverse culture. Each building is a freestanding structure planned in two to three stories and composed of two volumes. One volume belongs to a private space for staff and performers,

and another to a public space for visitors and holding performances and exhibitions. The private space is constructed with concrete, providing a sense of safety and privacy and better acoustic insulation than glass facades. In contrast, the public space has glass facades under sloping roofs.

The combination of concrete, steel construction, and steel metal roofs intends to present a primitive and brutal sense of Taiwanese architecture and urban phenomenon through the material textures. The sloping roofs, which vary in orientation, allow natural light to enter the interior spaces. Polycarbonate is used for the exhibition and reading spaces' walls. The semi-translucent effect of polycarbonate serves to block direct sunlight into the room, thereby preserving the exhibition's lighting while simultaneously expressing the ambiguity of Taiwan's cultural identity.

Based on the site context, the main pedestrian can go with the route between the Center and Donau Tower 1 to the riverbank, which is about 28 meters wide.

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Fig.64 Master Plan

As a result, the Performing Arts Center, Architecture Center, and Cafe House are strategically positioned along the main passageway. Conversely, the Art House, Children's Center, and Literature Center are placed on the other side of the site to facilitate deliveries and avoid disturbing visitors.

Two event spaces are planned within the Cultural Center, with the Performing Arts Center allowing seating for approximately 70 attendees and the Music and Film Center allowing seating for approximately 20 attendees. These spaces are on the opposite side and equipped with folding doors, allowing their temporary conversion into semi-outdoor spaces to meet the needs of different events by extending events in the central courtyard. Their interiors are designed with neutrality in mind, intending to accommodate a wide range of activities, while equipped with curtains to increase seclusion and reduce echo.

The Cafe House is planned with a professional kitchen for visitors to enjoy Taiwanese cuisine and a teahouse on the



Fig.65 Concrete



Fig.66 Sheet Metal

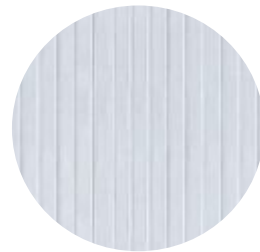


Fig.67 Polycarbonate



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Fig.68 Bird's-eye view Perspective



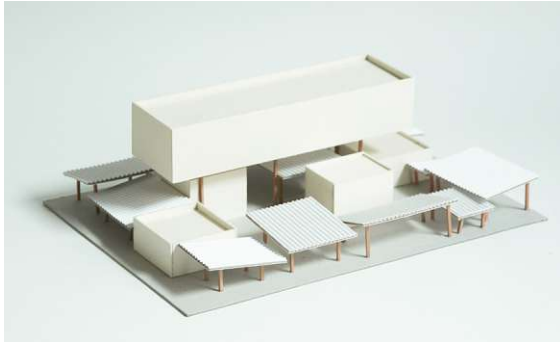


Fig.69 Concept model 01



Fig.70 Concept model 02



Fig.71 Concept model 03

first floor. To invoke a sense of nature to visitors, the ground floor's interior is decorated with green tiles on the walls to give the impression of bamboo. The Architecture Center, located at the southwest corner, offers exhibition spaces for architectural displays and an office at the backside. Its interior is designed with red brick walls inspired by traditional Taiwanese buildings. Next to it, the Literature Center is planned together with the Film and Music Center, offering a space for bookshelves and a reading area. The facade of the reading area uses polycarbonate boards to provide natural light while maintaining privacy.

The Children's Center comprises spaces for workshops, including a culinary studio on its second floor, inviting parents and their children to cook together and experience Taiwanese food. Additionally, a shared residence for artists is planned on its ground floor, accommodating collaborations between two Taiwanese artists in Vienna.

The Art House is planned at the right-side corner of the site. It is designed as a

three-story building composed of three distinct architectural volumes: a concrete cube, a gallery under a sloping roof, and an extension cube covered with polycarbonate panels. Its ground floor offers tourist information, while the exhibition starts from the gallery and ends at an extended cube. The concrete cube brings a primitive sense and resonates with Taiwanese buildings, and its gray tones symbolize the ambiguity of Taiwanese identity. The extension forms a veranda underneath the main entrance of the cultural center, connecting to the central courtyard. Windows are planned on the south side of the extension cube, creating an interplay of light and shadow while allowing visitors to overlook activities in the courtyard. The semi-transparent box also functions as a large-scale billboard by posting advertisements or visual art.

All the buildings surround the courtyard, which offers a space for outdoor activities, especially during summer. The flexible usage of the yard reflects the fact that many cultural activities in Taiwan happen on the street, such as temple

fairs, Taiwanese opera, night markets, and roadside banquets. As mentioned above, the courtyard can be used with the Performing Arts Center and Music and Film Center to meet various spatial needs, hosting events such as international fashion week, street food markets, roadside banquets, cinema, music, and literature festivals.

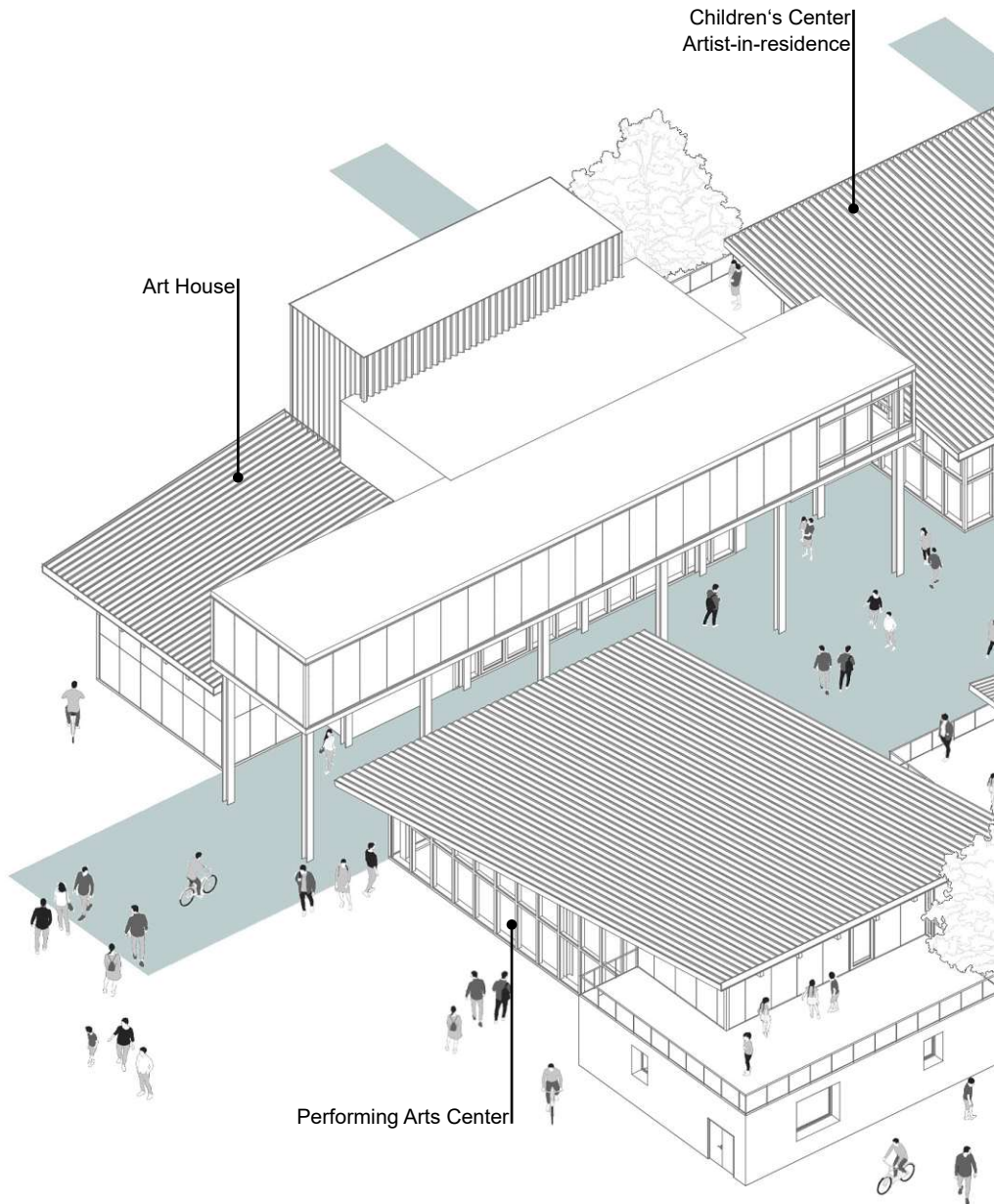
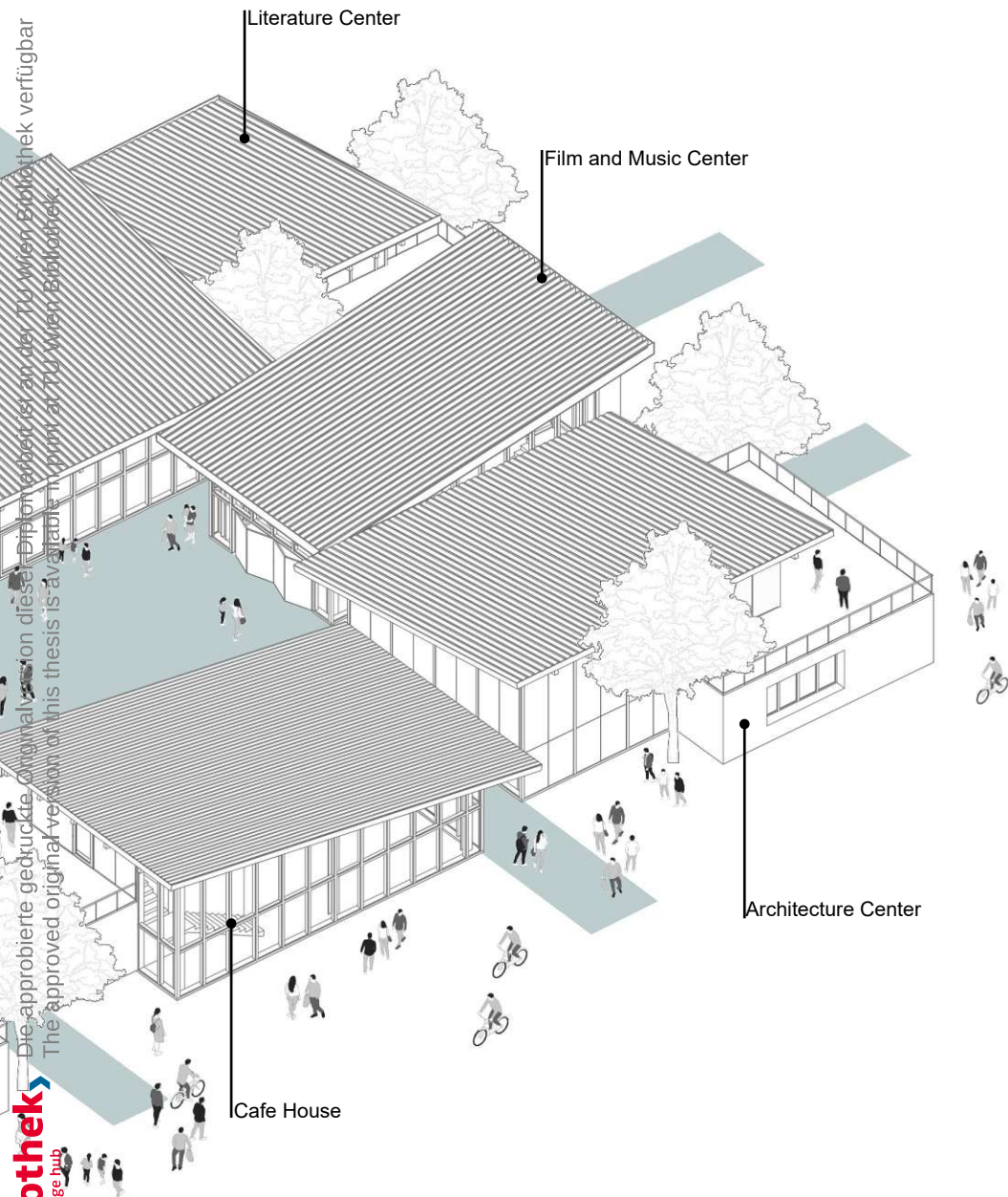


Fig.72 Axonometric Perspective

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6.1 Concept

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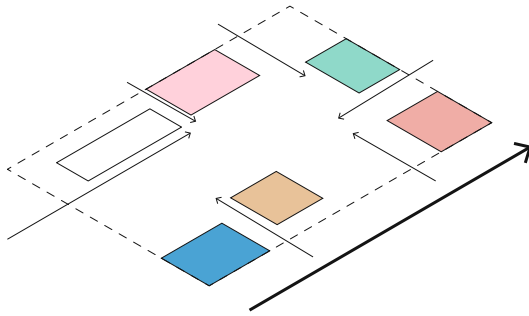


Fig.73 Circulation of the site

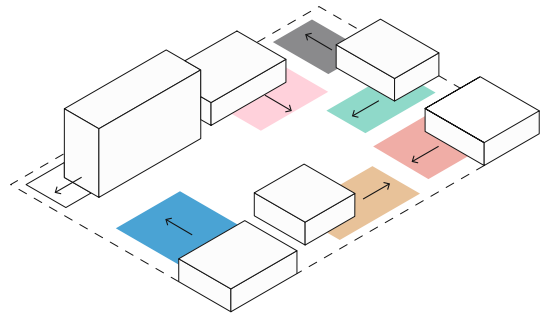


Fig.74 Public and extended spaces

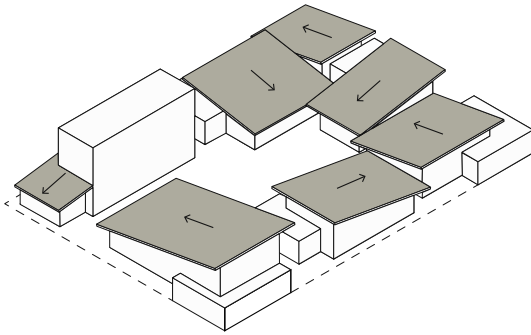


Fig.75 Sloping roofs and roofscape

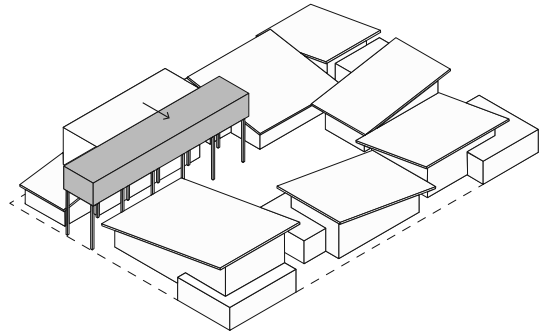


Fig.76 Extended sapce and varanda

6.2 Floor Plans



Fig.77 Ground Floor Plan 1:400

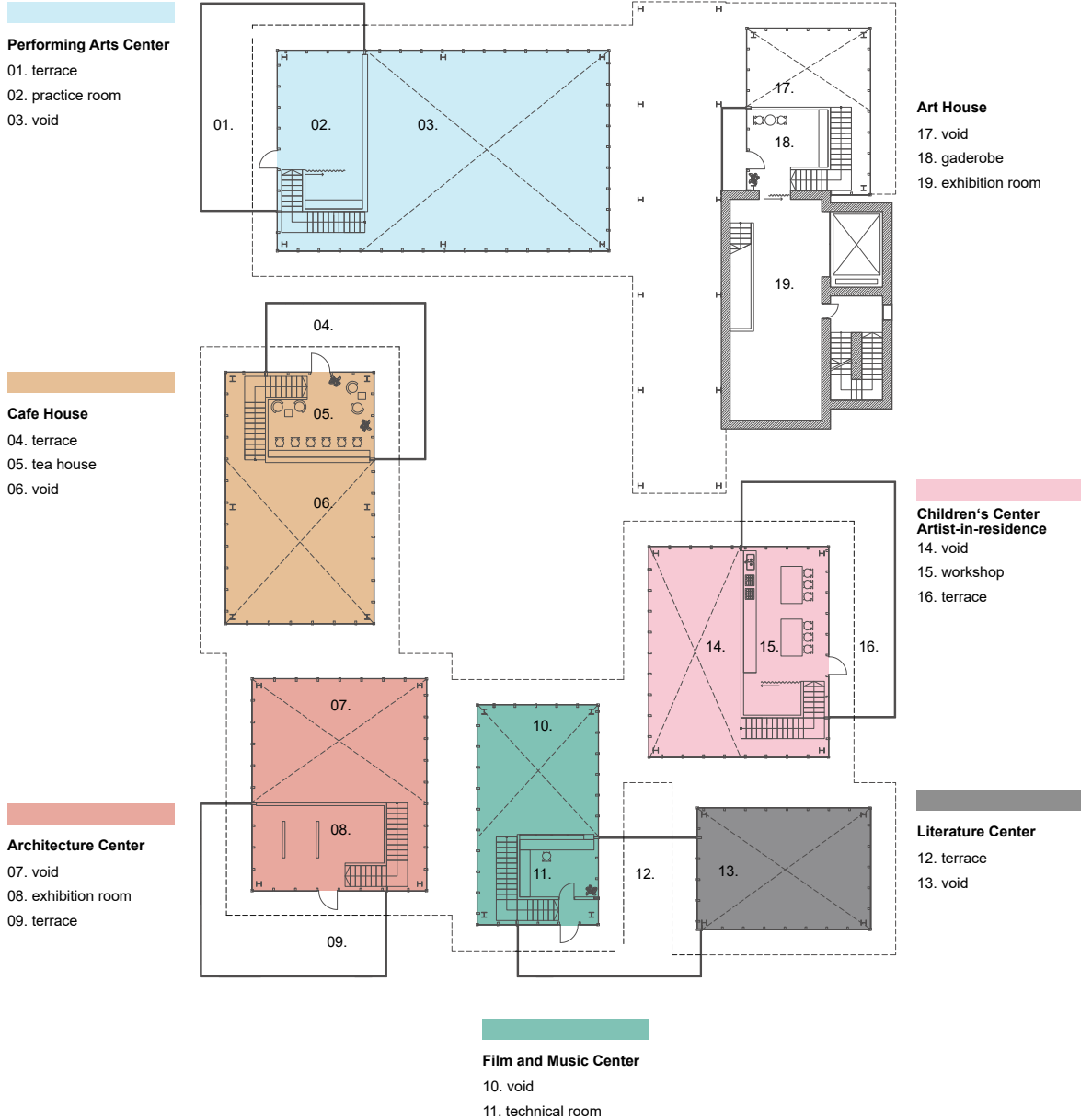
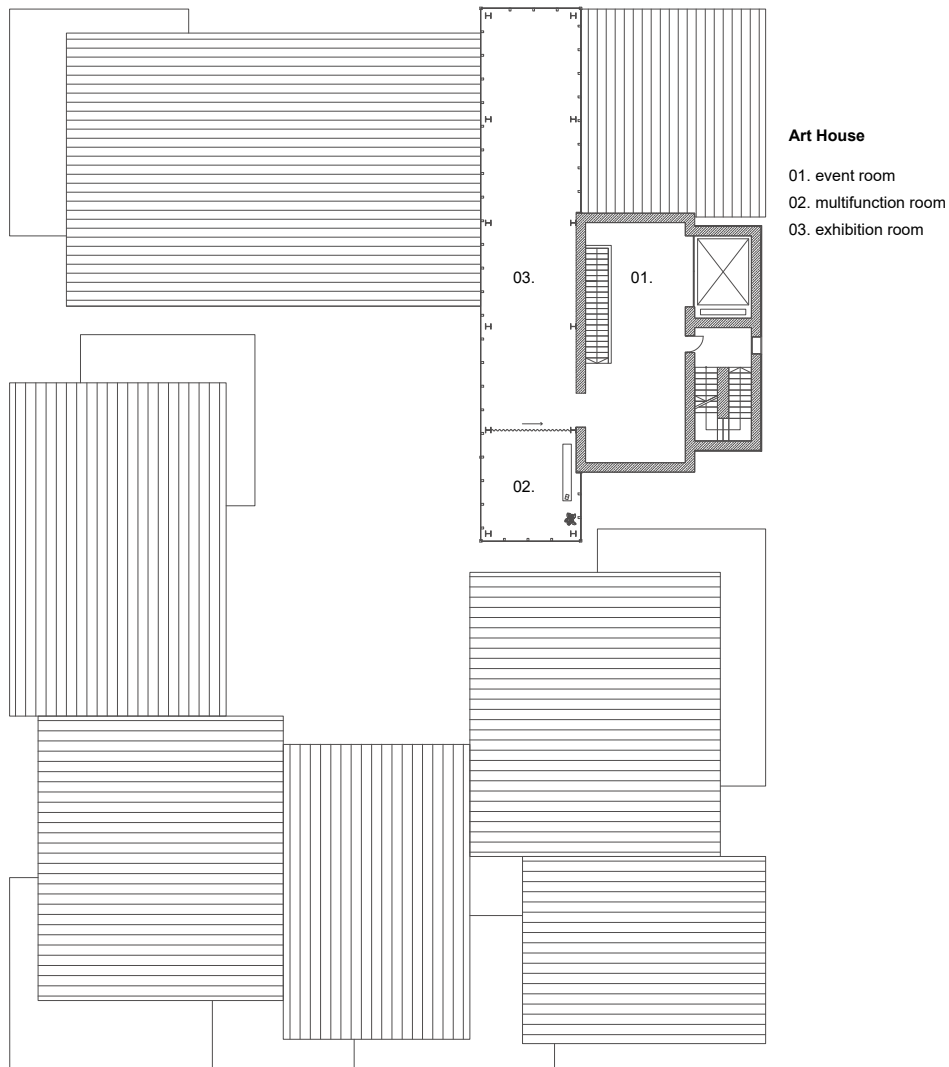


Fig.78 First Floor Plan 1:400



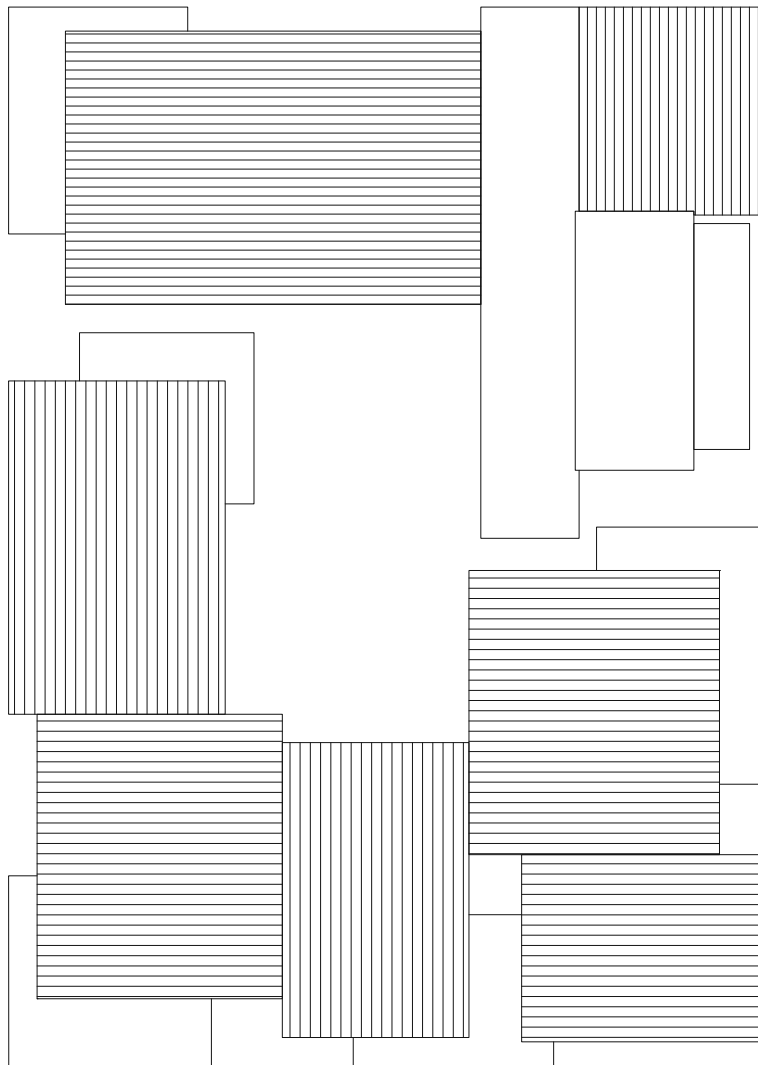


Fig.80 Roof Plan 1:400

6.3 Courtyard Activities

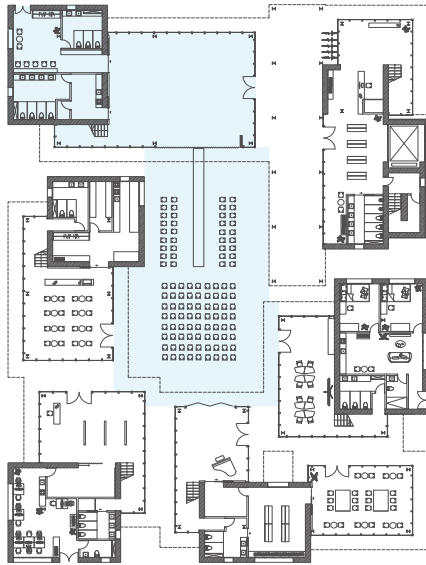


Fig. 81 Fashion Week / Performing Arts Events

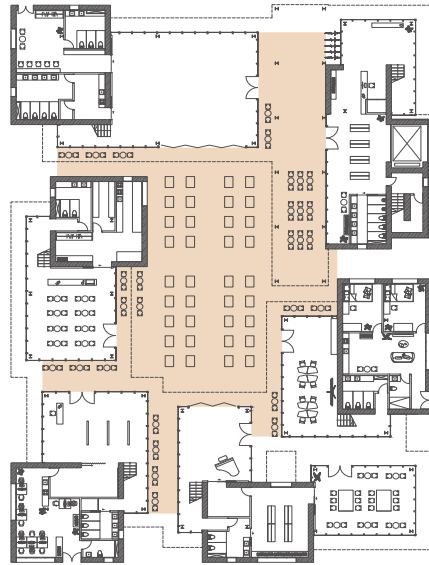


Fig. 82 Street Markets/ Roadside Banquet

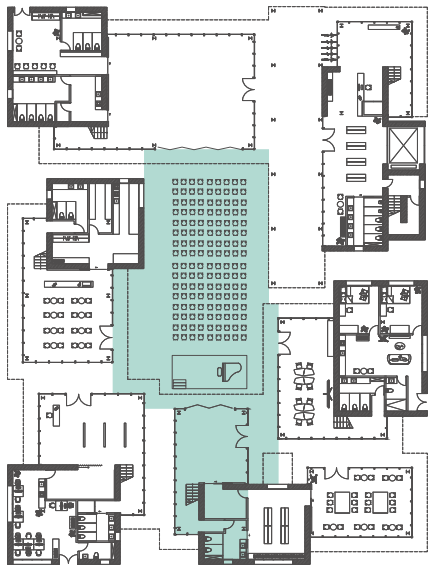


Fig. 83 Cinema / Literature / Music Events

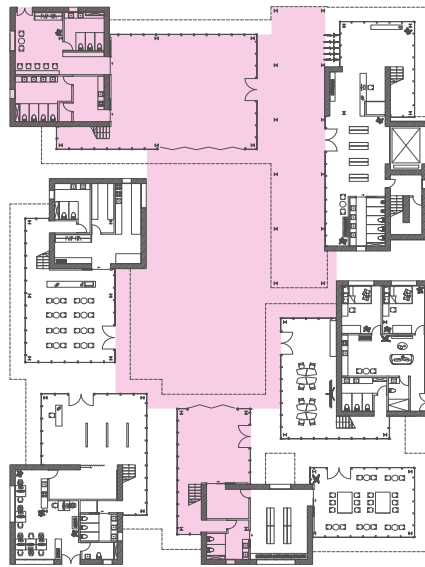


Fig. 84 Great Events / Gala Dinner

6.4 Elevations



Fig.85 West Elevation of the Art House 1:400



Fig.86 East Elevation of the Literature Center and Artist-in-residence 1:400

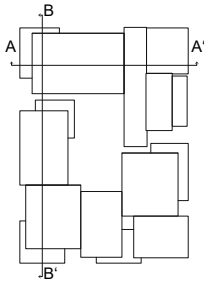


Fig.87 South Elevation of the Architecture Center and Music and Film Center Center 1:400



Fig.88 West Elevation of the Cafe House and Architecture Center 1:400

6.5 Sections



Performing Arts Center

- 01. practice room
- 02. wc
- 03. pantry
- 04. event room

Arts House

- 05. exhibition room
- 06. veranda
- 07. gaderobe
- 08. reception

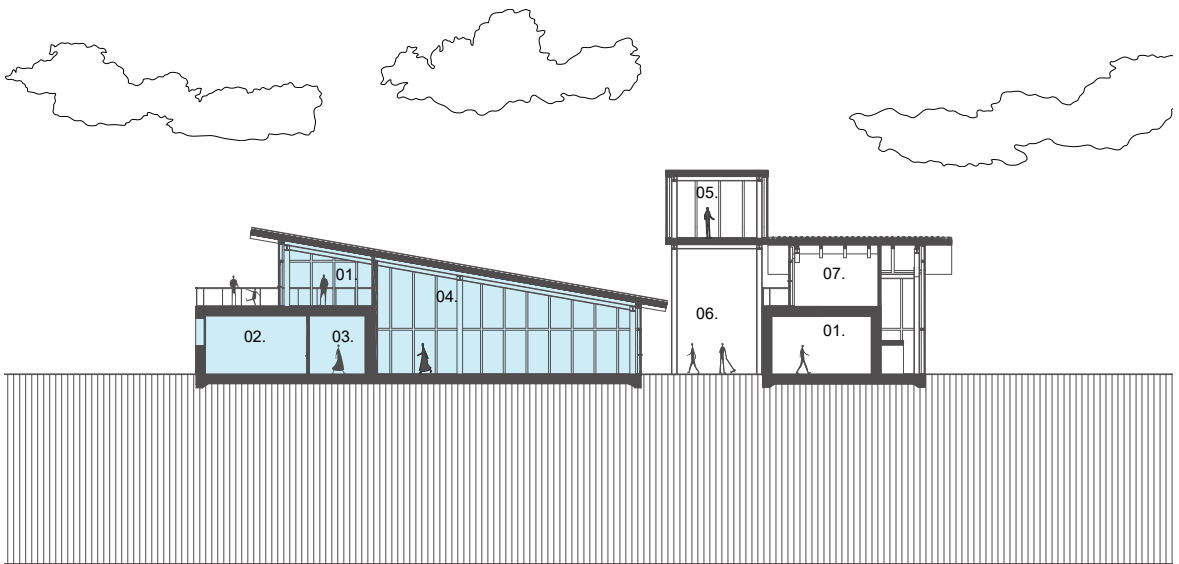


Fig.89 Section A-A' 1:400

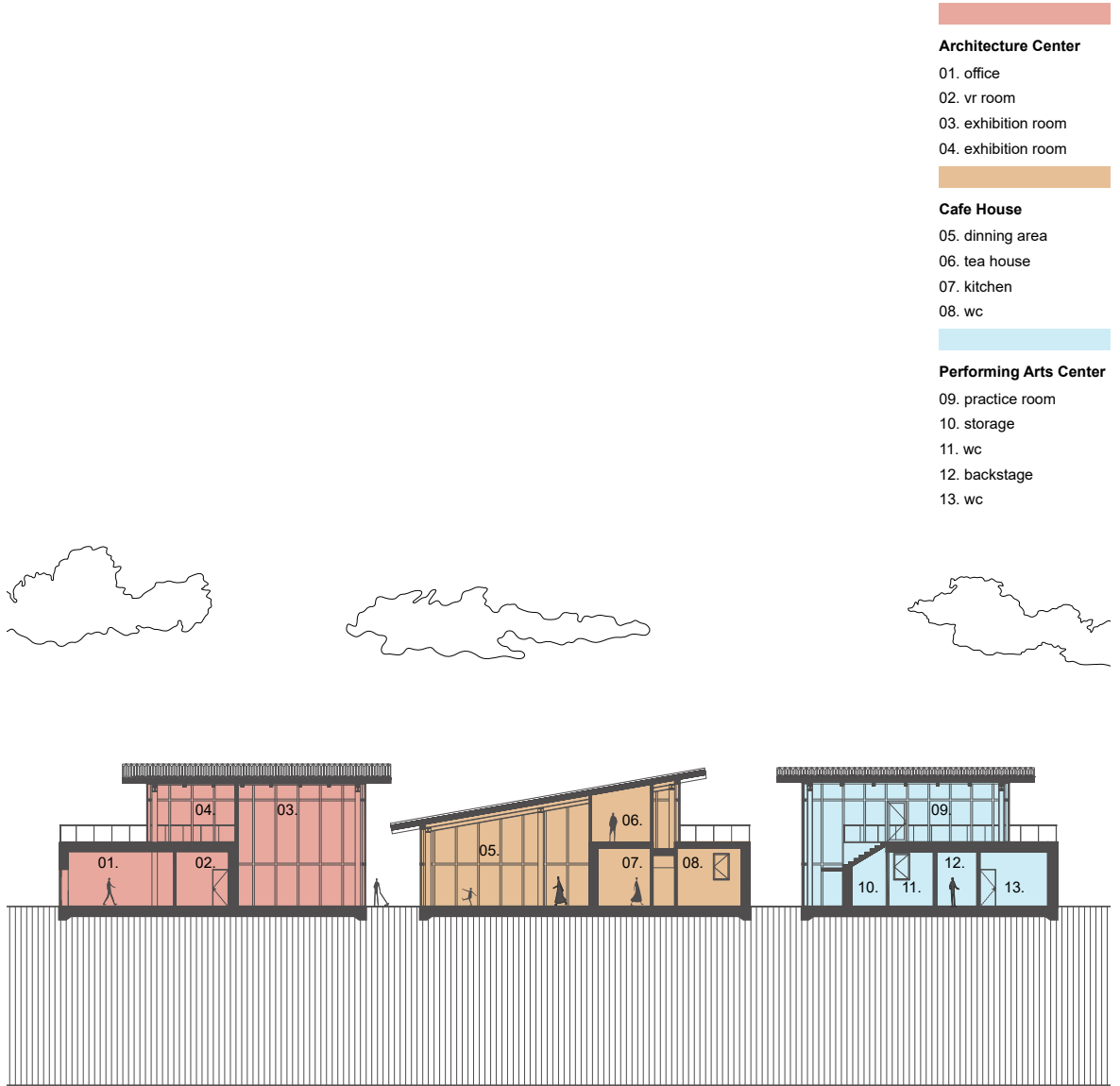
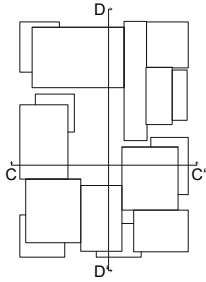


Fig.90 Section B-B' 1:400



Cafe House

01. dinning area

**Children's Center
Artist-in-residence**

02. workshop

03. workshop

04. artist in residence

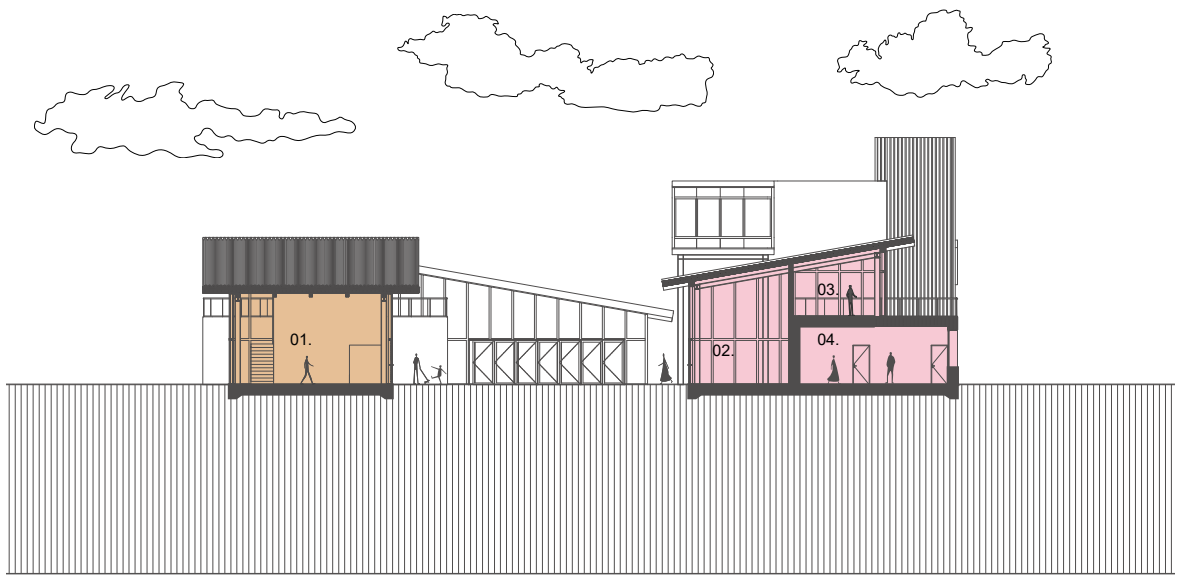


Fig.91 Section C-C' 1:400

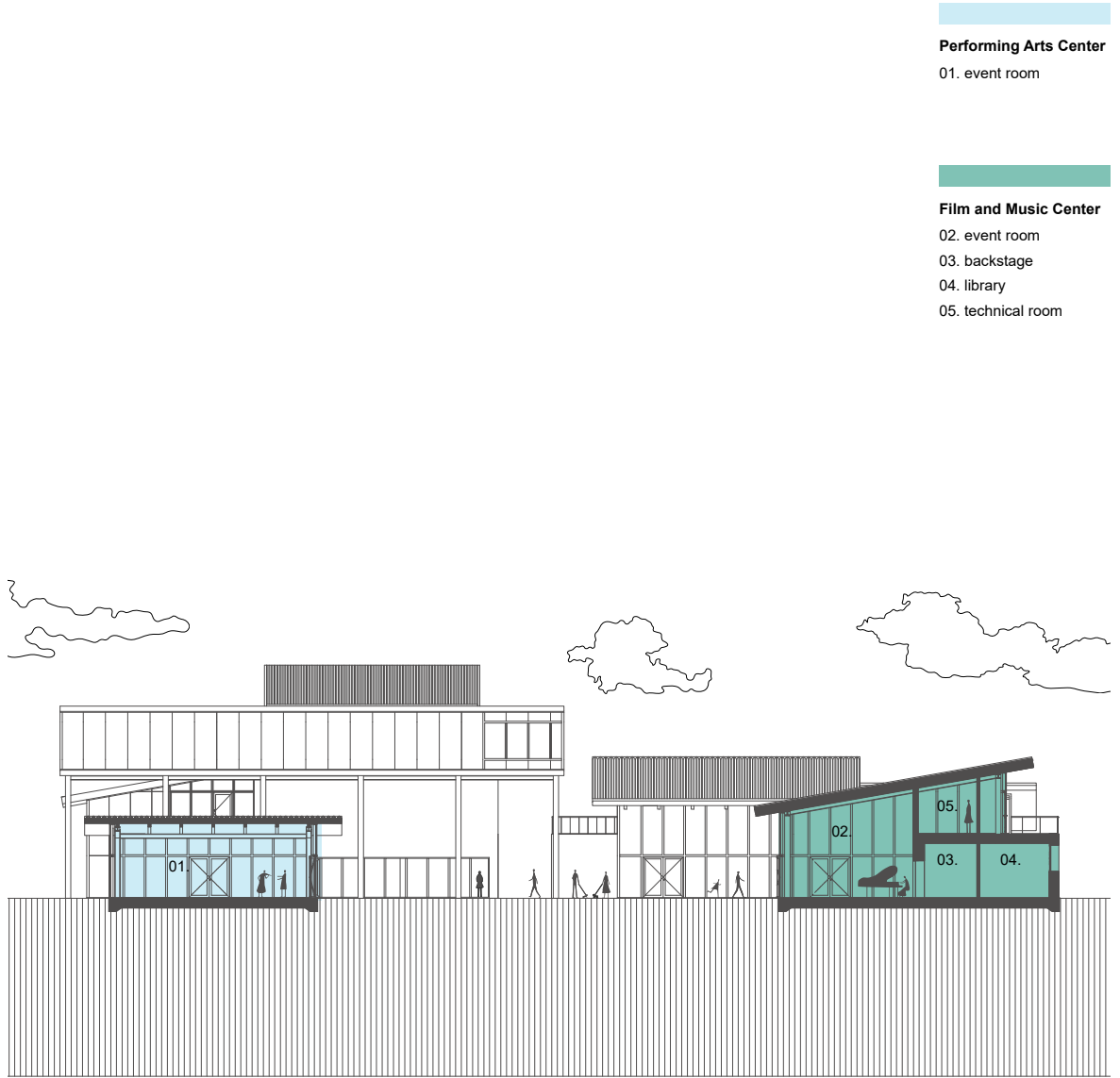
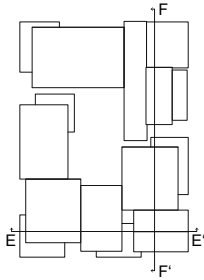


Fig.92 Section D-D' 1:400



Architecture Center

- 01. exhibition room
- 02. office
- 03. corridor

Film and Music Center

- 04. technical room
- 05. backstage

Literature Center

- 06. library
- 07. reading room

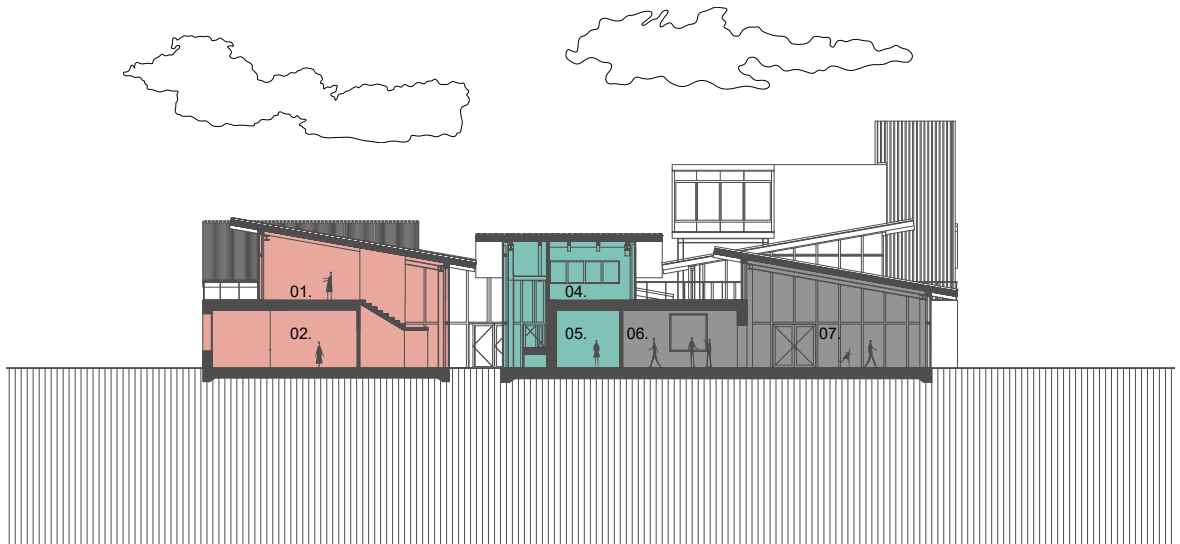


Fig.93 Section E-E' 1:400

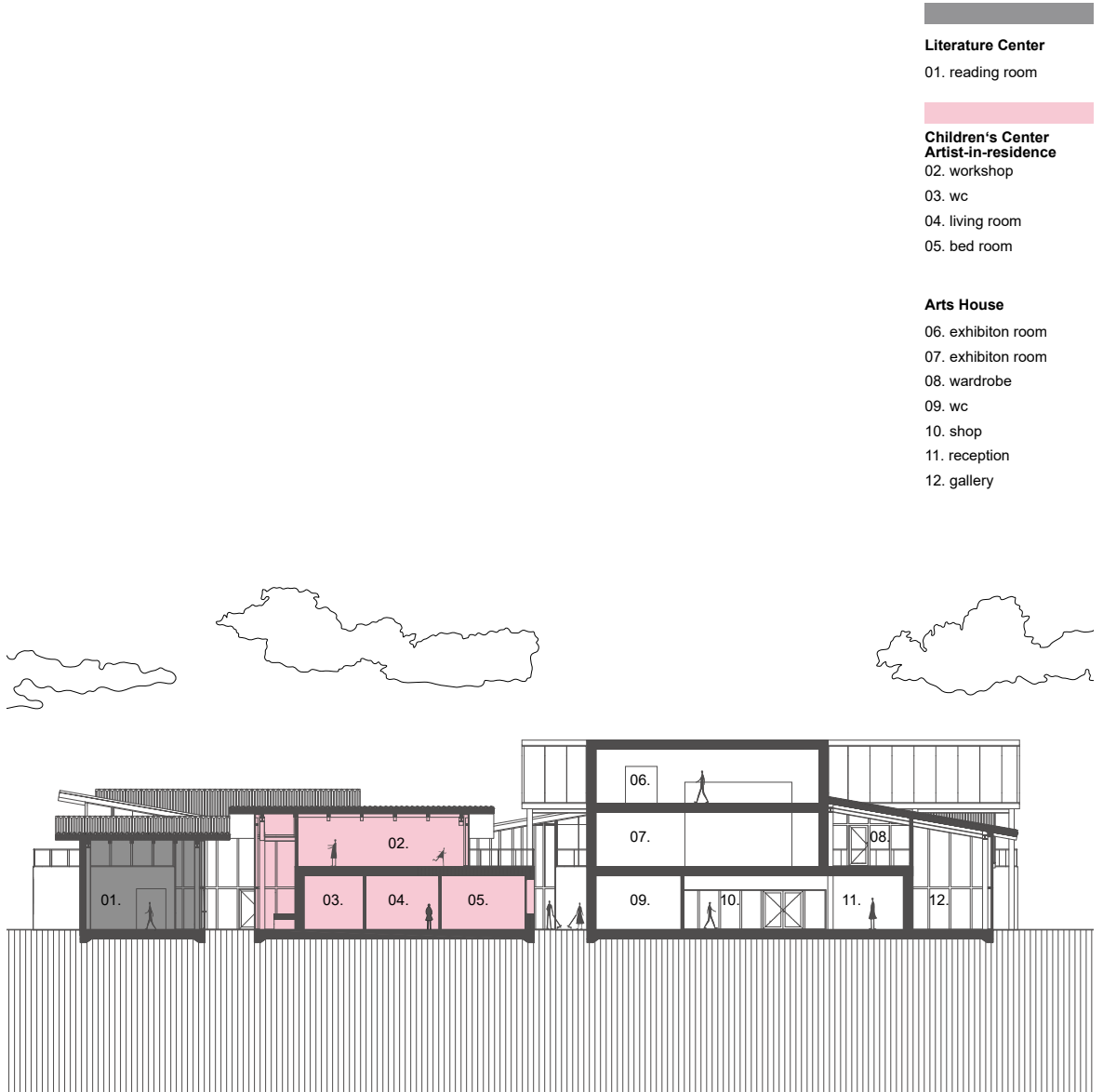


Fig.94 Section F-F' 1:400

6.6 Detail

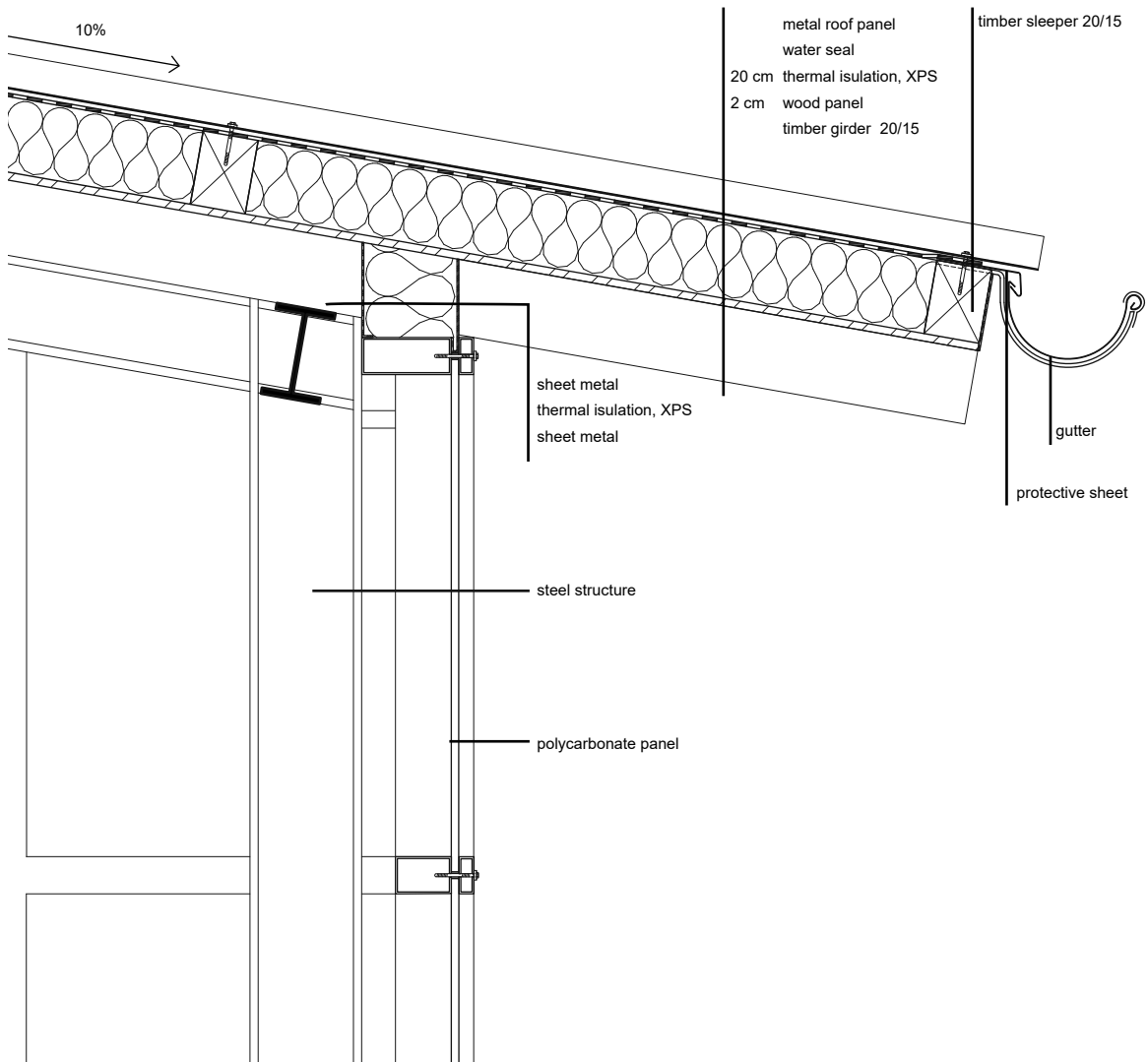


Fig.95 Detail 1:20

6.7 Model

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6.8 Perspective



Fig.96 The Entrance



Fig.97 The Performing Arts Center



Fig.98 The Cafe House



Fig.99 The Architecture Center



Fig.100 The Film and Music Center



Fig.101 The Courtyard: Roadside Banquet



Fig.102 The Art House, Exhibition



Fig.103 The Art House, Extended Exhibition Space

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 35. Flexible exhibition rooms, drawn by the author.
 36. Coherent spaces for exhibitions, drawn by the author.
 37. Flat venues, drawn by the author.
 38. Stepped venues, drawn by the author.
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