

After the end of World War II, Taiwan underwent significant transformation, which also influenced the global political landscape. The Nationalist Government's relocation from Nanjing to Taiwan at the end of 1949 further underscored the island's pivotal geopolitical role, introducing mainland Chinese lifestyle and culture, previously unfamiliar to Taiwan. While it caused enormous disruptions in local societies, it also filled the void left by the diminishing Japanese lifestyle and culture. Upon merging with the local way of life, these changes gave birth to a diverse and modernized new culture with profound significance and content. Nevertheless, the path toward modernity was tumultuous, noted by the assimilation or resistance to mainstream ideologies across various domains, including politics, societal conditions, religions, arts, literature, industries, and technology. In the pursuit of modernity, architecture serves as a lens through which one can comprehend the transformation of Taiwan's post-war culture and lifestyle.

The existence of architectural entities validate cultural events, making architecture a tangible cultural form that interacts with life. This exhibition explores the events and factors that influenced the development of architecture in Taiwan from 1949 to 1983. The exhibition is divided into six sub-themes: 1. Influence of the US Aid, 2. Return to Chinese Retro, 3. Emergence of Chinese Modern, 4. Defining Regional Modernity, 5. Outliers, 6. A New Life. The exhibition concurrently showcases the cultural characteristics and artistic expressions of the era that resonate with the sub-themes of architecture. The timeline concludes with the completion of the Taipei Fine Arts Museum in 1983, emphasizing the significance of a modern art museum in shaping the spiritual essence of national cultural life.

This exhibition delineates that during this period, the shaping of a new cultural landscape in Taiwan was influenced by two policies implemented by the government: 1. Stabilizing social order by accepting US aid and introducing new experiences of modern culture of life. 2. Taking an anti-communist stance and promoting traditional Chinese culture, extensively integrating Chinese retro architecture into the public works. However, in contrast to the government's policies on living culture, there were experimental endeavors in modern Chinese architecture led by local architectural elites. Additionally, the emergence of religious buildings crafted by foreign missionaries and local artisans, coupled with the expansion of commercial venues and real estate development, not only underscore the intertwined nature of Taiwan's architecture and diverse living cultures but also mirror the unrestricted innovations by the private sector. This dynamic serves as a catalyst for advancing Taiwan's future-oriented living culture towards modernity.

The exhibition's timeline reveals that within the temporal and spatial context of 1949 to 1983, Taiwan has gradually emerged from political and ideological shadows towards a modern era of liberated living. Meanwhile, it opened a door of imagination to freedom for the society before the lifting of martial law, providing the most appropriate interpretation for the mutual dialectic of architecture and freedom. In essence, it concludes: Life is free, only then can architecture be free!

展覽日期

摩登臺灣 生活建築 ： 1949-1983

MODERN LIFE TAIWAN ARCHITECTURE 1949-1983

104227 臺北市中山北路三段181號 | 開放時間：週一至週日 09:30-17:30 / 週六 09:30-20:30 / 週一休館
 No. 181, Sec. 3, Zhongshan N. Rd., Zhongshan Dist., Taipei 104227, Taiwan
 Opening Hours: Tue.-Sun. 09:30-17:30 | Sat. 09:30-20:30 | Closed on Mondays
 Tel: +886-2-2595-7656 | Fax: +886-2-2594-4104 | Email: info-ftam@gov.taipei | www.ftam.museum

臺北市立美術館
TAIPEI FINE ARTS MUSEUM

2024.03.23

06.30

Galleries 3A.3B

二戰結束後臺灣面臨新的轉變，也牽動全球政治的布局。1949年底南京國民政府播遷來臺，則更深刻地讓這裡擔負起新的地緣政治角色，並帶來過去臺灣不完整熟悉的中國大陸式生活文化。這引發臺灣社會極大震撼，卻也填補了日漸無以為繼的日式生活文化的空缺，再經與在地生活融合後，形成了多元且具現代性意義與內涵的新生活文化。然而在邁向摩登(現代)生活的過程崎嶇不平，其中涉及生活文化與主流意識形態在政治、社會、宗教、藝術、文學、商業及科技等因子的融合或抗拒。在探求與渴望現代性的同時，透過建築成為認知臺灣戰後生活文化變遷的視窗。

建築實體的存在印證了生活文化事件的真實，建築因此成為與生活文化事件互動的實質文化形式。本次展覽探討1949至1983年間，影響臺灣建築發展脈絡的議題事件與生活文化因子。展覽分為六項子題：一、「美援」，二、「中國復古」，三、「中國現代」，四、「在地現代」，五、「非典型」，六、「新生活」。展覽同時展出與建築子題主體相呼應的時代文化特色與藝術創作容貌。時間軸止於臺北市立美術館落成之1983年的用意，則強調一座現代美術館的誕生對於形塑國民生活文化精神內涵的重要性。

展覽內容闡明此時期是透過政府體制內的二項政策執行，才得以形成新的臺灣生活文化形貌：一、接受美援穩定社會秩序，並引進新的現代生活文化經驗；二、在反共及維護發揚中華文化的立場上，大規模引用中國復古建築於公共建築領域。然而，相對於體制內政府對推動臺灣生活文化的政策干預，體制外由臺灣民間建築菁英所推動的現代中國建築的實驗性嘗試、外國傳教士及本土匠師所打造的宗教建築、商業消費空間及房地產的興起，不僅呈顯臺灣建築與多元生活文化交織的特色，也反映出民間自由不受拘束的思考模式，成為具未來主導臺灣生活文化，邁向摩登的發展潛力。

展覽時間軸揭示了在1949至1983年間的時空背景下，臺灣的生活文化逐漸走出政治意識形態影響的陰影並邁向生活自由的摩登時代，同時也為解嚴前的社會開啟了一扇「自由」的想像之門，進而在建築與自由的相互辯證中給出最佳註解：生活自由，建築才會自由！

研究策劃
Research and Curatorial Team Lead
吳光庭 Wu Kwang-Tyng
王俊雄 Wang Chun-Hsiung
王增榮 Wang Tseng-Yung

策劃主辦
Organizer

臺北市立美術館
TAIPEI FINE ARTS MUSEUM

館際合作
Collaborating Partner

國立臺灣博物館
National Taiwan Museum

特別感謝
Special Thanks

文化部文化資產局
Bureau of Cultural Heritage, Ministry of Culture

國立成功大學博物館
NCKU National Cheng Kung University Museum

國立台灣工藝研究發展中心
NATIONAL TAIWAN CRAFT RESEARCH AND DEVELOPMENT INSTITUTE

財團法人 臺灣博物館文教基金會
Taiwan Museum Foundation
臺灣博物館文教基金會

序曲 Prelude

戰後初期的混亂局勢，嚴重干擾了臺灣重建復興的速度，建築並不活躍。此時亦是戰前日本營建體系與戰後中華民國體系交接之際，臺灣省行政長官公署推進「去日本化、再中國化」政策，對日後影響深遠。

The turmoil in the early post-war period significantly disrupted the pace of Taiwan's revitalization. Construction activities were relatively subdued. This period also marked the transition from the pre-war Japanese construction system to the post-war Republic of China system. The implementation of the "de-Japanization and re-Sinicization" policy by the Taiwan Provincial Government had profound and lasting impacts on society.

美援 Influence of US Aid



成功大學總圖書館 (今未來館)
© 臺北市立美術館, 2023
Main Library (now Future Venue),
National Cheng Kung University
© TFAM, 2023

臺灣自 1951 年起獲美國經濟援助至 1965 年止，因此進入「美國文化圈」。美援的內容除國防軍事戰略物資之外，也包括基礎建設，如工業、農業、交通、水利、電力、教育、公共衛生、公共住宅、新市鎮與都市發展及其他技術合作開發，所有的政府機關均參與美援相關事務，援助性質廣泛，為全面的美式現代性移植。

Taiwan received economic aid from the United States from 1951 to 1965. Consequently, Taiwan became integrated into the "American cultural sphere." Beyond defense and military supplies, this aid encompassed infrastructure development in industrial, agricultural, transportation, water resources, power, education, public health, public housing, city planning, and urban development, among various technological corporations. All government agencies were involved in US-aid-related matters, making the support widespread and representing a comprehensive infusion of American modernity.

中國復古 Return to Chinese Retro

此風格之興起源自於二十世紀初，活躍於中國大陸的外國教會及慈善團體，反應基督教所倡導的「本色運動」及天主教的「中國化」主張。其建築特色為以鋼筋混凝土或鋼材等現代構造為主體，外觀仿中國古代木構建築之臺基、屋身、屋頂的三段式構成，內部雖依空間使用機能及需求規劃，仍力求外觀造型與內部機能達成相互適應、體用合一。

Chinese Retro emerged in the early 20th century and gained popularity among foreign churches and charitable organizations active in mainland China. It was a manifestation of the "Chinese Indigenous Movement" endorsed by Christianity and the Catholic Church's advocacy for "Sinicization." The architectural characteristics involve utilizing modern materials like reinforced concrete or steel as the primary components. The exterior adopts a three-part composition, resembling the traditional Chinese wooden structure with the foundation, body, and roof. While the planning of the internal space aligns with functional needs, the overall design aims for an integration of external appearance and internal function, embodying a unity of form and utility.

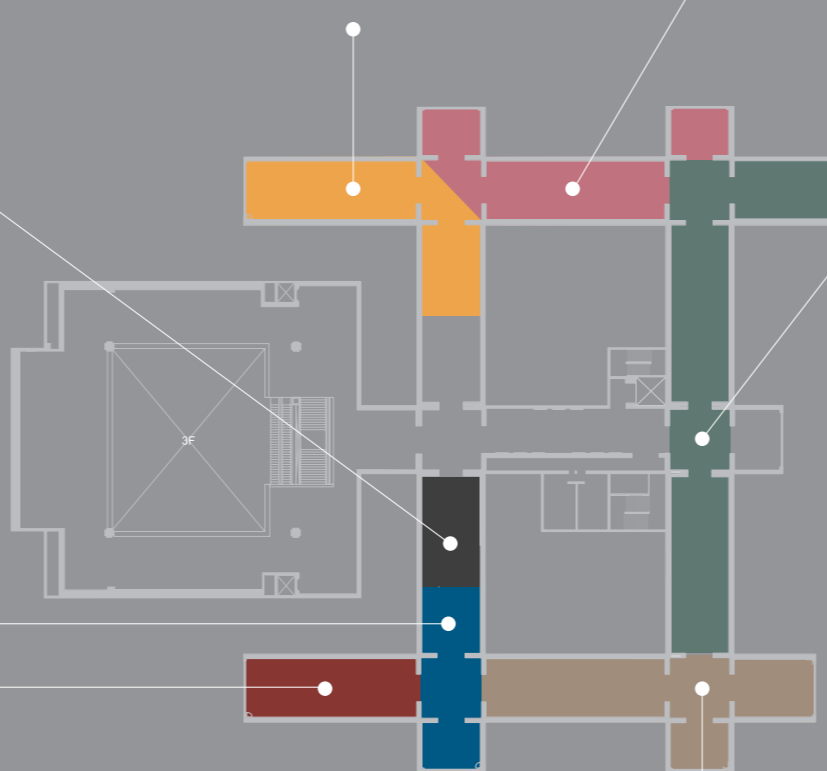
新生活 A New Life

隨著經濟起飛與都市化，民眾生活方式發生激烈變化。1956 年臺灣住在五萬人以上都市的人口，約占總人口 33%，到 2000 年為 78%。而財富增加和外來影響，也讓民眾對居住品質的要求迥異以往。居住原就是現代化過程的核心問題，對應這個社會文化課題所形成的種種方式，塑造了戰後臺灣新生活型態。在此過程中，私部門對於臺灣建築發展的影響逐漸超過公部門，建築專業逐漸商業化。

As Taiwan experienced economic growth and urbanization, significant transformations occurred in people's lifestyles. In 1956, approximately 33% of the population resided in cities with a population exceeding 50,000. By 2000, this percentage had surged to 78%. Meanwhile, increased prosperity and external influences spurred a shift in people's expectations for a higher quality of living. Housing emerged as a central issue in Taiwan's modernization, and various responses to these social and cultural challenges shaped Taiwan's new way of life. Throughout this evolution, the private sector's influence on Taiwan's architectural development outstripped that of the public sector, leading to a gradual commercialization of the architectural profession.



林肯大廈 © 外交部, 1978
Lincoln Building © Ministry of
Foreign Affairs, 1978



中國現代 Emergence of Chinese Modern

「中國現代」並無官方支持，是一場由某些建築師自主發起的運動，建築師之間的交集亦不多。其做法不贊成對於中國傳統建築進行仿古或復古，也不跟隨西方的現代建築，而要求在擔負起發揚中國文化的責任下，吸取中國傳統建築精髓，自主地創造具有中國性的現代建築。

The architecture of Chinese Modern in Taiwan initiated by several architects, lacked official endorsement. Even the architects involved had limited interactions with each other. The approach of Chinese Modern rejected the idea of imitating or reviving traditional Chinese architecture and did not conform to Western modern architecture. Instead, it meant to fulfill the responsibility of promoting Chinese culture by incorporating the essence of traditional Chinese architecture and autonomously creating modern architecture with a distinctly Chinese character.



原國立臺灣科學館 (今國立臺灣工藝研究發展中心—臺北當代工藝設計分館) © 農業部, 1961
Former National Taiwan Science Center (now
National Taiwan Craft Research and
Development Institute, Taipei Branch)
© Ministry of Agriculture, 1961

非典型 Outliers

「非典型」指的是跳脫常規或脈絡，與當時主流的設計思維有點突兀，不易被歸類的作品。不論建築師是外國的或本土的，皆不約而同反映設計者自我且自信的想像與表現。它不僅襯托出「現代」的轉化、折衷、猶豫與多元歧異；同時，非典型也可能指涉著另一種典型，讓臺灣建築的發展更具辯證色彩。

"Outliers" refer to works that deviate from the norm or context, appearing somewhat abrupt compared to mainstream design trends of the time, and are unable to be categorized. Regardless of whether the architects were foreign or local, they reflect the designers' self-assured expression and imagination. The existence of these outliers is thought-provoking, not only highlighting the transformation, compromise, hesitation, and divergence of "modernity," but also may refer to another kind of typicality, adding a dialectical trait to the development of architecture in Taiwan.



聖十字架天主堂 © 吳耀庭, 2023
Saint Cross Church © Wu Yao-Ting, 2023

在地現代 Defining Regional Modernity



臺北醫學大學教學大樓 © 吳耀庭, 2023
Teaching Building, Taipei Medical
University © Wu Yao-Ting, 2023

1950 年代末期，臺灣開始經歷經濟高速成長、社會巨幅變遷和都市大肆擴張。「在地現代」根植於臺灣獨特的現代化過程，無涉國族的宏大敘事，轉向尋求體現個人或小群體的現代性經驗，同時，廣泛吸收歐美日的影響，蘊蓄豐富多樣的在地建築經驗，充分展現臺灣作為東亞國際十字路口的獨特地位。

Since the late 1950s, rapid economic growth, urban expansion, and other significant social changes have been commonly experienced by the majority of the population in Taiwan. Rooted in Taiwan's unique modernization process, the emergence of "Regional Modernity" in architecture deliberately disregards grand narratives of nationalism and seeks to embody the modern experiences of individuals or small groups. At the same time, these buildings widely absorb influences from Europe, America, and Japan, embodying a rich and diverse local architectural experience and fully demonstrating Taiwan's unique position as a crossroads of East Asia.



國父紀念館 © 國立臺灣博物館, 1971-1972
National Dr. Sun Yat-Sen Memorial Hall
© National Taiwan Museum, 1971-1972