

**WANG DAHONG'S IDEA OF "CHINESENESS"
IN ARCHITECTURE DESIGN**

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WANG DAHONG'S IDEA OF “CHINESENESS” IN ARCHITECTURE DESIGN

王大閎の建築設計における「中国性」の観念

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TABLE OF CONTENTS

CHAPTER 1

INTRODUCTION AND OUTLINE OF THE THESIS----- 1

1. Background, Subject and Purpose
2. About “Chineseness”
3. Previous studies and academic contributions
4. Objectives, Methodology and Materials
 - 4.1 Objectives and methodology
 - 4.2 Materials
5. Structure of the thesis

PART 1- THE BACHGROUND OF WANG’S IDEA OF CHINESENESS----- 19

CHAPTER 2

A PROFILE OF WANG DAHONG----- 21

- 1.Introduction
2. Wang’s family and education
3. Wang’s career – part 1, the short period in Shanghai and Hong Kong, 1947-1952
4. Wang’s career – part 2, the period in Taiwan, 1953-1995
 - 4.1 Architectural outputs
 - 4.2 Written works
5. Summary

PART 2- STUDIES ON WANG’S IDEA OF CHINESENESS THROUGH HIS WORDS----- 35

CHAPTER 3

WANG’S WORDS ON ARCHITECTURE----- 37

1. Introduction
 - 1.1 The materials and study objects
 - 1.2 The research method
2. Review of essays by subject
3. The scope of Wang’s viewpoints
4. Discussion
 - 4.1 The relationship of subjects
 - 4.2 The connection of Wang’s words and his works
5. Conclusion

CHAPTER 4	
CHINESENESS IN WANG'S WORDS ON CHINESE ARCHITECTURE-----	57
1. Introduction	
2. About the word "Chinese"	
2.1 Exchanging ideas with Walter Gropius in 1940s	
2.2 Wang's words on Chinese architecture	
3. The Suzhou house in Wang's childhood	
3.1 The types of Suzhou houses and Wang's house	
3.2 The composition of Suzhou house	
4. Discussion	
4.1 A study of discourses	
4.2 Gropius' understanding of and Wang's experiences with "Chinese"	
5. Conclusion	
 PART 3- STUDIES ON WANG'S IDEA OF CHINESENESS	
 THROUGH HIS DESIGN WORKS-----	81
CHAPTER 5	
CHINESENESS IN THE RESIDENTIAL PROJECTS	
-FOCUSING ON WANG'S OWN HOUSES-----	83
1. Introduction	
1.1 Study method	
2. The Atrium town house project	
3. Wang's house and Ro's house	
3.1 Wang's house	
3.2 Ro's house	
3.3 From the Atrium town house project to Ro's house	
4. Honglu and Hongying apartments	
4.1 Honglu apartments	
4.2 Hongying apartments	
5. Discussion and Conclusion	
 CHAPTER 6	
CHINESENESS IN THE NATIONAL PROJECTS-----	101
1. Introduction	
2. The Chinese Cultural Renaissance Movement and national projects in Taiwan in the 1960s	
2.1 The background of the Chinese Cultural Renaissance Movement	

- 2.2 Palace style buildings in Taiwan
- 3. The National Palace Museum project
 - 3.1 The background of the museum project
 - 3.2 Wang's proposal for the museum
 - 3.3 The executed project of the museum
- 4. Sun Yat-sen Memorial Hall – the design competition and Wang's original proposal
 - 4.1 The design competition
 - 4.2 The executed project
 - 4.3 The 2nd and 3rd revisions
 - 4.4 The original project and the 1st revision
 - 4.5 The similarity to Suzhou houses
- 5. Discussion
- 6. Conclusion

CHAPTER 7

CHINESENESS IN

THE “SELENE MONUMENT TO MAN’S CONQUEST OF THE MOON”----- 127

- 1. Introduction
 - 1.1 Study material
- 2. The background of Selene project - Wang's public building works in the 1960s
- 3. The promotion of the Selene project
 - 3.1 Promotion in the early 1970s
 - 3.2 The ROC Citizens to build the Selene Monument to Man's Conquest of the Moon Committee
- 4. “The Selene program”
- 5. The development of Selene's design
 - 5.1 Selene's drawings in publications
 - 5.2 The development of Selene's design
 - 5.3 Summary and findings
- 6. Discussion
 - 6.1 The intention of the Selene project
 - 6.2 The Chineseness of the Selene project
- 7. Conclusion

PART 4- DISCUSSION AND CONCLUSION----- 149

CHAPTER 8

DISCUSSION----- 151

1. Introduction
2. Spatial composition
3. Spatial quality
4. The idea of dualism
 - 4.1 Wang's idea of dualism
 - 4.2 Wang's dualism in relation to Taoism
 - 4.3 The significance of Wang's idea of dualism in postwar Taiwan
5. The position of Wang in the development of modern architecture in postwar Taiwan
6. Conclusion

CHAPTER 9

CONCLUSION----- 169

1. Findings of the thesis: Wang's idea of Chineseness
2. The results and the significance of this thesis
3. Future research

AFTERWORD - THE SCOPE OF "CHINESENESS"----- 179

APPENDIX----- 181

- Appendix for CHAPTER 2----- 183
- Appendix for CHAPTER 3----- 193
- Appendix for CHAPTER 5----- 215
- Appendix for CHAPTER 6----- 221
- Appendix for CHAPTER 7----- 225

BIBLIOGRAPHY----- 231

PUBLICATIONS----- 237

Chapter 1

INTRODUCTION AND OUTLINE OF THE THESIS

1. Background, Subject and Purpose

This thesis focuses on one of the pioneers of modern architecture in Taiwan, Wang Dahong (王大閼, 1917-) and his design activities, specifically studying his idea of Chineseness, which is the crucial idea of his design. This thesis will explore and clarify how Wang achieved his idea of Chineseness and will expand on the connotations of this idea by studying his architectural and literary outputs. The author will also reconsider the position of Wang in the development of modern architecture in Taiwan. Furthermore, this thesis will explore the development of modern architecture in Taiwan from its embryonic early stages to its most vibrant period, from the aspect of architectural design theory.

The development of modern architecture in Taiwan began with the achievements of the Japanese government when Taiwan was under Japanese colonial rule; the Western-style architecture popular among Japanese architects established the foundation and embodied symbolic images of modern architecture in Taiwan, while Japanese houses, which mostly served as ordinary living spaces for Japanese, also brought a new image of daily living. Following the conclusion of World War II in 1945 and the Chinese Civil War in 1949, the most significant change in the development of architecture in postwar Taiwan was the tremendous replacement of architects from Japanese government official architects to Chinese and Taiwanese architects, and the declaration of the Building Act in 1945 also brought with it reform. The system of architects brought architecture design activities under the control of architects rather than the government. From that point on, the development of modern architecture in Taiwan began to shift direction from conservative to diverse tastes. Accordingly, we can also say that the first generation of the postwar period in the development of modern architecture in Taiwan is crucial and significant.

There are three different trends that form the background of the development of modern architecture in postwar Taiwan. The trend of Western-style architecture established by the Japanese government before WWII ended soon after Japan was defeated and returned the island of Taiwan to China, which was under the administration of the Republic of China (中華民國, ROC). However, it is believed that Taiwanese architects and engineers educated by the Japanese before the war continued the trend of Japanese modern architecture in Taiwan. However, these architects mostly practiced their craft in private projects and could therefore form only an underlying trend in the development of modern architecture in postwar Taiwan.

In contrast to those Taiwanese architects, Chinese architects from Mainland China had better opportunities to pursue their craft. Chiang Kai-shek (蔣介石) and his ROC government lost the Chinese Civil War and fled to Taiwan in 1949; massive numbers of people followed the government to Taiwan, including civilians, soldiers, bureaucrats, and of course architects. The groups of architects who became the dominant voice in modern architecture in Taiwan were mostly educated in China but also had experience studying abroad, and had already practiced their architecture in China. Generally, we can

say they represented the trend of Chinese modern architecture that developed from the 1930s; their architectural outputs expressed features of traditional Chinese architecture, but were constructed using modern materials and technologies; in other words, they were examples of eclecticism in architecture. In the period that the ROC government intentionally

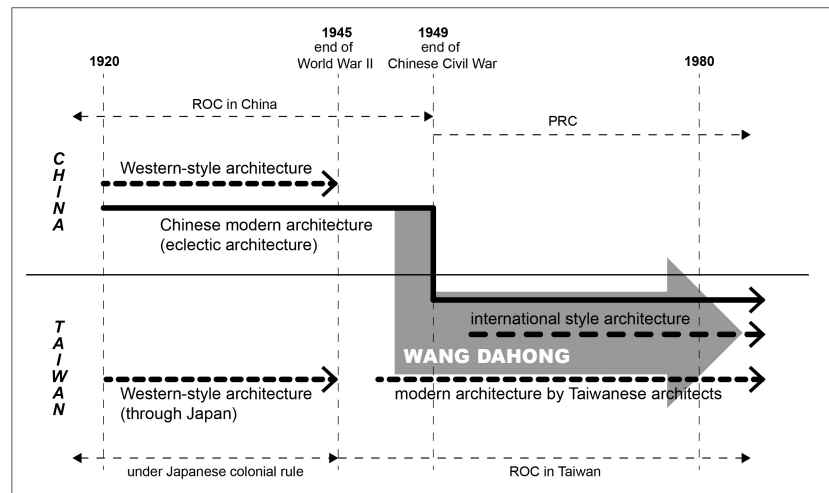


Fig.1-1 Diagram of the architectural trends in postwar Taiwan

advocated Chinese culture in Taiwan starting at the end of the 1950s, these architects and their architectural outputs formed the most representative trend that lasted until the end of the 1970s.

The third trend is American modernism, which is equivalent to international-style architecture. This trend was imported into Taiwan during the Cold War. Being an ally of the United States, Taiwan received the full support of the US, including architectural engineering support. American modernism infiltrated widely and deeply into Taiwan and it led to a trend of functionalism in the architectural development on the island. Although the Americans left little symbolic modern architecture in Taiwan, they did define the concept of modernism in Taiwan in terms of pragmatism and functionalism. Accordingly, we can say the development of modern architecture in postwar Taiwan is composed of the inheritance of Chinese modern architecture, the influence of American modernism and the underlying efficiency of Japanese modern architecture (Fig. 1-1).

In this diverse period, the author specifically highlights Wang Dahong, who is an atypical architect in the development of modern architecture in Taiwan. Unlike most of the architects in postwar Taiwan, Wang was completely educated in the West. Wang was sent to Europe in the early 1930s and he learned Western classical architecture in King's College of Cambridge University. After staying in Europe for a decade, Wang received further architectural training in the Harvard Graduate School of Design (GSD), under the directorship of Walter Gropius, the master of modern architecture. Being a protégé of W. Gropius led Wang to become the spokesman of modernism in postwar Taiwan. Wang adapted modern materials and constructional technologies to his designs, but at the same time he highly advocated for Chinese architecture and took as his aim the creation of a “living environment that belongs to Chinese exclusively”¹⁾. However, unlike those Chinese architects who fled to Taiwan with the ROC government and had been educated in China and familiar with Chinese architecture, Wang had almost no professional knowledge of Chinese architecture and lacked experience practicing in China; for him, “Chinese” might have been more of a cultural image or ideal²⁾. After Wang emigrated to Taiwan in 1952,

he began to seek his definition of architecture dialectically during this very uncertain period in Taiwan. Wang and his architectural outputs were playing an important role in between modernity and tradition, the West and the East, and even between Taiwan and China, as he strove to find an identity between conflicting matters. Regarding Wang's background and aims, Wang and his activities reflect the situation of postwar Taiwan—we can even consider Wang and his activities as a microcosm of the development of modern architecture in Taiwan. Therefore, this thesis focuses on Wang and his idea of Chineseness, which is considered to be the most important idea of his design.

The idea of Chineseness in architecture was also the main issue in the development of modern architecture in the first generation of postwar Taiwan; however, to study Wang's idea of Chineseness is not just to highlight the issue of Chinese tradition in modern architecture. As Wang claims, "All we need is creativity, which is deeply rooted in the cultural foundation of our nation"³⁾ for the development of architecture. As for how to approach Chinese culture, he stresses that "the revival of Chinese culture is to restore the new, not the old; to express new ideas, not outdated ones"⁴⁾. This idea of *creation* is the keynote of Wang's view of Chinese culture. We can say that to discuss Wang's idea of Chineseness will bring to light the issue of creativity in modern architecture in Taiwan.

Therefore, Wang Dahong and his idea of Chineseness is the subject of this thesis, and our purpose will be to explore and explain the connotations of Wang's sense of Chineseness.

2. About "Chineseness"

The word "Chineseness" is usually translated into 中国性 or 華人性 in the cultural sphere that uses Chinese characters, while in English we can define this term to mean the quality of being Chinese. We can say the issue of Chineseness is formed by observing and exploring China from the viewpoints of outsiders. Unlike the islands of Japan that form a clear border to define inside and outside, the concept of "outside" in China is not only geographically defined, but also defined by a cultural aspect; Chinese people and the rest of the world also take the culture of Zhongyuan (中原文化) as the center of Chinese culture and all other cultures in continental China are considered outsiders from this cultural viewpoint. Through the establishment of a modern nation-state in China in the 20th century, the concept of Chineseness became the collective idea, which may reveal a certain kind of Sino centrism that developed on the continent gradually. However, after the conclusion of World War II, several specific countries and regions deeply influenced by Chinese culture, such as Taiwan, Hong Kong, Singapore and Vietnam, which were already geographical and cultural outsiders of China or had become outsiders, formed an idea of Chineseness more complex and diverse than inside mainland China.

Therefore, in contrast to the Sino-centrism discussion of the past, new possibilities and diversities are discovered in today's studies about the concept of Chineseness. The diverse viewpoints from abovementioned countries and regions in particular have gradually become the mainstream. Today, we

can see that Chineseness is discussed mainly in the fields of political science studies, migration and international society studies, and also language and culture studies⁵⁾. In political science studies, discussing Chineseness is analogous to discussing the orthodoxy or legitimacy of a country or regime influenced by Chinese culture; the process of establishing the country and social system are the main viewpoints in those studies and the influence of Confucianism often receives specific focus. In migration studies, they mostly focus on tracking the emigration movements of Chinese, paying special attention to the establishment and transformation of Chinatowns around the world. As for the language and culture studies, most of them focus on the conflicts and amalgamates between Chineseness and locality through studying the composition and use of language, as well as daily habits such as worshiping ancestors and dietary practices. These studies do not intend to define the connotations of Chineseness. Rather, they mostly consider the idea of Chineseness as represented by the language, culture, habits and consanguinity of the Han Chinese people (漢人). Under this common understanding, they observe the phenomenon when the idea of Chineseness makes contact with different cultures and ideologies and then discuss the process, existing circumstances, transmissions and influences.

As for studies which relate to architecture, we can see the focus is on studying Chinatowns, which are the living space of overseas Chinese. These studies make great efforts at exploring the process of establishing and transforming the spaces of Chinatowns and related urban spaces, but do not discuss the connotations of Chineseness in those spaces. As for the studies that specifically discuss the Chinese features in architectural designs, they mostly regard the definition of Chineseness in architecture as the shapes or forms of traditional Chinese architecture, comparing their subjects with commonplace existing features of traditional Chinese architecture to discover the relationships of their study subjects and Chinese architecture. These studies ignore the personal backgrounds and design senses of architects, and also fail to consider the influence of era and social environment on the idea of Chineseness. In a word, we may say they choose not to admit the possible diversities of the idea of Chineseness. Furthermore, the prejudice of considering Chineseness to solely represent the concept of nationalism is also not hard to find in studies about Chineseness in architectural design.

Turning back to the situation in Taiwanese society, we may say that the issue of Chineseness is quite complicated. In the international reality, Taiwan is not totally outside of, and of course, not totally inside China. Also, in contrast to the regime in China today, Taiwan claims that it represents the “China” of the first five decades of the 20th century, which is known as the Republic of China. Furthermore, Taiwan was ruled by a Japan that was hostile to China and as a result absorbed Japanese culture for fifty years, further increasing the complexity of Taiwanese identity. By looking at the modern history of Taiwan more closely, we may become aware that the connotations of Chineseness are much more complex than we accept on this island.

Before 1945, when Taiwan was under Japanese rule, the meaning of Chineseness represented

nationality, tradition and blood relations from mainland China, which at that time mostly originated from Southern China, especially from the Minnan region. On the other hand, during WWII, “Chinese” also had a hostile meaning for people in Taiwan. After WWII, Taiwan became a subordinated region of mainland China, which at that time was controlled by the Republic of China (中華民國, ROC). However, after a half-century of Japanese rule, people in Taiwan were not familiar to this new China, because the island of Taiwan, as a colony of Japan since 1895, did not participate in any part of the establishment of the ROC. After the Chinese Civil War in 1949, the ROC and the Kuomintang regime (國民黨) were defeated by the Chinese Communist Party (中國共產黨) and as a result were forced to evacuate to Taiwan. This retreat made Taiwan suddenly and unexpectedly come to represent the ROC, meaning that Taiwan also suddenly came to represent China as a whole, even as the mainland was already forming a new country named the PRC. Meanwhile, Taiwan accepted tremendous numbers of immigrants from different regions across Mainland China. This sudden and massive migration to the small island resulted in a transformation of the idea of Chineseness in Taiwan, from a simple and collective concept of nationalism to one of complicated localism. In contrast to these immigrants, for the people who had lived in Taiwan for generations, the definitions of Chinese or China were the same that they had held since the 19th century; mainland China was still a land that most had no experience of, but they were forced to accept that China and Chinese represented their motherland by the Kuomintang regime. In other words, the idea of Chineseness is an idea that is composed of different historical viewpoints, diverse localities and even conflicting awarenesses of countries. In contemporary Taiwan, the idea of Chineseness is considered as one of the cultural core, however, Taiwanese people still hesitate in whether or not to inherit this legacy; the author has to say Chineseness has never been a simple idea with a single definition in Taiwan after 1949.

Wang Dahong, the subject of this thesis, is Chinese but also Taiwanese, was an insider of modern China, but chose also to become an outsider after 1949. Wang practiced his architecture in this ideological environment and challenged through his architecture this most contentious issue, this idea of Chineseness, during the most sensitive period of modern Taiwan. Being a pioneering architect of postwar Taiwan, Wang highly advocated the value of Chinese culture, as well as traditional Chinese architecture. On the other hand, he also stood critically against the development of Chinese eclectic architecture in Taiwan, urging society to find the “genuine spirit” of Chinese architecture⁶, which he claims relates to human creativity. From his architectural outputs, we can also see that Wang makes architectural statements about his idea of Chineseness in different approach, which can be seen in his



Fig.1-2 Selene project

Selene project (Fig.1-2). From the statements Wang made in Taiwan's most conflicted era, we can certainly say that the issue of Chineseness would not be just a political or ideological issue for him; the connotations of his Chineseness should be more complex.

Therefore, the standing point of this thesis must be clear. This thesis admits the possible differences in definitions of the idea of Chineseness, taking Chineseness in architectural design as an idea that relates to the creativity of individual architects. In this thesis, the author departs from the existing political and ideological prejudices about both Wang Dahong and the idea of Chineseness and attempts to explore Wang's approach to achieve his idea of Chineseness as well as the connotations of this idea.

3. Previous studies and academic contributions

A search of literature over the past twenty years reveals five academic studies that focus on Wang specifically; the results are listed in table 1⁷⁾. It may be said that the common point of these studies is how Wang transformed and simplified traditional Chinese palace features, and they attempt through their studies to emphasize Wang's place as a modernist.

Among these studies, Chiang's study is representative. Chiang provides the most comprehensive analysis of Wang's architectural outputs, essays and translation work. In this study, Chiang claims the modernity of Taiwan in the 1950s to 1970s was transplanted from the Western world, especially the United States, and she defined Wang as an "agent of culture". Chiang's study focuses on the "oriental aura"—a cultural subjectivity as Chiang explains it—in Wang's design. She explains that Wang's works with this oriental aura are an ideal form to represent both functionalism and national identity in the polemic between eclecticism and modernism. In the study Chiang further discusses Wang's own houses and his translation of Oscar Wilde's novel in the context of American suburban housing development to argue that Wang's outputs were representing a model of utopian ideas that could not become a universal value. Chiang also brings attention to the issue of monumentality, discussing Sun Yat-sen Memorial Hall by comparing it with Sun Yat-sen's mausoleum (中山陵) in the context of the development of modern Chinese architecture since the 1920s. In Chiang's opinion, Sun Yat-sen Memorial Hall reveals

Table 1 List of previous studies (M=master thesis, D=doctoral thesis)

Title	Author	Year	Type
The Tradition and Modernity of Da-Hong Wang's Architecture	Jou Jinshing	1995	M
The Tectonic of Da-Hong Wang's Architecture	Lin Chenshun	1998	M
Architectural Mythology—The Discursive Formation of "Modern Chinese Architecture" in Postwar Taiwan	Liao Chienchang	2001	M
Architectural Discourse and Design Practice of Transplanted Modernity: Wang Da-Hong and the Polemics, 1950-70s	Chiang Yachun	2006	D
Postwar Palatial Architecture Subjectivity in Taiwan - Wang Da-Hong and Lee Tsu-yuan and other works discussed	Chang Hungchang	2009	M

even today how modern architects have to deal with traditional features under the influence of nationalism. In the end of Chiang's study, she claims that the problem facing the development of modernism in postwar Taiwan is architects focused on how to modernize Chinese architecture but not the publicity.

From Chiang's study, we may conclude that Chiang focuses on the entire context of the development of modern Chinese architecture in Taiwan and attempts to explain the reason why modernism cannot be cultivated using Wang as an example. The study therefore lacks careful study of Wang's design works. Furthermore, Chiang still takes the idea of tradition as an issue of architectural form, while arguing that Wang's works show the eclectic result between modernism and traditional Chinese architecture, especially the palaces; this is also the common viewpoint of above studies.

Besides the above academic studies, most of the studies are published as essays or books. The Taiwanese magazine *Architect* produced a special issue about Wang's works in 2006 (建築師雜誌, 中華民國全國建築師公會雜誌社, 2006.10, pp.77-136) which should be noticed. The issue contains seven essays (table 2) that provide a scope of Wang's works. In these essays, we find a range of discussions of Wang's design between Chinese architecture and modernism through his own houses or Sun Yat-sen Memorial Hall; there are also discussions of Wang's awareness of tradition and his novel. However, these essays mostly focus on introducing Wang's outputs and lack a clear process of ratiocination as well as any analysis of his design projects; they are much like the authors' observations about Wang's works. Also, to deal with the subject of tradition, these essays provide similar viewpoints as the above academic studies.

As for Wang's most famous project, Sun Yat-sen Memorial Hall, there is a publication entitled 國父紀念館建館始末-王大閔的妥協與磨難 (國父紀念館, 2007) that discusses it specifically. It contains 4 different reports and articles to introduce the process of constructing the memorial hall using materials from the Sun Yat-sen Memorial Hall archive. This publication delivers a comprehensive introduction to Sun Yat-sen Memorial Hall, but offers no discussion of the relationship between the memorial hall and Wang's other architectural works.

Another publication worthy of attention entitled 意外的現代性 (吳光庭著, 田園城市, 2015) is a collection of studies about post-war architecture and urban development in Taiwan. Within is a study called 從依賴

Table 2 Essays in special issue of magazine *Architect*

Title
Dahong Wang in the US, his Chinese cultural background and his encounter with Gropius and Mies van der Rohe.
Silence, Nostalgia, and Seclusion. Wang Dahong's life and work from 1953 to 1968
Melancholic modernity. Dahong Wang and the modernity of Taiwanese architecture, 1950-1970
Two sides of Dahong Wang
Monumental architecture in Taiwan, taking Sun Yat-sen Memorial Hall as an example
Taipei fable: Wang Dahong's re-writing of modernity with the picture of Dorian Gary
The consciousness of tradition in the work of Wang Dahong

到反思-王大閔自宅建築作品的華麗反身 (pp. 138-146), wherein the author Wu (吳光庭) discusses Wang's works from the viewpoint of traditional awareness, which is similar to this thesis. Wu only takes three of Wang's house in different periods as examples and it may be said that the core of the discussion does not extend beyond the scope of other studies that we have mentioned above. However, at the end of his study Wu points out two different kinds of traditions—the tradition of living and the tradition of form—which should be noticed. From above, we conclude that most of the previous studies take Wang and his architectural outputs as ideological results of a postwar Taiwan and they conclude Wang's works serve as ideal examples of the polemic between tradition and modernism, which becomes the most common explanation. However, most of the previous studies also discuss Wang's outputs separately and specifically focus on the typology of his architecture. They do not provide a more universal viewpoint to explain features of Wang's outputs and above all, most of them disregard the possible variations of Wang's creativity.

As for this thesis, the author will strive to keep distance from the preconception that has already become the common conclusion of previous studies. The author will put the focus back on Wang and his outputs to explore Wang's design ideas, regardless of the building types or forms of his outputs. Reaching a comprehensive understanding of Wang's ideas of design, the author will then explore furthermore the connotations of Wang's idea of Chineseness. Through this thesis, the author will provide a comprehensive understanding of Wang's design ideas through his architectural outputs by collating them with his literary outputs, exploring and discussing the origin of Wang's determinate idea, the idea of Chineseness; this thesis will provide the viewpoint of architectural theory to discuss the significance of Wang Dahong and his works, as well as a new perspective to reconsider the development of modern architecture in postwar Taiwan. This will be the original academic contribution of this thesis.

4. Objectives, Methodology and Materials

4.1 Objectives and methodology

The main objective of this thesis is to clarify Wang's idea of Chineseness. As our main methodology, we will analyze Wang's works, including his architectural and literary outputs. There are two research issues that arise from our objectives:

1) What is Wang's approach to his idea of Chineseness?

One of the important issues analyzed in this thesis is how Wang reflects his idea of Chineseness in his architectural outputs, and whether these projects relate to each other and reveal the approach he takes to achieve this idea.

2) What is Wang's idea of Chineseness?

Following the first issue, the main question of this thesis that the author will attempt to answer is what Wang's idea of Chineseness is and what this idea infers.

There are two methods that we will employ to study and discuss the above two issues and achieve the author's objectives. They are as follows:

1) To define the scope of Wang's idea of Chineseness through his literary outputs

The author will focus on Wang's essays about architecture to clarify his viewpoints of architecture as well as his awareness of Chinese architecture. Wang's essays will be analyzed comprehensively not only to clarify the contents, but also the relationship between Wang's words. Through the analysis, the author will provide a scope of Wang's idea of Chineseness among his words and the relationship of these words. Furthermore, the understanding of Wang's words on architecture will set the framework to analyze Wang's architectural works.

2) To discuss Wang's approach to embodying the idea of Chineseness through his architectural outputs

The author will discuss Wang's approach to embodying his idea of Chineseness through both residential and public design projects. For the analysis of the design projects, the author will select Wang's projects which relate to the idea of Chineseness based on the analysis of Wang's words. After analyzing each project, a comprehensive discussion will take place in the final part of the thesis.

4.2 Materials

The author has collected the research materials from a variety of sources, which we will now introduce.

I. Primary materials:

1) Wang Da-Hong collection of the National Taiwan Museum

This is the main source for the materials used in this thesis. The collection is part of a research project called "The Research Project to Collect Drawings of Taiwanese Classical Post-War Architecture (二次戰後台灣經典建築設計圖說徵集研究計劃)"⁸⁾, which was conducted by the museum and the Taiwan government in 2007. The researchers focused on the architectural outputs in Taiwan following World War II, and put their efforts into collecting the original design drawings; from the start, Wang Dahong was one of their first priorities for their collection. All drawings in this project are digitalized and categorized by the museum. Although the catalog of the data is published on the official website of the museum, the entire collection is still not available for public access. With special permission, the author obtained the entire digital data of the collection. The data includes 27 projects, over 1000 sheets of as-built drawings, detail drawings and structure drawings from Wang's architectural works; all of Wang's projects in the collection were undertaken after the late 1960s. Among these projects, the most representative are the Honglu apartments (1964, 36 sheets), Wang's first apartment project

which was also his own residence during the 1960s; Sun Yat-sen Memorial Hall (1965-1972, 130 sheets), the most famous project of Wang's which commemorates the founding father of the Republic of China; and the Ministry of Foreign Affairs building (1971, 99 sheets). In this collection there are also drawings and documents for a monument design called the Selene project (1969, 290 sheets). The collection contains private letters, design programs, photos and related newspaper articles and interviews that were collected by Wang.

2) Wang family collection

While the museum's collection houses the details of all of Wang's architectural works, Wang's family maintains a collection of his private materials. The collection includes personal letters, photos and manuscripts—over 550 sheets of materials. There are photos of the interiors of Wang's houses in different periods as well as several of his design works. We find letters from W. Gropius among his letters, drafts of unpublished essays and a draft of his original English novel. Furthermore, there are sheets of papers from magazines introducing Wang's design projects in his early years in the United States. Unlike as-built drawings, these materials can help us to know more details about Wang as an architect. The materials are also digitalized but are not classified; the author obtained digital copies of these materials and has permission from Wang's family to use them in this study.

3) Collection of the Sun Yat-sen Memorial Hall archive

The author has also collected materials from the Sun Yat-sen Memorial Hall archive; the archive specifically collected the official documents of the hall's construction process, such as the conference records of the construction committee, the records of the design competition that was held for the project, and related proposals. There are over 480 sheets of records in this collection and they are all digitalized but only categorized roughly by their original file names. The author obtained digital copies of these documents.

4) Private letters from the Walter Gropius Collection at Houghton Library of Harvard University

The author found three more private letters from this collection that were relevant to the study. There are 3 sheets of letters from 1961, 1962 and 1968, with 3 photos attached in the letter from 1961. The author obtained physical copies of these materials.

5) Drawings from the Luke Him Sau Collection at the Hong Kong University Library

Wang joined as a partner of the Wu Lian architectural firm soon after he returned to Shanghai in 1947; Luke Him Sau was one of the partners as well as the leader of the firm. This collection contains three projects from the firm, including one that Wang designed called the Central Bank of China

Guangzhou Branch. There are 19 sheets for the bank project and a total of 42 sheets of drawings for these three projects. Low quality photos of the collection's materials are publicly accessible through the library's online database; the author visited the library to confirm the detail of drawings and retraced several drawings.

II. Secondary sources:

As for the secondary sources, two publications are important: 王大閔作品集 (蕭梅編, 王大閔作品集, 啟源書局, 1997) and 建築師王大閔: 1942-1995 (徐明松編, 誠品, 2010); they are both profiles of Wang. The first profile was edited by Wang's colleague in the Taipei Institute of Technology, and not only introduces Wang's architectural outputs but also Wang's essays. This profile is a representative publication on Wang. As for the second profile, it is related to the research project conducted by the National Taiwan Museum mentioned above. The author Shyu Mingsong (徐明松), a member of the museum's research project, took the 王大閔作品集 as the basis of her research, using the museum collection to complete a comprehensive introduction of Wang's architectural outputs. Shyu also published two other books related to this profile, which are 王大閔: 永恆的建築詩人 (木馬文化, 2007) and 靜默的光·低吟的風-王大閔先生 (遠景出版, 2012). As for Wang's literary outputs, 銀色的月球 (李宗哲編, 通俗社, 2008) is the only publication that specifically collected Wang's essays, however, the essays collected are almost identical to the first profile of Wang in 1997. Wang's original English novel was also translated and published under the title 幻城 (王秋華編譯, 典藏藝術家庭) in 2013. Furthermore, the author collected interview records from magazines and newspapers, such as the magazine *Architect*, as well as a record of a symposium on Wang held at Tunghai University in 1997. In addition, the author also collected an unpublished profile of Wang entitled 中國當代建築師王大閔 (林盛豐編, 1978), which includes an introduction of selected architectural works by Wang and an interview. The above materials are all used as secondary sources in this study.

5. Structure of the thesis

Based on these objectives, the thesis is structured in four sections spanning 8 chapters:

Part 1- The Background of Wang's idea of Chineseness

This section will provide an introduction to Wang's background, including his professional career, family relationships, and the political context Wang was in, all of which may be relevant to Wang's idea of Chineseness.

Chapter 2: A PROFILE OF WANG DAHONG

This chapter will overview Wang's background and professional career; the overview of his background will include both his family and academic background. Wang's family background is

believed to have influenced his idea of Chineseness; while the academic background may have also urged him to consider the issue. The overview will look at his professional career before and after 1949, to introduce his career in Shanghai, Hong Kong and Taipei. In the overview of his career in Taipei, the author will not only introduce the architectural outputs, but also reference Wang's literary works. As for the study materials in this chapter, the author will make a basic survey of various sources including the Wang family collection, the Hong Kong University collection and all publications.

Part 2- Studies on Wang's idea of Chineseness through his words

This section provides an overview of Wang's ideas on architecture by examining Wang's own words. Once a comprehensive understanding of Wang's words is achieved, the author focuses on Wang's observations of Chinese architecture through these words.

Chapter 3: WANG'S WORDS ON ARCHITECTURE

The purpose of this chapter is to clarify Wang's viewpoints on architecture, building and other relevant issues; the author focuses on all of Wang's essays and interviews on the subject of architecture. These words will be analyzed and the author will categorize the main themes by subject, and the relationship of these subjects will be clarified in order to discover the key ideas among Wang's words. Based on this analysis, the author will provide the possible connections between Wang's words and his architectural outputs at the end of this chapter.

As for the materials in this chapter, the author selects Wang's essays from publications: 王大閔作品集 (1997) and 銀色的月球 (2008), and unpublished manuscripts from the Wang family collection. To provide a better understanding of Wang's words, the author will translate all essays written in Chinese into English; however, only selected interview records will be translated. The details of the study materials will be shown in chapter 3.

Chapter 4: CHINESENESS IN WANG'S WORDS ON CHINESE ARCHITECTURE

In this chapter, Wang's words on Chinese architecture will be translated into specific spatial images and his idea of Chineseness will be discussed based on those images. The author will examine Wang's specific descriptions of and personal experiences with Chinese architecture, and will categorize the features of space in Wang's words. Next, the author will compare these features to the spatial composition of Suzhou houses, which leave a strong impression on Wang and also inspire his design, to explain the related spaces in Wang's words. Through this study, we will begin to understand Wang's idea of Chineseness from the aspect of spatial composition, creating a connection between words and architectural works.

Wang's interviews will serve as the main references and study materials. They will be selected from the author's collection of magazines and publications, such as the records of the Wang Symposium at Tunghai University (1997) and 王大閔：永恆的建築詩人 (2007). In our analysis of Suzhou houses, we will particularly refer to *Ying-zao-fa-yuan* (營造法原), the representative professional manual on the construction of Suzhou houses. The details of these references will be discussed in the chapter.

Part 3- Studies on Wang's idea of Chineseness through his design works

This section will discuss Wang's idea of Chineseness through his architectural outputs based on the findings of part 2. The author will focus on three different kinds of building types: residential projects, public buildings and monuments. However, this part of the study will not be wide in scope. Rather, the author will select design projects that relate to the idea of Chineseness and will subject these projects to careful analysis.

Chapter 5: CHINESENESS IN THE RESIDENTIAL PROJECTS-FOCUSING ON WANG'S OWN HOUSES

Chapter 5 will discuss Wang's idea of Chineseness in his residential projects by discussing their similarities to Suzhou houses. The author will select five projects in particular for discussion: the Atrium town house project (1945), Wang's house on Jianguo S. Road (建國南路王宅, 1953), Ro's house (羅宅, 1955), the Honglu apartment building (虹廬, 1964) and the Hongying apartment building (弘英公寓, 1979). These projects are selected because they express Wang's idea of Chineseness or are relevant to this idea. The analysis will reference the findings of chapter 4 to focus on plan composition. The features of the plan composition of each project will be explained first and then compared to the spatial composition of Suzhou houses. After the analysis, the author will discuss the findings comprehensively to explain the approach of Wang to achieve his idea of Chineseness in his residential projects.

As for the study materials, different sources are used in this chapter. Besides the review of published literary outputs, we will also reference the letters from the W. Gropius archive at the Harvard University Library; as for drawings, we will use the original drawings of the Hong-Lu and Hong-Ying apartments from the Wang Da-Hong collections at the National Taiwan Museum, as well as related drawings, photos and letters from the Wang family collection. More details are provided in the chapter.

Chapter 6: CHINESENESS IN THE NATIONAL PROJECTS

Chapter 6 focuses on two of Wang's representative national projects: the National Palace Museum project (國立故宮博物院計劃案, 1961) and National Sun Yat-sen Memorial Hall (國父紀念館, 1965). These

two projects were designed in the era when Chinese culture was highly advocated in Taiwan, and the memorial hall was a central part of the most important cultural movement in Taiwan, the Chinese Cultural Renaissance Movement (中華文化復興運動). Generally, national projects at that time were required to express features of traditional Chinese palaces but as we will see, Wang's approach was different. This chapter will clarify Wang's idea of Chineseness in these two national projects by analyzing their plan composition.

The study materials for this chapter consist of the Palace Museum's drawings in the Wang family collection, the official documents and drawings from both the Wang Dahong collection of the National Taiwan Museum and the Sun Yat-sen Memorial Hall archive.

Chapter 7: CHINESENESS IN "SELENE MONUMENT TO MAN'S CONQUEST OF THE MOON"

In this chapter, we will discuss the Selene monument project (登月紀念碑, 1969) that Wang himself highly valued. Wang designed the monument voluntarily in the busiest period of his career to commemorate man's first lunar landing achieved by the US Apollo 11 mission in July 1969. It was also the same period that Chinese culture was highly advocated, and the period of the Selene project's design and promotion nicely overlaps the period of the Chinese Cultural Renaissance Movement. Although the Selene monument was designed to commemorate an achievement of the United States, Wang nonetheless claimed that the monument possessed "significant spirit of Chinese culture". Hence, the purpose of chapter 7 is to clarify the entire contents of the project, including its promotion and design, and to discuss Wang's design intention to understand his idea of Chineseness in this monument project.

The main study materials for this chapter are the drawings, documents and letters of the Selene project in the Wang Da-Hong collection of the National Taiwan Museum. The author will make a comprehensive study and discussion of this particular part of the collection.

Part 4- Discussion and Conclusion

This final section will provide a comprehensive discussion of Wang's idea of Chineseness based on the findings of parts 2 and 3, and will present the conclusion of the thesis.

Chapter 8: DISCUSSION

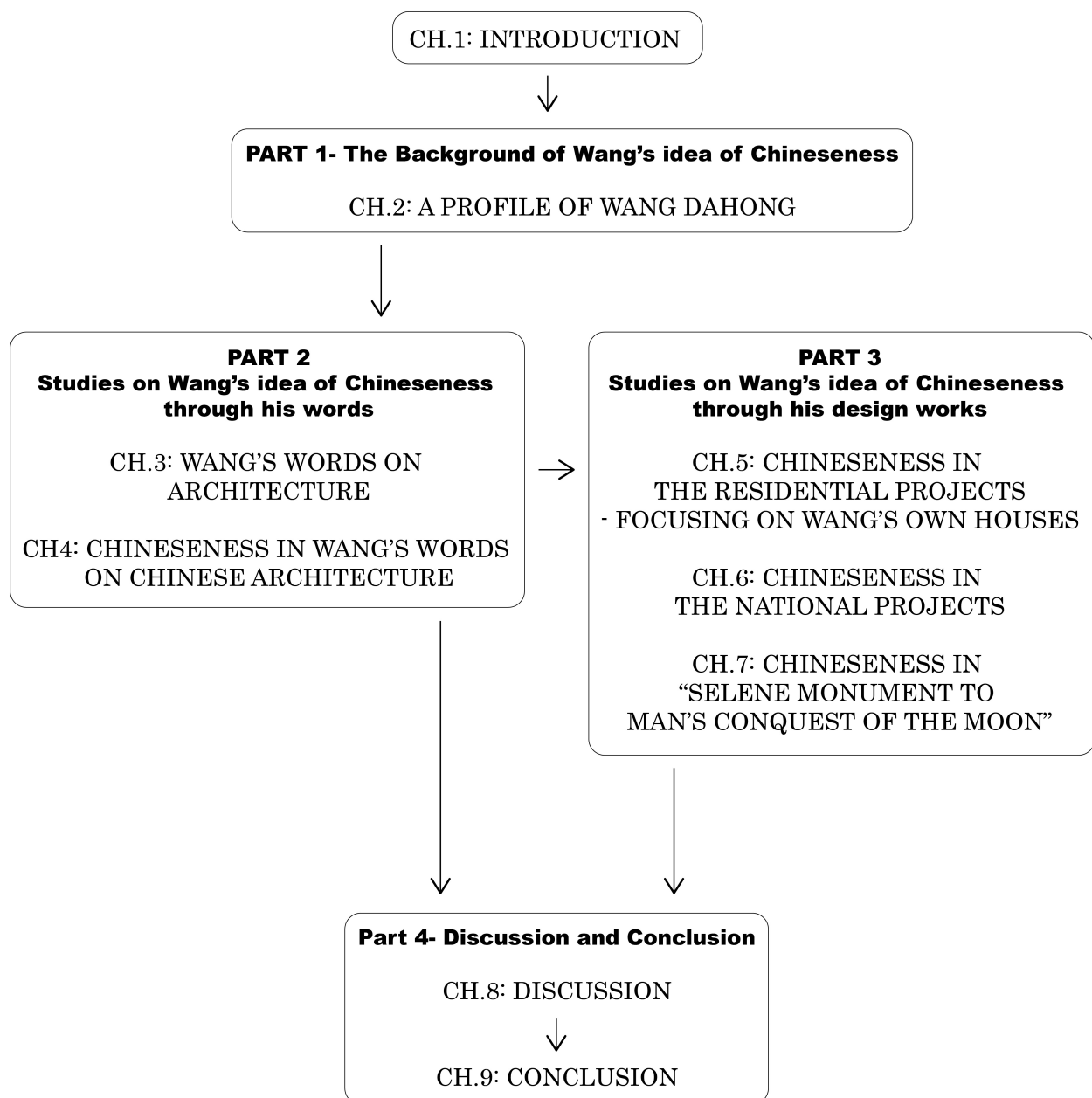
This chapter seeks to clarify Wang's idea of Chineseness. The author will trace back the entire analysis of Wang's architectural outputs to clarify his approach to achieving the idea of Chineseness in architecture and will also explore the essence of his idea of Chineseness from a comprehensive aspect, including by discussing the possible relationship between Wang's idea of Chineseness and Taoist

philosophy. Furthermore, in the end of this chapter, the significance of Wang and his idea of Chineseness in the development of modern architecture of postwar Taiwan will also be discussed.

Chapter 9: CONCLUSION

As for the final chapter, the author will review the findings of each chapter and provide the conclusion of this thesis. At the end of this chapter, possible future developments to this thesis will also be briefly discussed.

Dissertation flowchart



Notes

- 1) 王大閎著, 李宗哲編, 征服人類最大的仇敵, 銀色的月球, 通俗社, 2008, p.120. Originally published in 中華日報, 1994.
- 2) Wang also showed his interest in Japanese houses. He had knowledge of Japanese houses when he was in the Harvard GSD in the 1940s; Wang mentioned that W. Gropius discussed the modules of architecture with models of Japanese houses. After Wang arrived in Taiwan in 1952, he had more opportunities to learn about Japanese houses. The government arranged for Wang and his family to live in a Japanese house and he also noticed there were a lot of Japanese houses left behind in postwar Taipei. Wang mentioned more than once that Japanese houses are good examples to follow for architectural design, but he also stressed that the origin of Japanese houses lies in Chinese architecture.
- 3) 王大閎著, 李宗哲編, 中國建築能不能繼續存在, 銀色的月球, 通俗社, 2008, p. 63. Originally published in 百葉窗 vol.4, no.1, 1963.
- 4) 王大閎, 我們的室內設計與生活文化, 藝術家 vol. 48, 藝術家雜誌社, 1979, p. 66.
- 5) The author provides several studies about Chineseness in different fields of study for reference. For a comprehensive discussion of the idea: 張其賢, 正統論, 中國性與中國認同, 政治科學論叢 no.64, 台灣大學, 2015, pp.1-44 or 涂經詒, 略論「中國性」問題研究的歷史與現狀, 台灣東亞文明研究學刊 vol.4 no.1, 台灣大學人文科學高等研究院, 2007, pp.153-164. For political science studies: 津田浩司, 「華人国家英雄」の誕生? ポスト・スハルト期インドネシアにおける華人性をめぐるダイナミズム, アジア・アフリカ言語文化研究, no.73, 東京外国語大学アジア・アフリカ言語文化研究所, 2007, pp.27-71. Eugene K.B. Tan, Re-engaging Chineseness: Political, Economic and Cultural Imperatives of Nation-building in Singapore, The China Quarterly, no.175, School of Oriental and African Studies, Cambridge University, 2003, pp.751-774. As for migration and culture studies, 奈倉京子, 中国系移民の文化とローカリティ-帰国華僑の文化変容から「華人性」を問い直す, 国際関係. 比較文化研究, vol.11, no.1, 静岡県立大学国際関係学部, 2012, pp.57-83, 山下清海, 韓国華人社会の変遷と現状-ソウルと仁川の元チャイナタウンを中心に, 国際地域学研究, no.4, 東洋大学国際地域学部, 2001, pp.263-275.
- 6) 王大閎著, 李宗哲編, 中國建築能不能繼續存在, 銀色的月球, 通俗社, 2008, p. 63. Originally published in 百葉窗 vol.4, no.1, 1963.
- 7) The references of these five theses are as follow. 周進興, 王大閎建築的傳統與現代 (The Tradition and Modernity of Da-Hong Wang's Architecture), 中原大學建築研究所碩士論文, 1995. 林政勳, 王大閎建築作品中的營造性 (The Tectonic of Da-Hong Wang's Architecture), 中原大學建築學研究所碩士論文, 1998. 廖建彰, 建築神話—戰後台灣「現代中國建築」論述的形構, 1940年代中-1990年代末 (Architectural Mythology—The Discursive Formation of “Modern Chinese Architecture” in Postwar Taiwan, 1940s-L1990s), 台灣大學建築與城鄉研究所碩士論文, 2001. 蔣雅君, 移植現代性, 建築論述與設計實踐-王大閎與中國建築現代化論戰, 1950-70s (Architectural Discourse and Design Practice of Transplanted Modernity: Wang Dahong and the Polemics, 1950-70s), 台灣大學建築與城鄉研究所博士論文, 2006. 張弘昌, 戰後台灣的宮殿式建築主體性—以王大閎與李祖原作品析論為例 (Postwar Palatial Architecture Subjectivity in Taiwan-To Wang Da-hong and Lee Tsu-yuan as an example of the works discussed), 臺北科技大學建築與都市設計研究所碩士論文, 2009.
- 8) The official report of the plan was published, the reference is as follow. 吳光庭編, 國立臺灣博物館二次戰後台灣經典建築設計圖說徵集研究計劃報告書, 國立臺灣博物館, 2011.

References of images

Fig.1-1) Produced by the author.

Fig.1-2) File no. CWDH12022011, Wang Da-Hong Collection, National Taiwan Museum.

PART 1

The Background of Wang's idea of Chineseness

Chapter 2
A PROFILE OF WANG DAHONG



Fig.2-1 Wang Dahong in his office

1.Introduction

Wang Dahong (王大閼, Fig.2-1) is a Chinese architect who in his career was devoted to creating a living environment exclusive to Chinese¹⁾ and who emphasized the need to create a modern Chinese architecture²⁾. These aims are relevant to Wang's unordinary background. Generally, Wang has been considered as a second-generation celebrity of the Kuomintang (KMT, 國民黨) political party. Wang's family background, especially his father's role as a key politician in the past, may have influenced Wang to develop his idea of Chineseness in his early years, as well as the decisions he made to develop his career. Advocating Chinese identity was a central ideology of the KMT. On the other hand, Wang received decades of education in the West, obtaining his education in architecture under the leadership of Walter Gropius in the Harvard Graduate School of Design in the 1940s. Looking at his academic background and architectural works, Wang is a representative architect and effectively a "spokesperson" for modern architecture in Taiwan. In Wang and his works, we find the conflicts between West and East, international and local, modernity and tradition.

In this chapter, we will look at Wang's background and professional career. Our review of Wang's background will include his family and academic background, while his design projects in GSD will also be mentioned. As for his professional career, the author will include discussion of his career before the 1950s, which has been left out of previous studies, as well as his career in Taiwan. In the overview of his career in Taiwan, the author will not only mention Wang's architectural outputs, but will also shed light on the other creative works to which Wang devoted his time, including his literary works.

2. Wang's family and education

Wang Dahong (July 6th, 1917-)³⁾ was born in Beijing and spent his childhood in Suzhou. His family was a notable Christian family that had helped Western pastors preach in China for generations after Christianity began to be disseminated in the country in earnest in the late 19th century. Wang's grandfather Wang Yuchu (王煜初, 1843-1902) was one of the famous pastors of the Chinese Rhenish Church Synod in Guangdong and Hong Kong⁴⁾ and this background may have influenced Wang to himself become a Christian. However, Wang's rise to become one of the second-generation celebrities of the KMT was the result of not only his religion but also his connections to political power.



Fig.2-2 Wang Dahong and his father in the 1930s

Wang's father Wang Chunhui (王寵惠, 1881-1958, Fig. 2-2) was an important politician in early 20th century China and it may be said that Wang's educational cultivation related intimately to his father's political career. In the environment where one could easily come into contact with Western cultures, Wang Chunhui was sent to Peiyang Western education school in Tianjin (天津北洋西學學堂) to study law

in his early years. After finishing the preparatory course, he left China for Japan, United States and Europe to seek further education, earning his doctor of law degree from Yale University in 1905. Wang Chunghui met Sun Yat-sen in the church where his father preached and formally became a member of Sun's political group, Tongmenghui (同盟會)⁵⁾ during his stay in the United States. It may be said that this is the starting point from which Wang Chunghui would become a famous politician in modern China. In 1912, Sun established the Provisional Government of the Republic of China (中華民國臨時政府) in Nanjing, Wang Chunghui was appointed as the Foreign Minister of Sun's cabinet.

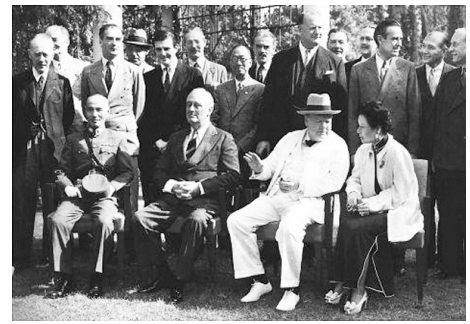


Fig.2-3 Cairo Conference
(Wang Chunghui stands at the center of the second row. Front row from left to right: Chiang Kai-shek, F. Roosevelt, W. Churchill, and Soong May-ling)

In the first decade of the ROC, Wang Chunghui served his country in many positions of government, including as Minister of the Judicial Yuan (司法總長) and even as the Prime Minister (國務總理) in 1922 for a very short period. Later, he became a judge on the Permanent Court of International Justice in The Hague from 1931 to 1936. Wang Chunghui participated in the establishment of the ROC's constitution, attended the Cairo Conference (Fig. 2-3) as a consultant with Chiang Kai-shek (蔣介石) in 1943 and joined the establishment of the UN Charter as the ROC representative in 1945. We may say that Wang Chunghui was a representative Chinese jurist, diplomat and politician of early 20th century China.

Wang Chunghui was not just a politician. Being a Christian and educated in Yale made him a close friend of Kung Hsianghsi (孔祥熙)⁶⁾. Kung was a banker and politician who was highly influential in determining the economic policies in China in the early 20th century, but more importantly Kung married Soong Ailing (宋靄齡), whose sisters married Sun Yat-sen and Chiang Kai-shek, the two supreme leaders of the ROC. Hence, the Kung-Soong family was seen as the most powerful family in



Fig.2-4 Wang with his car in Paris

China in the 1930s and unsurprisingly, all were Christians; for this elite group within the ROC and KMT, it may be said that Wang Chunghui was not only a politician of great ability in public but also a close friend in private. Accordingly, Wang Dahong naturally became a second-generation celebrity of the KMT and this status brought many opportunities and resources to Wang in his early years. For example, early in the late 1920s, Wang traveled to Paris with Kung's family, revealing a close friendship between the Wang and Kung families⁷⁾. In 1930, when Wang's father served as the International Justice in The Hague, Wang began his journey to learn architecture in Europe (Fig. 2-4). At that time, Chiang Kai-shek had just won the war against other warlords and united the country.

Wang spent his teenage years in Paris and Geneva, while he obtained entrance to King's College Cambridge in 1936, beginning his formal education in architecture. After Wang received his bachelor degree of architecture in King's College in 1939, Wang's father, who was serving as the ROC Foreign Minister at the time, advised Wang to leave the United Kingdom for the United States to avoid the Second World War. Wang arrived in the United States and gained admission to the Harvard Graduate School of Design (GSD), where Bauhaus founder Walter Gropius (1883-1969) chaired the Department of Architecture; Wang was under the directorship of Gropius and the two maintained their relationship until Gropius died in 1969. In the GSD, Wang was in the same class with Phillip Johnson (1906-2005) and I.M. Pei (貝聿銘, 1917-). After Wang graduated from the GSD, he was invited to join Marcel Breuer's (1902-1981) firm, but Wang chose to accept a job offer unrelated to architecture from the Chinese ambassador to the US to work in the Chinese Embassy in Washington, D.C. During his service at the embassy Wang lived in Twin Oaks, the ambassador's official residence. This once again shows Wang's unordinary background. Following the conclusion of the war, Wang returned to Shanghai in 1947.

Five design projects can be found that date from Wang's stay in the United States⁸⁾: Prefabricated unit house (1943), House for post-war living (1944), the Atrium town house (1945), For civilized ablutions and submerged meditation project (1946), and A small house (1947). The first two projects were designed in his GSD period, which infer the design concerns of Gropius. Another three projects were published through American magazine *Interiors*, after he graduated from GSD. We observe that Wang might have begun his own practice in this period.

3. Wang's career – part 1, the short period in Shanghai and Hong Kong, 1947-1952

After Wang returned to Shanghai, he and four other Chinese architects, Luke Himsau (陸謙受, 1904-1992), Chen Zhanxiang (陳占祥, 1916-2001), Huang Zuoshen (黃作燊, 1915-1975), and Zhen Guanxuan (鄭觀宣, unknown) formed the Wu Lian Architects (五聯建築師事務所, Fig. 2-5) in Shanghai in 1947, one of the first architectural practices established in postwar China.

These five architects all studied abroad in the UK and all except Wang had already practiced architecture for years in China before the establishment of the firm. Luke, the oldest member, led the firm⁹⁾. Luke graduated from The Architectural Association School of Architecture (AA) in 1930 and was the designated architect of the Bank of China; he was an active architect in Shanghai and Nanjing. Another member who graduated from AA is Huang; he also studied in the GSD as Wang's classmate. Huang established the Department of Architecture at Saint John's University in 1942, which is said to be the first school inspired by the GSD's Bauhaus



Fig.2-5 Wu Lian Architects: Wang Dahong (front middle), Huang Zuoshen (front left), Luke Himsau (front right), Chen Zhanxiang (back left) and Zhen Guanxuan (back right)

courses. Wang and Luke were both invited to teach in St. John's University after the war¹⁰. Chen graduated from University of Liverpool and University College London, where he studied under the directorship of Patrick Abercrombie. He returned to China in 1946 and became an engineer in the construction division (營造司) of the Nationalist government and served as one of chief designers to participate in the Capital political zone planning in Nanjing (南京首都政治區)¹¹ and the Greater Shanghai Plan (大上海都市計劃), in which other members also participated.

As for Zhen, there are no documents or records to identify his background, but according to Wang, Zhen was also escaped to Hong Kong after 1949 and became a partner of Luke's personal firm which was established in 1956¹². Accordingly, we may say that each member of Wu Lian had his own specialty in the field of architecture and this experience allowed Wang not only to be active in the ordinary business of an architectural firm, but also in academic and urban planning pursuits, which both relate to the government. Wu Lian in Shanghai only lasted for a short time and the firm's architectural outputs were limited. Only five projects and a range of furniture designs (Fig. 2-6) can be found before 1949. As for the architectural projects, they are the Central Bank of China Guangzhou Branch (中央銀行廣州分行, 1947, Fig. 2-7); a group of buildings belonging to the Shanghai fisheries reconstruction agency (上海漁管處), including factories (1948), an office building (1948) and Fusing island staff apartments (1949); and the Fan garden residence (範圍, 1948)¹³. Among these projects, Wang was fully in charge of the design of the central Bank of China Guangzhou Branch¹⁴.

In early 1949, before Mao Zedong (毛澤東) officially declared victory for the Chinese Communist Party (CCP, 中國共產黨) and announced the establishment of the People's Republic of China (PRC, 中華人民共和國), some people including the members of Wu Lian had three options for their future. One was to stay in mainland China, another was to flee with the KMT to Taiwan, and the third was to emigrate to Hong Kong or overseas. The members of Wu Lian were thus separated and Wang, Luke and Zhen chose to escape to Hong Kong. The reason for this decision might be that their family originally came from Hong Kong or surrounding Guangdong province, but it may also imply their disagreement with the CCP regime. The firm operated for a short period on Pedder Street, the major thoroughfare in Hong Kong's Central District¹⁵. Only one project, Jhao's residence (1951), can be confirmed before Wang left Hong Kong for Taipei in 1952. When Luke established his own firm in 1956, the Wu Lian architects officially shut down¹⁶.

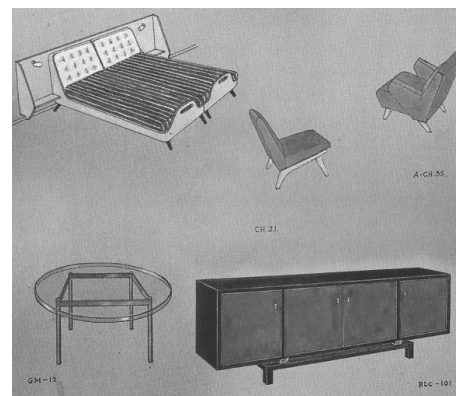


Fig.2-6 Furniture designs of Wu Lian



Fig.2-7 Central Bank of China Guangzhou Branch

4. Wang's career – part 2, the period in Taiwan, 1953-1995

At first, Wang decided to practice architecture in Hong Kong, however, his father received a direct order from Chiang Kai-shek to join the KMT regime in Taiwan in order to regroup and counter the CCP regime. Wang emigrated to Taipei in 1952 on his father's request and established his own firm, Da Hong Architects (大洪建築師事務所) in Taipei to continue his practice.

4.1 Architectural outputs

Wang was active in the period from the 1950s to the 1980s. It was the period that Taiwan society recovered from the tremendous turbulences following the end of Japanese colonization when large numbers of refugees fled from mainland China with the KMT. With military and financial support from the United States, Taiwan developed rapidly in the 1960s as it made industrial advances. Meanwhile, the KMT regime also emphasized that they were building Taiwan as a center of "Free China", stressing the legitimacy of their regime and advocating Chinese culture as the official policy. We will now look at Wang's architectural outputs before, during, and after this era.

I. The 1950s

Because Chiang Kai-shek and his KMT party were planning to counterattack the CCP, their policy focused on agricultural development and military preparations. Hence, both personal and public constructions in Taiwan were limited at the end of the 1940s and the beginning of the 1950s. The turning point was the Korean War; Taiwan became a part of the Cold War and started to develop industry with aid from the United States. In this period, Wang designed not only residential projects but also a few factories and warehouses, reflecting the needs of the era. Among these projects, his residential projects are still the most representative designs. Of these we should notice his first project, Wang's house (1953, Fig. 2-8), which was his own house, along with the Residence of the Japanese ambassador (1953, Fig. 2-9) and Ro's house (1955, Fig. 2-10).



Fig.2-8 Wang's house

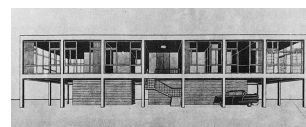


Fig.2-9 Residence of Japanese ambassador

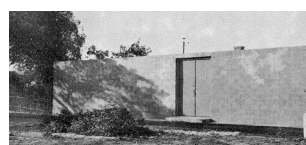


Fig.2-10 Ro's house

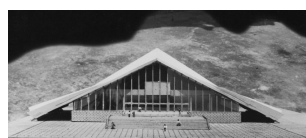


Fig.2-11 Taiwan University assembly hall



Fig.2-12 Taiwan U. Law and Social Science library



Fig.2-13 General office of Taipei prison



Fig.2-14 Ministry of Foreign Affairs building



Fig.2-15 Sun Yat-sen Memorial Hall

II. The 1960s-1970s

This period was when the development of Taiwan progressed at its most rapid pace. Economic growth brought with it urbanization and also a construction fever. Meanwhile, the military conflict between the KMT and the CCP turned into a cultural competition, as the world began to discuss which regime should represent China. The government of Taiwan therefore advocated Chinese culture more actively to stress their regime's sole legitimacy to represent China. Among those cultural policies, the Chinese Cultural Renaissance Movement (中華文化復興運動) held from 1967 to 1977 was the most representative official action. In this period, Wang's firm also expanded because of the growth of business and the building types they dealt with also became more diverse. The most significant change is that Wang began to participate in government construction projects, such as academic facilities like the Taiwan University assembly hall and student activity center (1961, Fig. 2-11) and Taiwan University's Law and Social Science library (1963, Fig. 2-12); as well as government facilities like the General Office of Taipei Prison Guishan precinct (1961, Fig. 2-13) and the Ministry of Foreign Affairs building (1971, Fig. 2-14). Among these public buildings, Sun Yat-sen Memorial Hall (1965-1972, Fig. 2-15), which was built to commemorate the founding father of the ROC, was Wang's most symbolic and representative project during this period. As for his private projects, Wang also started to design apartment buildings, which reflect the changes in living spaces brought on by urbanization. Two examples of Wang's apartment buildings are the Honglu apartments (1964, Fig. 2-16) and the Hongying apartments (1979, Fig. 2-17). Honglu apartments was Wang's first apartment project; he also moved in to the apartment, living there for more than a decade. Wang later moved into a unit of the Hongying apartments in the 1980s. In this period, Wang also challenged different constructional methodologies in his design, such as the Asia Cement building (1966, Fig. 2-18), which is said to be the first building using a curtain wall system in Taiwan. Another innovation was the Tamshui Golf Club (1963, Fig. 2-19), which was introduced as the first building in Taiwan to use cantilever beams. Furthermore, from 1965 to the end of the 1970s, Wang designed and promoted a monument project called the Selene project (1969, Fig. 2-20), which should also be noticed.

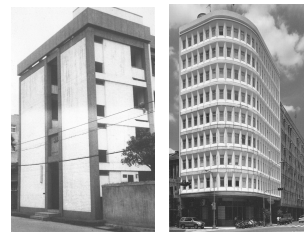


Fig.2-16 Honglu (left)

Fig.2-18 Asia Cement (right)



Fig.2-17 Hongying



Fig.2-19 Tamshui Golf Club

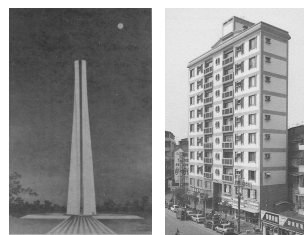


Fig.2-20 Selene project (left)

Fig.2-21 Lin's apartment
(right)

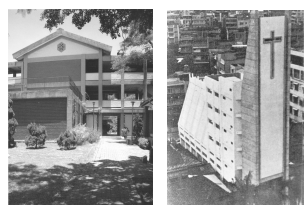


Fig.2-22 College of Liberal
Arts, C.K.U. (left)

Fig.2-23 East Gate
Presbyterian Church (right)



Fig.2-24 Chingling
Industrial Research Center

III. The 1980s-1990s

After the rush of the passing two decades, both Wang and Taiwan slowed their pace of development in the 1980s and 1990s. In this period, Wang continued to produce architectural works, such as the Lin apartments (1991, Fig. 2-21) and the College of Liberal Arts at Cheng Kung University (1984, Fig. 2-22), but it seems that Wang stepped back from the day-to-day practice. Among his projects in this period, the East Gate Presbyterian Church (1980, Fig. 2-23) is representative. Not only is this the only religious building that Wang ever designed, but as a Christian himself, it was likely meaningful to Wang to design this church project.

Wang in his own measure of himself says that, “as for my career, I did not fail, but I did not have any great achievements either”¹⁷⁾. Wang barely discusses his works in public. About his own satisfactory works, he only mentions Wang’s house, the Ministry of Foreign Affairs building, Chingling Industrial Research Center (1977, Fig. 2-24), the Honglu apartments and the Selene project¹⁸⁾. However, in contrast to Wang’s personal view of his work, only Sun Yat-sen Memorial Hall is discussed broadly in Taiwan.

4.2 Written works

One thing that sets Wang apart from other architects is the fact that he has produced numerous written works, including essays, translations and a novel. These written works were mostly published in the period of the 1970s to the 1990s, with Wang devoting himself to the production of these written works around the end of the 1970s. In these works, we can see Wang’s passion for translation, especially the translation of Western poetry. Wang mostly selected poetry from 19th century poets, while he also added introductions about the poets. Among his translations, Wang’s introductions reveal his interest in Charles Baudelaire¹⁹⁾, Victor Hugo²⁰⁾, and Edgar Allan Poe²¹⁾, who are considered representative writers of 19th century Romanticism.

Along with his interest in poetry, Wang’s biggest translation project was a retelling of the English novel *The Picture of Dorian Gray*, written by the standard-bearer of Aestheticism himself, Oscar Wilde²²⁾. As the title suggests, the story is about a portrait in oil of Dorian Gray, who is an extremely beautiful young man. Dorian’s friend, an artist, Basil Hallward produces this portrait and he believes that Dorian’s beauty is the new mode of his art. Dorian meets the aristocrat Henry Wotton through Basil, and is soon enthralled by Henry’s hedonistic worldview, in which beauty and sensual satisfaction are the only worthy pursuits in a man’s life. Dorian becomes aware that his beauty will fade, and he expresses the desire to sell his soul to ensure his portrait will age and fade but not him. Dorian’s wish is granted, and he pursues a life of varied and amoral



Fig.2-25 The cover of the 1st edition of *Du Liankui*

experiences, including murder, while staying young and beautiful. However, his portrait ages and records every sin that Dorian makes. Eventually, Dorian cannot stand the ugly face of his portrait. Realizing all the sin he has committed, he decides to destroy the portrait to bury his sin, however, this also ends his life. Wilde's novel is considered a satire of the hypocrisy of the Victorian era, but his novel has been criticized as amoral and decadent ever since it was first published in 1890²³). Nevertheless, Wang chose Wilde's controversial work for his translation.

From 1967 Wang began to translate and adopt the original story; he dutifully translated Wilde's original words about beauty and life and follows the original scheme of Wilde, while he swaps the 19th century London backdrop for the life of 1960s Taipei, which can be considered his own experience at that time. Wang spent a decade to complete his translation and entitled the novel as *Du Liankui* (杜連魁, Fig. 2-25), which transliterates the pronunciation of Dorian Gary in Chinese characters. Wang attempts to stress the balance of human spirit and body through his novel and he highly values this work and hopes people can read it as a spiritual text²⁴).

As for Wang's essays, they can be generally categorized into essays about architecture and essays about Wang's personal life, which includes his overseas experiences, social activities and personal interests; the architectural essays will be discussed in the chapter 3.

As for the essays about Wang's personal life, they present diverse themes, such as the essay entitled *Two Cambridges* (1982), Wang introduces his experiences of studying abroad and points out the differences between life in Cambridge, England and Cambridge, Massachusetts, revealing how highly he valued his refined life in England. The essay *Semen Euryales* (1978) is about a dessert in Suzhou; Wang wrote this essay specifically to introduce the dessert. There are also essays about Wang's relationships with celebrities, such as Soong May-ling (宋美齡)²⁵), Hu Shih (胡適)²⁶) and I.M. Pei. In the essay, *The Madam Chiang I know* (1978), Wang tells the story about his relationship with Soong May-ling. He mentions their meeting in United States during WWII, and also mentions that Soong invited him to join her in attending Mass. Wang particularly mentions that Soong also knew he built a unique house for himself in the 1950s; while he also claims it was the first modern Chinese house (現代中國式的住宅) in Taipei. As another example, in the essay *Ambitious and Ambition* (1996), Wang compares himself to Pei by recalling their friendship. Wang mentions the old days in the GSD and the reunion with Pei after many years in Taipei when Pei visited Taiwan to work on the Tunghai University project, which Wang notes was supposed be designed by Gropius. He also highly values Pei's first house in America, while Wang also quotes Pei's father's words, "no one can live in IM's house". Above all, by contrasting how Pei chose to stay in United States and Wang was urged to go back his motherland, Wang claims that the only thing he seeks is a living space that exclusively belongs to Chinese in Taipei.

As for the essays about Wang's interests, the essay called "People beyond people" should be noticed. It is an essay about outer space and aliens, another subject that captured Wang's interest; he published

three essays with similar titles as a series of stories to talk about this topic and we may say his interests in space may have also been a trigger for his Selene project. In addition, the essay “Absorbing wonderful lights of the world” argues that man can fulfill his life by reading, and introduces several books such as H.G Wells’ *The First Man in the Moon*, George Orwell’s *1984*, and Shi Naian’s (施耐庵) *Water Margin* (水滸); while Wang specifically mentions that a man has to read *The Dream of Red Chamber* (紅樓夢) or he cannot be a true Chinese.

The features of taking his own experiences and interest in space and aliens as topics can also be seen in Wang’s original novel²⁷⁾. The novel is entitled *Phantasmagoria* (Fig. 2-26), and is a science fiction novel written in English. As the novel’s introduction mentions, the novel takes the form of “memoirs of a child’s former life, written on board the space-yacht Medusa, in the year of the Lord 3069”²⁸⁾. There are two story lines; one presents the daily life of a boy on Earth, while the other the life of a young prince on a spaceship. These two storylines are mingled together in this novel and there are no evident divisions between them. Wang tells his readers that “within these pages, readers shall find none of the plots, intrigues and bloodshed... nor interstellar warfare. Nothing but pleasures,

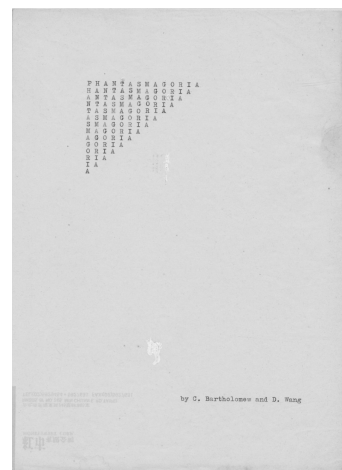


Fig.2-26 Cover of *Phantasmagoria*

joy and pure delight. A fresh Spring breeze to blow away the poisonous miasma of crime, terror and violence. For here are flowers of life, picked and gathered into an enchanting bouquet, to gladden both heart and soul”²⁹⁾. In this we see that Wang is describing his experiences of life; indeed, we also can find more than a few scenes in the novel that reflect his own life, and it may be said that this original novel was written in an autobiographical style.

As Wang claims, “I hate any novel about pain and poorness or any book about a struggle for living. I love every book about the beauty, joy and happiness of life”³⁰⁾, Wang’s literary outputs present a similar idea of extracting themes from his own life but focusing on the good memories. From Wang’s selection of literary pieces for translation, he reveals an interest in works of Romanticism, especially we can say his sympathies lie with Oscar Wilde. The same sympathy may had led him to produce his own essays and his original novel to present a worldview in between reality and fiction, which recalls the work of Oscar Wilde. In addition, we also should notice his architectural statements in these words, such as his aim to create a living space exclusive to Chinese.

5. Summary

Based on the above discussion, we detail the quantity of Wang’s creative outputs with selected representative architectural works and events in Fig. 2-27. As the figure shows, the quantity of architectural outputs increased in the period of 1955 to 1965. This was also the period that Taiwan

received financial support from the United States, the period that Taiwan advocated Chinese culture, and the period where Taiwan was ruled under martial law. It is natural to connect Wang's achievements in this period to his background of being a second generation KMT celebrity and of course, his evocation of Chinese culture also infers his political correctness in this period. However, the point that should be noticed is that after he completed the symbolic government facilities like Sun Yat-sen Memorial Hall and the Ministry of Foreign Affairs building at the beginning of the 1970s, the number of his architectural outputs started to decrease. If Wang's connection with KMT brought advantages to his career, it would be natural for us to see increasing numbers of architectural outputs; especially seeing as Wang had just completed the most symbolic building in Taipei. On the contrary, it is not his architectural but his literary works that start to increase in this period. Especially telling is how Wang began his translation of *The Picture of Dorian Gray* during the period of 1967 to 1977, which was in the same period that he worked on Sun Yat-sen Memorial Hall. Furthermore, he also began to design and promote the Selene project voluntarily during this same period. Instead of developing business for his firm at the peak of his career, Wang chose instead to produce literary works and to design a monument that no one had asked for. From this we conclude that Wang attempted to present only his ideas through these works, free from any outside influence, while the creative outputs in this period may provide a hint for us to clarify his idea of Chineseness, which is the main theme of the following chapters.

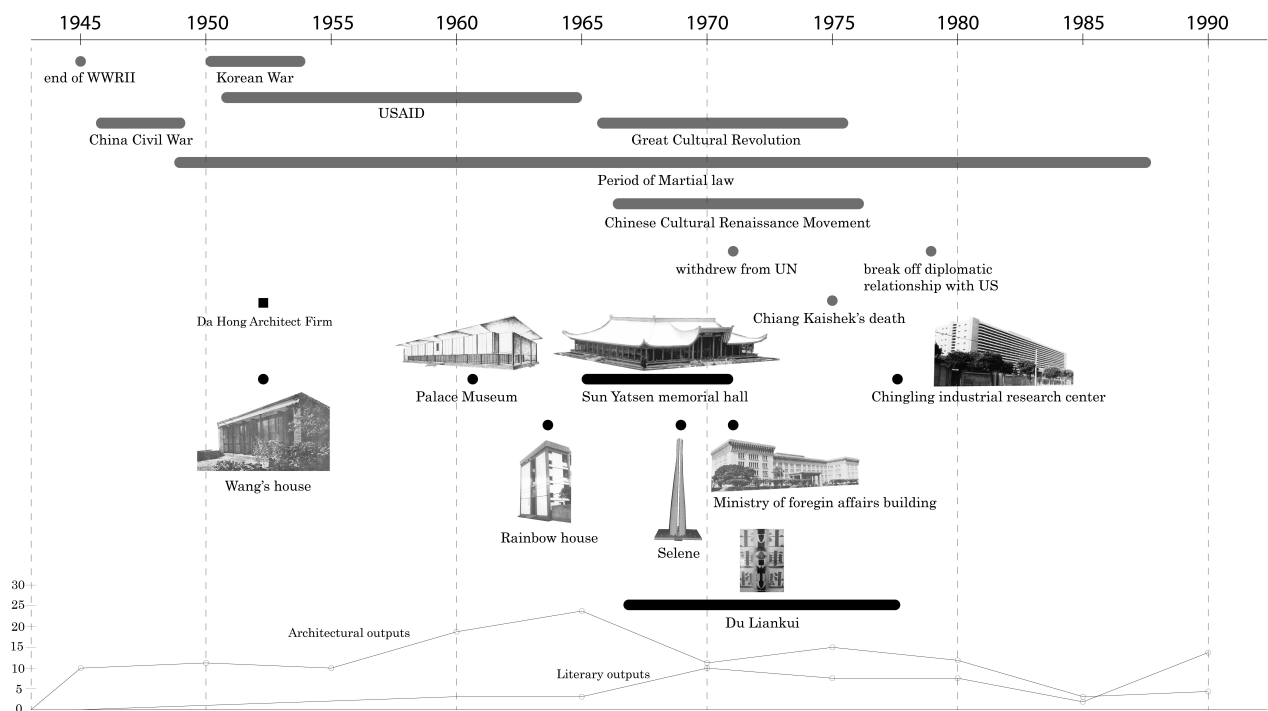


Fig.2-27 The timeline, architectural outputs and quantity of Wang's works

Notes

- 1) 王大閎著, 李宗哲編, 雄心與野心, 銀色的月球, 通俗社, 2008, p.60. Originally published in 中國時報, 1996.
- 2) 徐明松編, 永恆的建築詩人王大閎, 木馬文化, 2007, p.14.
- 3) In previous studies, Wang's birth year was noted as 1918. However, according to Wang's family, the correct date is July 6th 1917 and July 6th should be the date according to the Chinese lunar calendar.
- 4) Biographical Dictionary of Chinese Christianity (<http://www.bdcconline.net>)
- 5) It was a secret society and underground resistance movement founded by Sun Yat-sen, Song Jiaoren, and others in Tokyo in August 1905. It was formed from the merger of many Chinese revolutionary groups in the late Qing Dynasty. Later in 1912, the group reorganized and became the Kuomintang.
- 6) 羅元旭, 東成西就-七個華人基督教家庭與中西交流百年, 三聯書店, p.166.
- 7) 王大閎, 三位宋夫人, Wang family collection, unpublished.
- 8) The details are shown in appendix for chapter 2.
- 9) 王大閎研討會記錄, 台灣東海大學, 1997.
- 10) Edward Denison & Guang Yu Ren, *Luke Him Sau, Architect: China's Missing Modern*, Wiley, 2014, p.199.
- 11) 朱濤, 梁思成與他的時代, 廣西師範大學出版社, 2014, p.297.
- 12) 賴德霖主編, 近代哲匠錄: 中國近代仲要建築師建築事務所名錄, 中國水利水电出版社, 2006, p.109.
- 13) According to Wang's personal profile from the Sun Yat-sen Memorial Hall archive and the Luke Him Sau Architectural Collection at the Hong Kong University library.
- 14) Wang noted in his own profile and the author also confirmed the original drawing in the Hong Kong University collection.
- 15) The address was "room 601, Pedder Building, Pedder Street". It can be confirmed in Luke's Certificate to practice in Hong Kong (Luke Him Sau Architectural Collection of the Hong Kong University library) and also in the sheet of the firm's official paper that Wang collected (Wang family collection). The Pedder Building (畢打行), located at No.12 Pedder Street.
- 16) Luke changed the address in his certificate to practice in Hong Kong in 1953; Wu Lian might have been shut down the same year.
- 17) 王大閎著, 李宗哲編, 大失敗, 銀色的月球, 通俗社, 2008, p.27. Originally published in 中華日報, 1984.
- 18) 吳增榮, 李俊仁編, 訪王大閎, 建築師雜誌, 1979.01, p.74.
- 19) Charles Baudelaire (1821–1867) was a French poet. His poetry was influenced by the French romantic poets of the earlier 19th century. His most famous work is *Les Fleurs du mal* (*The Flowers of Evil*), which expresses the changing nature of beauty in modern, industrializing Paris during the 19th century.
- 20) Victor Hugo (1802–1885) was a French poet, novelist, and dramatist of the Romantic movement. He is considered one of the greatest French writers. His best-known works are the *The Hunchback of Notre-Dame* and his poetry collections, such as *Les Contemplations* (*The Contemplations*).
- 21) Edgar Allan Poe (1809–1849) was an American writer. Poe is well known for his poetry and short stories, especially his mystery short stories and tales. He is regarded as a central figure of Romanticism in the United States. Poe is also generally considered the inventor of the detective fiction genre and is further credited with contributing to the emergence of the science fiction genre.
- 22) Oscar Wilde (1854–1900) was an Irish playwright, novelist and poet. He was one of London's most famous playwrights in the early 1890s. Generally, Wilde is considered as a spokesman for aestheticism, who was influenced by two of his tutors, Walter Pater and John Ruskin. His acclaimed works include *The Picture of Dorian Gray*, *The Importance of Being Earnest* and *Salome*.
- 23) 富士川義之編, オスカー・ワイルドの世界, 開文社, 2013, p.53.
- 24) 王大閎研討會記錄, 台灣東海大學, 1997.
- 25) Soong May-ling (1898-2003) was the First Lady of the Republic of China (ROC). Soong was the wife of Chiang Kai-shek, who was the Generalissimo of the Kuomintang and President of the ROC. Soong played a prominent role in the politics of the

- Republic of China and was also the sister-in-law of Sun Yat-sen, the founder and leader of the ROC and the Kuomintang.
- 26) Hu Shih (1891–1962) was a Chinese philosopher, writer and diplomat, who was nominated for a Nobel Prize in literature in 1939. Generally, Hu is recognized as a key contributor to Chinese liberalism and language reform in his advocacy for the use of written vernacular Chinese.
- 27) Although Wang never finished the writing of *Phantasmagoria*, the novel was translated in Chinese and published in recent years. Partial contents, which were translated by the author, were published as a chapter of the book 靜默的光, 低吟的風-王大閎先生 (徐明松著, 遠景, 2012, pp.196-219). Later, the entire manuscript was translated by 王秋華 and published as the book called 幻城 (王大閎著, 王秋華編譯, 典藏藝術家庭, 2013).
- 28) Introduction of *Phantasmagoria*, Wang family collection.
- 29) *ibid*.
- 30) 王大閎著, 李宗哲編, 吸收世界上奇妙的色彩, 銀色的月球, 通俗社, 2008, p.98. Originally published in 中華日報, 1978.

References of images

All figures were retouched by author

Fig.2-1) Wang family collection

Fig.2-2) *ibid*

Fig.2-3) 徐宗懋圖文館, 孫中山的時代精神: 數位彩色復原, 新世語文化, 2016

Fig.2-4) Wang family collection

Fig.2-5) Edward Denison & Guang Yu Ren, *Luke Him Sau, Architect: China's Missing Modern*, Wiley, 2014, p.198.

Fig.2-6) *ibid*, p.201.

Fig.2-7) Produced by the author. Original drawing from Project 5. Central Bank of China Guangzhou Branch, the Luke Him Sau Architectural Collection at the Hong Kong University library

Fig.2-8) 今日建築, 台灣省立工學院建築系, 1954.10, p.18

Fig.2-9) 徐明松著, 靜默的光, 低吟的風-王大閎先生, 遠景, 2012, p.64

Fig.2-10) 今日建築, 台灣省立工學院建築系, 1955.12, p.32

Fig.2-11) Wang family collection

Fig.2-12) *ibid*

Fig.2-13) 建築雙月刊, 建築出版社, 1962.10, p.22

Fig.2-14) 林盛豐編, 中國當代建築師王大閎, 1978, p.25. unpublished

Fig.2-15) *ibid*, p.38

Fig.2-16) 徐明松編, 建築師王大閎: 1942-1995, 誠品, 2010, p.118

Fig.2-17) *ibid*, p.254

Fig.2-18) *ibid*, p.157

Fig.2-19) Wang family collection

Fig.2-20) File no. NWDH12068024, Wang Da-Hong Collection, National Taiwan Museum

Fig.2-21) 蕭梅編, 王大閎作品集, 啓源書局, 1997, p.69

Fig.2-22) 徐明松編, 建築師王大閎: 1942-1995, 誠品, 2010, p.283

Fig.2-23) 蕭梅編, 王大閎作品集, 啓源書局, 1997, p.172

Fig.2-24) Wang family collection

Fig.2-25) 徐明松編, 建築師王大閎: 1942-1995, 誠品, 2010, p.232

Fig.2-26) Wang family collection

Fig.2-27) Produced by the author

PART 2

Studies on Wang's idea of Chineseness through his words

Chapter 3

WANG'S WORDS ON ARCHITECTURE

1. Introduction

Studies about Wang Dahong mostly focus on his architectural works. They discuss the style of his buildings, with particular focus on how Wang combines features of traditional Chinese architecture with modern architecture. Many of these studies conclude that Wang simplifies the features of traditional Chinese architecture to reflect his own view of that tradition and in so doing creates an oriental style in his modern design¹⁾. We can say Wang's representative works, such as Sun Yat-sen Memorial Hall, are discussed fully and widely, but also superficially; the focus of discussion remains on the appearance of the buildings, while discussion of Wang's viewpoints on architecture remains cursory.

Compared to architectural works, we may say that written works can provide a clearer window into a man's thoughts, and the man may also express himself more directly through writing. As we have already acknowledged, Wang is an architect who puts efforts into his written works and of course, among his written works there are essays on architecture as well as those that include architecture in the titles. We therefore find it instructive to review these essays to clarify Wang's viewpoints from the outset. To that end, in this chapter we will review the study materials and clarify the subjects of discussion within them; we will then clarify the relationship of these subjects and discover the key concepts found in the study materials; finally in this chapter we will discuss the possible connection between Wang's words and his architectural practices.

1.1 The materials and study objects

The study materials are collected from three different sources. The first one is the published collections of Wang's essays, of which there are two: *The Collection of Wang Dahong* (王大閼作品集, 1997) and *The Silver Moon* (銀色的月球, 2008). The essays on architecture in these two publications are the same, with a total of eight essays found on the subject. The second source is the Wang family collection, wherein two additional essays are found (Fig. 3-1). The third and final source of study materials is from magazines and other media. From this source we found one essay, five interviews²⁾ and the records of one symposium. The titles are shown in table 1³⁾.

As for the essays, we can confirm that objects 4 and 12 consist of the same content but in different languages; object 4 indicates Wang wrote the essay in English first. The dates of objects 1 and 2, which were found in the Wang

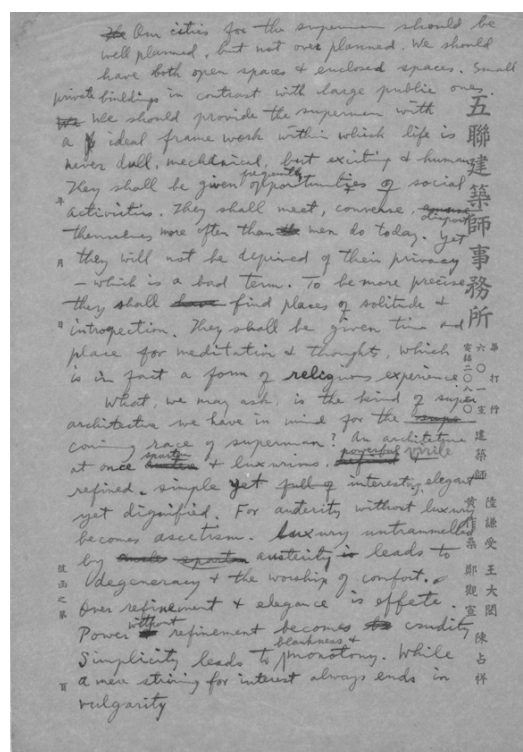


Fig.3-1 Object 2 in Wang's script

family collection, cannot be confirmed. However, these two essays are either typed or handwritten on letterhead of the Five Union Architects, which notes a Hong Kong office address (Fig. 3-1). Considering they were written on the firm's official letterhead, we assume they were composed earlier than any of the other essays. Meanwhile, among these materials, study objects 1, 2, and 8 are unpublished.

1.2 The research method

We have chosen the “KJ Method” as our research method to categorize the contents and to clarify the relationship between themes found in Wang's essays. The KJ Method allows large numbers of ideas to be sorted into groups for review and analysis based on their relationships. After reviewing all materials in advance, we have highlighted 145 sentences from the study objects. They are studied and categorized by author into different themes, resulting in 39 distinct subjects. These subjects are categorized furthermore into 5 different levels of subjects which will be noted as follows: 【】 as level 1, 《》 as level 2, 〈〉 as level 3, [] as level 4, and { } as level 5, with level 1 serving as the supreme

Table 1 The list of study objects (e=essay, i=interview record)

No	Year	Title	Type	Language
1	undated	Domus (A study in the philosophy of living)	e	English
2	undated	Architecture & Superman	e	
3	1963	中國建築能不能繼續存在？ Can Chinese architecture still exist?	e	Chinese
4	1964	Architecture as a political tool	e	English
5	1971	對建築和建築師的一些想法-要有原創性不是件容易的事 Ideas about architecture and architects - It's not easy to be original	e	Chinese
6	1977	王大閔的家 Wang Dahong's house	i	
7	1978	追求一個漂亮的線條 Seeking a beautiful line	e	
8	1978	王大閔建築師訪問錄 An interview with Dahong Wang	i	
9	1979	訪王大閔 An interview with Wang Dahong	i	
10	1979	我們的室內設計與生活文化 Our interior design and living culture	i	
11	1980	服裝與建築 Clothes and architecture	e	
12	1981	建築是政治的工具 Architecture as a political tool	e	
13	1987	消失中的建築物 The vanishing buildings	e	
14	1990	政治與建築 Politics and architecture	e	
15	1991	一座看不到水的水池-漫談大地景觀與建築 A pool cannot see the water - discussing landscape and architecture	e	
16	2005	東海大學王大閔研討會 Symposium of Wang Dahong at Tunghai University	i	
17	2007	專訪-建築師王大閔 An interview with architect Wang Dahong	i	

level. Through this kind of categorization, we can look forward to gaining a clear structure of the many subjects contained within Wang's words spanning all of the material; and by this categorization, the relationship between these subjects also can be clarified to better understand Wang's focus areas among all his written works. The explanation of the level categorization of these 39 subjects is as follows.

I. 【Principle】

In this subject, the words relating to Wang's general ideas, which mostly relate to abstractive matters, will be collected. Much like how Wang states that "architecture is the bridge between ideal and reality"⁴⁾, the contents will be categorized into the subject of 【principle】 first, and will then be further categorized into the lower levels of subjects. The 【principle】 includes a level 2 subject, which is 《ambiguity》. The subject of 《ambiguity》 will be composed of two level 3 subjects, which are 〈unity of spirit and material〉 and 〈bridge between ideal and reality〉. In the 〈unity of spirit and material〉, there are two level 4 subjects, which are [spirit] and [material]; while in the subject of 〈bridge between ideal and reality〉, the two level-4 subjects of [ideal] and [reality] are included. The level 5 subjects of {art}, {beauty}, and {emotion} are categorized into [spirit], while [ideal] includes {creation of god} and {utopia} as level 5 subjects. Finally, in the subject of [reality], we find the level 5 subjects of {creation of human} and {shell of living}.

II. 【Awareness of era】

The most active period of Wang's career was the 1960s and 1970s, when political ideology exerted great influence on Taiwanese society. At that time, the "Palace style" of architecture was highly valued for its apparent similarity to traditional Chinese architecture. However, we can see Wang shows his disagreement with this style while also being self-reflective as he ponders the appropriate relationship between tradition and architecture. The words relating to this theme are categorized into this subject. In the subject of 【awareness of era】, the level 2 subjects 《criticism of industrial era》, 《monumentality》 and 《awareness of tradition》 are included. The subject 《monumentality》 is further composed of two level 3 subjects, which are 〈universality〉 and 〈variability〉. Wang mentions that architecture relates to social and cultural movements; the level 3 subject 〈variability〉 is therefore composed of level 4 subjects [religion], [politics], [technique] and [will]. Meanwhile, the level 2 subject 《awareness of tradition》 contains words about tradition and architecture, which includes two level 3 subjects: 〈creation of identity〉 and 〈imitation of tradition〉.

III. 【Design ideas】

Just as Wang repeatedly mentions the influence from his educational experiences in Europe, in his writings he also reiterates that as an Asian he finds it necessary to take Chinese culture as the

foundation of his design. These words on various ideas about design will be collected in this subject. The subjects of 《rule》 and 《influence》 will serve as level 2 subjects. The subject of 《rule》 includes three level 3 subjects: 〈design〉, 〈build〉 and 〈architect〉; while 《influence》 is composed of the subjects 〈Eastern ideas〉 and 〈Western ideas〉. In the 〈Eastern ideas〉 subject, the level 4 subjects [tendency to Taoism], [reconsideration of Chinese architecture] and [simplicity of Japanese building] are found. In contrast to these 〈Eastern ideas〉, the level 4 subject [Gropius' teaching] which includes Wang's comments on his mentor Walter Gropius, the founder of Bauhaus, is found in the subject of 〈Western ideas〉.

Table 2 categorizes all the study objects based on the above described method.

2. Review of essays by subject

Referencing the above subjects, Wang's essays and interview records can be summarized as follows. The complete contents are shown in the attached appendix for chapter 3.

1) Domus (A study in the philosophy of living)

In this essay, Wang mentions the 《ambiguity》 of the idea of home. At the outset the essay discusses home and living; Wang selects diametrically opposing examples to explain the home: first, a simple barrel used as shelter by the Greek philosopher Diogenes⁵⁾. Contrasted to this is the Palace of Versailles wherein resided Le Roi Soleil, today more widely known as Louis XIV. While ancient Greeks saw the home as a place to keep women and children, Wang points out that the Chinese took the home to be the center of life, which falls into the subject [reconsideration of Chinese architecture]. Wang mentions that the balance between public and private life should be lauded and claims that the 〈architect〉 should provide a pattern of life to achieve this balance. Wang says, "the pattern must never be a rigid formula, nor a mechanical system...this pattern is derived from a philosophy of living, without which there can be no pattern," revealing a kind of 《criticism of the industrial era》. Furthermore, Wang considers the Japanese house as a good example, the design of which is organic and original and as Wang claims the pattern perfectly fits a life of simplicity; Wang here sheds light on the [simplicity of Japanese building].

2) Architecture & Superman

The superman that Wang refers to is a man aware of his own living environment. As in essay 1, Wang again starts with Diogenes and Loius XIV as examples to explain the 《ambiguity》 of living. He follows the same idea and mentions the city for superman should be well planned but not over planned; the city should have both open space and enclosed space. Wang reveals his 【design ideas】 about the 〈design〉 of a living space. He also mentions that the city should not be mechanical, which also reveals his viewpoint on the《criticism of the industrial era》. The cathedrals which were built with man's

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Table 2 Categorization of study objects

[will] were the places for supermen (gods) in the past, but today, the city for superman that Wang envisions displays a balanced life, such as being both luxurious and ascetic, which also speaks to the idea of 《ambiguity》. In the conclusion of the essay, Wang calls for a romantic approach to architecture, which is the quintessence of life.

3) Can Chinese Architecture still exist?

This essay was published in 1963, in the middle period of the debate between tradition and modernism. Through this essay, Wang reveals his viewpoints by mentioning his own 《awareness of tradition》. Wang mentions that he “cannot agree with copying the ancient style, and also cannot agree with copying the Western style. The reason is that either of these would terminate the development of our Chinese architecture.” This highlights Wang’s disagreements with the 〈imitation of tradition〉, as well as his rejection of a total copy of modernism, which includes the American lifestyle. For continuing the development of Chinese architecture, Wang emphasizes the importance of 〈creating identity〉. Wang also mentions the 《ambiguity》 of architecture. He defines architecture as a kind of { art }, which shows the 【awareness of era】 by reveling in its 《monumentality》. Architecture also has to fulfill the needs of { beauty } and functionality, which echoes again the 《ambiguity》 of architecture. In addition, Wang sheds light on the [spirit] of architecture. As a consequence of the rampant overdevelopment of industry, Wang argues that man’s spiritual life has been destroyed and is in need of recovery; the position Wang takes here reveals an attitude of 《criticizing the industrial era》. In the end of the essay, Wang once again tells of the uselessness of imitating the traditional style and copying from the West, emphasizing the importance of having our own [will] .

4) Architecture as a political tool

The focus of this essay is the definition of architecture. Wang defines architecture as a product of the act of building, which is a kind of { art } . Wang takes the relationship between the city of Rome and the Roman Empire as an example, arguing that architecture is much closer to the life, and relates to [politics] and society more than any other kind of { art } . Meanwhile, architecture is also similar to other kinds of { art } in that it fulfills mankind’s need of [spirit] and expression of human { emotion } . Furthermore, Wang mentions architecture is also built from the needs of material life, which infers that architecture is the 〈unity of spirit and materialism〉 .

5) Ideas about Architecture and Architects - It’s not easy to be original

In this essay, Wang discusses originality from the aspect of 《monumentality》 and the 《awareness of tradition》 as exemplified by two of his works, the Selene project and Sun Yat-sen Memorial Hall. Regarding 《monumentality》, Wang claims that memorial buildings are built to satisfy spiritual needs

and says that monuments are the 〈unity of spirit and material〉, which sets them apart from other kinds of buildings. We can infer that the Selene project seconds this view, as Wang himself claims Selene expresses significant 《monumentality》. As for the 《awareness of tradition》, Wang focuses on the [reconsideration of Chinese architecture] by introducing the originality of the Sun Yat-sen Memorial Hall and at the same time also warns of the risk of copying Western buildings rather than creating Chinese buildings in Taiwan. At the end of the essay, Wang explains the features of an 〈architect〉 when he argues that the 〈architect〉 should be not only an artist but also a businessman, while his 〈design〉 should be beautiful, practical, and economic.

6) Wang Dahong's house

This interview was held in Wang's second house, the Honglu apartment building, and focuses on Wang's 《awareness of tradition》. By narrating his experiences with Suzhou houses during his childhood, Wang points out the features of Chinese architecture, such as the harmony of the building and gardens.

7) Seeking a beautiful line

In this essay, Wang discusses the relationship between living environments and architecture from the viewpoints of the 〈bridge between ideal and reality〉 and the 〈unity of spirit and materialism〉. As a consequence of the rapid development of civilization, Wang claims that people overemphasize the importance of the {creation of human} and have begun to neglect the {creation of god}, i.e. nature. Wang worries that the situation will become worse; he therefore emphasizes the necessity of the 〈unity of spirit and materialism〉 in architecture. Wang claims that “houses and cities are the shells of life which we create; architecture itself is the media that realizes the ideals of our lives.” Wang specifically separates architecture from houses or cities, pointing out that only architecture can represent the [ideal] of life. Architecture can be considered as a method, a process or an idea, which is without any specific form in Wang's context. Wang also mentions that {utopia} is an example of realizing the [ideal] of life and keeping the balance between the spiritual and the material, and he defines architecture as the 〈bridge between ideal and reality〉. Also, from the viewpoint of 〈unity of spirit and materialism〉, Wang claims “beauty is the soul of architecture.” From this we see that he regards {beauty} as the essence of architecture. At the end of the essay, Wang points out the issue of living environments and says that Gropius has brought the art of living to America.

8) An interview with Dahong Wang

This interview can be separated into two parts, one about Wang's 《awareness of tradition》 and the other his 【design ideas】. Discussing tradition, Wang uses painters as an example, explaining that it is normal for painters to create their own style even though they are influenced by tradition, which

suggests the importance of 〈creation of identity〉. Wang also emphasizes the failure of 〈imitation of tradition〉, claiming that the real spirit of traditional Chinese architecture is still not understood. Meanwhile, Wang mentions the influence of [Gropius' teaching]; he also mentions other inspiration from 〈Western ideas〉, the most important of which being Mies van der Rohe. Wang explains that he finds a [tendency to Taoism] in Mies' works; the idea of simplicity here should be emphasized. Simplicity is also a key attribute for Wang's own 【design ideas】. At the end of the interview, Wang states that architecture is a kind of {art} and the 〈architect〉 can self-improve through literature and music.

9) An interview with Wang Da-Hong

The interview focuses on Wang's entire career, including his educational background. Wang does not admit any influence from [Gropius' teaching] but does emphasize that Gropius brought American modernism into a new age. Regarding 【design ideas】, Wang reveals his [tendency to Taoism], taking the [simplicity of Japanese building] as an example to explain simplicity as the key idea behind his design. He concludes by emphasizing the importance of 〈creating identity〉.

10) Our interior design and living culture

Interior design is the focus of this interview. Wang mentions that it is hard to separate interior design from architecture and he takes Mies van der Rohe's apartment design as an example; Wang also claims that he admires the [simplicity of Japanese building] because it displays a balance of interior and exterior; he argues this balance is the result of the simple life of Japanese culture. However, Wang also claims that Chinese culture is the root of Japanese culture, and that most are unaware that the real Chinese culture is decaying. Wang closes the interview by disputing the 〈imitation of tradition〉 and urging the [reconsideration of Chinese architecture].

11) Architecture as a political tool

This essay is the Chinese version of essay 4, which was published in 1964. Republished after 16 years, the essay reveals that Wang is likely still concerned about the same subjects, such as 【awareness of era】.

12) Dress and Architecture

In this essay, Wang uses the difference between clothing and dress as an example to illustrate his 【design ideas】. Wang mentions his 《rule》 from the aspect of 〈design〉, 〈build〉 and 〈architect〉 to explain the meaning of architecture. He specifically uses the words architecture and building separately, defining a building as the {shell of living}. Wang claims that only through 〈design〉 can the

building become architecture. Wang further argues the only the combination of good design, construction and drawings can create architecture. Furthermore, Wang points out that the commonality between dress and architecture is that both of them fulfill the need for { beauty } , which is the need for [spirit] . He also warns however that to achieve { beauty } is not the same as mere decoration. At the end of the essay, Wang once again emphasizes the importance of nature, telling people not to place too much faith in the { creation of human } .

13) The Vanishing architecture

Quoting Philip Johnson's words from 1980 about how contemporary architects should pay more attention to designing memorial buildings as the Greeks and Romans had done, Wang reveals the focus of this essay is 《monumentality》 . He emphasizes that monuments are buildings without practical functions, only for people to worship, which is an activity of the [spirit] . Wang takes monuments as the architectural result of the 〈 unity of spirit and materialism 〉 and points out the meaning of 《monumentality》 may relate to the 〈 variability 〉 of time, which relates to [religion] and [politics] , or even man's [will] . Wang then discusses the Greek and Roman temples, stating that these buildings were built only for worshiping their gods in a display of eternal beauty. Today, Wang claims that people are losing the [will] and [spirit] to build monuments such as the Selene project he designed to memorialize the achievement of the 1969 lunar landing.

14) Politics and Architecture

In this essay, Wang forms an equivalence between politics and architecture. As Wang says, "A great politician is also a talented artist." Wang argues that architecture is the most powerful tool to promote a man's political thoughts, as well as a way to represent the culture of an era. Wang claims that buildings are meaningless, that they are just a { shell of living } if they cannot express life. Wang explains that { beauty } is the soul of architecture and its paramount aim. He once again turns to explain the relationship between [politics] and architecture, drawing on Stalin and Hitler to argue that dictators are good at using architecture as a propaganda tool. He points out that there are also buildings with political meanings in Taipei.

15) A pool can't see the water - discussing landscape and architecture

In this essay, Wang focuses on the 〈 unity of spirit and material 〉 to criticize Taipei urban life. He claims Taipei is boring and life in the city lacks meaning. Wang mentions that due to the improvements brought on by modernization, the conflict from man-made environments encroaching onto nature is unavoidable; the situation, he argues, will make life in Taipei regress to mere survival. Wang proposes that Taipei citizens should therefore allow artists to plan the city instead of "experts," who Wang claims

are responsible for making the city boring, rigid, and monotonous. Wang's words reveal that he sees { art } as the focus for creating the life of a city.

16) Symposium of Wang Dahong in Tunghai University

The symposium is held like an interview, wherein Wang explains his career, 【design ideas】 and his 《awareness of tradition》 in his answers to audience questions. On the topic of his 【design ideas】, Wang mentions the 《influence》 of 〈Eastern ideas〉; in particular he shows his [tendency to Taoism] with his praise of the idea of simplicity. He also explains the general features of Chinese architecture and his experiences with Suzhou houses, which may reveal a connection to his [reconsideration of Chinese architecture]. Wang also emphasizes the 〈unity of spirit and material〉 in life, again using the examples of Diogenes and Loius XIV. In addition, Wang also talks about [Gropius' teaching], saying that Gropius' achievements are beyond what an architect can do.

17) An Interview with architect Wang Dahong

Like the other interviews above, Wang mentions his 【design ideas】 in his answers to the interview questions. He mentions his admiration for life in Cambridge, UK, and also acknowledges the inspiration he received from [Gropius' teaching]. In the interview, Wang emphasizes that he wants to design modern Chinese architecture, expressing his [reconsideration of Chinese architecture]. Furthermore, Wang reiterates the importance of simplicity, displaying his [tendency to Taoism].

3. The scope of Wang's viewpoints

This section will discuss Wang's viewpoints in these materials within several timeframes. As we already acknowledge, the most active period of Wang's career is from the middle of the 1960s to the 1980s, while his most famous work, Sun Yat-sen Memorial Hall, was built in 1972. We will therefore take the period of the 1970s and 1980s as the central period of Wang's career, and then analyze his writings over the three time periods before, during, and after this period.

Before the 1970s

Objects 1, 2, 3, and 4 are found in this period; they generally display two different subjects: 《ambiguity》 and 【awareness of era】. Objects 1 and 2 reveal Wang's concern about the essence of living space in the future and continue with an explanation of the 《ambiguity》 of life. Wang suggests a living space that finds balance between public and individual, while he claims that simplicity is the key to achieving this balance. Underlying these opinions is a criticism of the industrial era. The subject of 【awareness of era】 is strongly stressed in object 3. Wang takes the position of opposing not only the 〈imitation of tradition〉, but also the idea of fully adopting Western architecture, specifically he states

his 《criticism of industrial era》. All of Wang's opinions in object 3 can be considered as advocating the [reconsideration of Chinese architecture], while he also points out the importance of { art } and [religion]. The subject of 《ambiguity》 can also be seen in object 4, which Wang uses to define architecture as the 〈unity of spirit and material〉. Wang further argues that architecture should express the 【awareness of era】.

Wang in the 1970s and 1980s

In this period Wang was at his most prolific, with five essays and four interviews found; however, the essays and recordings cover completely different subjects. In the essays, Wang focuses on defining architecture and related subjects such as 〈design〉 and the 〈architect〉. Wang explains architecture through the viewpoint of 《ambiguity》, stating unequivocally that architecture has to satisfy the needs of [spirit] and [materialism], and also satisfy the [ideal] and [reality] of life. Among these essays, object 7 is most representative. By emphasizing the needs of [spirit], Wang sees { beauty } as the supreme idea of architecture. Relating to the needs of [spirit], Wang stresses the 《monumentality》 of architecture; he states that the monument which is without practical function is the only building type that fulfills the needs of the [spirit].

On the other hand, the 《awareness of tradition》 is a common subject in the interviews. Wang advocates the [reconsideration of Chinese architecture], which should not consist merely of adopting the style of traditional Chinese architecture, but should instead be aware that its true spirit is more important. Wang highlights the idea of simplicity, which has a [tendency to Taoism], and again uses Japanese houses as an example to illustrate this idea.

After the 1980s

There are two essays from the 1990s and two interviews in the 2000s that were found in this period, in which Wang took less active role in his firm. In these essays, Wang emphasizes again that architecture is a form of { art } and claims that { beauty } is the soul of architecture. In the interviews, 《awareness of tradition》 is still the main subject. Wang introduces his observations about traditional Chinese architecture that may infer his [reconsideration of Chinese architecture]. In object 17, Wang admits the core of his【design ideas】 is the idea of simplicity, which is inspired from Mies' works and can also be related to the [tendency to Taoism]. In other words, both 〈Eastern ideas〉 and 〈Western ideas〉 inspire Wang to design.

From the above, we can conclude two major viewpoints from Wang's statements on architecture.

- 1) The 《ambiguity》 of architecture

Wang infers the 《ambiguity》 of architecture through the different periods of his life and career, and it serves as the fundamental idea of his definition of architecture. Wang displays the two contrasting styles of living and later explains the definition of architecture, claiming that architecture is the balance of [spirit] and [materialism], while it expresses both the [ideal] and the [reality] of life. Wang's definition of architecture can be considered as a reflection of the highly developed industrial era he lived in, and he specifically brings the subject of { beauty } into the discussion. From Wang's words we can see that he stresses not only a well-balanced living space but also a balanced life. He concludes that the method to achieve this goal is the idea of simplicity.

2) Wang's [reconsideration of Chinese architecture]

As Wang claims that all he wants to create is modern Chinese architecture, his 《awareness of tradition》 particularly becomes the focus, especially in the interview recordings. Wang continues to stress the importance of creating one's own identity on the issue of tradition, while stating the failures of any 〈 imitation of tradition 〉. On the topic of Chinese architecture, Wang mentions the idea of simplicity. He explains that Chinese architecture is simple and pure, and forms through this an intimate relationship with life. He suggests that Japanese houses are a good example of this. Furthermore, the idea of simplicity is inspired from Mies' works and also has a [tendency to Taoism].

4. Discussion

4.1 The relationship of subjects

From the above study, we can explore two main subjects in Wang's words. It is interesting that both point to the idea of simplicity. This may infer a relationship of these two main subjects or the group of subjects they represent. The most obvious relationship should be the one between the subject of [reconsideration of Chinese architecture] and 《awareness of tradition》. Through his criticism of the imitation of traditional Chinese architecture and call for the creation of identity, Wang reconsiders the features of Chinese architecture, which can be seen as a departure from the Palace style. On the topic of understanding Chinese architecture, Wang says that “real architecture is simple and pure (簡樸純真)”⁶; simplicity is the representative idea. As an example of simplicity, Wang repeatedly evokes Japanese houses, which developed from Chinese architecture. Furthermore, Wang claims that simplicity is the direction in which Chinese artists should focus their creative energies. Wang explains this idea of simplicity as the balance of spiritual and material life, with the space presenting a harmony of interior and exterior. In other words, the idea of simplicity infers the balance of two contrasting matters, which leads us to the idea of ambiguity.

The subject of 《ambiguity》 is another key subject of Wang. Instead of advocating for harmony, Wang specifically highlights the spiritual needs that architecture should fulfill. Focusing on the needs of

spirit, this may relate to [Gropius' teaching]. Wang echoes Gropius' position of architecture as an art which relates to various social matters. Among his writings, Wang emphasizes the definition of architecture as a kind of art, and stresses the importance of the spiritual life that architecture should achieve. In this way Wang stresses the monumentality of buildings, drawing a relationship between the subjects of 《monumentality》 and [spirit]; we see here also a connection of the subjects of [Gropius' teaching], { art }, and < variability >. Behind Wang's words, we can also infer a criticism of the industrial era and the resulting lack of spiritual life. It is an era that highly stresses the material; in contrast to this Wang emphasizes the need of the spirit. The key to this subject of [spirit], meanwhile, should be beauty. Wang explains that only design can achieve beauty, revealing the connection between the subject of < design > and { beauty }. To stress the importance of beauty can be considered as equivalent to stressing the importance of design in Wang's context. As Wang mentions in object 7, to seek beauty is to achieve the harmony of spirit and materialism. Accordingly, we may say that Japanese houses express a kind of beauty in Wang's context, and thus a relationship between subjects here can also be found.

Furthermore, Wang claims that the philosophy of his design has the tendency to Taoism, which should be noticed. The Taoism Wang mentions is represented in Laozi's teachings, which reveal the concept of coexisting relative opposites. For example, Laozi says, "being and non-being interdepend in growth; difficult and easy interdepend in completion; long and short interdepend in contrast..."⁷⁾, drawing another connection to the idea of ambiguity. Hence, we should not ignore the subject of 《ambiguity》, which is the key influence of Taoism among Wang's writings, revealing a likely connection between the subjects 《ambiguity》 and [tendency to Taoism]. The resulting relationship between subjects is shown in Fig. 3-2.

Through the above study, we may conclude that Wang starts to be concerned about architecture from his reflection of how to develop material living spaces in the industrial era. He was influenced by Gropius to take architecture as a kind of art that relates to various social matters, and Wang stresses

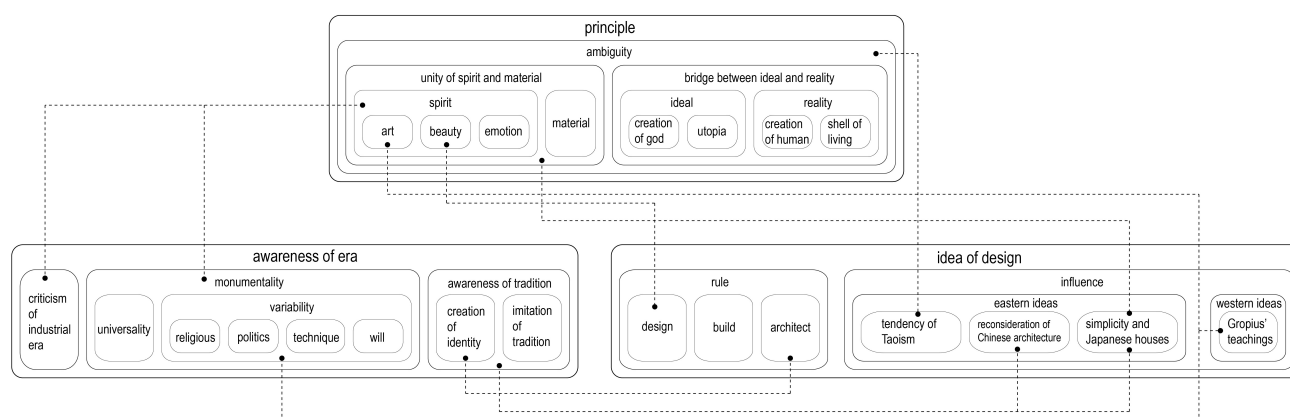


Fig.3-2 The relationship of subjects

the ambiguity of life and claims that architecture has to fulfill the needs of spiritual and material life. Considering this situation, Wang advocates the importance of spiritual needs through beauty. However, Wang does not attempt to achieve a purely spiritual life; rather, his goal is to achieve the harmony of spiritual and material, which infers the idea of simplicity. Wang sees Japanese houses as an example of expressing simplicity, but he also claims the root of Japanese houses lies in Chinese architecture and Chinese architecture itself is simple and pure; Wang's opinion runs counter to the Palace style buildings, indicating his reconsideration of Chinese architecture. Hence, it may be said that Gropius motivated Wang to consider the issue of architecture at the beginning, but the emphasis on the idea of simplicity is based on his concern for Chinese architecture in the modern times, which also suggests that the subject of [reconsideration of Chinese architecture] serves as a key subject of Wang's words.

4.2 The connection of Wang's words and his works

Although Wang does not provide any precise method to describe his reconsideration of Chinese architecture, his 1963 essay is still worthy of notice. Wang built his first house (Fig. 3-3) in 1953. It was his own first home and the first project he ever realized. Wang claims the house was the first instance of modern Chinese architecture in Taiwan⁸⁾. This tells us that Wang began seeking his definition of modern Chinese architecture at the very beginning of his career. Since the late 1950s, the Palace-style buildings were considered modern Chinese architecture and were highly promoted during in the mid-1960s by the government's cultural policy. Wang's criticism of Palace style in 1963 reflects the trend of the time, but it may also relate to Wang's own practice. In 1961, two years before the essay, Wang won the design competition for the National Palace Museum in Taipei by proposing a project with many echoes to modernist architecture (Fig. 3-4). His proposal could not be realized, however, and was replaced by another design—a Palace-style building. Wang might have been expressing his feelings about the executed museum proposal through his criticism of the prevailing trend of the time, just before the museum was opened to public in 1964. Meanwhile, in that same year Wang published his first apartment design, the Honglu apartment (Fig. 3-5), where he lived until the end of the 1970s. Wang claims that he attempted to create a Chinese style (中國風味) in the design of the



Fig.3-3 Wang's house

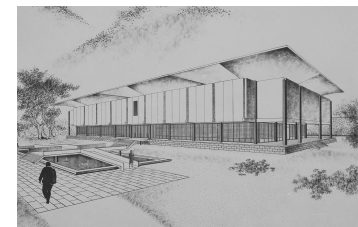


Fig.3-4 National Palace Museum



Fig.3-5 Honglu apartment



Fig.3-6 Sun Yat-sen Memorial Hall

apartment⁹), which is clearly different from the Palace style. Although Wang does not provide any specific ideas about his reconsideration of Chinese architecture for this design, these works all reveal hints of this reconsideration that will be discussed in detail in later chapters.

After the publication of “Can Chinese architecture still exist?”, we see Wang begin to emphasize the importance of spiritual needs and beauty. The most representative of which is object 7, the 1978 essay titled “Seeking a beautiful line”. From the activities in the same period, we may understand why Wang turns his attention to explaining the ambiguity of architecture, stressing the spirit and beauty of architecture rather than persisting in his criticism of the Palace style. During this period, Wang built his most famous project, Sun Yat-sen Memorial Hall (Fig. 3-6), completed in 1972. In private, meanwhile, Wang designed and promoted a monument project called Selene (Fig. 3-7), while translating and reproducing Oscar Wilde’s novel, *The Picture of Dorian*

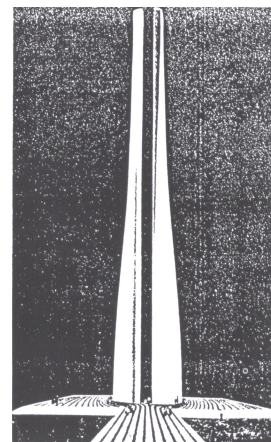


Fig.3-7 Selene project

Gary; Wang published the novel in 1977. For Wang, the monument and novel are both forms of art, which tells why Wang may have begun to change the focus of his creations. These two art projects were undertaken almost at the same period that he designed and constructed Sun Yat-sen Memorial Hall, a project for which Wang had to compromise his own personal ideas on Chinese architecture to reach agreement with the government and complete the building. As Wang mentions in object 13, the memorial hall with practical functions cannot fully satisfy human’s spiritual needs; we may suppose that Wang could not fully express his ideas through Sun Yat-sen Memorial Hall or other projects, and he turns to promote his own projects, both Selene and the translation of the novel, as works of art that can fulfill the needs of spiritual life. It may be said therefore that Wang’s writings and interviews include various subjects but they are created with the intention of reconsidering Chinese architecture. The focus of Wang’s words in fact changed, with the period of the 1960s and 1970s serving as the turning point of Wang’s viewpoints, suggesting a relationship between this turning point and Wang’s architectural practice.

5. Conclusion

The ambiguity of architecture and the reconsideration of Chinese architecture are two key subjects of Wang’s words on architecture. Wang explains that architecture has to fulfill the needs of spiritual and material life and to achieve a balance between them. He also provides the idea of simplicity as the key to achieving this balance. For Wang, the idea of simplicity is inspired from ancient Chinese architecture, which is completely different from the Palace style. Wang also focuses his attention on houses, which have an intimate relationship with life and can also be considered as an important viewpoint in relation to his reconsideration of Chinese architecture. From the above study, we can conclude that the

reconsideration of Chinese architecture, which can be considered as his idea of Chineseness is the main focus of Wang's words on architecture, and this reconsideration may have a connection to his architectural practice.

Notes

- 1) For the evaluation of Wang's works we can reference representative researcher's studies, such as 李乾朗, 20 世紀台灣建築, 玉山社, 2006, p. 117 or 吳光庭, 意外的現代性, 田園城市, 2015, pp. 114-115. Generally, Taiwanese researchers prefer to use "oriental" rather than "Chinese" to describe the space in Wang's works.
- 2) The author has only selected the interview records that show Wang's complete statements. The study materials that partially quote Wang's words are not used as study objects in this paper.
- 3) The English title for Chinese study objects are translated by the author, and the references are as follows. 蕭梅編, 王大閎作品集, 啓源書局, 1997. (Object 2, pp. 28-29. Object 7, pp. 10-14. Object 12, p. 79. Object 13, pp. 40-41. Object 14, pp. 80-81). 李宗哲編, 銀色月球, 通俗社, 2008. (Object 5, pp. 67-71. Object 11, pp. 72-75). Object 1 and Object 2, unpublished, The collection of Wang's family. Object 4, 百葉窗, 國立成功大學建築學會, 1972, pp. 28-29. Object 6, 蔡榮堂編, 中華民國建築師雜誌, 中華民國建築師雜誌社, 1977. 12, pp. 36-38. Object 8, 林盛豐編, 中國當代建築師王大閎, 大仁, 1978, pp. 8-15, unpublished. Object 9, 李俊仁編, 中華民國建築師雜誌, 中華民國建築師雜誌社, 1979. 01, pp. 72-74. Object 10, 藝術家, 藝術家雜誌社, vol. 48, 1979, pp. 65-68. Object 15, 王大閎, 中華民國建築師雜誌, 中華民國建築師雜誌社, 1991. 05, pp. 93-95. Object 16, 東海大學建築學系, 2005. Object 17, 徐明松編, 王大閎-永恆的建築詩人, 木馬文化, 2007, pp. 10-20.
- 4) 蕭梅編, 追求一個漂亮的線條, 王大閎作品集, 啓源書局, 1997, p. 11.
- 5) One of the founders of Cynic philosophy, who is also known as Diogenes the Cynic.
- 6) 蘇育琪, 建築界的田園大師, 天下雜誌, 天下雜誌社, 1987. 10, p. 221.
- 7) 老子著, 林語堂譯, 林語堂中英對照-老子的智慧(上), 正中書局, 2009, p. 61.
- 8) 李宗哲編, 我所認識的蔣夫人, 銀色月球, 通俗社, 2008. p. 37. This essay was originally published in 1978.
- 9) 蔡榮堂編, 中華民國建築師雜誌, 中華民國建築師雜誌社, 1977. 12, pp. 36-38.

References of images

- Fig. 3-1) The collection of Wang's family
- Fig. 3-2) Produced by author
- Fig. 3-3) 今日建築, 台灣省立工學院建築系, 1954. 10, p. 18.
- Fig. 3-4) The collection of Wang's family
- Fig. 3-5) 姚仁祿編, 中國當代建築師王大閎, 1978, p. 46. unpublished.
- Fig. 3-6) 蕭梅編, 王大閎作品集, 啓源書局, 1997, p. 59.
- Fig. 3-7) 建築師雜誌, 中華民國建築師公會, 1988 3 月號, p. 97.

CHAPTER 4
CHINESENESS IN WANG'S WORDS
ON CHINESE ARCHITECTURE

1. Introduction

Wang devotes himself to the design of “modern Chinese architecture (現代中國建築)”¹⁾ and takes creating “a lifestyle exclusive to Chinese” as the principle aim of his career²⁾. Wang’s works are generally valued as “modern Chinese style”, evoking a strong image of Chinese architectural culture. Looking at Wang’s educational background, it is appropriate to say that he is highly influenced by western modern architecture. His greatest influence, perhaps came from his experience as an apprentice of a modern architecture master, Walter Gropius. However, from Wang’s own words, he is concerned more about the idea of “Chinese”. Most previous research has generally focused on the style of his works, i.e. how Wang expresses features of traditional Chinese architecture using modern design methods. Generally, these studies extract features of Chinese architecture from Chinese palaces, and then compare these with Wang’s works to find any similarities. There is no doubt that Wang is aware of Chinese architectural traditions when he designs, but he does not claim his design is aware of the “style” of Chinese architecture. In fact Wang criticizes the buildings that only inherit the traditional style of Chinese architecture³⁾. In Wang’s words, “with Chinese architecture, I connect with the residences the most. The palaces or temples, not so much”. He specifically points out the representativeness of the houses in Suzhou, where Wang spent his childhood. The Suzhou houses leave a strong impression on Wang and the use of space in these houses inspires his design⁴⁾. Rather than focusing on the Palace style when we discuss Wang’s idea of Chinese, we should instead emphasize the influence of Chinese houses, especially Suzhou houses. In this chapter, we will discuss the meaning of Wang’s idea of Chinese, i.e. his sense of “Chineseness”, through his understanding of Chinese houses.

The research method of this chapter is to examine Wang’s words about Chinese houses to understand the meaning of his idea of Chinese. In addition to collecting and categorizing Wang’s words, this chapter will also attempt to obtain specific spatial images from his words, which are required to map the features described in Wang’s own words with an understanding of the use of space in Suzhou houses. Following this examination, findings about Wang’s idea of Chinese will be discussed at the end of the chapter.

While an exhaustive review of Wang’s essays did not reveal any specific mention of space in Chinese architecture, Wang does discuss this topic of space in several interviews. There are two interviews that should be noticed. One entitled “Wang Dahong’s house” is an interview by *Architect* magazine that was published in 1977⁵⁾. The title of the interview refers to Wang’s second house, the Honglu apartment (1964). However the journalist strays from the topic of Wang’s apartment to ask Wang about his experience with and understanding of Chinese architecture. The other interview is a record of the Wang Dahong symposium held at Tunghai University (東海大學) in 1997. In his answers to questions from the audience, Wang reveals his own thinking on the meaning of “Chinese” in relation to the architecture. We will use these two records as our main research material for this examination, while also referring to

several partial contents from other interviews where relevant.

2. About the word “Chinese”

The word “Chinese” is a keyword that is found frequently in Wang’s words or discussions about him. However, we should consider how the word “Chinese” does not refer only to nationality; it is a word that has more than one meaning, especially after the developments and changes that have occurred in China over the past century. Of course, for a man like Wang who experienced the development of China in the first half of the 20th century, the meaning of “China” has changed even more dramatically. Wang was born in 1917; it was only five years later that the Qing dynasty fell as China’s last emperor was replaced by the Republic of China (ROC, 中華民國). In the early period of the republic, warlords controlled China, and yet the country maintained its traditions and customs and was still a feudal society much as it had been in the Qing dynasty. Wang spent his childhood in this old China. Later in 1930, Wang left China for Europe. It was around this time that China was finally united under Chiang Kai-shek (蔣介石), after he defeated all the other warlords in 1928. Under his leadership China gradually began to modernize, however, Wang likely knew little of China in this period of time apart from newspapers and whatever other sources of information he obtained about his mother country⁶.

In 1947, Wang moved back to Shanghai after 17 years living in the West. The China of the 1940s comprised a united country following a single concept of nationalism. However, behind the prosperity of post-war China, the Chinese civil war (國共內戰)⁷ broke out around the end of World War II. China was quickly separated again in 1949. After the communists won the war, Wang and his family moved to Hong Kong for a short period and in 1952 moved to Taiwan, which became the last base of the Republic of China. In contrast to Mao Zedong (毛澤東) who claimed that “the new China was established” in Beijing, Taiwan is often considered to have inherited the one that had existed before 1949 for its concept of China or Chinese.

Wang advocates the idea of Chineseness in 1960s Taiwan, which could be in direct reference to the cultural policy of the Kuomintang (KMT, 國民黨) regime at that time, although Wang never explicitly says so. Meanwhile, the word “Chinese” today is widely accepted to mean the People’s Republic of China (PRC, 中華人民共和國). However, like Wang says, “I was born in mainland China and stayed there until I became 13 years old...I do not know anything about mainland China”. From this we may conclude the idea of Chineseness as Wang’s enthusiasm for the cultural matrix⁸. In the tremendous changes of territory and regimes, Wang emphasizes that the idea of Chineseness to him is a kind of cultural identity, not a political ideology. The word “Chinese” that Wang uses should not be an idea of geography or nationalism; rather, it should be considered as a sense of values or an awareness of life, which is based on Chinese culture.

2.1 Exchanging ideas with Walter Gropius in 1940s

Wang sent Walter Gropius a letter in 1961 that hints at Wang's idea of Chinese. In this letter, Wang sent three photos of his first house, built in 1953, and told Gropius, "here are a few photographs of the interior of my own house, built more than ten years ago. I hope that I have succeeded in making the building look Chinese"⁹⁾. Wang asks his mentor Gropius whether his house looks Chinese. It is worthwhile to contemplate Wang's intentions here. Many consider Gropius one of the great masters of modern architecture, and yet Wang does not ask Gropius' opinion about whether the house looks modern. Wang instead asks if Gropius thinks he has succeeded in making the house look Chinese. A common understanding of the idea of Chinese must have existed between Wang and Gropius, otherwise Wang would not have asked Gropius this question. In other words, Gropius must have a certain understanding of the idea of Chinese, leading Wang to ask his mentor for his opinion. This letter is also the earliest mention of the word "Chinese" in any of Wang's written materials. Unfortunately, the reply from Gropius cannot be found. However, a connection to this subject can be found by tracing back to Wang's early years in America, when he worked on a project named Huatung Christian University (華東大學, 1948, Fig. 4-1).

The United Board for Christian Colleges in China announced the Huatung University project in 1946. The board planned to build a new university campus in Shanghai. They eventually decided on Gropius and his firm, The Architects Collaborative (TAC), to design the campus. Although Gropius designed school buildings before, such as the famous Dessau Bauhaus, it was still hard for him and his team to design a large-scale campus in the Far East¹⁰⁾. Gropius asked two of his former Chinese students

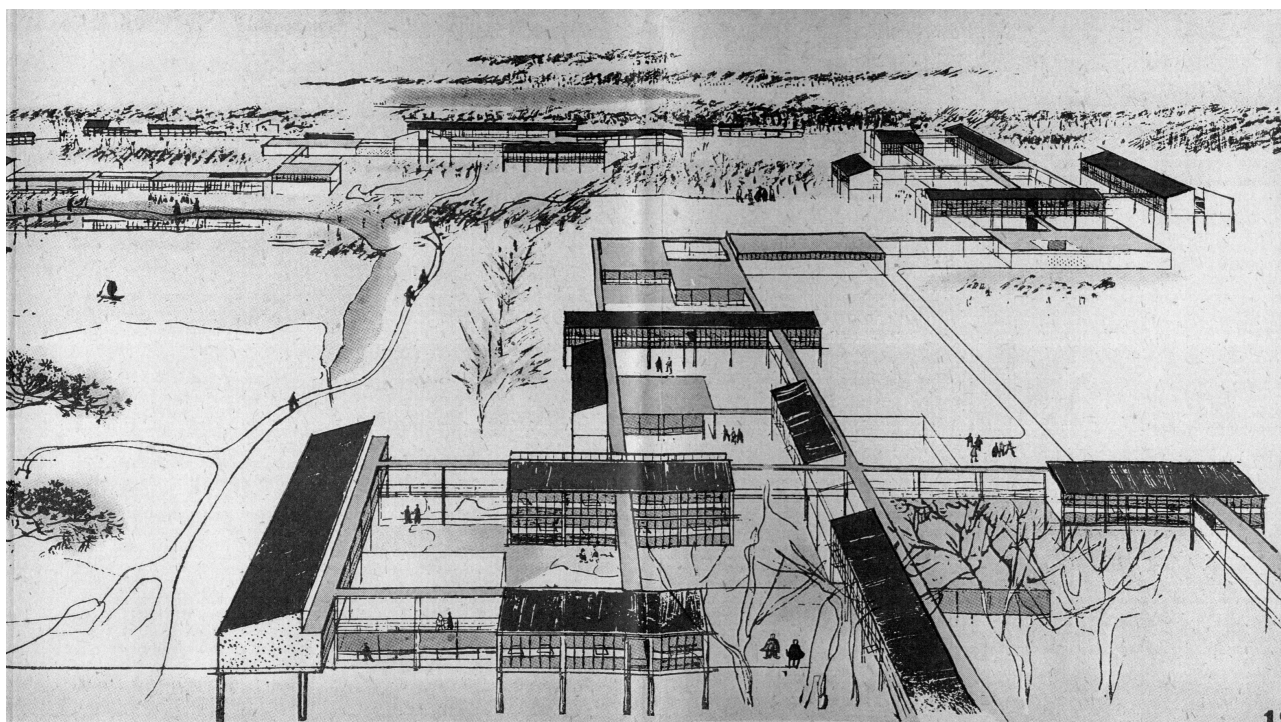


Fig.4-1 Huatung Christian University

in Harvard for help. Wang recalls, “one day, Gropius asked I.M. Pei¹¹⁾ and me out to discuss something. He told us that an American Christian education foundation wanted to build a university in east China. That was why Gropius reached out to us, because he wanted us, his Chinese students in America, to tell him about the spirit of Chinese architecture (中國建築的精神). Gropius wants our opinion”¹²⁾. This meeting was likely held before Wang’s return to Shanghai in 1947; Wang would therefore have participated in the project at its very early stages. For this reason the Huatung university project may provide a primary understanding of Wang’s idea of Chinese in his early years.

Gropius felt that the general concept of the design should be in sympathy with Chinese landscapes and the Chinese way of life. He mentions, “the spirit of Chinese architecture is retained by keeping the building low, by slanting the roofs and making them the dominant weight in the design”. Accordingly, the university project was designed with the following four features: dispersive building arrangement, appropriate building mass, low building height, and the conspicuous lack of the typical Chinese curving-up style¹³⁾. Furthermore, the most prominent feature of Gropius’ design is how he connects pent-roofed buildings with open corridors, creating courtyards between the buildings (Fig. 4-2). From the perspective (Fig. 4-3), we can see that buildings surround the courtyards and are interlocked with covered, open walks (Lang, 廊)¹⁴⁾. This feature reflects an interesting observation of Gropius that “the Chinese like to walk”¹⁵⁾.

In addition, in the comments that Gropius makes about I.M. Pei’s diploma design, the Museum for Chinese Art (1947, Fig. 4-4), Gropius says, “Pei and I discussed the problems of Chinese architecture...we decided that bare Chinese wall, so evident in various periods of Chinese architecture, and the small individual garden patio were two eternal features which are well understood by every Chinese living. Mr. Pei built up his scheme entirely on a variation of these two themes”¹⁶⁾. In Pei’s museum project, it is evident that Pei also emphasizes the relationship between buildings, courtyards and open corridors, which is the same as Gropius’ scheme in Huatung University. Therefore it may be said that Gropius considers the Chinese features in architectural design to be buildings with low height, slanting roofs with dominant weights, corridors for walking, bare walls, and courtyards. From Pei’s museum project, we see that Gropius and Pei share the same concepts. As mentioned before, Wang participated in the early stages of the Huatung University project and discussed the features of Chinese

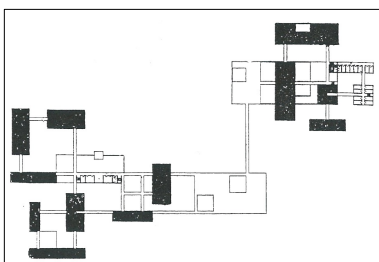


Fig.4-2 Master plan of Huatung University (partial)

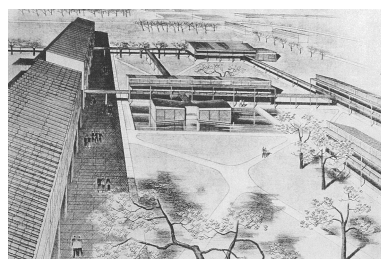


Fig.4-3 Perspective of Huatung University

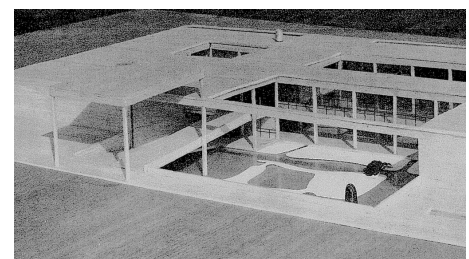


Fig.4-4 Museum for Chinese Art

architecture with Gropius and Pei. The Chinese features that Gropius employed in the design of Hautung University may also reflect certain aspects of Wang's understanding in his early years.

2.2 Wang's words on Chinese architecture

For a look at Wang's own words on Chinese architecture, we now turn to the interviews, which are entitled "Wang Dahong's house" and "Wang Dahong Symposium". In "Wang Dahong's house", Wang answered questions about the development of Chinese modern architecture. He explains:

"I studied in an elementary school in Suzhou. The city was very Chinese. Suzhou deeply influences me and I also have admiration for the city. At that time, what we called "Chinese architecture" was invented by a Canadian architect called Cherry Hassy, who was the designer of Peking Union Medical College Hospital (北京協和醫院, Fig. 4-5). He put Chinese roofs on western buildings. It is an awful example" (discourse 1)¹⁷.



Fig.4-5 Peking Union Medical College Hospital

Wang criticizes these early attempts at modern Chinese architecture that only inherit the symbolic motifs; he proceeds to describe the features of Chinese architecture:

"They (Western people) put a building at the center of a garden (花園, Huayuan). However, in Chinese houses, buildings are mingled with gardens. The corridor (走廊, Zoulang) of a Chinese house is also representative—half is covered and half is open. Buildings and gardens are mingled together through two connections. This is Chinese philosophy; it infers the continuum of space" (discourse 2)¹⁸.

Wang points out the intimate relationship between building and garden as one of the features of Chinese architecture. He specifically mentions corridors as the key to creating this relationship. Wang further explains how Chinese architecture is intimately connected with nature:

"Today in the West, they also emphasize the same feature, the harmony of interior with exterior" (discourse 3)¹⁹.

On the question of what Chinese architectural influences can be found in his own designs, Wang chose not to answer the question directly. Instead of describing how the style influenced him, he explains the role of walls in Chinese architecture:

"The sense of mystique is an important feature of Chinese architecture. With both Chinese architecture and gardens (庭園, Tingyuan), designers always make good use of inner walls (內造牆, Neizao-ciāng) and outer walls (外造牆, Waizao-ciāng). These walls do not allow people to see through in one sight; there is one Jin (進) after another Jin. Take Suzhou houses for example. They have two-story walls in the house, and these walls have two functions. One is for security, and the other is for having privacy" (discourse 4)²⁰.

Wang mentions that the arrangement of walls and the repetition of Jin, the basic spatial unit in Chinese architecture, both add to the mystery of Chinese houses.

In “Wang Dahong Symposium”, the relationship of buildings and gardens in Chinese architecture is again discussed by Wang. He says:

“In the Chinese house, there are many gardens (庭園), corridors (走廊), and pillars. They are all mingled together. In the Western houses, by contrast, the house is just a house, and the gardens surround the house. A big house has big gardens and a small house has a small one. Houses are all gathered in one place. I think this is the most evident difference” (discourse 5).

Wang mentions the intimate relationship between buildings and gardens in Chinese architecture as well as the mingling of gardens, corridors and pillars. By contrasting this with the separation between buildings and gardens in Western houses, Wang emphasizes their close relationship in Chinese architecture. He goes on to explain the spatial arrangement of Chinese architecture:

“Besides the intimate relationship with nature, there is a kind of simplicity (單純簡單) in both the plan and the elevation of Chinese architecture. There is a very simple thing in it, which is just a big arrangement. Buildings are always independent and divided clearly from one another. Using corridors (走廊) or courtyards (院子, Yuanzi) to connect the buildings to a plaza (廣場, Guangchang) or a larger building. This is the method in general. When we look at the Chungshan building (中山樓, Fig. 4-6) on Yangming mountain, we see that this structure connects various types of buildings all together, which is the foreign method. The round roof and rectangle roof are all combined together... the appearance is very unsettling” (discourse 6).

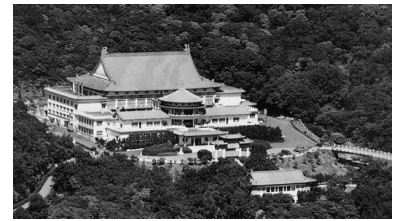


Fig.4-6 Chungshan building

Wang explains that buildings in Chinese architecture should be connected by corridors or courtyards; and he describes how the Chungshan building²¹ fails to do so. The Chungshan building is a representative project of the Palace style popular in 1960s Taiwan. As its appearance shows, the main building with its gable-and-hip roof (歇山), the entrance building with its pyramidal roof (攢尖), and the four-story buildings with overhanging gable roofs (懸山)²² are all gathered together to compose the Chungshan building. However, Wang considers this building to be Western architecture, as the buildings with different roofs are not connected by corridors but overlap each other to compose the entire mass of the building. We see here that in Wang’s view, the relationship of buildings created by corridors and the relationship of buildings and open spaces such as gardens are defining features of Chinese architecture.

After discussing the spatial arrangement, Wang turns to explain his concerns about the atmosphere of space. He recalls,

“According to my childhood memories, the Chinese house is a very mysterious (神秘) place. As everyone knows, there is a courtyard (天井, Tenjin) right after you walk into a Chinese house, and another small courtyard (天井) will be at the side; these Tenjin are connected by a very long corridor (走道, Zoudao). At night it is very scary. It is very mysterious but also very scary. I walked through there quickly to go back to my own room. I did not appreciate the atmosphere at that time. I eventually came to realize that it is a feature that cannot be felt in Western houses” (discourse 7).

Wang continues:

“In a Chinese house, gardens (庭園), corridors (走廊), and buildings are all connected together. You would understand if you ever visited Suzhou...if you visit Suzhou, you have to visit the private houses. Not the gardens (花園), but the houses. These houses do not have big gardens (花園) in them, just a courtyard (天井) and another courtyard (天井). At the rearmost part of the house, there will be a backyard (後院, Houyuan). The backyard (後院) is also a very romantic (浪漫) place; it is the place where young masters have fun with their young female servants—a place that is very mysterious and romantic” (discourse 8).

Wang here reveals the concept of courtyards, called Tenjin, in Suzhou houses. The spatial experience of Tenjin and corridors leave a strong impression on Wang. Wang describes the experience as being “mysterious”, and goes on to call the backyard, located at the rearmost part of the house, a “romantic” place. In discourse 8, Wang mentions the corridors and Tenjin in private houses and focuses on the relationship of buildings and gardens.

Besides these two interviews, Wang also makes tangential mention of his experiences related to Chinese architecture in other interviews. Such as when he was asked for comment on one of his important works, the Honglu apartments, Wang says:

“[Honglu’s] tall walls are inspired from the peripheral walls (高紡牆, Gaofang-ciang) in Suzhou. By placing these walls, they can shut out the noise from outside. When I was twelve, I was terrified of walking in the alleys at night, because I had no idea what was behind those walls. The openwork door is more interesting. When the person in the house asks, “Who is it?”, he can hear the response, “It’s me”. You can know who is out there right away. This is the harmony of traditional behavior and modern design methods”²³⁾ (discourse 9).

As above, Wang takes the “wall” as a Chinese feature and practices the feature in his Honglu apartment. The two white four-story walls become the most representative design of this apartment.

Elsewhere Wang makes further mention of the use of walls in Chinese architecture:

“Regarding Chinese spatial arrangement, there is one Jin (進) after another Jin. If you walk through one Jian (間), you can walk into the next Jian. They fulfill the needs of mystique. Chinese walls are also very functional. For example, the walls isolate a house from outside and at the same time increase the quality of space, which called the connotation (含蓄).”²⁴⁾ (discourse 10).

Wang perceives the walls as providing the inner space of the house with seclusion from the outside, and also explains that the Jin and Jian create the mysterious quality of the space.

According to the keywords and contents, the author categorizes the above discourses into roughly three types: discourses 7, 8 and 9 discuss Suzhou houses; discourses 2, 3 and 5 provide general understandings of Chinese houses; and discourses 4 and 10 relate both to Suzhou houses and general Chinese houses. In addition, the word “院子” (Yuanzi) in discourse 6 is the keyword generally used for introducing the courthouse (四合院, Fig. 4-7) of northern China. Discourses 7, 8 and 9 specifically relate to Wang’s childhood experiences in Suzhou houses, they may be more important for understanding Wang’s idea of Chineseness.

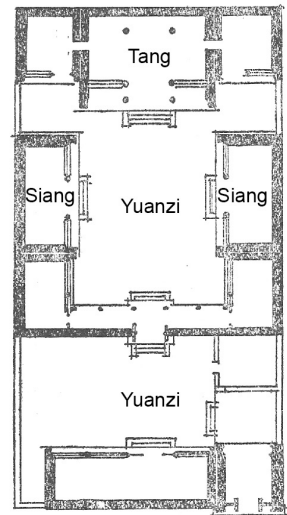


Fig.4-7 Shiheyuan

3. The Suzhou house in Wang’s childhood

3.1 The types of Suzhou houses and Wang’s house

There are no documents or records to tell precisely which Suzhou house Wang lived in during his childhood. We therefore can only deduce the type of house that Wang might have lived in from his words on Suzhou houses. Suzhou is well known as a city of canals and the most representative type of house is the one commonly built between canals and streets, which is called the “front street-rear canal” (前街後河) type; there is another type of the house that is built directly above and across the canal²⁵⁾. Both types have an intimate relationship with canals. Besides these two types, Suzhou houses can also be categorized by scales, which are divided into large-scale, moderate-scale and small-scale (Fig. 4-8)²⁶⁾. Most of the Suzhou houses against or near the canals are small in scale. On the other hand, the large-scale and moderate-scale houses are mostly seen in the areas away from the canals. Most of the

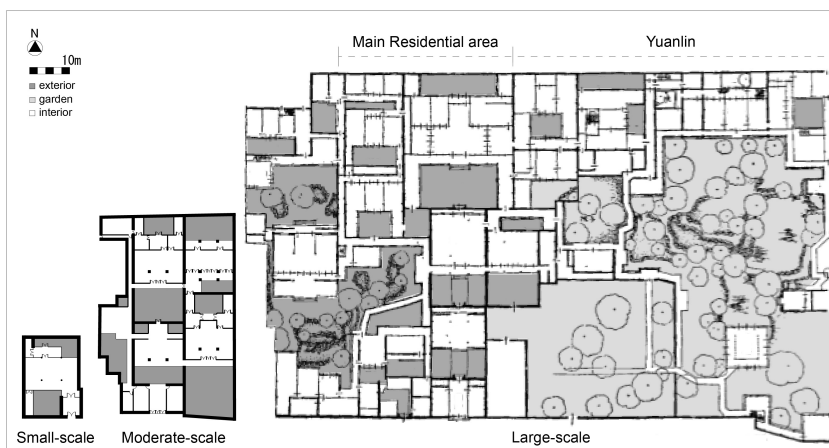


Fig.4-8 The scales of Suzhou houses

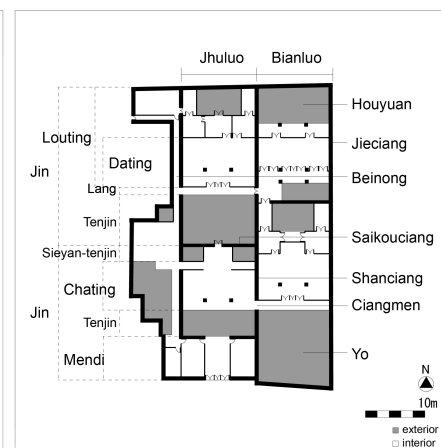


Fig.4-9 Plan of Jhang’s house in Siouasian alley

small-scale houses are built to respond to the conditions of the landscape, therefore it is hard to find uniformity in these houses. However, it may be said that the small-scale houses are basically composed of one main building and two wing-rooms (一堂兩廂) or four wing-rooms (四廂) that are surrounded by walls²⁷. These are two general forms of small-scale Suzhou houses. Contrasted to this, the plans of moderate-scale and large-scale houses are more organized, composed by the spatial unit called “Heyuan” (合院). In addition, houses with large-scale Chinese gardens (園林, Yuanlin) are also categorized as large-scale Suzhou houses.

Referencing Wang’s words, we notice that Wang does not mention anything about canals and large-scale gardens, which are the most well-known features of Suzhou. Wang does however emphasize the presence of Tenjin (天井), such as in discourse 8. It may be supposed that the Suzhou house where Wang lived in his childhood might not be a house with a large-scale Chinese garden, otherwise Wang would likely have mentioned the gardens’ space. Also, rather than mentioning the canals, Wang mentions the alleys in Suzhou which left a strong impression on him and explains the spatial composition of Tenjin in particular. This leads us to believe it very unlikely that Wang lived in a small-scale house near the canals. Accordingly, we deduce that the Suzhou house in Wang’s words may be a moderate-scale one. Furthermore, Wang’s family members were politicians that supported the revolutions of the early nineteenth century. This makes it unlikely that Wang spent his childhood in the small-scale houses that serve as shops near the canals. Also, the large-scale Suzhou houses with sizeable Chinese gardens belonged mostly to the bureaucrats of the feudal period or wealthy merchants, so the possibility that Wang lived in a large-scale house is also low. Therefore, the moderate-scale Suzhou house is the most appropriate inference.

3.2 The composition of Suzhou house

A practical example may provide clarity on the spatial composition of a Suzhou house. “Jhang’s house in Siousian alley (修仙巷張宅, Fig. 4-9)” can be considered an ordinary moderate-scale Suzhou house. In this section, we will confirm the most basic spatial composition of moderate-scale Suzhou houses by looking at Jhang’s house as a reference and consulting an influential book titled *Ying-zao-fa-yuan* (營造法原)²⁸. Written by Yao Chengzu (姚承祖), the book is a professional manual of the construction methods of the Suzhou houses. Yao was a member of the family that led the famous architectural craftsman’s group called Siangshan-bang (香山幫) in Suzhou for generations. The *Ying-zao-fa-yuan* is highly valued as “the one and only precious book on architecture in southern China”²⁹, and as such it is one of the most representative materials for understanding Suzhou houses.

The next section will explain the spatial composition of a Suzhou house from two aspects: the residential area and the Chinese garden (園林).

I. The residential area

Jin (進):

A Suzhou house is composed of Jin (進) and Luo (落). Jin is the basic spatial unit of a Suzhou house and it may be said that a Heyuan (合院), which is generally known as a space composed of four wing-rooms with a courtyard at the center, is equal to one Jin³⁰. In a Suzhou house, the courtyard is called Tenjin (天井) and the building is generally called a Ting (廳). It means we can say the Jin of a Suzhou house is composed of Ting and Tenjin³¹. According to *Ying-zao-fa-yuan*, while the courtyard is mostly at the center of a Heyuan, Tenjin are arranged not only in front of the Ting, but also at the rear of the building³². In other words, Tenjin and Ting are arranged linearly and alternatively to compose the Jin. The walls that surround the Jin are named differently depending on their positions. For example, the walls at the two sides of the Ting are called Shanciang (山牆), and their shape follows the pitch of the roof. The shape of the Shanciang differs by construction method, but the function of preventing the roofs from being seen from the outside is the common point (Fig. 4-10). The wall that extends vertically from the extension of Shanciang to enclose the Tenjin is named Saikouciang (塞口牆) and an entrance called a Ciangmen (牆門) is placed at the center of the Saikouciang facing the Ting's elevation. The wall that defines the boundary line of the house is called Jieqiang (界牆)³³.

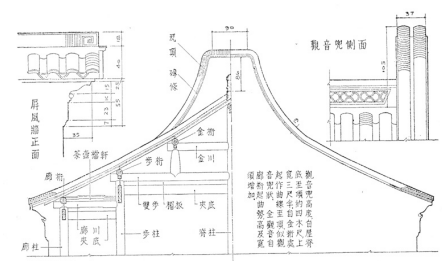


Fig.4-10 example of Shanciang

Luo (落):

When multiple Jin are arranged linearly, this entire composition is called a Luo; there are no rules to decide the number of Jin required to form one Luo, it depends on the site and the owner's needs. In the situation that all of the necessary Jin cannot be arranged in one line due to the site, another Luo will be arranged next to the first Luo. In this case, these two Luo will be classified by spatial ranks and daily use; the main one is called Jhuluo (主落) and the other is called Bianluo (邊落). Generally, only one Jhuluo can exist but there can be more than one Bianluo.

The *Ying-zao-fa-yuan* defines a basic composition of a Jhuluo as composed of four buildings arranged linearly; from the entrance, they are the Mendi (門第), Chating (茶廳), Dating (大廳) and Louting (樓廳)³⁴. Mendi is the space for connecting the interior of a house to the street. The architectural style of the Mendi will also represent the social rank of the landlord. Chating is the place for placing palanquins and it is also the waiting space for visitors. Dating is the center of the house, which is generally the largest and most important building of the house. Dating is the space for holding ceremonies and formal receptions. It may be said that these three buildings are for public use. At the rearmost part of the Jhuluo is

the Louting, which is generally a two-story building. This building provides the living space for the owner and his family³⁵⁾.

In contrast to the Jhuluo, the composition of the Bianluo is more flexible and most of the space is for daily life. For example, the building called Huating (花廳) usually faces a garden. It is a place for pleasure. The study is called Shuting (書廳) and serves as the owner's private living space, while the building called Neiting (內廳) is the space for female family members' daily lives. Rooms for servants or utilities like a kitchen or bathrooms are mostly arranged in the Bianluo. Hence, it may be said that the rear part of Jhuluo and the Bianluo are the spaces for daily life. This is the general principle for composing a moderate-scale Suzhou house. Also, these spaces are arranged by functions, while access to different spaces is decided by social position. Of course, the owner or adult male family members are free to use any space in the house, while female members and children are for the most part only allowed to stay in the Louting area at the rear part of the Jhuluo and the Bianluo³⁶⁾.

Ting (廳):

The building inside the Jin is generally called a Ting³⁷⁾. According to *Ying-zao-fa-yuan*, various types of Ting can be built with different construction methods, such as Bianzuo-ting (扁作廳), Gongshih-ting (貢式廳), Yuanyang-ting (鴛鴦廳) and so forth. It should be noticed that the Ting types mentioned above in relation to the Bianluo are named according to their spatial composition, while the Ting mentioned here are named by the method of their construction, which means the Dating can be built in the style of Bianzuo-ting. Inside the Ting, the square area that is surrounded by four columns at the center is called Neishijie (內四界, Fig. 4-11)³⁸⁾. The Neishijie forms the basic unit of the interior area. The distance between two columns are called Jian (間), and the typical Ting has three Jian (Fig. 4-12). In this case, the central Jian is called Mingjian (明間) and the Jian at both sides are called Anjian (暗間). A space called Syuan (軒) is usually arranged at both the front and rear of the Neishijie, where the openwork fittings are set to make the space serve as the intermediary of interior and exterior³⁹⁾. In general, full height openwork windows called Changchuang (長窗, Fig. 4-13) will be set at the Mingjian of Syuan to serve as the entrance of the Ting. The space of the Syuan also provides a horizontal direction of circulation, which is parallel to the Ting's elevations.

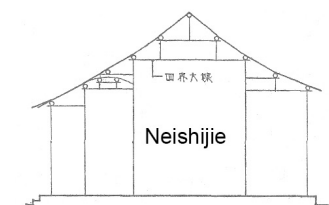


Fig.4-11 Neishijie

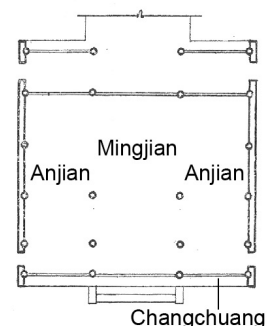


Fig.4-12 Plan of a Ting

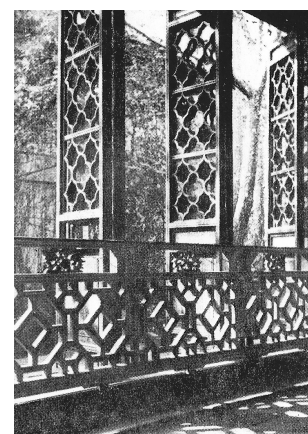


Fig.4-13 Changchuang

Tenjin (天井):

While the courtyard is called Yuanzi (院子) in northern China, the name Tenjin (Fig. 4-14) is generally used in regions south of the Yangtze river (江南), including Suzhou. The most representative type of courthouse in northern China is the Shiheyuan (四合院, Fig. 4-15) in Beijing. Four buildings connect by corridors to compose Shiheyuan and form a courtyard like a plaza at the center of the buildings⁴⁰. Generally, the Yuanzi has larger area than the buildings. In contrast to the Yuanzi of a Shiheyuan, Tenjin is explained as follows in *Ying-zao-fa-yuan*: “The Tenjin has the same depth as the Ting. The rear one has half depth or it extends at most to the Jieciang (界牆)”⁴¹.

As mentioned before there are two Tenjin in a Jin, which are arranged at the front and rear of a Ting. The area of the Tenjin is same as the Ting at the front and half or less than half at the rear. It differs from the Yuanzi not only in the position in a Jin but also in the size of the area. However, Tenjin at the rear of Chating and Dating will usually not reach half the depth of the building; and a space similar to a corridor called Chuantang (川堂) will be arranged at the center to connect the Saikouciang. By adding this corridor, the Tenjin at the rear is divided into two different areas, which are called Sieyan-tenjin (蟹眼天井). In some cases, the Tenjin also serves as a garden, which is called a Yo (囿). Most of them are arranged at the front of Huating or Shuting in the Bianluo; and Yo is introduced as the space for “planting trees and flowers, creating a mountain and digging a pond”⁴². Yo can be considered as the nature in the interior and its existence has intimate relationship with daily life⁴³. However, the Yo is just a transformation of the Tenjin. It is rare to see buildings and corridors built individually in the Yo.



Fig.4-14 Example of Tenjin



Fig.4-15 Example of Yuanzi

Beinong (甬弄):

Beinong is a unique and necessary corridor space for the longitudinal plan composition like the Suzhou house. Generally, Beinong will be set when the house has more than one Luo and it will be arranged at the side of the house, next to the Shanciang. Opposed to the formal path at the central axis of Jhuluo, the Beinong forms the circulatory system for daily life, serving as the path for women, children and servants. It also connects the Tenjin in each Jin through the doors, which are scattered along the Shanciang. However, these doors are mostly connected to Syuan but not to the Tenjin directly. In addition, windows or sky windows are also set in Beinong for lighting in certain cases.

II. The Chinese garden

As stated previously, Wang likely lived in a moderate-scale Suzhou house and his comments emphasize the space in a private house. Meanwhile, he also mentions the relationship between gardens and buildings frequently. Hence, it is also necessary to grasp an understanding of a typical Chinese garden, which is called Yuanlin and is usually built in large-scale Suzhou houses.

Yuanlin (園林):

Yuanlin can be created in any form and style to suit the geography and features of the site. However, the Yuanlin is generally arranged at the side or the rear part of the residential area. The Yuanlin not only provides natural scenery in a house, it also provides protection to the residential area. It can be separated into two major parts, which are the part for natural scenery and the part for living space. The buildings in Yuanlin are for practical functions and at the same time form part of the scenery. These buildings can be any of various types of Ting such as Yuanyang-ting (鴛鴦廳, Fig. 4-16), which has corridors at the front and rear of Neishijie, or the Ting called Hueiding (回頂, Fig. 4-17). The Tin (亭) or two-story Ge (閣) are buildings also found in Yuanlin that are built specifically for enjoying the scenery (Fig. 4-18). There are no particular rules or limitations for these buildings, as long as they are in harmony with the scenery of the Yuanlin⁴⁴⁾. In addition, the entrance called a Yuanmen (園門) will be set to identify the area of the Yuanlin, which is considered as space isolated from the residential area.

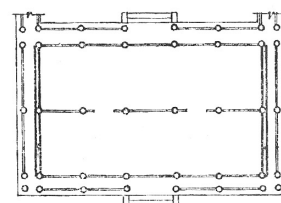


Fig.4-16 Plan of Yuanyang

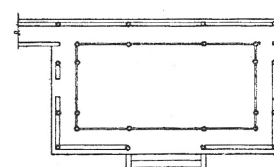


Fig.4-17 Plan of Hueiding



Fig.4-18 Interior and Yuanlin

Lang (廊):

The Lang is a corridor, but it is defined as a type of the building in Chinese architecture⁴⁵⁾. The Lang is a long and narrow space covered by roofs; it is mostly built next to walls, hence the Lang's space is open at one side and walled at the other (Fig. 4-19). The Lang is built specifically for transit and connecting buildings, but at the same time we can also say that it separates buildings from one another in Chinese houses⁴⁶⁾. In Suzhou houses, Lang are generally used in Yuanlin, but they can also be found in



Fig.4-19 Example of Lang

between Mendi and Chating in the residential area. In this situation, the Lang does not connect to the Ting directly, as the Syuan will be set between the Ting and the Lang. While less common in the residential area, the Lang is an important building in a Yuanlin. It not only connects the scattered

buildings, but also connects the different scenery. The Lang serves as the guiding passage for a Yuanlin. Lang usually meander through the Yuanlin to zone the space into different areas, which can also increase the depth of the scenery.

4. Discussion

4.1 A study of discourses

The spatial composition of the Suzhou house that Wang might have experienced is discussed in the previous chapter. This chapter will focus on Wang's discourse again, to explore the meaning of his idea of Chinese through the understanding gained from chapter 3.

We will first focus on discourses 2, 3 and 5, which are about the general understanding of Chinese houses. In discourse 2, Wang says that, "in Chinese houses, buildings are mingled with gardens (花園, Huayuan)". The "garden" mentioned here can be considered to be the Yuanlin of a large-scale house; and Wang's observation about the corridor, which is half covered and half open, is the same as the definition of a Lang. In Yuanlin, Lang meander through the garden space intentionally to define the scenery or landscape. It also divides Yuanlin into several different areas. When visitors walk through these Lang in the Yuanlin, the scattered Ting or Ge overlap with the garden's scenery; what visitors experience may be just like Wang's description in discourse 2. The Huayuan Wang mentions infers the Yuanlin. At the end of the discourse, Wang reminds us that "buildings and gardens are mingled together through two connections". Wang may be describing the scene of a Lang that connects two buildings. When visitors walk in between two buildings through this Lang, the transition of interior and exterior occurs, providing a spatial experience of the buildings mingling with gardens. Wang defines the experience as the "continuum of space" and claims the continuum represents a key aspect of Chinese philosophy, which is an important viewpoint that should be noticed. This "harmony of interior with exterior" is also mentioned in discourse 3. The description conveys the relationship between buildings such as Ting and Lang in the Yuanlin, where the interior and exterior are mingled together. On the other hand, it can also be considered as mingling the space of Ting and Tenjin in the residential area. As mentioned before, openwork fixtures are set at both the front and rear of Ting to allow the interior to be seen as well as walked through. In other words, we may say a transparent surface lies between the Ting's interior and exterior. Especially when the full-height windows, Changchuang, of the Mingjian are opened, the Ting's interior and the Tenjin can be combined to form a continuing space. In discourse 5, Wang mentions about the relationship between houses and gardens from both Chinese and Western viewpoints. Wang thinks that Western houses and gardens are independent from each other; the description reveals Wang may be referencing his experience with English gardens. Wang once recalled of English gardens that, "there is a big and flat square lawn—just like a billiards table—at the side of the chapel in King's College. I only walked on it two or three times. Students are forbidden to walk on this

perfect lawn”⁴⁷). From the description, we can read a kind of boundary between buildings and gardens in the West. In contrast to the Western gardens, Wang says, “in a Chinese house, there are many gardens (庭園, Tingyuan), corridors and pillars. They are all mingled together”. The Tingyuan mentioned here can be considered as Yuanlin or Yo. The case in Yuanlin is as same as abovementioned. It is common to find Tenjin used as a Yo in the Bianluo, as it is the space for daily life. In the Ting types of Yuanyang or Hueiding, which are usually built in the Bianluo, the fixtures are set at the second pillars from the elevations, creating a space similar to open corridors at both the front and rear of the Ting. In this case, the space of Yo and Ting is similar to Wang’s description of gardens, corridors and pillars all mingled together.

Discourse 6 is about the Yuanzi. Wang mentions, “using corridors or courtyards (院子, Yuanzi) for connecting the buildings to become a plaza or a bigger building”. As mentioned before, Yuanzi is the courtyard in Shiheyuan. In this discourse, it may be said that Wang introduces the general understanding of Chinese houses, so he intentionally uses the word Yuanzi not Tenjin. Shiheyuan shows a spatial composition of four independent buildings surrounding the Yuanzi, with corridors connecting these buildings to form a complete unit. Whereas Western architecture is composed by the overlapping of various types or forms of buildings, Wang considers the composition of Chinese architecture, the Heyuan, to be “simple”. The simplicity Wang mentions is also a representative feature of Chinese architecture, which should be noticed.

Discourses 7, 8 and 9 recall Wang’s childhood experiences in Suzhou houses. In discourse 7, Wang mentions, “there is a courtyard (Tenjin) right after you walk into a Chinese house, and another small courtyard (Tenjin) will be at the side”. The small Tenjin Wang mentions here may be the one at the rear of the Chating, the Sieyan-tenjin. He may be describing the scene where visitors walk through the Mendi and become aware of the small Tenjin at the rear of the Chating when the visitors stand at the first Tenjin in between these two buildings. Also, this discourse reveals that the multilayered space that is composed of various scales of Tenjin has left a strong impression on Wang, especially the “long corridor” that connects these Tenjin. The long corridor should be the Beinong. It is the longitudinal circulation to connect Tenjin and the width of Beinong only allows one person or one palanquin to pass through⁴⁸; the walls at two sides of the Beinong are usually two stories high and the space is usually covered by roofs. Hence, we can say the Beinong is a long, narrow and poorly-lit space. Like Wang says when he went back to his own room at the rearmost part of the house, he had to pass through this corridor. Since this corridor, this Beinong, is poorly lit, it is understandable that Wang would be terrified of the mysterious atmosphere of the space, and that it would consequently leave a strong impression on him. In discourse 8, Wang focuses on private houses in particular, mentioning that “gardens (庭園, Tingyuan), corridors and buildings are all connected together”. The Tingyuan mentioned here is likely a Yo. It is a small and walled garden space that differs from the spacious Yuanlin. In addition, Wang also points out the

backyard, Houyuan intentionally. The Houyuan in Wang's description should be the rearmost Tenjin of the house and the space may house a garden to become a Yo; this Houyuan may be in the Bianluo. The reason for this is that while the Louting at the rearmost part of Jhuluo serves as the living space for the owner and senior family members, the Bianluo is mostly a living space for young family members and servants. Wang describes the Houyuan as the place that "young masters have fun with their young female servants"; it connotes a place far from the living space of the owner, a more relaxed space with fewer rules.



Fig.20 Illustration of Dream of the Red Chamber

Wang's description also recalls the novel *Dream of the Red Chamber* (紅樓夢)⁴⁹⁾, of which Wang once mentioned that a person cannot consider himself Chinese if he has not read the novel⁵⁰⁾. The story is about a young handsome master of an aristocratic family named Jia Baoyu (賈寶玉) and his young female servants. Most of the scenes of the story are set at the rear part of a magnificent residence, where the space for daily life is placed, such as the Louting, Neiting and Yuanlin (Fig. 20). The story is about various human emotions, especially the love story of Jia Baoyu and the heroine Lin Daiyu (林黛玉) which becomes the central theme of the novel. Wang highly values *Dream of the Red Chamber*, and the novel may also relate to his idea of Chinese. Wang particularly describes the Houyuan as a romantic and mysterious place, a feeling that may have been influenced by the novel. Furthermore, while not mentioned in the other discourses, discourse 9 brings up the Jieciang, the periphery wall. As mentioned, a Chinese house is surrounded by walls, making it difficult for people to perceive the inside of the house from the outside. This helps explain why Wang was terrified of the darkness of the alleys in Suzhou at night. From the three discourses about Suzhou houses, it can be said that Wang highlights the Tenjin, Beinong, Yo, Houyuan and Jieciang.

Discourses 4 and 10 reveal the common understandings of Chinese houses and Suzhou houses; this commonality is the walls. In discourse 4, Wang mentions that people cannot see through the space in one glance because of the inner walls (內造牆) and outer walls (外造牆). In the residential area, the inner wall Wang mentions should be the Saikouciang. It is the wall between two Jin. The outer walls are the Shanciag or Jieciang, which form the boundary of the site. Also, the two-story walls that Wang mentions may represent the walls of the Louting, where the building is usually two stories high. These walls not only block the view from outside of the house, but also prevent the deepest part of the interior from being seen from one viewpoint. Meanwhile, walls may create a similar effect in Yuanlin. Walls in Yuanlin divide the space and serve as the background of plants and create different spatial effects with the scenery. Wang highlights the sense of mystique created by these walls and takes this as a feature of Chinese architecture.

In discourse 10, Wang explains the experience of walking through from Jin to Jin, which may also relate to the walls. As Saikouciang are set between Jin, the experience of “walking through” becomes much more vivid. On the other hand, the description of walking through from one Jian to another is experienced in the interior of a Ting. Generally, Ting for daily life such as Louting or Neiting are divided into Mingjian and Anjian by openwork fixtures or folding screens for different uses, but there are no specific divisions set in Chating or Dating, which serve as the public space in the house. These fixtures are not only functional in that they separate space from one another, they also “fulfill the needs of mystique” as Wang mentions.

Accordingly, we can conclude two different kinds of compositions from Wang’s discussion of Chinese architecture in the above discourses. One is about the general understanding of Chinese architecture, which is found in discourses 2, 3, 5 and 6. These discourses reveal an open spatial composition with independent buildings connected by corridors and courtyards in this open composition. The spatial composition creates the crossing of buildings and gardens to embody the features of “harmony of interior and exterior” or “the continuum of space”. It may be said that these two features form the general understanding of Chinese architecture, rather than saying that they are Wang’s personal spatial experiences. On the other hand, the descriptions of Suzhou houses in discourses 7, 8 and 9 reveal a walled and closed spatial composition. The contents are based on Wang’s personal impression of space that he experienced as a child. Wang feels the sense of mystique in this space created by overlapping the composition of Jin, and he describes the deepest part of house, Houyuan, as a “romantic” place. Meanwhile, it should be noticed that the closure of the long, narrow and poorly-lit Beinong also conveys to Wang a mysterious and scary impression. In addition, Wang was terrified of the appearance of Suzhou houses from the outside at night, their mysterious interiors walled off by the Jieciang.

Wang left Suzhou when he was thirteen years old, so we can suppose that he likely did not have many opportunities to experience the formal space of Suzhou houses, such as the Dating in the Jhuluo. It may be the reason why Wang mentions more about the daily living space than the formal space in Jhuluo in his discourses. From above, it may be said that the living space Wang experienced is the one that cannot be seen from one viewpoint and it is a closed space with depth. This space creates a mysterious, scary and romantic spatial experience for Wang that deeply impresses him. Wang takes these personal feelings as the features of his idea of “Chinese”.

4.2 Gropius’ understanding of and Wang’s experiences with “Chinese”

The intersection of Wang’s and Gropius’ ideas about Chinese should be brought up again. Gropius considers that the low height of the building and the slanting roofs with dominant weight are features of Chinese architecture, but these features cannot be found in Wang’s discourses. However, both Wang and Gropius mention the features of courtyards, corridors and walls. The features of small courtyards and

walls that Gropius relates in Pei's museum project may be inspired from Tenjin. However, in Gropius' Huatung University project, the independent buildings and connecting corridors compose the square courtyards, which are open to the surrounding environment. These open courtyards are different from the courtyards in Suzhou houses. It may be said that the courtyards in Huatung University are similar to the Yuanzi mentioned by Wang in discourse 6. It is evident that the

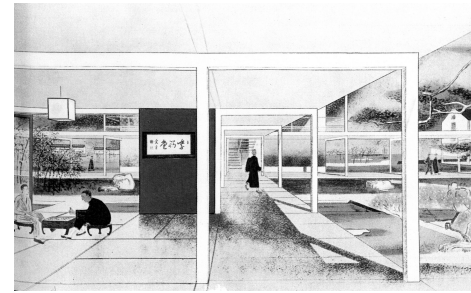


Fig.4-21 Open corridor and courtyard in Huatung University

Yuanzi of Huatung University becomes a plaza or makes the buildings connect to form a larger structure as Wang describes. The Huatung University buildings compose the courtyards by using open corridors; some of these courtyards are even connected together and open to the surrounding environment. This is “the harmony of interior and exterior” that Wang emphasizes. Also, the piloti column construction of the corridors is evident in Huatung University (Fig. 4-21). The relationship of these open corridors, buildings and courtyards are very similar to the relationship that can be seen in Yuanlin, as found in Wang's description in discourse 5. Wang says, “in Chinese architecture, there are many gardens, corridors and pillars. They are all mingled together”. This description is just like the space in Huatung University, which is evident when shown in perspective. Although Gropius mentions the walls and isolated courtyards as features of Chinese architecture, but in his own university project, Gropius opens the Yuanzi which should be closed; he practices the feature of corridors in Yuanlin to propose a plan composition which is more fixed than traditional Chinese architecture.

Wang also shows his regard for mingling buildings and gardens through the corridors in Yuanlin. However, he is also strongly aware of the use of closed space in Suzhou houses. Wang repeats the descriptions of Jin, Tenjin, Houyuan, which create the deepness of space by overlapping these closed spaces. Wang is also impressed by the sense of mystique and romance that these closed spaces create. In addition, Wang also takes the closed spaces such as those created by Beinong or Jieciang as the feature of Chinese architecture, even as he admits his childhood fear of them. None of these above features can be seen in Gropius' Huatung University project, but they all relate to Wang's personal experiences. From this we can conclude that Gropius expresses the idea of Chinese by creating the spatial continuum of interior and exterior explicitly, but in contrast to this, Wang takes the closed space and the closed spaces but keeps the continuum created between them, which creates a significant space as the core of his idea of Chinese.

5. Conclusion

In this chapter, we have looked at the “modern Chinese architecture” that Wang mentions to illuminate the meaning of Wang's idea of Chineseness. From this study, for the first time that Wang

figures the idea of Chineseness was in the discussion of Huatung University project with Gropius and Pei in the mid-1940s. Regarding the features of Chinese architecture, the harmony of interior and exterior and the creation of spatial continuum are the common understandings between them. However, they have different adaptations of these understandings. Gropius connects the buildings and courtyards by open corridors and chooses to open the spatial composition to the exterior environment. He provides an open and more flexible plan in Huatung University. In Pei's museum projects, he keeps the feature of connecting buildings by open corridors to create the space of courtyards. Pei closes several small courtyards between buildings but still opens the main courtyard to the exterior in a similar manner as Gropius.

Wang, however, focuses his attention on the closed space. He paid attention to Tenjin, Beinong and Houyuan, the spaces that left on him impressions of mysteriousness, romance and deepness. Wang specifically noticed the enclosure of space and he regards the spatial deepness formed by continuity of enclosures as the features of Chinese architecture from his personal experiences. These are the features that can barely be seen in Huatung University or Pei's museum. From the above, we may say the harmony of interior and exterior, spatial continuum and the deepness form by closed space are the features of Chinese architecture that relate to Wang's idea of Chineseness. Furthermore, the interior and exterior, as well as the enclosure and continuity all tell a coexisting status of two relative matters that infer a certain kind of idea of dualism through Wang's observations and the idea is also relevant to the feelings of mysteriousness, romance and simplicity. These ideas may also relate to Wang's idea of Chineseness.

Notes

- 1) 徐明松著, 王大閔-永恆的建築詩人, 木馬文化, 2007, p.15.
- 2) 王大閔著, 李宗哲編, 征服人類最大的仇敵, 銀色的月球, 通俗社, 2008, p.120.
- 3) *ibid*, 中國建築是否能繼續存在, pp.64-65.
- 4) 蔡榮堂記錄, 建築師雜誌, 中華民國全國建築師工會, 1977, pp.36-41.
- 5) *ibid*, p.38.
- 6) 王大閔著, 李宗哲編, 我所知道的蔣夫人, 銀色的月球, 通俗社, 2008, p.38.
- 7) The Chinese Civil War was fought between forces loyal to the KMT-led government of the Republic of China and forces loyal to the CCP. The war can generally be divided into two stages; the first being from 1927 to 1937, and the second being from 1946 to 1950 with the Second Sino-Japanese War separating them. The war was a major turning point in modern Chinese history, with the CCP gaining control of almost the entirety of mainland China, establishing the People's Republic of China to replace the KMT's Republic of China. It also caused a lasting political and military standoff between the two sides of the Taiwan Strait, with the ROC in Taiwan and the PRC in mainland China both officially claiming to be the legitimate government of all of China.
- 8) 東海大學王大閔研討會記錄, 東海大學建築系, 1997.
- 9) File no. 1691, Series III- Letters to and from Walter Gropius, Walter Gropius papers, Houghton Library, Harvard University.
The letters are shown in the attached appendix for chapter 2.
- 10) *Interiors*, vol.111, Whitney, 1952.01, p.72.
- 11) Pei Ieohming Pei (貝聿銘, 1917-) is a Chinese-American architect. Pei was educated at the University of Pennsylvania, Massachusetts Institute of Technology and Harvard's Graduate School of Design. He established his own independent design firm I. M. Pei & Associates in 1955 and retired from full-time practice in 1990.
- 12) 王大閔著, 李宗哲編, 雄心與野心, 銀色的月球, 通俗社, 2008, p.56.
- 13) ed. by Walter Gropius, *The Architects Collaborative 1945-1965*, Teufen AR, 1966, p.58.
- 14) *Interiors*, vol.111, Whitney, 1952.01, p.73.
- 15) ed. by Walter Gropius, *The Architects Collaborative 1945-1965*, Teufen AR, 1966, p.58.
- 16) Walter Gropius, Museum for Chinese Art, Shanghai, China, *Progressive Architecture*, Reinhold, 1948.02, p.52.
- 17) 蔡榮堂, 建築師雜誌, 中華民國全國建築師工會, 1977, p.37.
- 18) *ibid*.
- 19) *ibid*, p.38.
- 20) *ibid*, pp.38-39.
- 21) The building was designed by Taiwanese architect Xiu Zelan (修澤蘭, 1925-2016) and built in 1966 as a symbolic building for political events.
- 22) The English designation of roof styles are all in referenced to Liang Sicheng's translations. 梁思成, 圖像中國建築史, p.8.
- 23) 徐明松著, 王大閔-永恆的建築詩人, 木馬文化, 2007, p.15.
- 24) *ibid*, p.25.
- 25) 鈴木充, 中国蘇州市の住宅地形成の研究, 住宅総合研究財団, 1992, p.6.
- 26) For the categories of Suzhou houses, the author references the following studies. 鈴木充, 中国蘇州市の住宅地形成の研究, 住宅総合研究財団, 1992. 徐民蘇編, 蘇州民居, 中國建築工業出版社, 1991. 陳從周, 蘇州旧住宅參考図集, 同濟大學建築工程系建築研究室, 1958. 陳從周, 蘇州舊住宅, 上海三聯書店, 2003. Chen Congzhou (陳從周) is an authority on the study of Suzhou houses. Most of them display similar categorizations; the reason may be that all of the research is in cooperation with Tongji University. Besides the definition of the small-scale houses, there are several differences among the research. However, the common point is that houses with less than 4 Jin are considered as moderate-scale, while house with more than 5 Jin or with a Chinese garden are categorized as large-scale. The Bianluo will not be found in moderate-scale houses, which is noted in Suzuki (鈴木) and Shu's (徐) research, but Shu takes the house with 2 Luo-4 Jin as an example of a moderate-scale house. Meanwhile, Chen also takes the

house of 2 Luo-3 Jin as a moderate-scale one. This implies that the numbers of Luo may not be the primary distinguishing characteristic between moderate-scale and large-scale Suzhou houses.

- 27) The Chinese character “堂” (Tang) means the main building and wing-rooms at the two sides are called “廂” (Siang). The composition of one Tang and two Siang (一堂兩廂) can be considered the basic composition of Chinese architecture.
- 28) On the spatial composition of Chinese architecture, the most famous architecture book of Ming and Qing dynasties should be *清工部工程作法則例* (1734). However, the book mostly focuses on the construction methods of palaces, which should be considered as the classic constructions in northern China. On the other hand, about the constructions in southern China, *工段營造錄* and *營造法原* should be noticed. 李斗, *工段營造錄*, 1795. (Republished version, 中国营造学社, 1931). 姚承祖, 張志剛編, *營造法原*, 建築工程出版社, 1959.
- 29) 姚承祖, 張志剛編, *營造法原*, 建築工程出版社, 1959, p.3.
- 30) 潘西谷編, *中國建築史*, 六合出版社, 1994, p.209.
- 31) The Jin is defined as the composition of one Tang and two Siang (一堂兩廂) by Suzuki (鈴木充), but Shu (徐民蘇) defines the Jin as composed of Tang and Tenjin (天井). In other references, the introductions such as “Siang in Suzhou house is shallow” or “Siang is not arranged in Suzhou houses” can also be found. (潘西谷, *中國建築史*, 六合出版社, 1994, p.210). In *營造法原*, Siang is not discussed and the example in this chapter also shows that the Siang is not always present. If we reference architecture books older than *營造法原*, such as *魯班經*, which is highly valued by the craftsman’s group in Suzhou, we can explore a content like “building more rooms (屋) at the two sides of Ting (main building) will bring disaster”. In addition, in an architecture book about Chinese gardens, it also says “for the rooms (室), it is forbidden to build five pillars or to build Siang at both sides”. (文鎮亨, *長物志*, 1621. Republished version, 王雲五編, 商務印書館, 1936). Therefore, the Jin of Suzhou houses is defined as being composed by the building and the Tenjin in this chapter.
- 32) 姚承祖, 張志剛編, *營造法原*, 建築工程出版社, 1959, p.23.
- 33) *ibid*, pp.64-65.
- 34) *ibid*, p.22.
- 35) *ibid*, p.32.
- 36) 陳從周, *蘇州舊住宅*, 上海三聯書店, 2003, pp.19-20.
- 37) In general, the main building is called the Tang (堂) in Chinese architecture; but it is called the Ting (廳) in Suzhou houses. Referencing Tanaka Tan (田中淡), in contrast to the Ting which is categorized by its function, the Tang and Dian (殿) are divided by their forms. Since the Han dynasty, the main building or large-scale building is called Dian or Tang, while the hall of interior is called Ting or Tang (田中淡, *中國建築史の研究*, 弘文堂, 1989). In other words, the Tang implies a building, but it also implies a part of the interior. However, a building will not be called a Ting. In *工段營造錄*, Ting is same to the Dian, which implies the 路寢 (Luchin, the main building). Meanwhile, the Tang is also defined as implying the same meaning as Luchin. Hence, the Ting is same to the Tang in *工段營造錄*. In *營造法原*, the Ting is defined as the building that sets double layers of Syuan (軒) at the front of the Neishijie (內四界). In contrast, the Tang only has one layer of Syuan. Also, regarding the materials of the Neishijie, the Ting uses square pillars but the Tang uses round pillars. In addition, in the *清式營造則例* (梁思成著, 中國營造學社, 1934), which is about the architecture of northern China, an explanation for Ting cannot be found. It may also indicate the word “Ting” is only used in regions south of the Yangtze River. Accordingly, the author uses the definition provided by *營造法原* in this chapter.
- 38) 姚承祖, 張志剛編, *營造法原*, 建築工程出版社, 1959, p.13. Also references Suzuki’s thesis (鈴木充, *營造法原の研究 (一) 解題と台基*, 日本建築学会中国支部研究報告集第 15 卷, 1989, p.251).
- 39) *ibid*, p.35.
- 40) 梁思成, *清式營造則例*, 中国营造学社, 1934, pp.21-23.
- 41) 姚承祖, 張志剛編, *營造法原*, 建築工程出版社, 1959, p.23.
- 42) *ibid*, p.32.
- 43) 徐民蘇編, *蘇州民居*, 中國建築工業出版社, 1991, p.61.

- 44) According to the important architecture book on Chinese gardens titled *園冶*, the buildings in Chinese gardens are built and arranged depending on the scenery. The original text states, “凡家宅住房,五間三間,循次第而造。惟園林書屋,一室半室,按時景為精”.
- 45) 梁思成, 辭解, 清式營造則例, 中国营造学社, 1934, p.14.
- 46) 姚承祖, 張志剛編, 營造法原, 建築工程出版社, 1959, p.93.
- 47) 王大閔著, 李宗哲編, 兩個劍橋, 銀色的月球, 通俗社, 2008, p.23.
- 48) 陳從周, 蘇州舊住宅, 上海三聯書店, 2003, p.21.
- 49) The novel is also called *The Story of the Stone*, and was composed by Cao Xueqin (曹雪芹). It is one of China's Four Great Classical Novels. It was written sometime in the middle of the 18th century during the Qing Dynasty. The novel is generally acknowledged to be the pinnacle of Chinese fiction.
- 50) 王大閔著, 李宗哲編, 吸收世界上奇妙色彩, 銀色的月球, 通俗社, 2008, p.99.

References of Images

Fig.4-1) *Interiors*, vol.111, Whitney, 1952.01, pp.68-69.

Fig.4-2) *ibid*, p.78. (reproduced by the author)

Fig.4-3) *ibid*, p.66.

Fig.4-4) *Progressive Architecture*, Reinhold, 1948.02, p.50.

Fig.4-5) 汪坦, 藤森照信編, 中國近代建築總覽-北京篇, 中國建築工業出版社, 1993, p.113.

Fig.4-6) National Sun Yat-sen Memorial Hall homepage (<http://www.yatsen.gov.tw>)

Fig.4-7) 梁思成, 清式營造則例, 中国营造学社, 1934, pp.21.(retouched by the author)

Fig.4-8) 陳從周, 蘇州旧住宅參考圖集, p.84 (small-scale), p.96 (moderate-scale), p.128 (large-scale). (reproduced by the author)

Fig.4-9) *ibid*, p.96. (reproduced by the author)

Fig.4-10) 姚承祖, 張志剛編, 營造法原, 建築工程出版社, 1959, attached diagram 37 (retouched by the author)

Fig.4-11) *ibid*, p.34. (retouched by the author)

Fig.4-12) *ibid*, attached diagram 2. (retouched by the author)

Fig.4-13) *ibid*, p.153.

Fig.4-14) Werner Blaser, *West meets East: Mies van der Rohe*, Birkhäuser, 2001, p.70.

Fig.4-15) *ibid*, p.41.

Fig.4-16) 姚承祖, 張志剛編, 營造法原, 建築工程出版社, 1959, attached diagram 4 (retouched by the author)

Fig.4-17) *ibid*, attached diagram 7. (retouched by the author)

Fig.4-18) Werner Blaser, *West meets East: Mies van der Rohe*, Birkhäuser, 2001, p.65.

Fig.4-19) 姚承祖, 張志剛編, 營造法原, 建築工程出版社, 1959, p.174.

Fig.4-20) 李漁著, 漢寶德編, 明朝的生活美學-閒情偶寄, 大塊文化, 2011, p.27. The illustration is of 紅樓夢第五十七回慧鶯鶯情辭試寶玉.

Fig.4-21) *Interiors*, vol.111, Whitney, 1952.01, p79.

PART 3

Studies on Wang's idea of Chineseness through his design works

Chapter 5
CHINESENESS IN THE RESIDENTIAL PROJECTS
-FOCUSING ON WANG'S OWN HOUSES

1. Introduction

Wang was a disciple of W. Gropius at the Harvard University GSD in the 1940s and he readily admits that he was influenced by those Bauhaus architects who escaped to the United States, especially Mies van der Rohe¹⁾. Though his study at the GSD Wang directly inherited the principles of modernism, but as discussed in previous chapters, we see that he adapts his Western architectural education to seek his own identity by stressing a reconsideration of Chinese architecture; in Wang's own words, he has devoted his life's work to creating "a living environment exclusive to Chinese"²⁾. This idea of Chineseness is the focus of Wang's design. Wang's approach to achieve his Chinese sense of space is the main subject of this chapter. In the previous chapter we learned how Wang takes his inspiration for Chineseness of space from the traditional houses of Suzhou where he spent his childhood. He also claims to care about Chinese houses more than temples or palaces³⁾, and specifically focuses on the plan composition that would provide him a unique view of Chinese architecture. Therefore we argue that the residential projects should be the most representative examples for discussing his idea of Chineseness.

Although he is an architect who rarely discusses his own works, Wang does specifically point out two of his own houses in relation to his idea of Chineseness. The first is Wang's house (1953), which was the first project that Wang realized. Wang emphasized that it was the first "modern Chinese house (現代中國式住宅)" in Taiwan⁴⁾. Wang also mentioned that he hoped the house's use of space looked Chinese in a letter to Gropius in 1961⁵⁾. The second residential project Wang mentions in relation to the idea of Chineseness is the Honglu apartments (1964). It was the first apartment project of Wang's career. An *Architect* editor interviewed Wang in this apartment and asked for his thoughts on the apartment. Wang revealed to the editor that he was looking for "a modern Chinese feel (現代中國味)" in his design⁶⁾. This chapter attempts to understand the meaning of this Chineseness that Wang values in these two residential projects and determines how their features of space relate to those found in Suzhou houses.

Besides Wang's house and the Honglu apartments, three other related houses will be discussed in this chapter. They are the Atrium House project (1945), Ro's house (1955), and the Hongying apartments (1979). The Atrium House project is an inbuilt project in Wang's early years that we will introduce to describe its relation to Chinese houses⁷⁾; Ro's house is similar in plan composition to Wang's house and was built to Wang's own specifications⁸⁾; the Hongying apartments will be discussed as one of the units in the apartments was Wang's third house. Based on these reasons, we have selected these houses as the main study objects of this chapter.

Regarding the materials, four different sources form the basis of research for this paper. In addition to the review of published literature, authors collected letters about Wang's house from the W. Gropius archive at the Harvard University Library; original drawings of Hong-Lu and Hong-Ying from the Wang Da-Hong collections at the National Taiwan Museum; and related photos and letters from Wang's family. Details will be noted as the materials are discussed.

1.1 Study method

As the study method of this chapter, the author will compare the plan of Wang's works to the plan of a typical Suzhou house to discuss Wang's idea of Chineseness in the residential projects and the approach he takes to achieve such space. We will therefore begin with a review of the spatial composition of Suzhou houses.

In the previous chapter we have already discussed the knowledge about Suzhou houses contained in the seminal work on the subject, the *Ying-Zao-Fa-Yuan* (營造法原)⁹; this reference diagrams the composition of a Suzhou house, as shown in Fig. 5-1. Looking at the diagram, we can see that the Jin (進) is the basic unit consisting of a walled area that contains one building and two atriums. In the Suzhou house, the building is called a Ting (廳) and the atrium is called a Tenjing (天井);

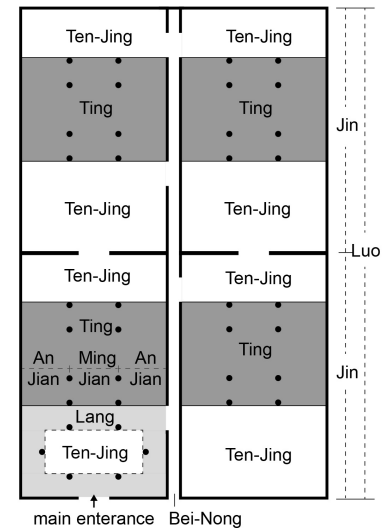


Fig.5-1 diagram of a 2-Jin 2-Luo Suzhou house

they are arranged linearly and alternate within the Jin. Generally, Suzhou houses are oriented north to south. A Ting will therefore have openings at its north and south sides that open to the Tenjing, with walls at the east and west side. At the center of a Ting is a set of four pillars that form a square. The space between two pillars is called a Jian (間), which is also the unit that defines the size of the interior. A Ting is usually composed of an odd number of Jian with a 3-Jian composition (三間構成) as the most common one¹⁰. With a 3-Jian composition, the central part is called a Mingjian (明間), which has full height doors that open to the Tenjing and also serve as the entrance. The two Jian on either side of the central Mingjian are called Anjian (暗間), which open to the Tenjing through ordinary windows. When needed, a semi-exterior corridor called a Lang (廊) is set between Ting and Tenjing. A Lang is defined as an independent building with a roof supported on one side by pillars and on the other by a wall¹¹. When more than one Jin is connected, it forms a Luo (落). In the situation of more than one Luo, these Luo will be arranged side by side, with a service passage called a Beinong (備弄) set between the two Luo to connect the Tenjing. In the following sections, the abovementioned spatial composition will be compared to Wang's residential projects. The Jin and Jian will be discussed in particular. As Wang mentions, "the Chinese composition is from one Jin to another Jin, from this Jian to the next Jian"¹²; Wang specifically highlights these two parts of the composition, so they will be the focus of the examination of spatial composition in this chapter.

2. The Atrium town house project

The Atrium town house project (Fig. 5-2) was the first house Wang designed after he graduated from the GSD at Harvard. It was a project designed for the American magazine *Interior*. In 1945, the editor invited Wang to participate in a special issue of *Interior*, called "Interiors to come". According to the

editor's letter, they asked Wang to propose a project that he most wanted to see built in the future, regardless of building type¹³⁾; as a reply, Wang proposed a courthouse and named it the Atrium town house. Wang did not explain his motive to propose a single flat residence, but it may reflect his studies in GSD that he had completed just one year before.

Under the influence of W. Gropius, housing had an important part in the curriculum¹⁴⁾ in the 1940s. Gropius encouraged his students to conceive their projects from the point of view of prefabrication, to simplify building methods by using modules or standardized parts, and to strive for economy and flexibility in the housing design. Gropius specifically focused on designing houses for working classes, mostly single-family houses for suburban areas (Fig. 5-3)¹⁵⁾.

During his studies at the GSD, Wang's two housing projects, a Variety of houses from identical prefabricated units (1943, Fig. 5-3) and the House for postwar living (1944, Fig. 5-4), both reflect Gropius' concerns¹⁶⁾. These two exercise projects likely led Wang to concern himself with the issue of housing at a very early period under Gropius' influence. However, through the introduction of House for postwar living, we may also observe that Wang's own concerns also appear. He explains that the problem for architects was not to invent new materials or methods of construction, but to understand living habits and to make people conscious of a higher mode of living. Wang also states that the aim of this project is to balance work and life and encourage a Spartan life. We find that Wang shifts his viewpoint to care more about a living space that responds to man's living styles; in other words, to provide a lifestyle, such the Spartan life he mentioned, becomes Wang's principle concern for his housing design.

Accordingly, Wang's proposal for a house in 1945 is therefore understandable. Instead of a practical prefabricated system in line with Gropius, Wang shows his concern for living spaces by focusing on the spatial composition; he emphasizes the atrium space and proposes a courthouse like those seen in Suzhou houses and in Mies' courthouse projects (Fig. 5-5). Meanwhile, we see that his Atrium town house also reveals a departure from Gropius' concerns as Wang begins to seek his own definition of housing.

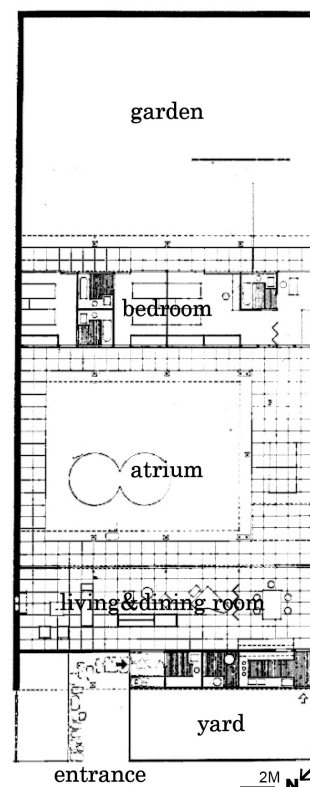


Fig.5-2 The Atrium town house

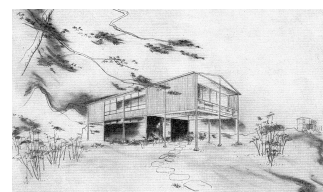


Fig.5-3 Variety of houses from identical prefabricated units

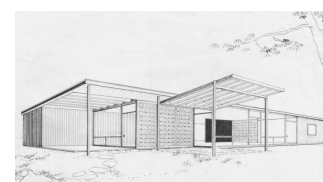


Fig.5-4 House for postwar living

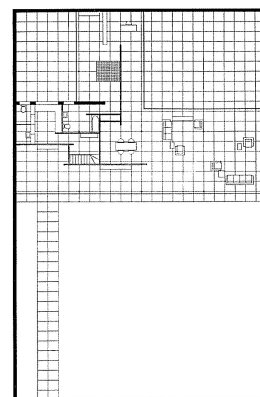


Fig.5-5 Example of Mies' courthouse

For the Atrium town house project, Wang set a walled rectangular site with an entrance at the north side and next to the entrance a parking space for one car. Inside the walls, from north to south, Wang arranged in linear order a front yard, the living and dining space, an atrium, bedrooms and a garden. The living and dining space compose the front building, which is unpartitioned. But Wang proposed a folding screen that can be set in between the living and dining space to provide for the flexible use of the space in this single room. Four full-height glass doors are set at the south side of this room, which make the room completely open to the atrium (Fig. 5-6). Three bedrooms compose the rear building. It also fully opens to the garden at the south through the glass doors but with limited openings facing the atrium. The atrium lies between two buildings, which are surrounded by corridors. The corridors are covered by canopies on all but the east side. Inside the atrium, there is a water basin in the shape of two connected circles, while pavement surrounds the atrium to show that this atrium should serve as interior scenery. The plan for the garden, however, shows a vacant space for plants. Wang only arranged two freestanding walls at the northwest corner to create a separated private area for the study space in the master bedroom. In addition, Wang also proposed that two of these houses be placed side by side in the row layout (Fig. 5-7). We may say the Atrium town house shows Wang's concern for the issue of housing for small families and the flexibility of space, which recall the school exercises of Gropius' GSD

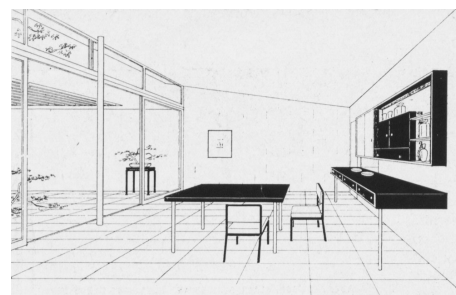


Fig.5-6 Dining space of Atrium townhouse

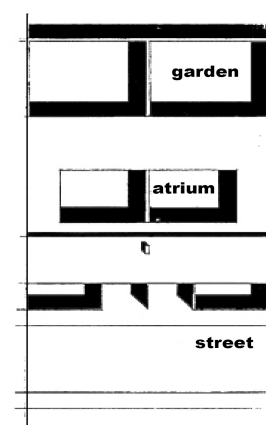


Fig.5-7 The layout of two Atrium town houses

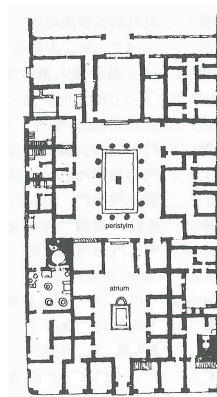


Fig.5-8 Example of a Pompeian house

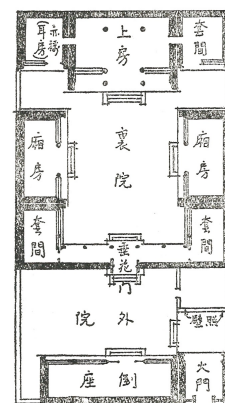


Fig.5-9 Example of a Siheyuan

curriculum; however, the urban site and the spatial composition display a different approach for Wang. Furthermore, the perspective that Wang submitted to the magazine intentionally places a woman at the center of the space, which may infer that Wang stresses the idea of providing an image of everyday life. A similar intention also shows itself in his introduction of his postwar housing project.

Wang explains that the plan of the Atrium town house reveals “antique origins” in his captions, saying the atrium resembles the houses of ancient Greeks, Romans, and Chinese, in particular the peristyle of Pompeian houses (Fig. 5-8). However, the atrium Wang proposes differs from Pompeian houses. The peristyle of a Pompeian house is identified by its surrounding pillars which create a

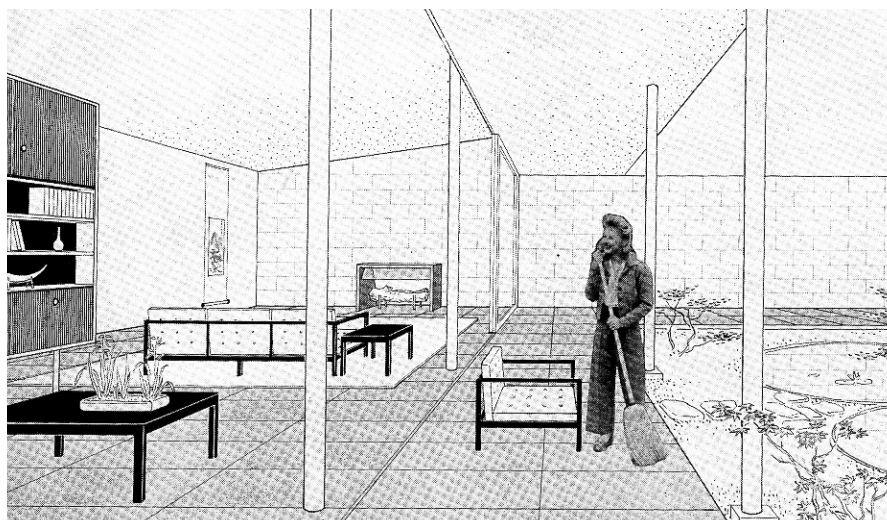


Fig.5-10 The Atrium town house living space

semi-exterior space between the rooms and the exterior. It is similar to Chinese courthouses, such as the well-known Siheyuan (四合院, Fig. 5-9). However, Siheyuan atriums are wider and more open than those in Pompeian houses. In contrast to this, it is evident that the atrium in Wang's project is defined by two buildings facing each other with walls at the side. It is unlike either those found in Pompeian houses or in Siheyuan; it is much more similar to the atriums found in Suzhou houses. Comparing the Atrium house project to Suzhou houses, three similarities are found. First, the buildings and atriums are both arranged linearly and the way that Wang surrounds the atrium is similar to the Tenjin in Suzhou houses. It may be said that the Atrium townhouse displays the 2-Jin composition. Second, buildings both face the main atrium at its south side; this reflects the principle of Suzhou houses as well as Chinese houses. Third, the corridors of the Atrium town house form an independent semi-exterior space defined by pillars and walls to connect both buildings and atrium. It is also similar to a Lang in Suzhou houses. However, there are also differences. First, there are four Jian in the Atrium town house, which is seldom seen in Suzhou houses; and it is also difficult to identify the Mingjian in the interior. Also, Mingjian and Anjing create a contrast of bright and dark spaces in a Ting by their openings, but the full-height glass doors in the Atrium town house make the interior homogeneous, especially in the living and dining room (Fig. 5-10). In addition, the two freestanding walls in the garden are also unlike any element in a Suzhou house. Rather, these differences reveal the similarity to the courthouse projects of Mies, whose works Wang admired¹⁷.

Mies proposed several courthouse projects in the 1930s, and Wang's project may reveal similarities to Mies' works. First, both Wang and Mies surround a site with walls to ensure a private space for urban life, which is also the focus of Wang's Atrium town house project¹⁸. Glass walls define the interior of Mies' projects, and only utilities are separated from other living spaces by solid partitions. Without evident boundaries in the

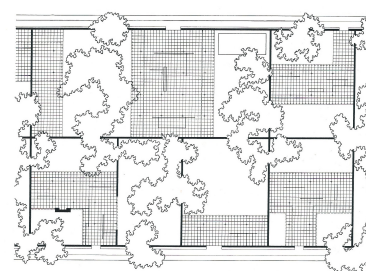


Fig.5-11 Example of Mies' courthouses

interior, the space is homogeneous. In other words, the space is flowing in Mies' courthouses¹⁹). We see that Wang deals with the interior and the relationship of interior and atrium similarly. The freestanding walls in Wang's project also remind us of Mies' design. However, whereas Mies provides a variety of directions to observe atriums from the interior, Wang intentionally opens the interior to the south only, which reveals the principle of Chinese houses. Furthermore, in the case of dealing with two or more buildings Mies proposes a plan arrangement in a variety of directions (Fig. 5-11), while Wang emphasizes a linear arrangement. These differences liken Wang's Atrium town house once more to Suzhou houses, showing that Wang's design is still between Chinese and modern aesthetics of space.

3. Wang's house and Ro's house

3.1 Wang's house

Wang's house on Jianguo S. Road in Taipei is the first project that Wang realized; it was built in 1953, one year after he arrived in Taiwan. Wang designed and built this house for his own use, claiming that "from the formation of the design concept to the completion of the construction, it was free from any interference"²⁰). Therefore we may say that Wang's house represents his ideal design²¹). He praised the house as the first modern Chinese house in Taiwan, which also displays a kind of Spartan space that Wang previously described²²).

As depicted in Fig. 5-12, Wang surrounds the site with walls and places a building at its center. The main entrance is at the southeast corner with a path that approaches the building. The path is lined on either side by bushes and is separated from the main terrace by these plants. Full-height glass doors are set at the south of the building and open to the main terrace (Fig. 5-13). The plan of the building is square and at the center of the interior is a white plaster wall to separate the space into two parts: the south part is the living and dining space, while the north part houses utilities and a bedroom. There is a circular window (Fig. 5-14) on the northeast corner which serves as the opening of the bedroom.

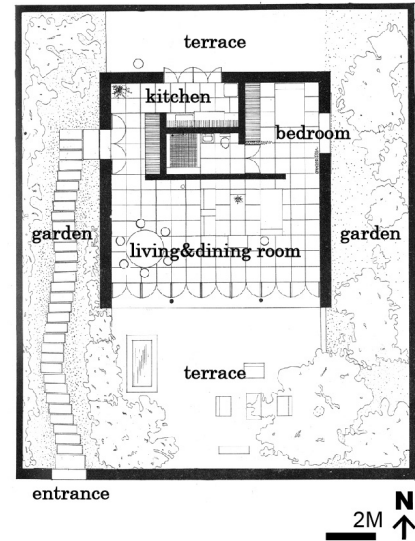


Fig.5-12 Wang's house



Fig.5-13 The living room of Wang's house



Fig.5-14 The circular window of Wang's house

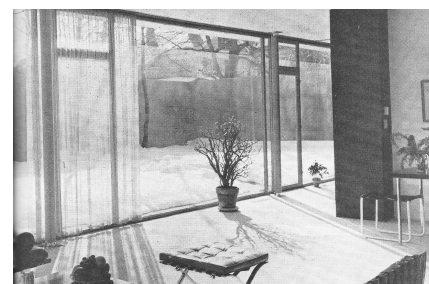


Fig.5-15 Ash street house

Contrasted to the plaster wall at the center, the walls surrounding the interior display the texture of bricks and Wang paints the inner side in white color but intentionally leaves the original red color on the outward side. Wang states that the circular window, the traditional form of the doors and the red bricks that formed the walls were the Chinese motifs he used in this house²³).

The plan of Wang's house is similar to Philip Johnson's Ash Street House (1942, Fig. 5-15). Wang participated in the construction of this house and was in turn influenced by it. Wang recalls of his participation in the project, "when I was a student at Harvard, I worked with Philip Johnson on building a single flat he designed for himself. I helped him with every manner of manual chores including painting, carpentry and masonry. Johnson was a worshipper of Mies at the time. He simplified every detail he designed. I was enlightened and influenced by this experience"²⁴). As the plan (Fig. 5-16) shows, Johnson also designed a walled house and used glass doors to divide the interior from the courtyard. The interior of Johnson's house is separated into two parts: one consists of a bedroom, utilities, and a dining room, the other a living room. Both Johnson's and Wang's plans are separated into a bedroom area and a living and dining area, with solid partitions used only for the utility room. While Johnson organized spaces horizontally to open to the courtyard, Wang on the other hand chose to arrange them vertically to create a contrast between the two areas. In addition, Wang designed fixtures in a traditional Chinese form, including the circular windows, as well as glass doors with narrow black frames that resemble the tall windows (長窗, Fig. 5-17) of Suzhou houses. These Chinese motifs may show his expression of Chineseness.

Besides the Chinese motifs, several similarities to Suzhou houses can be seen. First, the plan shows a consideration for the concept of Jin; in this context we can say that Wang's house displays a 1-Jin composition. Wang also fully opens the interior to the courtyard at the south side only, which follows the principle of Suzhou housing design. In addition, the full-height glass doors are

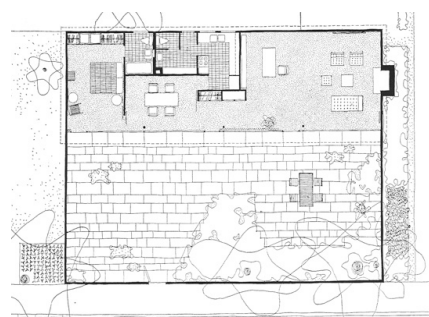


Fig.5-16 The plan of Ash street house



Fig.5-17 Tall windows



Fig.5-18 The façade of Wang's house

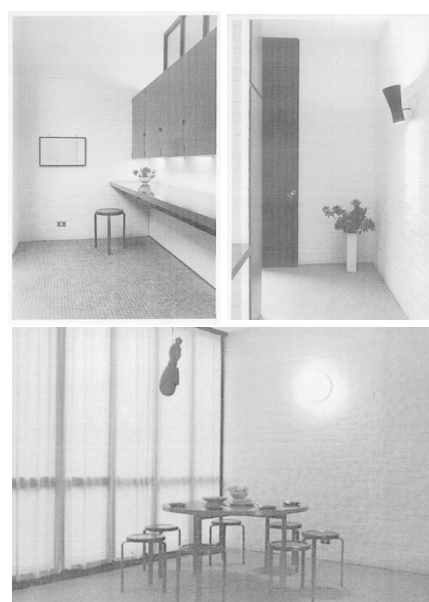


Fig.5-19 Photos sent to Gropius

set back to form a semi-exterior space in front of the building, which is similar to the Lang-style corridor that lines the front of a Ting. Also, this Lang with two pillars and doors make the south elevation resemble the façade of a Ting (Fig. 5-18), with the pillars indicating a 3-Jian composition. On the other hand, Wang isolates the building from the peripheral walls, a departure from the style seen in Suzhou houses. Also, although the 3-Jian composition is implied, the interior doesn't reflect the Jian—the interior is a modern composition similar to Johnson's house.

Furthermore, Wang also attempted to hide these motifs when he contacted Gropius in 1961. He sent Gropius a letter with three photos of the house to update Gropius on his activities in Taipei (Fig. 5-19). Wang mentions, “here are a few photographs of the interior of my own house, built more than ten years ago. I hope that I have succeeded in making the building look Chinese”²⁵). Looking at the photos, one portrays the view of the kitchen from the entrance and the other shows the opposite view. The third one shows the dining space. Wang didn't explain where or what about the space looked Chinese, but he consciously hides the Chinese motifs in these photos. We can find the traditional doors are covered by a curtain, while the red bricks are painted white, and the circular window is nowhere to be seen. Wang intentionally hid those motifs from Gropius and this may imply that these motifs are not the essence of his idea of Chineseness.

3.2 Ro's house

Ro's house was built on Songjiang Road in Taipei in 1955; according to the owner, this house derived solely from Wang's own design²⁶). The plan (Fig. 5-20) shows two buildings that are placed linearly in a walled rectangular site. Both buildings connect to the peripheral walls at their north sides only.

The entrance of the south building is at the south-center of the peripheral walls. Between the entrance and the building is a terrace, and a freestanding wall is set next to the entrance to avoid being able to approach the building directly. The interior space is divided clearly into three areas: the living and dining room are at the center, while at the two sides are bedrooms and utility rooms. The living and dining room have floor-to-ceiling glass doors that open to the terraces both at the south and north sides (Fig. 5-21). In contrast, the bedrooms and

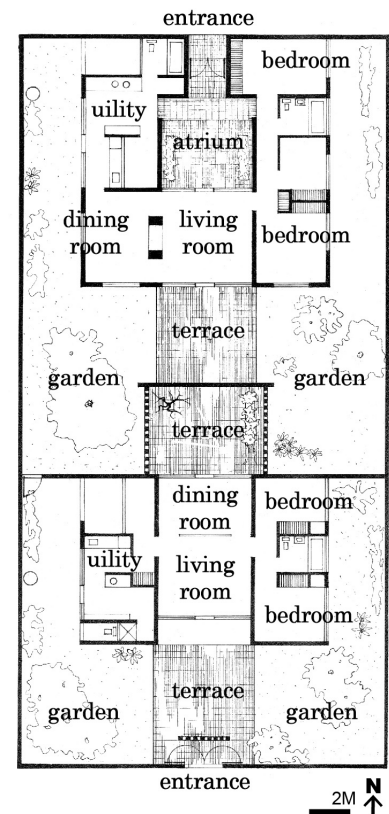


Fig.5-20 Ro's house

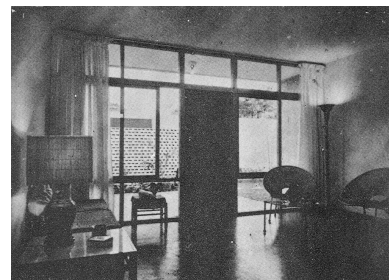


Fig.5-21 Interior of S. building



Fig.5-22 Elevation of N. building

utility rooms have openings facing the east and west sides, where gardens are planted. There is a partition in between the living and dining room to separate the space but these two spaces are basically connected. At the north side of the south building, a walled small terrace is connected to the dining room, which is separated from the garden of the north building. Compared to the south building, the north building has a square plan. The entrance is at the center of the north peripheral wall. A passage connects the entrance to approach the atrium while another passage surrounds the atrium. The plan is divided into three parts: the central part includes the entrance, atrium, and living room; on the sides are bedrooms and a dining room with a utility room. The living room has full-height glass doors to both its north and south that open to the atrium at the north and the main terrace at the south.

Ro's house is remarkably similar in composition to the 2-Jin composition of Suzhou houses, while its interior plans reveal a 3-Jian composition, especially in the south building. In addition, by contrasting the openings (Fig. 5-22), the Mingjian and Anjian are also implied in both buildings. Furthermore, Wang chose to place the main terraces at the south side of the living rooms, which recalls the relationship of Tenjin and Ting.

3.3 From the Atrium town house project to Ro's house

The Atrium town house project, Wang's house, and Ro's house all show a concern for the courthouse space. The Atrium town house has a linear composition similar to the 2-Jin composition and the composition of the atrium is also similar to a Tenjin. Wang's house has a 1-Jin composition, but the isolated main building decreases the effect of the Jin. On the other hand, the front elevation of Wang's house displays a similarity to a Ting, which also implies a 3-Jian composition in the interior. However, the interior is just like the Atrium town house, which draws comparisons to Mies' or Johnson's designs. In Ro's house, the Jin is maintained and it displays a 2-Jin composition that is more similar to a Suzhou house than the Atrium town house. The interior of Ro's house also becomes symmetric, showing a clear 3-Jian composition with the contrast of Mingjian and Anjian. These features cannot be found in the former two houses and show another aspect that Wang creates that may relate to his idea of Chineseness.

Therefore, it may be said that to create his composition of Chineseness of space, Wang focuses first on the composition of Jin, which is similar to the concept seen in courthouses. A Ting is achieved in Wang's house but Wang only shows the similarity by the elevation, in other words, the appearance; he also uses Chinese motifs in this house, as represented by the circular window. It is evident that in Wang's first two courthouse designs, he more or less tries to create a flowing space like Mies or Johnson did in their courthouse designs, but Wang also began to differentiate his designs from those of his mentors. Ro's house shows the features of Ting from both exterior and interior, which also infers a departure from Mies' and Johnson's designs. It may be said that for Wang the composition of Jian

becomes an important feature to achieve his Chineseness of space.

4. Honglu and Hongying apartments

4.1 Honglu apartments

The Honglu apartment building was built in 1964 in Taipei, and was Wang's first apartment design (Fig. 5-23). The apartments reflect the lack of urban space created by the rapid growth in population in Taipei in the 1960s, making apartments a necessary building for urban life.

An earlier proposal for apartments at the same location as the Honglu apartments was found (Fig. 5-24). The proposal outlines a four-floor building separated into two living units on each floor. The apartment shows an L-shape plan which creates a courtyard that connects to streets at its north side. Only the units at the south side have openings to face the courtyard and Wang left the east side of the courtyard as a four-floor high wall without any visible openings. The entrance is set at this wall, which is in between two units. However, there is no other existing record that can help us to confirm the details of this proposal or the reasons why Wang completely revised the proposal in his execution of the Honglu apartments proposal.

The Honglu apartments is also a four-floor building with the top floor belonging to Wang himself; it also became his atelier for a time in the 1980s. The way Wang deals with the façade with entrance is similar to the prior proposal, however, in a much more dramatic way. The façade of Honglu is composed of two four-floor high white walls that isolate the interior from the street. Wang says that the peripheral walls of Suzhou houses inspired him in his design of these walls²⁷.

The standard plan (Fig. 5-25)²⁸ reveals a square interior that occupies almost the entire site. The main entrance is almost at the center of the façade, which faces north with a small, rectangle atrium next to it, while the main stair hall is set at the east corner of the entrance. The interior is basically divided into two parts by a wall at the center. The north part includes a living room, dining room, and utility space, which includes a kitchen, servant's room, and the service stair. The south part is divided into three areas: the central one is a family room with bedrooms at either side. These two areas are connected by an opening, which is at the south corner of the dining room.



Fig.5-23 Honglu apartment



Fig.5-24 A proposal before Honglu apartment

However, Wang modified the design of his own apartment on the fourth floor (Fig. 5-26). On Wang's floor the number of bedrooms is reduced from three to two, with the central interior noticeably different from the standard design of the other floors. Wang arranged a small hall space between the family room and the dining room, and changed the opening at the central wall to a circular opening, which can be regarded as a Chinese motif (Fig. 5-26). In Honglu, the dividing of interior space into north and south parts recalls the composition of Wang's house; the plan also shows a 3-Jian composition, which reflects the features of Ro's house. However, the Mingjian and Anjian cannot be identified. In addition, the hall in Wang's own apartment seems to provide a background for the dining room; this similarity to the walled terrace at the south building of Ro's house should be noted.

4.2 Hongying apartments

The five-floor Hongying apartment building was built in 1979 and has three units of differing types on each floor (Fig. 5-28)²⁹. The southwest unit at the first floor was Wang's apartment, which also differs from all other units in Hongying apartments. Beside the garden on the east side of the apartments, the plan shows an equal nine-square division, which is similar to the north building of Ro's house. As for the interior, against the garden is the living room, which opens to the garden only at its central part (Fig. 5-29). A small walled atrium is arranged next to the living room, but can only be seen through the door near the entrance. The dining room becomes the center of the plan, which is surrounded by walls in three directions. Bedrooms and a kitchen are at the east side of the plan, which connect with the dining room by a circular opening and an interior corridor. The plan of Wang's own apartment reveals a 3-Jian composition. And by the difference of openings, it may be said that the living room implies a contrast of Mingjian and Anjian. Wang also employs Chinese motifs in the circular openings at both the dining room and the south side of the living room (Fig. 5-30). In addition, the walled interior corridor behind the dining room, which acts as a service passage, recalls the Beinong in Suzhou houses.

Both of Wang's apartments in Honglu and Hongying imply a concern for 3-Jian composition and Chinese motifs are also present in these two apartments, in particular the circular widows. In addition,

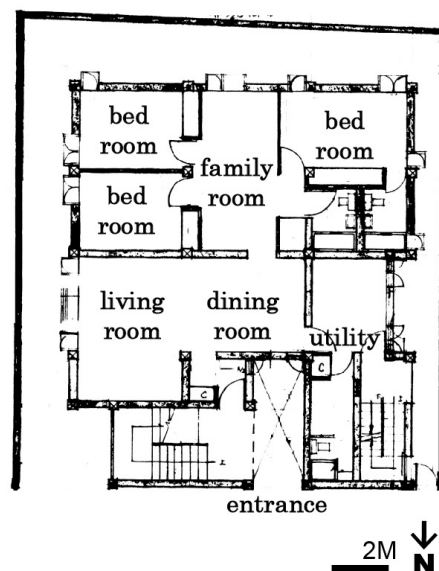


Fig.5-25 Standard plan of Honglu

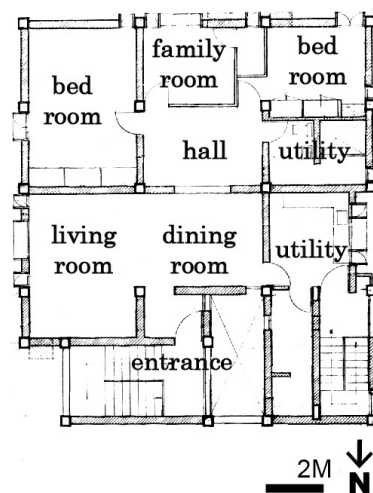


Fig.5-26 Plan of Wang's apartment in Honglu



Fig.5-27 The living room of Wang's apartment in Honglu



Fig.5-29 Living room of Wang's apartment in Hongyin

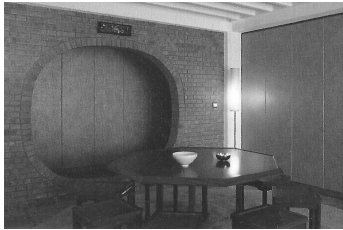


Fig.5-30 Dining room of Wang's apartment in Hongyin

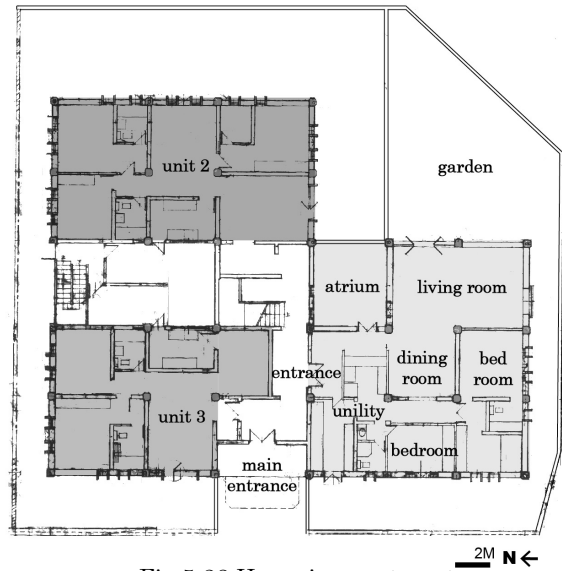


Fig.5-28 Hongyin apartment

the hall space in Honglu and the corridor behind the dining room in Hongying show that Wang seems to consciously provide a space that acts as the background of the dining room, which can also be seen in Ro's house. It should be noted that these spaces are walled and Wang uses Chinese motifs to symbolize the space.

5. Discussion and Conclusion

The development of the above-mentioned plans is summarized in table 1. We conclude that the starting point of achieving Wang's idea of Chineseness relates to his consideration of houses for modern life, which reveals Gropius' influences from his study exercises in the GSD. However, Wang's focus on the courthouse building type may have been initiated by his admiration for Mies or his experiences working with Johnson.

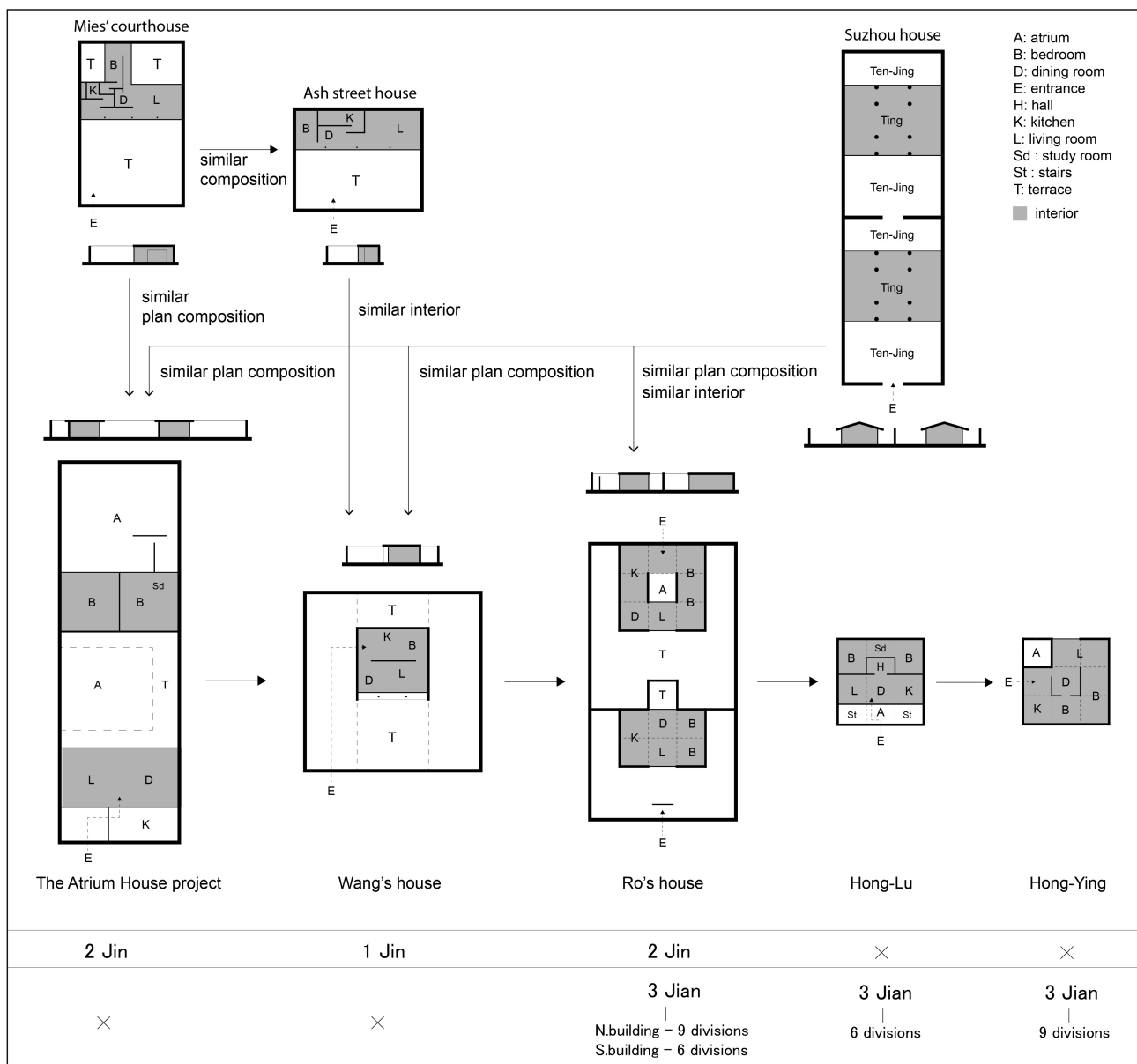
The Atrium town house project shows this inspiration for courthouse design, whether from ancient Pompeian houses or Mies' courthouse projects, but with Suzhou houses serving also as a model. Wang's Atrium town house project shows a 2-Jin composition and the atrium in this project is similar to a Tenjin, but on the other hand the homogeneous interior space and the freestanding walls in the garden find similarity with Mies' courthouses of the 1930s. After his proposal of the Atrium town house, Wang designed his own house also in the courthouse building type. The design of Wang's house suggest a 1-Jin house, but the isolated building also decreases the effect of the Jin. Wang also reveals his interest in Ting by setting two pillars and creating a Lang at the elevation, implying also a 3-Jian composition. Although the Jian is implied, the interior arrangement recalls Johnson's Ash Street House, which is also fully open to the courtyard and homogeneous.

As one of Wang's courthouse projects, Ro's house also reveals a 2-Jin composition. However, in

contrast to Wang's other two courthouses, Ro's house shows a specific concern for the Ting. The interior reveals a 3-Jian composition complete with Mingjian and Anjian through the plan and elevation, especially in the south building. Instead of proposing a homogeneous space in interior, Ro's house proves that Wang also begins his approach to the idea of Chineseness from the interior.

With the limitations inherent in their building type, it is difficult to propose a Jin in the Honglu and Hongying apartment buildings. However, the consideration for Jian is also apparent in these apartments and the concept of Mingjian and Anjian can be found in the Hongying apartments. In other words, the interior features of Suzhou houses become evident in the plans of these two apartment buildings. Therefore we may say that Ro's house can be considered as a turning point of Wang's approach to the idea of Chineseness, because Wang began to be aware of the Jian and practiced it in his later designs.

Table.1 The diagram of development



Furthermore, unlike Wang's courthouse projects, it is obvious that the living and dining rooms became more closed in his apartment designs and in the letter sent to Gropius in 1961, three photos also show the images of closed spaces, especially the one showing the dining room with curtains drawn closed to the outside world. This may relate to Wang's idea of Chineseness.

Wang's courthouses present the composition of Jin, which is a strong feature of Wang's idea of Chineseness in the residential projects. As shown in table 1, the linear spatial composition presents a composition of multi-spatial layers that create a deepness of space. In Ro's house, we can see Wang even consciously add an additional terrace or an atrium into the interior that can be interpreted as an attempt to increase the effect of spatial layers. This method is used when the Jin is hard to achieve. Like the hall of Wang's apartment in Honglu shows, Wang intentionally inserts a closure hall space into another closure space, the interior; and he may have specifically created this space next to the dining room. We can also observe the same idea in the dining rooms of the Hongying apartment building. Inserting a closure space into another closure space also creates a composition of multi-spatial layers, but it is in a centripetal way. In this way we see that Wang attempts to create a kind of spatial deepness in these two apartments.

The Jin, 3-Jian composition and the Chinese motifs Wang used can all be considered as ideas of Chineseness in the residential projects and they are all related to Suzhou houses. In the transition from courthouse to townhouse design, Wang's focus also shifted from Jin to Jian. Jin and Jian are both general features of Chinese houses, however, Wang seems to adopt the features and translate his own sense of space. Regardless of building type, Wang's works all show a concern for multi-spatial layers, which is his original viewpoint and it is therefore the essence of his unique approach to express the idea of Chineseness. He may have been aware of this feature from Jin at the beginning and may have intentionally tried to increase the effect in Ro's house. After that, the intention became much more prominent in the Honglu apartment building. It recalls Wang's observation of Chinese architecture, "the Chinese composition is from one Jin to another Jin, from this Jian to the next Jian. This is all about fulfilling the needs of the mystique"³⁰, which also brings the features of multi-spatial layers to light. In other words, the deepness of space is what Wang attempts to achieve, which is the main idea of his Chineseness of space.

In the five representative residential projects discussed, we see the development of Wang's approach to the Chineseness of space. All of Wang's works show a consideration for multi-spatial layers, which creates a deepness of space. It is the original and essential perspective of Wang's Chineseness.

Notes

- 1) 吳增榮, 李俊仁編, 訪王大閔, 建築師雜誌, 1979.01, p.72. Also 林盛豐編, 中國當代建築師王大閔, 1978, p.9, unpublished.
- 2) 王大閔著, 李宗哲編, 雄心與野心, 銀色的月球, 通俗社, 2008, p.60. Originally published in 中國時報, 1996.
- 3) 王鎮華, 蔡榮堂編, 王大閔的家, 建築師雜誌, 1977.12, p.37.
- 4) 王大閔著, 李宗哲編, 我所知道的蔣夫人, 銀色的月球, 通俗社, 2008, p.37. Originally published in 中華日報, 1978.
- 5) File no.1691, Series III-Letters to and from Walter Gropius, Walter Gropius papers, Houghton Library, Harvard University.
- 6) 王鎮華, 蔡榮堂編, 王大閔的家, 建築師雜誌, 1977.12, p.36.
- 7) *Interiors*, Whitney publishing company, 1945.01, p.69.
- 8) 王大閔研討會記錄, 台灣東海大學, 1997.
- 9) 營造法原 is a manual written by 姚承祖, who with his family belonged to the professional builders' group in the Suzhou area.
This manual is valued as the most important and representative book about Suzhou houses.
- 10) 姚承祖著, 張志剛編, 營造法原, 建築工程出版社, 1959, pp.32-41.
- 11) *ibid*, p.121.
- 12) 徐明松編, 永恆的建築詩人王大閔, 木馬文化, 2007, p.25.
- 13) Letter from Interior magazine editor Francis de N. Schroder, Collection of Wang's family, 1944.10, unpublished.
- 14) Jill Pearlman, *Inventing American Modernism: Joseph Hundunt, Walter Gropius, and the Bauhaus legacy at Harvard*, University of Virginia Press, 2007, p.165.
- 15) *ibid*, pp.166-168.
- 16) The project was an entry from the design competition called "designs for postwar living", which was published in the American magazine *Art and Architecture* in April 1944. Wang did not title the project, thus the author uses the competition title to name the project.
- 17) 林盛豐編, 中國當代建築師王大閔, 1978, p.9, unpublished.
- 18) 蕭梅編, 王大閔作品集, 啟源書局, 1997, p. 109. Originally published in *Interior* magazine issue of January, 1945.
- 19) Terence Riley, From Bauhaus to Court-House, Mies in Berlin, Museum of Modern Art, 2003, p.330.
- 20) 林盛豐編, 中國當代建築師王大閔, 1978, p.15, unpublished.
- 21) *ibid*, p.11.
- 22) 王大閔著, 李宗哲編, 我所知道的蔣夫人, 銀色的月球, 通俗社, 2008, p.37. Originally published in 中華日報, 1978.
- 23) 林盛豐編, 中國當代建築師王大閔, 1978, p.15, unpublished.
- 24) *ibid*, p.14.
- 25) File no.1691, Series III-Letters to and from Walter Gropius, Walter Gropius papers, Houghton Library, Harvard University.
- 26) 王大閔研討會記錄, 台灣東海大學, 1997.
- 27) 徐明松編, 永恆的建築詩人王大閔, 木馬文化, 2007, p.15.
- 28) There are 34 sheets of drawings, which include 14 plans, in Wang Da-Hong collection of National Taiwan Museum.
- 29) There are 32 sheets of drawings, which include 8 plans, in Wang Da-Hong collection of National Taiwan Museum.
- 30) 徐明松編, 永恆的建築詩人王大閔, 木馬文化, 2007, p.25.

References of images

All drawings in this chapter were retouched by the author.

Fig.5-1) Originally made by the author

Fig.5-2) *Interiors*, Whitney publishing company, 1945.1, p.69

Fig.5-3) Collection of Wang's family

Fig.5-4) *ibid*.

Fig.5-5) Terence Riley, Mies in Berlin, Museum of Modern Art, 2003, p.331

Fig.5-6) *Interiors*, Whitney publishing company, 1945.1, p.69

Fig.5-7) *ibid*, p.68

Fig.5-8) Vitruvius 著, 高履泰譯, 建築十書, 中國建築工業出版社, 19981, p.103

Fig.5-9) 梁思成, 清式營造則例, 中國營造學社, 1934, pp.21

Fig.5-10) *Interiors*, Whitney publishing company, 1945.1, p.68

Fig.5-11) Werner Blaser, *Mies van der Rohe: the art of structure*, Thames and Hudson, 1965, p.49

Fig.5-12) 今日建築, 台灣省立工學院建築系, 1954.10, p.18

Fig.5-13) Collection of Wang's family

Fig.5-14) 今日建築, 台灣省立工學院建築系, 1954.10, p.20

Fig.5-15) *The Architecture Forum*, Time, 1943.12, p.93

Fig.5-16) *ibid*, p.90

Fig.5-17) Werner Blaser, *West meets East: Mies van der Rohe*, Birkhäuser, 2001, p.101

Fig.5-18) 今日建築, 台灣省立工學院建築系, 1954.10, p.18

Fig.5-19) File no.1691, Series III-Letters to and from Walter Gropius, Walter Gropius papers, Houghton Library, Harvard University

Fig.5-20) 今日建築, 台灣省立工學院建築系, 1955.12, p.32

Fig.5-21) *ibid*, p.33

Fig.5-22) *ibid*.

Fig.5-23) 徐明松編, 永恆的建築詩人王大閔, 木馬文化, 2007, p.60

Fig.5-24) Collection of Wang's family

Fig.5-25) File no.CWDH10323022, Wang Da-Hong collection, National Taiwan Museum

Fig.5-26) *ibid*, file no. CWDH10323020

Fig.5-27) Left:姚仁祿編, 中國當代建築師王大閔, 1978, p.46. unpublished, right: Collection of Wang's family

Fig.5-28) File no. CWDH10827001, Wang Da-Hong collection, National Taiwan Museum.

Fig.5-29) Collection of Wang's family

Fig.5-30) 徐明松編, 建築師王大閔: 1942-1995, 誠品, 2010, p.260.

CHAPTER 6
CHINESENESS IN THE NATIONAL PROJECTS

1. Introduction

Wang's sense of Chinese was influenced by Suzhou houses and Wang sought the meaning of this Chineseness through the residential projects he designed between the 1950s and 1970s, which was also the most active period of his career. In that same period, the value of Chinese culture was also highly advocated in Taiwan. The most important event in this era was the Chinese Cultural Renaissance Movement (中華文化復興運動), a movement initiated by the supreme leader of the Kuomintang regime (KMT, 中國國民黨) in 1966 that continued for a decade. To promote Chinese culture, national facilities were mostly designed in the style inherited from traditional Chinese architecture, most notably the style used in the design of palaces, which is known as the Palace style (宮殿式建築).

From 1960 to 1975, Wang designed four representative national projects: the National Palace Museum project (國立故宮博物館計劃案, 1961, Fig. 6-1), Sun Yat-sen Memorial Hall (國父紀念館, 1965-1972, Fig. 6-2), the Ministry of Foreign Affairs building (外交部, 1971, Fig. 6-3), and the Ministry of Education building (教育部, 1971, Fig. 6-4). All are located in Taipei, the capital of the ROC (Republic of China, 中華民國). In terms of the cultural impact of these projects, the Palace Museum project and Sun Yat-sen Memorial Hall can be considered much more important to our discussion than the other two governmental facilities. The explicit purpose of these two buildings are for expressing Chinese culture; Sun Yat-sen Memorial Hall can even be considered as the symbol of the Chinese Cultural Renaissance Movement. From the viewpoint of cultural development, Wang played an active role in this period that advocated Chinese culture.

However, Wang also criticized the Palace style in the 1960s. He claims that the Palace style buildings do not understand the “true spirit” of Chinese architecture, arguing that these kinds of buildings cannot serve as role models for Chinese architecture¹⁾. This reveals Wang's struggles during this time period to emphasize symbolic elements to express his sense of Chineseness, but which might not agree with the Palace style conception of Chinese architecture. This raises the question of how Wang expresses a different approach to express his sense of Chineseness. This chapter will seek to understand Wang's expressions of Chineseness through the Palace Museum project and Sun Yat-sen Memorial Hall, and will also seek

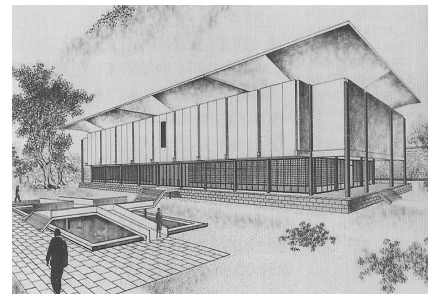


Fig.6-1 National Palace Museum



Fig.6-2 Sun Yat-sen Memorial Hall

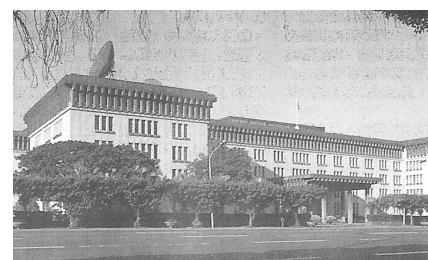


Fig.6-3 Ministry of Foreign Affairs



Fig.6-4 Ministry of Education

a better understanding of Wang's own sense of Chineseness as expressed in these two projects.

Regarding Wang's sense of space in Chinese architecture, Wang's spatial images were influenced by Suzhou houses, as discussed in chapter 4. Those spatial images were adapted for use in his residential projects, and it follows that Wang may also practice a similar sense of space in his large-scale national projects. We will therefore compare the plan composition of Wang's project and that of Suzhou houses by clarifying the contents of the Palace Museum project and Sun Yat-sen Memorial Hall through official documents and drawings first, then comparing the plan compositions with Suzhou houses to understand Wang's conception of Chineseness in space. The subjects of analysis are extracted from the plan composition of Suzhou houses, which are Jin (進), Ting (廳), Jian (間) and Neishijie (內四界). We will now briefly introduce each of these in turn.

The Jin is the basic spatial unit of Suzhou houses (Fig. 6-5) and Chinese houses. In Suzhou houses, the Jin is composed by a Ting and Tenjing (天井), which are arranged linearly and alternatively in a walled space. Generally, a Suzhou house is composed by repeating the Jin composition. The Ting is the building part of the design. The interior of the Ting is divided by the positions of pillars and the space between two pillars is called Jian. Generally, a Ting is composed of three Jian, which is known as a 3-Jian composition (三間構成) and is the basic composition of the interior. The central part of a 3-Jian composition is called Mingjian (明間), which has full-height windows to create a brighter space in the interior. Mingjian generally serves as the public area or ceremony space. The spaces at either side of the Mingjian are called Anjian (暗間), and have ordinary windows. Anjian are usually used for private activities, such as sleeping. The contrast between Mingjian and Anjian will be found relevant to our discussion. Meanwhile the Neishijie is the central space of the Ting and is defined by four pillars that may also infer a vertical axis of the interior. The Neishijie also defines the area of 1 Jian, which we can say is the beginning of a Ting's space.

As for the materials, there are 4 sheets of drawings of the Palace Museum project in the Wang family collection. These sheets contain 5 different floor plans, two sides of elevations and sections, and a perspective. Also, there are three photos of the study model of the roof structure.

We have collected materials on Sun Yat-sen Memorial Hall from three main sources: the Wang Dahong collection at the National Taiwan Museum, the Sun Yat-sen Memorial Hall archive, and Wang's family. The materials at the National Taiwan Museum consist of 130 sheets of drawings. Most of them are about the details of the design and structure and only a few of them are dated. In these materials,

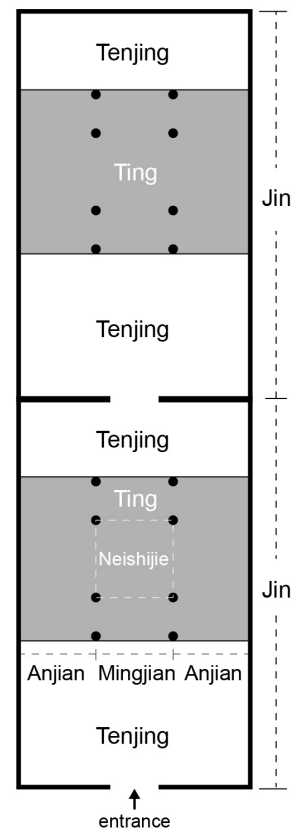


Fig.6-5 Diagram of Suzhou house

two master plans dated May 1968 and December 1969 and an elevation drawing dated December 1971 should be noticed²⁾.

Regarding the materials at the Sun Yat-sen Memorial Hall archive, they can be divided into documents and drawings. We collected 496 sheets of documents, which are mostly about the conference records related to the memorial hall contract³⁾. Among these documents, 12 sheets of digitalized drawing data were found. Most of the drawings are also about the detail, but there is 1 main elevation drawing with the date March 1969 and 3 undated sections that should be noticed. Besides the digital data, two sets of blueprints were also found in the archive. One of them contains 3 sheets of plans and 1 sheet of a section, which are dated April and May 1966. The other one contains 37 sheets of drawings, which include plans of different floors, sections and details. Several drawings in this set are the same as the digital data mentioned above.

The Wang family materials consist of a set of drawings related to the project that Wang proposed in the Sun Yat-sen Memorial Hall design competition, the details of which we will discuss in the following contents. It includes the master plan, main floor plan, roof plan, 2 sections and a perspective. Also, there are 21 photos of the memorial hall models, which belong to two different editions of the design. None of the above mentioned materials are publicly accessible, but some are referenced in publications⁴⁾. The author collected all of these materials in digital format or in photos by special permission.

2. The Chinese Cultural Renaissance Movement and national projects in Taiwan in the 1960s

2.1 The background of the Chinese Cultural Renaissance Movement

In 1949, the KMT was defeated by the Communist Party of China (CPC, 中國共產黨) in the Chinese civil war. The KMT and its supreme leader Chiang Kai-shek (蔣介石, 1887-1975) made their escape to Taiwan and attempted to build Taiwan as a retaliation base for an eventual counterattack. After World War II, the world entered the Cold War era, and the number of military actions decreased. Without the support of the United States, KMT's counterattack became impossible in the 1950s. The KMT therefore turned to creating an image of "Free China" in Taiwan in opposition to communist China. This is the main reason why traditional Chinese culture was installed and became mainstream in Taiwan, where five decades of Japanese colonization had just ended. Meanwhile, the KMT government proclaimed martial law, forbidding anything that might jeopardize the existence of the ROC. This silencing of opposing ideologies further accelerated the ascension of Chinese culture as the most representative culture in Taiwan. Confucianism was placed at the core of the KMT's cultural ideology. Confucianism with its emphasis of social ranking, manners and morals had formed the main social values of China for thousands of years. These Confucian rules were also considered the appropriate methodology to manage the country. The KMT attempted to domesticate people through Confucianism to stabilize their regime and to create the impression that the regime had inherited the traditions of China.

At the same time that Chinese culture was being installed, Taiwan was also influenced by American culture. Taiwan received economic and military aid from the United States following the outbreak of the Korean War in 1950. The aid program brought with it tremendous influences not only on the military but also in the field of construction. At the same time the influences of modern American culture and lifestyle also entered Taiwan. Buildings, especially those completed in cooperation with the US Military Assistance Advisory Group (MAAG, 美國軍事援助技術團)⁵⁾, represent the value of being economic and practical, which mirrors the features of modernism. Hence, the architectural culture of Taiwan also has the aspect of modernity as represented by the United States⁶⁾. The absorption of American and Chinese culture may not seem to relate to each other, but they occurred for the same reason: the KMT created Taiwan as the Free China. These two aspects gave rise to the development of Palace style buildings, which will be discussed in the following sections.

From the 1960s, the international society began to wonder whether the ROC regime on Taiwan could really represent “China”, when the mainland was substantially controlled by the People’s Republic of China (PRC, 中華人民共和國). This situation compelled the KMT to put more effort into their cultural constructions, resulting in the Chinese Cultural Renaissance Movement, which was launched in 1966. This cultural movement was meant to oppose the Great Cultural Revolution (文化大革命) underway in the PRC. The Great Cultural Revolution consolidated Communist ideology by advocating revolt against all perceived opposing individuals and ideologies. The revolution attempted to break the Four Olds⁷⁾ and disparaged Confucianism. It also decried everything about capitalism, including technology and science. To counter the CPC, the intention of the Chinese Cultural Renaissance movement was to “revive the traditional culture of the nation”. The KMT stressed that they were the protector of Chinese culture and advocated Confucianism; followers believed they were the true heirs to the Chinese traditions cast off by the CPC. The movement emphasized the morals of society, the value of freedom and the use of science and technology. It may be said that the cultural movement attempted to implant into Taiwanese society the concept of a national state based on Chinese nationalism. This was the core of the KMT’s cultural policy since the 1950s.

In the field of architecture, buildings that represent the features of traditional Chinese architecture became powerful propaganda for bringing Chinese culture to the mainstream. This kind of building is known as the Palace style building.

2.2 Palace style buildings in Taiwan

The Palace style buildings served as a form of propaganda and acted as the mainstream form of modern architecture in Taiwan. Development of the Palace style began with the National Central Library (國立中央圖書館, 1955, Fig. 6-6) and the National Science Education Center (國立科學教育館, 1959, Fig. 6-7), and is considered to have ended with the Chiang Kai-shek Memorial Hall (中正紀念堂, 1980, Fig.

6-8). Of the buildings completed in the 1960s, the Palace Museum (故宫博物院, 1965) and Chungshan building (中山樓, 1966) are the most representative; both are symbolic, not only in the architectural form but also in the meanings they represent.

The Palace museum is for exhibiting traditional Chinese artifacts that were collected in the Forbidden City in Beijing. The museum serves as place for showing the embodiment of Chinese culture. The Chungshan building was built to commemorate the 100th anniversary of Sun Yat-sen's birth and serves as a location for the President to host ceremonies for state visits. It was also the place that Chiang Kai-shek announced the start of the Chinese Cultural Renaissance Movement. The announcement made the building become a notable building in the cultural movement period. The appearance of these buildings allow people to easily connect them to images of traditional Chinese architecture, especially the palaces in Beijing. In addition, they also reflect the American cultural influence of that period in that they were required to be built with modern constructional technologies and to be both functional and economic⁸⁾. Hence, it may be said that the Palace style buildings reflect the two representative aspects of culture in 1960s Taiwan.

Wang submitted designs for four public buildings in this period, the National Palace Museum project (1961), Sun Yat-sen Memorial Hall (1965-1972), the Ministry of Foreign Affairs building (1971), and the Ministry of Education building (1971). These buildings serve as iconic cultural and government facilities. In particular with the National Palace Museum project and Sun Yat-sen Memorial Hall, Wang was required to express the features of Chinese architecture to the public, but it was not easy for Wang to complete these projects. Although Wang won the design competition for the Palace Museum project, he insisted on his own design, which was influenced by modernism, and as a result his museum project was rejected. The Sun Yat-sen Memorial Hall became Wang's most famous creation, but the final design was the result of a compromise that aligned the design more closely with the KMT's cultural policy⁹⁾. Wang once claimed, "Renaissance is not meant to restore ancient ways. We present new things, not old ones..."¹⁰⁾. Wang shows his intention to find a new approach to express Chineseness, but under government pressure, Wang faced understandable difficulties in doing so.



Fig.6-6 National Central Library



Fig. 6-7 National Science Education Center



Fig. 6-8 Chiang Kai-shek Memorial Hall

3. The National Palace Museum project

3.1 The background of the museum project

Using the pretense of avoiding their destruction in the Chinese civil war, Chiang Keishek asked his army to move the artifacts of the National Palace Museum in Beijing¹¹⁾ to Taiwan during the war. At first, KMT stored them in the mountains of central Taiwan. In 1957, the KMT government built a small building for their display, near the storage warehouses. Due to the inconvenience of the location and the lack of space, the KMT in 1960 decided to build a new museum in Taipei. A design competition for this National Palace Museum was held in 1961. Details of the competition in the research materials are scarce, however, Wang did preserve the drawings from his own proposal. According to the specialist who joined the examination meeting, Wang's project won the first prize¹²⁾, but due to unknown reasons, the KMT turned instead to Huang Baoyu (黃寶瑜, 1918-2000), one of the competition judges, to submit a new design proposal. The KMT accepted Huang's proposal and began the construction in May 1962 and finished in August 1965.

3.2 Wang's proposal for the museum

The museum in Wang's proposal¹³⁾ appears to be a three-storied rectangular building, which has the main entrance at the center of the longer side. The building faces south and stands on a low podium. In addition to the main entrance, there are two more entrances at the east and south sides of the building to connect stairs to the ground. In front of the main entrance, there is a cruciform slope above a shallow pool. The first floor is surrounded by full-height glass windows, while in contrast the second and third floors are surrounded by curtain walls which may be made by concert panels¹⁴⁾. On the top of the building, the roofs are composed of three reversed pyramids. At the center of each pyramid is a small dome of transparent material to allow sunlight to enter, but these domes cannot be seen from the elevations. From the elevation, we can see the first-floor space is set back from the edges of the podium to create a shallow colonnade on the long side of the building while two corridors are created on the short

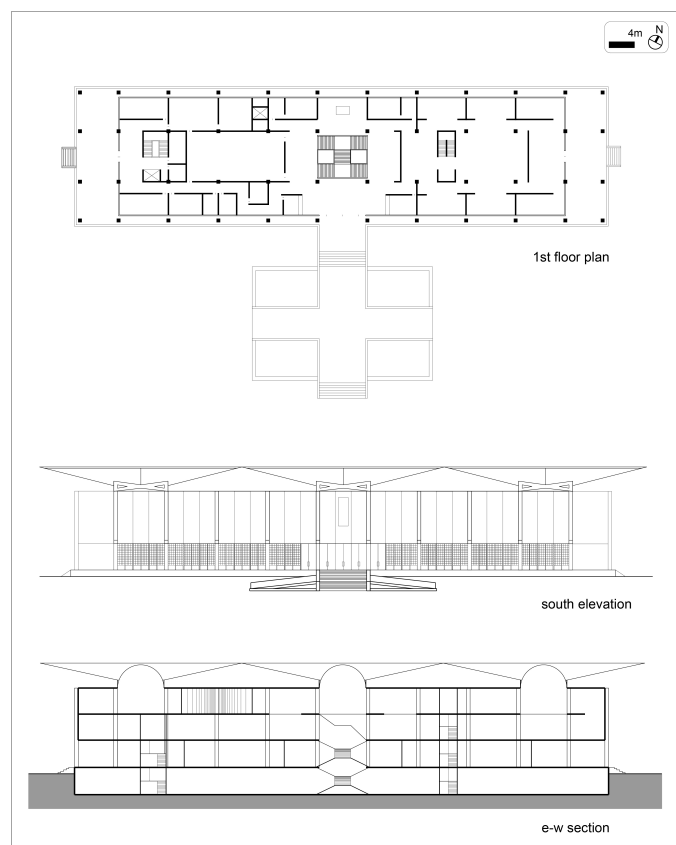


Fig.6-9 Plan, elevation and section of Wang's Palace Museum project

to create a shallow colonnade on the long side of the building while two corridors are created on the short

side (Fig. 6-9).

The plan is divided into three areas; from east to west are the exhibition room, main stair hall and an office at the first floor. The division of the space basically follows the positions of the pillars. At the upper floors, exhibition rooms are at the east and west sides, and between them is the main stair hall. There is another exhibition room in the basement and it has underground tunnels to connect to the exhibition room in the mountain¹⁵.

In comparison to Suzhou houses, the Palace Museum project appears like a single Ting without the Tenjin; hence, the Jin composition cannot be confirmed in this project. The plan shows similarity to the 3-Jian composition. The spatial composition of the two exhibition rooms with the stair hall in between is also similar to the composition of Mingjian and Anjian. The stair hall serves as a transiting node which is much more public than the exhibition rooms, and the sunlight from above allows the space to be brighter than any other room in the museum. We can take this stair hall as the Mingjian and the contrast between Mingjian and Anjian can also be seen. In addition, the three equal reversed pyramid shape roofs are connected to each other to compose a rectangle surface. Three equal areas arranged horizontally may recall the 3-Jian composition. Furthermore, we can see four pillars, which stand from basement to roof, and define the central stair hall. This space is a vertical space in the center of the museum, which is just like the Neishijie of a Ting. However, we can also see only the central skylight is located at the center of the plan, while the other two skylights are not at the center of the other two exhibition rooms. This shows an inconsistency between the roof and the building. In addition, the appearance of full-height windows at the first floor reveal a similarity to the tall windows (長窗) of Suzhou houses, which is common in Wang's other designs.

3.3 The executed project of the museum

Ultimately the KMT did not accept Wang's proposal, but their reason for withdrawing his design is still unknown. However, we may suggest the reason through the introduction of the executed project, which was designed by Huang Baoyu (Fig. 6-10). The points emphasized in the executed project that cannot be seen in Wang's proposal may be the reasons Wang's design was replaced.

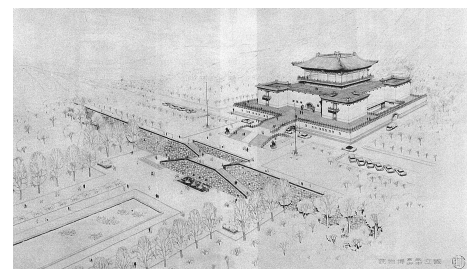


Fig.6-10 Huang's Palace Museum

Huang Baoyu was a member of the Society for the Study of Chinese Architecture (中國營造學社, SSCA)¹⁶ and was the only member to come to Taiwan in 1949. Given his background in the SSCA, Huang can be considered a specialist in traditional Chinese architecture. Huang explains his Palace Museum design as "Chinese revival architecture (中國復興建築)"¹⁷ and the plan shows a similarity to Mingtang (明堂), which is the building type for imperial ceremonies in ancient China (Fig. 6-11). Huang says that

Mingtang is the most important type of public building in China and also claims that the most important features of the independent public building are the roof and the podium, which are also features of Chinese architecture¹⁸⁾. Like Huang's design shows, the symbolic roof with traditional Chinese architectural style and the podium, where visitors will feel as though they are standing in front of Wumen (午門)¹⁹⁾ in Beijing. Besides the roof and podium, he emphasizes that the Toukung (斗拱)²⁰⁾, which he decorates under the roof, is for showing how the building relates to the timber structure of Chinese architecture, but it is not really functional (Fig. 6-12).

Being a member of the judging panel, Huang's Palace museum project might reflect the viewpoints of design expected by the KMT. In Huang's project, the design of the roof and podium is the focus. Unlike Huang, Wang proposed a museum with a geometrically shaped roof, standing on a low and narrow podium. We may conclude from these features that Wang's project does not inherit the traditional Chinese architectural form. As stated before, the Palace Museum serves as an important propaganda intended to directly express the legitimacy and tradition of the ROC; but these are not the focus of Wang's design, which might be the reason his project was ultimately withdrawn.

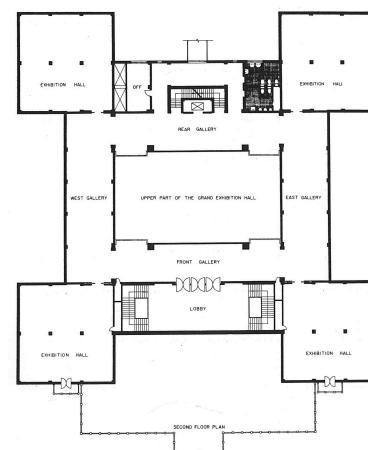


Fig. 6-11 Huang's Palace Museum plan



Fig.6-12 Toukung of Huang's Palace Museum

4. Sun Yat-sen Memorial Hall – the design competition and Wang's original proposal

4.1 The design competition

Sun Yat-sen Memorial Hall is an intricate cultural facility consisting of an assembly hall with a 3000-person capacity, exhibition rooms and a library. The building commemorates the 100th anniversary of Sun Yat-sen's birth. In contrast to the Chungshan building, which is also for commemorating Sun's birth but is only for state ceremonies and is located in the mountains at the north of Taipei, Sun Yat-sen Memorial Hall is intended for public use and is located at the center of Taipei city.

A preparatory committee named "The preparatory committee of ROC citizens to commemorate the 100th anniversary of the founding father's birth (中華民國各界紀念國父百年誕辰籌備委員會)"²¹⁾ was set up in September 1964 to oversee the project. Chiang Kai-shek, as the supreme leader, naturally served as the honorary chairman of the committee. After almost a year of preliminary discussions, the committee decided to build the memorial hall at the no. 6 park in Taipei city and held a design competition among designated architects in August 1965. 12 architects and firms were invited to participate in the competition. Half of these architects were chosen from the participants of the National Palace Museum

competition²²⁾. The competition lasted only a month, and architects had to submit their proposals before September 1965.

The official documents collected by the Sun Yat-sen Memorial Hall archive tell of the process of the memorial hall's construction. The principal documents used in this chapter can be roughly categorized into 4 kinds of records: preparatory committee records, architecture and design committee records, records of the competition judges, and design revision conference records. In these documents, the programs of each competition proposal are collected for a total of 101 sheets of papers. However, only drawings of 4 projects are found and most of them are perspective. Unfortunately, Wang's proposal cannot be found in these documents.

According to the “summary of the design principles of Sun Yat-sen Memorial Hall (國父紀念館設計原則提要)”, the memorial hall required enough space for a statue of Sun Yat-sen, an assembly hall that could accommodate 2500 to 3000 guests, exhibition rooms and a library. Before mentioning the requirements, the note first emphasizes that, “the architectural style has to express the culture of Chinese modern architecture sufficiently, as well as harmonize with the advantages of Western modern architecture”, and also reminds entrants that the design should be practical.

In accordance with the design principles provided by the committee, most of the architects stress how their designs adopt features of traditional Chinese architecture²³⁾, and these principles are reflected in the appearances of the building proposals submitted. Referencing the architects' programs, the traditional style of roof and podium are the common points of design, which can be considered as their methods for representing Chinese architecture (Fig. 6-13). On the other hand, we can also find designs that depart from the traditional style (Fig. 6-14). Referencing Wang's program, he proposes a single building to gather all the required spaces under one roof at the same floor, which represents , to quote Wang, the traditional spirit of Chinese architecture by modern methods.



Fig.6-13 Participant project 1

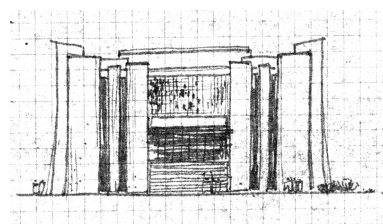


Fig.6-14 Participant project 2

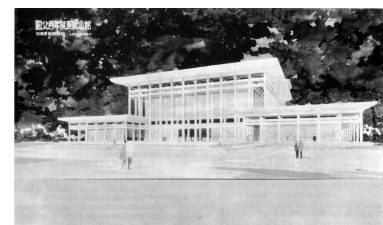


Fig.6-15 Chang's proposal

The two finalists in the competition were Wang's proposal and Chang's proposal (Fig. 6-15). Looking at the records of the judges deliberation meetings²⁴⁾, we find that both of them were evaluated as being practical and of reasonable construction. The judges also comment that both proposals are unique, but Chang's proposal may recall Japanese architecture, which would not be appropriate.

Of Wang's proposal, on the other hand, the judging committee says, “the style is creative and unique, but also contains the life of Chinese architecture and culture in it. It is not completely separate (from the

tradition)”²⁵). From the comments, we can see the judges may intend to accept Wang’s new ideas for Chinese architecture, but ultimately, the appearance of the building, and the question of whether it represents Chinese architecture, is still the focus when making the final decision.

4.2 The executed project

Before Wang’s proposal was executed in 1968, more conferences were held to revise the design. Looking at the official documents, we can basically conclude the process of Wang’s revisions fell into three categories: the original project, a series of three revisions made to the project, and the executed project. The original project was submitted in September 1965 while the 1st and 2nd revisions to the project were submitted in December 1965. The committee took the 2nd revision as the final project and presented it to chairman Chiang for the final judgment. However, Chiang thought the 2nd edition still needed to be revised; therefore, more conferences were held over the next two years. During this period, the 3rd revision can be confirmed²⁶). After revising the details of the 3rd revision, Chiang finally approved the design for construction in August 1967.

Drawings of the executed project as well as the 2nd and 3rd revisions were found (Fig. 6-16). However, no drawings of the original project or the 1st revision could be located; only the programs were confirmed. To make conjectures about Wang’s original project, it is therefore necessary to trace back from the executed project.

The executed project is an independent building standing on a podium, which is set in the center of a park. The main entrance is at the south side and there is a straight approach to connect the streets. The yellow roof recalls the traditional Chinese architectural style, and appears to be a transformation of the Luding (盪頂) style roof. However, the partial roof above the main entrance rising toward to the sky makes this design different. The building has a square with each edge reaching 108 meters. The plan is divided into three unequal areas, with the central area three times larger than the two equal sides. The central area is the assembly hall in an oval shape of plan, in front of the hall is the space for placing the statue of Sun Yat-sen. Ceremonies to commemorate Sun are still held in this space today. At the side of the hall are exhibition rooms and a library; both of them are in rectangle plans. The plan shows the assembly hall surrounded by three buildings with an opening of full-height windows at the south side only, and a semi-exterior pillared corridor surrounding the building.

4.3 The 2nd and 3rd revisions

Due to the lack of information, there is only a set of drawings that includes 3 sheets of plans and 1 sheet of sections, dated in the period between the 2nd edition of revisions and the executed project.

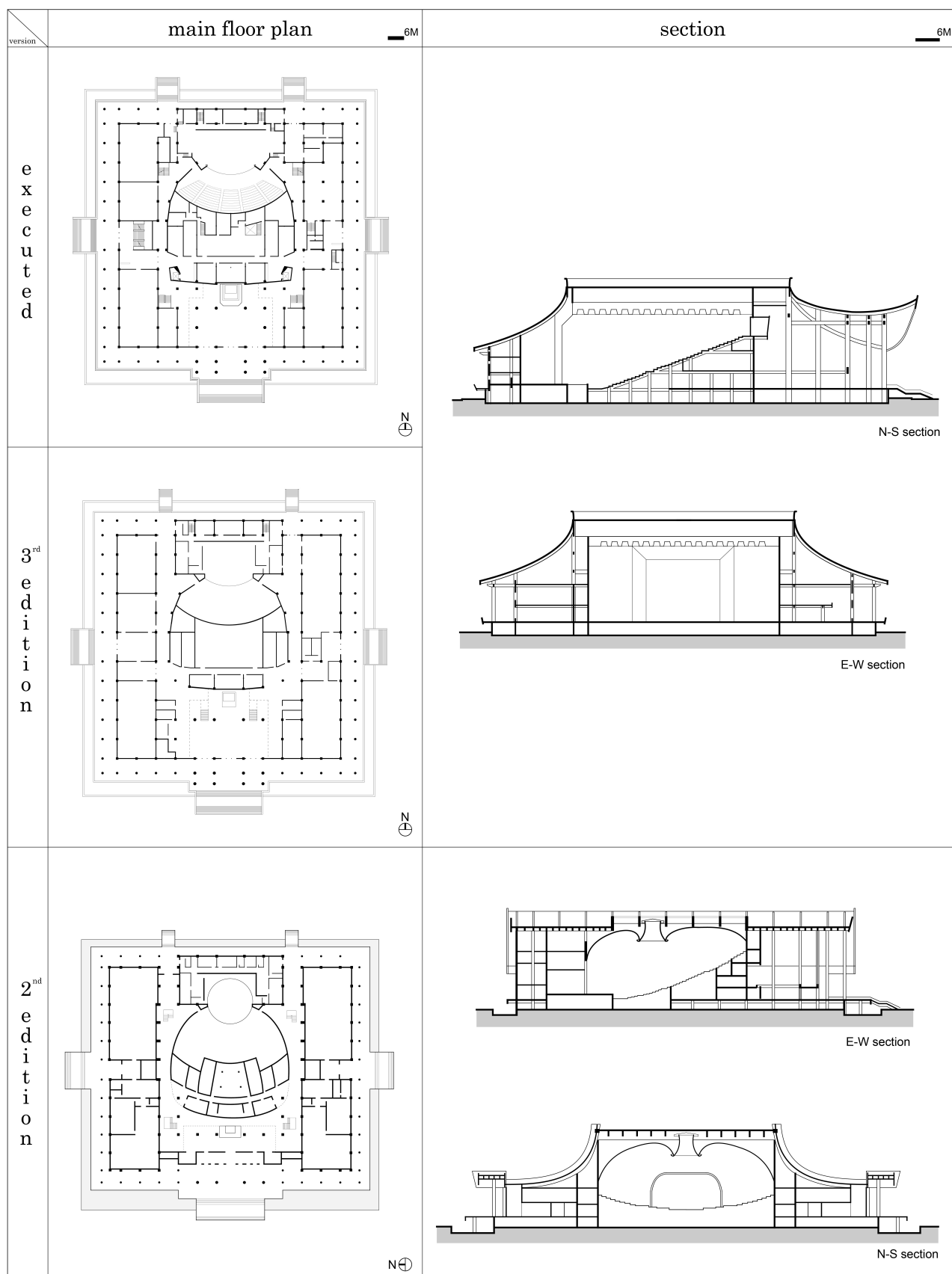


Fig.6-16 Plans, elevations and sections of each version of Sun Yat-sen Memorial Hall

We take this project as the 3rd revision. From the plan, the composition is almost the same as the executed project; only the space of the statue is different. In this 3rd revision, there are two stairs set at the left and right sides of Sun's statue, connecting to the terraces of the second floor. The terraces extend from the assembly hall to the edge of the main entrance. These two stairs help visitors enter the second floor of the assembly hall directly from the entrance, it may be said that the stairs make the space of the statue serve more like a interior circulation node than a space of commemoration. It may be the reason that the executed project cancels the stairs. From the roof plan, it shows the shape of roof is as same as the executed project and the section also shows that the height of the raised part of the roof is almost the same to the executed project. This tells us that at the time around May 1966, the plan and appearance of the building were already decided.

In addition, there are photos (Fig. 6-17) of a building model that was supposedly made at the same period of the 3rd revision. The building's appearance is almost the same as the executed project, but two lion statues at the main entrance and the brackets called Chueti (雀替) at the beams reveal some of the differences. These decorative elements were removed when the project was executed; they also cannot be seen in the 3rd revision drawings. Due to the lack of information, it is hard to confirm the time sequence of the 3rd revision and this model, but it shows that an appearance of the memorial hall with more decorative elements existed.

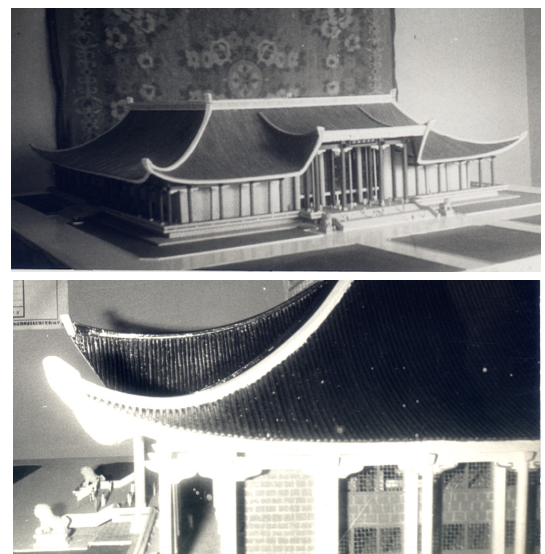


Fig. 6-17 Model in 3rd edition period

As for the 2nd revision, a set of drawings that includes 3 plans, 2 sections, a perspective and photos of a model have been confirmed²⁷⁾. The photos of the model reveal a perceptible difference in the building's appearance compared to the 3rd revision, especially in the form of the roof. As mentioned before, the committee provided chairman Chiang Kai-shek with the 2nd revision. According to Wang, Chiang said, "it looks like Western architecture", and asked for the project to be revised to stress the features of Chinese architecture in its appearance; according to Wang, the image of the building that Chiang had in mind was the Taiho Tien (太和殿), the hall of supreme harmony in the Forbidden City²⁸⁾. Chiang's comments on the design likely resulted in the difference of appearance between the 2nd and 3rd revisions.

The plan composition of the 2nd revision does preserve some similarities with the executed project but apart from the appearance there are some other differences. First, the space for the statue is different. The executed project shows six columns defining an isolated commemorative space for the statue. This space may be extended to the semi-exterior terrace that is another space surrounded by eight more columns and the rising roof. A commemorative space from the exterior to interior is composed

intentionally. In contrast to this, the 2nd revision does not have a particularly space for the statue in the interior and only uses four columns to show the main entrance. The full-height windows in front of the entrance are set back to allow for selling and checking tickets, a functional aspect of the design. We can say that Wang does not specifically stress the space of statue in the 2nd revision.

Another difference is in the design of the assembly hall. The executed project and the 2nd revision both have oval shaped plans, but it is obvious that the periphery wall of the 2nd revision proposes a smooth curved line that cannot be seen in the executed project. From the section, the executed project's assembly hall is a concrete box, but the space of the 2nd revision is a dome; this is the most evident difference in the two designs that should be noticed. In addition, a water basin surrounds the periphery of the memorial hall in the 2nd revision, but the basin becomes a part of the concrete podium in the executed project.

From the comparison, the roof's form is the most evident difference between the 2nd edition and later projects. The roof looks much more "Chinese" in the 3rd revision, which likely reflects Chiang's influence, as he preferred the architectural style of Chinese palaces. The space of assembly hall is also different. The space in the 2nd revision is designed as a dome, which may be the same as Wang's original proposal. Also, the space for the statue becomes much more commemorative from the 2nd revision to the executed project. The space is not particularly emphasized in the 2nd revision, while it becomes an isolated space that also serves as a circulation node in the 3rd revision. Finally, in the executed project, the space becomes a completely isolated space for ceremonies.

4.4 The original project and the 1st revision

No drawings of the 1st revision or the original project can be found. However, the programs of the original project and written reports of revising points of the project still exist. Through these contents, we may draw conclusions about the 1st revision and original project by tracing back from the 2nd revision. Referencing the documents, it shows Wang explains the revised points in four main subjects: the master plan, the plan, the style of the appearance, and the structure & materials. We will now highlight the crucial points of revision following Wang's subjects.

I. Introduction to the 2nd revision²⁹⁾

Master plan:

1. The pool at the front is wider and the shape has changed.
2. The podium is increased to 10 feet high.

Plan:

1. The depth of exhibition room and activity center is decreased 9 feet.
2. The main entrance is set back 10 feet and the main stairs are wider.

Appearance:

1. Increases the feeling of Chinese architecture. Keeps the original look not inherited from Qing dynasty palaces.
2. The highest part of the entrance becomes 6 feet higher; the columns at the main entrance are reduced from 6 to 4 columns.
3. The four corners of the roof rise higher, to emphasize the Chinese feel to the appearance of the roof.

Structure & Materials:

1. The building is a RC structure. Walls are made of bricks. In addition, exterior walls are all marble slabs.

II. The record of the first meeting for revising proposal no. 5³⁰⁾

Master plan:

1. Revises the shape of the water pond's corners at the front; also makes it higher.
2. The podium is increased to 8 feet high.

Plan:

1. Decreases the width of the front entrance but increases the height to 26 meters.
2. Decreases the width of both sides by 3 meters. The surrounding corridors express the tastes of Chinese architecture (中國風情).

Appearance:

1. The style of the appearance is revised. The appearance reflects the plan composition and the structure, which is creative and revolutionary new Chinese style architecture.

III. The Introduction of the Sun Yat-sen Memorial Hall design³¹⁾

Master plan:

1. The memorial hall faces west. The entrance of the exhibition space is to the south and the entrance of activity center is to the north.
2. There is a main approach that connects the plaza to the main entrance of the memorial hall. A water pool is set in the center of the plaza, which is surrounded by gardens.
3. The corridors surround the building and under the corridors are water basins.

Plan:

1. The assembly hall, exhibition rooms and activity center are united in a square plan; the assembly hall is at the center. These spaces are connected in the interior, but also in the exterior by the corridors.
2. The assembly hall does not separate into different floors; all visitors gather at one floor. The interior is an oval shape; the walls are equipped with blue soundproofing materials. The golden white dome has invisible lighting in it. The seats in the hall all use red cushions. They make the assembly hall

represents the symbol of the blue sky, white sun and red ground, which is the national emblem.

Structure & Materials:

1. The building is a RC structure; walls are all in brick.
2. Columns are painted in black while the exterior walls are all covered with white tiles. Stairs and floors are paved stone slabs.

From Wang's revision explanations above, we can see that while the details of the plan are revised, the entire plan composition does not change much. The original project and 1st revision can be considered as sharing a same plan composition with the 2nd revision. We see how Wang continues to raise the height of the podium and the height of the entrance, while he does not forget to emphasize that the style should not be inherited from Chinese palaces. Wang also specifically describes the space of the assembly hall and the corridors. For the assembly hall, he says that the interior colors symbolize the national emblem;

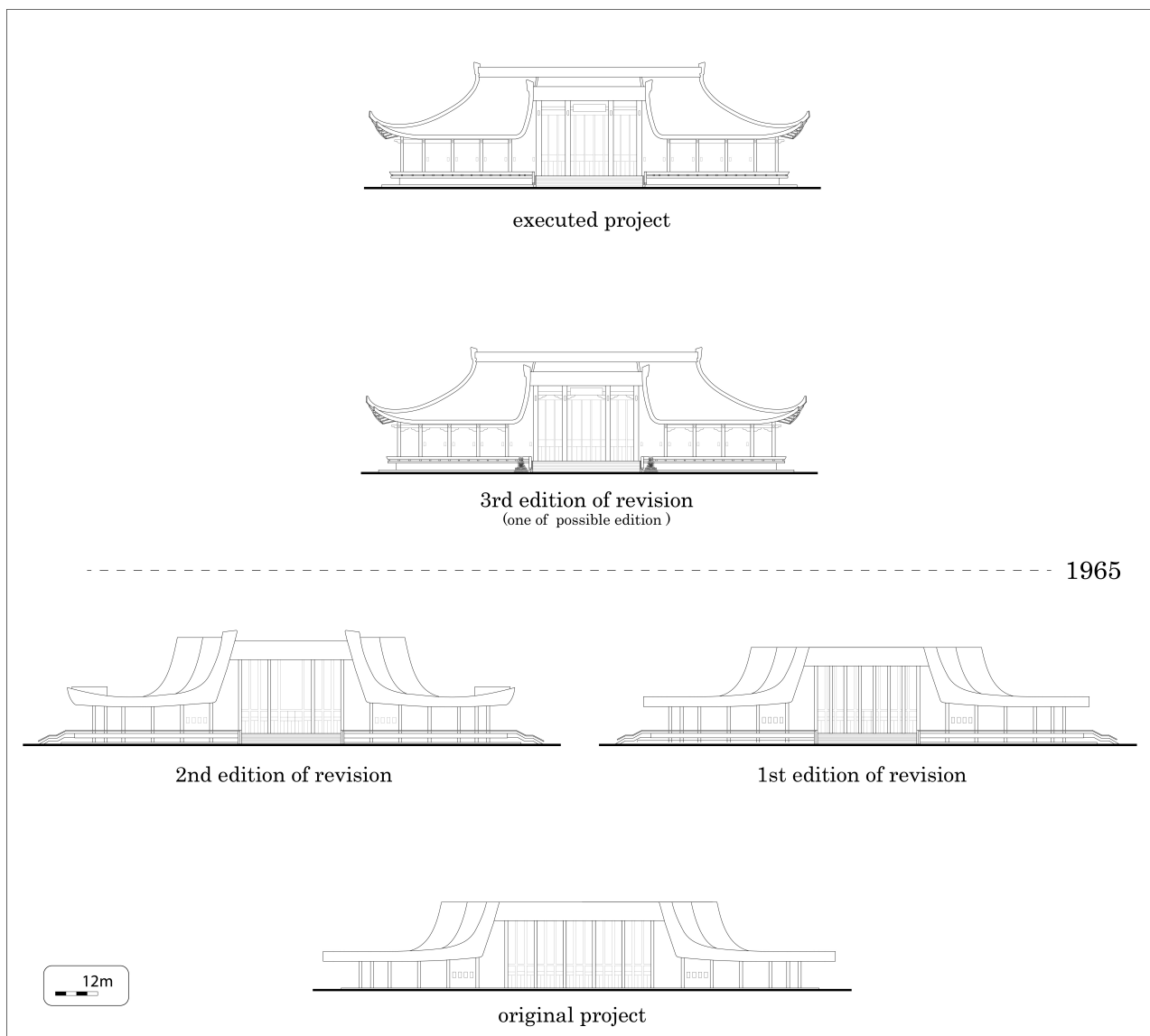


Fig.6-18 The elevations of each version of Sun Yat-sen Memorial Hall

the corridors, the terrace, eaves and water basin compose a space that speaks to Chinese tastes.

The judges' suggestions may also reveal the features of projects from the negative aspects. From the 1st revision, several representative suggestions can be identified, including: "the building looks like it is lying prostrate on the ground; it would be better if it can rise up", "the two wings of the original project are too wide. This revised project is better. Is it possible to add the ridges of a Chinese roof on this flat roof and add cornices at the two sides?", or "make reliefs on the beam of the roof, and raise the two wings of the roof ", and also "Chinese architecture generally places the entrances under the side of the ridge, but this building has the entrance at the side of Shanciāng (山牆, the gable wall), which doesn't conform to Chinese tastes"³². As for original project, the jury suggests, "the appearance looks like a Chinese opera hat—it is not appropriate. The flat roof cannot express Chinese tastes" or "the three levels of composition of Chinese architecture is representative. However, in this project we see neither the roof or the stairs. Therefore it does not look like Chinese architecture"³³.

From these suggestions, we can confirm that the focus of the revision is about the roof and the podium. The roof in the original project and in the 1st revision are both similar to a flat roof, which does not rise toward the sky. Also, the original project is criticized for not having a podium, which supposes even if it did indeed have one it must have been an extremely low one.

As the appearance of the memorial hall is the focus of the revision, we infer the main façade of the original project and the 1st revision through the above review of program notes and committee feedback. Including the executed project, the façade of each project is shown in Fig. 6-18. By tracking the original project, we see that Wang emphasizes the central part of the façade in every edition of the design. However, as the original project shows, Wang still submitted a project with the transforming roof that adopts the features of Chinese architecture and an extremely low podium, even after he had experienced the rejection of his Palace Museum project. Also, Wang symbolized the assembly hall's space, which is hidden inside the center of the memorial hall, instead of emphasizing the statue's space at the main entrance.

4.5 The similarity to Suzhou houses

Sun Yat-sen Memorial Hall implies the composition of an independent Ting, which is without a Tenjin. Hence, the Jin composition cannot be seen. It is also evident that the plan reveals a similarity to the 3-Jian composition, while the main elevation, the full-height glass windows and closure walls at the two sides create a similar contrast between Mingjian and Anjian. However, the Mingjian of Sun Yat-sen Memorial Hall have been enlarged, which implies that Wang chose to emphasize them. Also, it is hard to confirm the Neishijie in the memorial hall, but Wang intentionally designed a dome at the center of the plan. Inside the dome, light descends from the top of the center, which infers the verticality of the plan. The vertical space at the center of the plan may be similar in purpose to the Neishijie.

In addition, the committee's comment that the main entrance seems to be set at a gable wall should be noticed. Wang also mentions gable walls in his experience of Suzhou houses. He says, "the side walls of alleys in Suzhou were tall, you can see two-story high walls there. The surfaces of walls were black; I immediately felt a sense of mystique in their presence...I did not know who was behind the wall, so it was very mysterious"³⁴). It may be said that the alley between two-story walls that Wang mentions is the space between the gable walls of Suzhou houses. In this space, the two-story walls that show the positions of the roof's gable are scattered, which left a strong impression in Wang. The resemblance of the main façade of Wang's Sun Yat-sen Memorial Hall to a gable wall may relate to Wang's personal experiences with Suzhou houses.

5. Discussion

From the above studies, the features of Palace Museum project and Sun Yat-sen Memorial Hall can be summarized in the following three points.

I. The single Ting and the emphasis of centrality

In contrast to Wang's residential projects, the Palace Museum project and Sun Yat-sen Memorial Hall both show the composition of a single Ting without a Tenjin. Hence, the Jin composition also cannot be found. In these two projects, the 3-Jian composition is evident. Also, the contrast between Mingjian and Anjian can be seen in both projects, while the Palace Museum's central stair hall and Sun Yat-sen Memorial Hall's assembly hall serve as Mingjian. The space has skylights from the above and is also vertical and empty in contrast to other rooms in the museum. Four columns at the center of the plan define the Neishijie of the Palace museum, which serves as the center of the Mingjian. In Sun Yat-sen Memorial Hall, Wang enlarges the Mingjian and designs the center of the plan as a dome which has symbolic meaning. Hence, it may be said that by reflecting the 3-Jian composition, the centrality of both projects is also evident and being emphasized.

Proposing a single Ting composition may relate to Wang's understanding of Chinese architecture, because he has emphasized the independency of buildings and the connection created by corridors in Chinese architecture. In his criticism of the Chungshan building (中山樓, Fig.6-19), Wang stress the independency of the buildings. He claims, "Like the Chungshan building shows, the building is composed by various types of buildings put together. This is the method of foreigners"³⁵). Chungshan building is composed of the main building with a Sieshan (歇山) style roof, another building similar to Tiantan (天壇, Fig.6-20) at the front and other different types of buildings at the sides. The masses of buildings are all

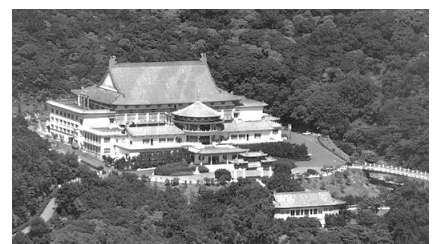


Fig.6-19 Chungshan building

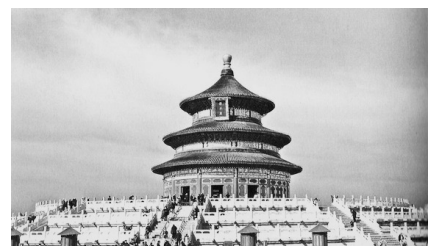


Fig.6-20 Tiantan

connected to each other. This is the point that is not Chinese to Wang. Therefore we can conclude that the independency of buildings relates to Wang's Chineseness and it may be a reason why he submits a single Ting composition both in the Palace Museum and his Sun Yat-sen Memorial Hall.

Furthermore, in one critique it is mentioned that the entrance of Sun Yat-sen Memorial Hall is opened at the side of the building's gable wall. In other words, it may be said that Wang rotates the roof by 90 degrees. Unlike the buildings in Palace style, which inherit the traditions of Chinese architecture and generally represent the frontality of Ting, Wang intentionally breaks these rules of direction, showing a different approach in a project that has limited flexibility. Also, showing the side of gable wall may emphasize the centrality from the façade by the shape of the gable.

II. The roof and the creation of spatial verticality

Wang proposes two symbolic roofs in his national projects that have less connection to traditional Chinese architecture; we may conclude that the style of roof is not the first priority in his design. Relating to the requirement of roof design, Wang pays attention to the creation of vertical space. In the Palace museum project, Wang proposes a roof in the modern style. The roof, a vertically void space with light descending from the central dome, is created at the center of the building. However, the skylights at either side of the roof are not above the centers of the exhibition rooms, which also reveals a divergence of the plan and section.

The divergence shows the central stair hall is the only center of the plan that infers a centripetal plan for the museum. As with Sun Yat-sen Memorial Hall, it may be said that the original roof design attempts to express the centrality and magnificence by contrasting the center with the wings of the roof. The centrality is also stressed in the interior. The assembly hall is designed as a dome without separating floors; it shows a vertical and also centripetal space at the center. Wang also colors the space with the colors of the national emblem to make the dome symbolic. We can see the roof style relates to this feature, and the interior plan shows the same focus as Wang mentions they are related to each other in his program. However, the divergence of the appearance's form and interior space can also be found in the memorial hall. It means the shape of dome does not reflect the appearance.

The roof of Sun Yat-sen Memorial Hall and the dome in the national emblem's colors are all symbolic and express "Chinese" explicitly. However, through the common point of two national projects, it may be said that besides using the symbols, there is another focus in these projects. Wang focuses on creating a vertically centripetal space at the central part of the space; this may be the essential part of his Chineseness in space. In addition, the roof of Sun Yat-sen Memorial Hall is rotated by 90 degrees to make the separated gable side serve as the façade, which also infers the verticality of the building. To stress the verticality is in contrast to the Palace style buildings, whose hipped roofs emphasize the horizontality from the façade. Also, the form of the Sun Yat-sen Memorial Hall roof may relate to the

form of Wang's next project, the Selene project.

III. The corridors and the creation of continuum

Of corridors, Wang says that they “make interior and exterior become one space”³⁶⁾ and “after two of the connections, the buildings and gardens are united together”³⁷⁾. Corridors are used to connect the interior and exterior or to create scenery by changing from interior to exterior. The continuum of space is a viewpoint of Wang's Chineseness in space.

In Sun Yat-sen Memorial Hall, Wang explains the corridor conforms to “Chinese tastes”. Wang states, “the interior spaces are connected to each other, but they also connected by the exterior corridor. It is convenient (to move from one space to another)”³⁸⁾. It may be said that Wang considers making the transition from interior to exterior actively, to connect the spaces. From the perspective of the 2nd revision (Fig. 6-21), Wang also indicates that the memorial hall's interior is connected to the exterior through the full-height glass windows and terrace, creating a continuing space. Furthermore, in the original project of the memorial hall, Wang even proposes a project without evident podium, which would let the interior and exterior space connect even more easily. Hence, the Chinese taste that Wang mentions in Sun Yat-sen Memorial Hall can be considered as an attempt to connect the interior and exterior by corridors, which infers the continuum of space. A low podium is also proposed in the Palace Museum project. We can see the first floor, which is surrounded by full-height glass windows, may connect easily to the exterior through the low podium to achieve the continuum of space as well. It infers the same intention as the corridors in Sun Yat-sen Memorial Hall.



Fig. 6-21 Perspective of Sun Yat-sen Memorial Hall

The low podiums in Wang's national projects are a focus of criticism by those who insist his designs do not represent the features of Chinese architecture. However, we can say the low podium is proposed for creating the continuum of space, which is part of Wang's Chineseness in space. Furthermore, in contrasting to the continuum of horizontal space that can be seen in these two national projects, in the following Selene project, instead of the continuum of horizontal space, a centripetal composition and verticality are focused.

6. Conclusion

In this chapter, we have discussed how Wang's own sense of Chineseness in the Palace Museum project and the Sun Yat-sen Memorial Hall as expressed through the design of these two structures are

centrality, verticality and continuum of the space. In terms of centrality, both projects are designed as a single Ting which reveal a 3-Jian composition and perceptible contrast between Mingjian and Anjian. These features show a clear centrality of space. Also, the roof of Sun Yat-sen Memorial Hall is rotated by 90 degrees, which also shows the centrality from the elevation. As for the elevation, the roof design of these projects shows a focus on space rather than the roof's style. Wang proposes two styles of roof that may have been adapted from traditional Chinese architecture, but Wang's focus is to create a vertical space at the center of the space. In the Palace Museum project, Wang creates the vertically void space at the center of the interior to serve as the main node of the space, while in Sun Yat-sen Memorial Hall, he designs a dome at the plan's center and creates vertical space at the center of the dome. These two spaces reveal a verticality at the center of the plan. Meanwhile, verticality is shown by the roof's form in the memorial hall. We can also find a divergence of interior and exterior in these two projects. Wang achieves the continuum of the space by designing the low podium and corridors. The continuum of interior and exterior spaces is a feature of the Chineseness that Wang mentions frequently.

In the 1964 essay entitled *Can Chinese Architecture Still Exist*, Wang claims, "they put some meaningless appearances on buildings, which are supposed to be considered as Western style, and regard these buildings as Chinese architecture. From this uninspired method of copying, the Palace style that we see today has been created...Today, every public architecture is built in the Palace style. It is useless. You can see these Palace style school buildings, hotels, museums, hospitals and stadiums—they are all just lifeless masks. After the Palace style buildings were revealed, Chinese architecture seemed to have

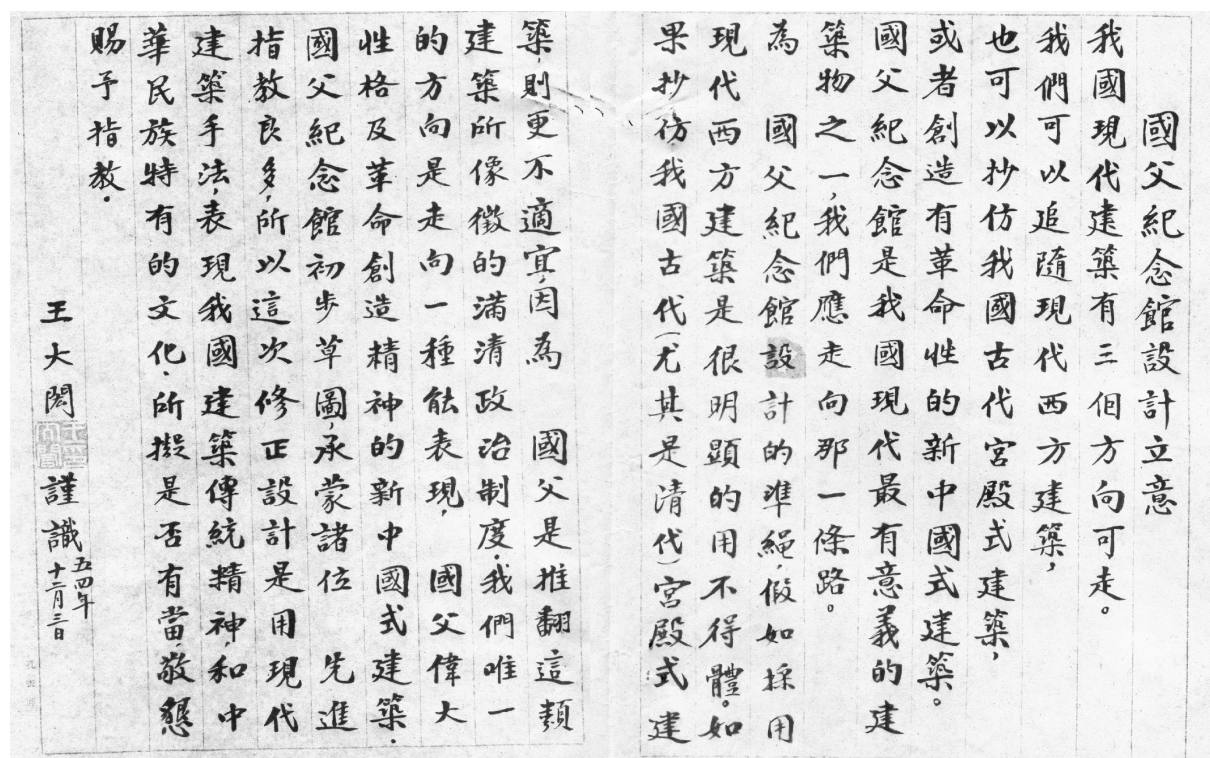


Fig.6-22 Wang's petition

found a great prophet. However, this prophet is a fake, a liar! Surely we will never admit that these crude copies represent Chinese architecture. If we are satisfied with copying architectural styles of other eras, Chinese architecture can no longer exist”³⁹). He also submitted a handwriting petition (Fig. 6-22) to the Sun Yat-sen Memorial Hall committee with his 1st revision where he claims, “there are three directions our modern architecture can take. We can follow Western modern architecture, copy our ancient palace buildings, or create a revolutionary new Chinese architecture (新中國式建築)...the only direction we should move in is the way to express our founding father’s great personality and his creative revolutionary spirit, which is this new Chinese architecture”⁴⁰). This letter tells of the urgency that Wang felt when the Palace style was the mainstream architectural development in 1960s.

Through these two iconic national projects, we can see Wang attempts to avoid using the symbols of traditional Chinese architecture while he reflects the spatial composition of Suzhou Houses. About the traditional roof style and podium, which the Palace style buildings emphasize most, Wang may be adapting his style from Chinese architecture but he stresses the expression of space, which are centrality, verticality and continuum of space. If we put these features into the context of Suzhou houses, it can also be said that Wang emphasizes the center of Ting, which is Neishijie. Bringing the central and inner part of interior space into light can be considered the feature of Wang’s national projects and it may be a hint for understanding “the real spirit of Chinese architecture” that Wang promotes.

Notes

- 1) 王大閎著, 李宗哲編, 中國建築是否能繼續存在, 銀色的月球, 通俗社, 2008, p.63. Originally published in 《百葉窗》, vol.4, no.1, 1963.
- 2) File no. NWDH10123039, NWDH10123046, NWDH10123047, Wang Da-Hong Collection, National Taiwan Museum.
- 3) These documents are about the process of construction. The documents are digitalized and categorized by their original file names. More documents exist in the Sun Yat-sen Memorial Hall archive that were not categorized.
- 4) The book 國父紀念館建館始末 (徐明松編, 國父紀念館, 2007) introduces and studies the official documents and references to detail drawings mainly. About the drawings and photos of the 2nd revision, 建築師王大閎 1942-1995 (徐明松編, 誠品, 2010) should be noticed.
- 5) The Military Assistance Advisory Group. The U.S military group stationed in Taiwan for training the ROC military and executing the Sino-American Mutual Defense Treaty. The group was established in 1950 and dismissed in 1979.
- 6) 吳光庭著, 意外的現代性, 田園城市, 2015, p.138.
- 7) Old customs, old culture, old habits, and old ideas.
- 8) For example, the architect who designed the National Science Education Center mentioned the building is the harmony of Chinese philosophy and Western architecture and a space that is both economic and practical (盧毓駿, 國立台灣科學館設計旨趣, 建築雙月刊, 1966.08, pp.38-39).
- 9) 徐明松著, 靜默的光低吟的風王大閎先生, 遠景, 2012, pp.40-44.
- 10) 王建柱編, 真源與妄跡, 藝術家 vol.48, 藝術家雜誌社, p.66.
- 11) The Palace Museum was established in the Forbidden City in 1925. Before that, the Forbidden City was the Chinese imperial palace from the Ming dynasty to the end of the Qing dynasty—from 1420 to 1912.
- 12) 徐明松編, 建築師王大閎 1942-1995, 誠品, 2010, p.80.
- 13) The details are shown in appendix for chapter 6.
- 14) 徐明松編, 建築師王大閎 1942-1995, 誠品, 2010, p.81.
- 15) *ibid*, p.85. However, for the rooms not noted in the book, due to the lack of information, the author can only deduce the functions by reading the drawings.
- 16) SSCA was a representative unofficial organization specializing in research and protection of traditional Chinese architecture during 1930s and 1940s. It was established by Jhu Cician(朱啟鈴) in 1930 and the two leaders of the research team were Liang Sihcheng(梁思成) and Liou Dunjhen(劉敦楨).
- 17) 黃寶瑜著, 中山博物院之建築, 故宮季刊, vol.1, no.1, 1966.7, p.69.
- 18) *ibid*, p76.
- 19) The southern and largest gate of the Forbidden City.
- 20) The bracket set. Vocabulary relating to the structure of traditional Chinese architecture reference *A Pictorial History of Chinese Architecture* (梁思成著, 三聯書店, 2011).
- 21) The English title is translated by the author.
- 22) 中華民國各界紀念國父百年誕辰籌備委員會紀念館建築委員會第二次會議議程, 國父紀念館, 1964.12.19.
- 23) The programs of each design proposal can be found in the archive. However, these documents do not have particular file names.
- 24) 國父紀念館初步設計圖樣審議報告書, 國父紀念館, 1965.10.16.
- 25) 第五號設計圖補充說明初稿, 國父紀念館, undated.
- 26) There might have been more than one revised project that existed during 1966 to 1967, however, only one set of drawings was found.
- 27) The drawings and photos are undated. However, Wang was asked to submit the model at the second revision meeting in December 1965 and by comparing the drawings, models and documents, we can conclude these materials are the proposal of the 2nd revision. We can also see that this edition is not the original project. Relating documents are as follows, 國父紀念館 設計圖樣移交清冊, 國父紀念館, undated. 國父紀念館第二次修正簡說, 國父紀念館, 1965.12.30.

- 28) 徐明松編, 王大閔: 永恆的建築詩人, 木馬文化, 2007, pp.11-12.
- 29) 國父紀念館設計第二次修正簡說, 國父紀念館, 1965.12.30. The English title is translated by the author.
- 30) 國父紀念館第五號設計圖樣修正圖案研討會第一次會議記錄, 國父紀念館, 1965.12.03. The English title is translated by the author.
- 31) 國父紀念館設計草圖簡說, 國父紀念館, 1965.9.30. The English title is translated by the author.
- 32) 國父紀念館第五號設計圖樣修正圖案研討會第一次會議記錄, 國父紀念館, 1965.12.03.
- 33) *ibid.*
- 34) 東海大學王大閔研討會, 東海大學, 1997.
- 35) *ibid.*
- 36) 蔡榮堂, 王大閔的家, 建築師雜誌, 中華民國全國建築師工會, 1977.12, p.38.
- 37) *ibid.*, p.37.
- 38) 國父紀念館設計草圖簡說, 國父紀念館, 1965.9.30.
- 39) 王大閔著, 李宗哲編, 中國建築是否能繼續存在, 銀色的月球, 通俗社, 2008, p.63. Originally published in 《百葉窗》, vol.4, no.1, 1963.
- 40) 國父紀念館設計立意, 國父紀念館, 1965.12.03.

References of images

- Fig.6-1) The Wang family collection.
- Fig.6-2) 蕭梅編, 王大閔作品集, 啓源書局, 1997, p.22.
- Fig.6-3) *ibid.*, p.59.
- Fig.6-4) 徐明松著, 建築師王大閔 1942-1995, 誠品, 2010, p.196.
- Fig.6-5) Produced by the author.
- Fig.6-6) 建築雙月刊, 建築出版社, 1966.08, p.42.
- Fig.6-7) 李乾朗著, 20 世紀台灣建築, 玉山社, 2006, pp.108.
- Fig.6-8) Roger Selya, J. Wiley, 1995, p.45.
- Fig.6-9) The Wang family collection. (retouched by the author)
- Fig.6-10) 黃寶瑜著, 中山博物院之建築, 圖版 8, 故宮季刊, vol.1, no.1, 1966.7.
- Fig.6-11) *ibid.*, 圖版 5.
- Fig.6-12) *ibid.*, 圖版 17.
- Fig.6-13) The Sun Yat-sen Memorial Hall archive.
- Fig.6-14) *ibid.*
- Fig.6-15) *ibid.*
- Fig.6-16) The Sun Yat-sen Memorial Hall archive, The Wang family collection. (reproduced by the author)
- Fig.6-17) The Sun Yat-sen Memorial Hall archive. (both photos)
- Fig.6-18) Produced by the author.
- Fig.6-19) National Sun Yat-sen Memorial Hall homepage. (<http://www.yatsen.gov.tw>)
- Fig.6-20) 丁援, 一本就通: 中國建築, 聯經, 2015, p. 99.
- Fig.6-21) The Sun Yat-sen Memorial Hall archive.
- Fig.6-22) *ibid.*

Chapter 7

CHINESENESS IN THE

“SELENE MONUMENT TO MAN’S CONQUEST OF THE MOON”

1. Introduction

Wang published “*Selene Monument to Man’s Conquest to the Moon*” (the Selene project) in December 1969. The white monument, named after the Greek goddess of the moon, stands on podium and is distinguished by its twin stelae reaching toward the sky. Wang conceived and designed the monument of his own accord to commemorate man’s first lunar landing achieved by the US Apollo 11 mission in July 1969. Later, it was to become a gift from Taiwan to the United States for the US independence bicentennial celebration in 1974. However, in the end, the Selene project was never realized. Wang has stated before that the project was in fact designed in 1965¹⁾. According to Wang, he took his inspiration for the design from a novel he read as a teenager, H.G. Wells’ *The First Man on the Moon*, and ever since then he had always believed that someday humans would land on the moon.

The 1960s was the busiest period of Wang’s career. Not only because of the rapid growth of his business, but also because he had a chance to participate in several large-scale government projects. The same year that Wang designed the Selene project, he also won the design competition for Sun Yat-sen Memorial Hall (孫文紀念館, 1965-1972), one of the most symbolic and important public buildings in Taiwan. Although Wang was very busy during this period of time, he still tried to promote the Selene project.

Earlier chapters have already discussed how Wang is known as an architect who highly values Chinese culture and devotedly searched for his own concept of Chineseness in architecture throughout his career. Although the Selene project was designed to commemorate an achievement of the United States, he nonetheless claimed that the monument possessed “*deep significance in its spirit of Chinese culture* (濃厚的中國文化精神)”²⁾ and “*elegant Chinese taste* (典雅的中國風味)”³⁾. We may regard the Selene project as a representative project that embodies Wang’s idea of Chineseness, but this viewpoint or even the project itself are seldom discussed in the literature. The aim of this chapter is to clarify the entire contents of the project, including its promotion and design, through a study of the material acquired from Taiwan National Museum’s Wang Da-Hong collections. After providing an overview of the project, Wang’s intention and the meaning of Chineseness in this project will be discussed.

1.1 Study material

National Taiwan Museum’s Wang Da-Hong collection is the primary source of material for this chapter. This collection is a part of the “Collecting and researching the drawings of Taiwan classic post-war architecture project”⁴⁾ conducted in 2007. All materials were

Table 1 List of study material

Type			Quantity
Drawings			73
Manuscript	Draft of proposal	Introduction	10
		English program	34
		Chinese program	14
	Letter		43
	Handwritten memo		16
Document	Official record		36
	Publication	Related to design	21
		About Selene	16
Others (including photos, maps)			27
Total			290

digitalized and a catalog was published on the museum's website. However, the collection is still not available for public access⁵⁾. With a special permit, the author obtained the entire digital data of the collection including materials related to the Selene project.

Regarding the Selene project, there are 290 sheets of material, including 73 drawings and 190 sheets of written material. There are also 27 sheets of photos, maps, and other material. These materials were all classified by the museum but were not categorized⁶⁾. All categorizations used in this paper were created by the author. A detailed categorization of the written materials is shown in table 1; the details of the drawings will be shown in later sections.

2. The background of Selene project - Wang's public building works in the 1960s

The Selene project was designed and promoted during a politically strained period for Wang, and at the same time it was also a highly strained political environment in Taiwan. To understand this we must look again at Wang's relationship with the Kuomintang (國民黨, KMT) and his activities in the 1960s.

Wang was born in a Catholic family and is considered one of the KMT's second-generation celebrities. His father, Wang Chunghui played an important role in establishing both the Republic of China (中華民國, ROC) and also the KMT. For this reason, Wang became a family friend of top KMT leaders, including former First Lady Soong May-ling (宋美齡). After Wang graduated from GSD of Harvard in 1943, he joined the Chinese embassy in Washington D.C. and was also allowed to live in the Twin Oaks estate, the official residence of the Chinese ambassador to the US. Wang also participated in the Greater Shanghai Urban Design Project (大上海都市計劃, 1945-49) soon after he returned to China in 1947, despite lacking any actual working experience. At the later stages of the Chinese Civil War in 1949, Wang and his family left China and went to Hong Kong; three years later they moved to Taipei under the order of ROC leader Chiang Kai-shek (蔣介石). The decision of the Wang family to follow Chiang to Taiwan shows their stance against the Chinese Communist Party (中國共產黨, CCP).

Being an architect close to the KMT and the supreme leader's family, it is natural for Wang to advocate Chinese culture. When symbols with cultural meanings were urgently required by the KMT in the 1960s, especially during the Chinese Cultural Renaissance (中華文化復興運動), a cultural movement in opposition to the Great Cultural Revolution (文化大革命) that sought to protect traditional Chinese culture, Wang contributed by designing four symbolic public buildings. As already mentioned in previous chapters, public buildings in 1960s Taiwan, especially government facilities, served as a form of propaganda. Buildings like the National Palace Museum (國立故宮博物院, 1966, Fig.7-1) and the



Fig.7-1 National Palace Museum

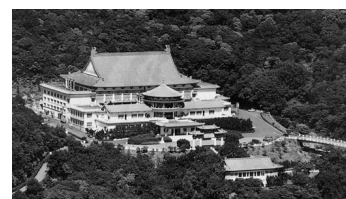


Fig.7-2 Zhongshan Building

Jhongsan Building (中山樓, 1967, Fig.7-2), with their Palace style highly evocative of traditional Chinese architecture, were the main trend.

Wang's four public buildings (Fig.7-3) in this period were the National Palace Museum project (國立故宮博物院計劃, 1961), Sun Yat-sen Memorial Hall (國父紀念館, 1965-1972), the Ministry of Foreign Affairs building (外交部, 1971), and the Ministry of Education building (教育部, 1971). These buildings were to serve as iconic buildings and in their design Wang was asked to show the representable features of Chinese architecture to the public. These projects also speak to Wang's intimate relationship with KMT party and the government, reflecting his political correctness in those trying times.

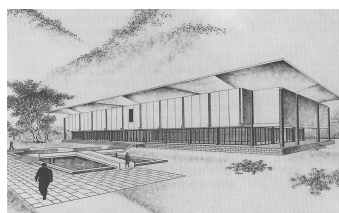
However, Wang also had his own views on design and Chinese culture despite being one of the KMT's second-generation celebrities. In one case Wang's insistence on his own more modernist design caused his museum project to be rejected, while his Sun Yat-sen Memorial Hall design was only approved after several rounds of compromises to align the design more closely with the KMT's cultural policy⁷⁾. Also, Wang once claimed, "*Renaissance is not meant to restore ancient ways. We present new things, not old ones...*"⁸⁾ Wang showed his intention to find a new way to represent Chineseness, but under the pressure of the KMT, his designs could not break free from the typical images of Chinese architecture. At the same period that Wang negotiated the design of Sun Yat-sen Memorial Hall with the government, he started to design the Selene project.

3. The promotion of the Selene project

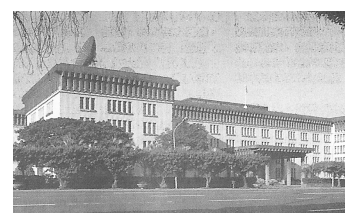
In this chapter, the promotion of the Selene project is discussed based on public documents and letters⁹⁾ taken from the collection.

3.1 Promotion in the early 1970s

Wang started to promote the Selene project at the end of the 1960s. The first action he took was to publish the project in the American magazine *Progressive Architecture* (PA)¹⁰⁾. Wang sent the materials related to the project to the magazine's editor, and an introduction and a photo of the model were published in the November 1969 issue. A few months later in August 1970, a Hong Kong magazine *Far East Builder*¹¹⁾ also published the plans for the Selene project along with photos of the model (Fig.7-4).



National Palace Museum project



Ministry of Foreign Affairs building



Sun Yat-sen Memorial Hall



Ministry of Education building

Fig.7-3 Wang's public building designs

Besides publishing the Selene project in overseas magazines, Wang also contacted NASA in order to get a list of the names of the Apollo 11 staff and also to inform them of the project, and he received a response from NASA with the list in January 1970¹²⁾.

In 1971, Wang started to ask around for ways to realize the Selene project, and began by contacting the International House of Taipei¹³⁾. They advised him that the monument should be built first in Taipei and then all over the world¹⁴⁾. Also, they recommended that the construction costs be covered by donations. Although Wang preferred that Selene be built in Houston¹⁵⁾, a sister city of Taipei, he accepted their advice and tried to pursue this course of action until his efforts were stalled by the first oil crisis in 1973, when construction limitations were declared in Taiwan¹⁶⁾. Wang then turned to his friend Hwang, a local architect in

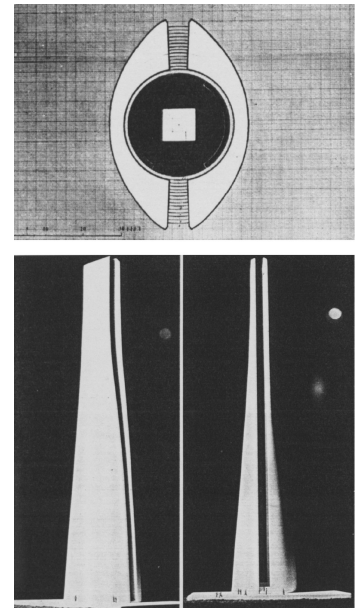


Fig.7-4 Selene project

Houston, to ask about the possibility of realizing the project together¹⁷⁾. Hwang's reply was positive, but the firm he represented asked about the details of the Selene project, such as the site, structural issues and the time needed for completion¹⁸⁾. However, we can see from Wang's reply that at the time Wang did not have a precise schedule for the project. Around that time the minister of Foreign Affairs also suggested that the Selene project could be promoted as a national gift to celebrate the bicentennial of American Independence and in Wang's own promotion of the Selene he equated it with the French people presenting the Statue of Liberty to the American people in 1884 to celebrate US independence¹⁹⁾. This idea soon led to the establishment of a construction committee.

3.2 The ROC Citizens to build the Selene Monument to Man's Conquest of the Moon Committee

The "ROC Citizens to build the Selene Monument to Man's Conquest of the Moon Committee (中華民國國民籌建登月紀念碑委員會)" was established on October 18th 1974 in Taipei by the Sino-American Cultural and Economic Association²⁰⁾. Members of the committee were primarily politicians and celebrities, and several members also served on the Chinese Cultural Renaissance committee²¹⁾. The purpose of the committee was to lobby support for the monument and gather donations. Donations to the project were promoted as patriotic behavior²²⁾. Wang himself claimed that he didn't belong to the committee, but was engaged as the design adviser responsible for the project design only²³⁾.



Fig.7-5 Collage of Selene Monument and site

According to the official schedule²⁴⁾, the preparations for the construction should have been

completed before February 1975 and the construction was planned to start at the site in a suburban area of Houston on July 4th 1976 (Fig. 7-5). However, the schedule was delayed due to several unexpected setbacks. For instance, the proposal for the selection of a site arrived in the beginning of 1975, just one month before the preparations were to be completed²⁵⁾. Also, it seems the government chose not to support

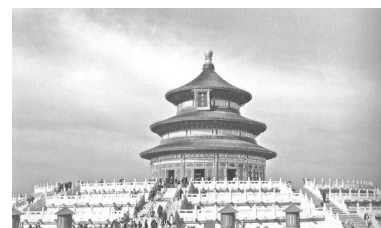


Fig.7-6 Tiantan

the project actively. In the official record dated March 1975²⁶⁾, a congressman in the Legislative Yuan (立法院) asserted that the project should be led by the government rather than a civil organization. He also argued that Selene was unable to express the cultural meaning it proposed. He criticized the form of Selene as “*too simple and meaningless* (實無意義,太過簡單)” and pointed out several alternative examples of appropriate styles for national monuments, such as the style of the Tiantan (天壇, Fig. 7-6) in Beijing. The congressman’s opinions offer a general idea of how a public building was supposed to be envisioned during the Chinese Cultural Renaissance. Wang didn’t respond to these opinions directly, but contents about how Selene represented Chinese culture were added in publications from 1975 onward²⁷⁾. Wang mentioned the form of Selene represented the Chinese philosophy of Yin-Yang (陰陽)²⁸⁾.

Promotion activities stopped after Chiang Kai-shek’s death in April 1975. With the committee chairman’s resignation at the end of 1976 and the end of the diplomatic relations between ROC and USA in 1979, the promotion was officially ended. Due to insufficient donations²⁹⁾ and a lack of government support, the promotion of the project did not make progress to the extent that Wang claimed to the public.

Wang continued promoting Selene project privately until the 1990s. Instead of advocating the success of the first lunar landing, Wang shifted his focus to a more timeless subject. In a letter Wang sent to Hwang in 1980³⁰⁾, he said, “*the Selene monument is a memorial to man’s first landing on the moon, dedicated not as much to the achievement of man as to the glorification of his Creator.*” Wang implied Selene was more like a religious monument. In the following section, we will find that this intention was not mentioned suddenly in 1980, but was rather implied as early as the middle of 1974. In 1988, the Selene project was once again published, this time in the magazine *Taiwan Architect*. A complete set of drawings was shown, but it failed to garner much attention. In the 1990s, Wang still tried to contact some people who might have the ability to influence the government, such as the First Lady Tseng Wen-hui³¹⁾ and Soong May-ling, both of whom were well known for their devout Christian faith. In these communications Wang also mentioned the religious meaning that Selene represented³²⁾. Although Wang continued to make great efforts to promote the Selene project, in the end it was never realized.

4. “The Selene program”

In the collections, there are pages of materials about the Selene programs. Although these pages were unbound, they appear to be the English brochure for promotion which Wang entitled “The Selene program”. It includes a short introduction and project programs. In this chapter, we will discuss these programs³³). Before this examination, we will turn to the introduction in magazines of the project at an early stage of promotion to obtain a primary understanding of the Selene project. In the magazine *PA*, the project was introduced as being composed of twain stelae, which symbolize the arms of man reaching for the moon. Between the stelae, at the bottom, there is a circular hall reached by a stairway of 15 steps from the podium; at the center of the hall, there is a memorial block with the names of the 29 Apollo 11 staff. The height of the monument is

252.71 ft., which represents the distance in miles between the moon and earth. Inside the monument, there are two reliefs of female and male characters on each side of the wall that depict the Chinese myth, *The Flight of Chang-O to the Moon* (嫦娥奔月, Fig. 7-7)³⁴). A similar introduction can be seen in *Far East Builder*, but it notes that Wang has taken his inspiration from The Monument, the 202-ft. high Doric column built in London³⁵).



Fig.7-7 Illustration of Chang-O in Wang’s collection

The author collected 13 sets of programs from the collection³⁶). None of them are dated, but they reveal similar content with slight changes between versions that reveal a process of revision. Basically, Wang himself categorized the programs into four main sections: “Concept”, “Design”, “Approach”, and “Materials”. Concept and Design focus on his ideas about Selene from both an abstract and specific point of view; Approach and Materials mention more details about its design. Furthermore, the author categorizes all content of each section into five versions. Version 1 to 5 reveal a sequence of rewriting, but as we will discuss the differences are limited. The following examination will highlight the differences between these versions.

Concept: In version 1 the concept is explained by stating that “*the moon is feminine in almost every language. Hence, we have chosen a dual representation as opposed to a single unit, such as the Egyptian obelisk or the Greco-Roman column, both much used as monuments and both of phallic symbolism.*” On the other hand, from version 2 to 5, the concept description declares that “*the arm-like stelae raised towards the sky form an obvious symbol of man’s age-old dream to reach the moon.*” Version 1’s concept cannot be found in any other versions, but the creation of a “dual representation” can be perceived as the primary intention that inspired Wang to develop the conceptual image of human arms.

Design: Wang explained the design of the monument in two parts: the monument itself and the podium. For the monument, Wang specifically mentions that he attempted to design arm-like stelae in version 1. However, in the later versions, this intention was provided in the Concept part of the program. This section also focuses on the interior space. The circular hall is given a diameter of 30 ft. and a height of 252.71 ft. in every version.

Wang started to use the word “chapel-like” to describe the space of the hall from version 3 to 5. He specifically pointed out that the chapel-like space was “mystical and religious” in version 4 and 5. In addition, he writes, *“the enclosed space of the hall is at once close and infinite, a symbol of man himself, a mere speck in space, yet boundless in his aspirations.”* He also points out the contrast of vertical and horizontal space of the hall and similar wording is found in every version. This section of the program highlights the mystical and religious nature of the interior space of the Selene project as the space relates to specific objects inside the hall. There are three symbolic objects inside the hall: the memorial block (Fig. 7-8), the reliefs, and the stained-glass metal screen (Fig. 7-9). The description of the stained-glass metal screen states that *“these three works of art make up a triptych, lending to the circular hall a mystical and religious ambience.”*³⁷⁾ Wang also mentions that the theme is “the Creation.”³⁸⁾ This screen is only found in version 4 and 5, while the memorial block and reliefs are found from version 1 to 5.

As for the podium, several specific changes can be found. In version 1, the size is changed from 90 ft² to 120 ft². However, Wang didn’t mention the size in any later versions. Meanwhile, the shape is also changed. In version 1 to 4, it is a low square podium, but in version 5, the podium becomes pyramidal (Fig. 7-10).

The orientation is only mentioned in version 5, where it says that the *“monument has an east-west orientation, with the entrance facing the west, allowing the sun to penetrate through the end opening into the hall during the morning and evening hours.”* However, the details of the site weren’t mentioned in any of the versions.

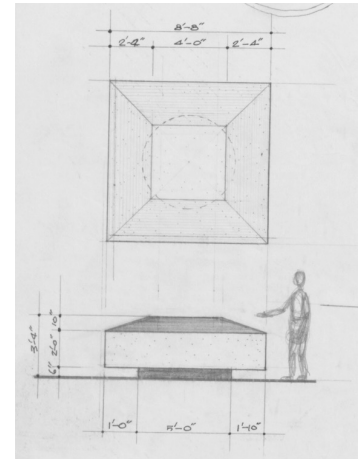


Fig.7-8 Sketch of memorial block



Fig.7-9 Sketch of metal screen

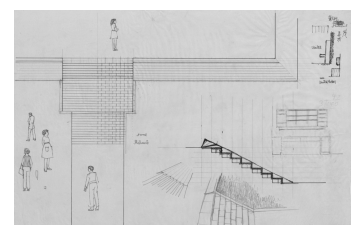


Fig.7-10 Sketch of podium

Approach: This section offers an appropriate way to observe Selene and every version has similar content. Taking version 1 as an example, Wang says, *“from a distance, Selene appears as two giant arms; from the side, it appears to be one single stele. From a three-quarters view, it becomes twain. Seen from the front, the duality expresses its symbolism”*. He emphasized that the shape would be determined by the viewpoint of visitor and that the “dual” form showed the symbolic meaning of Selene. It is worth noting that Wang consciously used “two,” “twain,” and “dual,” which can have both similar and different meanings. In addition, he pointed out that, *“on a night of a full moon, the moon will appear in between the two stelae’s apex”*. The content refers to the relationship of the moon and the Selene.

Materials: The monument is white, but the surface material differs among versions. In version 1, 2, and 3, it is a white concrete stele. In version 4, Wang calls for white vitreous mosaic on both the inside and outside of the monument. In version 5, the monument is covered externally with white marble slabs and internally with white vitreous mosaic. The changes were also made to the structure. Version 1 and 2 called for concrete constructions, but Wang changed this to a steel framework in later versions.

As for the podium, it is described as concrete in every version. Its surface is paved with grey stone slabs in version 1 and 2. Wang added pavement on the podium from version 3. According to his description, alternate stripes of dark and light grey stone are used in version 3 and 4, but a single material with a flowing striped pattern is found in version 5. However, he didn’t mention any further information about the pattern. The floor of the hall and the stair leading to it are paved with black, polished stone. In addition, a ramp is found only in version 5, which is paved with grey stone slabs like the podium. Also, there are three more subjects, Ancillary buildings, Safety measures and Electrical installations, mentioned only in version 5. As for the Ancillary

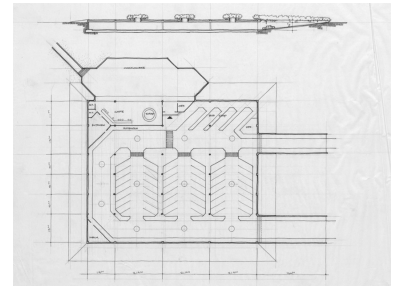


Fig.7-11 Sketch of the ancillary building plan

Table 2 features of the program’s versions

Ver.	Concept	Design						Material		
		image	block	relief	screen	podium shape	orientation	monument surface	structure	pavement
1	dual representation arm	×	○	○	×	square	×	white concrete	concrete	×
2	arm	×	○	○	×	square	×	white concrete	concrete	×
3	arm	chapel-like	○	○	×	square	×	white concrete	steel framework	alternate stripes
4	arm	chapel-like / mystical, religious	○	○	○	square	×	white mosaic	steel framework	alternate stripes
5	arm	chapel-like / mystical, religious	○	○	○	pyramidal	west	white marble	steel framework	flowing stripes

buildings, Wang planned a parking area, an administration office and shops (Fig. 7-11). These buildings were to be placed underground and would have likely been separate from the monument. In addition, Wang also planned an extra low wall for inscribing the names of both the Chinese and American contributors to symbolize Sino-American friendship.

Examination of the program content shows that the Concept, Design, and Material sections were revised (table 2). In the Concept section, there is a focus from the first version on the creation of dual representations, such as the sun and moon, the vertical and the horizontal space in the hall, and the black and white color. Wang also mentions that the contrast of interior space represents the contrast of humanity and space. Additionally, the reliefs on the walls depict female and male characters. Given all of these features, it may be appropriate to say that the intention of creating dual representations formed a basic theme of the Selene project's design.

Regarding Design and Materials, Wang began to describe the hall as a chapel-like space in version 3 onwards. Furthermore, he described the space as mystical and religious in version 4 and 5. The changing of Wang's description is not only about the image of space, but is also reflected in the Materials. The monument's structure was changed from concrete to steel framework in version 3 and later versions. This change also relates to the changes of the monument's surfaces in version 4 and 5. Furthermore the metal screen in version 4 and 5 is connected to the description of a chapel-like space.

In a letter dated May 1974, Wang mentioned the addition of the metal screen. In the program, the first appearance of the screen is in version 4. Hence, we can deduce that version 4 was made around that period of time. In the same letter, Wang also mentions that Selene would be promoted as a national gift, the likely reason for the establishment of the committee. Therefore, it is highly possible that version 4 was the program he proposed to the committee when it was first established.

5. The development of Selene's design

This section will clarify the details of the revision by examining drawings of the Selene monument.

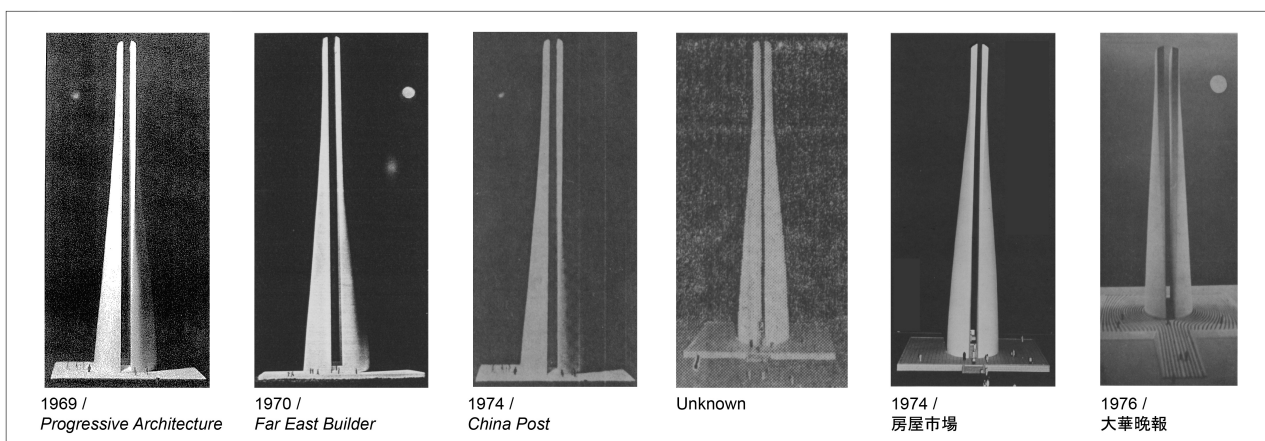


Fig.7-12 Models of the Selene project in different publications

In the end of this section, the results of the examination will be compared with the results of previous sections in order to clarify the entire process of the Selene project.

5.1 Selene's drawings in publications

Drawings for the Selene monument appeared only two times in architectural magazines. As mentioned previously, the first time was in *Far East Builder*³⁹⁾ in 1970, where a plan was shown. The plan shows that the hall of Selene has a circular shape and the approach to the hall is made by a pair of symmetrical stairways. In the second publication in *Taiwan Architect*⁴⁰⁾ in 1988, the basement plan shows that instead of the symmetrical stairs a single stairway is used (table 5). Also, in this edition only, a podium with a ramp can be found. Because authors cannot find any other new drawings after 1988, it can be considered as the last proposal of the Selene project. In addition, the photos of the Selene models may also reveal the process of the design. As table 3 shows, that the shape of podium changes from square to pyramidal, and we can also observe other more subtle differences between the shapes of these models (Fig. 7-12).

5.2 The development of Selene's design

There are 73 drawings in the National Taiwan Museum's collection, which can be categorized as blueprints and sketches. The details of the drawings can be seen in table 3. The blueprints consist of a complete set of drawings dated "Dec. 1974". The drawings are the same as the ones seen in *Taiwan Architect*. Most of the sketches reviewed are without scale and date; only three plans were dated August 1974⁴¹⁾ and one elevation drawing was dated December 1974⁴²⁾. These dated drawings are different from the drawings in *PA* and *Far East Builder*, and also differ from those dated "Dec. 1974". In addition, several plans different to the ones before were also found. Hence, at least four versions were found in the

Table 3 Drawings of the Selene project

		Master plan	Plan		Elevation	Section	Parking	Interior	Studying sketch	Total
Ver.1	Sketch	×	1		2	1	×	×	8	62
Ver.2		1		14	4	1	×	3		
Ver.3		×	4	8	5	×	×			
Ver.4		1	4			×	5			
	Blueprint	×	3		3	5	×	×	×	11
Total		73								

Table 4 Features of the drawing versions

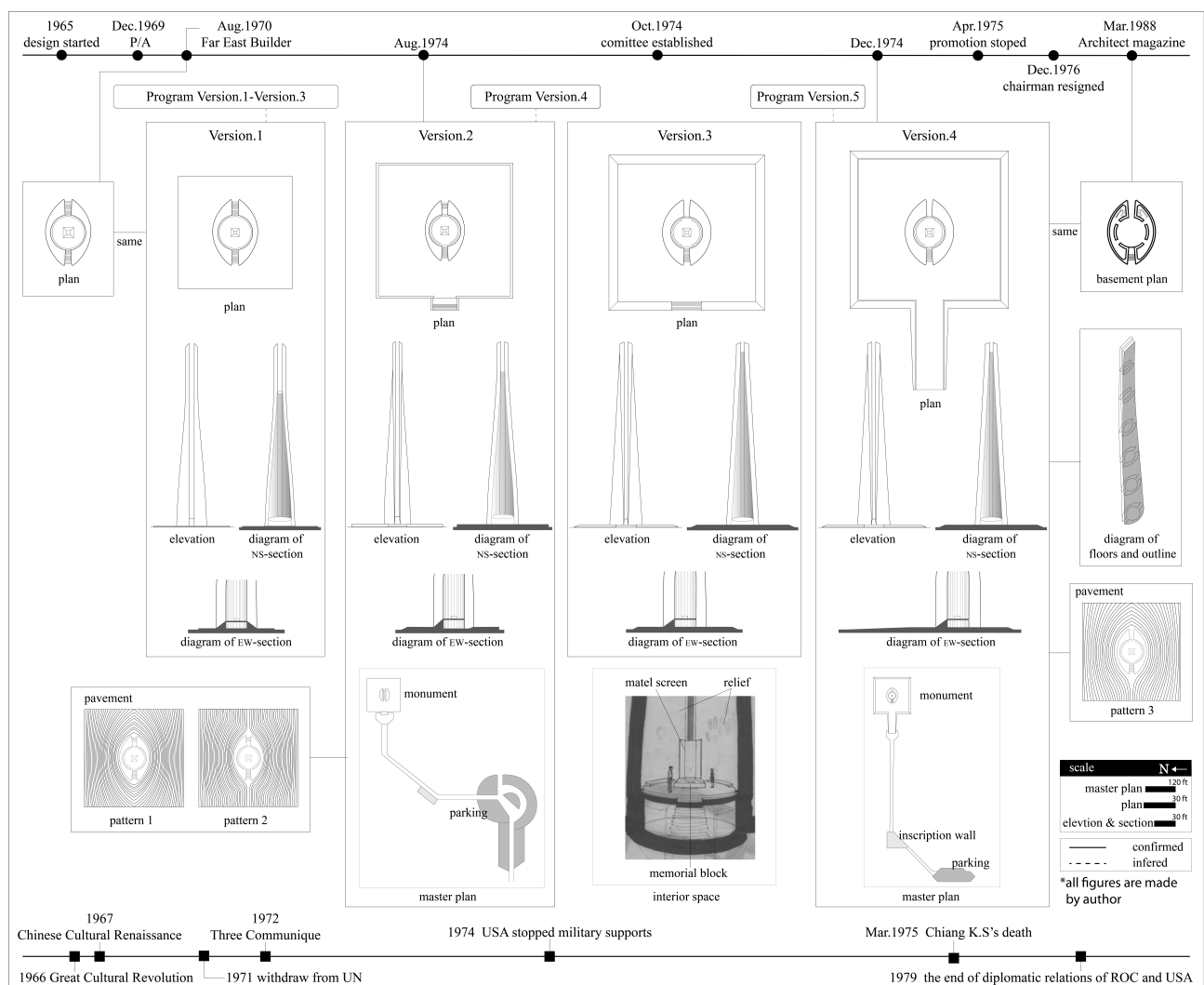
	Date	Monument				Podium		
		approach to hall	block and relief	screen	w : l	form	approach	pavement
Ver.1	×	two directions, walk through	○	×	1:1.35	square	×	×
Ver.2	Aug.1974	one direction	○	○	1:1.35	square	stair	pattern1,2
Ver.3	×	one direction	○	○	1:1.5	pyramidal	stair	pattern3
Ver.4	Dec.1974	one direction	○	○	1:1.5	pyramidal	ramp	pattern3

collection, which are shown in table 5.

Version 1's plan uses a pair of symmetrical stairs to reach the hall, which is traversable. Version 1 has a square podium with an area of 90 ft². Inside the hall, a memorial block is set in the center. Version 2 also uses symmetrical stairways, but one of them is used for approaching the basement, which makes it impossible for people to walk through the hall. Inside the hall, the block again stands in the center, but there is also a screen opposite the entrance. Version 2 has a 140 ft² square podium and a 30-ft. wide stairway to approach the podium, which also means that the podium has been made taller. Version 3 and Version 4 have the same plan of the monument with only a single stairway reaching the hall. Inside the hall, the block and the screen are found⁴³). Both versions 3 and 4 have a 140 ft² podium with pyramidal edges. A stairway is combined into the podium in version 3 while a ramp is added in front of the podium in version 4.

In addition, three different patterns of pavement are found. The pavement of version 1 can't be confirmed, while version 2 uses pattern 1 or 2, and pattern 3 is used in version 3 and 4. Furthermore,

Table 5 Revision of the Selene project



the average length-width ratio of the monument is also different. In versions 1 and 2, the ratio is 1:1.35, but in versions 3 and 4, it becomes 1:1.5. Although the proportion changed, the size of the hall and the stairs remain the same. Hence, the difference might only serve to add a visual effect to the monument. The features of each plan can be seen in table 4.

As for the elevations (table 5), they show that the height of the podium changes from 1.3 ft. in version 1 to 3.3 ft. in version 2, and to 3.5 ft. in versions 3 and 4. Also, the monument's outline changes between versions. Comparing version 1 with other versions, the curved line at the lower part extends upward. This clearly alters the visual proportions of the monument, from which we infer that Wang might have tried to make the monument look more like arms rather than human hands. However, the revision of monument's outline is not just visual. Referencing the diagram of floors and outline⁴⁴, we find that the curved outline of Selene relates to its interior void space. We can see when the floor plans change from semicircular to square, it causes the outline to change from curved to straight. Also, the space between the two stelae changes from circular to square. We can imagine that it is a cone-like void between two stelae, which also means the void changes gradually from cone-like to square. In other words, the longer the curved outline extends, the taller the cone-like space becomes. Hence, as the NS-section diagram shows, the cone-like space increases in height from 180 ft. in version 1 to 210 ft. in version 2, and to 240 ft. in versions 3 and 4. These changes create a different sensation of the space. In addition, the EW-section diagram shows the relationship of the approach and the monument. As mentioned previously, to reach the hall a single stairway is used from version 2 onwards.

There are two master plans, which are related to versions 2 and 4. Version 4's master plan shows that the project consists of three areas: the monument, the inscription wall, and the ancillary building area. Two different paths link these areas. A similar plan is found in version 2, although the two differ in that in version 4 the path in front of the monument is made longer; the one in version 4 reaches almost 500ft.

Based on this examination, the focus of Wang's revisions is on the way of accessing the monument. Instead of two access paths, Wang decided to keep only one. He added a screen in the hall and also thought of adding a stair or a ramp for approaching the podium. As for the elevations and sections, it seems that he focused mainly on the outline of the monument, which also relates to the inner cone-like space. The examination of the project shows that the tall cone-like space increases in height from the early version to the final one. It can be said that the revisions between version 1 and version 2 are more obvious and that later revisions follow the changes made after version 2.

5.3 Summary and findings

It is evident that Wang, by revising the approach repeatedly, wanted to create only one "path" to approach Selene, which would make people enter the hall from its west side. In addition, as we see in

version 4, the 500-ft. path and ramp serve to enhance this effect. From these revisions, we can see that Wang put emphasis on the frontality of the monument. For the interior, the inner space becomes independent by adding the screen. Also, by revising the outline of the monument the cone-like space extends vertically, creating a dark and profound space. The focus suggests that Wang gave special significance to the main hall that made it the “center” of the whole project. As mentioned above, the revision started from version 2, which was dated August 1974.

Referencing the results of chapter 3, version 4 of the program correlates with version 2 of the drawings, while version 5 of the program correlates to the version 4 of the drawings. On the other hand, version 1 to 3 of the program may all relate to version 1 of the drawings. Hence, the first appearance of a chapel-like space can be considered to be from version 2 of the drawings, and Wang revised the design in later versions with concern for this feature. In other words, to create a mystical and religious space, Wang consciously attempted to design a single path and emphasize the hall as the center of the project. At the same time, he also changed the surface materials from concrete to marble and made the monument face west. According to the date of the drawings, these revisions were made in a short period of time between August and December 1974.

Combining the content of the final version of the program and drawings, we conclude that Wang designed the structure so that visitors would move forward to a white marble monument in the direction of sunrise. Led by flowing linear pavement, visitors would climb up to a pyramidal podium by way of a stone ramp. In front of the visitors would extend a single black stairway between two tall white walls, which would lead them to the main hall. The hall would form a dark, cone-like space with a black stone floor but surrounded by white glass mosaic walls. In the very center of the hall, there would stand a concrete block to commemorate the first lunar landing, while both sides of the halls would display reliefs depicting the Chinese myth of *Chang-O*. On the opposite side of the entrance, a screen with images of The Creation would be imbued with sunlight. We can say that this final design presents the religious space Wang intended to create.

Referencing section 2, it may be said that version 1 of the drawing is the one that Wang promoted from 1969 to 1973. Before the committee was established in October 1974, he decided on his own to revise the plans and version 2 of the drawing is likely the one he presented to the committee and then sent to America for promotion. During the period of the committee’s first meeting, Wang revised the design two more times, which we see in drawing versions 3 and 4. Version 4 became the final proposal of the Selene project, which was dated December 1974.

Since the middle of 1974, the revisions of the design focused on creating a mystical and religious atmosphere. The religious nature of the monument appears to have become the primary intention of the project. This is totally different from the original concept, the lunar landing that Wang presented to the public. It is interesting that Wang started to shift his concern in August 1974, only two months before

the establishment of the committee. In other words, Wang shifted his concern in the most advanced stage of Selene project's promotion.

6. Discussion

6.1 The intention of the Selene project

The shift of Wang's concern in designing the Selene monument is discussed in previous sections. For clarifying his real intention, it is necessary to consider the background once again.

The Selene project was designed and promoted in an unstable period in Taiwan. In the 1960s, ideological conflict raged between the KMT and the CCP. The Great Cultural Revolution was a cultural movement to consolidate Mao Zedong's (毛澤東) authority and Communist ideology by advocating revolt against all perceived opposing individuals and ideologies. The revolution attempted to break the Four Olds⁴⁵⁾ and disparaged Confucianism along with traditional Chinese culture. It also decried everything about capitalism, including technology and science.

To oppose the CCP, the Chinese Cultural Renaissance movement advocated Confucianism and stressed that the KMT was the protector of Chinese culture. KMT followers believed they were the heirs to Chinese tradition. As Chiang Kai-shek stressed, "the Chinese Cultural Renaissance movement depends on our traditional human spirit and ethics...to establish a real, strong and necessary mentality against the CCP"⁴⁶⁾, traditional Chinese values must be highly advocated. For people raised by the KMT like Wang, it is normal to share the same ideological ideas with the KMT and to advocate Chinese culture. Therefore, we can see why Wang used the Chinese myth of *Chang-O* as the theme of his relief, even though it is little known by people in the United States⁴⁷⁾.

In the Cold War era, American culture was imported into Taiwan together with the USAID program⁴⁸⁾, and it soon became synonymous with modern culture. American science and technology were at their peak and American government used the Space Race between them and Russia as a powerful propaganda tool to influence world opinion⁴⁹⁾. We can say that the lunar landing was a milestone of that era. People in Taiwan also shared the same excitement leading up to and following the lunar landing⁵⁰⁾. Wang had been educated in the West and he was interested in cosmology and science fiction⁵¹⁾, and so it is also natural for him to admire American culture at that time. Therefore, the selection of the lunar landing as his subject of design is also understandable.

However, regarding the international situation, his intention might have been more political. In July 1965, the same year that Wang said that he began the Selene project; the US stopped financial aid to Taiwan. After president Nixon visited China and declared the Three Communiqués in 1972⁵²⁾, the international position of Taiwan and China was reversed. In addition, the decision of the KMT to withdraw from the UN in 1971 made the situation even worse. These diplomatic matters must have caught Wang's attention, especially since he once worked in the Chinese embassy and had a close

relationship with the Minister of Foreign Affairs.

The first lunar landing, the milestone of American science and technology advancement, inspired Wang to design the Selene project. At the same time, the Selene project also represented the meaning of Chinese culture. Wang attempted to combine the values of American material culture and the spirit of Chinese culture through his project. To commemorate the lunar landing was also an act of advertising the achievement of America. Taking into consideration this background, Wang might have considered the Selene project as a way to improve the relationship with the United States. This also might be the reason he elected to publish the project in *PA* in the first place. However, Wang shifted his concern somewhere around 1974. It was the era that the USA stopped their military support, which signaled the retreat of American influence from Taiwan. It was also the period that KMT leaders began to consider that their regime should become more Taiwanized⁵³). In other words, the dogma of the Chinese Cultural Renaissance became less effective. These might be the latent reasons for Wang to shift his concerns.

Wang's inspiration, the mystical and religious space he attempted to create, the references to Chinese myths, and the appreciation for modern science and technology all went against the ideology of the Great Cultural Revolution. However, Wang also refused to redesign the Selene project in the palace style, even though he needed government support to realize the project. Furthermore, he used a Chinese myth to represent Chinese culture and at the same period of time, he mentioned in an essay that to become a real Chinese, it is necessary to read the novel *Dream of the Red Chamber* (紅樓夢)⁵⁴). This novel essentially tells the story of the establishment, development and disillusionment of an ideal world⁵⁵; Wang thought of the book as a novel about Buddhism⁵⁶).

However, as the *Confucian Analects* (論語) says, “The subjects on which the Master did not talk, they were extraordinary things, feats of strength, disorder, and spiritual beings (子不語怪力亂神)”⁵⁷). Nowhere in the *Dream of the Red Chamber* are the values that Confucianism⁵⁸) represent. Wang was also against accepting American culture overall, and criticized the extreme development of industrialization and materialism. He highly valued a spiritual life in the pursuit of art and religion. As he said, “by admiring materialism and science uncritically, we kill our spiritual life. Our arts and religions are being developed poorly. To continue on this course does not only destroy the balance of life, but also destroys life itself.”⁵⁹)

Wang's true intention is revealed in an essay called “Ideas for architecture and architects”, published in 1971. He took monuments as “*spiritual architecture* (精神的建築)” that are built to fulfill spiritual needs rather than for material benefit⁶⁰). As for spiritual architecture, Wang also uses the Greece and Roman temples, churches and of course, the Selene project as examples in his essay⁶¹).

Although Selene was a highly political and ideological project, the fact that Wang participated in political activities cannot be confirmed. It can even be said that Wang tried to keep his distance from such activities. Therefore, we may say that he advocated the autonomy of architecture, because his intentions showed that he distanced himself from the Great Cultural Revolution, the Chinese Cultural

Renaissance, and also American material culture.

6.2 The Chineseness of the Selene project

As for the idea of Chineseness in the Selene project, it is worth noticing that Wang's idea of "dual representation" inspired him to create the form of Selene. He consciously used "twain" and "dual" to describe the "two" stelae. Independent yet seemingly identical stelae stand facing each other, representing the meaning of twain (Fig. 7-13). Through Selene's programs, Wang also suggested various dual representations. The sun and moon, male and female, humanity and space. These matters convey a relationship of relative existence; the vertical and horizontal space, the circular and square plan, the black and white colors, all convey a contrastive existence. Wang included them as the idea of Yin-Yang (陰陽). However, unlike the meaning of twain, which infers the existence of two extremely similar things, Yin-Yang conveys a structure of dichotomy, which represents a mutual existence of two relative matters⁶²⁾. It is like how the author of *Dream of the Red Chamber* creates two contrasting worlds in the novel and indicates the contrastive existence of purity and impurity, truth and falsity⁶³⁾; he mentions intentionally, "Yin-Yang, these two words are one word"⁶⁴⁾. Two relative things rely on each other. As a result, Wang was inspired by this idea, and designed a dark and confined space that rises vertically into the sky seemingly without end, and describes this sense of depth as being mystical and religious. Seeking for this mysteriousness may be an essential part of Wang's Chineseness.



Fig.7-13 Selene project façade

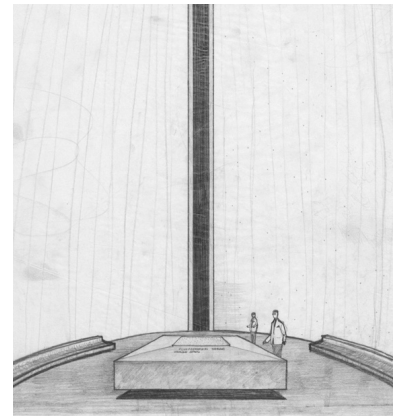


Fig.7-14 sketch of Selene's interior

As for the spatial concept of Chineseness, we have already discussed how Wang was influenced by the spatial composition of Suzhou houses. Although it is difficult to identify the features of Suzhou house composition in the Selene project, there is one point of similarity that should be noticed. The analysis of Wang's revisions reveals that Wang intentionally put emphasis on the frontality of the Selene monument and stressed the center of the space by defining that space with two symbolic but simple constructions. To stress the frontality and the center may imply a connection of taking Mingjian (明間) as a space for ceremony in a Ting (廳); moreover, defining the space by a single constructional matter shows a similar idea to the Neishijie (内四界), which is the central space of Mingjian defined by four pillars. We may observe a connection between Selene and the spatial composition of Suzhou houses; however, it is

not readily evident. On the other hand, Wang's idea of Chineseness also relates to the experience of living in Suzhou houses. It was a space with a deepness that was formed by the repetition of brightness and darkness, closure and continuation. Wang thought the space was mystical and he took it as an essential feature of Chinese space. Wang stressed these very same features in the Selene project (Fig. 7-14). Although Wang presents the atmosphere of space more intuitively by the towering and dark space without repetition, he still shares the same idea of it being mystical and regards the mutual existence of two relative matters as a key idea of his design. Therefore, we can consider that this sense of mystique is the essence of his Chineseness.

7. Conclusion

As we have seen, although Wang had a close relationship with the KMT government during the 1960s, Wang still disagreed with key aspects of the government's cultural policy and this might have triggered his decision to promote the Selene project. In looking at the process of the promotion of the Selene project, we see that the promotion wasn't going as well as Wang claimed. From our examination of the evolving program materials for the project, we can conclude that the focus falls on his intention of creating a dual representation. It also shows Wang changed his idea for the monument and began to seek a mystical and religious chapel-like space in the middle of 1974. Our examination of the project drawings reveals that four versions of the design exist and the focus of the revision process was to create a singular path and the central space of the monument, which relates to the chapel-like space Wang mentions. As for the intention and the meaning of the Selene project, it was a highly political and ideological project, but Wang kept a certain distance from any political and ideological discussions during the Cold War era and he stressed the autonomy of architecture by advocating its spiritual values. He also searched for the idea of Chineseness. As for the space, Wang may imply a concern for Mingjian and Neishijie. However, it is more important to notice that the Selene project represents the mutual existence of relative matters and it is clear that the sense of mystique is an essential idea behind his conception of Chineseness. Furthermore, by emphasizing the autonomy of architecture, Wang also shows that the Chineseness that he seeks goes beyond any ideological or political issue.

Notes

The file names of the collection are composed of 12 characters containing both letters and numbers. The files that are most used in this chapter begin with the following 9 characters, NWDH12068. Hence, the authors will only show the last 3 figures of these file numbers. However, complete file numbers will be noted in the case of exceptions.

- 1) 王大閎著, 李宗哲編, 大失敗, 銀色的月球, 通俗社, 2008, p.31. Originally published in 中華日報, 1984.
- 2) File no.024, Wang Da-Hong Collection, National Taiwan Museum.
- 3) 建築師雜誌, 中華民國建築師公會, 1988 3 月號, p.97.
- 4) The original Chinese title is 二次戰後台灣經典建築設計圖說徵集暨研究計劃. The English title is translated by the author.
- 5) More details in the official report. 吳光庭編, 國立臺灣博物館二次戰後台灣經典建築設計圖說徵集研究計劃報告書, 國立臺灣博物館, 2011.
- 6) In the collection of Selene project, the written material files, maps and photos are classified from file number NWDH12068001 to NWDH12068-168, NWDH12068170 to NWDH12068211, NWDH1203001 to NWDH12-03004 and NWDH1204001 to NWDH1204003. The drawings are NWDH 12058169, NWDH12051003 to NWDH12051009, NWDH12021001 to NWDH12021048 and NWDH12022001 to NWDH12022011. However, NWDH12021043, NWDH12021024, NWDH12051006, NWDH12051007 have multiple drawings per sheet in the file.
- 7) 徐明松著, 靜默的光低吟的風王大閎先生, 遠景, 2012, pp.40-44.
- 8) 王建柱編, 真源與妄跡, 藝術家 vol. 48, 藝術家雜誌社, p.66.
- 9) Official documents are categorized as meeting records (9 sheets), press releases (7 sheets), name lists (4 sheets), schedules, (2 sheets) and others (14 sheets). Apart from the redundant files, there are 30 letters in the collection.
- 10) *Progressive Architecture*, Reinhold, vol.12, 1969, p.31.
- 11) *Far East Builder*, Far East Trade Press Limited, 1970.08, pp.18-19.
- 12) File no.041, 042, 107, Wang Da-Hong Collection, National Taiwan Museum.
- 13) An international organization for cultural exchange, which has branches all over the world. The one in Taipei was founded in 1957.
- 14) File no.113, Wang Da-Hong Collection, National Taiwan Museum.
- 15) *Far East Builder*, Far East Trade Press Limited, 1970.08, pp.18-19.
- 16) The construction of buildings with more than 5 floors was forbidden.
- 17) File no.102, Wang Da-Hong Collection, National Taiwan Museum.
- 18 12068117
- 19) *ibid*, file no.112.
- 20) An organization for promoting the relationship between Taiwan and America founded in 1954 by leaders of culture and commerce. The first chairman Lian Han-Cao (梁寒操) was also the first chairman of the Selene construction committee.
- 21) File no.029, Wang Da-Hong Collection, National Taiwan Museum.
- 22) *ibid*, file no.057.
- 23) *ibid*, file no.121, 189.
- 24) *ibid*, file no.053, 054.
- 25) They proposed a terrain near the Johnson Space Center, an American aeronautics and space center located in the Clear Lake area of Houston. Wang handed the proposal to the committee and it became the official one. (File no.051, Wang Da-Hong Collection, National Taiwan Museum.)
- 26) *ibid*, file no.164, 165, 166.
- 27) *ibid*, file no.023, 024, 162.

- 28) 臺六十四秘字第三三六四號, 立法院議案關係文書, 中華民國立法院, 1975.
- 29) File no.103, Wang Da-Hong Collection, National Taiwan Museum.
- 30) *ibid*, file no.118.
- 31) The First Lady of president Lee Tenghui (李登輝), who led Taiwan from 1988 to 2000.
- 32) File no.045, Wang Da-Hong Collection, National Taiwan Museum.
- 33) The Introduction doesn't mention anything about design. In addition, programs in Chinese are also in the collection but they are the translations of English programs, especially from versions 2 and 3.
- 34) The story was first mentioned completely in Huainanzi (淮南子, 139 BC.). The story was about Chang-O (嫦娥) and her husband Hoyee (后羿). Hoyee became the emperor after he saved people from the suffering of ten suns in the sky. However, he was a tyrant. One day, Hoyee got the elixir of life. Chang-O thought that if Hoyee got eternal life, people would suffer forever. So she stole the elixir and drank it. Suddenly, Chang-O flew to the moon. Stealing and betraying her husband are both regarded as immoral behavior in Chinese culture. Wang planned to have the relief of Chang-O on one side of the wall and a relief of Hoyee on the other side.
- 35) *Far East Builder*, Far East Trade Press Limited, 1970.08, pp.18.
- 36) Including fragmented pages, there are 35 sheets in this category. A set of first edition's program is shown in appendix for chapter 7.
- 37) *ibid*, file no.147.
- 38) *ibid*, file no.145.
- 39) *Far East Builder*, Far East Trade Press, 1970, pp.18,19.
- 40) 建築師雜誌, 中華民國建築師公會, 1988 3 月號, pp.97-99.
- 41) File no. NWDH12021033, NWDH12021035, NWDH12021040, Wang Da-Hong Collection, National Taiwan Museum.
- 42) File no. NWDH12022007, Wang Da-Hong Collection, National Taiwan Museum.
- 43) *ibid*, file no.002, 004, 006, 007, 008, 009, 010, 033, 034, 036.
- 44) The diagram is made by the author with reference to the section-plan (file no. NWDH12021015) in the collection.
- 45) Old customs, old culture, old habits, and old ideas.
- 46) 徐瑜, 先總統蔣公無意暨文化思想研究, 復興崗學報第三十九期, 國防大學政治作戰學院, 1987, p31.
- 47) Wang sent a translation to explain the story to his American friends. File no.083, Wang Da-Hong Collection, National Taiwan Museum.
- 48) The US Government agency that is responsible for administering civilian foreign aid. Taiwan received almost 4 billion dollars in financial aid, as well as military aid from the US government during the period of 1945-65.
- 49) 貴志俊彦, 土屋由香編, 文化冷戰の時代-アメリカとアジア, 国際書院, 2009, p16.
- 50) 蔡明諤著, 燃燒的年代-70 年代台灣文學論爭史略, 台灣文學館, 2012, pp.19-23.
- 51) 王大閎著, 李宗哲編, 吸收世界上奇妙的色彩, 銀色的月球, 通俗社, 2008, p.98. Originally published in 中華日報, 1978.
- 52) A collection of three joint statements made by the USA and China. It played a crucial role in the normalization of relations between the two countries, and included discussion of the territorial issue of Taiwan.
- 53) 若林正丈著, 李承機など訳, 戦後台湾政治史-中華民國台湾化の歷程, 臺灣大學出版中心, 2014, pp.142, 163-169.
- 54) 王大閎著, 李宗哲編, 吸收奇妙的色彩, 銀色的月球, 通俗社, 2008, p.99. Originally published in 中華日報, 1978.
- 55) 余英時, 紅樓夢的兩個世界, 聯經, 1978, p.61.
- 56) 王大閎著, 李宗哲編, 吸收奇妙的色彩, 銀色的月球, 通俗社, 2008, p.99. Originally published in 中華日報, 1978.
- 57) 論語述而篇第二十.
- 58) Confucianism is not concerned with supernatural things such as gods and demons. It is secular. It sets up rules for human relations and morals. Since ancient times it has played a central role in traditional Chinese politics and culture.
- 59) 王大閎著, 李宗哲編, 中國建築能不能繼續存在, 銀色的月球, 通俗社, 2008, p.64. Original published in 百葉窗, 1963.
- 60) *ibid*, 對建築和建築師的一些想法, p.67. Originally published in *The Economic News*, 1971.

- 61) *ibid*, 消失中的建築物, pp.78-79. Original published in 建築師雜誌, 1987.
- 62) The dichotomy in the Western context shows a differentiating line between two things which are stratified. The same idea was seen in the KMT's rule. The KMT highlighted the particular aspect of Confucianism that emphasized the dichotomic structure, especially between government and people. Generally, Confucianism emphasizes the differences between two opposing forces, such as good and evil. (梁啟超, 儒家哲學, 北京大學出版社, 2010, pp.143-148.) In its social philosophy, it stresses a clear line between social ranks. For instance, Confucius said "The ruler should rule, the minister should minister, the father should be a father and the son should behave like a son (君君臣臣父父子子)". However, Wang suggests a different view of dichotomy.
- 63) 余英時, 紅樓夢的兩個世界, 聯經, 1978, p.260.
- 64) 曹雪芹著, 井波陵一訳, 新訳紅樓夢, 第二冊, 岩波書店, 2013, pp.299-300.

References of images

All figures were retouched by the author.

Fig.7-1) 李乾朗著, 20 世紀台灣建築, 玉山社, 2006, pp.108, 116.

Fig.7-2) The National Sun Yat-sen Memorial Hall homepage (<http://www.yatsen.gov.tw>).

Fig.7-3) 徐明松著, 王大閔: 永恆的建築詩人, 木馬文化, 2007, p.129 (National Palace Museum project). 蕭梅編, 王大閔作品集, 啓源書局, 1997, pp.22, 59 (Sun Yat-sen Memorial Hall, Ministry of Foreign Affairs building). 徐明松著, 建築師王大閔 1942-1995, 誠品, 2010, p.196 (Ministry of Education building).

Fig.7-4) *Far East Builder*, Far East Trade Press Limited, 1970.08, pp.18-19.

Fig.7-5) File no. CWDH12022011, Wang Da-Hong Collection, National Taiwan Museum.

Fig.7-6) 丁援, 一本就通: 中國建築, 聯經, 2015, p.99.

Fig.7-7) File no. CWDH12068085, Wang Da-Hong Collection, National Taiwan Museum.

Fig.7-8) *ibid*, file no. CWDH12021039.

Fig.7-9) *ibid*, file no. CWDH12021042.

Fig.7-10) *ibid*, file no. CWDH12022009.

Fig.7-11) *ibid*, file no. CWDH12021017.

Fig.7-12) References are shown in figures. All figures were retouched by the author.

Fig.7-13) File no. CWDH12022011, Wang Da-Hong Collection, National Taiwan Museum.

Fig.7-14) *ibid*, file no. CWDH12022006.

PART 4
Discussion and Conclusion

Chapter 8
DISCUSSION

1. Introduction

In the previous chapters, we discussed Wang's sense of Chineseness across many of his representative works. As one of the findings, we conclude that the origin of Wang's sense of Chineseness is the space of Suzhou houses. Wang is inspired by Suzhou houses and we find similarities to the spatial composition of Suzhou houses in his works that relate to Wang's idea of Chineseness. About Wang's approach to seeking the meaning of Chineseness, the Selene project is an important achievement. It is the only project that Wang claims represents Chinese philosophy¹⁾. Although he barely discusses his own works, Wang highly emphasizes the existence of the Selene project and thinks it is the greatest failure of his career that he was unable to build the monument²⁾. After the Selene project, Wang does not mention the concept of Chineseness ever again. We may consider that through the Selene project, Wang finally reached the meaning he sought. Therefore, if we take Suzhou houses as the beginning of Wang's approach to Chineseness, the ending point should be the Selene project. As we said, we have already looked at how Wang's search for the meaning of Chineseness spans three different characteristic building types in his career as an architect, however, a comprehensive discussion of these works is still wanting. In this chapter, the author will clarify Wang's approach to seeking Chineseness from Suzhou houses to the Selene project to understand what Wang was attempting to achieve and the overarching meaning of his Chineseness.

Based on the results of previous chapters, Wang's Chineseness will be discussed in terms of three subjects: "spatial composition", "spatial quality" and the "idea of dualism". These subjects were extracted by author from Wang's understanding of Suzhou houses. In looking at these subjects, we will discuss the changes in design approach, the differences of spatial images and the ideas of design. Their clarification will provide a comprehensive perspective of Wang's idea of Chineseness.

I. Spatial composition:

Plan composition is a focus of Wang's Chineseness of space. He states that Chinese architecture has a simple plan and mentions the spatial composition precisely, such as, "In Chinese composition one Jin is arranged after another Jin. When people walk through a Jian, there is another Jian after it. It can satisfy man's needs of the mystique"³⁾. Jin and Jian are both representative components of the plan composition of Suzhou houses. We therefore extract our viewpoints of this subject by reviewing the plan composition of Suzhou houses⁴⁾ (Fig. 8-1). The first viewpoint is Jin (進), the basic spatial unit of Suzhou houses, as well as in Chinese houses. In Suzhou houses, a Jin is composed of a Ting (廳, a building) and a Tenjin (天井, a courtyard). Ting and Tenjin are arranged linearly and alternately in a walled space. Generally, a Suzhou house is composed by repeating the Jin composition. Second, let us turn our focus to the Ting, the building. The interior of a Ting is divided by the positions of pillars; the space between two pillars is called Jian (間). Generally, a Ting is composed of three Jian, and this is called a 3-Jian

composition (三間構成). Usually, the 3 parts of divided space of a Ting will have full height windows at the center, and ordinary windows at the sides. These windows create a contrast between bright and dark space in a Ting; the center part of the interior is called Mingjian (明間), while the spaces at either side of the Mingjian are called Anjian (暗間). Mingjian generally acts as a public area or ceremonial space, while the Anjian are usually used for private activities, such as sleeping. In this viewpoint, we will focus not only on the 3-Jian composition, but also the contrastive relation of Mingjian and Anjian. The third viewpoint is Neisijie (內四界). Neisijie is the central space of a Ting, which is defined by four pillars. Neisijie defines the area of one Jian, and as such Neisijie can be considered as the beginning of a Ting's space. When multiple Jin are arranged in a Suzhou house, they are always arranged linearly, and as a result the entrance of Jin and Ting and the symmetric interior form the central axis of the house. This Axis is another viewpoint that should be noticed. Also, a Ting is generally composed of uneven numbers of Jian that shows the centrality of the interior, making Centrality the fifth viewpoint in this discussion. Furthermore, although the Section of Suzhou houses has been little discussed, the Selene project brings focus to this subject, therefore the expressions of Sections in Wang's works are also a viewpoint.

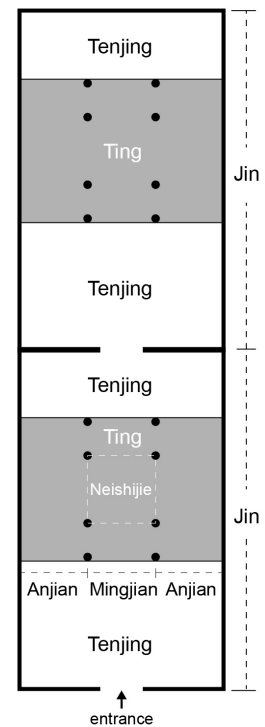


Fig.8-1 diagram of a 2-Jin Suzhou house

II. Spatial quality:

This subject relates to spatial composition. As Wang says, “you can see a Tenjin right after you walk into a Chinese house. At the corner, there is another small Tenjin. These Tenjin are connected by a long corridor. At night, the space terrified me. It was very mysterious but also scary”⁵⁾; elsewhere he also remarks that, “Inside Chinese houses, courtyards, corridors and buildings are all connected... (inside a Suzhou house) one Tenjian follows another Tenjian; in the last part of the house, there will be a backyard. The backyard is a very romantic space.”⁶⁾. Wang not only provides the spatial compositions of Suzhou houses, but also reveals his personal feelings about the space; we can call it the spatial quality. Through Wang's words, we may say this quality concerns the deepness of space.

III. Idea of dualism:

The idea of dualism also relates to Wang's concerns for how the spatial composition of Suzhou houses creates a harmony of exterior and interior. As Wang describes it, “inside Chinese architecture, there are many gardens, corridors and pillars. They are all mixed together”⁷⁾. Similarly, Wang says, “gardens, corridors and buildings in Chinese architecture are all combined”⁸⁾, bringing to light the harmony of gardens and buildings, exterior and interior. Also, his unique viewpoint about the closed but

still continuing space of Suzhou houses is an important feature. This kind of combination of two contrasting matters represents the idea of dualism. We find this idea not only in the descriptions of Suzhou houses, but also in Wang's own works. Wang himself emphasizes that the Selene project shows the Chinese philosophy of Yin-Yang (陰陽), which is a well-known Taoist term for expressing the idea of dualism. Furthermore, in Wang's written works, he also described architecture as "the harmony of spirits and materials"⁹⁾ and "the bridge between ideal and reality"¹⁰⁾ repeatedly, which also relate to a viewpoint of dualism. It may be said that the idea of dualism is a fundamental idea of Wang's creations that relates closely to his sense of Chineseness.

All of these subjects of spatial composition, spatial quality, and dualism relate to each other. As the subject of spatial composition is the base of the other two subjects, we will discuss it first. In other words, these three subjects reflect that we will discuss Wang's idea of Chineseness from the aspects of design method, phenomenon and idea, which can help us to gain a comprehensive understanding.

2. Spatial composition

In this section, we analyze the spatial composition of Wang's works and categorize the results chronologically in Table 1. We will introduce the analysis of each project individually.

i. Atrium house project:

The Atrium house project is a typical courthouse, which shows a clear 2-Jin composition. There are two buildings and two courtyards arranged linearly and alternately inside a walled space. Because the interior, especially the living and dining rooms are designed as a homogeneous space without partitions, it is hard to define the 3-Jian composition and the centrality of the interior. Also, the Neishijie cannot be confirmed. However, the symmetric plans and linear spatial composition point out an axis of the house, but the direction of the entrance, which is vertical to the axis, and the asymmetric corridor in the central courtyard do not follow the axis, indicating Wang's intention to avoid a clear axis.

ii. Wang's house:

Wang's house shows a similarity to 1-Jin composition, but the independent main building departs from the Jin composition that is seen in Suzhou houses. In the front of the building, there are two pillars, which imply the 3-Jian composition from the façade and also make the building look like a single Ting. However, the homogeneous interior does not reflect the composition of either the Jian or the Neishijie. As a result, the centrality of the interior is difficult to define. These two pillars at the front also imply an axis. However, like the Atrium House project, the positions of the entrances are arranged in the corners of the peripheral wall and the building, revealing that yet again Wang attempted to avoid creating the

type of clear central axis that we see in Suzhou houses.

iii. Ro's house:

Ro's house reflects the 2-Jin composition of a Suzhou house, but the independent buildings depart from the Jin composition just as in Wang's house. In Ro's house, the plans of the interior reflect a 3-Jian composition by contrasting the openings, especially in the south building. In addition, the contrast between Mingjian and Anjian can also be seen in the interior and the Mingjian shows the centrality of the interior. However, the Neishijie cannot be confirmed. About the axis, not only does the symmetric plan infer a clear central axis, but also the arrangement of the entrance, buildings and courtyards all follow the direction of the central axis, which is similar to what we see in Suzhou houses.

iv. Palace museum project:

Without peripheral walls to combine the Ting and Tenjin, the Jin composition cannot be seen in the Palace Museum project. However, if we read the plan from the east direction to the west, the spatial composition shows that the two exhibition rooms are divided by a main stair hall, which is similar to two Ting with one Ten-Jin in between, which recalls the 2-Jin composition but is not evident. Instead of Jin, the museum's plan shows an independent Ting with a clear and enlarged 3-Jian composition. Unlike the exhibition rooms at the east and west sides, the central stair hall has a skylight above, providing a bright and public space. These rooms show a similarity to the contrast between Mingjian and Anjian, and also define a clear centrality of the plan. Focusing on the main stair hall, it is defined by four independent pillars from the basement to the top, which is just like the Neishijie in Suzhou houses, and also emphasizes the centrality. In addition, the main stair hall combines with the cross ramp at the front, pointing out a clear central axis for the museum.

v. Honglu apartment:

Although the walls of the Honglu apartment façade is representative, the Jin composition is difficult to define. On the other hand, the interior of the Honglu apartment reflects the 3-Jian composition. However, the contrastive relation of Mingjian and Anjian cannot be found. In the interior, the central wall with a circular window and the walled hall against it infer the centrality of the interior, which also infers the meaning of Neishijie, but it is not at the very center of the plan. As for the axis, the main entrance, small atrium against the entrance, and circular window at the center of the interior all suggest an axis for the Honglu apartment, but it is not readily evident.

vi. Sun Yat-sen Memorial Hall:

The memorial hall is designed as a giant Ting, which shows a clear 3-Jian composition. The

composition is not only seen in the plan but also in the main façade, which at the same time also shows that the composition of Jin cannot be confirmed. Through the contrast between full height glass windows and solid walls of the main façade, the interior space also shows a contrastive relationship between Mingjian and Anjian. In this case, it may be said that Wang intends to emphasize the existence of Mingjian by enlarging the area and places a dome, rich in symbolic meaning, at the center of the plan. The dome also provides a clear centrality to the memorial hall while it infers the meaning of Neishijie. Wang creates an evident axis, which is composed by the main approach to the hall, the symmetric plan of the site and also the symmetry of the memorial hall itself.

vii. Selene project:

Being an independent construction, the Jin and 3-Jian composition cannot be confirmed in the Selene project. The vertical interior space defined by two walls has a similar meaning as a Neishijie, although there is no Ting. The Selene project shows that Wang puts the monument's circular plan on the top of a podium square, revealing an evident centrality of the spatial composition. Also, the only approach at the front combines with the monument entrance to compose a central axis, which is emphasized by Wang's revisions.

From the above analysis, the features of these works will next be discussed comprehensively from the aspects of plan and section (table 1). From the aspect of plan composition, it may be said that Wang focuses on linear spatial composition at the beginning, but eventually turns his concern to centripetal spatial composition. As seen in Suzhou houses, the space is composed by repeating the Jin composition and arranging them linearly. It is evident that the Atrium house project, Wang's house and Ro's house represent a similar idea to Suzhou houses, which show a linear spatial composition. Also, by repeating the Jin composition, multiple linear spatial layers are created inside the houses, which is especially evident in the Atrium house project and Ro's house. The Atrium house project and Wang's house avoid the central axis and centrality of the interior. In contrast, Ro's house shows not only a clear 3-Jian composition but also the relation of Mingjian and Anjian. In other words, the composition of Ting becomes clear in Ro's house.

After Ro's house, it may be said that the composition of the Ting becomes more evident than the Jin. The Palace Museum hides the linear spatial composition that is similar to Jin, but shows the 3-Jian composition evidently and also defines the Neishijie, which are both the features of Ting. Other features related to Ting such as centrality and axis are also emphasized in the Palace Museum. A similar idea can be seen in the Honglu apartments. The plan of the apartment building displays an evident axis and centrality while the walled space at the center infers the meaning of Neishijie. From the exterior, the walls of the façade show the Honglu apartments are a closed space, shut out from the streets. Inside the

walls, there is another wall of the building only with small openings. Furthermore, there is another walled space at the center of the interior. The plan shows consecutive closure spaces from outside to inside, which reveals a kind of centripetal spatial composition. Sun Yat-sen Memorial Hall can also be considered as a centripetal spatial composition, which is composed by the dome at the center and the building surrounding the dome. Meanwhile, the memorial hall shows a composition of an independent Ting. In the Selene project, the centripetal spatial composition becomes more evident by layering the circular monument plan on the square podium plan; and the interior space infers the Neishijie only without the Ting composition. Therefore, we may say Wang's focus of design from the Atrium house project to the Selene project transforms from the concern of linear multiple spatial layers to centripetal multiple spatial layers.

From the section view, the vertical space becomes Wang's focus of design in the end. In the first three courthouses, the spatial expression is evident in the horizontal dimension, while the concerns of vertical space can hardly be seen. On the other hand, aspects of later works such as the main stair hall of the Palace Museum, the dome of Sun Yat-sen Memorial Hall and the Selene project all show concern for spatial expression in the vertical dimension, which also infers the meaning of the Neishijie. Also, these spaces have one point in common, which is that these spaces are all lit through the dome above. In the Palace Museum, the small and transparent dome brings sunlight into the main stair hall; in Sun Yat-sen Memorial Hall, artificial lighting is placed at the very center of the dome, and in Selene, the cone-shaped interior of the monument opens to the sky at the top of the space. The light not only lights the interior, but also implies a vertical axis extending up into the unknown.

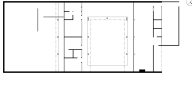
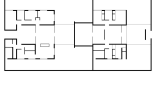
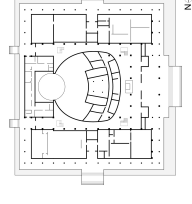
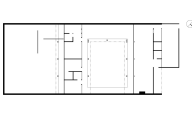
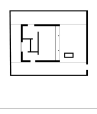
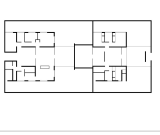
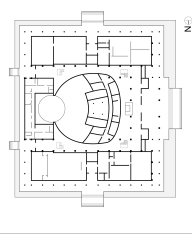
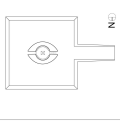
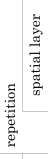
From the above discussion, it may be said that Wang's approach of seeking the meaning of Chineseness is transformed from the exterior spatial composition of Suzhou houses to interior spatial composition. In other words, these works show an approach of change from Jin to Ting, and then from Ting to Jian, and then from Jian to Neishijie. For Wang, at the beginning, the Chineseness of space meant the Jin composition, which is the horizontal spatial composition with repetition; over time his sense of space transforms to a simple and vertical spatial composition like Neishijie. Through this entire transition the space is simplified, and this simplicity can be considered an essential concept of Wang's sense of Chineseness.

3. Spatial quality

Through the simplification of spatial composition, the spatial quality that Wang creates also changes. In a word, Wang changes his focus of design from creating a space with constitutive deepness to seek for a space with un-constitutive profoundness.

As we have seen with Jin, the repetition of multi-layered spaces creates a space with depth. This deepness of space is constitutive, and this kind of space is evident in the three independent courthouses

Table 1 The discussion

		Atrium House project	Wang's house	Ro's house	Palace Museum project	Hong-Lu	Sun Yet-Sen Memorial Hall	Selene project
SPATIAL COMPOSITION	plan							
	section							
	3 Jian composition	○	△	○	○	△	×	×
	Nei-shi'jie	×	×	△	○	○	○	○
	Centrality	×	△	○	○	○	○	○
	Axis	△	△	○	○	○	○	○
	Vertical spatial expression	×	×	×	○	×	○	○
								
SPATIAL QUALITY	constitutive	○	×	○	△	△	×	×
	deepness	○	△	○	△	○	○	×
	un-constitutive	○	×	×	○	×	○	○
								
IDEA OF DUALISM	physical	white wall / black furniture	white wall / black floor	white wall / black floor	transparent wall / closure wall	white wall / black floor	white wall / black pillar	white wall / black floor
	spatial	building / courtyard	building / courtyard open living room / closure utility	building / courtyard	dark exhibition room / bright entrance	dark exhibition room / bright entrance	dark exhibition room / bright entrance	vertical space / horizontal space
		building / courtyard	building / courtyard open living room / closure utility	building / courtyard	dark exhibition room / bright entrance	dark exhibition room / bright entrance	dark exhibition room / bright entrance	vertical space / horizontal space
								

designed early in Wang's career. From the Palace Museum project, Wang started to create an independent Ting without Tenjin, which means the Jin composition is replaced and the constitutive deepness that Jin represents becomes less evident in Wang's works. In those works that represent the Ting, Wang turns to proposing centripetal plans. Especially in his public buildings, we can see he starts to create a space with a vertical void at the center. Wang chooses to create domes that emphasize the center of the interior with lighting that implies the central space extends upward, which infers a space with un-constitutive deepness at the vertical dimension. As the most representative Selene project shows, Wang pays all his attention to creating an interior space with un-constitutive deepness, which is defined by two simple constructions; furthermore Wang mentions his spatial images of the space extend to an unknown universe, which communicates a space of un-constitutive profoundness.

Referencing the above, it may be said that Wang seeks his Chineseness by simplifying the space, which shows a transformation of spatial quality from a space with constitutive deepness to one of un-constitutive profoundness. The constitutive deepness derives from the repetition of Jin, and can be considered as a general understanding of the spatial quality of Chinese houses. On the other hand, the un-constitutive profoundness may be specific. For Wang, he subconsciously felt or even consciously recognized this spatial quality of un-constitutive profoundness also from the Suzhou houses. The space of Beinong (甬弄, FIG.8-2), where Wang was so deeply impressed, may relate to the spatial image of un-constitutive profoundness.



Fig.8-2 Example of Beinong

A Beinong is a long and dark semi-exterior corridor in between two units of Suzhou houses that is similar to a tunnel. The space created a deep impression on Wang that he describes as mysterious and scary. It is an extremely personal spatial experience that inspires Wang in his own works. The transformation of spatial quality shows that Wang's focus changes from Jin to Beinong, but more importantly, it also reveals that Wang's approach to Chineseness is from applying the general understanding of Suzhou houses and Chinese houses to embody his personal spatial experiments. Also, the space with un-constitutive profoundness that Wang creates also infers the Neishijie, which is the beginning or the origin of Suzhou houses. Therefore, we may say that Wang explores Suzhou houses and finally he represents his Chineseness through spatial forms that have their origin in Suzhou houses and the spatial quality he develops relates to his personal spatial experiences.

4. The idea of dualism

4.1 Wang's idea of dualism

Although the idea of dualism can be considered as a fundamental idea in Wang's creations, he only mentions the concept specifically in terms of the Selene project. Wang states that the symbolic meaning

of the Selene project is dualism and brings the keyword, Yin-Yang (陰陽) into view. We see Yin-Yang expressed in Selene in the reliefs of female and male characters from a Chinese ancient myth placed on the two stelae. This also shows how Wang uses a pair of elements to express the idea of dualism. On the other hand, the idea of dualism also relates to the space. Wang mentions the contrast between the limited horizontal space and endless vertical space in the Selene project, which represents an expression of the idea of dualism. In addition, Wang's descriptions of Suzhou houses also reveal the idea of dualism, such as the harmony of the exterior and interior and the space of the Suzhou house being closed but at the same time continuous. Hence, it may be said that Wang expresses the idea of dualism both from the aspect of elements and the aspect of spatial composition; we will now discuss these two aspects in greater detail.

About the elements of representing the idea of dualism, the use of contrasting colors of black and white can be seen in many of Wang's works. In Wang's house, Ro's house, the Honglu apartments and the Selene project, Wang uses black stone floors and white concrete walls to compose the space. In the Atrium house project, Wang particularly mentions the contrast between white walls and black furniture in his program (Fig. 8-3) and a similar contrastive expression of elements can be seen in Wang's house, where we see the contrast between white walls, black pillars and the black frames of the windows. Also, in the original proposal of Sun Yat-sen Memorial Hall, Wang composed the semi-exterior corridor with white walls at one side and black pillars at the other. In these works, we see Wang's interest in the contrast between white surfaces and black lines. In the Palace Museum, the first floor is surrounded by full-height glass windows contrasting with the closed upper floors, which are surrounded by concrete panels. In Sun Yat-sen Memorial Hall, the square mass at the sides is further contrasted with the center dome. These are all elements that express the idea of dualism.



Fig.8-3 Interior of the Atrium house

Besides the gender of the reliefs in the Selene project, Wang also explains the spatial images of the monument in terms of the moon and sun, which also can be considered as a representation of dualism by elements. In contrasting to the use of black and white in other works, the female and male as well as the moon and sun motifs in the Selene project reveal a complementary relationship that should be noticed. Not all the above-mentioned elements are used in works which relate to his sense of Chineseness, but Wang does indeed use the contrastive colors of black and white often in his creations. It is easy to connect black and white to the symbol of Yin-Yang, which is itself a combination of black and white, but the use of colors may be intuitive to a certain extent. Wang raises this point in his answer to a question about choosing colors for his works, stating that he usually uses red, yellow, white and black. In Wang's words, "choosing colors is intuitive. You feel nice when the color is really nice. What else you can say?"¹¹⁾.

This reveals that his choice of black and white comes from a feeling rather than a conscious decision.

On the other hand, it may be said that the expression by the spatial composition is very much intentional. In the works related to Wang's sense of Chineseness, there are three different complementary patterns to express the idea of dualism. The first three courtyard projects, the Atrium house project, Wang's house and Ro's house, all reflect the Jin composition. As mentioned already, Jin is formed by a Ting and Tenjin combined by walls into one space, which can be considered as a coexistence of two different matters. The works that mainly reflect the Ting, i.e. the Palace Museum project, the Honglu apartments and Sun Yat-sen Memorial Hall, all show a coexistence of two very similar but different matters in a space, just like the relation of Mingjian and Anjian that together compose the 3-Jian composition. Different to these works, the Selene project provides a third pattern of expression. The Selene project is a single space like the Neishijie. This single space is composed of two constructions which are the same but also represent complementary meanings. We can see a process of design, from showing the coexistence of two different matters to showing the coexistence of two matters that are same and also complementary.

Focusing on this process, Wang may leave an important clue to help us understand his idea of dualism in addition to those different expressions that we find in his works. This clue lies in the program of the Selene project where Wang discusses the approach to the monument. The program says:

From a distance, the monument looms like two giant arms raised towards the sky...from the side, as the approach is intended, the monument appears to be one great single stele. As one moves towards its front, the mass gradually changes its form. At the three-quarters view, it becomes twain. The dual form of Selene becomes evident, as soon as one faces it from the front, as does its symbolism.

Wang states that the shape of the Selene project changes as visitors approach. He intentionally describes the single monument by using the words two, twin and dual. As Wang says, from a distance, the monument looks like a single monument, but it is composed of two stelae. It means the one is

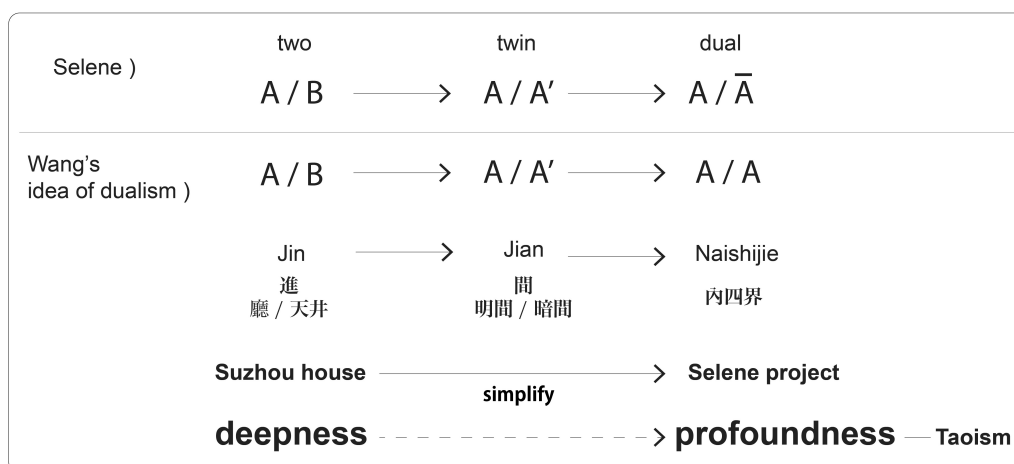


Fig.8-4 Diagram of idea of dualism

actually the same as two. When visitors get close to the monument, they will realize the two stelae they see are two very similar stelae, which represent the meaning of twin. When they approach more closely, they will know the single monument is composed of two complementary stelae, which cannot exist individually, and this is the meaning of duality. In addition, the single space that represents the meaning of duality is a space with un-constitutive profoundness.

These different relationships of two matters are summarized in figure 8-4. Referencing the Selene project program, it may be said that the process of transforming the viewpoint of design in Wang's works, which is from Jin to Jian, and from Jian to Naishijie, shows a similar approach that Selene reveals, which is from two to twin, and then from twin to dual. In other words, it may be said that Wang expresses the idea of dualism by the coexistence of two different and contrasting matters at the beginning, but ends in expressing the one whole that is composed of two complementary matters, which cannot exist individually, while the progress from Jin to Naishijie or from twoness to duality both reflect a method of simplification.

4.2 Wang's dualism in relation to Taoism

As discussed above, Wang reveals that his idea of Chineseness reflects a sense of dualism; he takes simplification as the method of design to create a space with profoundness, and he also infers a status of the coexistence of two relative matters. Being inspired by Taoism, Wang's approach to the idea of Chineseness reveals his understanding of Laotse's idea of Tao (道). Laotse explains of Tao:

*"Out of Tao, One is born; out of One, Two; out of Two, Three; out of Three, the created universe. The created universe carries the Yin at its back and the Yang in front; through the union of the pervading principles it reaches harmony"*¹²⁾.

To describe the Tao more carefully, Laotse's teaching is as follows:

*"...not by its rising, is there light; nor by its sinking, is there darkness. Unceasing, continuous, it cannot be defined; and reverts again to realm of nothingness. That is why it is called the Form of the Formless, the Image of Nothingness; that is why it is called the Elusive..."*¹³⁾.

Laotse considers Tao to be an original principle or a final cause, which can never be proven or seen or heard. The only definite things said about Tao are that there is an eternal cycle of activity and quiescence, of things reverting to their opposites and of material forms appearing and disappearing into infinity¹⁴⁾. In other words, Laotse explains that *thingness* came from *nothingness*, which is Tao. The Tao is universal and *thingness* is always a status of coexistence of two opposite matters. Following Laotse's teaching, we may say Wang has been seeking his Tao through architecture: Wang started from *thingness*, the Jin, which is the well-organized spatial composition; while he ended in *nothingness*, the Naishijie. It is expressed by a profound space that is not visualized. Meanwhile, Wang also stresses the

coexistence of two relative or opposing matters, which is the idea of Yin-Yang; Yin-Yang is also of Taoist origin.

Laotse's Tao tells of an origin which is universal and absolute. Wang's approach to the idea of Chineseness shows that his sympathies lie with Laotse, and he might also seek a universal idea of Chinese architecture. Being inspired by Taoism¹⁵⁾, Wang simplifies Chinese architecture by removing the figures and composition and presenting instead a profound space. This space is the genuine spirit of Chinese architecture as Wang describes, which may indeed be a universal feature.

4.3 The significance of Wang's idea of dualism in postwar Taiwan

Wang's idea of dualism, which relates to Taoism, was fundamentally different to the ideological context of postwar Taiwan; especially in the 1960s, the period that Wang practiced most actively. Traditional Chinese culture and values were highly advocated in 1960s as embodied by the KMT regime's Chinese Cultural Renaissance movement. During this movement, the KMT regime stressed the values of Confucianism. This was done not only to oppose the assertions of the CCP's Great Cultural Revolution, but also for the KMT regime to establish a cultural foundation for their sovereignty in Taiwan, an island that for the previous five decades had been a Japanese colony. Generally, we may say the Confucianism established and defined the general ideas about the morals and social ethics in Chinese tradition and Chiang Kai-shek claimed the ethics of Confucianism as the foundation of Chinese culture. As for the ethics of Confucianism, it details social ranks and family hierarchies in Chinese society. To obey and protect these hierarchies are considered virtues to the Confucianist and this kind of idea influenced China for thousands of years. Under the influence of Confucianism, Chinese architecture reflects the social ranks and family hierarchies by their spatial form and decorated figures; a traditional Shiheyuan displays plainly the hierarchy of a family. Chinese palaces in Beijing, which are the inspiration for the Palace style buildings in Taiwan, are the most comprehensive and representative examples embodying the ethics of Confucianism. By promoting Palace style buildings, the KMT regime was not only strengthening the connection between China and Taiwan, but also stressing a dichotomous structure between rulers and people through the landscape of Taipei.

However, we can see Wang removes the figures and forms from his architecture, which shows his departure from the influence of Confucianism as he steps away from the collective ideology of the KMT regime. Wang is inspired by Chinese houses, which are closer to daily life, and from them discovered the concept of space from the form of Chinese architecture. His idea of Chineseness, which reflects on this space, tells of Wang's attempt to decrease the dichotomy present in Taiwan; and furthermore, Wang emphasizes the coexistence of two relative matters. Wang practiced his architecture actively in an era of binary opposition. It was the Cold War era; the world was divided clearly into capitalistic and communistic camps; but the oppositions in Taiwan were more critical. There not only existed the

ideological contradiction between the KMT and the CCP, but also the contradictions in races, political rights and even languages. In this era of opposition and contrast, Wang might have been aware of the crisis stemming from this binary opposition. Hence, he proposed an idea of dualism from Chinese traditional philosophy beyond the dichotomy of conflicting matters through a space that infers a coexisting status of two relative matters. It is an architectural statement of Wang to respond to the era and also his attempt to bring a new perspective for developing modern architecture in postwar Taiwan. However, Wang's idea of Chineseness was not continued in the following generations.

5. The position of Wang in the development of modern architecture in postwar Taiwan

Wang's contribution to the development of modern architecture in postwar Taiwan has been valued for the balance he strikes between Chinese architectural tradition and modernism; this valuation has already become a common viewpoint that we can see in most of the studies about Wang today. For example, the representative academic research by Chiang Yachun who in her study defines Wang as a “cultural agent”, who proposed a form for situating functionalism with national identity, which can be

considered part of the Chinese tradition¹⁶⁾. The respectful Taiwan architecture researcher Lo Shiwei defined Wang and his architectural outputs as the best approach for a strategic compromise of traditional and modern influences, which represents a “sense of the Republic” in postwar Taiwan¹⁷⁾. Meanwhile, Shyu Mingsong, a representative Wang researcher, after studying all of Wang's architectural outputs arrived at the conclusion that “Wang is aware that the ghost of Chinese tradition has to be combined with Mies' soul if it wants to come back in the 20th century”¹⁸⁾. Although Wang's works exhibit a different approach to adapt Chinese tradition in architecture, an inveterate view of Wang as an architect of eclectic character has been formed and accepted widely in Taiwan, especially after his completion of one of the most symbolic works of architecture in Taipei, Sun Yat-sen Memorial Hall.

There is no doubt that Wang has devoted his craft to the adoption of Chinese architectural tradition in his architecture. However, we must emphasize again the different approach taken by Wang compared to most architects in the same period who also advocated Chinese tradition. These architects found the source of their creations from their national identity and expressed them as figures and forms of architecture; meanwhile, they also pay attention to the modern materials and constructing technologies to complete their works, influenced by the American modernism of the same period. In contrast, Wang's own works bring the concept of “space” to the forefront. The space of Selene that Wang proposed is

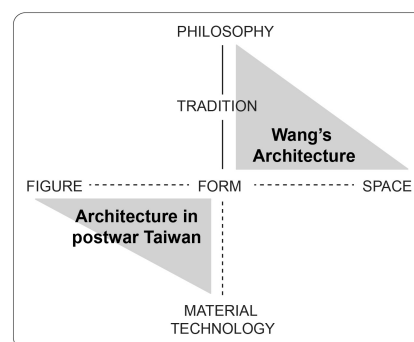


Fig.8-5 Diagram of Wang's position in the modern architecture of postwar Taiwan

rooted in the tradition of Chinese architecture but it has also evolved from figures and forms, progressing beyond figure, form, or even specific technologies; it can be considered as a universal feature of architecture. Furthermore, Wang starts to consider the philosophic meaning of this space. In the extremely antagonistic mood of that era, Wang promotes an idea of dualism through his architectural outputs and stresses the importance of creating coexisting status of relative matters in his design of space in the Selene project. Therefore, we can say that Wang's adoption of Chinese tradition is for creativity, not for reaching an eclectic solution. The idea of dualism is the source of Wang's creations and he contributes to the advancement of a philosophical perspective in the development of modern architecture in Taiwan. This is Wang's contribution that should not be ignored and also in our view a clearer view of the position of Wang in the development of modern architecture in postwar Taiwan.

6. Conclusion

In searching for the definition of Chineseness, the spatial composition of Wang's works transform from a repeating horizontal spatial composition, to a single vertical space. It also reflects the spatial composition of Suzhou houses, showing a transformation of viewpoint from Jin to Jian, and from Jian to Neishijie. The process also shows how Wang attempts to simplify the spatial composition to approach his idea of Chineseness. The spatial quality changes as well, from constitutive deepness with limitations to an endless un-constitutive profoundness; and as mentioned already, this un-constitutive profoundness relates to Wang's personal spatial experiences. Hence, we can say that Wang seeks his Chineseness from the general understanding of Chinese houses to his personal spatial experiences of Suzhou houses and in the end, Wang finally reaches the spatial essence of Suzhou houses.

Meanwhile, the process to create the space with un-constitutive profoundness reveals a transformation of the idea of dualism from coexistence of two contrasting matters to the coexistence of two inseparable and complementary matters. This space reflects Wang's idea of dualism which is inspired by Laozi. By proposing this space, we may consider that Wang provides an idea, derived from ancient Chinese philosophy, as his architectural statement to attempt to fix the rupture of society in an era of dichotomy and at the same time he also brings a new perspective and philosophical approach to the development of modern architecture in postwar Taiwan that should be valued.

Notes

- 1) File no. NWDH12068164, NWDH12068165, NWDH12068166, Wang Dahong Collection, National Taiwan Museum.
- 2) 王大閔著, 李宗哲編, 大失敗, 銀色的月球, 通俗社, 2008, p.31. The essay was originally published in 中華日報, 1984.
- 3) 徐明松著, 永恆的建築詩人, 木馬文化, 2007, p.15.
- 4) The content on the spatial composition of Suzhou houses references 營造法原, which is the definitive text on the subject.
- 5) The record of the Wang Dahong symposium, Department of Architecture, Tunghai University, 1997.
- 6) *ibid.*
- 7) *ibid.*
- 8) *ibid.*
- 9) 王大閔著, 李宗哲編, 追求一個漂亮的線條, 銀色的月球, 通俗社, 2008, p.13. The essay was originally published in 中國時報, 1979.
- 10) *ibid.*
- 11) 徐明松著, 永恆的建築詩人, 木馬文化, 2007, p.14.
- 12) Chapter 42 of Lao-tse, the English translation references Lin Yutang's edition. 老子著, 林語堂譯, 林語堂中英對照-老子的智慧, 正中書局, 2009, p.651.
- 13) *ibid.*, p.201.
- 14) *ibid.*, p.205.
- 15) Wang does not explain his Taoist inspirational sources. However, referencing his literary works, it is possible that Wang learned of Taoism from his interest in Oscar Wilde. It is well known that Wang sympathizes with Wilde's ideas. Not only did he spend ten years translating Wilde's novel, but we can also see features of aestheticism in Wang's ideas such as how he highly advocated the value of beauty. Around the years that Wilde produced his novel, *The Picture of Dorian Gray*, Wilde became aware of Taoism. Wilde read the translation of *Chuang Tzu* (莊子) in 1889 and he published a review entitled *A Chinese Sage (Speaker, February 8, 1890)* wherein he speaks highly of the philosophy of Chuang Tzu. In this review, Wilde specifically noticed the idea of inaction (無為) and the "identity of contraries" in Chuang Tzu, which can be considered as key Taoist ideas. Wilde also mentions that the idea was inherited from Lao Tzu. The Chuang Tzu might have inspired Wilde and his viewpoint of art that led him to discuss art from its societal aspect. One year after he published the review, Wilde published another famous essay that differed sharply from any of his other literary works; the essay is *The Soul of Man under Socialism (Fortnightly Review, February, 1891)*. In the essay, Wilde advocated the importance of individualism in art and the artist and pointed out the importance of establishing a society without being governed, which is related to the idea of inaction and nothingness. Wilde's ideas reflect a clear Taoist influence. *The Picture of Dorian Gray*, published in 1890, might also be inspired by Taoism in some ways. Not only does Wilde say that art is useless, which infers an idea of inaction, but he also reveals the concept of dualism vividly in this novel. Wang spent ten years to translate and reproduce Wilde's novel during the busiest period of his career and is full of enthusiasm about this literary pursuit; it is understandable for the author to consider that Wang might have encountered Wilde's other essays and learned more details about Taoism. For more details about Wilde's Taoist inspiration, please reference 上條真一, オスカー・ワイルドの道家的傾向, 東京工芸大学紀要 vol.4, no.2, 1982, pp.56-71 and 上條真一, オスカー・ワイルドの「社会主義下の人間の魂」における莊子論, 飯山論叢 4(1), 1987, pp.30-53.
- 16) 蔣雅君, 移植現代性, 建築論述與設計實踐-王大閔與中國建築現代化論戰 1950-70s, 台灣大學建築與城鄉研究所博士論文, 2005.
- 17) 林志崧編, 羅時瑋著, 未走完與走完的建築路?, 台灣的建築文化, 中華民國全國建築師公會雜誌社, 2015, pp. 36-39.
- 18) 徐明松, 建築師王大閔:1942-1995, 誠品, 2010, p. 28.

References of images

All figures were retouched by the author.

Fig.8-1) produced by the author.

Fig.8-2) taken by the author.

Fig.8-3) from the Wang family collection.

Fig.8-4) produced by the author.

Fig.8-5) produced by the author.

Chapter 9
CONCLUSION

1. Findings of the thesis: Wang's idea of Chineseness

In this thesis, the author explored Wang Dahong's idea of Chineseness in architecture and attempted to explain and clarify his ideas over 8 chapters.

Chapter 1 introduced the background, subjects, purpose, methodology, materials and the composition of this thesis. As mentioned, in the diverse development of modern architecture in postwar Taiwan, we pay specific attention to Wang Dahong, who is the only architect of that time in Taiwan completely educated in Western world, but who highly advocates the idea of Chineseness in his architecture. In the period from the 1950s to 1980s, Wang practiced architecture dialectically in between modern and traditional, Western and Eastern, and even between Taiwan and China, while he was urged to find identity between conflicting matters. Regarding Wang's background and aims, Wang and his activities reflect the situation in postwar Taiwan, and can be said to serve as a microcosm of the development of modern architecture in postwar Taiwan. As for Wang's idea of Chineseness in architecture, rather than taking it as the main issue of developing modern architecture in the first generation of postwar Taiwan, Wang's idea raises the issue of creativity in Wang's architectural design as well as in the development of Taiwanese modern architecture. Therefore, this thesis took Wang Dahong as the main subject and we explored the connotations of his idea of Chineseness through his architectural outputs by collating them with his discourse.

Chapter 2 provided a scope of Wang's background and professional career. Wang is an architect who was educated mostly in Europe and became an admirer of the literature of the Romanticism movement during his time there. He was also a disciple of W. Gropius, but he was more concerned with developing modern architecture in Taiwan from his first residential design; one of the reasons for this can be considered the intimate relationship his family had with the KMT government. The relationship also helped him to participate in symbolic projects during the Chinese Cultural Renaissance movement in the 1960s, but the conflict between him and the government over these projects might have also encouraged Wang to consider further the true meaning of his idea of Chineseness, leading him to design the Selene monument project as an expression of this idea. At the same time, Wang also shifted his concern to creating literary outputs from the end of the 1960s onwards.

Chapter 3 attempted to gain a general and comprehensive understanding of Wang's viewpoints on architecture; this chapter studied 11 of Wang's essays on architecture and 6 interviews. Through careful examination of the contents, the author identified 39 subjects from Wang's words and categorized these subjects into 3 major themes: Principle, Awareness of era and Design ideas. Through the categorization, we see that Wang in his early period of practice mentioned the ambiguity of architecture, criticized the Palace style buildings by rejecting their imitation of tradition and urged for the reconsideration of Chinese architecture to create a new identity for architects in Taiwan. In the end of the 1970s, Wang's

essays continued to stress the ambiguity of architecture, specifically stressing the balance of the spiritual and the material. On the other hand, he also discussed features of Chinese architecture and started to connect these features to the concept of simplicity in his interview records. From the 1980s, Wang's essays continue to stress the ambiguity of architecture but he also began to specifically emphasize the importance of the

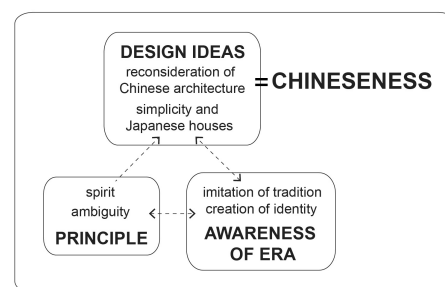


Fig.9-1 Diagram of Ch.3 summary

spiritual value of architecture and highlighted the memorial buildings. As for the interviews, they also reveal the same viewpoints of those in the 1970s. Accordingly, Wang regards ambiguity as a Principle of architecture and emphasizes the importance of balance, stressing that he refused to conform to the imitation of tradition and advocated instead the importance of the creation of identity as his Awareness of era. Furthermore, Wang repeats the necessity of a reconsideration of Chinese architecture and he points out that simplicity is an essential feature of both Chinese architecture and of architecture itself. As for an example of simplicity, Wang mentions Japanese houses, which Wang considers to have originated in Chinese houses. In other words, we may say that regarding the era Wang was in, he focused on two subjects: the ambiguity of architecture and the reconsideration of Chinese architecture; by reconsidering Chinese architecture, Wang highlighted the concept of simplicity and claimed that it is the only method to achieve the balance of ambiguity, which is also Wang's aim in his architecture. Therefore, we can say Wang's words on architecture take his reconsideration of Chinese architecture as the core, which reflects his idea of Chineseness (Fig. 9-1).

Chapter 4 attempted to grasp Wang's idea of Chineseness in space more specifically. This chapter focused on Wang's descriptions of Chinese architecture in his words, particularly the contents that display the keywords of Chinese architecture, such as Jin, Jian, Yuanzi and Tenjin. Analysis of Wang's texts reveal that Wang explained the features of Chinese architecture separately, which are divided into general understandings of Chinese architecture and his personal experiences with Suzhou houses. After confirming the spatial composition of Suzhou houses,

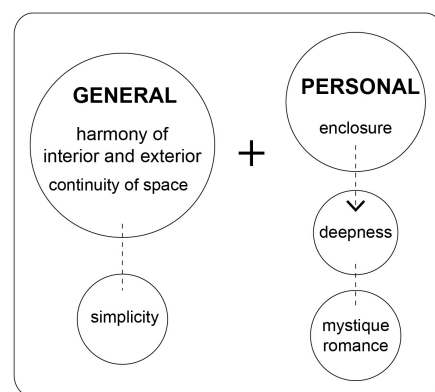


Fig.9-2 Diagram of Ch.4 summary

we may say that for the general understanding of Chinese architecture, Wang's viewpoints are about Shiheyuan and Yuanlin; he regards the simple composition, the harmony of the interior and the exterior and the continuity of space as its features. As for his personal experiences with Suzhou houses, Wang paid attention to Tenjin, Beinong and Houyuan, the spaces that left on him impressions of mysteriousness, romance and deepness. Wang specifically noticed the enclosure of space and he regards the spatial deepness formed by continuity of enclosures as the features of Chinese architecture from his

personal experiences. The interior and exterior, as well as the enclosure and continuity all tell a coexisting status of two relative matters that infer a certain kind of idea of dualism through Wang's observations and the idea is also relevant to the feelings of mysteriousness, romance and simplicity. These ideas may also relate to Wang's idea of Chineseness (Fig. 9-2).

Chapter 5 studied five residential projects that show Wang's attempts to practice his idea of Chineseness. By comparing their plans to the spatial composition of Suzhou houses, we find that Wang adapts the Jin composition and 3-Jian composition of Suzhou houses in his projects. Meanwhile, under his concern for the spatial deepness, we can also confirm that these residential projects reflect these features by creating multi-spatial layers. However, the study also explored the transition from the design of courthouses in the 1950s to the design of townhouses in later years, as Wang shifted his approach of design from creating the

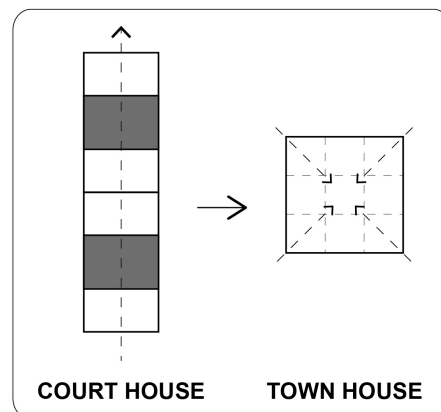


Fig.9-3 Diagram of Ch. 5 summary

Jin composition evidently to emphasizing the 3-Jian composition in the interior. Wang's conversion also reveals his focus of spatial deepness shifted from the deepness that is formed by horizontal and linear composition to the one formed in a centripetal way. Through the study, it may be said that the idea of Chineseness is expressed by reflecting Jin and 3-Jian composition in design, while at the same time creating a deepness of space. The change of Wang's approach should also be noticed (Fig. 9-3).

Chapter 6 studied two national projects that were required by the government to express the idea of Chineseness: the Palace Museum project and Sun Yat-sen Memorial Hall. These two projects were relevant to the Chinese Cultural Renaissance Movement but Wang intentionally avoided expressing symbols of the Chinese palace style like the other national buildings in the same period, but we can see Wang continued to adapt the spatial composition of Suzhou Houses in these two symbolic projects. In

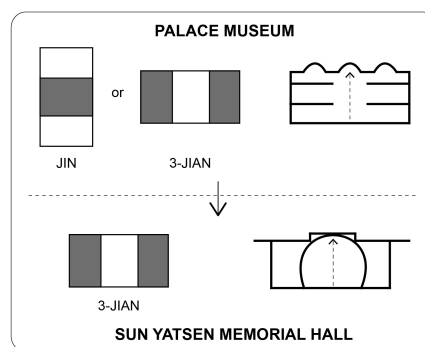


Fig.9-4 Diagram of Ch. 6 summary

the Palace Museum project, Wang seems to hesitate over whether to adapt the Jin composition or 3-Jian composition; he might have adapted both compositions but takes the 3-Jian composition as the main one. Wang also emphasizes the centrality in the plan and started to create a vertical void space at the center of the building. As for Sun Yat-sen Memorial Hall, it displays a clear 3-Jian composition and reveals a contrast between Mingjian and Anjian; Wang also emphasizes the centrality of the plan with a dome and creates a vertical void space at the center of the hall. In addition, these two projects also attempted to create a continuity of space through the low podiums, semi-exterior corridors and glass windows. The study concludes that the Jin and 3-Jian composition are adapted in these two projects, while the

centrality, verticality and continuity of space are features relevant to Wang's idea of Chineseness. Meanwhile, we can also see when Wang's approach shifted from Jin to Jian, he began to specifically stress the centrality of the plan and express the verticality at the central area in his buildings; it also reveals Wang's adaption of the central space of Mingjian, which is the Neishijie (Fig. 9-4).

Chapter 7 focuses on the Selene project, which departs from the existing images of any type of Chinese architecture but nevertheless may serve as a pure expression of Wang's idea of Chineseness. It is a monument that is composed of two identically shaped shell-like stelae with a single, vertical void space in between them. Through the study, we discover that Wang revised

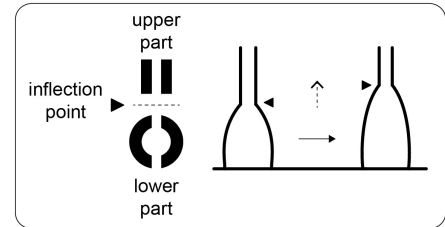


Fig.9-5 Diagram of Ch. 7 summary

the path to the monument to stress the frontality and kept modifying the shape of monument to make the monument look like arms, but behind all of these changes, Wang actually also increased the vertical space inside the monument. Meanwhile, to express a vertical space simply by constructions reveals Wang's concern for the Neishijie of Suzhou houses. Beyond the design, the Selene project also represents a coexisting status of relative matters, the idea of Yin-Yang, and the monument's inner space express a sense of the mystique. The above features are relevant to Wang's idea of Chineseness. Furthermore, the Selene project was designed and promoted in the period of the Chinese Cultural Renaissance Movement, but Wang kept his distance from any political and ideological issues such that we can say Wang attempted to stress the autonomy of architecture; meanwhile, Wang also advocated both spiritual and philosophical values in this monument. It may also reveal that the idea of Chineseness that Wang seeks goes beyond any ideological and political issue (Fig. 9-5).

Chapter 8 provided a comprehensive discussion of the above studies; these 8 projects display the process of Wang's approach to his idea of Chineseness. Wang started from repeating the horizontal spatial composition and then he stopped repeating and began to show a single composition, and finally ended in a single, vertical and void space. From the viewpoint of

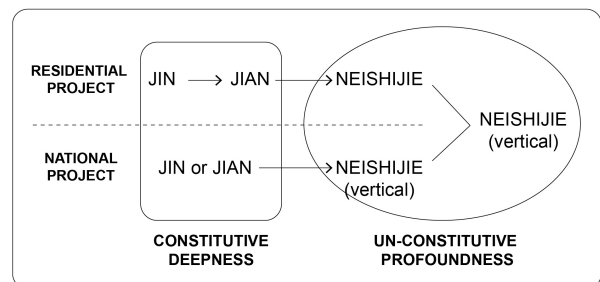


Fig.9-6 Diagram 1 of Ch. 8 summary

the spatial composition of Suzhou houses, the approach reflects the conversion of design focus from Jin composition to 3-Jian composition, and from 3-Jian composition to Neishijie. Relating to the changes of spatial composition and also under Wang's concern of spatial deepness, we can also say the spatial quality changes from limited constitutive deepness to endless un-constitutive profoundness. Meanwhile, this progress also shows that Wang approaches to his idea of Chineseness by simplifying the spatial composition gradually; the pursuit of simplicity can be considered as a method that should be noticed. Accordingly, we may say what Wang was seeking is the deepness of space, and this is his idea of

Chineseness. Referencing to Wang's approach, the idea of Chineseness has been developed continually; the completed idea is shown through the Selene project as a form of space. It is a simple and void space that shows a profoundness in its vertical direction and expresses a sense of mystique; the quality of this space relates to Wang's most personal spatial experiences in his childhood and it also reflects the Neishijie, the spatial origin of Suzhou houses.

Furthermore, Wang's approach to the idea of Chineseness also displays a transformation of the idea of dualism, from the coexistence of two opposing matters to a dual status that cannot tell one from the other. Regarding the era that Wang was in, he might have been aware of the limitations of this dichotomy, hence he responded to the era by proposing his idea of dualism, which is inspired by ancient Chinese philosophy, to seek for reconciliation. Meanwhile, as for the development of modern architecture in Taiwan, Wang creates the space by seeking the origin of Chinese architecture, which is through the approach of creating traditional figures and forms under the great influence of Western modernism.

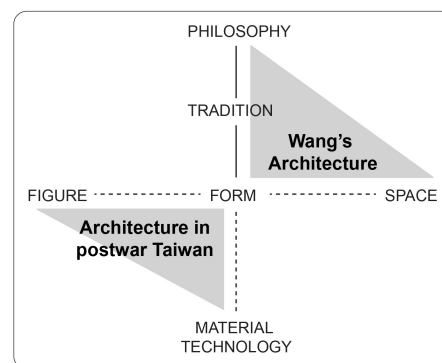


Fig.9-7 Diagram 2 of Ch. 8 summary

In the period of architectural development in postwar Taiwan that showed a tendency toward eclecticism, Wang acted to bring philosophic meaning to architecture by highlighting the use of space in architecture. We can say that Wang and his idea of Chineseness advanced the perspective of ideas and thoughts to the development of modern architecture in Taiwan. This is a contribution of Wang's that the author believes is of particular value and should not be ignored (Fig. 9-7).

2. The results and the significance of this thesis

Through the above studies, the results are concluded as follows:

- 1) The study points out that Wang's idea of Chineseness is inspired by Suzhou houses. Wang valued the Suzhou houses for their mysteriousness and romance, and they are where he also found the feature of spatial deepness. We can say that Wang discovered his ultimate form of space to exhibit his idea of Chineseness from the Neishijie, which originates in Suzhou houses.
- 2) Through the analysis of Wang's works, we point out that his idea of Chineseness continued to develop over time. Wang's approach to the idea of Chineseness reveals a process where Wang shifted his design focus from Jin composition to the 3-Jian composition of Suzhou houses; and the focus converges furthermore on the Neishijie. Through this study, we also specifically shed light on the Selene project and point out that the vertical, void space with un-constitutive profoundness in the Selene monument is the ultimate form of space for exhibiting Wang's idea of Chineseness.
- 3) Under the great influence of eclectic architecture from China, the sense of Chineseness has been

considered as a kind of collective ideology or nationalism in the development of modern architecture in Taiwan. However, through this thesis, we conclude that the idea of Chineseness is an architectural statement of Wang to respond to the Cold War era and it is an idea that exhibits the core Taoist concept of dualism. In the era of conflict in which Wang practiced, he claimed that architecture should have autonomy and that tradition serves best as inspiration for creativity and the origin of new ideas. We can reconsider Wang as a pioneering architect who advanced the development of modern architecture in Taiwan from a philosophical aspect.

As for the significance of this study, it can be explained as follows. First, this thesis re-evaluates the position of Wang and his architectural outputs in the development of modern architecture in Taiwan. Wang has been valued as an architect of eclecticism who greatly contributed to situating modernism, specifically functionalism, within Chinese architectural tradition. Through this thesis, we explain and clarify the core of Wang's architectural thought, which is the idea of Chineseness. By clarifying Wang's idea of Chineseness, we become aware that Wang is an architect who takes tradition as the inspiration of his activities and advances the idea of Chineseness from the figures and forms in architecture to the use of space. Therefore, we re-defined Wang as an architect who liberates architecture from the political context in the extremely ideological conflict of the Cold War era, by moving beyond the imitation of traditional Chinese architecture and seeking the quality of space autonomously in the conflict between modernism and Chinese culture. Furthermore, Wang ultimately introduces a philosophical component to the discussion of modern architecture in Taiwan. This thesis reminds and highlights an important perspective of Wang that has received little attention from the public.

Second, this thesis has an academic contribution to develop the modern architecture history of Taiwan. Due to restrictions on free speech and lack of public concern, the modern architecture history study in contemporary Taiwan is still at the primary stage, which is focusing on listing and categorizing the information of buildings. In other words, a comprehensive "history" barely exists. Although this thesis is a study of one individual architect, the idea of Chineseness, which is a crucial idea of Taiwanese modern architecture, may provide a viewpoint to construct the modern architectural history of Taiwan. We may say this is also the significance of this thesis.

3. Future research

The study of Wang's idea of Chineseness has opened possibilities for further research into postwar architecture in Taiwan and China. Regarding the scope of research, we consider here three potential subjects for future research.

The first project would be a further study of Wang Dahong's outputs, with the aim of exploring the mutual idea of Wang's literary and architectural outputs. This study would examine Wang's original

novel, essays and translations carefully to explore the ideas in his different types of outputs and to discover the origin of Wang's creativity. This subject would require an interdisciplinary perspective, which would include both literature and architecture.

The second project would focus on the Wu Lian Architects, where Wang practiced in his early years. The careers of the Wu Lian can be considered as a microcosm of the development of modern architecture in the Chinese world: before 1949, Wu Lian practiced architecture in China and chose Shanghai as their base; after 1949, each of the Wu Lian members made their own contributions to the Chinese world in architecture and urban design. The aim of this project would be to explore the careers of the architects in the firm to have a scope of architectural development in the most intensive period of development in the Chinese world. This subject would require a comprehensive and fundamental survey in China, Hong Kong and Taiwan; and it would also require building a framework of discussion for the architectural outputs belonging to different ideological contexts and societies.

A third potential project would attempt to establish the history of postwar Taiwan modern architecture from the perspective of the design theories of representative architects. Studies of modern architecture in Taiwan mostly pay attention to the typology of architecture, while the roles of architects have often been ignored. The aim of this project would therefore be to explore and clarify the activities of architects who practiced and influenced the development of modern architecture in postwar Taiwan. This project would require a large-scale survey to explore and categorize the materials of architects in Taiwan and would also need to construct a framework of discussion for establishing the context of the development of modern architecture in postwar Taiwan.

AFTERWORD

The scope of “Chineseness”

1. “Chineseness” as the keynote of considering the acceptance of modernism in global Chinese architects

Studying the idea of Chineseness brings up a fundamental issue of modern architecture, which is the conflict between western modernism and eastern civilization. In this context Chineseness can be considered as one of the most important and essential issues. Especially for the postwar first-generation Chinese architects, such as Wang Dahong, who opened the era of modern architecture in Asia. They were well educated in the West, experienced the restructuring of the world order brought about by WWII and the Chinese Civil War. These experiences made these architects sensitively aware of the issue of Chineseness. Therefore, Chineseness can become a global architectural issue by discussing these Chinese architects’ global activities. Through studying Wang’s idea of Chineseness in architecture, we explore how he attempted to develop the idea from the issue of shape to the issue of space. By taking the idea of Chineseness in architecture as a consideration of space, it may help to construct a framework of design ideas that can go beyond geographic borders to reflect the architectural activities of first-generation Chinese architects of the postwar period all over the world. Through this superordinate idea of space, we can gain a comprehensive understanding of Chinese architects’ practices and begin to discuss their relationship with modernization and the role in modern architecture movements. We can also explore the transition of the idea to discuss the influence that it brings to the world. In doing so we may discover different approaches to express or define this idea resulting from the different backgrounds of the architects and the different regions where they practice, but this kind of diversity should also be considered as a feature of Chineseness.

2. “Chineseness” as the keynote of reconsidering identity in Taiwanese architecture

Referencing current studies of modern architecture movements in Taiwan, modern Taiwanese architecture is typically defined as a combination of Chinese or Oriental features with Western modern architecture, which were “transplanted” into Taiwan in the postwar period. Especially the first-generation of architects following the war such as Wang Dahong and those architects who attempted to find the definition of their modernity through the Palace-style buildings, all are included into this certain kind of understanding. However, most studies have not faced the issue of Chineseness honestly in the design of those architects and in the discussion of Taiwanese modern architecture. Due to restrictions in free speech in the past, as well as the rise of “Taiwanese identity”, which becomes a certain kind of Taiwan centrism in the end, Chineseness is easily taken as the opposite idea to Western

modernism that research chooses to ignore by the great influence of political ideology. The idea is seldom discussed closely, and seldom are the possibilities of Chineseness explored for their different definitions and connotations among different architects in Taiwan. In this absence of discussion, we lose an important part of the Taiwanese architectural context, and are left with an uncritical view of the influence of modernism. We can say that Taiwan chose to give up debating the different connotations of Western and Eastern influence, and to consider instead the modernity and identity of Taiwanese architecture from the more practical aspect of the materials and technology, while also fully urging all to accept Western modernity. Is it really a good direction for the development of modern architecture in Taiwan?

We may say Wang, who in the middle of the turning point in the development of modern Taiwanese architecture, pointed out a different direction. Wang exhibits an attitude of self-reflection to achieve his own definition of modernity in architecture by continuing to debate the connotations of Western and Eastern influence through his outputs, which also is his approach to achieve his idea of Chineseness. It may remind us to reconsider the idea of Chineseness that we have intentionally forgotten, which may open a new insight to deepen the consideration of modernity and establish the identity of modern architecture in Taiwan, as well as being a core viewpoint to reconnect the context of Taiwanese architecture to the construction of a comprehensive history of Taiwanese modern architecture.

3. “Chineseness” as a universal idea

In Wang’s intention to develop the idea of Chineseness from the issue of shape to the issue of space, we should not forget the idea of dualism, a Taoist idea that inspired Wang and even formed the foundation of his architectural idea. Wang explored a new scope of the idea of Chineseness in architecture as a philosophic issue although he did not or could not deepen the discussion. For centuries, the connotations of modernity were explained and defined by Western intellectuals and then spread to the world, but what Wang and his idea of Chineseness raise is the possibility of the existence of a non-Western intellect, an Asian way of thinking. The author has to notice that, especially in today’s political climate, we are not advocating an idea of anti-Euro centrism, which may be considered as Sino centrism. What we intend to emphasize is the limitations Western intellect may have and the fact that it may not be the only solution for developing our modern world. The idea of Chineseness, if we are willing to continue to deepen the discussion about the idea and explore the universality of this Asian way of thinking, may become a new universal idea for our world to consider coming global development.

APPENDIX

Appendix for CHAPTER 2

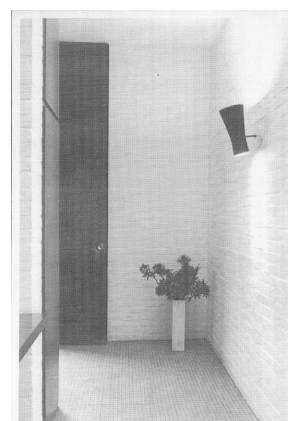
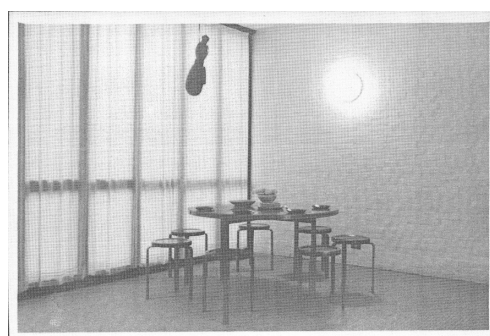
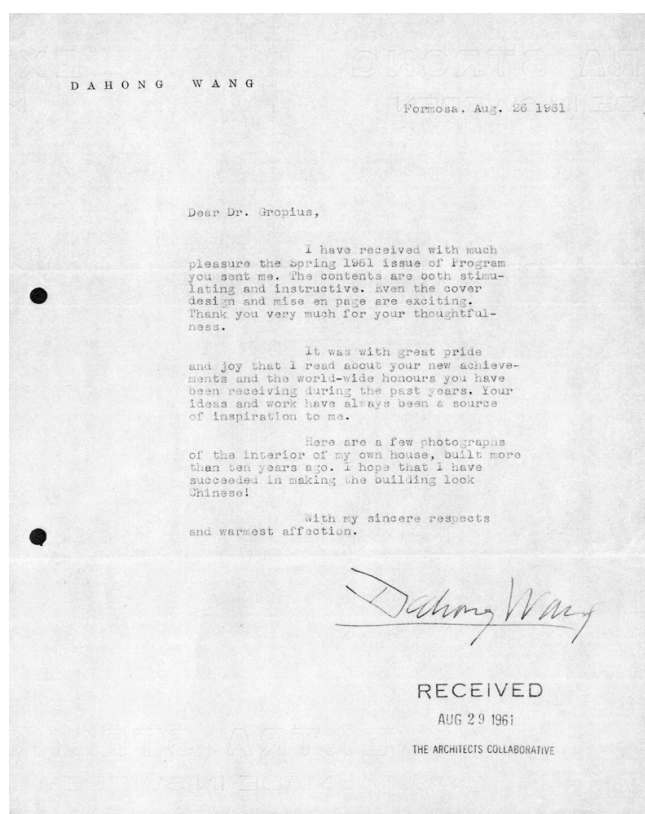
There are three attachments in the appendix for chapter 2, which are letters between Wang and Walter Gropius, Wang's design projects in American magazine *Interior*, and a chronology of Wang's life with a list of his architectural and literary outputs.

1. Letters of Wang and Walter Gropius

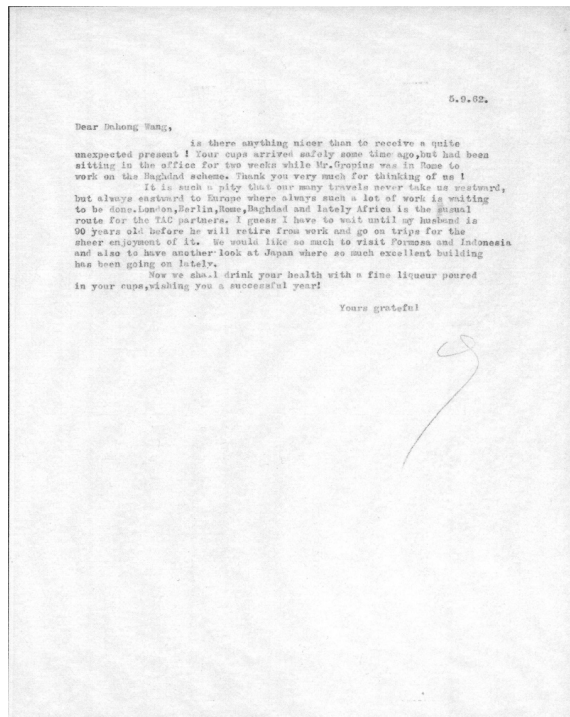
Gropius was Wang's mentor of design, while his reputation helped to establish Wang at the outset of his career. After graduating from the Harvard GSD, Wang stayed in contact with Gropius until the latter died in 1968. In previous studies, only one letter from Gropius was discussed. The author has gathered more materials from the Wang family collection and the Walter Gropius Collection at Harvard University and arranged them chronologically below. Among these materials, the letter dated 1961 is representative; Wang mentions his own house and sends three photos of the house to Gropius. It will be discussed in more detail in chapter 5. As for the poetry that Gropius sent to Wang in 1968, the author identified the same quotation at the conclusion of one of Gropius' speeches called "Tradition and Continuity in Architecture". It was given at the Boston Architectural Center in 1964. The contents of the speech are collected in *Apollo in the Democracy* (Walter Gropius, McGraw-Hill, 1968, pp.71-104); the author also reviewed it prior to this study (郭聖傑, 葛羅培斯贈王大閔手抄詩之意涵考察-以《建築的傳統性與連續性》的解釋為中心, 台灣建築學會建築研究成果發表會, 2012).

I. Letter from Wang to Gropius, 1961 (including 1 sheet of letter and 3 photos)

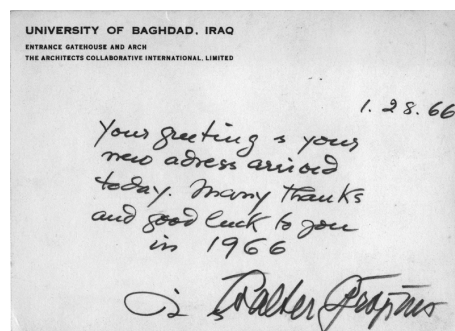
Reference: File no.1691, Series III-Letters to and from Walter Gropius, Walter Gropius papers, Houghton Library, Harvard University.



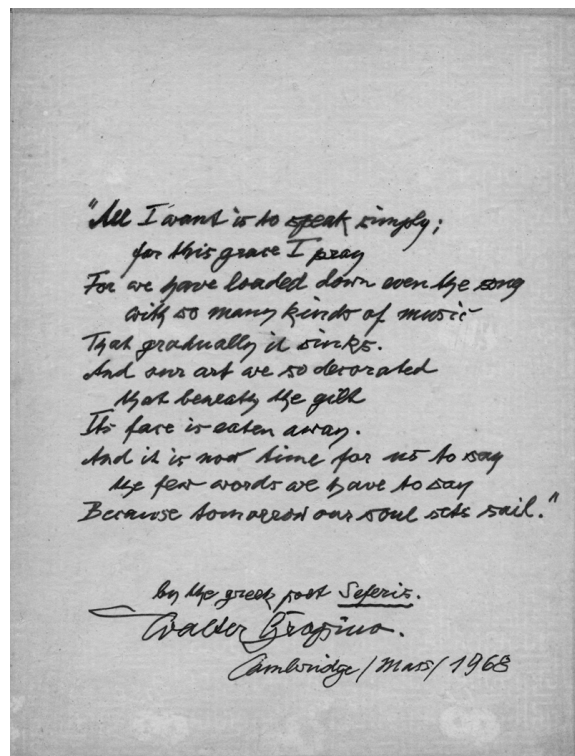
II. Letter from Ise Gropius to Wang, 1962
Reference: File no.1691, Series III-Letters to and from
Walter Gropius, Walter Gropius papers, Houghton
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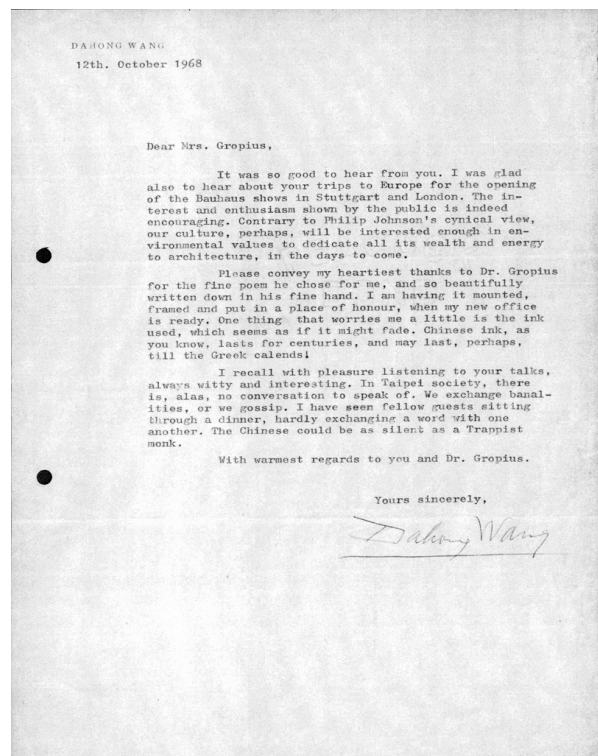
III. Postcard from Gropius to Wang, 1966
Reference: Collection of Wang's family



IV. Letter from Gropius to Wang, 1968
Reference: Collection of Wang's family



V. Letter from Wang to Ise Gropius, 1968
Reference: File no.1691, Series III-Letters to and from
Walter Gropius, Walter Gropius papers, Houghton
Library, Harvard University.

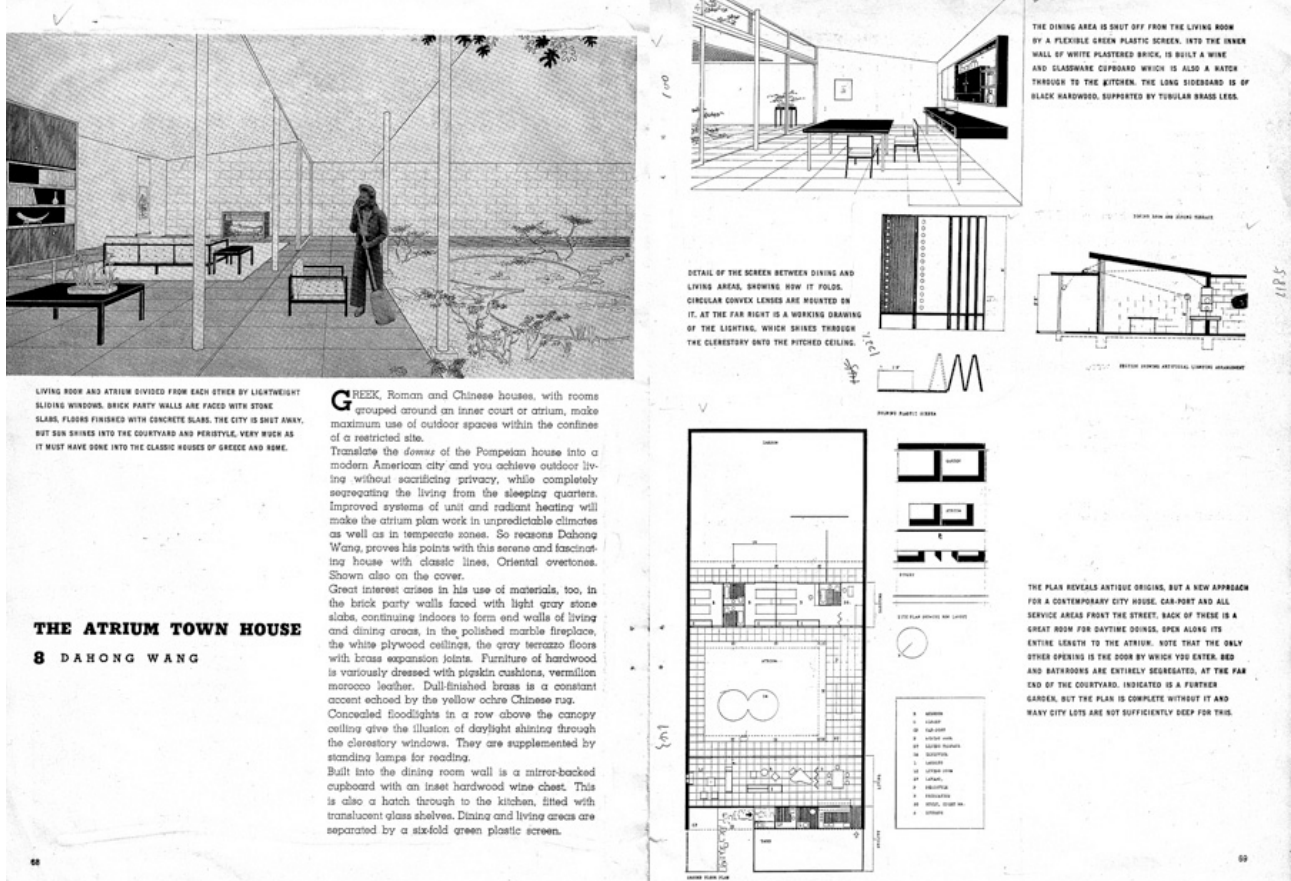


2. Wang's design projects in *Interior* magazine

After Wang graduated from the GSD, he worked for the Chinese embassy in the United States. During this period, the American magazine *Interior* asked Wang to publish his design for a special issue in 1945. Since then, Wang published in the same magazine one project per year until he returned to Shanghai in 1947. These materials reveal Wang's design concerns in his early years.

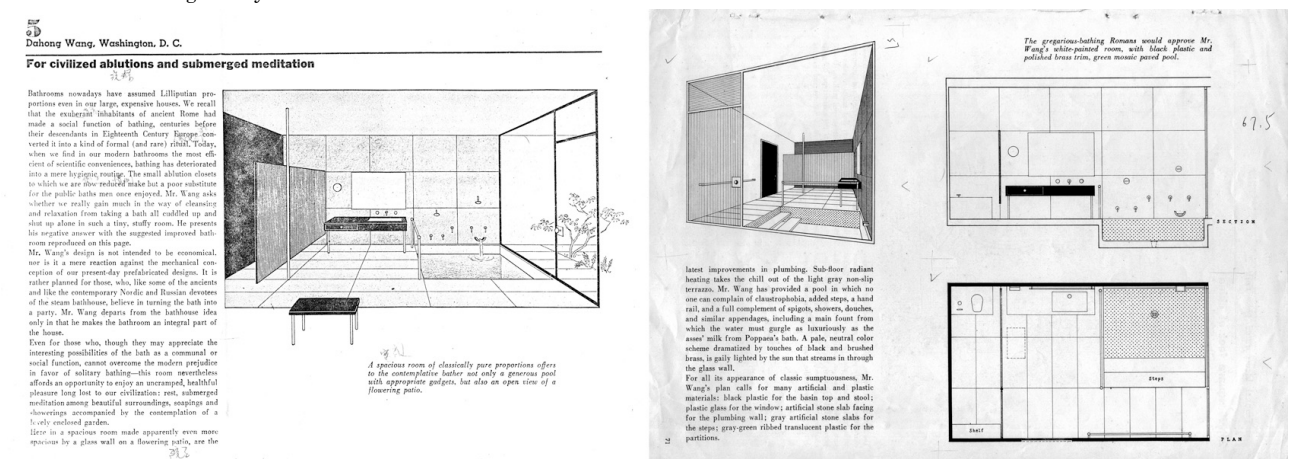
I. The Atrium town house, 1945

Reference: Wang family collection



II. For civilized ablutions and submerged meditation, 1946

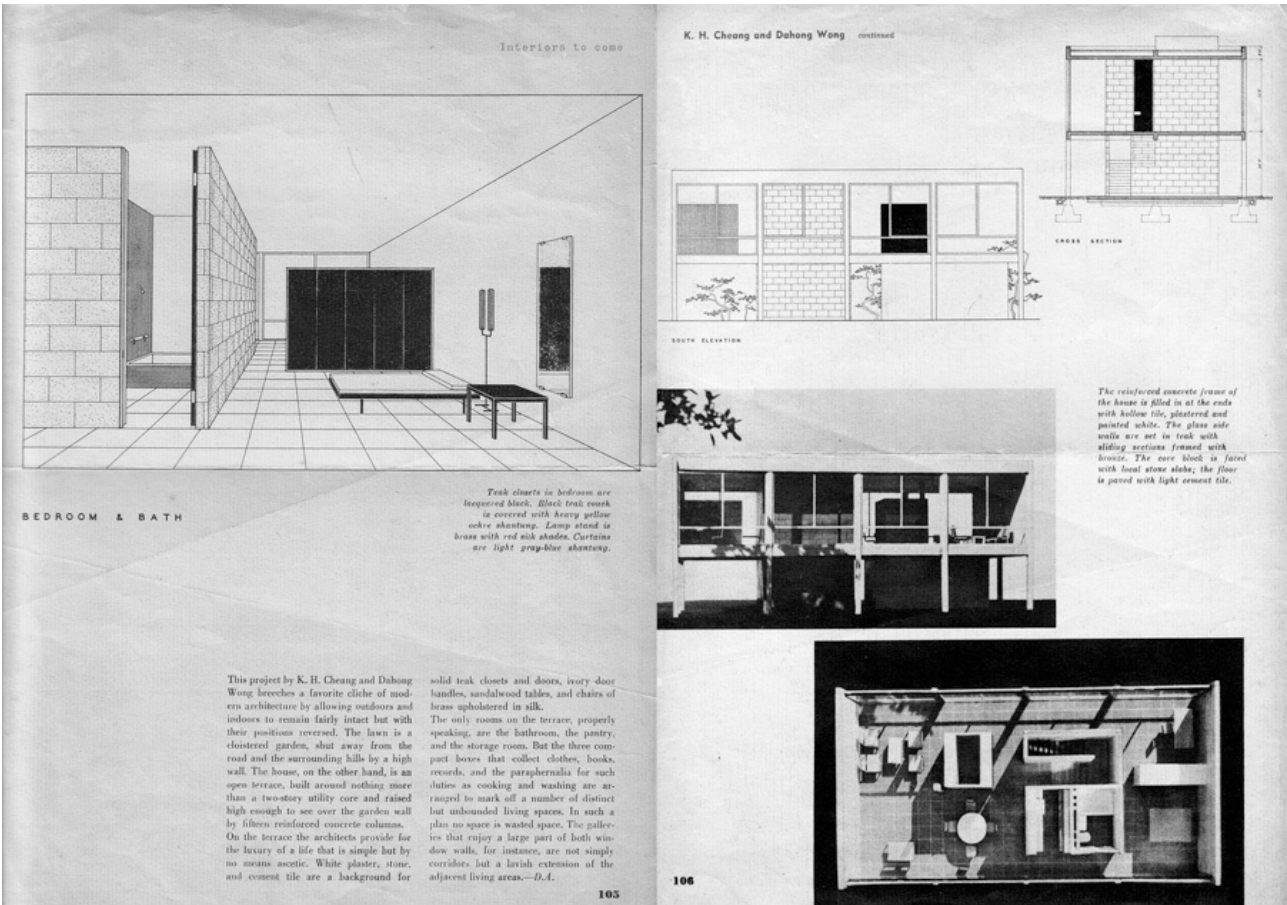
Reference: Wang family collection



III. An unidentified house design project

The project name and published year cannot be identified. However, regarding to the issue of the magazine was published annually, this project should be published in 1947.

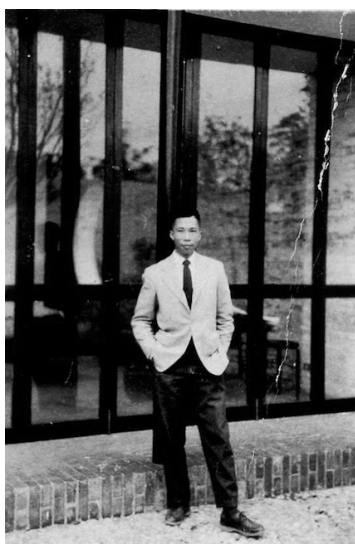
Reference: Wang family collection



3. Chronology of Wang's life and his outputs

The main references are as follows. Architectural outputs: 王大閔作品集 (蕭梅編, 王大閔作品集, 啟源書局, 1997), 中國當代建築師王大閔 (林盛豐編, 1978, unpublished), 建築師王大閔: 1942-1995 (徐明松編, 誠品, 2010), Wang's personal profile (the Sun Yat-sen Memorial Hall archive) and the Luke Him Sau Architectural Collection at the Hong Kong University library. Literary outputs: 王大閔作品集 (蕭梅編, 王大閔作品集, 啟源書局, 1997), 銀色的月球 (王大閔著, 李宗哲編, 通俗社, 2008) and the Wang family collection.

I. Chronology of Wang's life



Wang Dahong in the 1950s

Reference: Wang family collection

1917	Born in Beijing, spent his childhood in Suzhou.
1930	Left China to Europe, spent his teenage years in Paris and Geneva.
1936	Obtained entrance to King's College, Cambridge University.
1939	Received bachelor degree of architecture in King's College.
1941	Obtained entrance to Harvard Graduate School of Design (GSD).
1942	Received master degree of architecture in GSD and joined Chinese Embassy in Washington, D.C.
1947	Returned to Shanghai and established the Wu Lian Architects.
1949	Escaped to Hong Kong and operated the Wu Lian Architects until 1952.
1952	Left Hong Kong to Taipei.
1953	Established the Da Hong Architects and designed his own house as the first project.
1965	Won the design competition of Sun Yat-sen Memorial Hall.
1969	Announced the Selene project.
1977	Published the novel “杜連魁”.
2009	Received the Taiwan National Awards of Art

II. Wang's outputs

(H=independent residence, M=apartment buildings, S=academic facility, F=business facility, G=government facility, O=others, AE=essay about architecture, E=essay, T=translation, TN=translated novel, ON=original novel)

Year	Type	
	Architectural outputs	Literary outputs
1937	(O) Student restaurant project	
1943	(H) Prefabricated units house	
1944	(H) House for post-war living	
1945	(H) Atrium Town House project	
	(O) A proposal for General Motors Corporation design competition	
1946	(O) For civilized ablutions and submerged meditation project	

1947	(H) Unidentified house design project	
1948	(H) Fan garden residence	
	(F) Central Bank of China Guangzhou branch	
	(F) Shanghai fisheries reconstruction agency factories	
	(F) Shanghai fisheries reconstruction agency office	
1949	(F) Shanghai fisheries reconstruction agency Fusing island stuff apartments	
1951	(H) Jhao's residence	
1953	(H) Wang's House	
	(H) Residence of the Japanese Ambassador	
1954	(F) Warehouse of Central bank of Taiwan	
	(S) Fishery biological laboratory building of Taiwan University	
1955	(H) Ro's House	
	(H) Pei's house	
	(H) Sun's house	
	(H) Xu's house	
	(H) Chen's house	
	(H) Huang's house	
	(H) Liu's houses	
	(F) Dorm of pier workers in Jilon	
	(F) Office building of Fresh Delight milk company	
1956	(H) Sullivan's House project	
1957	(F) Office building of China color printing company,	
	(S) Dorm of Tsinghua University	
	(S) Physics and Chemistry department building of Taiwan University	
1958	(G) Dorm of the Taiwan provincial government	
	(G) Finance division building of the Taiwan provincial government	
	(O) Grave of Wang Chunhui	
1959	(F) Office building of Central Bank of Taiwan	
	(F) Dorm of Central Bank of Taiwan in Qing-Tan	
	(F) Office building of Taiping PC company	
	(S) Anatomy laboratory of Agronomy department of Taiwan University	
1960	(F) Office building of Chinese petroleum corporation in Magong	
	(F) Factory of Fuxing company in Tao-Yuan	
	(F) Office building of Yitai company	
1961	(G) National palace museum project	
	(G) Taipei prison Gui-Shan precinct	
	(O) Service station garage and warehouse project	
1962	(M) House for Children of Guangdong in Xindian	
	(S) Assembly hall of Taiwan University project	
	(S) Student activity center of Taiwan University	
1963	(H) Liu's House	(AE) Can Chinese architecture still exist? (中國建築能不能繼續存在?)
	(H) Lin's House	
	(G) Talent development Institute for local government	
	(S) Chemistry department of Taiwan University	
	(S) Geology department of Taiwan University	
	(S) Law and Social Sciences Library of Taiwan University	
	(O) Tamshui Golf club	
1964	(O) Taipei Golf club	
	(M) Hong-lu apartments	(AE) Architecture as a political tool
	(G) Philippines embassy in ROC	
	(F) Zhongshan hall of CPC corporation Kaohsiung oil refining factory	
	(F) Hong Kong Xingfu plastic flower company building	
	(F) Chinese house and building center project	
1965	(G) Sun Yat-sen Memorial Hall	
	(F) Taiwan Bank in Kaohsiung E.P Zone	
	(F) Dorm of Taiwan Bank in Taipei	
	(F) Futai foods company in Taishan	
1966	(F) Asia cement corporation building	
	(S) Chemistry research center of Taiwan University	
	(S) No.9 building of girl's dorm of Taiwan University	
	(S) Health center of Taiwan University	
1967	(G) Warehouse of Taiwan provincial government in Kaohsiung	
	(F) Aisihe industry company Tamshui factory	
	(F) Wanxing office building	
1968	(H) Extension of Sun's House	
	(S) Building of Oriental Institute of Technology	
	(F) Factory of Taideng industry company in Taoyuan	

1969	(H) Liang's house in Dunhua North Road (H) Liang's house in Yangming mountain (H) Niu's house in Yangming mountain (H) Niu's house in Tianmu (H) Xu's house in Zhongxiao East Road (H) Xu's house in Xinseng South Road (G) Foreign Affairs minister's residence (F) Fresh Delight store in Shilin (F) Nanqiao chemistry company building (F) Lianfu textiles factory (O) Selene project	
1970	(H) Lin's house (H) Xu's house (M) Liangshi apartments (S) Christian University service center in Tainan (S) Department of Agronomy building of Taiwan University	(E) People who beyond people (人上人) (T) Octopus (章魚) (T) Origin of Sex and Love (性和愛的來源) (T) People who carried Jesus (背耶穌的人)
1971	(H) Cai's house (H) Tang's house (G) Ministry of Foreign Affairs Building (G) Ministry of Education Building, (G) Extension of Taipei Airport (S) Laboratory of department of horticulture and landscape of Taiwan University (S) Operator room of Taiwan University	(AE) Ideas about architecture and architects-It is not easy to be original (對建築和建築師的一些想法-要有原創性不是件容易的事) (E) How to use resting time (怎樣利用休閒時間) (T) I hate the machine (我最痛恨機器) (T) Virgin Anne's story (貞女安妮的事跡) (T) Le Satyricon (豪宴) (T) Saint Thais (名妓黛伊絲)
1972	(F) Office building CSC group in Kaohsiung (F) Dorm of CSC group in Kaohsiung	(E) How a man judges a woman (男人怎樣看女人)
1973	(H) Vacation House in Tamshui (F) Dajiang textiles factory (O) Chen's grave	
1974	(H) Wu's House in Yang-Ming mountain (S) Great classroom of Taiwan University (S) Dorm of Taiwan University in Xinseng South Road (S) Expatriates dorm of Taiwan University (S) Institute of biochemistry of Academia Sinica in Taiwan University (S) Institute of plant of Academia Sinica (F) Honglin office building	(E) People who beyond people (人上人) (E) It is a good idea (真是個好主意)
1975	(S) Extension of Atmospheric sciences building of Taiwan University	(E) People who beyond people in world (人上人在人間) (T) A song (歌) (T) Seventeen years old (十七歲)
1976	(S) Institute of Three Principles of People research of Academia Sinica (S) Department of agronomy of Taiwan University	
1977	(H) Qiu's house in Tianmu (H) Zhang's house in Shilin (F) Chingling Industrial Research Center	(TN) Dorien Gray (杜連魁) (T) The judgement day (審判日)
1978	(H) Bigony's house (H) Mcroy's house (H) Ray Cline's house (H) Ho's house (S) Researchers' dorm of Academia Sinica	(E) Seeking a beautiful line (追求一個漂亮的線條) (E) Madam Chiang that I know (我所知道的蔣夫人) (E) Semen Euryales (雞頭米) (E) Absorbing wonderful lights of world (吸收世界上奇妙色彩) (E) Apollinaire, a warrior and a poet (戰士詩人：阿波里內) (T) The day (白晝) (T) The moon (月亮) (T) Roairay, a priestess (巫女洛艾蕾)
1979	(M) Hong-Ying apartments (H) Chen's house in Tian-Mu	
1980	(S) Institute of information science of Academia Sinica (O) East Gate Presbyterian church	(AE) Clothes and architecture (服裝與建築) (T) A poem (詩歌) (T) A mysterious rose castle in desert – Peterla (阿拉伯沙漠中神祕的玫瑰城—彼得拉)
1981	(S) Administrative information center of Soochow University (S) XuYuanzhi memorial library (F) Guest house of Far Eastern corporation (F) Food factory of Nanqiao chemistry company (F) Zhongxing new village branch of Taiwan bank (F) Dorm of Taiwan bank in Kaohsiung	(AE) Architecture as political tool (建築是政治的工具) (T) American folk – Clementine (美國民謠—凱敏泰)
1982	(S) Dacheng hall of Zhuhai high school (F) Zhongzheng building	(E) Two different Cambridge (兩個劍橋)
1983	(F) Power plant of Taiwan power company in Kaohsiung	

1984	(H) Ralph Redford America Washington housing planning (S) Department of liberal arts of Chengkung University (S) Museum of the Institute of History and Philology of Academia Sinica	(E) A great failure (大失敗)
1985	(H) Extension of Xu's house in Yangming mountain (S) Institute of Molecular Biology of Academia Sinica (O) The gate of Delong textiles factory in Taishan	(E) About death (談死亡) (T) Murder the giant (謀害巨人) (T) The reaper and a girl (死神與少女)
1986		
1987	(O) The gate of Lilong factory	(AE) The Vanishing buildings (消失中的建築) (E) An able woman-the sketch of Gloria.K (女強人-Gloria.K素描)
1988	(S) Researchers' dorm of Academia Sinica	
1989		
1990	(F) Office of Taiwan Theological College & Seminary project (O) Chen's grave	(AE) Politics and architecture (政治與建築) (T) A poet (歌)
1991	(H) Wu's house in Yangming mountain (M) Lin's apartments in Banqiao	(AE) A pool cannot see the water – discussing about landscape and architecture (一座看不到水的水池-漫談大地景觀與建築) (E) Things and things (東西東西) (E) Hu Shih's Diplomacy (胡適的外交手段)
1992	(S) Proposal for a private kindergarten (O) Interior design of Chiuko book store	(E) From "Hon Chun Tao" to Parapsychology (從「弘中道」談到靈魂學) (E) Do not underestimate pop music (不要小看了流行歌曲)
1993	(M) Wu's apartment in Taipei	(E) Ficus carica (無花果) (E) Three, a magic number (三, 一個神奇的數字)
1994	(H) Chen's House in Taizhong	(E) To conquest the biggest enemy of human (征服人類最大的仇敵)
1995	(H) Eco House Project	(E) To worship money-believe in God or money (金錢頌,信賴神或是信賴錢) (E) A borrowed wing (借來的翅膀)
1996		(E) A murder-the death of Napoleon (拿破崙之死) (E) Ambitious and Ambition (雄心與野心) (E) To worship the gold (黃金頌) (E) The road of short-lived (短命之路)
un-dated	(H) Zhang's house in Tamshui (H) Niu's house in Yangming mountain (G) Dorm for military officer of Foreign Affairs department (F) Head quarter of Taiwan power company (O) The gate and symbol of Soochow university	(AE) Domus -A study in the Philosophy of living (AE) Architecture & the Superman (E) The Soong's sisters (三位宋夫人) (E) A worship of thief (小偷頌) (T) A dot (點) (T) A haunted house (一所鬼屋)

Notes

1) All English titles are translated by author.

2) The undated literary outputs are all collected from Wang family collection.

Appendix for CHAPTER 3

The contents of study objects are included in this appendix. Besides objects 1, 2, 4, and 8, which were originally written in English, all other essays and interview records were translated by the author. However, the interview records (objects 6, 8, 9, 10, 16, and 17) include only selected sentences. The selected sentences are underlined and numbered as reflected in chapter 3's table 2.

1. Domus (A Study in the philosophy of Living)

Diogenes the Greek, according to Seneca, lived in a barrel. On the other hand, Le Roi Soleil built for himself the Palace of Versailles, thus setting the standard of regal living for all time. The Kings and Princelings of 17th century Europe looked upon this fabulous example of Renaissance architecture as a model par excellence, and many had built their palaces in the images of Versailles, of which the examples are many⁽¹⁻¹⁾. Between the two extremes, human beings vary greatly in mentality as in their physical needs. But the variation in basic physical needs is as slight as to be negligible. It is therefore not altogether impossible nor futile to propound a norm for the physical needs of the average man, that is, in alimentation, in clothing as well as in housing. Given normal and prosperous social conditions, in which every man takes according to his need and gives according to his ability, the standard of living must of necessity rise. In such an ideal society, what ultimate form shall the life of Man take? What are the settings within which He shall live out this life with pride, with happiness?

It is evident that Man's future life will be a far more socialized life than he has at present. His life will also be more organized than it has ever been in the past. Man shall break down all the walls and barriers that exist at present. They shall live together, work together and amuse themselves together. Man himself shall be as social and gregarious as the ant and bee⁽¹⁻²⁾. Yet, such a form of collective life must be kept within bounds. The individual in Man must be preserved, in order to maintain a balance. He shall have a house where he may retreat. Where he may think and create. Where his possessive instincts may be given vent.

The ancients Greeks, we are told, set little store by their homes (detest the idea of a home). For to them, a home is the place where the womenfolk and children and cattle are kept. They themselves spent most of their time in the gymnasiums and lyceums, in the company of their fellow men⁽¹⁻³⁾. On the other hand, the English have a great love for their homes. And the Chinese social life is centred around the home⁽¹⁻⁴⁾. Again, between these two extremes, a golden mean may be found. In future society, Man shall divide his life between the public and the private, between home and society. He shall be at the same time an introvert and an extrovert. Only thus may he hope to achieve a balanced and happy life⁽¹⁻⁵⁾.

There are certain truisms that must be restated. That at the present stage of social evolution, the people must be led rather than lead. The role of the architect in society should be made clear. Petty politicians may pamper and indulge the populace. But the architect by strength of his training and work must assume leadership. He must set for his fellowmen the patterns of life, the framework within which a full life may be led⁽¹⁻⁶⁾. The pattern must never be a rigid formula, nor a mechanical system. It should be a pattern to guide not a system to enforce. This pattern is derived from a philosophy of living, without which there can be no pattern, but orderly imitation, or what is equally bad, disorderly agglomeration⁽¹⁻⁷⁾. The Japanese house is an example of a pattern formed by a philosophy of living. For this reason, it is organic and original, in the aesthetic sense of the word. What pattern shall our life take under ideal social conditions? The great religious leaders teach a life of simplicity. And simplicity is the keynote underlying

a harmonious and full life⁽¹⁻⁸⁾. Yet, it is not the monastic simplicity and austerity. The pattern is set upon simplicity and austerity. Yet, there shall be elegance and luxury⁽¹⁻⁹⁾. Not the elegance of fashion, nor the luxury so coveted by the bourgeoisie and preached by Hollywood.

2. Architecture & Superman

Let it be understood from the outset that the superman we have in mind is not, of course, the superman of the American Comics, who has apparently no need of either shelter or food, and who yet cannot seem to do without the perfect fitting underwear he is always wearing. The superman in question is, then, the type of perfect man conceived by early philosophers. The superman of Nietzsche and that of which Shaw preached in his political sermons. He is more a realistic aspiration than an imaginary demi-god, such as the flying specimen in the American comics. He is, (as Bernard Shaw emphatically propounded) what everyone should aspire to be, in order to make ourselves tolerable to one another, and to create a tolerable society. Whether Utopias are desirable or not, we are brought to more sharp awareness than ever before of the need of such a politic social concept⁽²⁻¹⁾. And this can only come to pass when every one of us becomes a superman.

Diogenes, who spent his life looking for a man, according to Seneca, lived in a barrel belonging to the Temple of Cybele. On the other hand Le Roi Soleil built himself the magnificent place of Versailles⁽²⁻²⁾. Thus, the needs of the superman must also needs be different from that of men as they are today. How shall we house this coming race of supermen? For the homo sapiens must either raise himself to the level of superman or be degraded and trampled down and destroyed like the beasts. Now let us have faith in men. (Now let us raise our heads and ask ourselves, how shall we house this coming race of supermen?) In the past, (we have isolated examples of superman) the great men in all the ages are examples of supermen, and super of buildings also existed (which may be termed super-architecture). Such examples are, for instance, the temples upon the Acropolis and the Gothic cathedrals. (Conceived in the minds of men, inspired by Christianity and built with hands of faith). But these are edifices for (the gods).

Our cities for the superman should be well planned, but not over planned. We should have both open spaces and enclosed spaces. Small private buildings in contrast with large public ones. We should provide the superman with an ideal framework within which life is never dull, mechanical, but exciting and human⁽²⁻³⁾. They shall be given frequent opportunities for social activities. They shall meet, converse, disport themselves more often than men do today. Yet they will not be deprived of their privacy – which is a bad term. To be more precise, they shall find places of solitude and introspection. They shall be given time and place for meditation and thoughts⁽²⁻⁴⁾, which is in fact a form of religious experience. What we may ask, is the kind of super architecture we have in mind for the coming race of superman? An architecture at once spastic and less worried, powerful virility refined, simple yet (full of) interest, elegant yet dignified⁽²⁻⁵⁾. For austerity without luxury becomes asceticism. Luxury trammelled by austerity leads to degeneracy of the word comfort. Over refinement and elegance is effete. Power without refinement becomes crudity, simplicity leads to a mere striving for interest always ends in vulgarity. For Zeus and for Athena, for Aphrodite and for Christ and the saints. Shall we not now build for men? Not the jerry buildings which always turn to slums for shelter against weather nor the miniature pseudo palaces to pamper the rich. But architecture for the masses of supermen. Ruskin wrote, “Where building ends, architecture begins”. It is time we put an end to buildings, and

began architecture. We must house the superman better than the ants and bees. The mechanistic and functionalistic concepts of architecture has become an out-of-date theory. For it can no longer satisfy our needs. A more romantic approach to the art of building is called for⁽²⁻⁶⁾. The garden-cities planned by our architecture are certainly more desirable than crowded slums. But in such cities, such as those planned by Le Corbusier, we seem to live not in the gardens but above the gardens⁽²⁻⁷⁾. We see everything and know what we don't actually see. We know that our neighbors' rooms are almost identical with our own. There is neither mystery nor romance. There is, we may almost say, an over-planning. And over-planning is just as bad as no planning⁽²⁻⁸⁾. The first is stereotyped and mechanistic, whereas the latter is endowed at least with a certain charm of spontaneity and a sense of romance, which is as we all learn to know sooner or later, the quintessence of life.

3. Can Chinese architecture still exist?

(中國建築能不能繼續存在, 1963)

We cannot agree with copying the ancient style, and even more so we can't agree with copying the Western style⁽³⁻¹⁾. The reason is that both of them will end the development of our Chinese architecture. All we need is creativity, which is deeply rooted in the cultural foundation of our nation. Without creativity, no manner of culture can develop fully⁽³⁻²⁾. Before discussing the Chinese architecture of today, it is better mention the development of Western architecture. At the same time, it is also good for us to trace back the truths of architecture, which are old but never change⁽³⁻³⁾.

Architecture has the widest scope of any art⁽³⁻⁴⁾. Architecture not only requires beauty, but also needs to be justified by its function⁽³⁻⁵⁾. Generally, there are reasons for creating buildings. They are political, economic, religious, geographical, technological, and so on. Naturally, these reasons will change over time, hence the styles and contents of buildings will also develop⁽³⁻⁶⁾.

Greek temples with Doric orders, towering European churches, palaces of the Renaissance, and modern office buildings, each of them represents the unique period of time and people; each also reflects the culture of the time⁽³⁻⁷⁾. After polytheistic Greeks built outstanding and beautiful temples with caryatides; English built their Westminster Abbey as Christianity progressed through Europe in the middle ages. Today, when we see the stone domes of these great churches, besides the technology, we can also see the faith and will of mankind⁽³⁻⁸⁾. In addition, the magnificent Versailles can reflect the French king's totalitarian government in the seventeenth century, a style which European nobilities learned from Louis XIV. Today, the development of industries and commercial businesses has resulted in the Seagram building in New York. This building of steel and glass no longer commemorates any king's great achievements or represents any kind of spiritual religious symbol. It is like the Triumphal Arch of industry⁽³⁻⁹⁾. Even some products are named after the building, such as one whisky brand. In this rapidly developing industrial era, we kill human's spiritual life in admiration of Materialism, and adore science without judgment. The development of our arts and religions slow as a result. It is not only destroying the balance of human life, but also destroying life itself⁽³⁻¹⁰⁾. Although the large scale and function of giant factories or public residential districts impress us, we don't need to be reminded that it is a cold image lacking soul. It leaves one with a kind of romantic individualism to give these soulless buildings some spiritual value⁽³⁻¹¹⁾.

Chinese architecture is totally different to the traditions of Western architecture. Before new technologies were widely used in early 20th century, Chinese architecture did not experience any great change. Therefore, it is difficult to find rapid changes in traditional Chinese architectural styles like we see in Western architecture. You can't see a process like Western architecture, which has Pseudo-Roman, Gothic and many other styles since the Renaissance era. The essence of Chinese architecture is static. It developed peacefully⁽³⁻¹²⁾. Western culture is imported widely today. However, it seems like a trend of protecting the ancient architectural traditions in today's China. When we see the spectacular Taiho hall of the Forbidden City, Tiantan, or other great buildings, we always have a thought of meditating on the past. It is unhealthy. Hence, everyone copies the ancient architecture's styles for keeping the traditions of Chinese architecture; but they never understand the real spirit of Chinese architecture⁽³⁻¹³⁾. They put some meaningless appearances on buildings, which are supposed to be considered Western, and regard these buildings as Chinese architecture. From this meaningless method of copying, the "Palace style" we see today was created. The revival of traditional architecture may be a reaction of our subconscious to Western material life, to show that we can't accept their lifestyle by rejecting Western architecture⁽³⁻¹⁴⁾.

We refuse Western architecture for sake of our own. Today, public buildings are all built in the palace style, which is meaningless. Try to see these palace style school buildings, hotels, museums, hospitals, and stadiums, they are all just like fake lifeless masks. Since the Palace style buildings have been shown, Chinese architecture seems to have found a great prophet. However, this prophet is fake, he is a liar! Undoubtedly, we will never admit these kind of crude copies can represent our Chinese architecture⁽³⁻¹⁵⁾. If we become satisfied with copying the architectural style of other eras, Chinese architecture can no longer exist. On the other hand, without creativity, no culture can be developed⁽³⁻¹⁶⁾. We can be proud of the outstanding past of Chinese architecture, but we should know that a rigid copy might be a simple solution, one that will lead us astray. On the other hand, people fear being left behind, hence they take everything from the West as models, such as the culture and lifestyles we are all learning from the West. Therefore, the housing design is also copied from Western examples without any dignity. Hence, instead of copying our own traditional styles, they copy the West. This kind of change is not a benefit to us at all; and it will lead us down a more dangerous path⁽³⁻¹⁷⁾. Chinese architecture is facing difficulties that are hard to overcome. We can find ourselves just like the Greek hero, who was in between Scylla and Siren. If we hope that our own architecture can continue to exist, we have to get rid of these two kinds of dangers. Finding the way to create architecture that can represent our own culture and finding the will to do it will be more important than having inspiration in my opinion. Without this will, we will never find the way⁽³⁻¹⁸⁾.

4. Architecture as political tool

(建築是政治的工具,1964)

Every problem in its last analysis resolves into a socio-political problem, since all problems bear upon life. The problem of the arts is, of course, no exception⁽⁴⁻¹⁾. Architecture, the art of building, is much more closely related to problems of life than any of the other arts⁽⁴⁻²⁾. Music, painting, and literature express life and satisfy solely nonmaterial demands of life. But architecture must fulfill the dual function of providing for both our physical and intellectual needs⁽⁴⁻³⁾. As a social problem, architecture must deal with its non-material aspects, over and above the practical, material, and utilitarian considerations⁽⁴⁻⁴⁾.

A building is certainly not mere stone and timber. It possesses a spirit. And as an expression of our ideals and aspiration, our buildings embody the zeitgeist⁽⁴⁻⁵⁾.

By sheer mass or beauty, a building imposes itself on our senses, rousing in us different moods and emotions. The great Greek temples and French cathedrals never fail to inspire awe and reverence, in pagans and Christians alike⁽⁴⁻⁶⁾. Bernard Shaw, on seeing the Beauvais cathedral for first time, said that the sight literally took his breath away. It is no wonder that we feel attached to certain buildings as we do a friend, accepting their existence as we do a familiar hill or river. How hard it would be for us to conceive of a London without the Westminster Abbey, or a Paris without the Louvre, or a Venice sans the Doge's Palace on the waterfront⁽⁴⁻⁷⁾. Each building that we conceive forms of necessary part of our socio-political pattern⁽⁴⁻⁸⁾. In the layout of the ruins of Rome, we may trace the entire pattern of the imperial political fabric of that era. The very stateliness and magnificence of their public buildings betray their *saison d'être* since they stood to represent in a solid, tangible form the sovereign power of the Caesars. In fact, public buildings of every age, be it the Roman coliseum or the American stadium, a Bath in Pompei or an Opera House in Vienna, the feudal castle or the democratic convention hall, they all serve as important parts in the socio-political machinery⁽⁴⁻⁹⁾. Vatican City has stood for centuries as an immutable embodiment of the Catholic faith and power, casting an irresistible spell over all those who come within its confines⁽⁴⁻¹⁰⁾. Yet, the very splendour of St. Peter's and the papal palace contribute to the momentum which caused the Reformation⁽⁴⁻¹¹⁾. In our own time, the League of Nations and the United Nations buildings are both intended as political tools to advance the cause of world unity⁽⁴⁻¹²⁾. Throughout history, kings and emperors were ever ready to make the fullest use of architecture to symbolize, stabilize and to aggrandize their rule. For this embodiment of power can be instantly and effortlessly apprehended by the *hoi polloi*⁽⁴⁻¹³⁾. The Machiavellian plans of Napoleon to build for his son, the King of Rome, a vast palace in Paris was but another attempt to embody in a permanent form the power which he seized from the legitimate King but which he never felt was secure. If the coliseum had never been built, the history of the Roman Empire might have run a different course!

5. Ideas about Architecture and Architects - It's not easy to be original

(對建築和建築師的一些想法-要有原創性不是件容易的事, 1971)

Memorial buildings

The major difference between memorial buildings and other buildings are their purposes. Today, buildings are mostly built for practical needs and commercial business. However, memorial buildings cannot make money; on the contrary, they cost a fortune. Memorial architecture has to satisfy the needs of spirit and monumentality⁽⁵⁻¹⁾. Generally, there are two reasons to build memorial buildings. One is for commemorating great men, such as the Lincoln Center; the other is for commemorating wars, such as the Arc de Triomphe in Paris. For me, buildings for commemorating wars are meaningless. Today many buildings combine monumentality and commercial value, such as the Lincoln Center or Sun Yat-sen Memorial Hall. This shows how these reflections of the era are led by money.

Using materials to represent the personality

The most difficult part to design a memorial building is to use construction materials to represent the magnificent spirit of a man. How to use specific matter to represent abstract spirit is the challenge for architects⁽⁵⁻²⁾. It will take time and energy to understand the life of a great man if you want to do it well.

Start from the experience of designing Sun Yatsen Memorial Hall. I knew people at first wanted to use the architectural style of Qing dynasty, but this was wrong. Buildings of the Qing dynasty represent luxury and corruption, which contradict Dr. Sun's devotion to change. It would be very ironical if we use this kind of building to commemorate him⁽⁵⁻³⁾. Our National father was an unpretentious, friendly and kind man. I chose simple materials to represent his personality; the building is a square, which represents his honesty. We have too much unreality in our buildings today. The stone buildings of ancient Rome were made entirely of stone. However, people today only use stone on the surface. In my opinion this is hypocrisy⁽⁵⁻⁴⁾.

Selene project

In some aspects architects are like painters who paint for people⁽⁵⁻⁵⁾; however, the Selene project is designed by my own interests. Ever since I read H.G Well's science fiction in my childhood, I was interested in space and astronomy. Also, I think the Selene project is very meaningful, because the moon landing is not only an important human achievement, but also a great scientific breakthrough. It realized the dream of conquering gravity that man has had over thousands of years. The project took me four years to design. It is a twin reinforced concrete stela standing on a square limestone. The stela represent human arms that want to catch the moon. The monument is 252.71 feet tall; 1 foot infers 1000 miles to represents the max distance between the earth and the moon, 252,710 miles. I am still revising the monument and hope it can be built in Houston as planned. I think the SELENE project has greater memorial meaning than any other monument, because it is for all mankind⁽⁵⁻⁶⁾.

Creation and Experience

Each architect has his own way to create. His life, experiences and educations all play an important roll in his creations⁽⁵⁻⁷⁾. Predecessors also influence my creations, whether it is in the visual arts, music or dance. It is not easy to have originality. What I learn and see will reflect on my design more or less, but I will never copy someone's work. It against my principles⁽⁵⁻⁸⁾. Musicians may be influenced by Mozart and Beethoven at first, but they have to create something that belongs to themselves; though it is impossible to get rid of someone's influence entirely.

Taiwanese architecture

Traditional Chinese architecture uses wood as materials with carvings on them as decoration. Today, it is difficult to build in this traditional style because these kinds of materials are very expensive and we also have no good craftsman left who can do it well. In today's economic environment, we can use modern materials to satisfy social and economic needs and also maintain Chinese culture and features⁽⁵⁻⁹⁾. In my opinion, the reason why we cannot see Chinese architecture in Taiwan is that people do not want it. They want Western buildings. Hence, our architects move Western architecture to Taiwan without changing anything. We can see small Western architecture in Taiwan, but it cannot help our culture. We have already become a small America⁽⁵⁻¹⁰⁾. I had a chance to design a house for a world famous Chinese scholar. At first I thought I had to design a Chinese house, but I found out that he wanted a Spanish house. Chinese houses are good and comfortable, but the Chinese scholar wanted a Spanish house. It really confused me. I was confused for a long time until I finally figured it out. Those years in Shanghai, the scholar was young and poor. He saw rich people living in Western houses. Naturally, in his subconscious, Western houses represent a successful life.

Architecture is a service⁽⁵⁻¹¹⁾

Architects are artists, but also businessmen⁽⁵⁻¹²⁾. Unlike any other visual art, such as painting or sculpture,

architecture can't be completed independently. After finishing the design, architecture needs workers to build it. Architects also cannot do the job in any way they wish; architects have to respect customers. Pressures of economy and society also influence architects deeply. There is no way to avoid them⁽⁵⁻¹³⁾.

Essence of architecture

Everyone has his own favorite; therefore it is difficult to evaluate architecture by objective standards. Architecture is just like dress; both of them have the values of practicability and beauty. Therefore, I think the way for us to evaluate dress can also be used for evaluating architecture. A man's dress, it depends on his physical appearance, economic conditions and aesthetics. A man's house also reflects his external conditions and internal needs⁽⁵⁻¹⁴⁾. I think the design of architects has to be beautiful, functional and economical, but architects can choose which one should be the first priority. For me, safety is the basic concern which no architect can deny⁽⁵⁻¹⁵⁾. It is good to have strict regulations for building, but it should be used in the right direction with enough flexibility. There are no regulations that can be enforceable forever. For architects, strict regulations are challenges. Hence, they have to obey the regulations but still let their imaginations fly⁽⁵⁻¹⁶⁾.

6. Wang Dahong's house

(王大閔的家, 1977)

- (6-1) At that time, what we called "Chinese architecture" was invented by a Canadian architect called Cherry Hassy, who was the designer of Peking Union Medical College Hospital. He put Chinese roofs on Western buildings. It is an awful example.
- (6-2) I think the really good Western architecture all contain the Chinese spirit. They design from life, not from architecture. They try to simplify life and the environment; their changes of life are also influenced by Japanese.
- (6-3) They put a building at the center of a garden. However, in Chinese houses, buildings are mingled with gardens. The corridor of a Chinese house is also representative: half is covered and half is open. Buildings and gardens are mingled together through two connections. This is the Chinese philosophy; it infers the continuum of space.
- (6-4) After you see Chinese paintings, you will feel it is not worth seeing any Western paintings. It is the same feelings that you have after you see Mies' works. The greater a poet is, the simpler his life becomes.
- (6-5) The sense of mystique is an important feature of Chinese architecture. With Chinese architecture and gardens, designers always make good use of the inner walls and outer walls. These walls will not allow people to see through at one glance; there is one Jin after another Jin. Taking Suzhou houses as an example, there are two-story walls in the house. These walls have two functions, one is for security and the other is for privacy.

7. Seeking a beautiful line

(追求一個漂亮的線條, 1978)

In Switzerland's Lake Lemman, there is a small island called Rousseau island. It is covered in greenery to memorialize the French philosopher Jean-Jacques Rousseau. The altitude of this lake is higher than 375 meters and it is very deep; the deepest part reaches 310 meters, making the color of the water as blue as the ocean. You can see the Alps from this lake, the mountains covered in snow. A combination of green, white and green, the scene is beautiful. When I was in high school in the suburbs of Geneva, I always spent my weekend in Geneva. The first female pilot Lee Shachin always picked me up in her Hotchkiss. From the bridge that crosses the lake, you can see a

very small island. Miss Lee said that is Rousseau island. At that time, I was ignorant. I hadn't read Rousseau's books and also didn't understand why Rousseau was so respected by the Swiss. Although Switzerland is highly industrialized, Swiss people pay attention to their living environment very much. They won't allow the clock factories, textile factories or chocolate and candy factories to damage their "big park" and its natural beauty⁽⁷⁻¹⁾. I did not work hard when I studied in Switzerland and even when I entered Cambridge later, I was still not a diligent student. I only read some extracurricular books. It was not until I entered Harvard that I started to read Rousseau's books. The book that most influenced me is *Le Contrat Social*, which tells of an ideal society⁽⁷⁻²⁾. The main theme of the book is that God is kind, human nature is kind and nature is perfect. Any sin of society is the result of human activity against nature. Therefore, the ideal society should be natural⁽⁷⁻³⁾.

Rousseau thought that nature was perfect, but humans had damaged it. The abnormal behavior of humans leads to bad consequences. Rousseau already warned us two hundred years ago. The meanings of Rousseau's words are more notable in today. Man not only pollute rivers and air and destroy mountains, he also pollutes his own human nature, which replaces spirit with materials. We are seeking a material life, but we neglect the spiritual life⁽⁷⁻⁴⁾. However, Rousseau only told one side of the story; He took humans as the spoiler, but humans are also the creator. In fact, God creates the world, but humans can reproduce things of God using their skill and will⁽⁷⁻⁵⁾. Houses and cities are the shells of life which we create⁽⁷⁻⁶⁾; architecture is the media that realizes the ideals of our life. However, to create beautiful environments for living, we need to have a spirit that seeks beauty⁽⁷⁻⁷⁾. If we only fulfill material needs, we inadvertently turn beautiful nature into ugly and vulgar cities. Take Taipei for example. Besides those large-scale roads, there is nothing. Where will these roads lead us? What is worth our appreciation? Where can we recall our memories to make our life happy and fulfilled⁽⁷⁻⁸⁾? However, ideal and reality are just like the spirit and the material—there will always be a great gap between them⁽⁷⁻⁹⁾.

Due to human dissatisfaction with current life, we try to practice an ideal society – a human paradise. The ancient Greek philosopher Plato imagined *The Republic*, Italian Campanella described the *Civitas Solis*, and the Chinese poet Tao Yuanming's *Source of the Peach Blossoms* are all ideal societies in our imagination⁽⁷⁻¹⁰⁾. English politician Sir Thomas More's *Utopia* is the best described ideal society. The utopia has existed in our imagination for thousands of years⁽⁷⁻¹¹⁾. However, in the communist countries that actually exist today, we can only see a society that is without freedom, without human rights; we see an enslaved and mechanical society that goes against human nature. They are like the societies that English writer Orwell described in his prophetic novel, *1984*. Is this the crystallization of man's ideal society?

We live in between ideal and reality, spiritual and material. The bigger the gap between them, we become more dissatisfied with our current life. We usually pay a great price to seek an ideal⁽⁷⁻¹²⁾. Architecture is the bridge between reality and ideal. It forms our living environment and shell. Each house, church, music hall or office building realizes a kind of need and ideal in our life. We create both hell and paradise by ourselves⁽⁷⁻¹³⁾. Evangelists, pastors and moralists always fight against seeking a material life and advocate the spiritual life. They always say, materials are empty but the spirit exists forever. However, there aren't so many saints in this world, even evangelists can't break away from material life⁽⁷⁻¹⁴⁾. Apart from Saint Francis, Diogenes or Buddha, perhaps no one can have a spiritual life without material things. We cannot break away from materials; hence we should combine the material with the spiritual, to make our material life beautiful and not rough⁽⁷⁻¹⁵⁾. Seeking beauty is mankind's

spiritual need⁽⁷⁻¹⁶⁾.

I applied to major in Mechanics when I entered Cambridge University, but I changed it to Architecture suddenly. It is hard to say why I changed from Mechanics to Architecture. The reason may be that as time went by, my interest in Mechanics lessened. The dean thought it was a pity that I changed my major, because the Mechanics department of Cambridge was very famous. There was a student design competition held by academy of the Architecture department at Cambridge during my second year in the department. I won the first prize for a design of a restaurant. I received not only a medal and award money, but also encouragement. After that, English schoolmates began to appreciate my design more and more. Sometimes my professor hung my works in the hallway for people to enjoy. Although I gave up Mechanics, there were two friends of mine who still studied it, so I studied it as well from time to time. I was interested in cars especially. Sometimes I designed shapes for vehicles in my free time; they were all beyond the era. I think designing a car is harder than designing a house. Because a car is small, you have to think carefully and use every inch of it. The difference of an inch would influence the line and the beauty of a car. There was a year that I spent my vacation in Paris. I was invited to visit Voisin, which was a famous French car brand. Voisin cars were not mass produced, they were all custom made. They had advanced engines, the car body was exquisite and the bodyline was beautiful. It was called the Rolls-Royce of France. I bought their car once, so they invited me to see their new models. That day they were building a car frame made of aluminum not steel. I watch it with the highest interest. The chief of the factory told me most of the expensive cars in Europe were made of aluminum as aluminum is lighter and doesn't rust. I found the chassis of the car they were building was lower than my car, hence the bodyline was more beautiful. The factory's chief praised my observation and said that car was for exhibition in Geneva, so they lowered the height of the car one and a half centimeters in order to let the bodyline look faster and more beautiful. This experience helped me understand that France is a nation that really thinks highly of beauty, seeing cars like sculptures. After that, I came to understand the difference between fine material civilizations and crude ones. It is for sure that in our lives today we only pay attention to the material and ignore the spiritual aspect; but I think the fine material civilizations cannot be separated from spirit⁽⁷⁻¹⁷⁾. This is because beauty is a kind of spiritual need⁽⁷⁻¹⁸⁾.

When I studied in Cambridge, English schoolmates sarcastically called cars "infernal machines". Taking cars as an example, if we see a car as transportation, only for practical use and comfort, it is indeed an "infernal machine". Cars are big, roads are occupied by cars and they also cause traffic jams, air pollution and mar the view. They are truly detestable. But if a car's body and engine are designed beautifully and delicately, the car becomes a movable sculpture – a piece of art. I lived in Europe for more than eight years, and then continued my study in America. The first feeling was the difference of material life. The material life of America is still crude today. The crude material civilization is unworthy; fine material civilization is the essence of human culture⁽⁷⁻¹⁹⁾.

When I studied in America, there were two famous German architects in Harvard. One of them was Walter Gropius, one of the four masters of modern architecture. Many American and foreign students applied to study at Harvard out of admiration for these two architects. These two world famous architects brought to Americans the "art of living" from Europe and also a new idea for architecture⁽⁷⁻²⁰⁾. From 1941 to 1944, I followed W. Gropius, the key person who promoted modern architecture's development into an international architectural style. I.M. Pei and Philip Johnson were my classmates⁽⁷⁻²¹⁾.

After graduating from Harvard, I worked in the Chinese embassy in Washington. I participated in a design competition, which was held by General Mobile. One month later, I won a prize and received the award money. Pei also participated in the competition with other classmates and they won a prize too. The Washington Times interviewed me and wrote a story. It was my first time to be interviewed. It was around the time when all the news coverage focused on the Pearl Harbor attack, but they still had space in the newspaper for my story. I cherish this.

8. An interview with Dahong Wang

(王大閔建築師訪問錄,1978)

- (8-1) For an imaginative mind, it is possible to create styles without exploiting the rich resource of tradition. But I personally believe that the study of traditional architecture will benefit an architect.
- (8-2) The Palace style which has become a fashion here misses the real essence of Chinese traditional architecture. Superficial and imitative in nature, it should be called “mock-palace style” instead.
- (8-3) Nothing could be more remote from the plain, simple style of ancient Chinese buildings.
- (8-4) The genuine Chinese style has been preserved in Japanese Architecture. Modern Japanese house designs show a deep respect for simplicity and purity. The fact that our people are ignorant of our own culture is inexplicable to me.
- (8-5) Walter Gropius was my teacher at Harvard. I was very much inspired by him.
- (8-6) Mies van der Rohe is undoubtedly a source of great influence to me. I have a whole-hearted admiration for his works, and I have read many of his books.
- (8-7) His (Mies’) concept of “Less is more” coincide in many ways with the ancient Chinese simple way of life which I have long entertained.
- (8-8) Mies mentioned Lao-Tzu very often, and adopted the philosopher’s notions of plainness and purity into his design concept. Being a Chinese architect, I am deeply touched.
- (8-9) In this hustling and bustling world, Mies gives us places where we can harbor our much disturbed souls. Mies points out a same direction, a direction that we Chinese should ponder upon.
- (8-10) To design is to manipulate innumerable possibilities to meet the criteria set by the architect himself and the limitations of practicability.
- (8-11) But in the course of the development of a design, I always follow a guideline, namely, simplicity.
- (8-12) Philip Johnson was a worshiper of Mies at the time. He simplified every detail he designed. I was enlightened and influenced during this period. And indeed, I have done the same ever since.
- (8-13) A real architect, however, would need music, literature, drama, painting to enrich his soul.
- (8-14) Architecture is an art form. All forms of art converge in a sense: they pursue the same goal.
- (8-15) The conceptualization of an architecture design involves the density of space layout and the rhythm of detail arrangement which is very similar to the composition of a symphony.

9. An interview with Wang Dahong

(訪王大閔,1979)

- (9-1) Simplicity is the feature of a highly developed civilization, which is similar to Taoism.

- (9-2) Japanese architecture is very simple; it is from the culture of the Tang dynasty.
- (9-3) I did not meet Mies at that time. However, I was influenced by those German immigrations with no doubt.
- (9-4) Simplicity is the keynote of today and also future society.
- (9-5) The era is becoming more complicated, so the environment should be much simpler and purer. Our spirit can be enlivened only when we can extremely simplify (our life).
- (9-6) Architecture is the shell of living; our living should be simple, therefore architecture should also be simple. However, simplicity is not monotony.
- (9-7) Japanese life is simple, so their houses are also plain and simple.
- (9-8) Everyone is afraid of falling behind the trend of time, so they only highlight the fashions, copying this and that. This is not a good situation. We should calm down, thinking carefully to create our own identity and approach.
- (9-9) The thoughts and styles should be come from our own (culture). The only thing we should learn is the technology.
- (9-10) We should have the awareness of tradition, but we should not copy or imitate it.

10. Our interior design and living culture

(我們的室內設計與生活文化,1979)

- (10-1) Design has to consider the harmony of interior and exterior.
- (10-2) The interior that I appreciate most is Japanese houses. They are plain and clean.
- (10-3) Because Japanese life is simple, Japanese houses create a good harmony of interior and exterior. You can have good interior design if you have a good life.
- (10-4) Since the beginning of the modern era, Japanese architectural style has been influenced by Western architecture. However, Japanese interiors remains simple, unlike us and how we like to fill the whole space. It relates to their life and culture. The root of Japanese culture is Chinese culture, and they maintain the culture very well; but we are deteriorating without realizing it.
- (10-5) Our government always promotes cultural revival. Basically, I think the direction is correct but the method is inappropriate. The Revival is to restore the new, not the old; to express new ideas, not outdated ones. They are very different, just like the difference between life and death.

11. Dress and Architecture

(服裝與建築,1980)

Man's dress is our bodies' outermost shells just like architecture is our life's outermost shell⁽¹¹⁻¹⁾. We design our dress according to body shapes and we design our houses according to contents of our life⁽¹¹⁻²⁾. A nation that loves art is willing to spend money and energy to build magnificent and beautiful opera houses, music halls and galleries; a nation which emphasizes the power of religion is willing to sacrifice years of time and fortunes for a great cathedral; a nation which loves knowledge will have perfect schools, libraries and museums. However, clothes and dress are very different, just like buildings and architecture also clearly different. Clothes need to be designed to become dress; buildings needs to be designed to become architecture⁽¹¹⁻³⁾. Beautiful dress is always designed by great fashion designers, just like outstanding architecture needs great architects⁽¹¹⁻⁴⁾.

We all know the names of Dior, Chanel and Cardin; we also can see their masterpieces in fashion magazines or fashion shows. However, only few people know about the names of Le Corbusier, Kahn, Alto and van der Rohe, the master architects of modernism. This may tell in the dress, food and living, we only lay emphasis on dress and foods, but ignore the outermost shells of life, our living environment⁽¹¹⁻⁵⁾.

The Bible says man's life is not only for food. Our dress not only protects us from cold weather; just like buildings also do not just shelter us from wind and rain. There is a more important need in our life: spiritual needs. This is also one of the evident differences between humans and other animals. Man has a kind of spiritual life but animals only know to fulfill physical needs and seek comfort and safety⁽¹¹⁻⁶⁾. A cat always lies on the most comfortable chair in your room; in the hot summer, dogs always stay in the shadows of trees or cool places in houses. However, man has another need and aspiration; we seek beauty and truth⁽¹¹⁻⁷⁾. Many animals have natural "dress" for protecting them, but they aren't satisfied with it. Birds can nest, bees can make honeycomb, rabbits can dig holes, but human's architecture is not just to build⁽¹¹⁻⁸⁾. To build is not difficult; the birds, bees and rabbits can build. However, to create architecture is not easy, not any person can create architecture; not any architect can design⁽¹¹⁻⁹⁾. To create outstanding architecture, you need a good design first; only design can fulfill our intellectual need for beauty⁽¹¹⁻¹⁰⁾. Beautiful architecture has its own style, just like beautiful dress has its own style. Contrasted with the beautiful is not always the ugly; it is instead the "un-beautiful". It is the same as vulgar⁽¹¹⁻¹¹⁾.

Making dress not only needs good styling, cutting and fabric, but also needs elaborate tailoring to make it beautiful. To build a building not only needs elegant design, drawings and materials, but also needs excellent construction to complete a perfect work of architecture⁽¹¹⁻¹²⁾. On the other hand, if the style of dress is vulgar, even if it has the most expensive fabrics and the most delicate craft of the tailor, it still won't be a chic dress. Architecture is the same. If the appearance of a building is vulgar, even if it is built with top-grade materials and excellent construction, it still can't be an elegant work of architecture. It is a pity whenever a house has good design and materials but is poorly constructed. On the other hand, if the design is vulgar in the first place, it becomes meaningless even when the construction and materials are high quality⁽¹¹⁻¹³⁾.

Most people, especially women, have an understanding of dress. They pay attention to styling, fabrics, colors and the tailor's handiwork. Not only do they choose dress that fits their body, they are also well aware how to wear appropriate dress in different situations. They are good at judging the quality of the styling, and it is easy for them to tell which styles and colors are vulgar; they can also easily tell which dress is imported from Paris or Rome, elegant and chic. This capacity for appreciating and differentiating have almost become common sense for them. In terms of architecture, whether it is an office building, a church or a house, we can use the same viewpoints to evaluate, understand and research it. Because the appearance, materials, colors and constructions are the same as clothing's styling, fabrics, colors and tailoring. We can use the same way that we separate the vulgar clothing from the elegant one to tell the good architecture from the bad⁽¹¹⁻¹⁴⁾.

A lady who has good taste will never wear both red and green, nor will she wear eight or nine pieces of jewelry that do not suit her dress. She also never decorates her living room and dining room like a coffee shop or a nightclub. However, the new schools, churches and apartment buildings around us, their appearances and colors are vulgar, even scaring people. Their walls usually wear too much un-beautiful jewelry, such as reliefs and mosaics which are called "artworks"⁽¹¹⁻¹⁵⁾. Can none of our educators, preachers and businessmen tell the difference between

vulgarity and elegance, bad and good? If we use the same standard that tells us whether clothing is good or bad to evaluate these buildings, there would be no lady who would accept them, unless she did not know how to dress properly or was without taste. We are all afraid of other people telling us that we are vulgar or have poor taste; that's why we pay attention to our dress, the outermost shells of our bodies. But we do not pay any attention to the outermost shells of our life, the architecture, cities and even the bigger environments in the country we love⁽¹¹⁻¹⁶⁾. Therefore, the more we build, our cities, scenic spots become more un-beautiful and more vulgar. The original beauty of ancient buildings and nature are destroyed⁽¹¹⁻¹⁷⁾. Your clothing represents your personal taste. In the same way, our architecture represents our national culture⁽¹¹⁻¹⁸⁾.

12. Architecture as a political tool

(建築是政治的工具,1981)

The contents are the same as study object 4.

13. Vanishing architecture

(消失中的建築物,1987)

In April 1980, the Harvard Graduate School of Design invited Philip Johnson to give a speech for young graduate students of his former school. This famous architect who was called “enfant terrible” said, “modern architects should not focus on designing apartments and houses for the public. Architects should be like Greeks and Romans, focusing on designing monumental architecture which can last forever. If you can't devote yourself to design a building that inspires hearts and souls, you should not study architecture in this college, you should study engineering⁽¹³⁻¹⁾”. However, what architects face today are those buildings for public material life. Although God says humans cannot just live for food alone, indeed there are people who can live in a material world. In the modern society, spiritual life is no longer important⁽¹³⁻²⁾. Therefore, we will spend money on building factories, hotels, office buildings, hospitals and motor factories, all for supplying our material life.

Even the memorial buildings have practical uses, such as memorial hospitals, memorial libraries, and memorial halls. Architecture built solely for commemoration is vanishing gradually because we pay more and more attention to the material life⁽¹³⁻³⁾. Johnson got his bachelor degree at Harvard; although he did not have the highest academic degree. I studied with him for two years. I know well that he is a man with thoughts and ideals. Johnson is also a bon vivant who loves paintings, sculptures and music. Johnson takes architecture as the most important art and he emphasizes that the challenge architects face is people should adore art like they worship God⁽¹³⁻⁴⁾. We no longer build churches that excite human hearts and souls to worship God. All we know is how to build hotel complexes one after another for travelers who admire enjoyment and comfort. Ancient Greek and Rome left magnificent and beautiful temples only for admiring and commemorating their gods, Zeus, Apollo, Poseidon, Athena and others. With love, they used marble to build temples that had external beauty for the gods of love, Aphrodite and Venus. These buildings long ago fell to ruin, but still these ruins move us⁽¹³⁻⁵⁾.

In the middle ages, churches were built across Europe that excited human hearts and souls. They spent time and money without a second thought, used love and their beliefs to build the Amiens, Rheims, Notre Dame De Paris, Westminster Abbey, Wells, Aachen, Strasbourg, Naumburg, Salisbury, Canterbury, Toledo, Milan, Durham and other churches of stone. Several of them are named to commemorate the Saints, such as the San Marco, St. Paul, St.

Denis, St. Peter, St. Christopher and St. John. Bernard Shaw once said, “the first time I went into the church Beauvais, I was so touched. I almost could not breathe”. This kind of architecture that touches people is very rare today. We do not lack money or technology to build them; what we lack is the spirit⁽¹³⁻⁶⁾. In the context of a world that pursues the material life, our architecture is also without soul⁽¹³⁻⁷⁾.

Another kind of memorial building is for commemorating wars. This kind of building and monuments can be seen everywhere. They still exist; the most popular one is triumphal arch of the Roman Empire. Augustus I at 121 B.C. built the first triumphal arch to celebrate his victories. After that, almost every Roman emperor built a triumphal arch after their victories in wars, emperors such as Titus, Constantine, Aurelian, etc. The most magnificent triumphal arch is Etoile, which stands at the center of Paris. One such building for commemorating victory, the largest of its kind in the world, was built by Napoleon, and was only completed 15 years after Napoleon was killed by poison. On the arch are engraved there names of 368 generals. The tombstones of the nameless soldiers under the arch are not the original ones, they were set in 1920 to commemorate those soldiers who died during World War I. These miserable monuments are meaningless. The blood, suffering, destruction and death that the monument memorializes should all be forgotten⁽¹³⁻⁸⁾.

In 1631, the Persian king, Jahan, built a magnificent and beautiful Taj Mahal in the city of Agra in what is now India to commemorate his queen. Today, who will leave a useless building for later generations simply out of love⁽¹³⁻⁹⁾ ? We only commemorate heroes and great men. There was a fire 321 years ago in London. The fire destroyed most houses in city. After the fire, Sir Christopher Wren designed a stela which was over 200 ft. high to commemorate this unprecedented disaster. In 1957, the Soviets launched the first satellite Sputnik into outer space, opening the Space Age. This socialist country also built a monument that rushed toward the sky. Undoubtedly, this is a technological achievement worth commemorating.

Scientists think there are two important developments at the end of the 20th century. One is the inward research that studies human psychology and spirit, the field of parapsychology. The other one is space science and exploration. After Soviets opened the Space Age in 1957, Americans conducted a series of experiments and developments over 12 years before finally launching the man carrying rocket, the Apollo. Three astronauts landed on the moon and they made the dream that man would break free of the iron grip of Earth-gravity come true. This is the first step of going forward to space. This step will bring us infinite hopes and endless freedom, however, it seems that we have already lost the spirit and aspiration to build a meaningful monument for our human race⁽¹³⁻¹⁰⁾.

14. Politics and Architecture

(政治與建築,1990)

A great politician is also a talented artist

Certainly politics is not just a kind of social science or theory. We may say that politics infers the contacts, the relationships and even the layers of control that people have. The skill of ruling and leading people can be considered as a kind of art. Politics overtops all kinds of arts and also the can bring the widest influences. A smart politician with vision, he knows how to use art as political tools for advancing his policies, reaching his goals and promoting social cultures. No doubt, architecture is one of the most powerful political tools⁽¹⁴⁻¹⁾.

A building itself is meaningless

The reason why the Roman Catholic faith has been able to maintain its power and authority for more than 1800 years is thanks to every smart pope who did all they could to use music, painting, sculpture, literature and architecture as tools to disseminate the gospel message of heaven and Jesus. The Bible itself is a historical record, which is poetic, philosophical and moral. It is a masterpiece of literature that includes a complete life. We can't separate the Catholic passion from the Palace of the Vatican and St. Peter's Basilica.

The relationship of the Catholic religion and Vatican City is as close as snails and shells. Likewise, from ancient Sicilia, Egypt, Greece, Rome to the European middle ages, politics and religion were closely tied together. The pharaohs of ancient Egypt were respected as gods by their people, as were the emperors of Rome. For Europeans, kings were holy and inviolable rulers in every era. The slogan "Dieu et Mon Droit" on the seal of the English king and "Dei Gratia" on his coins, as well as the "In God We Trust" on American coins, they are all symbols which infer how politics cannot be separated from religion. In the middle ages, the Crusades went on expeditions to the Middle East several times, showing the close relationship between politics and religion in this era.

A building itself doesn't have significant meaning, it is just man's nest or honeycomb. The thing which has meaning is life itself; it is the snail not the shell⁽¹⁴⁻²⁾. In the era of Le Roi Soleil, the Palace of Versailles was filled with life and meaning. This huge, beautiful architecture showed not only the life and habits of Louis XIV, but also his policies, ambitions and glory. Hereafter, other kings in Europe all took this palace as their architectural prototype. Although the royal families were overthrown by the French Revolution and nobilities were killed, nevertheless people could not destroy this palace. However, the Palace of Versailles has become a giant fossil today. It has lost the original life and meaning. The palace has become an empty shell⁽¹⁴⁻³⁾.

The soul of architecture is "Beauty" ⁽¹⁴⁻⁴⁾

Architecture is life's shell, in the same way that dress forms the shell of a human body or clay the shell of the human soul. The soul has to remove the shell, abandon the aged clay in order to gain a new life. In the development of our life, life itself also needs to remove the aged shell; our city is always removing aged shells over the years⁽¹⁴⁻⁵⁾. The building itself does not have significant meaning, but it can have a great attraction: its beauty. This beauty is the soul of architecture⁽¹⁴⁻⁶⁾. The beauty of some buildings may make people revere them and feel godliness. Temples and churches all over the world are built mostly based on the inspiration of godliness. Architecture without inspiration is just a human nest and honeycomb⁽¹⁴⁻⁷⁾. Although architecture is like a stage set, every emperor attaches importance to this background of life. They use architecture as a powerful political tool. An emperor would not spare money, time and manpower to build palaces, government buildings, temples, churches and mausoleums to embody the powers they possess while they live. Even today we can still see and be aware of the political meanings of these buildings.

Architecture enhances a king's prestige.

Food is what matters to people. Ancient Romans were calling "*panem etcircenses*", give us bread and entertainment. These two are the main points of today's politics. Therefore, the emperors of Rome built open-air coliseums seating eighty thousand people, all so they could fulfill the people's needs and quell rebellion. The people's voice is God's voice (*vox populi, vox dei*). Napoleon was a great politician; the modern autocrat Stalin, Hitler and Mussolini, they were all brilliant politicians who knew how to use architecture to enhance their own prestige. Stalin

intended to build the Moscow subway stations in the palace style, forcing the former tsar's shell of life on the people. The gifted elocutionist Hitler built a tremendous stadium to serve as the background for his speeches to the people. In the city of Rome, Mussolini acted dynamically on the stage of the ancient capital, surrounded by remnants of imperial Rome. However, these ancient works of architecture couldn't represent his ambitions and policy totally, so he started to build a new Rome in the suburbs of Rome to embody his regime. Napoleon's tragedy played on an unadorned stage until his death. His stage actually lacked its own background, as Napoleon was forced to live on Elba island in the Mediterranean. He tried to escape from the island to Paris to restore his regime, but was retaken by the English and imprisoned on Saint Helena until his death by poison.

The political meanings are in front of you

When Napoleon still held power, his coronation was held in Notre Dame de Paris. However, Napoleon still felt his regime was unstable. He married an Austrian archduchess and had a son with her. His son received the title of Roi de Rome. Napoleon planned to build a great palace for himself and his inheritor in Paris to embody his throne, which he took from the legitimate king. Unfortunately, Roi de Rome died when he was still young and his palace became a dream. The only architecture Napoleon left is the Arch of Triumph in Paris. Napoleon's intention to build this biggest triumphal arch in the world is evident. However, the construction time lasted thirty years and the arch was completed fifteen years after Napoleon's death. Therefore, under the leadership of smart politicians, political and memorial building continue to be built regardless of money and time. We also know European cathedrals need hundreds of years and generations of craftsmen, requiring the hearts and faith of generations of followers to be completed. In Taiwan, especially in Taipei city, do smart readers recognize several buildings that also infer political meanings?

15. A pool cannot see the water – a discussion of landscape and architecture

(一座看不到水的水池-漫談大地景觀與建築,1997)

God creates Eden for man, man creates cities for himself

Modern cities have developed rapidly and intrude onto green spaces. This is the unavoidable conflict due to the artificial environment rushing to take over nature⁽¹⁵⁻¹⁾. It reminds me of the French writer J.J Rousseau's thoughts. He says, "the nature is perfect, man ruins nature; man is good, society ruins man". However, nature is not always perfect and the artificial environment isn't always odious. We are capable of improving nature. How to harmonize the artificial environment (the result of Adam and Eve's choice to eat the forbidden fruit) and nature is the biggest challenge that we have today. Certainly, we can accept this challenge and we have no choice but to accept it. But we lack the vision to make our environment into an interesting and meaningful one. Beautification and tree planting are not enough. These slogans are the common sense of urban design and landscape design⁽¹⁵⁻²⁾. Urban environments, let us take Taipei for example, make citizens' lives become rigid, monotonous and mechanized; the living regress to mere survival⁽¹⁵⁻³⁾. The most terrible thing is that this odious environment definitely numbs our feelings, leading citizens to lose attention and concern for their living environment.

Art • Life

Taipei was planned and developed by experts. However, there are not so many places worth mentioning in this big city. It may be said that the landscape designers and architects are not capable of improving the living

environment for residents. People who can make life more interesting and meaningful are poets, painters, musicians, and sculptors. However, they are rarely allowed to participate in practical works that improve living environments⁽¹⁵⁻⁴⁾. Poets only imprison thoughts and feelings in beautiful sentences. Painters just keep lines, colors and beautiful composition on canvases. We are aware that sculpture and architecture can be combined. The façades of churches that you can see everywhere in Europe are the most vivid and beautiful examples⁽¹⁵⁻⁵⁾. If we say architecture is music frozen, then music is flowing architecture. It can make our life's shell vivid and active⁽¹⁵⁻⁶⁾. Why don't the painters and poets extend themselves to use their special sense, superior imaginations and thoughts to improve urban living environments?

Empathizing

Every city designed by experts is always full of boring, rigid, monotonous and mechanized living environments. New York City, Taipei and Brazil's capital, the forest-encircled city of Brasilia, are all this kind of city. The beauty of these cities cannot compare with the ancient cities which were built naturally⁽¹⁵⁻⁷⁾. Bois De Boulogne of Paris, Jhongjheng Park of Taipei, and the Central Park of New York are all large-scale parks and also the indispensable lungs of cities. Bois De Boulogne is a forest, beautiful and interesting. New York's Central Park is just a blank space on the grid of the Manhattan street system. A huge green square and open space on which it is forbidden to build. Our Jhongjheng Park, as the green area is small, is more like a square. Taipei will have a bigger park in the future. Will this park become only the lungs of the city, instead of becoming the emotional heart of Taipei?

Artists

Painters and poets are much more sensitive than others to feel the uncomfortable environment of the city⁽¹⁵⁻⁸⁾. The painter Xi Dejin was interested in architecture, especially traditional houses. If Xi sees a house that he loves when he goes to sketch outdoors, he always takes a picture or paints it. The eloquence of Xi is as good as his paintings. The speeches he gives to teenagers usually mentions how bad a view Taipei has; people are made numb by the environment and pay no attention. They walk in and out through the entrances of underpasses just like mice. The speeches of Xi are emotional; sometimes they are exciting. The words he uses are exaggerated, but not far from the truth. Another painter Chang Jie does not appreciate the view of Taipei either. Chang has mentioned more than once that he wants to run for mayor, because he wants to devote himself to making the view of Taipei better out of his love for beauty. A lot of people think that Chang is just dreaming, but Chang thinks it is a meaningful dream even it is just a dream, a sweet dream for all people in Taipei. Everyone knows there was a Polish musician and pianist Paderewski who was elected the prime minister of Poland in 1919, who brought harmony to the country in his term. French poet Hugo also participated in politics and joined the works of legislation. He fought against the regime of Napoleon III and attempted to run for president of France.

Plaza

Sculptors should make great contributions to the view of a city, but in Taipei, sometimes we can see a huge sculpture standing at a small "plaza". It occupies the space, which is already small enough, so that the artwork just makes the city even more crowded. The streets of a city are just like the corridors of a house and the plaza a room. If a house has lots of corridors but only a few rooms, it won't be a good living space⁽¹⁵⁻⁹⁾. This is how important a plaza is. People who visit Venetia can't forget the Piazza San Marco; a pleasing center for the city of water, surrounded by traditional architecture. One side of the plaza opens to the canal and the San Marco church becomes the focus of the

plaza, a place that is holy as well as mysterious with its dark and peaceful interior. However, the arcades at two sides of plaza are very bustling. There are coffee shops, stores and shops for glass souvenirs. Visitors and locals alike sit outside the coffee shops to have dessert and cappuccinos, watching thousands of pigeons flying or perched on the plaza. Many spoiled pigeons fly close to visitors' heads, shoulders and hands in search of food, but never disturb lovers who sit at the stone benches. As transportation in Venetia is by gondolas and small motorboats, there are no cars in the plaza and children can play and feed pigeons safely in the plaza. The plaza brings so much interest to people. The Plaza De La Concorde in Paris is not a peaceful plaza. Day and night, a lot of cars pass by it. At the center of the plaza stands an obelisk, which was moved from Luxor. This imposing Egyptian obelisk and flat pool are the only decorations in the plaza, the obelisk expressing the historical meaning. It can be seen from afar, from both sides of the Seine river, and the people in the cars or passengers passing through the plaza can even see the water spray and the reflection on the pool.

Water pool

There is also a water pool at our plaza in Taipei. It is the only pool in the world where people can't see any water. It is the pool set in front of the Sun Yat-sen Memorial Hall plaza. It is a rectangular and extremely tall water pool. Locals and visitors are not aware that it is a pool for improving the view as no one can see the water. The surface of the water is even above the line of sight of passing motorists. Only when the fountain is turned on during holidays or national days are we aware that it is not just a huge tank for water. It was said that an inquisitive boy did not know it was a pool, so he climbed up and was drowned in the pool. Since people can't see the water, the boy also could not be seen by anyone. After the tragedy, the dangerous and unbeautiful pool was pulled down.

Today, we can see a small pool is built at the same place. The edges of this new pool are not so high, but visitors still cannot see the water, due to the grass, flowers and trees planted around the pool. Visitors are banned from stepping inside the grass, so they cannot approach the pool, and the flowers and trees also block their view. Therefore this pool also does not allow you to see the water. If we allowed poets or painters to plan a plaza, they would never plan a pool whose water could not be seen from anywhere in the plaza. A building, a sculpture or a pool can destroy the view, but they also can enrich the environment and make the view become meaningful⁽¹⁵⁻¹⁰⁾. The Parthenon, which is built at the top of a hill in Athens, not only increases the height of the hill, but also makes the hill become the heart of the city, the focus of the view. Pyramids are artificial stone hills, which are built in the desert. These huge stone hills give the monotonous and meaningless desert a significant and meaningful symbol.

Planting trees

Many years ago, there was a mayor of Taipei who was very capable and had great vision. He attempted to make Taipei become a beautiful and modern capital. The mayor started to cut out several wide roads and devoted himself to develop and enrich the scenery of the city. However, Taipei was still named as one of the ugliest cities in the world in a story published by a foreign journalist. One day, an American architect visited Taipei for business. The mayor asked the architect specifically how to make a beautiful city. In the conversation, the architect who was smart like the mayor, knew the mayor did not intend to authorize him to actually plan a project for Taipei, so he answered briefly, "I can give you free advice, Mr. Mayor: plant more trees". Today, we can see many trees along the streets, especially on Ren'ai road and Dunhua road, which may very well have been the result of those three words.

16. Wang Dahong Symposium in Tunghai University

(東海大學王大閔研討會, 2005)

- (16-1) For me, Chinese architecture relates to nature intimately, as it contains a kind of purity and simplicity.
- (16-2) I think Gropius was an outstanding educator, but it is hard to say he was an architect.
- (16-3) About Gropius, he thought that architecture was not just a field of study. He always stressed the relationship of architecture and art, architecture and life, and also architecture and society.
- (16-4) Gropius had his own design philosophy. He attempted to overturn the Western system, the process that formed from ancient Rome, Baroque to the Rococo.
- (16-5) Gropius wanted to have a revolution to simplify architecture. He might have been influenced by the East, maybe Laozi.
- (16-6) The development of Western architecture is much easier, you just move forward by following the trend. When the trend turns back, you just need to move backward. This is because there is a system in Western architecture, but it is hard to find a historical system of development in Chinese architecture.
- (16-7) There will be a compromise between the two extremes of living styles. We definitely do not have the social position, power and money like king Louis XIV had, nor can we be like the philosopher who lived in a barrel and asked for nothing in life. I attempt to seek the compromise between these two extremes.
- (16-8) Therefore, my thoughts have become simpler, and I am seeking the way to live like a human, to live comfortably and also meaningfully.
- (16-9) I think a man should not stress the material life too much. The spiritual and material life cannot exist individually, so we have to maintain the balance between them.
- (16-10) Gropius was an architect who did not have imagination, but he was a great man of vision.

17. An interview with architect Wang Dahong

(專訪-建築師王大閔, 2007)

- (17-1) Gropius was my teacher and I got much enlightenment from him. For me, Gropius was not a great architect, but I can say he was a great educator.
- (17-2) We all live in between ideal and reality, the spirit and the material. The bigger the gap between them, the more we become dissatisfied with our current life. We usually pay a great price to seek the ideal. Architecture is the bridge between reality and ideal. It forms our living environment and shell. Each house, church, music hall or office building realizes a kind of need and ideal of our life. We create both hell and paradise by ourselves.
- (17-3) All I want to do is Chinese architecture, but not fake Chinese architecture. Because life can be completely old, or can be totally new; but I oppose the eclectic. For me, the cultural renaissance movement is to create the new but not to restore the old. To always display the ancient things is definitely not the traditional Chinese taste in my mind. All I want is modern Chinese architecture.
- (17-4) When I was in Harvard, Philip Johnson planned to build a house, a simple single flat. Johnson asked me for help. We did the paintings, carpentry and masonry. Johnson was deeply influenced by Mies at the time. He simplified every detail he designed, until it could not be simplified anymore. However, he also stressed the functionality of the design. This experience continues to influence me even now.

- (17-5) The principle of my design is to get rid of sensual feelings, splendor and floridness; but only preserve the spiritual matters.
- (17-6) Less is more, to simplify the complicated matters. Using a simple and pure form to consolidate complicated designs and to reach the extreme.
- (17-7) The simplicity is similar to the philosophy of Taoism. Dealt with poorly, the simplicity becomes monotone; on the other hand, it becomes art when we handle it well.
- (17-8) A man should not stress the material life too much; moderation in life is what a man should ask for.
- (17-9) Architecture and literature are both fields that architects should strive for. Like how Le Corbusier was an architect, but also a painter.

Appendix for CHAPTER 5

I. A categorization of Wang’s residential projects

The author uses the National Taiwan Museum’s Wang Da-Hong collection and the two representative publications 王大閔作品集 (蕭梅編, 啓源書局, 1997) and 建築師王大閔 1942-1995 (徐明松編, 誠品, 2010) as three main references, collecting drawings of 22 of Wang’s residential projects following his graduation from GSD Harvard; a total of 16 houses and 5 apartments or dorms were collected and the details of the drawings are displayed in table 2.

In chapter 5, we clarify the meaning of Wang’s idea of Chineseness in space by selecting and focusing on the 5 projects that relate to his idea of Chineseness. In preparation for this analysis, we have also categorized all of these projects by their plan compositions, the result of which is shown in table 1. We can generally separate these plans into two forms, which may both relate to the spatial composition of Suzhou houses or Chinese houses. The contents are noted in this appendix for future study.

Table 1. Categorization of Wang’s residential project plans

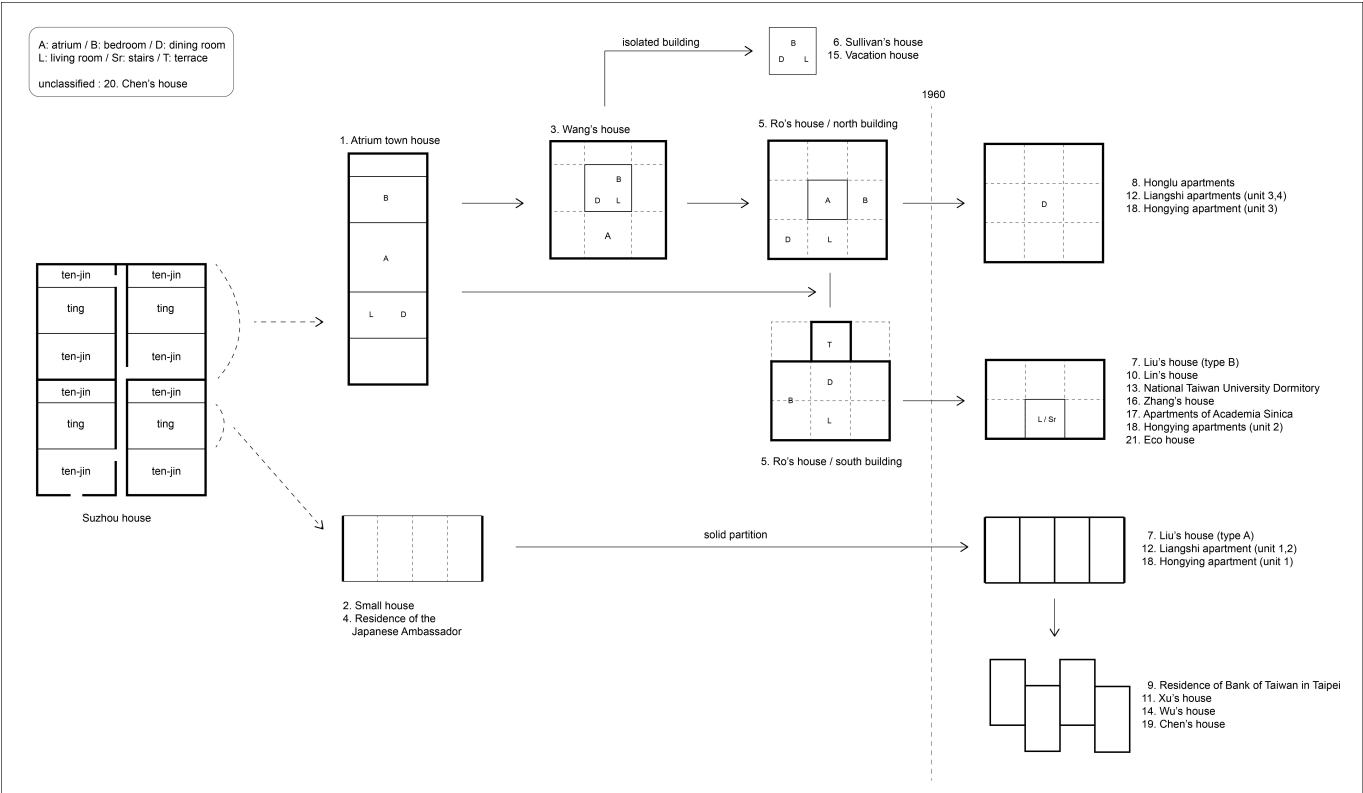
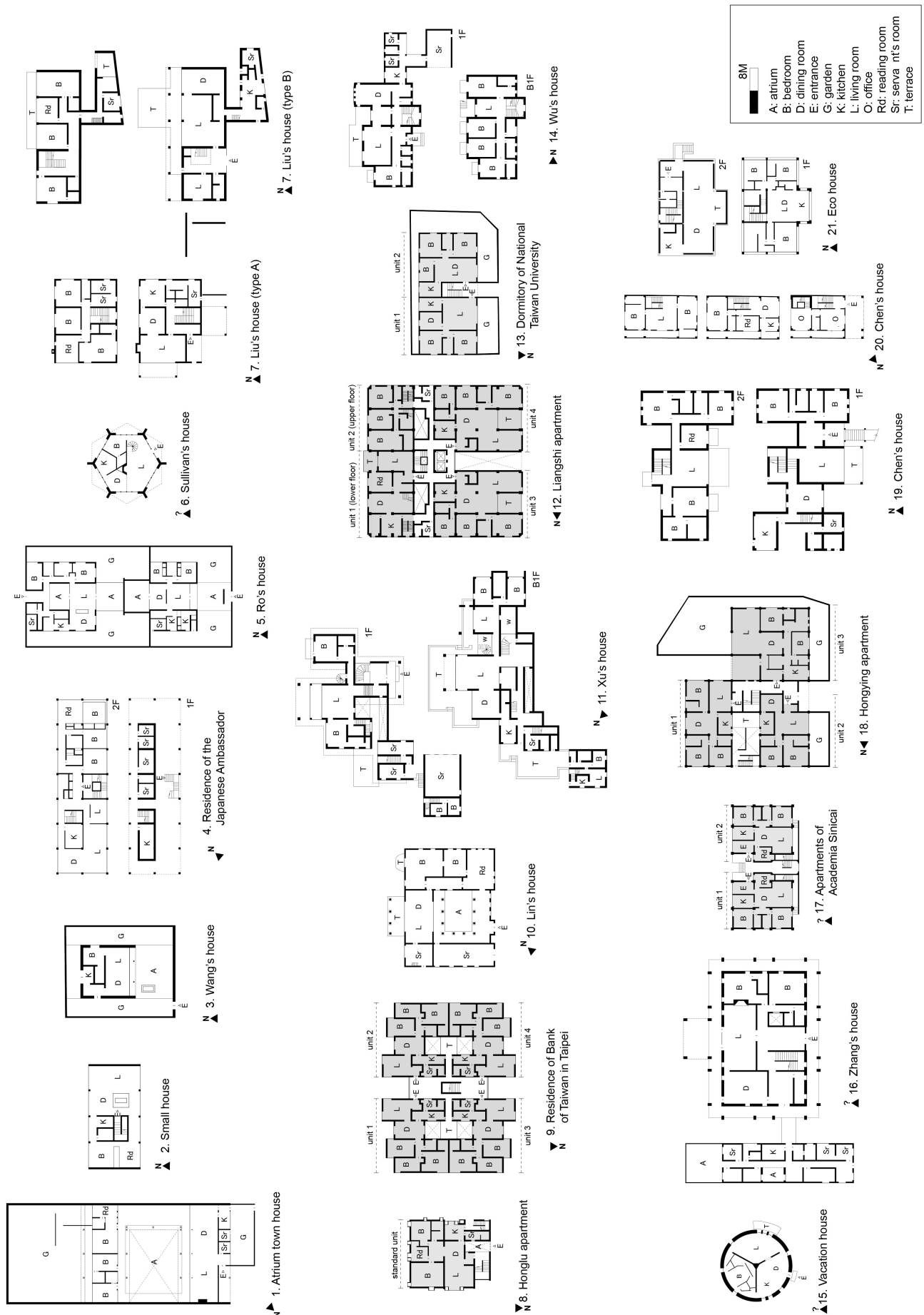


Table 2. Wang's residential project drawings

Project title		year	type	Source of drawing												total	note
				National Taiwan Museum				王大閔作品集				建築師王大閔 1942-1995					
				P	E	S	others	P	E	S	others	P	E	S	others		
1	Atrium town house	45	H (1f)	0				1	0	1	3	2	0	1	3	11	(王) pp.108-110, (建) pp.40-41
2	Small house	47	H (1f)	0				0				0	1	1	1	3	pp.46-47
3	Wang's house	53	H (1f)	0				1	3	0	0	1	4	0	0	9	(王) p.112, (建) p.61
4	Residence of the Japanese Ambassador	53	H (2f)	0				0				2	1	0	0	3	(建)p.64
5	Ro's house	55	H (1f)	0				0				1	0	0	0	1	(建)p.69
6	Sullivan's house	56	H (2f)	0				0				3	1	0	0	4	(建)p.71
7	Liu's house	62	H (2f)	12	4	1	6 (3)	0				0				23 (6)	12153001-12153006 (including two types of plans)
8	Honglu apartments	64	M (4f)	14	8	7	27 (23)	0				0				56 (34)	10323001-10323029 / 10324001-10324004, 10325001
9	Residence of Bank of Taiwan in Taipei	65	D (4f)	0				0				2	1	0	0	3 (2)	(建)pp.154,155
10	Lin's house	66	H (1f)	0				0				1	0	0	0	1	(建)p.306
11	Xu's house	68	H (2f)	10	4	8	32 (16)	0				0				54 (31)	11521002-11521009 / 11523001-11523015 / 11524001-11524004 / 11525001-11525003 / 11551001
12	Liangshi apartments	70	M (12f)	0				1	0	0	0	2	1	0	0	4	(建)pp.176-177
13	National Taiwan University Dormitory	70	D (4f)	0				0				2	3	0	0	5	(建)pp.349-350
14	Wu's house	72	H (2f)	12	12	10	83 (66)	0				0				117 (79)	11723004-11723041 11724001-11724027 11725001-11725007 11727001-11727007
15	Vacation house	73	H (1f)	0				0				1	2	2	0	5 (1)	(建)p.217
16	Zhang's house	77	H (1f)	0				0				1	0	0	0	1 (1)	(建)p.241
17	Apartments of Academia Sinica	77	D (4f)	10	7	6	7 (2)	0				0				30 (8)	12201001 / 12221001/ 122253001-122253006
18	Hongying apartments	79	M (5f)	8	8	4	38 (24)	0				0				58 (32)	10823001-10823015 / 10825001 / 10827001-10827004 / 10854001-10854012
19	Chen's house	79	H (2f)	4	0	4	43 (25)	2	1	0	0	0				51 (30) 3 (王)	11321001-11321009 / 11323001-11323008 / 11324001-11324002 / 11353001-11353010 / 11363001 / (王) pp.117-118
20	Chen's house	94	H (4f)	6	5	4	37 (34)	0				0				52 (38)	10921001-10921003 / 10923001-10923012 / 10924001-10924009 / 10925001-10925010 / 10955001-10955004 /
21	Eco house	95	H (2f)	4	4	1	6(6)	0				0				11 (9)	10623001-10623009

Notes

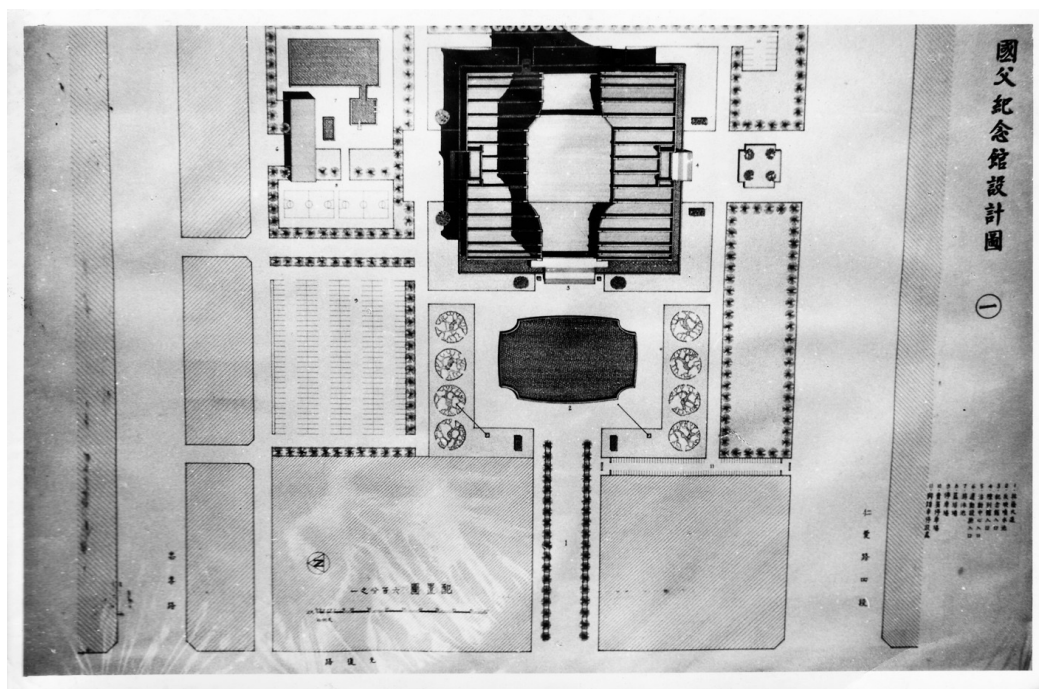
- 1) Drawing abbreviations: P= plan, E= elevation, S= section, others= details, such as stairs, furniture and structures.
- 2) Building types: D=dorm or public facility, H= private house, M= private mansion.
- 3) Drawings from National Taiwan museum are generally as-built drawings with multiple drawings on 1 sheet of paper. Hence, a drawing is counted as 1 in the list. However, when the drawings are all about details, the entire sheet will be counted as 1 drawing, and the number of sheets is noted in parentheses. On the other hand, when a sheet of paper includes details and other drawings such as plans, they will be counted by the numbers of drawings. Furthermore, the number in the parentheses in the "total" column indicates the number of sheets. The file numbers are shown in the "note" column.
- 4) The same drawings exist in different references.
- 5) The English titles of projects are translated by the author.



Appendix for CHAPTER 6

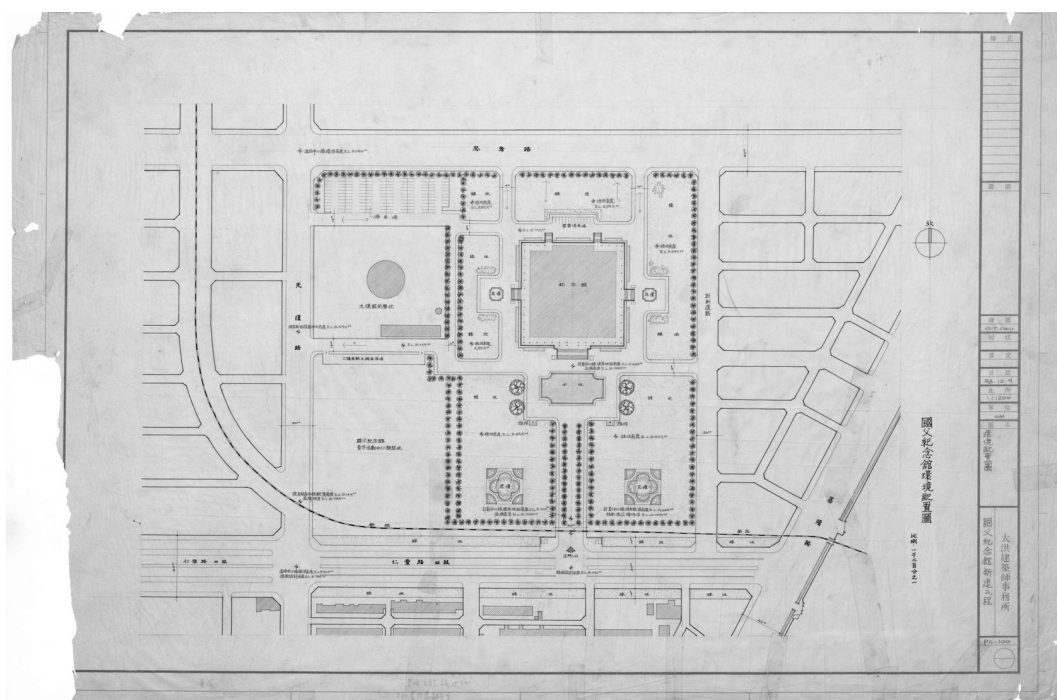
As for appendix of chapter 6, the master plan of 2nd revision proposal and executed proposal of Sun Yatsen Memorial Hall and the drawings of Palace Museum project are attached.

I. The master plans of Sun Yatsen Memorial Hall



Mater plan of 2nd revision proposal

Reference: Wang family Collection

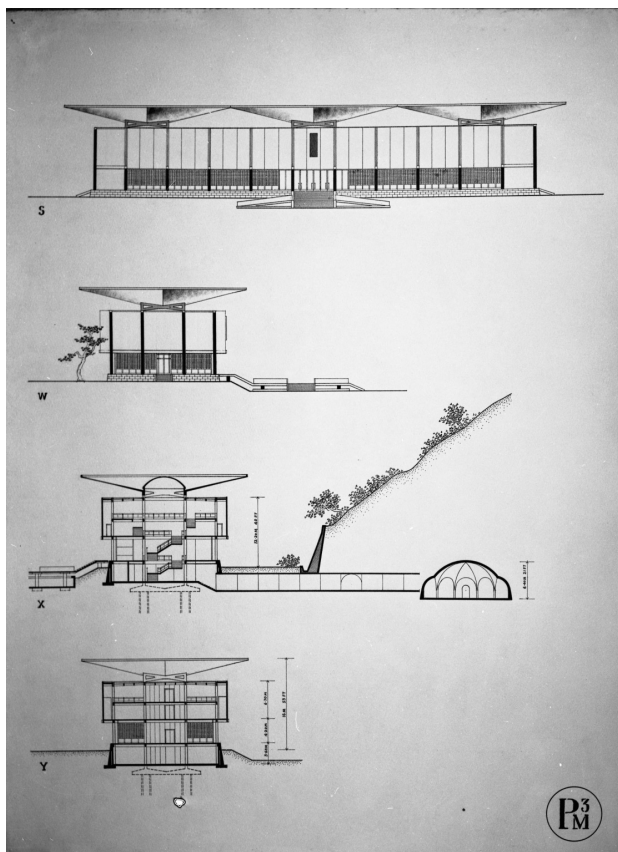
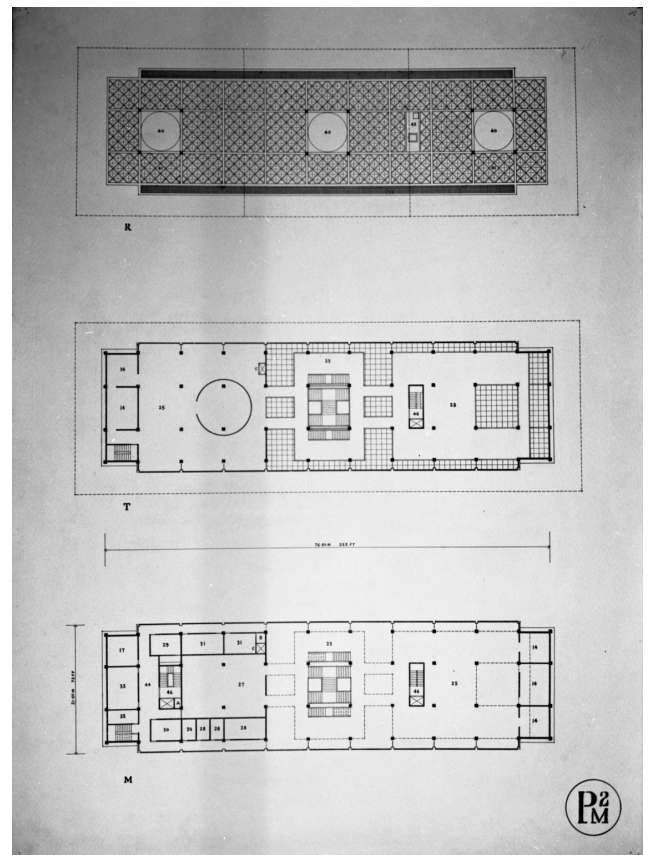
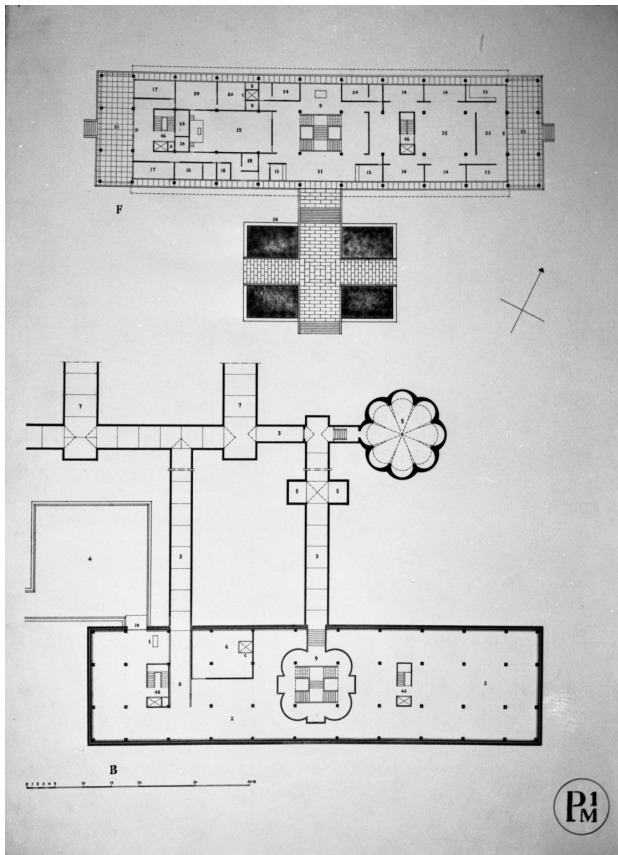


Mater plan of executed proposal

Reference: File no. NWDH10123047, Wang Da-Hong Collection, National Taiwan Museum.

II. The drawings of Palace Museum project

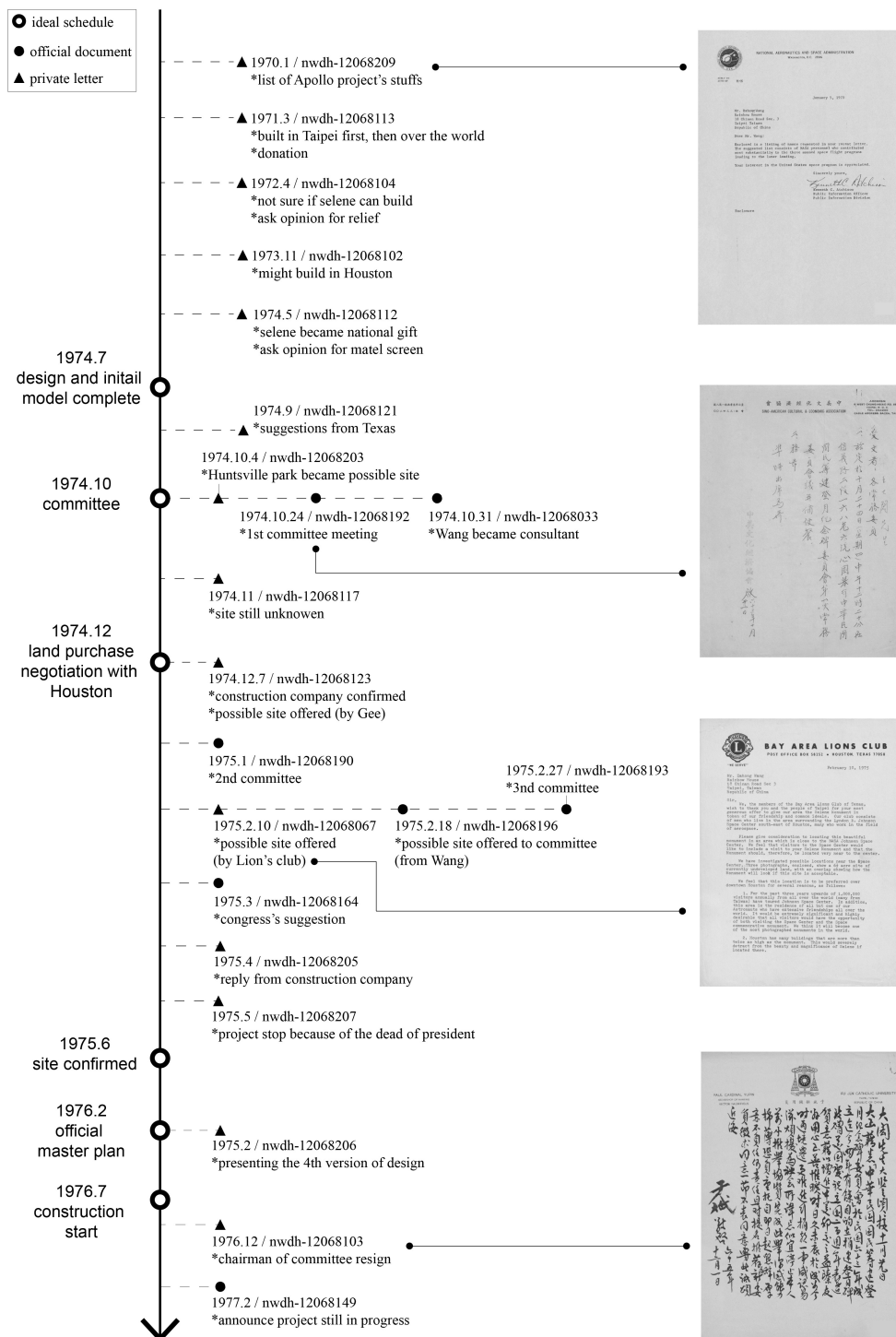
Reference: Wang family collection



APPENDIX for CHAPTER 7

There are two attached materials for chapter 7. The first is a list of letters that display the timeline of the promotion of the Selene project. The second is a set of Selene programs displaying the first version of the program.

I. The timeline of Selene's promotion



*All materials are from Selene collection of National Taiwan Museum.
The file numbers are showed after the dates.

II. The Selene program

DAHONG WANG

THE SELENE PROGRAM

Presentation of the Selene monument by the people of the Republic of China to the people of the United States of America

The landing on the moon by American astronauts in 1969 will go down in history as ~~one of~~ the greatest achievement of the human race.

The significance of the first lunar landing lies not in the fact that man has at last made real an age-old dream, It is man's first step into space. The beginning of an exploration of the universe.

We pride not ourselves on this feat. Rather, we are made to feel lone and humble in the immensity of creation. We become more aware than ever of the need to work hand in hand and with goodwill, for the welfare of mankind.

The friendship between the Chinese people and the people of America has stood the test of one century and a half. Both have lived and worked for the same ideal. The Chinese people therefore deem it fitting to present to the people of the United States of America the Selene monument, a memorial to man's first lunar landing, in token of their friendship and common ideal.

In this same spirit was the Statue of Liberty presented by the French people in 1884. It was accepted in 1886 and completed eight years later through the concerted efforts by both the French and the American people.

The Selene monument is intended to stand on the outskirts of Houston, Texas; the locale where the Apollo program originated.

DAHONG WANG ARCHITECT
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RAINBOW HOUSE 18 CHINAN ROAD SEC. 3 TAIPEI TAIWAN REPUBLIC OF CHINA * TELEPHONE 553010

DAHONG WANG

SELENE

Monument to man's conquest of the moon (project 1965-1969)

Man conquered the moon aeons ago through spiritual apprehension. He built on it argentine palaces, and placed upon the lunar throne a goddess of his own.

Today, he must conquer the moon again by material means.

The Concept

The moon is feminine in almost every language. Hence a dual representation instead of single unit such as the Egyptian obelisk or the Greco-roman column, both of phallic content.

The Design

Twin, tall stelae standing on a low square podium. The twin, pale arm-like stelae rising towards the sky form an obvious symbol of man's dream since the childhood of the race, to reach the moon.

The height of the monument is 252.71 feet from the floor of the hall to the top of the stelae, representing in miles (one foot to 1000 miles) the greatest distance between the moon and the earth.

Being a mere 252 feet in height, the monument is intended to stand in a wide, open, flat terrain, free of buildings or other man-made structures.

The Approach

From a distance, the monument looms like two giant arms raised heavenward, white against the azure firmament. Its shape changes with the incidence of light, as well as the view point.

From the side, as the approach is intended, it looks like one great single stele. As one moves towards its front, the mass gradually changes its form. At three-quarter view, it becomes twain. The dual form of the monument becomes evident as soon as one faces it from the front, so does its symbolism.

The monument is flood-lit in the night. The drama is intensified. The twin arms reflect the light,

DAHONG WANG

pale and silvery, as the moon reflects the light of the sun. At certain hours during a full moon night, one may actually see the earth's satellite through the slit between the stelae, as though caught at last by the hands of man.

The Exterior

The monument consists of twin, tall stelae standing upon a low, square podium.

The two stelae are arm-like and semi-circular at the base, flattening gradually into hand-like slabs towards the apices. Both the inside and outside surfaces of the stelae are finished in a special white cement aggregate. The podium or base is paved with light grey, cut limestone. The steps leading to the circular hall and the entire floor of the hall are paved in black, polished limestone.

The Structure

The podium and stelae form one single structural unit, of ferro-concrete construction.

The Interior

The circular hall is reached by a flight of fifteen steps, set between a narrow passage, formed by the in-curving edges of the stelae. This enclosed but open area is only 30 feet in diameter. In its centre stands a square stone block, about table-high, on which are inscribed the names of those who contributed most substantially to man's first landing on the moon. A small quantity of the first lunar soil brought to earth is cast into the centre of the block.

On the two concave walls are bas-reliefs depicting the ancient Chinese legend of Chon Nger's flight to the moon. The two long concrete benches following the curve of the walls serve also as light troughs for lighting the bas-reliefs and the interior of the hall.

The size of the hall is at once confined and infinite, a symbol of man himself, a mere speck in space, yet boundless in his aspirations.

The Cost

The estimated cost of the monument proper is roughly US\$250,000.

Concept & Design - Dahong Wang
Model & photos - Chenfu Lin
Consulting Engineer -Victor Sun

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