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**Redrawing Taiwanese Spatial Identities
after Martial Law:**
Text, Space and Hybridity in the
Post-colonial Condition

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I declare that this thesis has been composed by me and the work has not been submitted for any other degree or professional qualification.

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May, 2011

Abstract

Colonial powers exert dominance over their subject countries in multiple registers, for example, education and spatial constructions, which foster the colonised other's identification with the colonial power centre. Racial and local cultures of subject nations are thus systematically distorted and the transmission of memory through material culture is obscured. Focusing on contemporary Taiwan, this research examines how architectural and ideological strategies were employed by the dominant authorities to consolidate the power centre and explores possible means for shaping Taiwanese spatial subjectivity in the historical aftermath of such situations.

The research examines the Formosans' ambiguous identification with local cultures and marginal spatial propositions, as well as discussing the inculcation of the 'great Chinese ideology' by analysing the teaching materials used in modern Taiwanese primary education. Reviewing aspects of contemporary post-colonial theory, the research explores the spatial implications of Taiwanese post-colonial textual narratives and argues for them as a potential source for the construction of contemporary spatial conditions, as these novels are shaped by an awareness of the importance of local cultures and the voices of marginalised people. The thesis thus suggests that a re-thinking of Taiwan's public spaces can be stimulated by spatial metaphors in textual narratives that associate peoples' memories of political and local events with spatial images that were previously suppressed.

To explore the potential for the generation of space through reference to literary works, this research studies the 'narrative architecture' experiments of the 1970s and 80s and goes on to propose a series of representational media for the construction of spatial narrations in Taiwan. Multiple spatial propositions concerning the island's

post-colonial condition can be suggested by the visualisation of spatial metaphors that are embedded in Taiwanese textual narratives. At the end of the thesis, two proposals for post-colonial spatial narration are put forward, which transform the spatial propositions latent in the devices developed through a new juxtaposition with existing urban contexts. The intention of the research is to indicate a new urban spatial strategy for Taiwan, one that can allow its people to grasp the multiple layers of their conflicted spatial history while at the same time responding to the ongoing spatial confrontation between the power centre and the voices in the margins.

To my dear parents and family

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Table of Contents

Abstract	i
Dedication	iii
Acknowledgements	iv
Contents	vi
Introduction	1
Chapter 1. The context of post-colonial discourses in Taiwan in this research	24
1.1 Colonial discourse and the colonised other	31
1.1.1 The unitary and biased teaching materials and language policy	34
1.1.2 The China-centric ideology, patriotism and anti-communism in textbooks	41
1.2 The forming of colonial spatial identity in Taiwan's public spaces	46
1.2.1 Spatial modernisation and the elimination of local spatial characteristics	47
1.2.2 Spatial memorialisation and its representation of political power	54
1.3 The localisation or Sinicisation of architectures in Taiwan?	65
1.3.1 The Sinicisation of Taiwan's post-modern architectures	66
1.3.2 The reinterpretation of Taiwanese local architectures	72
Chapter 2. Taiwanese post-colonial textual narratives and hybrid identity: themes and their spatial implications	93
2.1 Taiwanese local concerns and anti-colonisation	98

2.1.1	An approach to regionalist literature	99
2.1.2	The novel sequence and Taiwanese history	104
2.1.3	The metaphorical application to narrative writing	107
2.2	Post-colonial discourses in Taiwanese novels before and after 1987	113
2.2.1	The narration of concealed historical memories	114
2.2.2	Language hybridity and the de-centring approach	124
2.3	The ambivalence of identification and the space of splitting	132
Chapter 3: Textual narratives as sources for constructing spatial narratives		140
3.1	Textual narrative as a source for the setting of architectural programme	
		142
3.1.1	Literary briefs: the analogy between textual narrative and architecture	144
3.1.2	The nature of programme	151
3.1.3	The spatialisation of textual conflicts	155
3.2	The spatialisation of narrative	162
3.2.1	Encountering memories through the void	163
3.2.2	Narrative as the substance in architecture	172
3.3	Spatial identities and textual narratives	177
3.3.1	The interpretation of spatial aspects in Chinese classical literature	178
3.3.2	The representation of spatial images in a classical Chinese literary work	182

Chapter 4: The (dis)junction between image and space: the representation of imaginary reality and its spatial reconstruction	196
4.1 The (dis)junction between image and space	203
4.1.1 Narrative and the notion of mimesis	205
4.1.2 Image media and the representation of imaginary space	217
4.2 The transformation from images to spatial narrative	229
4.2.1 Mimesis and the transformation of narrative	229
4.2.2 <i>The Manhattan Transcripts</i> and the means of spatialising imaginary reality	232
4.2.3 ‘Scaling’ and the discontinuity of fictional reality	236
4.2.4 The displacement and replacement of objects in spatial narration	244
Chapter 5: Drawing post-colonial spatial metaphors from Taiwanese textual narratives	274
5.1 Spatial metaphors in Taiwanese post-colonial textual narratives	279
5.1.1 The concept of (spatial) metaphor	281
5.1.2 Hybrid identity and spatial metaphors	284
5.1.3 Plot analysis and the (spatial) structures of narratives	294
5.2 Drawing spatial metaphors from Taiwanese textual narratives	311
5.2.1 The visualisation of spatial metaphors in textual narratives	313
5.2.2 Mapping the reading action and reading deviation	318
5.2.3 Representing spatial metaphors through book device and cinematic device	321
5.3 Constructing Taiwanese post-colonial spatial narrations on physical sites	

	327
5.3.1 Rose, Rose, I Love You	330
5.3.2 Resetting the Voices of the People	334
Conclusion	361
Illustrations	378
Bibliography	390
Appendix: The author's publications (2007-2008)	406

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Introduction

In most post-colonial countries native cultures, such as vernacular languages and architectures, are in danger of extinction because a dominant and rooted colonisation has distorted racial and local identities as well as obscuring people's collective memories. Destruction of the subjugated cultures is not only caused by political oppression and cultural domination but also generated by the process of assimilation which resulted from the instilled sense of the cultural superiority of the colonist self. For example, in the Japanese colonisation of Taiwan, the 'Kōminka movement' (皇民化運動, *Kōminka undō*) or 'imperial subject movement' was implemented by forcing Taiwanese inhabitants to speak the Japanese tongue, to wear Japanese clothing, to adopt Japanese names and to give up Taiwanese folk religions, for the purpose of executing a policy of Japanisation.¹ In addition, most textbooks and school educational materials emphasised the 'national spirit' and superiority of the colonist as well as the importance of foreign norms and cultural values, whereas colonised cultures were treated as '... a lower grade, perhaps even congenitally inferior and something to be ashamed of.'² This bias also can be discovered in the political domination of Kuomintang (國民黨, the Chinese Nationalist Party or the KMT) in Taiwan. For instance, the dialects in Taiwan, i.e., Holo, Hakka and aboriginal languages were considered to be inferior languages, thus many Taiwanese people were ashamed of speaking their mother tongues in public, or at school, during the KMT's ruling period which was from the 1940s to 1990s.

In terms of the colonial built environment, it could be seen that the buildings

¹ Tsurumi, E. Patricia (1977), *Japanese Colonial Education in Taiwan, 1895-1945* (Cambridge, Mass.: Harvard University Press), p.109-110, 127.

² Said, Edward W. (1991), *Identity, Authority and Freedom: The Potentate and the Traveller* ([Cape Town]: University of Cape Town), p. 6, 7.

for government institutions, infrastructure and the plans for modernisation were established in the subjugated lands by colonial authorities in accordance with the subjugator's national models or western styles. In Taiwan many Japanese colonial buildings, such as the Japanese Governor's Office (臺灣總督府, it is now the Presidential Office of the Republic of China), the Provincial Museum of History and many public buildings, were designed and built in a western style or the Japanese style.³ In addition, there is Chiang Kai-shek's Memorial Hall built by the KMT government and designed in accordance with the Chinese palace style to praise Chiang's 'great' deeds and his 'contributions' to the ROC. Accordingly, from the viewpoints of the formerly colonised countries, this research suggests that a reconstruction of local spatial identities is an important issue because the cultural characteristics of these countries have been obliterated and thereby architectural spaces without or antagonistic to local concerns were subsequently generated. It is thus essential to ask what sources may be drawn upon to benefit the reforming of Taiwanese post-colonial spatial identities and what means can be applied to the process of constructing spatial narrations in Taiwan.

According to Mieke Bal, textual narrative is a story composed of 'a series of connected events caused or experienced by actors', a description of locations and so on, and is delivered in language signs.⁴ The narrative sequences and written language utilised in textual narratives play a role in transmitting the events and their implications to the reader. Collective memories and the narratives of local people

³ See Kerr, George H. (1974), *Formosa: Licensed Revolution and the Home Rule Movement 1895-1945* (Honolulu: The University Press of Hawaii), p. 74-78. Also see Zhou, Wan-yao (周婉筠) (2005), *Taiwan Li Shi Tu Shuo* (台灣歷史圖說, An Illustration of Taiwanese History) (Taipei: Lian-jing (聯經)), p. 150-153.

⁴ See Bal, Mieke (1985), *Narratology: Introduction to the Theory of Narrative*, trans. Christine van Boheemen (Toronto and London: University of Toronto Press), p. 7-8, 13.

may stimulate the designer to create spatial narrations. Moreover, from Bernard Tschumi's statement that 'the unfolding of events in a literary context inevitably suggests parallels to the unfolding of events in architecture'⁵, this research would further ask whether textual narrative could benefit the design of architectural narratives. In relation to the memories and experiences of being colonised, the spatial implications in post-colonial textual narratives may need to be further explored, in order to clarify if post-colonial textual narrative can be a source for the construction of post-colonial local spatial identities. Due to Taiwan's being governed by multiple colonisers, it is essential to deliver the motives of this research together with the background of the formation of colonial discourses in the island by retracing Formosans' experiences of subjugation.

Research motives and Taiwanese background

In beginning this research, two contradictory sorts of images have arisen in my mind: one is the impressive image and tales of my hometown in Wan-luan (萬巒), a town in Ping-tung county (屏東縣), Taiwan; the other is the imagined homeland represented by the nationalistic viewpoint in the textbooks of my primary and secondary education, which stressed that mainland China is our 'Mother land', which is occupied by the Chinese Communists and is waiting to be retrieved.⁶ These ambivalent impressions suggest that I emotionally identify myself with my hometown in Taiwan but ideologically associate myself with the orthodoxy of

⁵ Tschumi, Bernard (1990), *Questions of Space* (London: Architectural Association), p. 92.

⁶ National Institute for Compilation and Translation (國立編譯館) (1981), *Guo Min Xiao Xue She Hei Ke Ben* (國民小學社會課本, Society Textbook of Primary School) (Taipei: National Institute for Compilation and Translation (國立編譯館)), vol. 4, p. 3-8, 67-69. Also see National Institute for Compilation and Translation (國立編譯館) (1969), *Guo Min Xue Jiao Li Shi Ke Ben* (國民學校歷史課本, History Textbook of Primary School) (Nantou county: Bureau of Education, Government of Taiwan province (臺灣省政府教育廳)), vol. 4, p. 71-85.

traditional Chinese culture and the counterfeited ‘national affection’. I would like, therefore, to portray my contradictory identification with the imagined ‘Mother land’ and cultural origin, firstly through the brief description of my hometown in Taiwan, and secondly through the introduction of the background of my primary education, together with Chiang Kai-shek and his heirs’ political domination over Taiwan as below.

Wan-luan was settled by Chinese immigrants of Hakka and Holo peoples in the original territory of plain aborigines (平埔族) around 300 years ago during the Ching Empire. According to Zhong Ren-shou (鍾王壽), it is said that Wan-luan (萬巒) was named from ‘wan luan ceng die’ (萬巒層疊), because there were thousands of highlands and forests in and around this area, and this special landscape can also be seen from a great distance.⁷ From this version, the surroundings of my hometown are characterised by the ideography of its Chinese name, namely ‘wan’ (萬) denotes ‘thousands of’, ‘luan’ (巒) means ‘a pointed hill’ and ‘ceng die’ (層疊) signifies ‘range upon range, or layer over layer’. However, such mountainous landscape is not literally situated within this town but is located outside this area and also can be viewed from other places. Besides, according to the other version, Jian Jiong-ren (簡炯仁) says that Wan-luan has some old toponyms which were developed through Hakka pronunciation from Lian-lian Zhuang (戀戀莊), to Man-man Zhuang (蠻蠻庄), then to Wan-luan Zhuang (萬巒莊) and to Wan-man Zhuang (萬蠻庄).⁸ Hence, I might presume that Wan-luan’s old names were revised mainly because ‘Wan-man’ (萬蠻) in both its Hakka pronunciation and written Chinese suggest that there were

⁷ Zhong, Ren-shou (鍾王壽) (1973), *Liu Dui Hakka Xiang Tu Zhi* (六堆客家鄉土誌, The Vernacular Record of Liu Dui Hakka) (Ping-tung: Chang-qing (常青)), p. 71.

⁸ Jian, Jiong-ren (簡炯仁) (1997), *Ping-tung Ping Yuan De Kai Fa Yu Zu Qun Guan Xi* (屏東平原的開發與族群關係, The Exploitation of Ping-tung Plains and the Relations among Populations) (Ping-tung: The Cultural Center, Ping-tung county (屏東縣立文化中心)), p. 262-271.

thousands of uncivilised people or barbarians inhabiting this area.⁹ That is, the toponym and the identity of my hometown have been refined or beautified through the Chinese way.

Certainly, the unforgettable images in my memory are of the unique geographical characteristics of my surroundings in Wan-luan, along with the awareness that my parents conducted their business dealings with some local aborigines and Holo people through both Japanese and Min-nan language (閩南語, Holo) when I was a child.¹⁰ These images and the description of my hometown are vivid because of their perceptibility and their impression on me, whereas the descriptions of our ancestors' 'Mother land' in Guang-dong province (廣東省), China, as well as the lessons about Chinese history and geography taught in my primary education, I found obscure and incomprehensible. In spite of this, this vague imaging of the place where our ancestors came from was emphasised in the textbooks, through which we were taught to consider ourselves as Chinese or as descendants of Huang-di (黃帝, the Yellow Emperor)¹¹, yet the discernible images of my hometown and Taiwan's history were ignored or hardly mentioned in my primary education. Even though I personally experienced my surroundings and discovered that I was born in an area where various groups of people, i.e., Hakka (客家人), Holo (河洛人), Pepo tribe (平埔族, plain aborigines) and Pai-wan tribe (排灣

⁹ Jian, Jiong-ren (簡炯仁) (1997), *ibid.*, p. 269. Jian also suggests that Wan-luan (萬巒) was named to beautify the local place after Taiwan was ceded by Japan.

¹⁰ My parents and local aborigines in their generation were educated in the Japanese ruling period, thus Japanese was respected as the Mother Language. In addition, the majority of Taiwanese are Holo speaking immigrants who migrated from the Fujian (福建) Province of China. Accordingly, in addition to Hakka, my parents had to learn Holo in their youth in order to conduct business with Min-nan people.

¹¹ See National Institute for Compilation and Translation (國立編譯館) (1969), *Guo Min Xue Jiao Li Shi Ke Ben* (國民學校歷史課本, History Textbook of Primary School) (Nantou county: Bureau of Education, Government of Taiwan province (臺灣省政府教育廳)), vol. 1, p. 13-14.

族)¹² were dwelling in adjacent villages or mixing with each other¹³, I did not appreciate their importance and uniqueness then.

Ironically, this neglected truth also suggests that my classmates are composed of the descendants of manifold peoples, who have various physiognomies and speak different mother tongues, but that we should accept the same educational materials and were forced to speak the common national language, i.e. mandarin Chinese. At that time, there were very few students who would pay much attention to the stories of their families and the relationship between the ancestors of different races, in spite of the probability of intermarriage between two different races. The worst thing is that most of us were ashamed of saying that we were Taiwanese but were proud of being regarded as Chinese and being able to speak standard mandarin Chinese. In terms of the old generation of Taiwanese people, they were educated by the Japanese colonist and were forced to regard Japanese as their national language. Following the governance of the KMT over Taiwan, many of these people struggled to learn another national language, namely Chinese. For instance, my mother can read and speak Japanese, but cannot read Chinese properly even now. I would thus state that the above cases suggest the common experiences of modern Formosans, who are ambivalent about their identification with their hometown and cultural identity that has resulted from being imbued with the knowledge of the colonists' cultures and the fragmented and distorted nature of Taiwan's history.

¹² Pai-wan tribe (排灣族) is one of the highland aboriginal groups in Taiwan.

¹³ Hong, Wei-ren (洪惟仁) (2004), 'Gao Ping Di Qu De Yu Yan Fen Bu (高屏地區的語言分佈, The Language Distribution Of Kaohsiung and Ping-tung District)', a paper given at The 2nd Symposium on Han Dialect – the Research of Hakka Language (第二屆漢語方言小型研討會 – 客家語研究), Institute of Linguistics, Academia Sinica (中央研究院語言研究所), 20-21, November, 2004, p. 9-13. Hong says that plain aborigines in Wan-luan (萬巒) have been assimilated into Min-nan language (閩南語 or Holo) speaking people because Min-nan people were dominant in their early immigration in Taiwan, whilst Pai-wan people still speak their mother tongue, i.e., Pai-wan language (排灣語) now.

A Taiwanese idiom ‘mainland male, no mainland female’ (有唐山公, 無唐山媽)¹⁴ suggests that there were rarely females amongst early Chinese immigrants who migrated from places such as Fukien and Kwangtung Province to Taiwan, and thus many of the men (唐山公, mainland male) married locally. Namely, this proverb further suggests that ‘in the early immigrant society, many Chinese or Han (漢) males married the ladies of Taiwanese plain aborigines’.¹⁵ A Scottish trader, John Dodd, writing in the late 19th century about marriages between Chinese borderers and Formosan girls noted:

In the case of Pepowhans, however, Chinese have intermarried freely, often for the sake of the fat paddy lands possessed by the Pepowhans, but after marriage the native dress is discarded, the language is unused and the progeny becomes Chinese; the grand-children know perhaps of their mixed origins, but can seldom speak the Pepowhans dialect.¹⁶

From Dodd’s viewpoint, it could be stated that the island’s compound society was originally formed by the process of early complex immigration and settlement of Holo people (河洛人 or 閩南人, Min-nan people) and Hakka people (客家人), as well as by racial acculturation, through which most plain aborigines were assimilated into Han (Holo or Hakka people).¹⁷ Today, a great number of Taiwanese have started to ponder over their close relationship to the Taiwanese plain aborigines and to identify themselves as Taiwanese¹⁸ after forty to fifty years of being misled and being imbued with great Chinese ideology or Grand Chinese narratives by Chiang

¹⁴ See Wikipedia (2007), *History of Taiwan*, available from Wikipedia, 2007, <http://en.wikipedia.org/wiki/History_of_Taiwan>, [viewed 19 September, 2007].

¹⁵ Zhou, Wan-yao (周婉筠) (2005), *ibid.*, p. 94.

¹⁶ Dodd, John (1882), ‘A Few Ideas on the Probably Origin of the Hill Tribes of Formosa’, *Journal of the Straits Branch of the Royal Asiatic Society*, 9; 10, 69-77; 195-203, p. 196.

¹⁷ Zhou, Wan-yao (周婉筠) (2005), *ibid.*, p. 84-85, 92-94.

¹⁸ According to the newsletter of ‘2006, the International Comparative Survey of the Cultural and National Identity of the Populace of Taiwan, Hong Kong, Macao and Okinawa’ distributed on 27, November 2007, 60% of Taiwan’s populace consider themselves as Taiwanese.

Kai-shek or the KMT.¹⁹ For example, a historian, Tu Cheng-sheng (杜正勝) says that ‘nowadays the Taiwanese finally dares to acknowledge that there is the blood of ‘fan-zai’ (番仔, barbarians or plain aborigines) flowing in his/her body, and to hold the activities of searching for his/her origin.’²⁰

The above background does not only indicate that Taiwan is a multiple society formed through conflict among various races and the process of assimilation by dominant forces in several migration periods but also suggests that this island has been colonised by numerous outside regimes. Because these colonial periods have caused her inhabitants to have the experience of being the subjects of many colonial countries and to shift their identity again and again, I might suggest that Taiwan’s 400 year history can be seen as a history of colonisation, in which Taiwanese inhabitants had no rights to determine their future and to say no to the outsiders. In particular, the deeply painful grief is that younger generations of Formosans should be imbued with a distorted history and have suffered from the erasure of historical truths and memories in the KMT’s domination over Taiwan. During the martial law period, ideological education in Taiwan had centered on patriotism and the great Chinese ideology in textbooks along with the prohibition against the mentions of the political incidents and persecutions, such as the February 28 Incidents (二二八事件, 228 Incidents), as well as the punishment for students speaking their mother tongues at school. Taiwanese writers and protesters at that time, therefore, could only employ subterranean publications as the means for expressing heterogeneous and native viewpoints, as well as indicating their experiences of being colonised through metaphorical approaches. In terms of architectural education at some universities in

¹⁹ Tu, Cheng-sheng (杜正勝) (2005), *Taiwan Xin, Taiwan Hun* (臺灣心 臺灣魂, *Taiwanese Mind, Taiwanese Soul*) (Kaohsiung, He-pan (河畔)), p. 153-155.

²⁰ Tu, Cheng-sheng (杜正勝) (2005), *ibid.*, p. 216.

post-war Taiwan, topics and courses of Chinese architecture were emphasised whilst, the courses relating to the history of Taiwanese local buildings were ignored and could not be delivered until the lifting of martial law.

Just like some Taiwanese historians, such as Tu Cheng-sheng²¹ and Chen Fang-ming (陳芳明), who discovered many unknown documents about Taiwan's history when they studied abroad, I have also learned more and more unfamiliar historical records of Taiwan during my study in the UK. Accordingly, this research will discuss the interrelation between colonial discourses and teaching materials, as well as exploring Formosans' ambivalent identification with the island's cultures through studying Taiwanese post-colonial textual narratives whereby it might be possible to discern the difference and contradiction between the great Chinese ideology fabricated by Chiang's KMT authority and the delayed awareness of Taiwanese cultures. Additionally, in contrast to Taiwan's early teaching materials, Taiwanese post-colonial textual narratives convey the island's local narratives and metaphorically suggest the writer's de-centering viewpoint. This research would thus argue that Taiwanese post-colonial textual narrative could be an important source for constructing fragmented Taiwanese spatial narratives and for benefiting the designer in re-generating Taiwanese post-colonial spatial identities in terms of the design of local public spaces.

Research framework and questions

From the motives of this research and Taiwan's historical background, I may argue

²¹ Tu, Cheng-sheng (杜正勝) (2006), TV interview, in Li, Xiao-feng & Dai, Bao-cun (李筱峰 & 戴寶村) (2006), *Taiwan Shi Wang Chun Feng* (台灣史望春風, 51 集, Looking for the Spring Wind of History of Taiwan, episode 51), TV (Taipei: Hua Shi (華視, Chinese Television System)), 4 March, 2006.

that the reconstruction of post-colonial spatial identities is closely related to the autonomy of Taiwanese local cultures and the narratives of local people as well as their experience of confronting the subjugation of colonists. I would also suggest that the construction of the post-colonial Taiwanese spatial identities can be defined as the formation of the subjectivity of contemporary Taiwanese spatial conditions. The post-colonial Taiwanese spatial identities in this research signify the essence of Taiwanese spatial characteristics in the aftermath of martial law and colonisation, or which demonstrate Taiwanese spatial subjectivity. The term ‘identities’ indicates the multiplicity and complexity of contemporary Taiwanese spatial conditions in that the Formosans still struggle in their search for a cultural and spatial ‘location’. Accordingly, this research is set to explore potential sources and methodologies for stimulating the formation of contemporary Taiwanese spatial identities rather than for building up a consensus of spatial identity.

In the historical aftermath of being colonised, many vernacular architectural constructions in Taiwan have been ruined, not only by colonial authorities and prejudiced policies but also through their replacement by homogenous modern constructions. Local cultures and spaces of Taiwan are systematically distorted and the transmission of people’s memories through material culture is obscured. It can thus be argued that the creation of post-colonial spatial identities may not definitely rely on the duplication of traditional buildings. With respect to the sources for constructing post-colonial spatial identities, this research suggests an interdisciplinary link between textual and spatial practices. As post-colonial textual narratives would suggest hybrid languages and cultural identities as well as multiple spatial metaphors, this research would ask whether they could therefore be important sources for stimulating the designer to forge post-colonial spatial identities in Taiwan.

In relation to the potential to learn from Taiwanese post-colonial textual narratives, it is essential to study what approaches can be employed in this research. Moreover, with regard to drawing spatial metaphors embedded in textual narratives, it can be asked what means and what sorts of representational media can be utilised in the process of transforming textual aspects and narrative scenarios into spatial compositions, so as to construct spatial narrations connected with post-colonial spatial identities in Taiwan.

Research process and methodology

With respect to the forming of Taiwanese post-colonial spatial identities, this research firstly discusses the relation between the island's colonised histories and colonial (spatial) discourses that were projected by the colonisers through various channels. From personal and many Taiwanese people's experiences and the discussion of post-colonial theories, this research may suggest that teaching materials and many textual narratives produced before the lifting of martial law in Taiwan were used by Chiang's authority to shape young Formosans' identification with orthodox Chinese culture. Through the discussion of Taiwan's post-war architectures, it can be seen that prejudiced or China-centric teaching materials are closely related to the forming of Taiwan's post-war public and memorial buildings. Accordingly, this research will start with a review of colonial discourses in Taiwan and a discussion of Taiwanese post-colonial textual narratives, through which the account of the island and her people's experiences of being colonised can be discerned. The multiple cultures of the island may thus be comprehensible. Moreover, by discussing these textual narratives, which engage with the island's concealed history and Formosans' memories of oppression, the relationship between

the implied spatial metaphors and local identities can be explored.

Secondly, in terms of associating narrative with architectural spaces and extending textual aspects into spatial construction, select architectural projects will be studied and employed as reference resources. Through case studies, it is possible to discover potential means for constructing spatial narratives and thus the designer may learn from this process to re-present Taiwanese post-colonial spatial phenomena. Finally, to draw this research into a cohesive theoretical and practical study, the discussion of drawing (spatial) metaphors from textual narratives and the representational media used for spatialising narrative implications will be explored further, so as to examine their potential contribution to the process of constructing spatial narration.

In order to examine the research questions and to investigate the process of extending narratives into architectural spaces, the methodology employed in this research will combine ‘theory study’ and ‘practice study’, by which a research hypothesis can be tested. In terms of ‘theory study’, post-colonial theories by Edward Said and by Homi Bhabha and the notion of metaphor suggested by Paul Ricoeur are applied to this study. Moreover, a literature study on memory and architecture is introduced into this thesis in order to analyse the difference between the colonist’s spatial domination by constructing memorial spaces and the regeneration of the colonised people’s spatial memories. In terms of ‘practice study’, the investigation of representational media and narrative devices will be discussed in the final section, in which Taiwan’s post-war events and the embedded spatial metaphors will be represented through drawing exercises, such as notational drawings, and the mechanism of narration will be spatialised by the design of narrative devices. To bring these drawings and devices into the proposals of spatial

narration set on two selected sites, a transformational process will be employed and hereby Taiwanese post-war events and spatial memories can be presented in association with existing urban spatial context.

Chapter planning

According to research process and methodology, this thesis delves into the issues of this research through three sections, in which the conjoined subject matter of Taiwan's post-colonial discourses and spatial identities will be discussed in respective sections with the aid of literature reviews, case studies and the practice works for narrative devices. The thesis is organised in three sections according to the development of this research.

In Section One I describe the motives and background of this research and explain the reason why I discuss narrative for exploring the formation of Taiwanese post-colonial spatial characteristics. Chapter One discusses the context of post-colonial spatial discourses in Taiwan in this research, and which is related to a recent political event for the renaming of Chiang Kai-shek Memorial Hall. To explore the relation between colonial discourse and the colonised other, the unitary and biased teaching materials and language policy in Taiwan are discussed along with the colonist's ideology as well as the dominant great Chinese ideology in textbooks. With regard to colonial architecture aspect, this chapter discusses the forming of colonial spatial identity in Taiwan's urban spaces and public buildings, as well as through spatial memorialisation for political power or leaders. At the end of this chapter approaches to the shaping of post-modern architecture are discussed, and the question of whether these are trends for creating Taiwan's local architecture or for reproducing Sinicised architecture posed. Because the implantation of great

Chinese ideology into the mind of young Formosans through teaching materials furthered the negation of Taiwanese identity and local cultures, this chapter suggests that it would be important to introduce Taiwanese post-colonial textual narratives for designers to grasp potential Taiwanese identities.

In Chapter Two post-colonial textual narratives, especially the novels that are related to Taiwan's and her people's post-colonial situation, will be discussed and the hybrid identity that is embedded in these works explored. Some Taiwanese writers, who had lived through colonial rule, would have applied textual narratives to express local and heterogeneous viewpoints, as well as delivering the experiences of being subjugated. Authors such as Li Quao (李喬) and Zhong Zhao-zheng (鍾肇政) convey their resistance to the colonial power and to the acculturation from foreign influences, i.e., Japanese or Chinese culture, through the mixture of various languages or dialects, as well as expressing their ambivalence of cultural identification by mimicking the dominant languages. Subsequently, this chapter focuses on the study of Taiwanese post-colonial textual narratives that apply the coexistence of dominant language and oppressed languages in texts to convey both the discourse of being colonised as well as their intention of decolonisation.

With respect to the selection and discussion of Taiwanese textual narratives, the lifting of martial law in 1987 is a critical moment in Taiwan's history, and can be regarded as the key boundary of this research. From 1977 to 1987, a series of political conflict incidents broke out between the KMT government and the dissidents such as *Tangwai* (黨外, political opposition or outside the party), the Formosa Incident (美麗島事件, the Kaohsiung Incident)²² for example.

²² It was organized by the "Formosa" magazine, which expressed Taiwanese democracy and human right through their publications.

Meanwhile, a literature movement was occurring for the purpose of regenerating native cultures through indirect or metaphorical means in textual narratives, such as the works by Wang Chen-ho (王禎和) and Huang Chun-ming (黃春明). In contrast to the period of oppression, there have been many writers and scholars who have intensely disclosed the oppositional political events as well as striving to revive Taiwanese local cultures since the lifting of martial law. For instance, the works by Li Quao (李喬) and Zhong Zhao-zheng (鍾肇政) in the 1990s explicitly deliver the Taiwanese collective traumas of the 228 Incidents as well as the contradiction of cultural identification of Taiwanese inhabitants by means of realistic narration and mixed language. At the end of this chapter, the difference between the works published before 1987, such as Wang's and Huang's works, and the works published after 1987, such as Li's and Zhong's works, will be further discussed in order to discover the potential cultural identities as well as the spatial metaphors that are suggested distinctively under different political situation.

In Section Two, select cases of architectural design projects that are stimulated by texts or textual narratives or are related to the construction of spatial narration will be studied. In discussing the issue of spatial autonomy, it is important to analyse and delve into architects' works, such as John Hejduk's, Bernard Tschumi's, Daniel Libeskind's and Nigel Coates' projects in the 1970s and 1980s, from which architecture's autonomy could have been gained by opposing the institutional framework.²³ Since the transgressive intention of architecture's autonomy endeavours to produce 'effects that are of the system yet against the system'²⁴, the

²³ See Tschumi, Bernard (1999), *Architecture and Disjunction* (Cambridge and London: The MIT Press), p. 35.

²⁴ Hays, K. Michael (2003), 'The Autonomy Effect', in Giovanni Damiani (ed.), *Bernard Tschumi* (London: Thames & Hudson), 7-17, p. 8.

reconstruction of post-colonial spatial identity and architectural narrative may result in a dynamic situation or a ceaseless conflict with the existing system or social order. Thus, this progressive attempt may suggest that architectural programmes, spatial language and its representational media need to be reconsidered through the autonomous and non-traditional social-cultural context. For example, according to Hays, Tschumi's conceptual projects can be seen as revolutionary attempts to 'find architectural examples of the kind of text analysed by Roland Barthes as an intransitive, performative writing, a textuality in which the very autonomy of the text assures that reading it, performing it, is an activity of production in its own right.'²⁵ In the light of the literary criticism and Tschumi's arguments about the parallel relationship between architecture and textual narrative, this research will discuss the relationship between narrative events in texts and spatial sequences in architecture, and explore the spatial discourse between the subjugator and the subjugated people.

In Chapter Three, the hypothesis that textual narrative can be regarded as a source for constructing spatial narrative will be discussed and examined through select cases. In the discussion of narrative in architecture, this chapter firstly explores two relevant aspects related to the utilisation of textual narratives as sources for the construction of spatial narrations, as well as their different approaches in applying textual narrative to the process of architectural design. One aspect suggests that textual narratives are regarded as sources of architectural programme because of the parallel relationship between narrative events in text and the events take place in architectural environments, such as the students' works in Bernard Tschumi's unit at the Architectural Association. Tschumi's students' works suggest that literary works may provide programmes for developing architectural works and

²⁵ Hays, K. Michael (2003), *ibid.*, p. 14.

examine the potential of generating architecture from narrative events and spatial imagination delineated in a novel. In studying the interrelation between ‘nature’ of architectural programme and literary work, one of John Hejduk’s works, namely the Berlin Masque produced for a competition, is also discussed. Both Tschumi’s and Hejduk’s approaches to associate literary works with the design of architectural projects propose critical viewpoints or question the doctrine of functionalism.

Because this research focuses on exploring Taiwan’s post-colonial textual narratives and the spatialisation of textual metaphors embedded in these works, it is essential to discuss some cases exploring the transformation from textual conflicts to spatial discourses. Moreover, as the study of transforming post-colonial textual hybridity into spatial presentation has not been well developed in Taiwan, the thesis will analyse projects originating from a western non-grammatical novel in which English grammar is challenged and the extension and compression of words are presented. That is, in terms of the spatialisation of textual conflicts, the chapter further discusses Tschumi and his students’ Joyce’s Garden project, in which architectural works are developed through analogous or oppositional strategies to the textual manipulation of James Joyce’s *Finnegan’s Wake*. Through the project, the transformation from textual proposition into the spatial discourse of a site has been explored.

The other approach of applying narrative to architecture will be that narratives of architecture stem from people’s collective memories of historical events, events in an urban context and urban experiences, from which the content of architectural projects or spatial implications can be engendered. Daniel Libeskind’s design works can be considered as examples in this category, such as the Jewish Museum Berlin, which is a project designed to convey the history and memory of Jewish

people in Berlin. Because the thesis discusses concealed narratives of the 228 Incidents and the potential of visualising the spatial discourses embedded in selected textual narratives, it is important to explore how the narratives of the Holocaust are spatialised in the Jewish Museum, which is characterised by void and the discontinuity of spaces. Even though the background of the exile of Jews from Germany and the erasure of Jewish life in Berlin caused by the Holocaust are different from that of the massacre of the 228 Incidents, a design strategy for representing the erasure of collective memories by spatial devices may be discovered through studying the project. Additionally, in the Imperial War Museum in Manchester, the narratives of the World Wars are addressed by the projection of images with sound, the presence of a narrator and a dramatic lighting performance. Libeskind uses abstract spatial languages to express human experiences of the two World Wars and conveys to visitors a sense of disorientation in the enclosed spaces.

Besides this, Nigel Coates's way of expressing ecstatic phenomena and dynamic experiences in city life through his energetic and furious crayon scribble is a different direction for exploring narrative in architecture. Being a student of Tschumi at the Architectural Association and being inspired by Situationist ideas about the 'psychogeography' of the urban environment, Coates questions the notion of traditional architectural content and spatial representation. Coates's narrative architecture is to develop a means to represent architecture for the user to experience, more than an object to be read. As Coates employs a mixture of cast-off elements, recycled architectural elements, kitsch quotation and art objects to support a theatrical effect, Charles Jencks regards his works as in an Expressionist style. Although Coates's narrative architecture is not to convey post-colonial spatial

narratives, his intention for the user to perceive strongly spatial scenario is an approach to an open reading of architectural content. Apart from the above-mentioned cases, at the end of Chapter Three, the relation between textual narratives and spatial imaginations is discussed through the studies of two scholars in Taiwan, whose source materials are closely related to Chinese tradition. That is, their architectural conceptions that are suggested by Chinese classical literature and the representation of spatial images or imaginations embedded in classical Chinese literary works are discussed in order to discover the spatial identities presented by this representational process. From these two cases, it is possible to examine what sort of textual narratives that are applied to the production of architectural ideas will affect the forming of architectural ideology.

In Chapter Four, the issue of the disjunction between image and space is discussed along with some select cases which are related to the representation of imaginary reality and its spatial reconstruction, as well as to the displacement and replacement of architectural objects. In terms of the relationship between image and spatial representation, the chapter employs Ricoeur's theory of threefold mimesis to the transition and transformation from image to spatial narrative. In relation to the process of representing and constructing spatial narratives, a series of representational media are discussed, so as to discover the multiplicity of spatial representation that is engendered owing to the disjunction between image and space. With regard to the means of transforming narrative scenarios into architectural construction, Tschumi's conceptual project such as *The Manhattan Transcripts* and his theory of *Architecture and Disjunction* are discussed firstly. Secondly, Peter Eisenman's *Moving Arrows, Eros and Other Errors*, which stems from the story of

Romeo and Juliet for building a sort of fictional architecture, will be discussed. The reason for studying Eisenman's *Romeo and Juliet* project is not only because of its transformation from a textual narrative into a construction of fictional architecture, but also because its 'scaling' strategy can be used to discuss the power and cultural projection from the colonial motherland to the colonised other. Finally, the installation works created by Diller and Scofidio in association with their researches into video images as narrative devices are discussed.

In terms of *The Manhattan Transcripts*, this chapter explores Tschumi's questions regarding the relationships between program and space, or about the disconnections among use, spatial form, and social values. With respect to Diller and Scofidio's installation works, it is essential to discuss the issues about 'body and the narration of spaces' along with the displacement and replacement of architectural objects. Diller and Scofidio's works often delve into the relation between the 'body' and its situation in society by retracing the various implications and 'folds' of our 'body' concerning political, cultural and spatial contexts. Diller and Scofidio's concerns of the 'body' reflect on the discourses between subject and object, as well as about the disconnection and reconnection of the status of subjectivity, which are explored through the issue of the body's surface and its sur-facings; here, skin and the envelope (clothing) of the flesh suggest the microcosm of architecture, the means of communication and the expression of narratives. Diller and Scofidio's approach to spatial narration can be beneficial to this research in that the representation of post-colonial spaces is a construct between placement and displacement as well as between reality and fiction. Consequently, this chapter will conclude with the methodology of spatialising narrative, in which the limits and the potential multiplicity of some representational media, such as drawings and narrative devices,

will be discussed.

Following the assumption that post-colonial identities and the spatial implications of textual narratives may contribute to the forming of spatial narratives, the third section will explore the potential for re-generating post-colonial spaces in Taiwan through the visualisation and spatialisation of the spatial metaphors in the island's post-colonial textual narratives. As there are differences between architecture and literary works in terms of medium and means of communication between architecture (text) and the user (the reader), Chapter Five will discuss potential means for translating spatial aspects and metaphors in textual narratives into spatial constructions. Meanwhile, in order to spatialise the relation between narrative events and the sequence of narration, plot analyses and illustrations of the narrative structure of selected Taiwanese post-colonial textual narratives are developed.

As the lifting of martial law is a critical moment in Taiwan's political history, Taiwanese writers' decolonised viewpoints are delivered by implicit means in the works that were published in martial law period, and the conveyance of the 228 Incidents was not possible then. Wang Chen-ho's *Rose, Rose, I Love You* (玫瑰玫瑰我愛你) is a typical work which uses irony and metaphor to convey the Taiwanese people's situation of being oppressed by foreign forces and the author's memories of a backwater city through the mixture of foreign languages, Chinese and local dialects. The other novels published in this period by Wang and other writers rarely utilise the mixture of various languages to express both political and spatial metaphors. On the contrary, after the lifting of martial law, the discussion of the 228 Incidents and the criticism of previous dominant government become possible. Zhong Zhao-zheng's *Nu Tao* (怒濤, A Furious Wave) and Li Quao's *Mai Yuan 1947 Mai*

Yuan (埋冤一九四七埋冤, Buried Injustice 1947 Buried Injustice) are select works not only because these two works present two different ways of relating the 228 Incidents, but also Zhong and Li stand for the viewpoints of a marginal people in Taiwan, namely Hakka.

Thus, in Chapter Five I have mainly selected *Rose, Rose, I Love You*, *Nu Tao* and *Mai Yuan 1947 Mai Yuan* as source materials for visualising and transforming spatial metaphors in these works into spatial presentations. In order to extend spatial implications from textual narratives to the design of spatial narration, the notion of (spatial) metaphor in texts is studied so as to discuss the transformation from literary aspects to spatial configurations. To visualise spatial metaphors embedded in textual narratives, the chapter will use notational drawing as the medium for plot analysis and for mapping the reading actions of these textual narratives. In terms of spatialising the hybrid identities and the dynamic way of reading these narratives, a series of spatialised narrative devices in book format that are composed of related narrative images can be proposed, by which a cinematic device can be suggested.

At the end of Chapter Five, two proposals that are related to the narrative events of discussed Taiwanese novels will be offered to associate the spatial constructions developed from the narrative devices with the existing urban context of two selected sites. One site is the red light district, Gou Zai Wei [gaō a me] (溝仔尾, the end of a trench), in Hua-lien city, the other is the Chiang Kai-shek Memorial Hall. The former is the key venue of the narrative events in *Rose, Rose, I Love You* and the spatial discourse suggested by current events in this area are analogous to the discourse suggested by the novel. The latter symbolises the dominant authority of Taiwan's post-war major political events that are narrated in *Nu Tao* and *Mai Yuan*

1947 Mai Yuan. The construction of spatial narrations of these two proposals can be regarded as a composite and dynamic spatial discourse, through which the viewer may perceive the discontinuity between the concealed spatial memories of the old generation of Taiwanese people, which can be delivered by the setting of video installations, and the existing spatial realities of the two sites.

In thinking that the formation of cultural/spatial identity is the product of political and societal interaction and negotiation, this research would suggest that the re-presentation of Taiwanese post-colonial spatial formation and characteristics is a dynamic process. Apart from the limit of spatial representation, it can be stressed that the approaches that have been developed to narration in the Taiwanese post-colonial situation are part of the sources which may benefit spatial designers in constructing spatial narrations in the island. Moreover, the means of visualising and transforming textual imaginations into spatial constructions varies from one designer to the other. This research could be regarded as a case to reflect the researcher/designer's contradictory spatial identification between fabricated home images and actual spatial experiences in Taiwan. As multiple and universal cultural impacts are incessantly shaping Formosans' living spaces and environment, this research suggests an open and indirect strategy for the viewer to grasp the island's concealed spatial memories and to reconsider the formation of the island's public spaces, which may contribute to the preliminary stage for designing architectural projects with local identities.

Chapter 1. The context of post-colonial discourses in Taiwan in this research

The intention of exploring post-colonial discourses in Taiwan through this research stems from my consciousness of the island's native cultures, as well as being stimulated by the eagerness of the island's inhabitants to establish their cultural subjectivity. From an architectural perspective, this chapter will discuss the context of the island's post-war spatial discourses that were established by previous Chinese Nationalist Government, i.e., the period of Chiang Kai-shek and his heir, and the re-formation of the island's post-colonial spaces that are correlated with the spatial autonomy of some key public buildings and spaces in the island. In discussing the process of re-establishing the island's post-colonial spatial identities it would, moreover, be essential to explore the existence of Formosans' ideological contradictions between different cultural identifications. Because the dominant ideologies implanted by colonial and semi-colonial culture could have projected certain spatial identities in the minds of Taiwanese people, there would be some ideological conflict within peoples' minds and among various racial groups. In other words, within the process of re-generating Taiwan's post-colonial spaces, a series of events relating to the renaming and re-naming again of the spaces and a building that were established for memorialising the previous autocratic figure, namely Chiang Kai-shek, have intensively happened on the island.

With respect to the island's post-colonial discourses, this chapter will focus on the built environment shaped by the authority of Chiang's and his heir's government, because Chinese ideology has been a determinant factor for forming Taiwan's spatial identity for more than half century and is still dominant in Taiwan's society in many

aspects. Through discussing Taiwan's quasi colonial discourses and cultural identity shaped by the Kuomintang (國民黨, KMT) authority, it would be possible to develop strategies for re-generating the island's post-colonial spatial characteristics. Moreover, the exploration of the island's post-colonial spatial identities is closely related to the claiming of Taiwan's cultural subjectivity, and by which Taiwanese inhabitants' voices can be raised in association with the re-forming of the public spaces that demonstrated great China ideology or Chiang's leadership and power.

One of the significant events regarding the claiming of spatial democracy after the lifting of martial law is the argument about the renaming of 'Chiang Kai-shek Memorial Hall' as 'National Taiwan Democracy Memorial Hall' and its square as 'Zi You Guang Chang (自由廣場, Freedom Plaza)', which was issued by the Executive Yuan of the previous DPP government on May 10, 2007 and was carried out in the first week of December in 2007.²⁶ This plan brought about an opposing viewpoint and disagreement from the Chinese Nationalist Party, which had also obstructed the actions of removing the name 'Chiang Kai-shek' from the Hall and the name's representative praise Da Zhong Zhi Zheng (大中至正, Great Justice, Extreme Upright) from the gate of the Memorial Plaza. (Fig. 1.1) Despite the renaming of the 'Chiang Kai-shek Memorial Hall', which could have triggered the germination of Taiwanese people's voices on spatial autonomy, the Hall has been reinstated by the current president Ma Ying-jeou (馬英九), who is now the chairman of the KMT party, on July 20 2009. It is apparent that the renaming of the Memorial Hall signifies the spatial deconstruction of the symbol of autocratic power whilst the restoring of the title of Chiang Kai-shek Memorial Hall indicates the irresistibility of

²⁶ Li, Wen-yi (李文儀) et al. (2007), 'Da Zhong Zhi Zheng Jin Zao Feng Yuan Chai Chu (大中至正 今早封園拆除, Da Zhong Zhi Zheng Was Closed and Dismantled in this Morning)', *The Liberty Times* (自由時報), 6 December, 2007, 1.

the power of Chiang Kai-shek and the KMT party as well as the irreplaceability of this symbolic building along with its cultural representation.

From the standpoint of the Chinese Nationalist, the 'Chiang Kai-shek Memorial Hall' was constructed to memorialise Chiang's greatness, with which Chiang's dignity and the essence of traditional Chinese culture can be associated and is represented by the Hall. According to the design concepts of the Hall, it is apparent that the Memorial Hall is designed to represent 'the spirit of Chinese culture' through adopting Chinese style architectures. By connecting the idea of 'freedom' with the 'blue colour' on the roof to signify qing tian (青天, blue sky), and by representing the idea of 'equality' with the 'white colour' on the external wall to denote bai ri (白日, the white sun), the building along with outer beds of red flowers symbolise the national flag of the Republic of China.²⁷ In association the symmetric layout of the project (Fig. 1. 2) with the square plan of the building, the Hall signifies Chiang's other name 'Zhong Zheng (中正, Centrality and Justice)'²⁸ Yet, as a memorial for the 'great' ruler in Taiwan and a dominant project on the site, the project of the Hall demonstrates an inconsistency between its spatial characteristics and the surrounding urban context.

From successive events and conflicts regarding the contradiction between two opposite ideologies in the minds of Taiwanese people, it can be realised that on the one hand many modern Formosans have realised Chiang's political persecution over

²⁷ Shi, Ri-fu (石日富) (1990), *Zhong Zheng Ji Nian Tang Jian Jie (中正紀念堂簡介, Chiang Kai-shek Memorial Hall Introduction)* (Taipei: The Administrative Bureau of National Chiang Kai-shek Memorial Hall), p. 19.

²⁸ Yu, Guo Hua (俞國華) (1990), 'Zhong Zheng Ji Nian Tang Zhi Chou Jian (中正紀念堂之籌建, The Preparation of Building Chiang Kai-shek Memorial Hall)', in Shi, Ri-fu (石日富) (1990), *ibid.*, 9-12, p. 10. Chiang Kai-shek is also named as Chiang Zhong Zheng (蔣中正) which suggests that Chiang is a leader who follows out the Zhong Yong Zhi Dao (中庸之道, Doctrine of Mean or the Middle Way).

the people, and on the other many people insist on idolising Chiang and treasure his ‘dedication’ to the island. Even though the removal of Chiang’s name from the Hall cannot actually achieve its spatial autonomy, the act may indicate that many people in Taiwan intend to replace the subject of the Memorial Hall with the process and achievement of Taiwan’s democratisation. That is, many Taiwanese inhabitants and previous government have started to question Chiang’s ‘magnificent contributions’ to the island and her people, as well as being willing to replace the remembrance of the min-zu-jiu-xing (民族救星, the saviour of a nation) and shi-jie-wei-ren (世界偉人, a great man of the world) with the memorable process of Formosans’ striving for democracy. However, the re-forming of Taiwan’s post-colonial spatial identities could have been confronted with a dynamic conflict with the retrieval of the KMT’s political power and implanted Chinese ideology in the mind of Taiwanese people. It can thus be argued that the political events about the Memorial Hall suggest the power struggle between Great Chinese ideology that is shaped by the KMT authority and Taiwanese local identities that can be forged by the other force, namely the DPP party. Even though the re-forming of Taiwanese post-colonial spatial identification has not been fully developed, the renaming of ‘Chiang Kai-shek Memorial Hall’ can be thought of as a crucial declaration for approaching Taiwanese subjectivity and spatial de-colonisation after the lifting of martial law in 1987.

From the Introduction, it can be seen that in Chiang Kai-shek’s KMT regime, Taiwanese school girls and boys had been imbued with China-centric ideology through unified and prejudiced textbooks and had been educated to pay little attention to Taiwan’s native cultures and their mother tongues. In the course of this research I have been facing the dilemma of identifying the imprinted but illusional ‘homeland’, i.e., mainland China and its cultural origin, or recognising the cultural

multiplicity of Taiwan as my background. That is, I have become eager to raise my doubts about the Chinese-Taiwan incultation and the biased knowledge learned in my first and secondary education, but I have to admit that these imprints that have been rooted in my mind are not possible to ignore. This ambivalence of cultural identification is derived from the co-existence of my belief in Confucianism that was taught in connection with the Chinese nationalism in my primary education and my strong interest in Taiwanese native cultures that was formed when I studied abroad.

After realising the modern history of Taiwan and Chiang's governance over the island, it may be possible to perceive the contradiction between the noble cultural representation of the architectural style of the Hall and Chiang's military rule over the island. In considering the development of spatial de-colonisation in Taiwan and the disclosure of the concealed historical truths, the silent victims who strove for Taiwan's political autonomy might need to be commemorated and be regarded as the subject of the Memorial Hall. Nonetheless, the awareness of the erased Taiwanese history as well as the identification with the Formosan native cultures and local people's mother tongues are still underdeveloped and need to be cultivated through various channels. In fact, my understanding and the imagination of Formosa are characterised as discontinuous and fragmented, or have been constructed partly in my mind. At the same time, even though some of these political incidents and historical happenings occurred in my own generation, I could hardly recall their clear images easily, and because of a biased education and the control of public media by Chiang and his heir's authorities, some episodes did not imprint well on my mind from that time.

Accordingly, it can be argued that the more historical events and incidents are disclosed, the more contradictions I may perceive between the implanted 'delusion'

and the ever-shaping ‘truth’; especially when this ambivalence is coincident with the ideological confrontations and irreconcilable conflicts occurring in Taiwan’s society at present. Owing to the lifting of martial law and democratic development in Taiwan, I have learnt more and more historical and political information related to the island through reading lots of unfamiliar historical documents and textual narratives. Even though parts of the materials are discrepant with each other, and some arguments need to be clarified, it is possible to patch up my knowledge of the early history of Formosa, her native cultures and the happenings of past political incidents. Hence, it can be argued that Taiwanese post-colonial textual narratives and the coexistent ideological ambivalence may intertwine with each other and can further contribute to the re-forming of Taiwanese spatial identities through the visualisation and transformation of the spatial aspects and metaphors embedded in them.

Prior to the exploration of the construction of Taiwanese post-colonial spatial identities, this chapter will firstly discuss the discourse between colonial self and colonised other. Secondly, in order to unveil the factors that have hindered Formosans’ local concerns, it is essential to discuss what instruments colonists used to forge the colonised people’s identification with colonial culture, such as the utilisation of unified and biased teaching materials and language policy in school education. Thirdly, it is essential to analyse the forming of colonial spatial discourse and post-war Chinese spatial formation through discussing colonial public buildings, memorial halls and modern city planning on the island, so as to characterise the contrast between the centralised spatial ideology and marginal spatial characteristics. At the end of this chapter, approaches to the development of vernacular architecture in Taiwan will be discussed and through this, multiple means

of forging contemporary Taiwanese architecture may be discovered. Moreover, by discussing select modern architectural projects created in the 1980s and the 1990s in Taiwan, a source that can benefit the construction of Taiwanese local public spaces can be suggested.

1.1 Colonial discourse and the colonised other

In terms of exploring Taiwanese spatial characteristics which had been ignored or erased by colonial authority, it is important to discuss the colonial discourse that was developed by the colonists of the island. The analysis of the colonial discourse on Taiwan will expose the ideology shaped by dominant colonial power, the cause of the colonised other's identification with the culture of the colonist's home country. Moreover, through the re-examination of colonial discourse, not only the strategies for ideological fabrication can be disclosed but also the rationalisation and control of the colonist's spatial discourse can be discerned. Having been colonised by various and successive foreign forces, the impact of colonial subjugation over Taiwan and her people should not be considered as a singular causality but should be regarded as dynamic and multiple correlations between different factors, such as language policy and cultural viewpoint or political power and spatial control and so forth. In other words, in addition to the implantation of the imported architectural knowledge, it can be argued that colonial spatial discourses might be embedded in teaching materials as well as in the spatial metaphors suggested by biased textual narratives.

In exploring colonial discourses in Taiwan it is significant to refer to the arguments about Orientalism proposed by Edward W. Said. In *Orientalism*, Said states that '[t]he relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony ...'²⁹ With respect to various hegemonic forces inflicted upon the Orient, he further states that Orientalism as a Western mode of discourse for dealing with the Orient 'by making statements about it, authorizing views of it, describing it', or 'for dominating, restructuring, and

²⁹ Said, Edward W. (2003), *Orientalism* (London: Penguin), p. 5.

having authority over the Orient' was invented by 'the Occident'.³⁰ Although Said explores the colonial discourse on 'the Orient' in the Middle East countries and part of Asian countries, the prejudiced viewpoints projected on the colonised people by the colonial authorities may be similar to the domination of foreign forces over Taiwan in the past 400 years. Because these outsiders had held power over Formosa and had economically exploited this island and deprived her inhabitants of any possibility of self-determination, through various means. That is, Taiwan was colonised by the Dutch, the Spanish and an exiled Ming loyalist, Koxinga (鄭成功) in the 17th century, later it was governed by the Ch'ing court for about two hundred years and also by the Japanese empire from 1895 to 1945. Moreover, according to Zhuang Wan-shou and Chen Fang-ming, Chiang Kai-shek and his heir's KMT government was another colonisation of Taiwan, which forcefully depreciated and destroyed native cultures through the governing educational system and public media.³¹

Homi K. Bhabha suggests that '[t]he objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction.'³² Accordingly, the colonists' viewpoints toward Taiwan and their imaging of this island were fabricated on the basis of their ruling policies. For example, in the period of Japanese and Chiang Kai-shek's rule over Taiwan, it was a

³⁰ Said, Edward W. (2003), *ibid.*, p. 3.

³¹ Zhuang, Wan-shou (莊萬壽) (2003), *Taiwan Wen Hua Lun: Zhu Ti Xing Zhi Jian Gou* (台灣文化論: 主體性之建構, Introduction to Taiwanese Cultures: The Construction of Subjectivity) (Taipei: Yu-shan (玉山社)), p. 37, 38. Also see Chen, Fang-ming (陳芳明) (2002), *Hou Zhi Min Taiwan: Wen Xue Shi Lun Ji Qi Zhou Bian* (後殖民台灣: 文學史論及其周邊, Postcolonial Taiwan: Essays on Taiwanese Literary History and Beyond) (Taipei: Rye Field (麥田)), p. 28, 30.

³² Bhabha, Homi K. (2006), *The Location of Culture* (London and New York: Routledge Classics), p. 101.

priority for the subjugators to control the colonised's knowledge of history and native cultures through unified educational materials, and to eradicate native mother tongues, so as to build up an ideological consensus and a consolidated national identity. In order to explore the island's post-colonial spatial identities and the shift from the colonial period to what followed, this section will focus on the discussion over the KMT's military control over Taiwan which occurred from the end of Japanese colonisation to the lifting of martial law. Nonetheless, the similarity and contrast between the Japanese colonisation and the rule of Chiang Kai-shek and his KMT regime will also be discussed, in order to unfold the Taiwanese people's ambivalence of identification and their experiences of shifting from learning one language to the other.

The colonial discourse in this research will be explored through discussing teaching materials, i.e., textbooks at primary school and junior high school, as well as through probing into the contrast between the descriptions of textbooks and the historical documents written by missionaries and foreign scholars. These discourses were created in association with the colonists' cultural superiority over the colonised other and with the subjugators' intention of eradicating the roots of the native cultures. In order to fulfil their colonisation projects and to control the mind of the colonised people, the subjugator also played the role of a great educator who on the one hand intended to enlighten the 'barbarians' through civilised knowledge, and on the other obstructed the channels of self-discovery of the 'subjugated people'.

In terms of Taiwan's early history, the *History* textbooks of my early education and some other history books about Taiwan, which were written by Taiwanese historians, foreign scholars and missionaries, have commonly stated that Taiwan was colonised by various foreign countries. However, it is possible to perceive the

contrast between these two sorts of historical narratives. That is to say, Taiwanese native cultures and languages, as well as some political incidents that occurred in the regime of Chiang's KMT government in Taiwan had not been described in my textbooks or in the textbooks from the 1950s to 1980s. Accordingly, these concealed truths can be characterised as missing pages in the history education of many young Formosans, as well as being thought of as the voids in their memories. As a matter of fact, I could not imagine the colonised experiences of my father's and my grandfather's generations (during the Japanese regime), nor could I effortlessly describe the political happenings that occurred in the KMT's ruling period and the oppressions of Taiwanese people who were born in and around the 1940s and the 1950s before I started this research.

1.1.1 The unitary and biased teaching materials and language policy

In the early years of the Japanese colonisation of Taiwan, anti-Japanese sentiment and a series of serious uprisings ran high throughout the island. 'Troops ruthlessly suppressed opposition to Japanese authority, but the new rulers quickly realized that armed force alone would not consolidate their new territory.'³³ To keep the island in order and to induce the cooperation of the Taiwanese inhabitant, education was regarded by the Japanese authority as an important method. As E. Patricia Tsurumi says:

Education, it was hoped, would secure the cooperation and allegiance of the natives and perhaps eventually would even assimilate them. ... Education was seen as an instrument of fundamental social, political, economic, and cultural change; it was to transform a segment of traditional China into an integral part

³³ Tsurumi, E. Patricia (1977), *Japanese Colonial Education in Taiwan, 1895-1945* (Cambridge and London: Harvard University Press), p. 2.

of modern Japan.³⁴

From the Japanese coloniser's viewpoint, Taiwanese inhabitants were barbarous and 'even less hospitable than the unhealthy physical environment'³⁵ in Taiwan, because of their untamed characteristics and resistance to modernisation. The Japanese colonial education was established on the one side by replacing "backward" Chinese learning with the modern, scientific education pursued so enthusiastically in Meiji Japan³⁶, and on the other by strengthening the classical Chinese tradition (Confucian morality for example) which is urged 'loyalty and obedience to one's superiors', to emphasise loyalty to Japan.³⁷ Moreover, the teaching of Japanese language as well as ethics and practical knowledge had been gradually stressed in the education of Taiwanese children, 'in order to cultivate in them qualities of Japanese citizenship.'³⁸ It is apparent that school education, teaching materials and language policy are the important means for the colonists to control the mind of the colonised people, school children and intellects especially, and further to assimilate them to the imperial subjects.

With regard to the experiences of being educated in the colonist's way, Edward W. Said, referring to his experience in British colonial schools in Palestine and Egypt, notes 'everything was focused on the history of British society, its literature, and values.' The instance was the same as the major British and French colonies, Said says:

... where it was assumed that native elites would be taught the rudiments of

³⁴ Tsurumi, E. Patricia (1977), *ibid.*, p. 2.

³⁵ *Ibid.*

³⁶ *Ibid.*, p. 11.

³⁷ *Ibid.*, p. 12.

³⁸ *Ibid.*, p. 18.

intellectual culture in idioms and methods designed in effect to keep those native elites basically subservient to colonial rule, the superiority of European learning, and so forth.³⁹

Furthermore, Said states that the culture of the colonised other ‘was felt to be of a lower grade, perhaps even congenitally inferior and something to be ashamed of.’⁴⁰ In relation to Taiwan’s being ruled by Chiang Kai-shek and his KMT government, Zhuang Wan-shou argues that teaching materials and ‘language education is the key factor for depriving the post-war Taiwan of its local culture.’⁴¹ Therefore, it is clear that textbook or textual narrative is one of the media utilised by the colonist in order to demonstrate cultural sovereignty and unitary national identity.

Under the domination of grand Chinese narratives, Taiwan’s native history and the culture of her indigenous inhabitants had long been regarded as peripheral objects and be menaced for the consolidation of Chinese nationalism. Taiwanese school girls and boys learned Chinese history rather than Taiwanese history in accordance with the ruling strategies of Chiang Kai-shek and his KMT government and as a result, mainland China came to be regarded by Taiwanese people as their motherland and Chinese culture has certainly become their cultural origin. To be a grand Chinese and to speak the standard mandarin were the requisites for a good student and were the objectives of primary education in Chiang’s and his heir’s regimes. This prejudiced goal can be seen from the Editorial Gist of the *Society Textbook of Primary School*, in which every section ‘aims at inspiring children to be a “tang tang zheng zheng di zhong guo ren” (堂堂正正的中國人, a dignified and upright

³⁹ Said, Edward W. (1991), *Identity, Authority and Freedom: The Potentate and the Traveller* ([Cape Town]: University of Cape Town), p. 6.

⁴⁰ Said, Edward W. (1991), *ibid.*, p. 6-7.

⁴¹ Zhuang, Wan-shou (莊萬壽) (2003), *ibid.*, p. 125.

Chinese)⁴². Moreover, the slogans of “tang tang zheng zheng di zhong guo ren” (堂堂正正的中國人) and “huo huo pop pop di hao xue sheng” (活活潑潑的好學生, a lively good student) were symmetrically engraved on the main gate of many primary schools in order to spatially remind children of the goal and the discipline of education.

For the purpose of Sinicizing and unifying Taiwanese society, Chiang’s KMT government had shaped Mandarin Chinese into the official language and that had been executed thoroughly in public institutions, schools and civil service. In addition to the school classrooms, there were signs in public spaces requesting Taiwanese inhabitants to speak Mandarin; for example, Richard W. Wilson mentions a sign in the Tao Yuan local government office, which indicated that ‘[t]o speak Mandarin expresses love for one’s country’⁴³. School-girls and boys were not allowed to speak their mother tongues (i.e., Holo, Hakka and other aboriginal languages) at school when Taiwan was highly controlled by martial law. Although ‘[t]he *Taiyu*-speaking population has been at least around 75 percent of the general population since the 1950s’, Chang Mau-kuei also says that ‘speaking *Taiyu* [臺語, Taiwanese] has been strongly discouraged and even punished by educators and public institutions because it is thought to be local, backward, and harmful for national unification.’⁴⁴ In my personal experience, to avoid being punished by fines I had to speak Mandarin with my classmates at school and even with my sisters at home all

⁴² National Institute for Compilation and Translation (國立編譯館) (1981), ‘Bian Ji Zhu Zhi (編輯主旨, The Editorial Gist)’ in *Guo Min Xiao Xue She Hei Ke Ben* (國民小學社會課本, Society Textbook of Primary School) (Taipei: National Institute for Compilation and Translation (國立編譯館)), vol. 4, n.p.

⁴³ Wilson, Richard W. (1983), ‘Political Socialization of the Children’, in Hsiung, James C. (ed.), *The Taiwan Experience 1950-1980* (New York: The American Association for Chinese Studies), 95-99, p. 97.

⁴⁴ Chang, Mau-kuei (2003), ‘On the Origins and Transformation of Taiwanese National Identity’, in Katz, Paul R. and Rubinstein, Murray A. (eds.) (2003), *Religion and the Formation of Taiwanese Identities* (New York and Basingstoke: Palgrave Macmillan), 23-58, p. 48.

the time. As a consequence, I cannot communicate with my parents fully in Hakka till now, and the communication blending Mandarin with Hakka often causes my parents confusion.

In relation to the shifting between mother tongue and the national language, my parents' generation also had similar experience to mine. Having been born in the Japanese colonial period, these Formosans had to speak Japanese rather than Hokka or Chinese in order to avoid being punished at school. Furthermore, the young Formosans were given Japanese names to substitute for their Chinese name in the school classroom. By 1936, when military rule reigned over Taiwan, serious efforts in the execution of Japanisation policy had been made in school education as well as taking place greatly outside the formal educational system. It is to achieve the aim that the Formosans were to turn into the imperial subjects who 'dress, eat, and live as Japanese do, speak the Japanese tongue as their own and guard our national spirit in the same way as do Japanese born in Japan'⁴⁵, Governor-General Kawamura Takeji said. For instance, instead of using the name Tseng Shun-ao (曾勳鰲) at school, my father was given a Japanese name as マツタ・クニオ (増田國男, masta kunio), which I sometimes hear in conversation among my father and his classmates. But it turned out that these Taiwanese people would have to stop speaking the Japanese and start to learning Mandarin Chinese after the defeat of Japan in the Second World War, and Taiwan's absorption into the Republic of China (R.O.C.) under the KMT in 1945. Accordingly, nowadays there are many modern Formosans who can speak two sorts of 'Guo yu' (國語, national language) in addition to their mother tongues.

Additionally, from the viewpoint of the Chinese Nationalist Party and the unitary textbook of my primary education, the Japanese government had been

⁴⁵ Tsurumi, E. Patricia (1977), *ibid.*, p. 109.

pictured as a ‘warlord’ who forcefully occupied Taiwan and brought darkness and distress into Formosans’ lives. Being repetitively imbued with the Chinese Nationalists’ ‘Grand narratives’ and Chinese patriotism in various subjects and different grade, such as the *History Textbook of Primary School* (senior level) vol. 4 and the *Society Textbook of Primary School* vol. 4, Taiwanese children had undoubtedly believed that Chiang Kai-shek was a great man who had saved all Taiwanese people from the Japanese occupation; Taiwan had thus returned to the ‘huai bao’ (懷抱, embrace) of the Republic of China because of Chiang’s effort.⁴⁶ There is no doubt that many Formosans have borne in mind that Chiang is ‘the saviour of the nation (民族救星)’ and ‘a great man of the world (世界偉人)’.⁴⁷ On that account, it is clear that the building of the ‘Chiang Kai-shek Memorial Hall’ intends to represent Chiang’s virtue as well as associating Chiang’s greatness with the essence of Chinese culture. That is, the design of the Hall explicitly expresses that Chiang’s way had followed the ‘Doctrine of Mean (中庸之道)’ and his governance over Taiwanese civilians could be regarded as ‘prominent’.

Nevertheless, since young Formosans have gradually realised Taiwan’s history and have discovered the facts of some political incidents which happened in Taiwan in the 1940s and the 1950s, people’s belief in Chiang’s great deeds has been challenged. For example, the 228 Incidents (二二八事件), which was a taboo in Taiwan’s modern history and was not mentioned in textbooks and was prohibited from public discussion, has been disclosed from the concealed memories of old

⁴⁶ National Institute for Compilation and Translation (國立編譯館) (1981), *Guo Min Xiao Xue She Hei Ke Ben* (國民小學社會課本, Society Textbook of Primary School), *ibid.*, vol. 4, p. 16-18. Also see National Institute for Compilation and Translation (國立編譯館) (1969), *Guo Min Xue Xiao Li Shi Ke Ben* (國民學校歷史課本, History Textbook of Primary School), *ibid.*, Senior level, vol. 4, p. 55-56.

⁴⁷ National Institute for Compilation and Translation (國立編譯館) (1981), *ibid.*, p. 55.

generations in Taiwan since 1990s. The void in the history education of Taiwan is a remote and inconceivable story to most young Taiwanese people. When the tension and violence between Formosans and mainlanders mounted on the island in the 228 Incidents, ‘Chiang Kai-shek had responded Chen Yi’s call for help’, and had assembled many Nationalist troops from the mainland to solve the Formosan problem and to attack Taiwan⁴⁸, George H. Kerr writes. The whole island was thus saturated with a strong sense of terror, as everyone ‘who had taken an active part in preparing the reform program’ had been searched, captured and some were killed with great cruelty.⁴⁹

According to Kerr’s investigation and ‘the eyewitness accounts brought in by foreigners from every part of the island’, the Nationalist troops might have had massacred approximately 20,000 Taiwanese civilians.⁵⁰ In order to completely control the whole island, those killed and imprisoned included local elites and educated Taiwanese with the result that ‘[a] generation of well-educated Formosan leaders disappeared.’⁵¹ On this account, it is apparent that Chiang can be regarded as the key figure who orchestrated this massacre. In respect of this late awareness of the 228 Incidents, it could be argued that without the witnesses and recordings of some foreigners in every corner of the island, most Taiwanese might still praise ‘the peace and protection’ that had been brought by Chiang and the Nationalist troops. Accordingly, the contrast between the appreciation of Chiang’s dignity, which is described in the textbooks, and the brutality of his persecution of Taiwanese people might suggest the ideological conflict between two different groups of people in

⁴⁸ Kerr, George H. (1992), *Formosa Betrayed* (London: Eyre & Spottiswoode), p. 290-91.

⁴⁹ *Ibid.*, p. 298.

⁵⁰ *Ibid.*, p. 310.

⁵¹ *Ibid.*, p. xvi.

Taiwan at present.

1.1.2 The China-centric ideology, patriotism and anti-communism in textbooks

In addition to the Chinese language policy, the KMT authority had also aimed to inculcate in Taiwanese children the importance of Chinese culture and to emphasize the significance of China's long history as well as the glorious Chinese civilisation. This China-centric ideology was implanted into children's minds in association with a patriotic culture and the viewpoint of Chinese Nationalism, and can be discovered throughout the contents of the textbooks of my primary education. In the editorial gist of the *Geography* textbook, for example, one of the aims is to foster patriotism, or 'home country' affection, in school children. At this point, the Republic of China is our 'home country' and 'we must follow the leadership of the great president Chiang'⁵², in order to achieve the sacred mission of 'guang fu da lu, fu guo jian guo (光復大陸, 復國建國, regaining mainland China as well as recovering and re-establishing our country) ... through reviving the inherent Chinese culture.'⁵³ Moreover, in the *Geography Textbook of Primary School*, vol. 3, the subject centres on the data of all provinces in mainland China, in which the introduction of Taiwan is only presented in one of the eighteen chapters, and ends in 'it is the location of the governmental centre in the period of anti-communism and China revival.'⁵⁴

The geo-political inculcation is clearly demonstrated in the other volumes, which claim that 'our country', the Republic of China, is possessed of the whole

⁵² National Institute for Compilation and Translation (國立編譯館) (1981), *Guo Min Xiao Xue She Hei Ke Ben* (國民小學社會課本, Society Textbook of Primary School), *ibid.*, vol. 4, p. 63.

⁵³ National Institute for Compilation and Translation (國立編譯館) (1982), *Guo Min Xiao Xue She Hei Ke Ben* (國民小學社會課本, Society Textbook of Primary School), *ibid.*, vol. 7, p. 70.

⁵⁴ National Institute for Compilation and Translation (國立編譯館) (1968), *Guo Min Xue Xiao Di Li Ke Ben* (國民學校地理課本, Geography Textbook of Primary School) (Nantou county: Bureau of Education, Government of Taiwan province (臺灣省政府教育廳)), senior level, vol. 3., p. 11.

territory of mainland, and which is a 'great' nation with a unified 'mighty' people that is composed of various races through the process of assimilation.⁵⁵ Associated with the affection for the untouchable home country, the image of such huge territory had strongly drawn many school children's attention away from their birthplaces without realising the historical reality that the ROC government could not demand sovereignty over mainland China any more. In other words, the above-mentioned declaration of the ROC government's territory could only be regarded as an imaginary reality, although Chiang's ROC authority governed mainland China before 1949. Besides, the substantial political centre in Taiwan might have been considered by the KMT government as a temporary and secondary settlement. Historically, the island of Taiwan had long been thought of as 'a *hau-wai* (化外, barbarous) region, and was actually ignored'⁵⁶ by the Ch'ing empire. Moreover, the destiny of Taiwan and her inhabitants had been forsaken and were treated by the Ch'ing court with contempt when the islands of Formosa and the Pescadores (澎湖群島, Penghu islands) were ceded to Japan 'in perpetuity' by terms of the Treaty of Shimonoseki (馬關條約) after the Ch'ing regime was defeated by Japan in 1895 in the Sino-Japanese War. Thus, Taiwanese inhabitants had to accept the Japan-centric ideology in all respects and consider Japan as their mother nation because their affection towards the mainland could have been replaced by the power of Japanese colonisation and the colonial education on Formosan children and civilians. Taiwan was then detached from the control of the Ch'ing government and was forged alongside Japanese modern development in many respects.

⁵⁵ National Institute for Compilation and Translation (國立編譯館) (1970), *Guo Min Xue Xiao Di Li Ke Ben* (國民學校地理課本, Geography Textbook of Primary School) (Nantou county: Bureau of Education, Government of Taiwan province (臺灣省政府教育廳)), vol. 2., p. 11, 12, 42.

⁵⁶ Tu, Cheng-sheng (杜正勝) (2003), *Ilha Formosa: The Emergence of Taiwan on the World Scene in the 17th Century* (台灣的誕生) (Taipei: Hwang Chao-sung), p. 62.

Following the surrender of Japanese forces in the World War II, and because the Allied accepted a non-effectual statement in the Cairo Declarations⁵⁷, Taiwan was taken over by the ROC under the KMT on October 25, 1945, and this action was proclaimed as Taiwan guangfu (臺灣光復, the Retrocession of Taiwan). However, according to Dwight D. Eisenhower's statement that '[t]he Japanese peace treaty of 1951 ended Japanese sovereignty over the islands but did not formally cede them to "China," either Communist or Nationalist'⁵⁸, the 'Retrocession of Taiwan' declared by the KMT might be controversial. Moreover, with respect to Formosa's fate that was determined by the President Roosevelt and the State Department, Kerr says that 'no one appears to have given the President cautionary advice on the subject', and '...the [U.S.] State Department assumed the policy position that Formosa was just another Chinese province, infested temporarily by the enemy.'⁵⁹ It could be seen that the impression of the motherland of Taiwanese inhabitants was forced to shift from Japan to China due to the China-centric ideology suggested by President Roosevelt and the State Department. Ironically, the geo-political territory of the ROC government had finally changed from a virtual existence to an imaginary fabrication since Chiang's government had fled to Taiwan after the Nationalist forces were defeated by Mao and his Communist Party in 1949 in a civil war in China.

On that account, in the *History* and *Society* textbooks there were plenty of descriptions of the betrayal of the militant Chinese communist as well as their usurping of mainland China from the Chinese Nationalist government. The propaganda for recovering the mainland was overemphasised in classrooms and in

⁵⁷ Kerr, George H. (1992), *ibid.*, p. 25. Kerr states that '[t]his was not a carefully prepared State Paper but rather a promise to divide the spoils, dangled before the wavering Chinese. It was a declaration of intent, promising a redistribution of territories held by the Japanese.'

⁵⁸ Eisenhower, Dwight D. (1963), *Mandate for Change 1953-1956* (London: Heinemann), p. 460-1.

⁵⁹ Kerr, George H. (1974), *Formosa: Licensed Revolution and the Home Rule Movement 1895-1945* (Honolulu: The University Press of Hawaii), p. 219.

school curricula; and even the slogan – xiao mie wan e gong fei, jie jiu da lu tong bao (消滅萬惡共匪，解救大陸同胞, Eliminating the fully diabolical Communists, rescuing the compatriots in mainland China) was printed on noticeable walls and public spaces in Taiwan. In addition, the enthusiasm for rescuing mainland tong bao (同胞, compatriots) from sufferings might be roused by children's reading of the photos of the mainlanders' impoverished lives that were illustrated in the textbooks. (Fig. 1. 3) Consequently, Taiwanese children could not appreciate the island's native cultures and might understand much less of the history and the narratives of their birthplaces in Taiwan than the knowledge of the 'lost' mother country. Although the ROC government had been exiled from mainland China to Taiwan for more than fifty years, the images of China-centric geography and its old capital Nan Jing (南京) was deeply imprinted upon the mind of modern Taiwanese people.

In respect of the inculcation of nationalist patriotism, it can be seen that from the 1950s to the 1960s the loyalty to ROC was clearly denoted in most of the *Mandarin* textbooks at primary school and the *Chinese* textbooks at junior high school, as well as in the Chinese literature or novels which were written by immigrants of Chinese mainlanders rather than by Taiwanese native writers.⁶⁰ Within the *Mandarin* or *Chinese* textbooks, there were considerable literatures written by ancient Chinese loyalists and writers, in which the patriotism is strongly conveyed. The narratives portraying the writers' loyalty to their subjugated nations, such as the works by the loyalists of South Sung dynasty (南宋) Wen Tian-xiang (文天祥) and Yue Fei (岳飛), were essential teaching materials that the KMT intensely inflicted on Taiwanese children. For instance, the *Song of Integrity* (正氣歌),

⁶⁰ Ye, Shi-tao (葉石濤) (1987), *Taiwan Wen Xue Shi Gang* (台灣文學史綱, The Historical Outline of Taiwanese Literature) (Kaohsiung: Chun Hui (春暉)), p. 86.

which is written by Wen Tian-xiang (文天祥) and is composed in twelve sections with remarkable ancient stories, expresses the sublime national affection along with profound patriotic virtue, as well as Wen's experiences in jail and his stamina in being unyielding in difficult and threatened situations. Because the South Sung dynasty (南宋) was overthrown by the foreign Yuan dynasty (元朝), Wen's fidelity and his strong will to retrieve his conquered nation had deeply impressed Taiwanese children. Moreover, these lessons were written in the classical Chinese style and were designed to cultivate children's patriotism and their loyalty to the doctrine of the Chinese Nationalist government.

As a result, school girls and boys would not pay much attention to the stories about Taiwanese figures and to the novels written by native people after being constantly imbued with the patriotic stories of many Chinese prominent persons as well as being educated through canonical Chinese writings. Moreover, in comparison with the refined tone of the Chinese Mandarin or the profound meanings that are revealed from the language's ideographic writing, Taiwanese dialects, such as Holo, Hakka and aboriginal languages, surely would be regarded by modern Taiwanese children as inferior languages. Indeed, the China-centric ideology has been implanted in the mind of many modern Formosans through textbooks and by the exclusive language education. In order to achieve Taiwanese subjectivity and the spatial autonomy of public places, one of the important things to do is to delve into the sources for regenerating Taiwan's post-colonial identity through reclaiming the existence of the otherness and by injecting multiple voices along with the cultural vitality of the island into the unified ideology.

1.2 The forming of colonial spatial identity in Taiwan's public spaces

Having been educated by the colonial teaching materials and the exclusive language policy, the colonised school girls and boys would identify themselves with the power of coloniser, i.e., governor and political leader, as well as the colonist's culture. As the discussions on 'situations of the colonized', Albert Memmi states that '[t]he memory which is assigned him is certainly not that of his people' and '[t]he history which is taught him is not his own'.⁶¹ With regard to the teaching materials that the colonised has learned, Memmi stressed that '[e]verything seems to have taken place out of his country' or '[h]e and his land are nonentities or exist only with reference to...what he is not'.⁶² To Taiwanese children, the situation is similar in that many things that were implanted in their minds are not related to the island and their people. Moreover, the past of the island should have been erased or destroyed by the colonial powers, and 'the future remnants' will carry less and less of the traces of the colonised group. For instance, the traditional residences of the islanders or the naturally developed living spaces and street system would have been replaced by colonisers' modern planning or spatial models that are transferred from their mother country.

With respect to the formation of colonial spatial identity, it can be argued that the colonists might project their spatial ideology onto the colonised group and their living environment through various means, so as to engender the colonised people's spatial identification with the colonist's home country. For example, as Memmi mentions that '[t]he buildings are patterned after the colonizer's own favorite designs; the same is true of the street names, which recall the faraway provinces from which

⁶¹ Memmi, Albert (1991), *The Colonizer and the Colonized* (Boston: Beacon Press), p. 105.

⁶² Ibid.

he came.’⁶³ Furthermore, the colonised people’s spatial identification with the colonial power can be forged by replacing local spaces with foreign spatial patterns and by setting the commemoration to the colonial leadership through the buildings of memorial hall or life size statue of the political leader. That is, the colonial spatial declarations in Taiwan could have been presented not only in Chiang Kai-shek Memorial Hall, the Japanese Governor’s Office (it is now the Presidential Office of the ROC) and many public buildings, but also in the reconstruction of street systems and the renaming of the streets, the main road of a city is named as Zhong Zheng road (中正路, Chiang Kai-shek road) for example.

Following the discussion of the ideological education of the KMT government in Taiwan, this section will explore dominant spatial discourses that are implanted by the subjugator into the islanders’ living environment and their everyday lives. This remodelling of Taiwanese people’s spatial identity can be discussed through and characterised as the following categories: 1). Spatial modernisation and the elimination of local spatial characteristics. 2). Spatial memorialisation and its representation of political power.

1.2.1 Spatial modernisation and the elimination of local spatial characteristics

Prior to the discussion of the spatial domination of Chiang’s KMT authority, it is essential to mention the urban planning and the spatial westernisation that was set up by the Japanese coloniser in Taiwan, in that Japan’s spatial controls over the island had set up the groundwork of Taiwan’s modernisation. That is to say, in the KMT’s early governance of Taiwan the Japanese scheme of Taiwan’s urban modernisation was adopted by Chiang’s authorities and later could have been transformed into the

⁶³ Memmi, Albert (1991), *ibid.*, p. 104.

Chinese way. The Japanese colonisation in Taiwan can be thought of as a process of transferring modern civilisation learning from Western countries, which was developed in Japan after the Meiji Restoration into the shaping of a colony model. From the viewpoint of the Japanese coloniser, Taiwan's early urban spaces and 'streets are very narrow, and the drainage system is defective, and thus filthy water is left everywhere on streets ...'.⁶⁴ On that account, within the early stage of ruling over Taiwan, the Japanese government considered that it was necessary to improve the sanitary conditions of the island and further to set up a scheme of urban planning for the colonisation of the island.

Under the governance of Japanese colonists, the island's narrow and tortuous roads had been straightened and widened as well as being transformed into a modern perpendicular street system. Within the process of urban regeneration, the order and systematisation of city streets could be regarded as a fundamental task for other infrastructure constructions. However, as the colonists would intend to project their spatial images of the mother country or their favorite patterns of Western style to the colonised country, the local spatial characteristics of the island would be eliminated or erased. For example, with respect to Hua-lien city, it can be seen that the system of grid structure was applied to the city's urban planning, and furthermore the streets were given Japanesque names. (Fig. 1. 4) From the illustration 1. 4, it can be stated that as the three main streets, i.e., Hei Jin Tong (黑金通), Zhu Zi Qiao Tong (筑紫橋通) and Gao Sha Tong (高砂通), are fifteen meters wide, the city's original spatial sense and scale have been transformed into a modern and Japanese style. It is clear

⁶⁴ Aoshima, Shozoku (青島勝三) (1993), 'Du Shi Ji Hua Gai Kuang Yi Ban Diao Cha (都市計畫概況一般調查, A General Investigation of the Outline of Urban Plan)', in Huang, Shi-meng (黃世孟) (ed.) (1993), *Du Shi Ji Hua Jiang Xi Lu (都市計畫講習錄, Lecture and Study Records of Urban Planning)* (Taipei: Hu Shi (胡氏)), 247-271, p. 249.

that not only did the original narrow and crooked roads disappear but also native buildings were destroyed by this modern planning. It thus would be difficult to perceive local spatial characteristics and historical memories through walking on the modern street. A similar phenomenon can also be discovered in many cities of the island, such as Da gou (打狗, now is called Kaohsiung city) and Taipei city. In respect of Kaohsiung city, the system of grid structure was employed to the building of the city's early centre, namely Hamasen (哈馬星), whereby the urban spaces were systematised and the city's cross ventilation could be improved. (Fig. 1. 5)

In addition to the city planning, residences and public buildings of Japanese and Western style were established and could be seen in many places in the island. The Japanese-style residences in the island were built normally for the purpose of accommodating the Japanese migrants and for answering their nostalgia for the home country, whilst, the construction of Western style buildings – which were generally neo-classical – was mainly for public institutions and for railway stations and which stemmed from Japanese people's preference for and learning from Western civilisation. According to a Taiwanese architectural historian Li Qian Lang, the Japanese Neo-classic buildings were introduced and located at the end-point of a street or at the focal point of a place, playing the role of landmarks as well as symbolising the colonial power in a city from 1900 to 1920.⁶⁵ These Neo-classic buildings include the Japanese Governor's Office (Fig. 1. 6) and the Provincial Museum of History, etc., which are possessed of symmetrical plans and high towers and which were designed by Japanese architects of the second generation who were

⁶⁵ Li, Qian-lang (李乾朗) (1995), *Taiwan Jian Zhu Bai Nian* (台灣建築百年, Taiwanese Architecture in One Hundred Years) (Taipei: Interior (室內)), p. 28.

influenced by Western architecture. In addition to the implantation of Neo-classic architecture in the island, the combination of Western Modern movement and Eclecticism was also introduced by Japanese architects during 1920-45. In this period, architectural design in the island was developed later than Western modern movement, in that some classical decorations and elements were still applied to the design of many public institutions in Taiwan, Chung Shan Hall (中山堂) or Taipei City Hall (台北公會堂) for example.⁶⁶ (Fig. 1. 7)

From the above discussions about the introduction of Japanese and Neo-classic architecture into Taiwan, it is clear that in the Japanese colonisation of the island foreign culture and foreign spatial identities were stressed, while local culture was disregarded by colonial authority. In other words, the modernised urban street system and the construction of foreign architectures in many important spots of the island not only signify the power of Japanese colonial forces but also suggest that Taiwanese spatial identity would have been eliminated or could have been hybridised with foreign characteristics. Nonetheless, in terms of the island's climatic aspect and the architectonic issue, it can be seen that Japanese architects did show certain local concern, in that loggias or corridors were used to improve cross ventilation and anti-rot materials, such as reinforced concrete and tile rather than timber, were employed in building construction. Accordingly, from a cultural point of view, the spatial discourse of Japanese colonial architecture could have forged the island's cultural and spatial multiplicity whilst, from a technical viewpoint, Taiwan's living environment might have been transformed from 'barbarous' state to modern society at the expense of erasing the people's memories and local spatial identities.

In terms of the spatial modernisation shaped by Chiang's KMT government, it

⁶⁶ Li, Qian-lang (李乾朗) (1995), *ibid.*, p. 56-68.

would be necessary to discuss the spatial discourses suggested by the government's modern urban planning and the building of public institutions that were established for demonstrating the KMT's cultural policy and spatial ideology. With regard to the island's post-war city planning, it can be seen that in the early governance of Taiwan the KMT's urban policies were based on the Japanese planning. That is, as 'The Act of Urban Planning' issued by Chinese Nationalist Government in 1939 is insufficient, the Chief Executive of Taiwan province statutorily adopted 'The Code of Taiwan's Urban Planning' that was instituted by the Governor's Office in Japanese colonial period, and practically continued using the Japanese urban plans of many places in the island.⁶⁷ With respect to the spatial discourses suggested by the KMT's city planning, it is essential to discuss the historic core of Taiwan's capital city, namely Taipei, in that through its historical complexity and the existing government buildings the colonists' spatial ideology can be revealed. Besides, it would be necessary to discuss the spatial discourses suggested by the city planning of one marginal city of Taiwan, i.e., Hua-lien, through which the similarity and difference between the Japanese spatial aspect and the KMT's spatial viewpoint can be discovered.

In respect of the development of Taipei city, after the retreat of the KMT government from China to Taiwan, the city was regarded by authority as a war-time provisional capital, and close to half of the sections of the old town were declared within the city's restricted zones.⁶⁸ Hence, under the restriction of construction and

⁶⁷ Zhang, Jing-sen (張景森) (1988), 'Zhan Hou Taiwan Du Shi Yan Jiu De Zhu Liu Fan Xing (戰後台灣都市研究的主流範型, The Main Stream Paradigm of Urban Research of the Post-war Taiwan)', *Taiwan She Hui Yan Jiu Ji Kan (台灣社會研究季刊, Taiwan: A Radical Quarterly in Social Studies)*, 1 (2, 3), 9-31, p. 11.

⁶⁸ Too, Patrick (涂平子) (1997), 'The Development of Taipei Old City', *Dialogue (建築)*, 2, 83-91, p. 86.

use, buildings such as the Governor's Office (now is the Presidential Office of the ROC), Chung Shan Hall (中山堂), the Executive Yuan (行政院) and the Provincial Museum of History were all reserved and thus have become landmarks in the city. That is, the geometrical patterns of the street networks, i.e., the chessboard pattern, radial traffic circuses and T-shaped intersections have been preserved, and many Japanese colonial buildings and Chinese traditional buildings can still be discovered in the historic core. (Fig. 1. 8) Nonetheless, the street names and these buildings had been renamed in Chinese way such as Zhong Hua Road (中華路, Chinese Road) and Chung Shan Road (中山路) etc., and the core district is entitled as Zhong Zheng District (中正區, Chiang Kai-shek District). In respect of the city features, many monumental signs and temporary ceremonial archways that were decorated with Chinese symbolic patterns were erected over these Japanese colonial government buildings during every major festival, so as to recall Chinese official culture through spatial forms.⁶⁹

Because post-war Taiwan was in a developing state and its economic and industrial development might be considered by the KMT authority as the most important issues, Western systematic planning were directly introduced into the island through students and civil servants who studied abroad.⁷⁰ For instance, the objective of Taipei city's development was to set up a modernised city through adopting rational planning and constructions. It can be seen that before the 1970s Taipei city's urban planning was established on the basis of the basic city construction models of early twentieth century European and American cities. In terms of the shaping of city landscape and spatial characteristics, the mixture or

⁶⁹ Too, Patrick (涂平子) (1997), *ibid.*, p. 88.

⁷⁰ Zhang, Jing-sen (張景森) (1988), *ibid.*, p. 14.

co-existence of Western and Japanese styles can be perceived. However, after the 1970s, from the centre of the city to the suburbs, the urban environment was changed by the city's rapid development. On the one hand, a serious problem is that the narrow and small scale spaces in the older residential and commercial districts, such as Ti-hua street (迪化街), had been widened, and the landowners of these districts strongly opposed the preservation code that was proclaimed. On the other, local spatial characteristics within the inner and outer parts of the city could have been erased by large scale civil works of engineering and traffic constructions.

In relation to the urban modernisation of Hua-lien city during Chiang's early governance of the island, Japanese city planning was also employed in the setting of the framework of the city's modern development. Because this section explores the relationship between the colonists' spatial discourses and local spatial identities, it is important to focus on the old town of the city rather than on the new developing area, namely Mei-lun district (美崙地區). Owing to the commercial development and the prosperity of tourism, the old town on the one hand grew rapidly according to the Japanese city planning and on the other followed the order that was issued in 1976 by Taiwanese provincial government to implement the code of urban zoning. With regard to the land use of the old town in 1982 (Fig. 1. 9), it can be seen that the district originally was a compound setting, where residences were mingled with commerce, and by which local inhabitants' living style and the city's multiple spatial characteristics can be suggested. In comparison with the old city plan and the new urban zoning (Fig. 1. 10), it can be discerned that in the new plan commercial areas are orderly located along the main streets, while residences, school and public institutions are excluded from the central area. From the perspective of provincial government, the original old town was presented as chaotic and disordered area.

Nonetheless, from local people's point of view, the plan of urban zoning might have disrupted the connection between residence and commerce, as well as having eliminated their memories of the old town.⁷¹

In addition to the chessboard street system and the imported urban zoning system, the streets of the old town were renamed in a Chinese way, namely the Japanesque street names were replaced by names carrying Chinese associations. For instance, the city's main road Zhu Zi Qiao Tong (筑紫橋通) was renamed as Zhong Zheng Road (中正路, Chiang Kai-shek Road), Gao Sha Tong (高砂通) as Zhong Hua Road (中華路, Chinese Road) and other roads were named as Nanjing Street (南京街) and Shanghai Street (上海街) etc. It is obvious that the modernised city planning and the renaming of the streets had disregarded the city's historic context and local spatial characteristics; especially the renaming of the old town's streets by the names of China's main cities suggests the KMT government's intention to strengthen Taiwanese people's spatial identification with the mother land in China.

1.2.2 Spatial memorialisation and its representation of political power

According to the discussions on 'The unitary and biased teaching materials and language policy' in 1.1.1, it is clear that in order to consolidate the leadership of the colonial power the colonist would have built up the colonised people's identification with the political leader and colonial culture through teaching materials. For example, the greatness of Chiang Kai-shek's deeds were highlighted in teaching

⁷¹ The Foundation of Architecture and City-Town Research Development of National Taiwan University (國立臺灣大學建築與城鄉研究發展基金會) (2005), 'Interview Record in Index 5' and 'Activities Record in Index 6', in The Final Report of the Planning and Design of the Surrounding Landscape and Characteristics of Gou-zai-wei Water Way in Hualien City (花蓮市溝仔尾水道周邊景觀及特色規劃設計結案報告書) (Taipei: National Taiwan University (國立臺灣大學)).

materials and textbooks so as to imprint the ideology that Chiang is ‘the saver of the nation’ and ‘a great man of the world’ into modern Taiwanese people’s mind. In so doing, it can be stated that the sublime image of ‘Chiang Gong (蔣公, Lord Chiang)’ could have been engraved on the memories of many young Formosans. From the KMT’s point of view, the spirit of ‘Chiang Gong’ not only is the power centre for directing Chinese and Taiwanese people to retrieve mainland China, but also is a spiritual leader of ROC. In order to strongly remind Taiwanese people of the greatness of Chiang, after his death in 1975, Chiang Kai-shek Memorial Hall was planned and constructed in a military site in the core of Taipei city in order to consolidate people’s wills for regaining China. Moreover, a Chiang Kai-shek Culture Centre was built in Kaohsiung city and more than one hundred statues of Chiang were erected on many important locations in many cities and towns of the island.

In addition to the building of Chiang Kai-shek Memorial Hall, Chiang Kai-shek Cultural Centre and his life size statues erected in the island, the spatial memorialisation that had been established by the KMT authority for memorialising the great men in Chinese history also includes the design of Dr. Sun Yat-sen Memorial Hall (國父紀念館), in which Chiang’s Chinese ideology plays an important role. Accordingly, prior to the discussion on Chiang Kai-shek Memorial Hall, it is significant to mention the spatial discourse suggested by Sun’s Memorial Hall. In Chinese history, Sun is regarded as a great man of the world and the National Father of the ROC, who overthrew the Ching Dynasty and established the ROC government in 1911. To memorise Sun’s greatness and revolutionary deeds, this Memorial Hall was designed by an architect Wang Dahong (王大閔), whose work was selected by the competition committee, and was constructed from 1965 to

1972. After the official competition, the design of this Memorial Hall was revised according to Chiang's preoccupation that 'it is necessary to emphasise the characteristics of Chinese architecture in terms of the building's outer appearance'.⁷²

In terms of architectural style, the regulations of the competition stipulated that 'the Memorial Hall should fully express Chinese modern architectural culture, as well as adapting and mixing with the merits of European and American modern architecture for the design'.⁷³ Having had been educated in the Department of architecture at Cambridge University and Harvard University, the architect Wang Dahong intended to employ a modern viewpoint to interpret the spirit of Sun Yat-sen and to develop a new interpretation of traditional Chinese architecture in the project. However, as Chiang and the committee strongly insisted on applying the style of Chinese palace architecture to the Hall, Wang would have experienced a conflict between the authority's ideas and his own design philosophy.⁷⁴ Finally, the style of Chinese palace architecture, especially the form of roof, was adapted and transformed into the design of this Hall through Wang's creative interpretation. (Fig. 1. 11) Although the building of this Memorial Hall in Taipei is, in name, to memorialise Sun's centenary, it might actually be involved with the complex political confrontation between the KMT and the Chinese Communist Party in

⁷² Zeng, Yi-shi (曾一士) (ed.) (2002), *Guo Li Guo Fu Ji Nian Guan San Shi Zhou Nian Guan Qing Te Kan* (國立國父紀念館三十週年館慶特刊, The Special Issue for Celebrating the Thirtieth Year Anniversary of National Dr. Sun Yat-sen Memorial Hall), (Taipei: Sun Yat-sen Memorial Hall), p. 17, as cited in Wang, Chun-hsiung (王俊雄) (2006), 'Xian Dai Xing De You Yu: Wang Dahong Yu Taiwan Jian Zhu De Xian Dai Xing, 1950-1970, (現代性的憂鬱：王大閎與台灣建築的現代性, 1950-1970, Melancholic Modernity: Dahong Wang and the Modernity of Taiwanese Architecture, 1950-70)', *Taiwan Architect* (建築師), 382, 86-93, p.91.

⁷³ The Editorial Team of The Memoirs of Sun Yat-sen's Centenary (國父百年誕辰紀念實錄編輯小組) (1966), *Guo Fu Bai Nian Dan Chen Ji Nian Shi Lu* (國父百年誕辰紀念實錄, The Memoirs of Sun Yat-sen's Centenary) (Taipei: The Preparatory Committee of the Memoirs of Sun Yat-sen's Centenary (中華民國各界紀念國父百年誕辰籌備委員會)), p. 175-180.

⁷⁴ Wang, Chun-hsiung (王俊雄) (2006), *ibid.*, p. 90-92.

China.⁷⁵ Thus, the adaptation of the form of a Chinese palace to the Hall would suggest the KMT authority's intention to propagate internationally the Chinese legitimisation of Chiang's ROC government. From the competition of this Sun Yat-sen Memorial Hall to the process of negotiating with Chiang and the authority, the architect could have realised the domination of political power over the production of memorial spaces because he said that 'in history, all emperors exert the maximal efficiency of architecture to symbolise, stabilise and consolidate their politics...'⁷⁶

With regard to the discussion on the spatial memorialisation for the ROC's political leaders, this section will further discuss Chiang Kai-shek Memorial Hall because the process of the project's competition reveals his wife's political involvement and her great China ideology related to the architectural style of the Hall. Hence, in respect of the spatial discourse of Chiang Kai-shek Memorial Hall, it is essential to discuss firstly the competition held for the project, through which the representation of the dominant ideology and the authority's spatial preoccupation over the forming of the Hall could be disclosed. Secondly, from the analysis of the spatial symbolisation of the Hall the spatial discourse and China-centric ideology suggested by this memorial project can be associated with it. Meanwhile, it may be essential to discuss how the idolised characteristics and deeds of the political leader are represented by architectural language and spatial composition. Thirdly, in order to discover the contrast between Taiwan's democratic development and the spatial

⁷⁵ Shyu, Ming-song (徐明松) and Wang, Chun-hsiung (王俊雄) (2008), *Cu Guang Yu Shi Yi: Taiwan Zhan Hou Di Yi Dai Jian Zhu (粗獷與詩意：台灣戰後第一代建築, Rustic & Poetic: An Emerging Generation of Architecture in Postwar Taiwan)* (Taipei county: Mu Ma (木馬)) p. 133.

⁷⁶ Wang, Dahong (王大閔) (1973), *Bai Ye Chuang (百葉窗, Shutters)* (Tainan: The Architectural Society of National Cheng Kung University), p.29, as cited in Wang, Chun-hsiung (王俊雄) (2006), *ibid.*, p. 92.

power of the Hall, multiple activities that have occurred at Chiang Kai-shek Plaza will be discussed in association with the surrounding urban context. In considering the significance of Taiwan's cultural subjectivity, it is essential to reconsider the setting of the dominant spatial axes of the Hall and the interface between the public spaces of the plaza and the surrounding urban context.

As the discussions in the introduction of this chapter, it is clear that the building of Chiang Kai-shek Memorial Hall is to memorialise Chiang's greatness and his contribution to the island, as well as demonstrating the ROC government's political and cultural legitimisation through spatial symbolisation. When Chiang died in 1975, a military base that had been used for protecting the core of Taipei city was chosen as the site for building the Memorial Hall. In terms of the competition of the project, three design criteria were emphasised:

Firstly, the culture of Chinese architecture should be expressed; secondly, an innovative design scheme needs to be created in a unique and grand style; thirdly, modern construction technology needs to be utilised efficiently, with emphasis on economy and practical use.⁷⁷

It is clear that the committee intends to combine the essence of Chinese architecture with modern technology, as well as suggesting the creation of a new and original style. Nevertheless, in terms of the design direction and the determination of the competition an architectural scholar Wang Ji-kun (王紀鯤) says:

... there were two viewpoints, one was nostalgic great China perspective, the other was Modernist aspect. These two directions were both strong and in

⁷⁷ The Preparatory Team of Chiang Kai-shek Memorial Hall (中正紀念堂籌建小組) (1975), 'Zheng Qiu Zhong Zheng Ji Nian Tang She Ji Gong Gao (徵求中正紀念堂設計公告, The Bulletin of Calling for the Design of Chiang Kai-shek Memorial Hall)', *Housing Market* (房屋市場月刊), 28, 83-85, p. 83.

opposition to each other. Finally, from the five shortlisted works, the reports were written respectively by two foreign architects who were invited as the panels. ... and it was sent by Yu Guo-hua (俞國華) to Chiang's wife, because she was the only person for making the final decision of the competition.⁷⁸

Moreover, an architect Chen Mai (陳邁), whose work was in the shortlist, says that '... Chiang's wife did not see the shortlisted projects, only asked whether any work is produced in Chinese style.'⁷⁹ Apparently, within the shortlisted works, the project by Yang Zhuo-cheng (楊卓成) was the only one presented in Chinese style. It thus can be stated that Chiang's wife and her political power were greatly involved in the determination of the architect and the style of the Hall, and it is obvious that her spatial preoccupation corresponds to the great China ideology.

In relation to the spatial representation of Chiang Kai-shek Memorial Hall, it is essential to explore the form and style of Yang's design work. The project includes the main building of the Hall, National Concert Hall, National Theatre, the plaza and Chiang Kai-shek Park. This section intends to discuss mainly the building style of the Hall, National Concert Hall and National Theatre along with the spatial setting of the Plaza, as well as these buildings' relation to Chinese palace architecture. The design of this project can be regarded as a physical representation of Chinese culture in that the form, spatial structure and decoration of Chinese palace architecture are directly applied to these buildings. The design strategy and the authority's spatial ideology are closely related to the Chinese Nationalist Government's policy for reviving traditional Chinese culture and to political propaganda for consolidating the

⁷⁸ Shi, Guo-hong (石國宏) (2001), *A Study of the Relation Between Architectural Style and Surface Features in Architectural Competition of Postwar Taiwan: As the Public Works an Example* (戰後臺灣建築競圖中「建築式樣」與「文化表徵」關係之研究：以公共建築為例), Ma. (Chung Li: Chung Yuan Christian University), p. 64.

⁷⁹ *Ibid.*, p. 64.

ROC government's ruling legitimisation in Taiwan and their intention of restoring mainland China. In addition, in order to proclaim that Chiang's ROC regime was the only legitimate vehicle of Chinese culture, many modern Chinese buildings with the style of palace architecture in northern China had been constructed in Taipei city in the 1960s and the 1970s. For example, the National Palace Museum (故宮博物院), the Taipei Grand Hotel (圓山大飯店) (Fig. 1. 12) and the Taipei Martyrs Shrine (忠烈祠) (Fig. 1. 13) were built by adopting the forms of Chinese palace architecture, by which the cultural identification with the great China tradition is expressed. Moreover, such a trend of building Chinese palace architecture was widely distributed throughout the construction of public institutions in Taiwan afterwards.

Similarly, Chiang Kai-shek Memorial Hall, National Concert Hall and National Theatre are composed of basic elements of Chinese palace architecture, such as tiled multi-inclined roof, red colonnades, great staircases, decorative motifs and interlocking wooden brackets (斗拱) that are reproduced by the material of reinforced concrete. The pointed and double-eaves roof of the Hall might originate from Qi Nian Palace (祁年殿) in Tian Tan (天壇, the Temple of Heaven) in China. The double-eaves roof symbolises dignity and the pointed roof suggests the intersection of Heaven and Earth. (Fig. 1. 14) The whole building is set upon three stories of huge and solid foundations which not only emphasises the Hall's majestic appearance but also signifies Sun Yat-sen's⁸⁰ Three Principles of the People (三民主義).⁸¹ Furthermore, the main body of the Hall is fashioned into a square shape

⁸⁰ Sun is regarded by both Mainland China and Taiwan as the Founding Father (國父) of Republican China and was the first provisional president of the Republic of China, which was founded in 1912. Sun also co-founded Chinese Nationalist Party and served as its first leader.

⁸¹ He Mu Architect & Associates (和睦建築師事務所) (1976), 'Taipei Shi Zhong Zheng Ji Nian Tang She Ji Jing Tu Ge An Zuo Pin (臺北市中正紀念堂設計競圖各案作品, The Works of the Design Competition for Taipei Chiang Kai-shek Memorial Hall)', in *Chinese Architect (建築師)*, 20, 13-25, p. 14-5.

and is located on the centre of the base, by which ‘the spirit of Zhong Zheng (中正)’⁸², which means ‘impartiality’ and ‘righteousness’ in Chinese ideographic writing, can be suggested.⁸³ In addition, as the architect states that the octagonal shape of the upper roof would suggest the eight Chinese virtues, i.e., loyalty (忠), filial piety (孝), benevolence (仁), affection (愛), credibility (信), righteousness (義), peace (和), equality (平), and the shape of ‘ren’ (Man) motif that is formed on the very top, symbolise Chinese philosophical thought, i.e., Tian Ren He Yi (天人合一, the harmony of man and nature).⁸⁴ Obviously, the above design concepts suggest the correlation between the spirit of Chiang and the essence of Chinese culture.

In addition to the Memorial Hall, the design of the National Theatre and the National Concert Hall also feature traditional Chinese palace structure. In other words, chong yan xie shan ding (重簷歇山頂, the double gable roof), wu dian ding (廡殿頂, hip roof), Chinese red colonnades and interlocking wooden brackets are adapted for these two buildings by using reinforced concrete and modern technology. The double gable roof, which is employed in the National Theatre to express a sense of resplendence (Fig. 1. 15), originated from Bao He Palace (保和殿) in the Forbidden City (Palace Museum) in China; while the hip roof, which is used in the National Concert Hall, stemmed from Tai He Palace (太和殿), and by which dignity can be expressed (Fig. 1. 16). It is apparent that these spatial forms and architectural elements could be associated with the symbolisation of ancient imperial palaces, by which the cultural orthodoxy that was inherited from Chinese ancient emperors and sages to Confucius could be spatially concretized.⁸⁵ For the purpose

⁸² Chiang Kai-shek (蔣介石) is also named as Chiang Zhong-zheng (蔣中正).

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ Hsia, Chu-joe (夏鑄九) (1990), ‘Kang Zheng Yu Kong Jian: Jie Du Zhong Zheng Ji Nian Tang (抗爭與空間：解讀中正紀念堂, Conflict and Space: An Interpretation of Chiang Kai-shek Memorial

of reviving Chinese culture and demonstrating the ROC government's political legitimacy, the KMT authority would eagerly carry out the policy of cultural construction through the Chiang Kai-shek Cultural Centre and through other cultural centres in the island. The National Theatre was originally built for the performance of traditional Chinese drama, so as to achieve Chiang's political goals, and through the promotion of Chinese cultural activities to demonstrate a different approach from the Cultural Revolution executed by Mao's Communist Party. Accordingly, the building of National Theatre and National Concert Hall could be thought of as a connection between cultural symbolisation and political propaganda, not only because of their architectural forms but also for the performance of Chinese cultural activities and art in these two buildings.

With respect to the construction of spatial memorialisation, these buildings are located symmetrically on the site and a central axis is set between the main gate and the Memorial Hall. In order to reinforce the far-reaching sense of space, a grand plaza together with a long 'Respect Boulevard' (瞻仰大道) is set from the main gate to the Hall, whereby the visitor would be able to perceive the sense of solemn and spatial majesty of the buildings. (Fig. 1. 17) Accordingly, through the design of the grand plaza and Respect Boulevard, not only an authoritative ceremonial space is formed but also the state of Lord Chiang has been apotheosized. The spatial memorialisation and symbolisation might thus suggest sacred, inviolable and splendid experience as well as historical perpetuity through spatial domination and formal grandeur, by which the purpose of subduing visitors and spatial users can be achieved. Before the lifting of martial law in 1987, these solemn spaces were presented in association with its memorial activities, i.e., people could mainly

Hall)', *Arch (雅砌)*, 4, 52-55, p. 53-54.

celebrate the late President Chiang's commemoration day on the plaza and salute his bronze statue in the Hall, as well as having some limited activities.⁸⁶ Moreover, under rigid security, people could only perform in certain ways and act at certain places, and thus the visitor's behaviour was shaped in accordance with ceremonious spaces and dominant authority.

After the lifting of martial law and the completion of the National Concert Hall and the National Theatre, the utilisation of public spaces of the Hall was changed and become more flexible than before. For instance, in 1990 the Wild Lily Student Movement (or March Student Movement), a student demonstration for democratic reform, took place through a sit-in at the Memorial Plaza for six days. The Student Movement is not only widely considered to be the turning point in the process of Taiwan's democracy but also its occurrence and the participation of over 300,000 demonstrators can be regarded as a confrontation with the inviolable spatial sense of the Hall. In addition, more and more demonstrations and young generations' hip hop dancing as well as local citizens' multiple leisure lives have been occurring at the Plaza and in the Park. Thus, it can be argued that various actions of demonstrators, dancers and skateboarders, and the public's everyday activities have engendered new spatial meanings in the public spaces of the Hall. The declaration of Chinese national identity by pan-KMT party and the reclaiming of Taiwanese local identity by pan-DPP party especially, as well as the appearance of graffiti on the public spaces, have forged dynamic and changing spatial characteristics in these memorial spaces. Nevertheless, it can be stated that because these various activities and multiple functions performed in the Plaza are caused by complex social facets

⁸⁶ Huang, Chia-chi (黃嘉琪) (2004), *The Transformation of Urban Public Space: An Analysis of Chiang Kai-Shek Memorial Hall (都市公共空間的歷史轉化 – 台北市中正紀念堂的分析)*, Ma. (Taipei: Shih Hsin University), p. 32-34.

and natural process, the existing spatial content of the Hall and its cultural representation would need to be re-interpreted. Despite the Hall being renamed and named back again, it is clear that there is a disjunction between the spatial codes of the Hall and current social context as well as the surrounding spatial characteristics. Moreover, the visitor and the user could have diverse ways to re-interpret the related historic context of the Memorial spaces.

To summarise the discussions in this section, it can be stressed that colonial spatial identity is formed by the colonised people's identification with the colonists' culture, spatial ideology and the power centre of colonial authority. In other words, colonial spatial identity is closely related to the colonists' control over the spatial behaviours of the colonised people or to the consolidation or spatial memorialisation of the colonial power centre. This spatial domination could be achieved through introducing the colonists' spatial symbolisation or foreign architectural style and modern planning to the 'uncivilised' places on the one hand, and by means of erasing the local spatial identities of the colonised country on the other. Following the regaining of political autonomy of formerly colonised country and the respect of cultural subjectivity of marginal people, the dominant spatial identity would need to be reconsidered and the contradiction between the superior spatial ideology and the diverse spatial context in the post-colonised society could be discerned. Following the development of political autonomy, in Taiwan's post-colonial and contemporary society, the trend of reclaiming Taiwanese cultural subjectivity and local spatial identities would have become more and more important.

1.3 The localisation or Sinicisation of architectures in Taiwan?

In the 1970s and the beginning of 1980s, having had been inspired by the theory of Post-Modernism and the trend of vernacular architecture, some Taiwanese architects and scholars started to pay much attention to the history of traditional buildings in China and in Taiwan, as well as to the design of Taiwan's modern architectures.⁸⁷

These scholars intended to establish the island's cultural identity through researching the correlation between Taiwan's traditional ho-yuans (合院, courtyard residences) and those built in the hometown of Taiwanese Han immigrants in the south of China. The cultural identity that was shaped by the works of these scholars and architects could be thought of as a new interpretation of the China-centric convention, which might be wholly associated with the Chinese historical context of Taiwan. Most of these architects and scholars, such as Han Pao-teh (漢寶德) and Lee C. Y. (李祖原), studied abroad in America in the 1960s when Post-Modernist theory was proposed to challenge the orthodoxy of Modernist architecture. Having had been inspired by the historical contextualism and the cultural pluralism proposed by Post-Modernists, these Taiwanese scholars and architects started to ponder the direction of Taiwan's modern architecture as well as the importance of the island's cultural heritage, i.e., the historic monuments in Taiwan. Based on the revival of Chinese and Taiwanese traditions and the approach to vernacular architecture, on the one hand some scholars undertook the survey and preservation of historic monuments and great ho-yuans (合

⁸⁷ He, Gui-xin (何桂馨) (1986), 'Gu Ji De Li Lun Yu Shi Ji: Han Pao-teh Yu Li Qian Lang Dui Tan (古蹟的理論與實際：漢寶德與李乾朗對談, The Theories and Practices of Historic Heritage: A Conversation between Han Pao-teh and Li Qian-lang', *Chinese Architect (建築師)*, 12 (6), 30-38. Also see Han, Pao-teh (漢寶德) (1985), 'Jiu Guo Tuan Ken Ding Qing Nian Huo Dong Zhong Xin (救國團墾丁青年活動中心, The Jiu-Guo-Tuan Youth Activity Centre)', *Chinese Architect (建築師)*, 11 (6), 58-65. In the former article, it can be seen that Han and Li discuss the conservation of Chinese historic buildings and Taiwanese traditional buildings. In the latter article, Han's work intends to transform spatial types of traditional Min-nan (閩南) courtyard residences into modern youth centre.

院, courtyard residences) in Taiwan, while on the other some architects advocated adapting the spirit and forms of traditional Chinese buildings for the design of Taiwan's modern architecture.⁸⁸ Having been educated in the transition from Modernism to Post-Modernism, however, these architects and scholars might have been confronted with an ideological contradiction between international fashion and traditional culture or between foreign value and local respect.

1.3.1 The Sinicisation of Taiwan's post-modern architectures

In the beginning of the 1970s, having been inspired by ideas of cultural localisation and regional concern suggested by Taiwan's literary works, the island's architectural profession started to pay much attention to local architecture by means of surveying some historic monuments before the preservation of these buildings⁸⁹. Although the architectural academy in Taiwan started to be concerned with local culture and the preservation of traditional buildings in the island, the teaching of the history of Chinese architecture in most of the architectural departments was much more emphasised than that of Taiwanese architecture. In 1985, Chen Chao-xing (陳朝興) thus claimed in a symposium that the history of Taiwanese architecture should be included in the teaching of Chinese architectural history, and stated that although Taiwan's architectural history is quite short and its status is not important in the development of Chinese architectural history, it holds some positive regional value.⁹⁰ Nevertheless, from a historical viewpoint, Taiwan's historic monuments were not

⁸⁸ That is Han Pao-teh undertook the preservation of historic architectures, while Lee C. Y. and Huang Yong-hong (黃永洪) stressed the new interpretation of Chinese architecture in Taiwan.

⁸⁹ Yan, Ya-ning (閻亞寧) (1990), 'Cong Lin Heng-dao Dao Chen Qi-lu: Gu Ji Bao Cun De Ren, Shi Ji Yao (從林衡道到陳奇祿：古蹟保存的人、事紀要, From Lin Heng-dao to Chen Qi-lu: A Summary of People and Affairs in the Conservation of Historic Buildings)', *Arch (雅砌)*, 1, 43-44, p. 43.

⁹⁰ Chen, Chao-xing (陳朝興) (1985), 'Shi Liao, Shi Shi, Quan Shi (史料、史實、詮釋, Historical Materials, Historical Truth, Interpretation)', *Chinese Architect (建築師)*, 11(6), 24-37, p. 31.

only regarded by the Japanese colonisers as ‘an eyesore’, but also both the island and its cultural heritage were considered by the Chinese government as marginal or worthless.⁹¹ Accordingly, it is significant to re-establish Taiwanese cultural identification through architectural education, by which people’s consciousness of architectural localisation might be awakened.

With respect to Taiwan’s early architectural education, Han Pao-teh could be regarded as one of the important reformers, who supported the preservation of historic buildings on the one hand, and adapted the system of architectural education in America for the course and design pedagogy at Tunghai University on the other⁹². Along with the introduction of architecture’s social and cultural issues into the design studios of the architectural department at Tunghai University, Han directed a number of projects on the survey of historic buildings in Taiwan⁹³ when he chaired the department in the 1970s. Han’s endeavours to preserve Taiwan’s historic buildings could not fully reflect on his design pedagogy at Tunghai because he still held the design conception of Modernist architecture, i.e., a rational and scientific approach, and might not consider the possibility of associating modern building with the revival of traditional culture.⁹⁴ Although Han had realised the irresistibility of popular culture and local viewpoint at that time, his design works still presented the purity of Modernism or the spirit of Louis Kahn’s geometric order.⁹⁵ (Fig. 1. 18)

In Han’s *Jian Zhu De Jing Shen Xiang Du* (建築的精神向度, The Spiritual

⁹¹ Li, Qian-lang (李乾朗) (1990), ‘Gu Ji Bao Cun Yu Wei Hu: Chong Po Zhi Min Wen Hua Yu Bian Chui Wen Hua De Mi Wu (古蹟保存與維護：衝破殖民文化與邊陲文化的迷霧, The Conservation and Preservation of Historic Buildings: Breaking Through the Mist of Colonial and Peripheral Cultures)’, in *Arch* (雅砌), 1, 42-44, p. 42.

⁹² Han, Pao-teh (漢寶德) (2001) (b), *Zhu Ren Jian: Han Pao-teh Hui Yi Lu* (築人間：漢寶德回憶錄, Constructing Man’s World: Han Pao-teh’s Memoir), (Taipei: Tian Xia Yuan Jian (天下遠見)), p. 156-166, 177-179.

⁹³ *Ibid.*, p. 201.

⁹⁴ *Ibid.*, p. 201.

⁹⁵ *Ibid.*, p. 197-199.

Dimension of Architecture), Han criticised Venturi's theory of *Complexity and Contradiction in Architecture* and argued that Venturi's perspective on architecture's complexity is ambiguous and unreasonable.⁹⁶ He further suggested that this architectural trend might not be practical and useful for Taiwan's architectural field, because he argued that Taiwan had not fully achieved the state of modernisation, and its social context was quite far away from that suggested by Venturi's theory of complexity.⁹⁷ Nonetheless, it can be argued that Han's assumption that Taiwan's architectural profession had not been ready for discussing its spatial and cultural complexity might be arbitrary in that the Japanese colonisation and the island's multiple cultures shaped by its multifarious populations might be excluded by Han's China-centric ideology. In fact, Taiwan's society would have been eager to catch up with the international trend of Post-Modernism⁹⁸, even though the cultural complexity and contradiction existing in Taiwan's society might not be conformable to the course that western countries have developed.

Nonetheless, in the beginning of 1980s, Han started to adopt or transfer the forms and tectonics of traditional Min-nan (閩南) buildings in both Taiwan and the south of China to the design of Taiwan's modern architecture. For example, in Jiu Guo Tuan Ken Ding Qing Nian Huo Dong Zhong Xin (救國團墾丁青年活動中心, Ken Ding Centre for Youth Activity, Jiu Guo Tuan) he adopted the form and spatial structure of Min-nan courtyard residences to express traditional Chinese spaces and further to revive Chinese culture.⁹⁹ In addition, Han's design of Nan Yuan (南園, The South Garden) (Fig. 1. 19) intended to mimic the style and the design principles

⁹⁶ Han, Pao-teh (漢寶德) (1988) (a), *Jian Zhu De Jing Shen Xiang Du* (建築的精神向度, The Spiritual Dimension of Architecture) (Taipei: Jing Yu Xiang (境與象)), p. 229.

⁹⁷ Han, Pao-teh (1988) (a), *ibid.*

⁹⁸ *Ibid.*

⁹⁹ Han, Pao-teh (1985), *ibid.*, *Chinese Architect* (建築師), 11(6), p. 58-9.

of Jiang Nan Yuan Lin (江南園林, the gardens in the south of China) as well as expressing the artistic phenomena of pavilions and attics in wonderland in traditional Chinese paintings.¹⁰⁰ That is, Han simulated the spatial situations portrayed in classical Chinese paintings by adopting the spatial structures and functional programme of these pavilions to modern design. In terms of transferring the elements and spatial types of traditional buildings to the design of modern architecture, it is obvious that some public buildings designed by Han are composed by locating the upper parts of Min-nan residence upon the massy structure of modern architecture, such as Zhong Yan Yuan Min Zu Suo (中研院民族所, Institute of Ethnology, Academia Sinica). (Fig. 1. 20) In other words, Han's design projects focus on employing the similar scale, symbolic elements and tectonics of traditional Min-nan residences to the design of Taiwan's modern buildings, whereby visitors or the user can directly experience the cultural representation of his works. Apparently, Han's collage technique and the revival of Chinese tradition express the conception of post-modern architecture, yet this approach articulates the combination of Chinese and western cultural superiority rather than local and popular cultures in Taiwan.

The modern interpretation of traditional buildings also practised by a number of Taiwanese architects, such as Lee C. Y. and Huang Yong-hong (黃永洪), and which had become a main stream in Taiwan's architectural profession and thus had inspired many Taiwanese students and architects at that time. Lee could be thought of as a typical Post-Modernist and an international architect, who eagerly transferred Chinese philosophy, Chinese art and the spirit and form of traditional Chinese architecture to the design of Taiwan's modern buildings.¹⁰¹ Lee intended to practice

¹⁰⁰ Han, Pao-teh (漢寶德) (2001) (b), *ibid.*, p. 210-211.

¹⁰¹ Lee, C. Y. (1990), 'Yuan Xiang De Xing Yu Yi (原相的形與意: 李祖原談李祖原, The Form and

the concept of Xu Wu (虛無, emptiness), which could have been transformed into his design through the idea of incompleteness or in his words-the architecture of nirvana.¹⁰² In an interview, he states that ‘the Chinese concept of “emptiness” means “useless” which presents not in the meaning of existence’ but ‘in the way of interpreting this illusory status.’¹⁰³ Moreover, Lee argues that the ‘emptiness’ may be presented by western people mostly through a symbolic way, while from Chinese viewpoint the ‘emptiness’ is the subject of life in nature.

In the Tung Wang Palace housing project (東王漢宮) (Fig. 1. 21), Lee applies the dialectic between ‘emptiness’ and ‘fullness’ to the creation of void space or courtyard of traditional Chinese residence, and from the viewpoint of Feng Shui (風水) he argues that Qi (氣, vitality or vigour) can be introduced into architecture through the void. Although this concept of liu bai (留白, leaving void) is inspired by a classical Chinese painting, i.e., Fan K’uan’s (范寬) Xi Shan Xing Lv Tu (谿山行旅圖, *Travellers amid Mountains and Stream*) (Fig. 1. 22)¹⁰⁴, this complex of modern high-rise buildings could have represented an astounding visual perception more than the vitality embedded in both the landscape and the void of the painting. It goes without saying that the dominant massing of Lee’s project has created a contrast to its surroundings without considering its connection with the urban context, and its traditional tiled roof has generated an exclusive Chinese cultural identity. In regard to Lee’s application of the dialectic between ‘emptiness’ and ‘fullness’ and Feng Shui to architecture, it can be argued that Lee intends to associate Chinese metaphysics with the spatiality embedded in Chinese paintings and the

Meaning of Architecture in Itself: Lee C. Y. Talks about Lee C. Y.’, *Arch (雅緻)*, 1, 15-29. Also see Chen-Miller, John (1989), ‘C. Y. Lee: Creating a Modern Chinese Architecture’, *PACE Interior Architecture*, 13, 83-89.

¹⁰² Lee, C. Y. (1990), *ibid.*, 15-29, p. 24.

¹⁰³ Lee, C. Y. (1990), *ibid.*, p. 25.

¹⁰⁴ *Ibid.*, p. 21.

transcendental conception conveyed in the scriptures of Buddhism to represent the symbolisation of Chinese culture. For example, at Zhong Yan Yuan Tong Ji Suo (中研院統計所, Institute of Statistical Science, Academia Sinica) (Fig. 1. 23), Lee manipulates successive courtyards and plain materials not only to convey a Chinese spatial concept but also to create an architecture of Xu Wu (虛無, emptiness) that could transcend the limitation of material and time.

In addition, most of Lee's commercial buildings and council housing projects respectively demonstrate the symbolic images of traditional Chinese building and Chinese cultural identity through exaggerating or simplifying the classic languages of Chinese architecture, such as Ma Bei (馬背) and dou gong (斗栱, wood brackets). At the Ta An Housing project (大安國宅), completed in 1982, Lee adopted the roof form – Ma Bei (馬背) from a traditional courtyard residence to the roof wall of the construction of a 20-storey brick-clad residential complex (Fig. 1. 24). It can be argued that Lee's re-interpretation of traditional Chinese architecture by transforming classical elements into the forms of many high-rise buildings does not consider the social and historical context of Taiwan's city environment, but accents the superiority of Chinese culture. Moreover, in an interview, he stated that 'Taiwan is impossible to build up its cultural subjectivity ... and today Taiwanese culture still cannot withdraw from this mother culture..., even though Taiwan's culture can be developed, it may still be connected with the mother culture.'¹⁰⁵ Undoubtedly Lee's China-centric ideology bound his design approach to the representation of Chinese culture and the modern interpretation of traditional Chinese architecture.

It can be summarised that in the 1970s and the 1980s, the trend of architectural localisation emphasised the revival or re-interpretation of traditional Chinese culture

¹⁰⁵ Lee, C. Y. (1990), *ibid.*, p. 29.

and architecture. This approach to the design of Taiwan's local architecture had been directed by Han, Lee and other architects and scholars to the revival of Chinese tradition or to the sinicisation of modern building. It could be argued that Chinese culture was regarded by Lee and Han as the cultural origin of Taiwanese people and thus Taiwan's local cultures and its multiple identities had been marginalised in this Post-Modern period. Accordingly, Han's concern with popular culture and Lee's interest in regional approach could be thought of as a combination of a Post-Modern framework with the representation of Chinese tradition in architecture. Although Han mentioned that he quite appreciates the spatial experiences of some small alleys in Tainan city and intended to apply these experiences to his design of the campus of Tainan Art University, the symbolisation of Chinese architecture can be perceived from the decoration design of the library and multi-functions building. In relation to the design methodology of generating a national culture identity by adapting the spirit of traditional Chinese architecture into the design of Taiwan's modern buildings, it can be argued that Han and Lee have established certain types of modern Chinese architecture in Taiwan, in which a strong Chinese cultural identity is expressed. It is apparent that an architect's design conception and strategy together with his/her cultural identification might be shaped by his/her educational background and the implanted ideology.

1.3.2 The reinterpretation of Taiwanese local architectures

In the end of the 1980s because the trend of modern interpretation of traditional Chinese architecture and the approach to the localisation of Taiwan's architecture had greatly inspired many Taiwanese architects and scholars, it is essential to discuss the research and design studio run by Chi Ti-nan (季鐵男), which has paid much

attention to Taiwan's marginal cultures and subjects. Chi was educated at Tunghai University and at Yale University in the 1980s when the theory of Deconstruction was advocated in America, and has delved into the design methodology for the re-interpretation of traditional Chinese architecture and the localisation of Taiwanese architecture. According to Chi's research interest and design approach, it can be discovered that on the one hand he intends to associate the conception of Chinese Feng Shui with the abstract ideas of traditional Chinese architecture to engender a route for modern Chinese architecture. On the other, he tries to undertake the potential framework within the field of Taiwanese architecture, namely, to explore the substantial content and the new design direction of Taiwanese localisation through analysing the realistically existent conditions of Taiwan.¹⁰⁶

In terms of building up an autonomous Taiwanese architecture or developing the localised architectural culture, Chi suggests an approach to 'life design' and an attitude of 'neo-realism', through which Taiwan's local culture and living reality can be disclosed. Chi started this approach with his design for 'The Style for the Year 2001', an international competition organised by Shinkenchi (新建築), in which the quasi-illegal and unfinished constructions as well as their chaotic phenomena in Taipei city were portrayed at the site of the Piazza del Popolo in Rome. (Fig. 1. 25) As Chi says, this drawing intends to demonstrate a positive and optimistic urban future by providing a complex and lively means, instead of forcefully adopting any formal precedent, to construct the urban spaces.¹⁰⁷ Apparently, through this project Chi mainly suggests the importance of local architecture within an Asian urban

¹⁰⁶ Chi, Ti-nan (季鐵男) (1993), *Si Kao De Jian Zhu* (思考的建築, The Thinking Architecture) (Taipei: Shi-bao (時報)), p. 174.

¹⁰⁷ Chi, Ti-nan (季鐵男) (1998), *Ke You Ke Wu: Chi Ti-nan De Jian Zhu Shi Jie* (可有可無: 季鐵男的建築世界, *tangible intangible: Chi Ti-nan's Architectural World*) (Taipei: Tian Yuan Cheng Shi (田園城市)), p. 64-5.

context by employing Taiwan's ordinary living characteristics and chaotic constructions to controvert the orthodoxy of European classical tradition.

With respect to the nomadic and unsettled living world, Chi investigated the private and sexual spaces in which some Taiwanese people might indulge, and experimented with various deformations of Taiwanese benches through installation art and further exhibited them with the title – 'The Realism of Taiwanese Space' at a gallery. (Fig. 1. 26) The spatial proposition of this exhibition is about the divided spaces that can be seen in many brothels or MTV and KTV shops in Taiwan, and through which a criticism of Taiwan's current condition is proposed. It is obvious that Chi utilises the deformed benches to personify and simulate people's various actions in sexual intercourse in association with the installation of TV screens and twinkling bulbs on the partitions for the generation of an effect of cultural heterogeneity and the phenomenon of transience. Because he is surprised at and curious about the content of Taiwan's popular culture on the one hand and is contemptuous of its inferiority on the other, Chi argues that the island's local culture will be paradoxically shaped and evolved by this ideological ambivalence.¹⁰⁸ Indeed, Chi's reading and re-interpreting Taiwan's popular culture somewhat presents a contradiction to his great intention of creating a contemporary Chinese architecture in Taiwan.

In discussing the localisation of Taiwan's architectural education, Chi suggests that there are three basic directions can be pointed out. Namely, the first one is to build up its subjectivity without blindly following international trends; the second one is regionalism, i.e., to pay respects to Taiwan's cultural tradition and the island's environmental characteristics; the third one is to face Taiwan's changing condition by

¹⁰⁸ Chi, Te-nan (季鐵男) (1993), *ibid.*, p. 177.

adopting staged strategies.¹⁰⁹ In terms of teaching materials, Chi suggests that in addition to the chronological collection and analysis of historical or traditional materials, it is necessary to stress the synchronic architectural tradition, i.e., the development of contemporary architecture.¹¹⁰ Nevertheless, due to Taiwan's special historical context, it is a challenge to associate the island's main historical tradition, namely Chinese culture, with the contemporary phenomena, i.e., Taiwanese ideas and international impacts.

Although Chi has expressed his concern with Taiwan's popular culture and the island's contemporary condition, with respect to the localisation of architectural education he concludes that 'the philosophical foundation of the island's architectural education should be connected with Chinese traditional thought.'¹¹¹ In terms of design pedagogy, he suggests that 'it is possible to utilise the natural and contingent method of Buddhism to emphasise the inspiration to students through 'kai wu qi fa' (開悟啟發, enlightenment)'; with respect to the research on architectural theory which is related to the problems of time, space and environmental aesthetics, it can be routed through Daoistic thought.¹¹² Thus, it can be argued that Chi theoretically regards traditional Chinese thought as the origin of Taiwan's architectural culture as well as the most important source for establishing the localisation of Taiwan's architecture. Obviously, Chi might have perceived mainly the appearance of the island's architectural characteristics and paid less attention to the non-Han Chinese residents, instead of discovering the island's multiple cultural identities which were generated by various colonised experiences and the mixture of diverse populations.

¹⁰⁹ Chi, Te-nan (季鐵男) (1993), *ibid.*, p. 63.

¹¹⁰ *Ibid.*, p. 65-66.

¹¹¹ *Ibid.*, p. 68.

¹¹² *Ibid.*, p. 68.

According to the above discussion, it is clear that Han and Lee might have been inspired not only by the motif of Chinese architecture but also by the implication of Chinese literature or the interpretation of Chinese philosophy. Their works would distinctly present the images or forms related to traditional Chinese architecture, so as to stimulate the reader or the user's Chinese nostalgia. Nonetheless, Han's concern about Taiwan's popular culture and the island's traditional buildings could have stimulated many Taiwanese students' interest in studying local architectures or Min-nan residences. In relation to Chi's design approach, he might also be inspired by traditional Chinese philosophy and literary works, yet he intends to continue the spirit of Chinese architecture and to free it from its traditional form by abstracting the conception of Chinese architecture and further combining it with Taiwan's physical environment as well as the client's specific needs.¹¹³ That is to say, Chi emphasises the interpretation and transformation of the images of traditional Chinese architecture, whereby it may be possible to integrate the transformed concepts with his reading of Taiwan's environmental condition and social context. Hence, I will suggest that Chi's abstract interpretation of traditional architectural concepts as well as the synchronic and realistic approaches to the collection of Taiwanese spatial identities and spatial imaginations can be significant to this research.

To summarise this chapter, it can be suggested that the ideology imposed by the colonists through teaching materials in Taiwanese people's primary and secondary education have attempted to construct a unified national identity and a homogenous culture, through which the voices of native people could be silenced. Irony of ironies, as a result of being educated by unitary textbooks and the inculcation of

¹¹³ Chi, Te-nan (季鐵男) (1993), *ibid.*, p. 168, 174.

China-centric ideology, before the 2000s I was much more familiar with the works of ancient Chinese writers and the stories about Han loyalists rather than with the narratives about Taiwan and the histories of Taiwanese figures. In other words, the events relating to native Taiwanese people, the islanders' experiences of being colonised and the potential spatial identity embedded in Taiwanese textual narratives have been overlooked by young Formosans. Likewise, in terms of architectural education, the knowledge of Chinese architecture, such as the constructional principles of Chinese palaces and public buildings, and their relationship with Han courtyard houses in Taiwan's emigrant society have been stressed in the course of the History of Chinese Architecture at many universities. Yet, the instruction in vernacular architecture and Formosan aboriginal buildings was considered by Taiwanese academia as a marginal subject or was disregarded in the curricula of architectural departments. Undoubtedly that the identification with the doctrine of Chinese architecture is closely related to the education in great China ideology, by which the spatial representations of Taiwan's early official buildings, the National Palace Museum and Chiang Kai-shek Memorial Hall for instance, are suggested. As a matter of fact, where the more dominant Chinese or foreign architecture is concerned, the more ignorance of Taiwanese local spatial characteristics will be conceived.

Even though the colonised people's viewpoints and local concern had been ignored by the colonist or by dominant authority, it might be possible to discover the emergence of these peripheral people's voices from other art forms. For instance, writers from formerly colonised countries, such as Taiwanese writer Wang Chen-ho (王禎和), Huang Chun-ming (黃春明), Zhong Zhao-zheng (鍾肇政) and Li Quao (李喬), have applied textual narratives to express local and heterogeneous viewpoints,

as well as delivering their experiences of being colonised. In the Japanese ruling period and Taiwan's post-war state, because textual narratives were utilised by Taiwanese intellectuals as favorable and effective media for expressing their marginal point of views, the writers' affection for the island and de-centring perspectives could be perceived from the work. Such as Lai he (賴和), a Taiwanese writer who was born in Japanese colonial period, delivers his experiences and his oppositional voices to Japanese subjugation through his novels, which are composed of a formation of mixed languages.¹¹⁴ Accordingly, in order to discover Taiwanese spatial identities, it may be essential to discuss Taiwanese post-colonial textual narratives in the next chapter and to delve into the spatial metaphors embedded in these works. From the discussion, Taiwanese people's experiences of being colonised and events occurring in local places may be associated, and by which not only the implied spatial propositions can be disclosed but also the island's post-colonial spatial characteristics can be visualised.

¹¹⁴ Xu, Jun-xiong (許俊雄) (1995), *Ri Ju Shi Qi Taiwan Xiao Shuo Yan Jiu* (日據時期臺灣小說研究, *An Investigation of the Taiwanese Novels in the Japanese Ruling Period*) (Taipei: Wen Shi Zhe (文史哲)), p. 427, 497, 575.

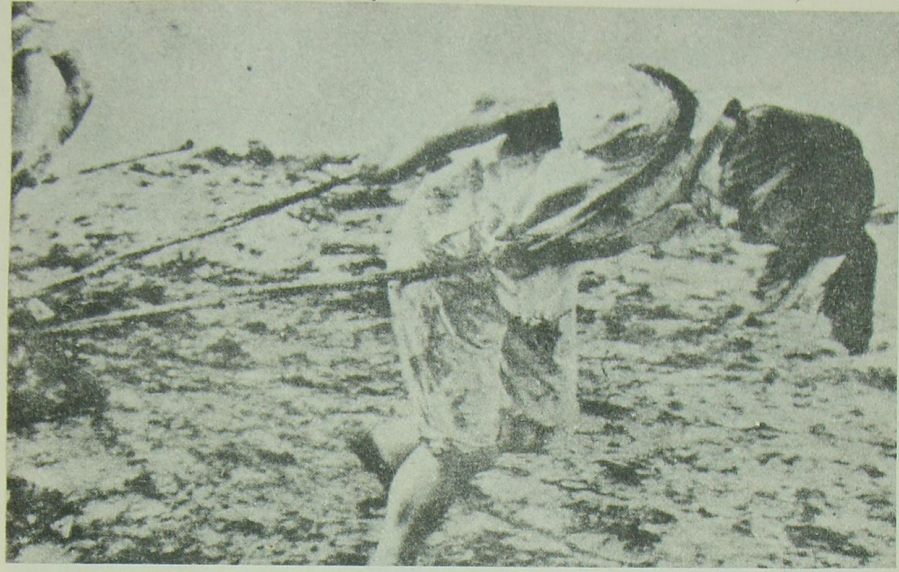


Fig. 1. 1. The action of removing the title of Da Zhong Zhi Zheng (大中至正) from the main gate of Chiang Kai-shek Memorial Plaza. Photograph, Chen, Yi-chen (陳易辰), in Chen, Zhi-hua (陳智華) and Zeng, Xi-wen (曾希文) (2007), 8th December, 2007.



Fig. 1. 2. Yang, Zhuo-cheng (楊卓成) (1980), Chiang Kai-shek Memorial Hall, Taipei [Aerial view], in National Chiang Kai-shek Memorial Hall (2008).

大 陸 婦 女 同 胞 圖



國民學校歷史課本高級第四冊

○ 田 犁 在 迫 被 人 女 的 家 有 沒 個 這 ○ 庭 家 散 拆 上 陸 大 在 匪 共
？ 呢 妹 姊 和 親 母 有 沒 誰 ； 想 一 想

求 援 圖



七 四

進 走 能 不 ， 內 網 鐵 在 隔 被 是 這 ○ 港 香 亡 逃 批 大 胞 同 陸 大
○ 援 求 人 的 界 世 由 自 向 手 伸 ， 人 的 港 香

Fig. 1. 3. (Up) A Chinese woman is working in a farm in the mainland China and (down) the mainlanders' asking for help (for freedom), in National Institute for Compilation and Translation (國立編譯館) (1969), vol. 4, p. 74.

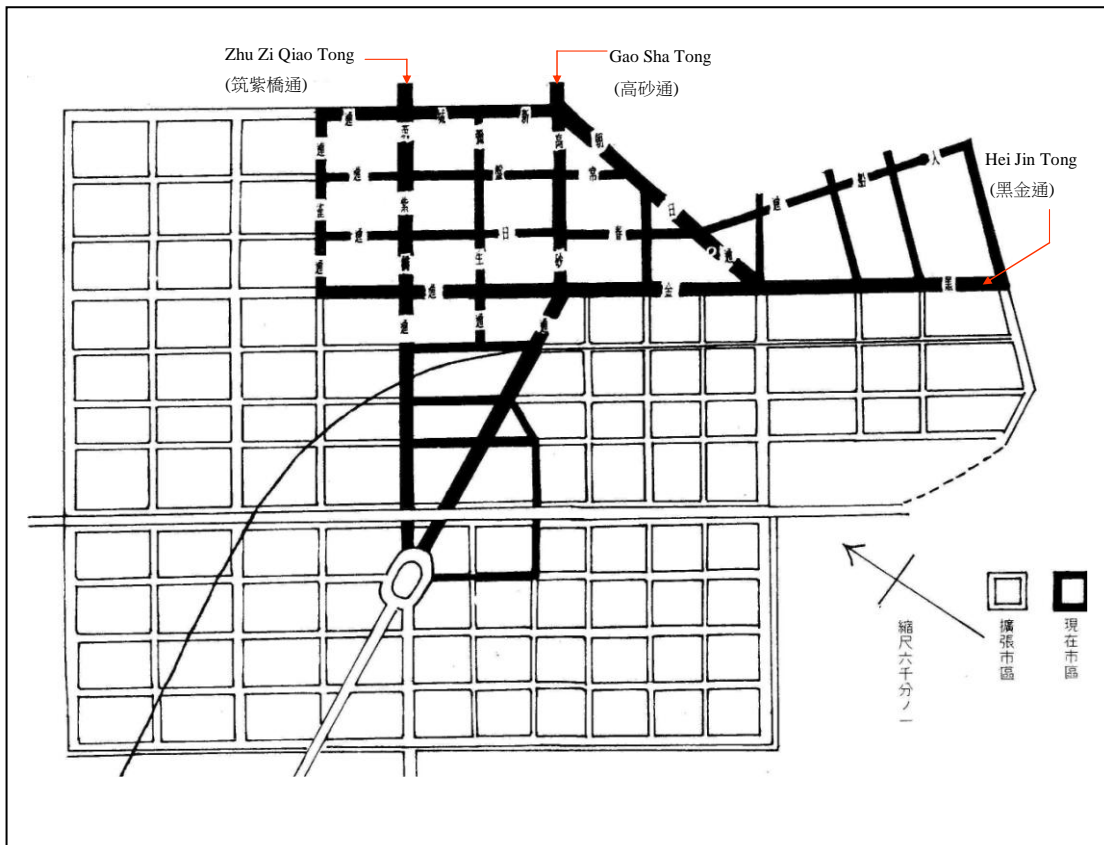


Fig. 1. 4. The extensional map of the City District Plan of Hua-lien Harbour Street (花蓮港街市區計畫擴張圖) (1916), in Zhang, Jia-jing (張家菁) (1996), p. 62.



Fig. 1. 5. The map of Kaohsiung City (1932), in Zheng, De-qing (鄭德慶) (ed.) (2001), p. 38-9.



Fig. 1. 6. Nagano Eihezi (長野宇平治) (1919), The building of Japanese Governor's Office (臺灣總督府 (it is now the Presidential Office of the Republic of China)) [Aerial view], in Li, Qian-lang (李乾朗) (1995), p. 40.



Fig. 1. 7. Inote Kun (井手薰) (1936), The building of Chung Shan Hall (中山堂) or Taipei City Hall (台北公會堂), in Fu, Chao-ching (傅朝卿) (2009), p. 252.

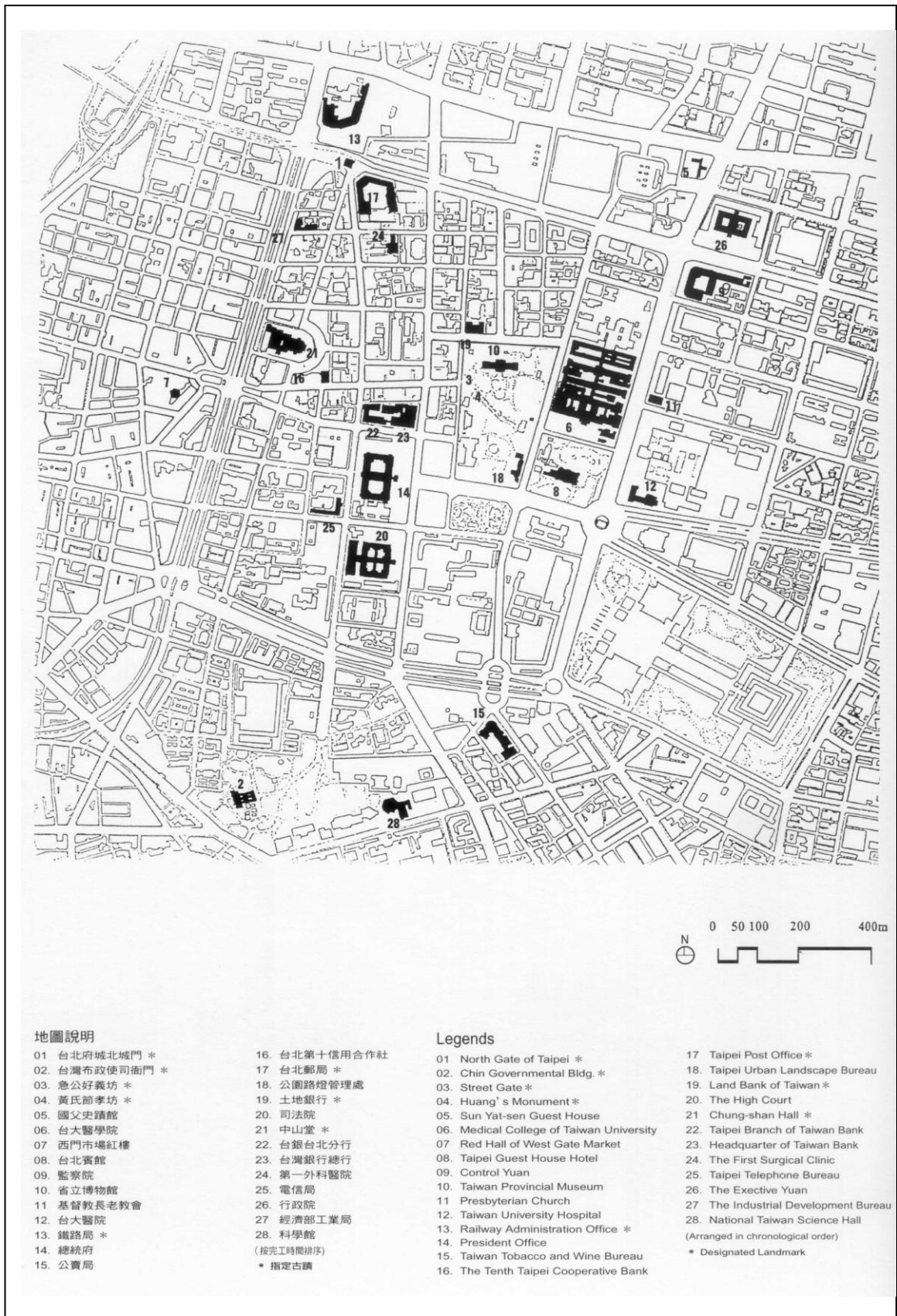


Fig. 1. 8. The map of the historical district of Taipei city, in *Dialogue (建築)*, 2, np. The buildings coloured in black are Japanese colonial buildings and traditional Chinese style buildings.

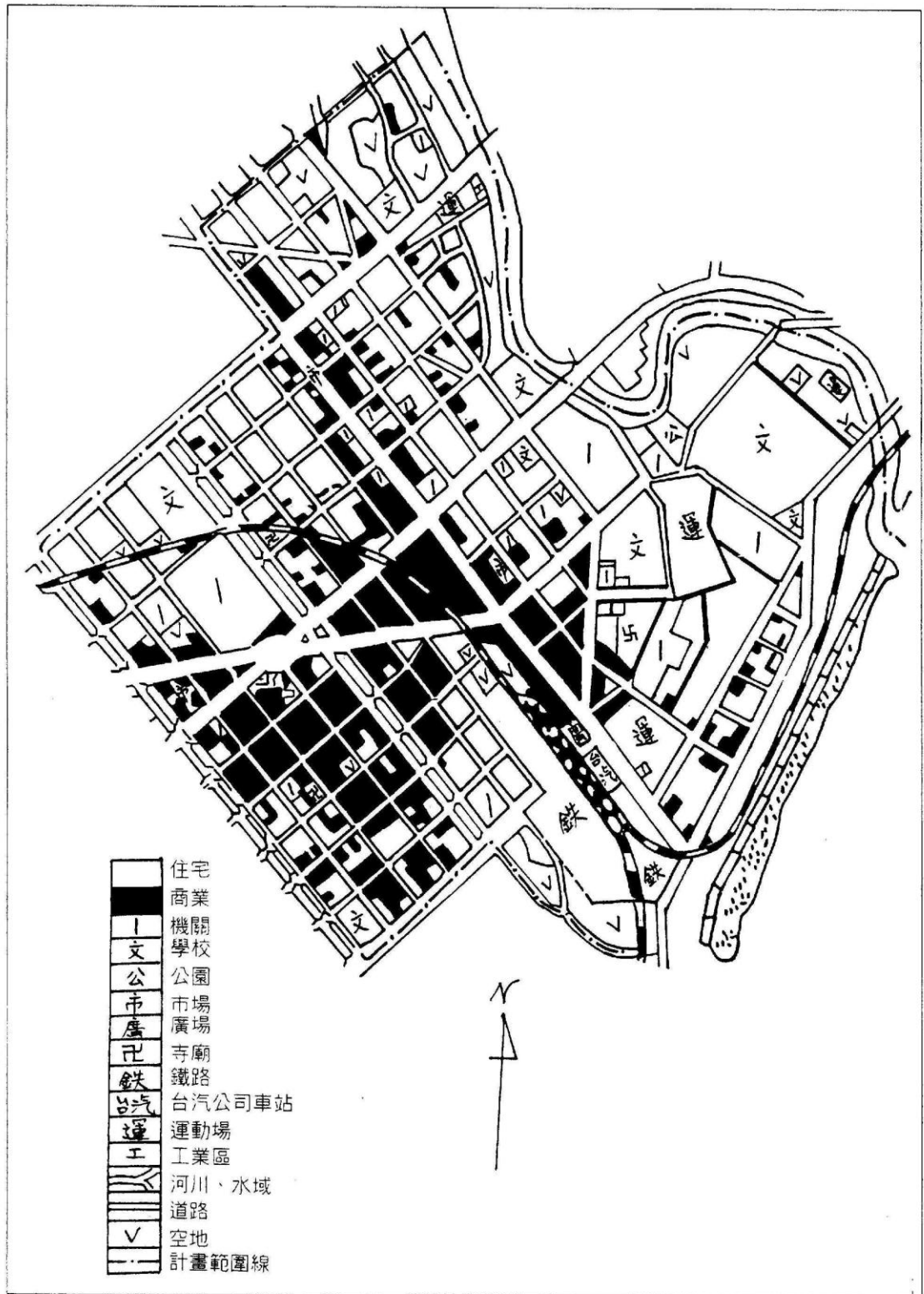


Fig. 1. 9. The diagram of the present land use of Hua-lien city (old town) (1982), in Zhang, Jia-jing (張家菁) (1996), p. 152.

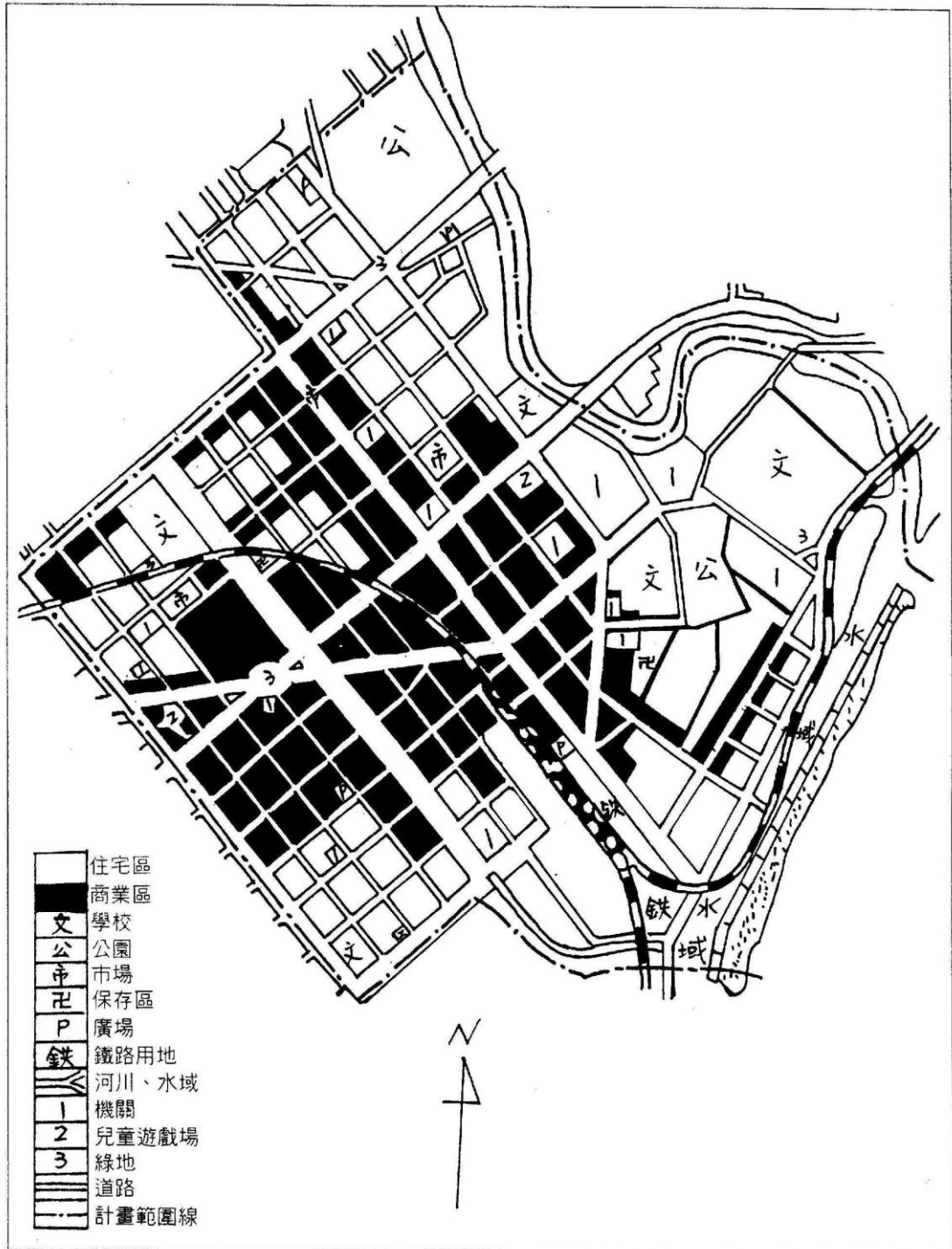


Fig. 1. 10. The diagram of the plan of land use of Hua-lien city (old town) (1982), in Zhang, Jia-jing (張家菁) (1996), p. 155.



Fig. 1. 11. Wang, Dahong (王大閎) (1972), Dr. Sun Yat-sen Memorial Hall, Taipei, in Jiang, Ya-jun (蔣雅君) (2006), *Taiwan Architect* (建築師), 382, p. 101.



Fig. 1. 12. Yang, Zhuo-cheng (楊卓成) (1973), Taipei Grand Hotel (圓山大飯店), Taipei. Photograph, Hsu, Chia-Wen (許嘉文) (2010).



Fig. 1. 13. Yao, Yuan-zhong (姚元中) (1969), Taipei Martyrs Shrine (Zhong Lie Ci, 忠烈祠), Taipei. Photograph, Hsu, Chia-Wen (許嘉文) (2010).



Fig. 1. 14. Yang, Zhuo-cheng (楊卓成) (1980), Chiang Kai-shek Memorial Hall, Taipei, in Shi, Ri-fu (石日富) (1990), p. 18.

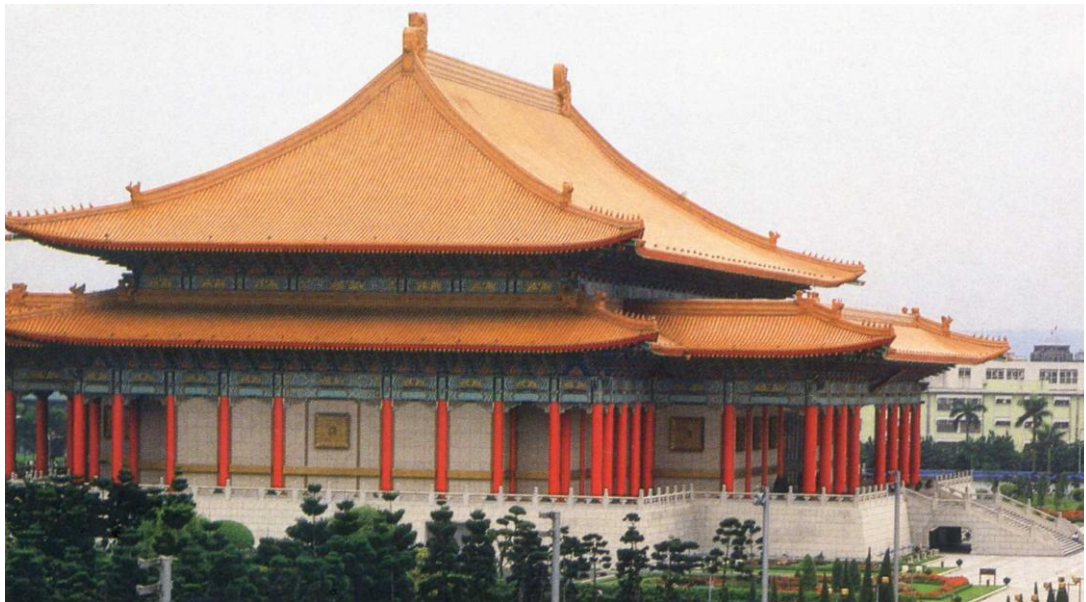


Fig. 1. 15. Yang, Zhuo-cheng (楊卓成) (1987), National Theatre, Taipei, in Shi, Ri-fu (石日富) (1990), p. 24.



Fig. 1. 16. Yang, Zhuo-cheng (楊卓成) (1987), National Concert Hall, Taipei, in Li, Qian-lang (李乾朗) (1995), p. 104.



Fig. 1. 17. Yang, Zhuo-cheng (楊卓成) (1980), The main gate of the plaza, Chiang Kai-shek Memorial Hall, Taipei. Photograph, Tseng, C-p (2007).

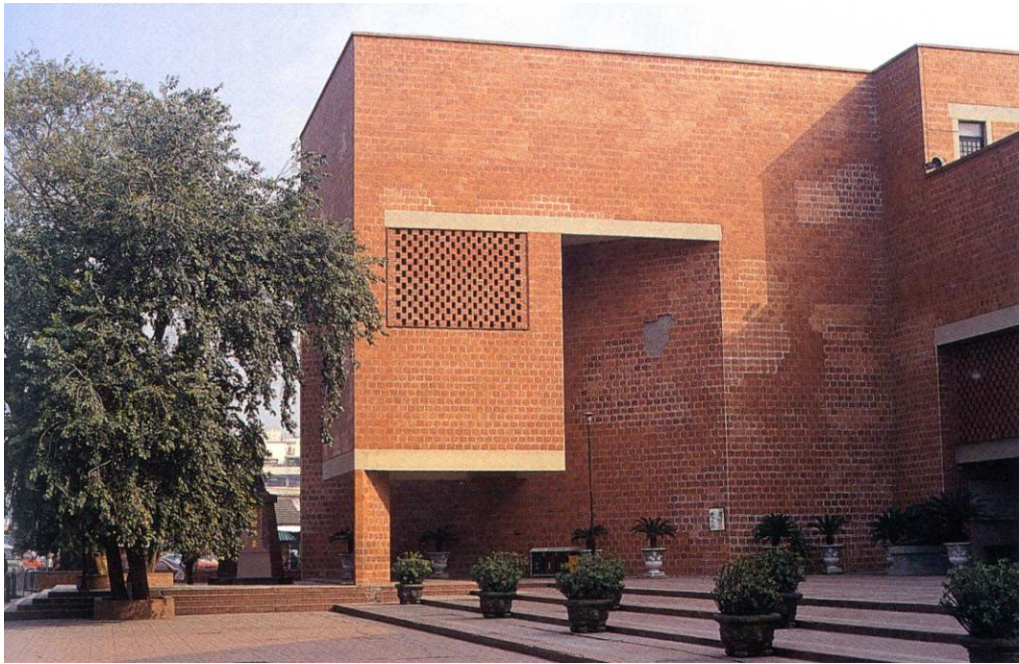


Fig. 1. 18. Han, Pao-teh (1983), The Cultural Centre of Zhang Hua County (彰化縣立文化中心). Photograph, Huang, Jian-min (黃健敏), in Han, Pao-the (漢寶德) (2001) (a), p. 194.

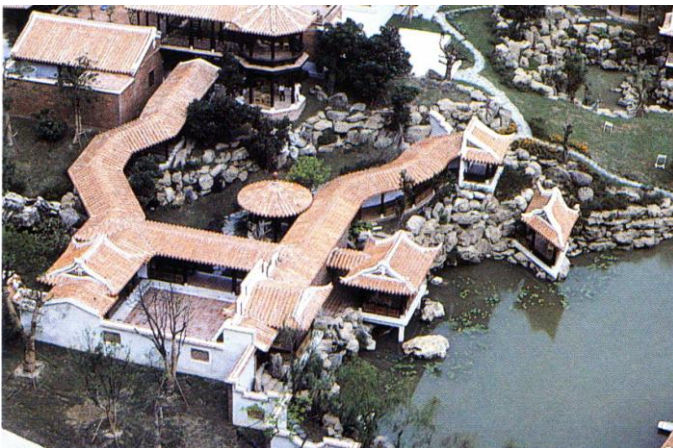


Fig. 1. 19. Han, Pao-teh (1985), Nan Yuan (南園), Xin Zhu county, Taiwan, in Han, Pao-the (漢寶德) (2001) (b), np.



Fig. 1. 20. Han, Pao-teh (1984), Institute of Ethnology, Academia Sinica (中研院民族所), Taipei, Taiwan. Photograph, Han Guang Architect (漢光建築師事務所).



Fig. 1. 21. Lee, C-Y (1985), Tung Wang Palace housing project, Taipei, Taiwan.
Photograph, C. Y. Lee & Partners Architects/Planners.



Fig. 1. 22. Fan K'uan, Travellers amid Mountains and Stream (谿山行旅圖), hanging scroll, ink and colour on silk, Song Dynasty, National Palace Museum, Taipei, Taiwan.



Fig. 1. 23. Lee, C-Y (1986), Institute of Statistical Science, Academia Sinica (中研院統計所), Taipei, Taiwan. Photograph, C. Y. Lee & Partners Architects/Planners.



Fig. 1. 24. Lee, C-Y (1982), Ta An Housing project (大安國宅), Taipei, Taiwan. Photograph, Lin, Bo-nian (林柏年).



Fig. 1. 25. Chi, Ti-nan (1984), Piazza del Popolo in Rome, in Chi, Ti-nan (季鐵男) (1990), *Arch* (雅砌), 11, p. 60.

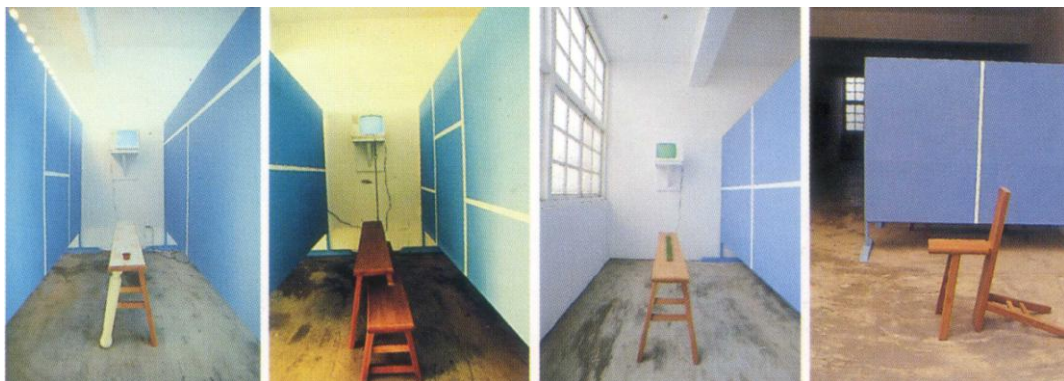


Fig. 1. 26. Chi, Ti-nan (1991), The Realism of Taiwanese Spaces, exhibited in Yi-tong Gallery, Taipei, Taiwan, in Chi, Ti-nan (季鐵男) (1998), p. 69.

Chapter 2. Taiwanese post-colonial textual narratives and hybrid identity: themes and their spatial implications

According to Mieke Bal, textual narrative is a story composed of ‘a series of connected events caused or experienced by actors’, a description of locations and so on, and is delivered in language signs.¹¹⁵ The narrative sequences and written language utilised in textual narratives play a role in transmitting the events and their implications to the reader. In terms of post-colonial textual narrative, it can be discovered that voices of anti-colonisation and the writers’ experiences of being colonised are presented in association with various colonial languages and the mother tongues of native people. Posed against the eradication of cultural diversity of other, the innovation of post-colonial textual narratives by writers from formerly colonised countries has been applied to express local and heterogeneous viewpoints, as well as to convey the events or political happenings which the writers might have experienced. By underscoring their differences from the presupposition of the colonial centre, these local or colonised narratives have been in conflict with the power of dominant cultures because they were regarded as inferior or uncanonical. Based on the hypothesis that post-colonial textual narrative could be a source for the regeneration of local spatial identity, this chapter will focus on the themes of Taiwanese ‘post-colonial’ novels and will discuss their writing strategies along with the spatial implications embedded in these works.

The discussion of post-colonial textual narratives is interrelated with the autonomy of formerly colonised countries along with the awareness of the

¹¹⁵ See Bal, Mieke (1985), *Narratology: Introduction to the Theory of Narrative*, trans. Christine van Boheemen (Toronto and London: University of Toronto Press), p. 7-8, 13.

importance of local cultures, in which the cultural heterogeneity and multifarious identities that are different from the unitary identity imposed by colonial authority can be revealed. It is apparent that the term ‘post-colonial’ presupposes ‘characteristics shared by countries which, at some point in their history, suffered the imposition of an alien culture presented as an absolute model.’¹¹⁶ Although ‘[t]he semantic basis of the term “post-colonial” might seem to suggest a concern only with the national culture after the departure of the imperial power’¹¹⁷, it would rather be a moment of questioning the authorisation of colonial representation and an on-going process of the emergence of cultural differences. In discussing the art of the present, Homi Bhabha states:

Our existence today is marked by a tenebrous sense of survival, living on the borderlines of the ‘present’, for which there seems to be no proper name other than the current and controversial shiftiness of the prefix ‘post’: *postmodernism*, *postcolonialism*, *postfeminism*...¹¹⁸

Bhabha refers to the trope of the ‘beyond’ to relate to our border lives in the end of the twentieth century. That is, the meaning of the ‘beyond’ would indicate that the prefix ‘post’ suggests ‘the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion’¹¹⁹ rather than its historical sense of ‘posteriority’. Hence, the study of Taiwanese post-colonial textual narratives in this research will foreground Taiwan’s local and multiple perspectives and the anti-colonial propositions embedded in the texts, other than the discrimination between the periods

¹¹⁶ Durix, Jean-Pierre (1998), *Mimesis, Genres and Post-Colonial Discourse: Deconstructing Magic Realism* (Basingstoke: Palgrave Macmillan), p. 1-2.

¹¹⁷ Ashcroft, Bill, Griffiths, Gareth, and Tiffin, Helen (1994), *The Empire Writes Back* (London and New York: Routledge), p. 1.

¹¹⁸ Bhabha, Homi K. (2006), *The location of culture* (London and New York: Routledge), p. 1.

¹¹⁹ *Ibid.*, p. 2.

before and after the lifting of martial law.

Because Taiwan and her inhabitants have been ruled by various foreign forces in the past 400 years, and successive cultural assimilations have impacted on the identification of native people, it is not easy to clarify what Taiwanese identity is and what form Taiwanese post-colonial textual narrative should take. There is no doubt that the study of Taiwan's post-colonial textual narratives is associated with her inhabitants' experiences of subjugation, as well as the course of forming the island's multifarious cultures and the development of Taiwan's democracy. In particular, having been governed successively by Ch'ing Empire, the Japanese Empire and the Chinese Nationalists, the identity of Taiwan's people and the island's official language has been changed three times in accordance with the colonists' governance and cultures. There is no doubt that Taiwan's narratives were not only considered by colonisers as peripheral or inferior objects, but also its writing system and styles had to conform to dominant languages and their language grammars. Accordingly, Taiwanese textual narratives might appear to be the accumulation of various cultural identities as well as the combination of dominant ideologies implanted by previous colonists.

Following the reclamation of political autonomy and the identification with native culture, the resistance to colonial ideologies was stimulated by the Taiwanese people's awareness of concealed history and political incidents. In the course of developing Taiwan's post-colonial textual narratives, voices of anti-colonisation and the writers' experiences are presented in association with various colonial languages and the mother tongues of the Taiwanese people. Jean-Pierre Durix mentions that 'when it is practiced by writers from formerly colonized countries, multiculturalism asserts a model of national identity different from that imposed by the "dominant

culture”.¹²⁰ From this perspective, it can be suggested that post-colonial textual narratives function as the means for articulating hybrid identity on the one hand, and the confrontation between local people and the former dominant authority on the other. This approach suggests the possibility of creative identity that reflects on the ambivalence between the same and the different.

When Taiwan was under the governance of Chiang Kai-shek and the control of martial law, there was no freedom of politics, speech, publication and learning etc. in Taiwanese society. According to Zhuang Wan-shou (莊萬壽) and Chen Fang-ming (陳芳明), the KMT government was another colonisation of Taiwan which forcefully depreciated and destroyed native cultures by controlling education and public media.¹²¹ In other words, although Taiwan was regarded as one of the Japanese post-colonial countries after the Second World War, Taiwanese inhabitants could be thought of as being re-colonised by Chiang Kai-shek and his KMT government afterwards. Chen further states that Taiwan was not released from its colonisation until the lifting of martial law in 1987.¹²² The declaration of martial law restricted the freedom of speech and publication; ‘it forbade any new party from forming; it forbade the registration of any new newspaper; it forbade the reading of works published by mainland China authors; it forbade the expression of views by political rallies ...’¹²³ till 1987. With respect to the discussion of Taiwan’s post-colonial textual narratives, i.e., the novel, the lifting of martial law plays a significant role in

¹²⁰ Durix, Jean-Pierre (1998), *ibid.*, p. 153.

¹²¹ Zhuang, Wan-shou (莊萬壽) (2003), *Taiwan Wen Hua Lun: Zhu Ti Xing Zhi Jian Gou* (台灣文化論：主體性之建構, Introduction to Taiwanese Cultures: The Construction of Subjectivity) (Taipei: Yu-shan (玉山社)), p. 37, 38. Also see Chen, Fang-Ming (陳芳明) (2002), *Hou Zhi Min Taiwan: Wen Xue Shi Lun Ji Qi Zhou Bian* (後殖民台灣：文學史論及其周邊, *Postcolonial Taiwan: Essays on Taiwanese Literary History and Beyond*) (Taipei: Rye Field (麥田)), p. 28, 30.

¹²² Chen, Fang-Ming (陳芳明) (2002), *ibid.*, p. 38.

¹²³ Chen, Yanghao, “Jin! Jin! Jin!” *Nuanliu Zazhi*, no. 19 (Jan. 20, 1984), 5, as quoted in Roy, Denny (2003), *Taiwan: A Political History* (Ithaca and London: Cornell University Press), p.89, 90.

the creation of textual narratives and their approaches to representing Taiwanese identity. That is to say, before 1987 writers could only apply metaphorical methods to raise their voices against the dominant authority and express their concerns about local cultures without directly referring to the political incidents that happened in post-war Taiwan. On the contrary, after the abolition of martial law in 1987 writers were able to explicitly convey narratives of political incidents in their works, and could further deliver their political criticisms of the dominant authority.

Nevertheless, since the power of the Chinese Nationalist party has continuously interfered with the emergence of Taiwanese subjectivity¹²⁴, the prefix ‘post’ can not be directly applied to Taiwan’s political situation after the termination of the Japanese ruling period or even when martial law was lifted. In addition, the ‘post’ moment suggests the outset of re-defining, re-placing and re-generating Taiwanese identity as well as the searching for an orientation within the mixture and disturbance of multiple directions at the moment of self-determination. In spite of the voices of anti-colonisation and the protests against the KMT’s authority, which were proposed by dissidents through various means and were implied in some Taiwanese writers’ works before 1987, the confrontation between Taiwanese autonomy and the unified great Chinese ideology has had an incessant impact on the island. Hence, it would be appropriate to specify Taiwanese post-colonial textual narratives through their local concerns and anti-colonial characteristics, other than through the definite time boundary.

¹²⁴ Qiu, Yan-ling (邱燕玲) (2008), ‘Xie: Feng Sha Taiwan Fa Sheng Ji Hui (謝：封殺台灣發聲機會, Xie: Shutting out Chances for Taiwan to Give off Sound)’, *Zi You Shi Bao* (自由時報, The Liberty Times), 14 March, 2008, A5. In the 2008 presidential election, the KMT party strongly opposed to the referendum of using Taiwan as a subject to enter into the United Nations (UN), but insisted on using the Republic of China to return to the chair of the UN which has been replaced by the People’s Republic of China.

In relation to the multiculturalism proposed by post-colonial literatures, Durix states:

They are always complex, paradoxical and hybrid. They integrate diverse elements and partly synthesize them. These sometimes deliberately confrontational positions are not always devoid of ambiguities.¹²⁵

These hybrid compositions and diverse approaches to post-colonial writings do not only suggest multifarious cultural identities of the formerly colonised countries, but also imply the ambivalence of identification of Taiwanese people as well as underlining the labyrinthine course of re-searching their 'homeland'. The ambiguous and conflicting propositions appropriately delineate the psychological contradiction of Taiwan's inhabitants, which they have suffered since more than a century ago, and of which novels with local concern are deliberately composed. Accordingly, this chapter will discuss the major characteristics presented by Taiwanese 'post-colonial' textual narratives, i.e., the narratives related to the Japanese colonisation and the re-colonisation by Chinese Nationalists, as well as exploring the spatial implications imbedded in narrative writings and their relationship to Taiwanese spatial identities.

2.1 Taiwanese local concerns and anti-colonisation

One of the strategies that the coloniser uses in controlling the colonised involves deliberately emphasising the superiority of the colonial culture or foreign values rather than the cultural diversity existing in the subjugated land. This prejudice, presented in colonial textual narratives, aims to exclude indigenous concerns from

¹²⁵ Durix, Jean-Pierre (1998), *ibid.*, p. 153.

the narrative content or to regard local events and characters as inferior or barbarous objects. Given that the colonised cultures are in danger of vanishing, the emergence of post-colonial textual narratives has revealed writers' concern with local or regional events and figures. By embodying local viewpoints into narrative compositions, the experiences of being colonised and the peripheral lives of native people may project both the writer's and his/her people's voices of anti-colonisation as well as their resistance to the writing format and the ideology imposed by the colonial centre.

2.1.1 An approach to regionalist literature

In the 1970s, under the control of martial law, some Taiwanese writers started to pay attention to peripheral country lives and local narratives, although these local concerns could not draw much attention from the Taiwanese public. At the same time, an approach to regionalism was advocated by some native writers through applying native characters and local events to narrative composition, and which played an important role in the development of Taiwanese literature. In this trend, many novels focus on the criticism of the bourgeois by disclosing the realistic lives of proletarians or workers under the exploitation of western or foreign colonialism, i.e., the American and the Japanese economic and cultural colonisation of Taiwan.¹²⁶ From the viewpoints of nationalism and socialism, these novels show the colonised or westernised characteristics caught up in the process of Taiwan's economic development, as well as disclosing the unfairness and social hierarchical problems brought about by capitalism. For instance, Wang Chen-ho's *Mei Ren Tu* (美人圖, Images of the Beauties) criticises the westernisation in Taipei city by ridiculing the

¹²⁶ Zhuang, Wan-shou (莊萬壽) et al. (2004), *Taiwan De Wen Xue* (臺灣的文學, Taiwanese Literature) (Taipei county: Qun Ce Hui Lee Teng-hui School (群策會李登輝學校)), p. 81-4.

westernised Taiwanese society and conveying the stories of the distorted characters moulded by the permeation of western or colonial culture. In addition, Huang Chun-ming's *Ping Guo De Zi Wei* (蘋果的滋味, *The Taste of Apples*) delivers his observation on Taiwan's unequal situation because of the island's dependence on America in many respects; the *Sha Yao Na La • Zai Jian* (莎哟娜拉•再見, *Goodbye, Goodbye*) also derides the Taiwanese people's excessive idolization of foreign cultures after the Japanese colonisation. It is clear that Wang and Huang intentionally expressed the ideology of anti-colonisation or anti-westernisation in their works, but could hardly criticise the KMT's domination over Taiwan at the time. This criticism of westernisation or colonisation is suggestive of the writers' nationalistic consciousness. At the same time, the descriptions of the inferior lives of the lower classes or the voices of local people in Taiwan's society could imply the writers' socialistic viewpoints and Taiwanese concerns.

In contrast with the anti-communist literature of the 1950s and the literature revealing aspects of modernism in the 1960s in Taiwan, the Taiwanese regional literature of the 1970s portrays the realistic lives of local inhabitants and simultaneously criticises the ambivalence and conflict between Taiwanese culture and foreign cultural systems.¹²⁷ That is to say, Taiwanese writers attempt to search for cultural roots in their birthplaces and to deliver the connection between the Taiwanese literature and local events, and subaltern experiences by means of regional novels. It can be suggested that the writers from formerly colonised countries or in re-colonised countries such as Taiwan have started to derive their cultural nourishment from their birthplaces rather than depending on the 'mother-countries'.

¹²⁷ See Ye, Shi-tao (葉石濤) (1987), *Taiwan Wen Xue Shi Gang* (台灣文學史綱, *The Historical Outline of Taiwanese Literature*) (Kaohsiung: Chun Hui (春暉)), p. 152.

However, the approach to regionalist literature taken in Taiwan in the 1970s was discouraged by the KMT authority and the policy of anti-communism.¹²⁸ In relation to the formerly colonised writers' struggle for creating New Literature, Jean-Pierre Durix states that '[t]he first public for such writers was to be found among left-wing or liberal intellectuals with a personal or theoretical interest in the world outside and a concern for human rights and equal opportunities.'¹²⁹ Under political oppression, the Taiwanese regionalist writers could only express regional concerns through metaphor and sarcasm. For example, in order to reveal the characters' local voices and to satirize the language hybridity and people's vulgarisation in Taiwanese society, Wang Chen-ho associates local dialects (slangs) with the transliterated Japanese and American English, and blends these languages with Chinese in his *Rose, Rose, I Love You*. This novel was criticised by Long Ying-tai (龍應台), the descendent of a Chinese immigrant in Taiwan, for Wang's overuse of language technique and was regarded by Long as a cheap farce and an insult to Chinese literature.¹³⁰ Furthermore, because the characters in Wang Chen-ho's novels and Huang Chun-ming's works include philistines and prostitutes, the bourgeois or higher classes in Taiwan's society generally considered the regionalist trend in literature as a rebellion against the orthodoxy of Chinese culture.

In order to examine spatial aspects in Taiwanese regionalist novels, it is necessary to consider the country and city images portrayed by Wang Chen-ho in his works. Most of Wang's novels were set in his birth place – Hua-lien, a coastal city of Taiwan, rather a backwater in 1960s Taiwan – and some were set in the city of

¹²⁸ See Ye, Shi-tao (葉石濤) (1987), *ibid.*, p. 148-50.

¹²⁹ Durix, Jean-Pierre (1998), *ibid.*, p. 4.

¹³⁰ Long, Ying-tai (龍應台) (1985), 'Wang Chen-ho Zou Cuo Le Lu (王禎和走錯了路, Wang Chen-ho Has Gone the Wrong Way)' in Long, Ying-tai (龍應台) (1985), *Long Ying-tai Ping Xiao Shuo* (龍應台評小說, Long, Ying-tai's Criticism on Novels) (Taipei: Er Ya (爾雅)), p. 77-82.

Taipei, where he studied and worked. A pioneer regionalist writer, Wang created his works in the 1960s, 1970s and 1980s, while the content of Taiwan's literary field was reflecting the transformation of Taiwanese society from country life to urban civilisation. The spatial characteristics and environmental settings characterised in Wang's early works are about dark, ruined and ordinary country houses, in which inferior characters and peasants live lives of poverty as well as struggling with the irresistible capitalist forces of a materialistic civilisation.

For example, in *Gui, Bei Feng, Ren* (鬼·北風·人, Ghost, Northern Wind, People) and *Ji Mo Hong* (寂寞紅, A Lonely Woman), Wang applies some spatial images of his living environment and Hua-lien's environmental characteristics to the narratives. *Gui, Bei Feng, Ren* is related to the lowly lives of a widow and her son who live with a faint hope in a dark house and a windy environment while struggling with changing modern life. In *Ji Mo Hong*, the stories about an immigrant seller, a travelling prostitute and a peddler focus on the instability of their lives. In the process of being modernised, the town portrayed by Wang was swamped by embarrassed, ambivalent and drifting characteristics. Yang Zhao (楊照) therefore argues that 1960s' Hua-lien was a place where unsettled spaces with double marginality are characterised by Wang's portrayal of the immature and unsteady commercial structure that was evolving along side its randomly exploited infrastructure.¹³¹ It is clear that Wang's birthplace and his surroundings are the source materials he uses to express his local concerns and personal experiences. These spatial images in Wang's writings are evocative of the lives of the lower

¹³¹ Yang, Zhao (楊照) (1998), "Xian Dai Hua" De Duo Chong Bian Yuan Jing Yan-Lun Wang Chen-ho's Novels (「現代化」的多重邊緣經驗—論王禎和小說, The Multi-Marginal Experiences of 'Modernisation': On Wang Chen-ho's Novels), in *Di Yi Jie Hua Lien Wen Xue Yan Tao Hui Lun Wen Ji* (第一屆花蓮文學研討會論文集, The Anthology of the First Conference on Hua-lien Literature) (Hua-lien: Hua-lien County Cultural Center (花蓮縣文化中心)), 15-23, p. 18.

classes in Taiwan's society and the peripheral characteristics of Hua-lien's local and fragmented spatial identity in contrast with dominant commercial buildings and encroaching modern lives. Thereafter, by transferring the setting to Taipei city in *Mei Ren Tu* (美人圖), Wang reveals the distinction between country lives and urban civilisation as well as heavily criticising the alienated and corruptive images created through the development of urbanisation. Furthermore, first published in 1984, Wang's *Rose, Rose, I Love You* allegorically portrays Hua-lien's modernised city images as well as heterogeneous places, which were imbued with distorted consumerist phenomena, i.e., hedonism and mammonism, portrayed as existing in Taiwanese post-colonial society. The delineation of Hua-lien's city images in Wang's novels can be seen as a criticism of the spatial alienation taking place in the process of Taiwan's modernisation, and not just as a representation of a peripheral city with various spatial characteristics, such as Christian churches, red-light districts and pubs awaiting the coming of American GIs.

Although the regionalist approach formed in Taiwan's 1970s novels was discouraged by the official authorities, the inspiration of literary modernism in 1960s nourished the development of Taiwanese Ben Tu Wen Xue (本土文學, localised or native literature) in the 1980s. Through the utilisation of native characters, events and narratives, the local concerns in Taiwanese novels are demonstrated in relation to the setting and narration of local but multifarious spatial characteristics. In the course of associating Taiwan's post-Japanese colonial discourse with Taiwanese local concerns, this method of applying Taiwan's history, historical events – and people's experiences of being colonised – to narrative content became essential in Taiwan's literary field in the 1970s and 1980s. Therefore, the novels obtaining subject matter from Taiwan's history, which was willfully concealed by the KMT government, had

become significant in delivering the people's collective memories through the metaphor of the island as the 'Mother' of Taiwan's inhabitants.

2.1.2 The novel sequence and Taiwanese history

In addition to Taiwan's regionalist novels, some writers such as Zhong Zhao-zheng (鍾肇政) and Li Quao (李喬) paid attention to Taiwanese narratives by delivering the history of Taiwan in the style of a novel sequence (the *roman-fleuve*) or Da He Xiao Shuo (大河小說) in Chinese. Although this trend in the 1970s Taiwan was influenced by western literature, its application to Taiwan's literary field is closely related to the Taiwanese political and social situation as well as the island's post Japanese colonial concerns. In referring to Taiwan's history that is discussed in Chapter One, it is obvious that because the island had been ruled by foreign forces for several hundred years, Taiwanese subjectivity and even historical materials had been regarded by these colonisers as marginal objects with little importance. In particular, under the KMT's political domination and the suppression of martial law, not only were teaching materials and textbooks for school education were full of great Chinese ideologies and foreign values, but Taiwanese literary works were also loosely related to the island's history. Accordingly, the approach of deriving subject matter for the writing of a novel sequence from Taiwan's history has played the role of supplementing people's unawareness of missing pages of the island's history during Chiang's KMT ruling period in the post-war Taiwan.¹³²

For example, Hakka writer Zhong Zhao-zheng's *Tai Wan Ren San Bu Qu* (臺灣人三部曲, Taiwanese Trilogy) conveys three narratives about Formosans who battled against the Japanese occupation in 1895, the association of Formosan farmers

¹³² See Zhuang, Wan-shou (莊萬壽) et al. (2004), *ibid.*, p. 85.

who resisted the Japanese forces, and stories relating to the end of the Sino-Japanese War. Zhong's *Taiwanese Trilogy* unfolds the process of how Taiwanese inhabitants fearlessly fought against the Japanese occupation of the island, and through which the nationalistic spirit of counteracting the colonisation of Taiwan by the Japanese Empire is revealed. In addition, another Hakka writer Li Quao depicts stories about the emigration of Hakka ancestors from Tang Shan (唐山, Mainland China) to Taiwan in the first sequence of his *Han Ye San Bu Qu* (寒夜三部曲, The Trilogy of Cold Night). Similarly, Li conveys narratives about the Taiwanese people's resistance to the Japanese forces as well as describing the occurrence that some native Taiwanese soldiers were sent to southern Asia to fight for Japan in the second sequence of this trilogy. Li reconstructs the historical memories of the Taiwanese people's rebellion against the Japanese occupation from a marginal viewpoint, i.e., by narrating the history of a Hakka family rather than the national history, through which a de-centering and marginal means of writing is suggested. In this trilogy, Li successfully creates an image of a group of Taiwanese characters, who regard Taiwan as their 'mother land' throughout these narratives, and in which the difficult but glorious history of the Taiwanese people's settlement in the island is characterised.

Apparently, Zhong and Li industriously express their Taiwanese concerns and the people's relation to the land of Taiwan by utilising the island's historical events as their writing source materials. However, as Ye Shi-tao (葉石濤) states that the structure and content of Zhong's and Li's trilogies avoids relating to the historical lives of the Taiwanese from the post-war period to the time of writing.¹³³ Ye further stated in 1987:

¹³³ Ye, Shi-tao (葉石濤) (1987), *ibid.*, p. 152.

After the retrieval of Taiwan, some kind of political oppression had not been relieved. All writers have fully tried to avoid obtaining their writing materials from realistic post-war lives, through which some explicit historical scars were left by Taiwanese novel sequences and some deficiencies that are not capable of being recovered were simultaneously generated.¹³⁴

Although Ye did not clearly articulate in his *Taiwan Wen Xue Shi Gang* (台灣文學史綱, The Historical Outline of Taiwanese Literature) what the ‘kind of political oppression’ is, there is no doubt that it is the political persecution brought about by martial law and Chiang’s and his heir’s control over the direction of literary writing. Nevertheless, in the Chronicle of Taiwanese Literature in the book, Ye lists a number of writers who were jailed and shows that some other writers’ novels were banned because of the dissident viewpoints in their works.¹³⁵ It is clear that the ‘historical scars’ that were left by Taiwanese novel sequences are the sufferings of Taiwanese civilians and the psychological terror of these writers after the 228 Incidents and the White Terror.¹³⁶ Additionally, ‘some deficiencies that are not capable of being recovered’ refers to the distortion of the development of Taiwanese literature as well as the gap in delivering the writers’ own experiences to the modern Taiwanese. Having been an editor of *Taiwan Wen Yi* (臺灣文藝, Taiwanese Literature and Art), Zhong says:

It was a pair of bastions of iron in the literary world in these decades. This can not be written, that can not be touched, and nobody dares to challenge it bravely, especially because there are many taboos against those who engage in editing. Sometimes a few words may cause the greatest trouble.

¹³⁴ Ibid., p. 152.

¹³⁵ Ibid., p. 277-352.

¹³⁶ The White Terror is a long-term arrest of Taiwanese people who were regarded by Chiang and his heir’s governments as dissidents or traitors to the governments. During this period, many Formosans were jailed or killed without convincing sake.

In order to protect themselves from being jailed or harmed, the above-mentioned writers did not express their self-awareness of the island's post-war history or even their criticisms of Chiang's authority.

Accordingly, in relation to Taiwanese novel sequence, Zhong's and Li's trilogies both reveal a gap in the sequence of delivering Taiwan's historical narratives as well as the missing pages concerning the political incidents that occurred in post-war Taiwan. In other words, this discontinuity of Taiwanese narration represents a kind of psychological contradiction between the authors' own experiences and their distorted will to deliver Taiwan's concealed and fragmented history. This ambivalence suggests an avoidance of facing up to the authors' historical existence and memories, as well as implying their silence on the political oppressions enforced on Taiwanese civilians. It is clear that the domination of martial law on Taiwan had obstructed the development of Taiwanese literature because it restrained the thoughts and wills of Taiwanese writers from liberally expressing themselves, as well as forcefully distorting the writers' feelings, affection and respect for their homeland in Taiwan. Zhong Zhao-zheng and Li Quao could only convey concealed historical memories in their later works until the early 1990s.

2.1.3 The metaphorical application to narrative writing

Before the lifting of martial law, it is clear that Taiwanese concerns in the literary field centred on revealing the transformation and modernisation of Taiwanese country lives in association with the criticism of the Japanese colonisation and the American economic sub-colonisation of Taiwan. The regionalist writers could not express their local concerns without relating them to the domination of foreign forces

by which Taiwan's local cultures and historical spatial context had been damaged and distorted. However, having had been imbued with the great Chinese ideology and controlled by martial law, Taiwanese writers thus on the one hand demonstrated their nationalistic affection through applying anti-colonial discourses to their works, while on the other they concealed their criticism of the KMT's authority so that it was not explicit. In other words, in addition to the gap in narrating political incidents that happened in post-war Taiwanese historical novels, Taiwanese writers could only deliver their experiences of being re-colonised through metaphorical formations if they were to avoid the inspection of the KMT's authority.

From the viewpoints of Aristotle and Ricoeur, metaphor can be understood as a capacity of perceiving 'the similar in the dissimilar' in a process of semantic interpretation.¹³⁷ 'The similar' may consist in the structural analogy of semantic association between the related object and the referent which the object stands for. Furthermore, in discussing the concept of metaphor through the analogy between an effect of language and an economic effect, Jacques Derrida states:

The analogy within language finds itself represented by an analogy between language and something other than itself. But here, that which seems to "represent," to figure, is also that which opens the wider space of a discourse on figuration, and can no longer be contained within a regional or determined science, linguistics or philology.¹³⁸

Accordingly, the effect of a language metaphor can be defined not simply as 'the resemblance between a signifier and a signified but as the resemblance between two

¹³⁷ Ricoeur, Paul (1986), *The Rule of Metaphor*, trans. Robert Czerny with Kathleen McLaughlin and John Costello (London: Routledge & Kegan Paul), p. 6. Ricoeur refers to a Wittgensteinian expression that metaphor is 'a power that is an aspect of the properly semantic operation consisting in seeing the similar in the dissimilar'.

¹³⁸ Derrida, Jacques (1982), *Margins of Philosophy*, trans. Alan Bass (Brighton: The Harvester Press), p. 216.

signs, one of which designates the other.¹³⁹ On this account, the displacement of analogy between two signs will be discussed in the following section of my research, that is, the analogy between different characters and spatial characteristics set in the novels will be referred to, and further, the concept of resemblance between textual and spatial composition will be developed.

In relation to the metaphorical compositions presented in Taiwanese novels in the 1970s and 1980s, there are two aspects can be discussed further. Firstly, in terms of ‘a trope of resemblance’, the subjugation of foreign forces, such as the Japanese occupation and American economic sub-colonisation, as well as their destruction of local cultures is analogous to the KMT’s rule and control over Taiwan. The resemblance between the Japanese colonisation and the KMT’s re-colonisation can be discerned in the marginalisation of local dialects and native cultures as well as the renaming of local places by the names of foreign cities.¹⁴⁰ In addition, the American economic sub-colonisation of Taiwan, as Said describes the experience of being colonised, ‘signified a great deal to regions and peoples of the world whose experience as dependents, subalterns, and subjects of the West did not end ...’¹⁴¹ It can be argued that after Taiwan had been greatly dependent upon financial support from America in the 1950s and 1960s, the authority of the United States of America

¹³⁹ Derrida, Jacques (1982), *Margins of Philosophy*, *ibid.*, p. 215.

¹⁴⁰ Zhang, Jia-jing (張家菁) (1996), *Yi Ge Cheng Shi De Dan Sheng: Hualian Shi Jie De Xing Cheng Yu Fa Zhan* (一個城市的誕生：花蓮市街的形成與發展, *The Birth of an City: The Forming and Development of the Streets of Hualian City*) (Hua-lien: Hua-lien County Cultural Center (花蓮縣文化中心)), p. 63. Hualian city’s streets were originally established by the Japanese authority and named according to Japanese conventions, such as Hei Jin Tong (黑金通), Zhu Zi Qiao Tong (筑紫橋通) and Gao Sha Tong (高砂通). However, the city’s perpendicular street system was later expanded by the KMT government and the streets were renamed to comply with the Chinese ideology or the style of China’s city names. For instance, Hei Jin Tong (黑金通) becomes Zhong Shan road (中山路), Zhu Zi Qiao Tong (筑紫橋通) becomes Chiang, Kai-shek road (中正路) and Gao Sha Tong (高砂通) becomes Chinese road (中華路).

¹⁴¹ Said, Edward W. (1989), ‘Representing the Colonized: Anthropology’s Interlocutors’, *Critical Inquiry*, 15 (2), 205-25, p. 207.

controlled Taiwan's development in many aspects. Said further states:

The status of colonized people has been fixed in zones of dependency and peripherality, stigmatized in the designation of underdeveloped, less-developed, developing states, ruled by a superior, developed, or metropolitan colonizer who was theoretically posited as a categorically antithetical overlord.¹⁴²

Accordingly, Taiwan's subordinate status and her reliance on America can be perceived from the content of many Taiwanese novels, and that have been regarded by the writers as the representation of the island's being recolonised by foreign forces.

For instance, Wang Chen-ho's *Rose, Rose, I Love You* describes how local prostitutes are trained to speak English in order to serve American GIs, who are about to arrive on a recreational visit from Vietnam. The visit of American GIs is regarded by local people as an important event for Hua-lien city, for which will bring the city and local authority prosperity. The novel's title *Rose, Rose, I Love You* is, on the one hand, utilised by Wang as an allegory of the idolisation of American culture in Taiwanese society in that its Chinese pronunciation 'Mei Gui, Mei Gui, Wo Ai Ni' is similar to 'America, America, I Love You'. On the other hand, it is the song planned to be sung to welcome the arrival of the American GIs, and is suggestive of the Saigon syphilis that bar girls might be infected with in this international sexual trade. Furthermore, not only are local people and prostitutes characterised as mammonists, but local dialects are also regarded as something to be ashamed of, being spoken out from the mouths of local prostitutes and procurers, and in part related to stigmatized places, such as Gou Zai Wei [gaō a meì] the red light district in Hua-lien city.

¹⁴² Said, Edward W. (1989), *ibid.*, p. 207.

With regard to the characters in Wang's *Rose, Rose, I Love You*, a social hierarchical contrast between local prostitutes and educated people such as an English teacher, a clinical doctor and a councilman can be perceived. The former act as the 'colonised other', who are trained to serve the foreign 'subjugator' and reside in dark and unclean spaces; the latter are possessed of dominant authority as well as the superiority of the quasi-colonist Self, residing in high class places or luxurious spaces. The criticism of Taiwan's re-colonial governance is suggested by the similarity between the sub-colonists, i.e., the American GIs, and the re-subjugators, i.e., the exiled KMT government, through which the tension between identity and difference in understanding narrative implications might enrich the narrative association of this post-colonial novel. At the same time, the displacement of the representation of the narrative protagonist, Dong Si-wen, an English teacher, who is portrayed as the agent of American authority rather than the power centre of the KMT authority, suggests the writer's marginal standpoint and the de-centring writing strategy that is applied to this novel.

Secondly, in terms of the gap in the narration of Taiwan's post-war history in novel sequences, Zhong Zhao-zheng and Li Quao express the concealment of Taiwanese memories by remaining silent about the unforgettable political incidents. Their attitude towards anti-recolonisation is transferred to anti-Japanese colonisation by narrating the history of a family's struggle against the Japanese forces rather than delivering the history of the whole nation. This implies a marginal viewpoint that the writers apply to their works, as well as the peripheral status that the Taiwanese had experienced under the rule of Chiang Kai-shek and his heirs. On the other hand, the concealment of the writers' personal experiences from the narratives' content does not only imply the marginalisation of Taiwan's modern history, but also appears

to be a metaphor for the absence of the victims and the indescribable trauma of the 228 Incidents and the White Terror that happened afterwards.

As noted above, it is obvious that Taiwanese concerns had been conveyed through marginal viewpoints and by metaphorical compositions before the lifting of martial law. Moreover, Taiwanese writers' struggles with the dominant authority and the official grand narrative can only be conveyed through the application of local events and local characters to the composition of narratives and, through the utilisation of satiric techniques to expose the problems of Taiwan's modernised society. In terms of satirising Taiwan's modernisation, the criticism of spatial homogeneity and alienation can be discovered in connection with the spatial metaphors and implications in narrative content and scenario settings. In other words, the local people's struggle against colonial and re-colonial powers is implicitly represented by the destruction of local spatial identities and the irresistible hybridity of varied spatial constructions, namely the foreign element versus the native element or the modern versus the vernacular. Furthermore, the confrontation between the subjugators and the subjugated could have brought Taiwanese inhabitants ambivalent identification with native cultures, and this dynamic force may create multiple and creative spatial characteristics.

2.2 Post-colonial discourses in Taiwanese novels before and after 1987

According to Edward W. Said, '[t]o have been colonized was a fate with lasting, indeed grotesquely unfair results, especially after national independence had been achieved.'¹⁴³ In terms of defining the period of post-colonisation, Said's statement is applicable to Taiwan's fate of being re-colonised by the KMT authority, although after the Japanese occupation 'national independence' was not commonly regarded as the island's status from the great Chinese viewpoint. That is to say, when Chiang Kai-shek's exiled government was established in Taiwan in 1949, the unfair political status of Taiwan's inhabitants and lasting quasi-colonial control by the KMT suggest that the island's being re-colonised did not terminate until the lifting of martial law in 1987. However, the KMT government was challenged by political dissidents, such as the members of the Dangwai (黨外, outside the KMT party) Movement, through a series of political incidents that occurred at the end of the 1970s, including the Qiao-tou Incident (橋頭事件) and the Formosa Incident (美麗島事件, the Kaohsiung Incident).¹⁴⁴ The conflicts between the KMT government and the Dangwai Movement brought about political democracy in Taiwan and resulted in the lifting of martial law in 1987. Accordingly, the difference between the works published before 1987 and the ones after 1987 can be perceived easily. In other words, multi-culturalism and the criticism of the KMT government could be explicitly presented by Taiwanese writers after the lifting of martial law, whereas the

¹⁴³ Said, Edward W. (1989), *ibid.*, p. 207.

¹⁴⁴ These two incidents are important pro-democracy demonstrations that were organised by the members of the Dangwai (黨外, outside the KMT party) Movement and occurred in Taiwan during martial law period to propose their opposition to the KMT's political oppressions. For instance, the Formosa Incident took place in Kaohsiung on the 10th of December 1979, when Formosa Magazine held a demonstration commemorating Human Rights Day in an attempt to claim for democracy in Taiwan. In the Incident, a violent conflict occurred between opponents of the KMT and the military police sent by the authority. As a result, the KMT government arrested and sentenced the leading dissidents by utilising this protest as an excuse.

criticisms embedded in the novels published before 1987 were metaphorically conveyed. Hence, the following sections will focus on Taiwanese novels that were published after the lifting of martial law, through which the nature of Taiwanese identities and their spatial implications can be discussed.

2.2.1 The narration of concealed historical memories

In contrast with the novel sequence created by Taiwanese writers in the 1970s and 1980s, textual narratives published at the end of the 1980s and in the 1990s were able to convey Taiwan's post-war history and writers' experiences of confronting the KMT's political oppressions. According to Jean-Pierre Durix, '[w]hen the conquered people finally summed up enough courage to speak and write about their experiences openly, they aimed at giving their own version of what happened to their people.'¹⁴⁵ This does not indicate the intention of retrieving their past, but as Durix states that 'at least they sought to re-possess it in imaginative terms, to articulate the trauma of conquest and deprivation so that at least that part of their collective memory be not confiscated entirely.'¹⁴⁶ In terms of uncovering the Taiwanese 'trauma of conquest and deprivation', Taiwanese writers may not only reclaim it in imaginative terms but also seek to illuminate young Taiwanese people by narrating the thoughts and endeavours of their predecessors, and intend to patch up the gaps of the history knowledge in the mind of the modern Taiwanese.

From the discussion of Taiwanese novel sequences, it is clear that the concealed Taiwanese post-war history is mainly about the massacre and severe persecution by the KMT government and its soldiers, namely the 228 Incidents and the White Terror.

¹⁴⁵ Durix, Jean-Pierre (1998), *ibid.*, p. 156.

¹⁴⁶ *Ibid.*

The Novels related to these incidents and the historical memories of the Taiwanese in that time include Dong Fang-bai's (東方白) *Lang Tao Sha* (浪淘沙, Waves, Surge and Sand), Zhong Zhao-zheng's *Nu Tao* (怒濤, A Furious Wave) and Li Quao's *Mai Yuan 1947 Mai Yuan* (埋冤一九四七埋冤, Buried Injustice 1947 Buried Injustice). Dong's *Lang Tao Sha* is a typical Roman-fleuve, which delivers the histories of three generations of three clans and which relates to the Japanese colonisation and the KMT's martial control over Taiwan in association with the massacre of the 228 Incidents. Because the book was published in 1990, Dong could thus explicitly convey the political taboo through this historical novel, without being affected by the deficiency of historical narration that Zhong and Li have left in their novel sequences. Nevertheless, Zhong's *Nu Tao* and Li's *Mai Yuan 1947 Mai Yuan* could depict the scars of Taiwan's post-war history as well as unmasking their indelible memories. It can be suggested that Zhong's *Nu Tao* and Li's *Mai Yuan 1947 Mai Yuan* are presented as supplements to their early Roman-fleuves, i.e., *Tai Wan Ren San Bu Qu* (臺灣人三部曲) and *Han Ye San Bu Qu* (寒夜三部曲).

Accordingly, in terms of narrating the concealed history of post-war Taiwan, this section will mainly discuss Zhong's *Nu Tao* and Li's *Mai Yuan 1947 Mai Yuan* which associate personal historical memories with fictional writing – their novels are regarded by some Taiwanese scholars as significant works in the 1990s Taiwan.¹⁴⁷ That is to say, the authors of these two novels do not only use realistic techniques but also apply their memories of this incident and their sympathies for the land and

¹⁴⁷ Chen, Fang-Ming (陳芳明) (2002), *ibid*, p. 114-5. Also see Peng, Rui-jin (彭瑞金) (2000), 'Bi Jiao Zhong Zhao-zheng Yu Ye Shi-tao Xiao Shuo Li De Zhi Min Di Jing Yan (比較鍾肇政與葉石濤小說裏的殖民地經驗, To Compare the Colonised Experiences in Zhong Zhao-zheng's and Ye Shi-tao's Novels)', in Jiang, Zi-de (江自得) (ed.) (2000), *Zhi Min Di Jing Yan Yu Taiwan Wen Xue* (殖民地經驗與台灣文學, Colonial Experiences and Taiwanese Literature) (Taipei: Yuan Liu (遠流)), 195-217, p. 200.

people to patch up the void in the historical memory of the modern Taiwanese, as well as projecting their criticism of that distorted society. Moreover, because Zhong and Li are Hakka writers and Hakka people are a minority group in Taiwanese society, the characters, spatial settings and Hakka dialect employed in the narratives have shaped these two novels into expressing Taiwanese voices from marginal standpoints. Nonetheless, by comparing these two works, it can be discovered that they employ different narrative modes, scenarios and character settings in varied story lines, revealing the Taiwanese people's psychological tortures and their ambivalence of identification between different cultures.

In Zhong's *Nu Tao* (怒濤, A Furious Wave), he delivers not only three clans' interrelationship during the early years of the KMT's taking over Taiwan at the end of the Second World War but also the sufferings of the families' younger generation, and of many Taiwanese, in the 228 Incidents in 1947. Having lived through this distressful time, Zhong says that the main purpose of writing this novel is to reconstruct those times and write about the Taiwanese who endured them, especially the young generation of the time.¹⁴⁸ Therefore, it is clear that Zhong intends to bring out this collective but indescribable experience and memory by stepping into a realistic fabrication and representing the recollective space and time. In fact, Zhong stresses that the sorrow of being a Taiwanese writer is the inability to vividly portray these times or the feelings and thoughts of the young people in these times.¹⁴⁹

In the course of narrating the happenings during the early years of Taiwan's being taken over by Chiang's government, Taiwanese students returning to Taiwan from Japan and Chinese soldiers retreating from the mainland are simultaneously

¹⁴⁸ Zhong, Zhao-zheng (鍾肇政) (1997), *Nu Tao* (怒濤, A Furious Wave) (Taipei: Cao Gen (草根)), p. 400.

¹⁴⁹ Ibid.

presented in connection with many descriptions of the variations in Taiwan's social structure and its people's ideologies. Moreover, in the novel it can be discovered that the Taiwanese people's identification with Japanese culture and the 'Japanese spirit' could be awakened while social unfairness, the new authorities' destruction and robbing of natural resources¹⁵⁰, along with the corruption of the new government, had disillusionised young Formosans. In this circumstance, young Taiwanese people at that time had not only been disappointed by the arrogant authorities but had also been perplexed by the shift from learning Japanese to the unfamiliar Mandarin Chinese. Apart from the language incompatibility, Zhong further points out the cultural differences and contradictions between the Taiwanese and Chinese in their mode of living and diet, such as dressing, eating and drinking, by depicting Beijing lady Han's marriage to a Hakka Lu family.¹⁵¹ In addition to the difficulty of communication, most of the members of the Hakka family yielded to the manners of the outsider or to the Sinicisation in many aspects. Through the description of the family members' encounter with the change of lifestyle, Zhong intends to reflect the ideological distortion affecting Taiwan's young generation as they face the cultural 'superiors' from the 'motherland', as well as mirroring their struggles against the dominant and arrogant authorities, including soldiers, policemen, public servants and spies.

In the depiction of the Formosans' encounter with cultural and ideological differences, Zhong refers to some typical places in Taipei city, where Taiwanese folk events and activities took place and which revealed local spatial characteristics and Japanesque memories, such as Cheng Huang Miao (城隍廟, a Daoist temple), Di

¹⁵⁰ Zhong, Zhao-zheng (鍾肇政) (1997), *Nu Tao*, ibid., p. 92-3.

¹⁵¹ Ibid., p. 238-247.

Hua Street (迪化街) and Yong Le market (永樂市場). In describing the visit of the couple Lu Zhi-Lin and Han Ping to Cheng Huang Miao and Yong Le Market, Zhong highlights the places' disordered, smoky and noisy natures, together with local people speaking in Taiwanese slang; such areas are characterised as inferior places where the beau monde would rarely go. In addition, a numbers of Japanesque streets or districts are set as the venues where events take place in the narratives; however, these streets or districts were thereafter renamed in a Sinicised way – for instance, Ming-zhi Bridge (明治橋) became Zhong-shan Bridge (中山橋). Yet, Japanesque names are still used intermittently in the text to replace or co-exist with their Sinicised names. It can be discerned that the author intends to reveal the Taiwanese people's anti-Sincisation and their identification with Japanese culture by using Japanised forms of the street names to describe the venues of events as well as the characters' surroundings in the novel.

Furthermore, Taiwanese discontent with the misrule of the KMT authority over Taiwan, the corruption of dominant authorities, the robberies of the Nationalist soldiers, etc., are incessantly pointed out by the characters and are emphasised by the author. Consequently, Zhong portrays the collective disillusionment and the accumulated resentment at the new government which gradually increased and thus sparked off disastrous tensions in the spring of 1947, when the Monopoly Bureau agents seized and later pistol-whipped a Taiwanese woman who had been handling untaxed cigarettes. Zhong conveys the episodes of the 228 Incidents and its island-scale massacre in tandem with the reaction of the young people in the Lu families, especially one of the protagonists – Lu argues with his Beijing wife Han after watching the Governors guards firing at the petitioners. Scenes of conflict between Lu and his wife and scenes associated with the Incidents – arrests, killings

and confrontations – are alternately depicted in order to show the connection between the protagonists’ and the Taiwanese people’s fear and helplessness. In sum, Zhong depicts the young Taiwanese generation’s struggles against dominant authorities, and the contradiction between two colonial cultures in terms of attitudes of life, identification with foreign ‘mother languages’ and, the imported spatial identity through realistic but fragmented narratives with the 228 Incidents as the backdrop.

Similarly, Li Quao’s *Mai Yuan 1947 Mai Yuan* (埋冤一九四七埋冤, Buried Injustice 1947 Buried Injustice) focuses on a reconstruction of the 228 Incidents as well as depicting its impact on the psychological world of the victims’ families and revealing the reactions of Taiwanese society after the Incidents. Yet, in relation to the narrative structure, the setting of the characters and the manipulation of various languages and so forth, Li’s *Mai Yuan 1947 Mai Yuan* is presented as a very different composition from Zhong’s *Nu Tao*. Moreover, this novel was published and sold by Li himself rather than by a recognised publisher, and by this action the author can be seen to protest against the general publishing system and its methods.

First published in 1995, Li’s work historically and realistically presents the details of the 228 Incidents in the first volume after his 10 years of fieldwork in the areas where the incident occurred, together with interviews with a number of survivors in most of the cities of Taiwan. On that account, he says that the first volume can be regarded as the preface to the second volume, as it sets up a fundamental understanding of the Incidents through his investigation into the concealed data.¹⁵² For instance, Li interviewed some survivors of the massacre

¹⁵² Li, Quao (李喬) (2006), ‘Mai Yuan 1947 Mai Yuan Dao Dou (埋冤一九四七埋冤導讀, An Introduction to Buried Injustice 1947 Buried Injustice)’, in Li, Quao (李喬) (2006) et al., *Taiwan Wen*

from the 8th to the 10th of March 1947 in the city of Keelung to gain a deeper understanding of this severe political persecution and how victims of the Incidents were killed and desecrated; and composed these episodes into this novel.¹⁵³

Through Li's narration of these happenings, the first volume is presented as an historical oral report of the 228 Incidents, in which most episodes and scenes are realistically narrated together with the actual names of the survivors and the persons involved. Many venues are pictured in association with their original and present names for the purpose of reconstructing the happenings in their past and present contexts as well as bringing the narratives into reality. Moreover, Li Quao endeavours to represent the multiplicity of Taiwanese languages and the conversations between victims (survivors) and persecutors by representing local tongues and Japanese through the medium of Mandarin Chinese.

After describing the occurrences of self-defence and rebellion against Chen Yi's (陳儀) Chinese soldiers as well as the arrests and massacre carried out across the whole island, Li Quao portrays how Taiwanese could have behaved after the Incidents and describes Formosans' psychological sufferings in the second volume. The narratives are presented by means of multiple story lines, but are related with a single viewpoint. The first storyline is from the view of the male protagonist, Lin Zhi-tian (林志天), who was a post-war intellectual and the leader of the young dissidents in Taichung, and was sentenced to jail for 17 years for his involvement in the 228 Incidents. Through this story line, Lin's resistance to the KMT authority as well as his struggles against the shadow and frustration of political persecution are

Xue Dao Dou (臺灣文學導讀, An Introduction to the Taiwanese Literature) (Taipei county: Qun Ce Hui Lee Teng-hui School (群策會李登輝學校)), 73-74, p.73.

¹⁵³ Li, Quao (李喬) (1994), *Mai Yuan 1947 Mai Yuan* (1) (埋冤一九四七埋冤 (上), Buried Injustice 1947 Buried Injustice (1)) (Miao Li: The Broadcaster of Miao Li Hakka Culture (苗栗客家文化廣播電台)), p. 179-223.

portrayed. He is finally able to identify himself with the island of Taiwan during his time in jail and changes his name from Lin Zhi-tian (林志天) into Lin Zhi-tai (林志台) which signifies that he was determined to devote himself to Tai (台), namely Taiwan. The second storyline is narrated from the view of Lin's wife, and relates to her sufferings and the difficulties that she could not bear during Lin's life in prison. Her sufferings from loneliness and being harassed by policemen represent similar experiences undergone by many Taiwanese families, who had to endure not only the persecution of the authority but also the loss or imprisonment of their family members.

The third storyline is about the life and sufferings of the female protagonist, Ye Zhen-zi (葉貞子), who becomes pregnant with a child after being raped in a jail. After an attempted abortion, Ye exiles herself to the unfamiliar Hua-lien city to start a new life and to bring up her child, whose name is Pu Shi (浦實), 'Wu La Mi' in Japanese, which signifies 'hate'.¹⁵⁴ Living with her 'hate' and her physical and spiritual sufferings, Ye can be considered to be imprisoned in an invisible jail. In order to survive in these unusual circumstances, she tries hard to adapt herself to the Chinese environment as well as endeavouring to master mandarin Chinese and wearing Chinese clothes. However, not only does she fail to enter Chinese society but her child is also not accepted by society because of his use of Hakka and Holo dialects and slangs. Although Ye had changed her name from Ye Zhen-zi (葉貞子) (a Japanesque name) to Ye Zhen-hua (葉貞華) (a Sinicised name), she finally returned to her original name after discovering that she was excluded by Hua (華),

¹⁵⁴ Li, Quao (李喬) (2006), 'Mai Yuan 1947 Mai Yuan Dao Dou (埋冤一九四七埋冤導讀, An Introduction to Buried Injustice 1947 Buried Injustice)', *ibid.*, p. 78.

namely Hua ren (華人, Chinese) and was estranged from Chinese culture.¹⁵⁵

It is apparent that Li portrays the protagonists' successive remodeling of their cultural identification, i.e., from identifying with the Japanese, then the Chinese and then the Taiwanese, through the linguistic implications of the shift in their names. By pointing out the characters' psychological conditions during the happenings in the novel, Li Quao intends to suggest the 'post-228 behaviour patterns' of the victims' families and of other Taiwanese, which were shaped by the shadow and terror of the irresistible incidents and the political persecutions that followed.¹⁵⁶ In addition, the author uses the sufferings of the female protagonist to represent the colonised and distorted 'Mother' of Taiwan as well as suggesting the subconscious portrait of the Taiwanese younger generation through the inferiority and hybridity of Ye's child 'Wu La Mi'. Although this novel is narrated by Li from a single viewpoint and is regarded by Chen Fang-ming (陳芳明) as a kind of grand narrative,¹⁵⁷ the evidence that the author collected from many interviews and which are synthesised in the novel unfold the collective experiences of many survivors. Furthermore, as Li Quao states in the Introduction of *Mai Yuan 1947 Mai Yuan*, it can be suggested that the Taiwanese people's distorted behaviour patterns, their ambiguous identification with their birthplace and the people's estrangement from politics were extant and would have been transmitted to the modern Taiwanese.¹⁵⁸

It is clear that the above-mentioned two novels are utilised by Zhong and Li as

¹⁵⁵ Li, Quao (李喬) (2006), *ibid.*, p. 80.

¹⁵⁶ Li, Quao (李喬) (1994), 'Er Er Ba Zai Taiwan Ren Jing Shen Shi De Yi Yi (二二八在台灣人精神史的意義, The Meaning of the 228 Incidents in Taiwanese People's Spiritual History)', in Li, Quao (李喬) (1994), *Mai Yuan 1947 Mai Yuan* (1) (埋冤一九四七埋冤 (上), Buried Injustice 1947 Buried Injustice (1)), *ibid.*, 3-21, p. 3-19.

¹⁵⁷ Chen, Fang-Ming (陳芳明) (2002), *ibid.*, p. 114.

¹⁵⁸ Li, Quao (李喬) (1994), 'Er Er Ba Zai Taiwan Ren Jing Shen Shi De Yi Yi (二二八在台灣人精神史的意義, The Meaning of the 228 Incidents in Taiwanese People's Spiritual History)', *ibid.*, p. 10-19.

channels for conveying their personal experiences of living through two dominant foreign authorities, i.e., the Japanese colonisation and the KMT's re-colonisation as well as expressing their concern for Taiwanese subjectivity. Zhong's *Nu Tao* uncovers Taiwanese experiences of being colonised in association with the impacts of the political persecution and the differences of cultural identification by applying the experiences of local characters to the narrative content. In terms of Zhong's mode of writing, *Nu Tao* on the one hand is presented as a local and realistic novel, and on the other hand it is characterised as a representation of Taiwanese shifting and multifarious identifications because of its non-linear narrative structure and flashback technique. In relation to *Mai Yuan 1947 Mai Yuan*, Li Quao represents historical incidents by drifting between authentic historical writing and fictional fabrication. In other words, it interweaves realistic materials and fiction by transforming these historical data into his personal experience, which further deepens into the world of Taiwanese immanent conflicts.

Neither a history narrator nor a mere novelist, Li intended to associate his concerns about the island with the spiritual depth of Taiwanese post-war history since the 1970s. Because the knowing of Taiwan's history is such a delayed process for Li Quao and most Taiwanese, in a telephone interview Li said that he could really have learned the history of Taiwan in the time since he was fifty years old.¹⁵⁹ Furthermore, having been awakened to the realisation of the importance of Taiwanese cultural identification in his old age, Li expresses the urgency of Taiwanese subjectivity in association with the course of the characters' self-discovery in this novel, and in doing so further the creation of Taiwanese cultural identity and

¹⁵⁹ Li, Quao (李喬) (2008), a telephone interview by the author, 22 March 2008.

ideology.¹⁶⁰ In addition, both Zhong's and Li's novels are presented through Taiwan's co-existing and intermixing languages, such as Japanese, Mandarin Chinese, Holo and Hakka, through which Taiwanese cultural identities as well as the diverse and interfering voices in the novels are incessantly revealed. The language hybridity presented in Taiwanese novels that were published before and after the lifting of martial law will thus be discussed in the following section in order to delve into the writers' post-colonial discourses and the spatial implications suggested by these narratives.

2.2.2 Language hybridity and the de-centring approach

According to Bill Ashcroft, Gareth Griffiths and Helen Tiffin, '[t]he crucial function of language as a medium of power demands that post-colonial writing define itself by seizing the language of the centre and re-placing it in a discourse fully adapted to the colonized place.'¹⁶¹ From this statement it can be further inferred that the language strategy utilised by writers from countries formerly colonised by the British Empire centres on hijacking English and altering it to fit the writers' local tongues, but keeps their works from losing the value of communicating internationally. For example, commenting on the African writer's manipulation of English, Chinua Achebe says:

The African writer should aim to use English in a way that brings out his message best without altering the language to the extent that its value as a medium of international exchange will be lost. He should aim at fashioning out an English which is at once universal and able to carry his peculiar experience.¹⁶²

¹⁶⁰ Li, Quao (李喬) (1994), 'Er Er Ba Zai Taiwan Ren Jing Shen Shi De Yi Yi (二二八在台灣人精神史的意義, The Meaning of the 228 Incidents in Taiwanese People's Spiritual History)', *ibid.*, p. 18-19.

¹⁶¹ Ashcroft, Bill, Griffiths, Gareth, and Tiffin, Helen (1994), *ibid.*, p. 38.

¹⁶² Achebe, Chinua (1964), 'The Role of the Writer in a New Nation' in *Nigeria Magazine*, 18 June

Obviously, the above-mentioned arguments propose a writing strategy that is mainly utilised in British colonial countries and which is similar to the methods used by writers from other post-colonial countries, because the mind of the colonised writers is likely to have been moulded by colonial education and by the language which they were forced to use. However, as long as the dominant language or the writer's and his/her people's patterns of being colonised are varied, the mode of language reconstruction and the presentation of the colonised people's local tongues will be different. For instance, in respect of Taiwan's multiple experiences of being colonised, the successive processes of education through foreign languages, established by previous colonial authorities, have shaped Taiwanese people into multilingual speakers. In addition, the coexistence of phonetic and ideographic languages has also provided Taiwanese writers with much potential for expressing Taiwanese language hybridity and cultural heterogeneity in their writings.

Because the novels discussed in the first section are characterised as regionalist works, it can be seen that the writers have endeavoured to advocate Taiwanese subjectivity by virtue of disclosing people's local voices and echoing people's ways of speaking in everyday life through their works. These Taiwanese novels reveal the nature of decentralisation by questioning the policy of regarding Mandarin as the national language as well as liberating the local tongues that were degraded by the hierarchy of linguistic authority. Nevertheless, in considering the de-centring strategy as an approach to anti-colonisation, the language re-placement suggests the intermixture of multiple languages rather than a return to a non-existent 'pure'

1964, as quoted in Eke, Maureen N. (2000) *The Novel: Sozaboy: A Novel in Rotten English*, in Mcluckie, C. W. (Ed.) (2000) *Ken Saro-Wiwa: Writer and Political Activist* (London: Lynne Rienner), p. 105.

language and a unitary identity from the island's pre-colonial times. Accordingly, this section will discuss the works in which local dialects intermingle with the colonial or dominant language as well as exploring their relationship with Taiwanese narratives and their local concerns.

The selected writers and their works include Wang Chen-ho's *Rose, Rose, I Love You* and *Mei Ren Tu* (美人圖, A Beautiful Map), Zhong Zhao-zheng's *Nu Tao* (怒濤, A Furious Wave) and Li Quao's *Mai Yuan 1947 Mai Yuan* (埋冤一九四七埋冤, Buried Injustice 1947 Buried Injustice). In terms of textual strategies, two types of language manipulation are presented within Taiwanese post-colonial novels: hybrid and polyglot. Hybrid writings are those that transliterate Taiwanese dialects (Holo and Hakka), Japanese and American English into Chinese characters, intermixed with the orthodox Chinese writing. For instance, in commenting on Wang Chen-ho's blending of Taiwanese slang, pidgin English and broken Japanese into Mandarin Chinese in *Rose, Rose, I Love You*, David D. W. Wang states that this 'cacophonous discourse' not only ridicules the multifarious cultures of Taiwan but also emphasises the novel's resistance to the monophonic system on which conventional novels rely.¹⁶³ With regard to the reading of this type of composition, the Mandarin speaking reader will be hampered by broken foreign languages, marginal dialects and unfamiliar slang because the meaning of the phonetic languages can not be easily grasped through their transliterated Chinese characters. According to Said, post-colonial literatures are 'hybrid and encumbered, or entangled with a lot of what used to be regarded as extraneous elements...'¹⁶⁴ It is clear that

¹⁶³ Wang, David D. W. (1990), 'Radical Laughter in Lao She and His Taiwanese Successors', in Goldblatt, Howard (ed.) (1990), *Worlds Apart: Recent Chinese Writing and Its Audiences* (Armonk, New York and London: M.E. Sharpe), p. 53.

¹⁶⁴ Said, Edward (1992), 'Figures, Configurations, Transfigurations', in Rutherford, Anna (ed.), *From Commonwealth to Post-colonial* (Mundelstrup: Dangaroo), p. 15.

this feature suggests the result of Taiwan's historical and political happenings as well as the reality in which the writers had been closely involved.

In Wang's *Rose, Rose, I Love You* and *Mei Ren Tu*, it can be demonstrated that the author interprets the consequences of Taiwan's modernisation and the island's reliance upon economic support from America as well as the phenomena of idolising foreign values throughout Taiwanese society. In these novels, the composition of a cacophonous discourse on the one side implies the Taiwanese experience of being culturally and economically colonised, and on the other side suggests the Taiwanese people's diverse and hybrid identities. In terms of the language strategy utilised in *Rose, Rose, I Love You*, Wang manipulates a mixture of Taiwanese slang, Hakka, Chinese, broken Japanese, and pidgin English within the conversations among various characters that use, misuse and mimic one or more of the above languages (Fig. 2. 1). Through Wang's satirical writing, this composite of varied languages and the inferiority of local people is presented in association with the description of the ludicrous behaviour of the protagonist, Dong Si-wen, a high school teacher whose name means 'one who understands refinement', and who teaches local prostitutes English at the sacred Mercy Chapel in the novel. The de-centering approach is characterised by the reading deviation of the absurd meanings of the transliterated Chinese-Japanese and Chinese-English, as well as through the emergence of Taiwanese dialects and slang from the text (Fig. 2. 2).

Nonetheless, in relation to Li Quao's *Mai Yuan 1947 Mai Yuan*, language hybridity is presented by a different method. That is, the pronunciation of most Taiwanese dialects, and Japanese, are transliterated into Chinese characters rather than written in Romanised spellings and Japanese. This strategy may result in readers who can not speak the Japanese and Taiwanese dialects being hindered and

lost between the lines, because of the novel's scarce explanations and the absence of original characters or their spellings, especially in the Japanese language. However, Li says that the intention of his writing this novel is to follow the narrative viewpoints of various characters; specifically, different characters may speak different languages, and they do not conform to one dominant language.¹⁶⁵ In terms of fully using written Chinese in the novel, it can be stated that on the one hand Li compromises in view of the fact that most modern Taiwanese readers can master ideographic Chinese, and on the other he reluctantly decides to present the sounds of phonetic languages, i.e., Japanese, Holo and Hakka, through Chinese words. Although, the written Chinese can not really represent the sound of phonetic languages through its ideographic characters, the reader's confinement to the Chinese characters can be supplanted by means of phonating the ideographic writing. Thus, the spoken word is unbound from its written image and reclaims its difference from the reflection of the representer, i.e., the meaning of the transliterated word. That is, as Jacques Derrida states, in his argument about the play of representation between speech and writing:

There is no longer a simple origin. For what is reflected is split *in itself* and not only as an addition to itself of its image. The reflection, the image, the double, splits what it doubles. The origin of the speculation becomes a difference.¹⁶⁶

Even though the reader may not be able to understand many phonetic languages in this novel, Li further stresses that he merely likes to pursue the 'tone', the 'rhythm'

¹⁶⁵ Li, Quao (李喬) (1994), 'Er Er Ba Zai Taiwan Ren Jing Shen Shi De Yi Yi (二二八在台灣人精神史的意義, The Meaning of the 228 Incidents in Taiwanese People's Spiritual History)', *ibid.*, p. 20.

¹⁶⁶ Derrida, Jacques (1976), *Of Grammatology*, trans. Gayatri Chakravorty Spivak (Baltimore and London: The Johns Hopkins University Press), p. 36.

and the difference.¹⁶⁷ In spite of the fact that the above-mentioned novels by Li and Wang provide translations or references for foreign languages and Taiwanese slang in the beginning of the text, the reader may need to leaf backward to earlier pages in order to patch up the narrative content and to catch the original meaning of these phonetic languages. The performance of moving backward and forward between current scenario and earlier narration may suggest the drifting between memories and present episodes as well as the uncertainty of the readers' viewpoint in the reading process, and which may represent the delay in the Taiwanese people's awareness of the 228 Incidents.

In terms of polyglot writings, they are those written with original characters of foreign languages (Japanese and English) as well as local tongues (Holo and Hakka) transliterated into the Chinese characters in the main text, under which are translations of the meanings of these non-Chinese words. In other words, a horizontal hinge between these non-Chinese languages and their Chinese translations can be perceived, with which different readers may have varied routes of grasping narrative content. Thus, this mode of writing can be suggested as a diglossic writing on the one hand, and a polyglot writing on the other, in that narrative communication is subsequently bridged by crossing the horizontal line when unfamiliar languages are presented in the text. For example, in *Nu Tao*, because Japanese and Chinese are written and read vertically, Zhong sets up a horizontal line above which the main text with its multiple languages is composed, and under which the Chinese translation is located. (Fig. 2. 3) Although the non-Chinese characters in the text have been clearly grouped together by Zhong, the discontinuity of reading and the shifting of the reading 'route' will come about while reading between the

¹⁶⁷ Li, Quao (李喬) (1994), 'The Author's Preface (2) (作者序 二)', *ibid.*, p. 21.

lines. That is to say, Zhong simultaneously presents multiple languages in the novel and proposes multiple reading channels for different readers, in order that different generations and different people might have their own ways of grasping the narrative content.

It can be concluded that in most post-colonial textual narratives, the manipulation of language hybridity is presented as the resistance to the authority of the former colonial language as well as the claim for cultural diversity of the formerly colonised countries. On the one hand, the language synthesis is the result of conflict between local voices and colonial education as well as the ideological control enforced by an autocratic government. On the other, its chaotic language can be considered as the representation of the disordered moment. Nonetheless, these Taiwanese post-colonial novels and their strategies of language hybridity are often regarded as problematic forms,¹⁶⁸ to which political incidents are related, as are the minority of Taiwanese textual narratives. Thus, it can be proposed that a ‘privileged norm’,¹⁶⁹ i.e., the Chinese writing convention, has been constantly entitled to determine the direction of Taiwan’s literary writing and the formation of educational materials; that is, it can be seen as an irresistible power for disavowing the ‘peripheral’, ‘inferior’ and ‘heterodox’ values in Taiwanese society. Moving deeper into the mind of the modern Taiwanese, this privileged authority has resulted in the people’s ambivalence towards identifying with Taiwan’s multiple cultures and has been an intervening factor in the formation of the island’s subjectivity.

Accordingly, the following section will discuss the ambivalence of identification

¹⁶⁸ Li, Quao (李喬) (1994), ‘The Author’s Preface (2) (作者序 二)’, *ibid.*, p. 18. In addition to Li’s work, Wang Chen-ho’s *Rose, Rose, I Love You* was thought of as inappropriate because of its overuse of Taiwanese slang and its erotic implications.

¹⁶⁹ I borrow the term ‘privileging norm’ from Bill Ashcroft, Gareth Griffiths and Helen Tiffin. See Ashcroft, Bill, Griffiths, Gareth, and Tiffin, Helen (1993), *ibid.*, p. 3.

caused by the contrast between the two different ideologies co-existing in Taiwanese society, as well as exploring the spatial propositions suggested by this irreconcilable conflict.

2.3 The ambivalence of identification and the space of splitting

In the opening ceremony of a crash course teaching ‘bar girls to be’ English, American culture and Chinese culture in *Rose, Rose, I Love You*, Dong Si-wen, a pompous English teacher, can be thought of as an agent of the coloniser because of the dominant authority of his didacticism along with his higher social status. In order to mimic English pronunciations, local bar girls speak pidgin English in a Taiwanese and a Chinese fashion, through which the deviation from the original meanings and the difference between English and Taiwanese (Chinese) are revealed. Within the process of teaching and mimicking English, on the one hand local prostitutes’ identities are shifted by Dong conferring English names on these ‘students’ and by the humiliation they experience because of their broken English. On the other hand, ironic effects are intentionally created by Wang by means of transliterating English into Taiwanese (Chinese), and further, the meanings of these English expressions are metamorphosed by the author through the characters of local prostitutes.

In this narrative, the colonial mimicry is, as Bhabha says, ‘the desire for a reformed, recognizable Other, *as a subject of a difference that is almost the same, but not quite.*’ Not only are the local bar girls reformed, but also the novel’s protagonist, Dong Si-wen, the ‘agent’ of colonial authority, becomes ‘almost the same’, but ‘not quite’. He is portrayed as being almost a metaphor for the ‘narcissism’ of the coloniser in that he considers himself to be a saviour bringing good fortune and wealth to these prostitutes; but his identity behind the ‘mask’¹⁷⁰ as well as his absurdities and farcical behaviours reveal limits to be ‘not quite’ the coloniser. As Homi Bhabha further states:

¹⁷⁰ Bhabha, Homi K. (2006), *The location of culture* (London and New York: Routledge), p. 126.

... the discourse of mimicry is constructed around an *ambivalence*; in order to be effective, mimicry must continually produce its slippage, its excess, its difference. The authority of that mode of colonial discourse that I have called mimicry is therefore stricken by an indeterminacy: mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is, thus the sign of a double articulation; a complex strategy of reform, regulation and discipline, which ‘appropriates’ the Other as it visualizes power. Mimicry is also the sign of the inappropriate, however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an immanent threat to both ‘normalized’ knowledges and disciplinary powers.¹⁷¹

The ambivalent ‘place of identification’, which is regarded by Bhabha as ‘a space of splitting’,¹⁷² suggests the ‘disturbing distance in-between that constitutes the figure of colonial otherness.’¹⁷³ Through Wang’s satirizing the fetishism shown by Dong Si-wen, a councilman, and ‘inferior’ local people (procurers and prostitutes), the yearning for Taiwanese post-colonial re-identification can be discerned from the ‘abnormality’ of this narrative, which is presented by means of its mixture of various languages and the emergence of local tongues from the text.

According to Homi Bhabha, the discourse of mimicry also ‘raises the question of the authorization of colonial representations’.¹⁷⁴ In Wang’s description of the venues related to the narrative, the place with a localised name, i.e., Gou Zai Wei [gaõ a me i] (溝仔尾, the end of a trench), is mentioned in contrast with the dominant roads which are referred to in China or Chinese cities, Chinese road (中華路) and Nanjing street (南京街) for example. Although the city image of Hual-ien is not realistically presented in *Rose, Rose, I Love You*, Wang’s concern about local spatial

¹⁷¹ Bhabha, Homi K. (2006), *ibid.*, p. 122.

¹⁷² *Ibid.*, p. 63.

¹⁷³ *Ibid.*, p. 64.

¹⁷⁴ *Ibid.*, p. 129.

identities and the interrogation of the authorisation of colonial representations can be perceived in this novel. Correspondingly, the ambivalence between difference and identity can be discerned in an event that has recently occurred in Hual-ien city, in which a conflict between the residents of Gou Zai Wei [gaō a meì] and the local government broke out over the on-going demolition of the shops and houses built on the trench¹⁷⁵ (Fig. 2. 4, 2. 5). From the government's viewpoint, this area and these buildings are 'harmful tumours' affecting the city's future development, whilst from the local residents' point of view, the so places and their houses are full of memories and vitality.

This event suggests the marginalisation of native voices and local spatial identities, which can also be unearthed from Hua-lien's street system and city planning, established during the Japanese colonisation and later developed during the KMT's ruling period (Fig. 2. 6, 2. 7, 2. 8). That is to say, the modernised city planning and the naming of the streets, such as Chiang Kai-shek road (中正路), Shanghai street (上海街), and Nanjing street (南京街) was an attempt to erase local spatial identities and people's memories. Through the description of inferior spatial characteristics together with the sexual trades taking place in the corners of the city in this narrative, Wang Chen-ho does not only highlight the KMT's great Chinese ideology by satirizing the 'inferiority' of local people and their fetishism but also emphasises the contradiction between local spatial identities and the normalisation of modern city planning. In other words, the organic and living spatial identities have been struggling with an orthographical city structure with Sinicised names and

¹⁷⁵ Chen, Hui-fang (陳惠芳) (2007), 'Gou Zai Wei Jin Chai Chu (溝仔尾今拆除, Gou Zai Wei is Demolished Today)', *Zhong Guo Shi Bao* (中國時報, *China Times*), 1st November, 2007, sec. 1. Also see Fan, Zhen-he (范振和) (2007), 'Chai Gou Shang Ren Jia You Chong Tu (拆溝上人家 又衝突, Another Conflict for the Demolition of the Houses on 'the Trench')', *Lian He Bao* (聯合報, *United Daily News*), 1st November, 2007, sec. 1.

authoritative symbolisation, as well as facing a fate of normalisation.

From the above discussion, it can be stated that the ambivalence of language and cultural identification reflects the shaping of Taiwanese spatial identity; that is, spatial and architectural constructions can not fully represent Taiwanese multiple and local identities, but may be present as a mimicry of foreign values and their representations. Accordingly, this research hypothesises that post-colonial textual narratives which deliver Taiwanese concerns and concealed narratives through hybrid languages may contribute to the regeneration of Taiwanese spatial identity. The following chapter will explore a number of case studies to analyse the potential of applying the spatial implications of textual narratives to architectural design, in terms of the setting of design programmes and the means of visualising spatial metaphors in the novels.

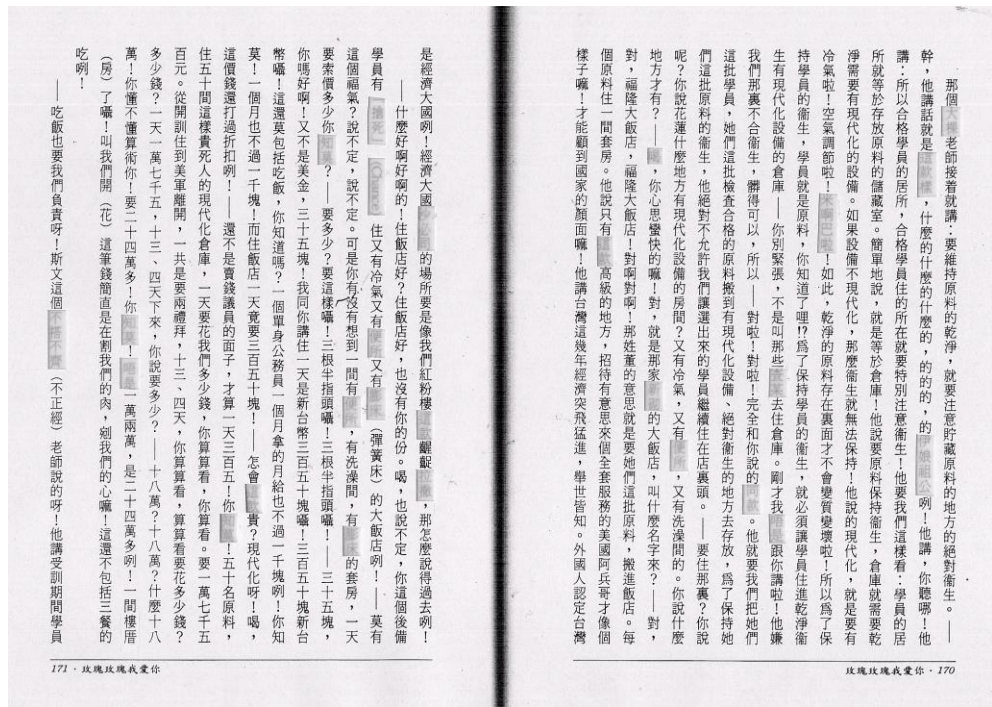


Fig. 2. 1. Tseng, C-p (2008), the visualisation of reading discontinuity of *Rose, Rose, I Love You*, unpublished drawing.

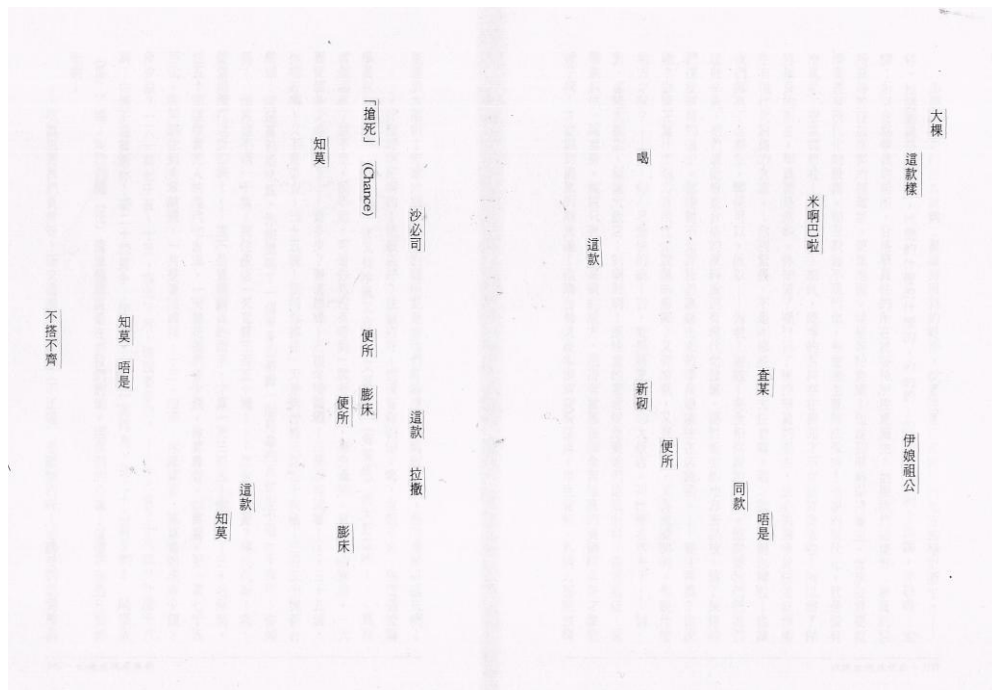


Fig. 2. 2. Tseng, C-p (2008), the mapping of the location of transliterated Taiwanese dialect, English and Japanese in a text in *Rose, Rose, I Love You*, unpublished drawing.

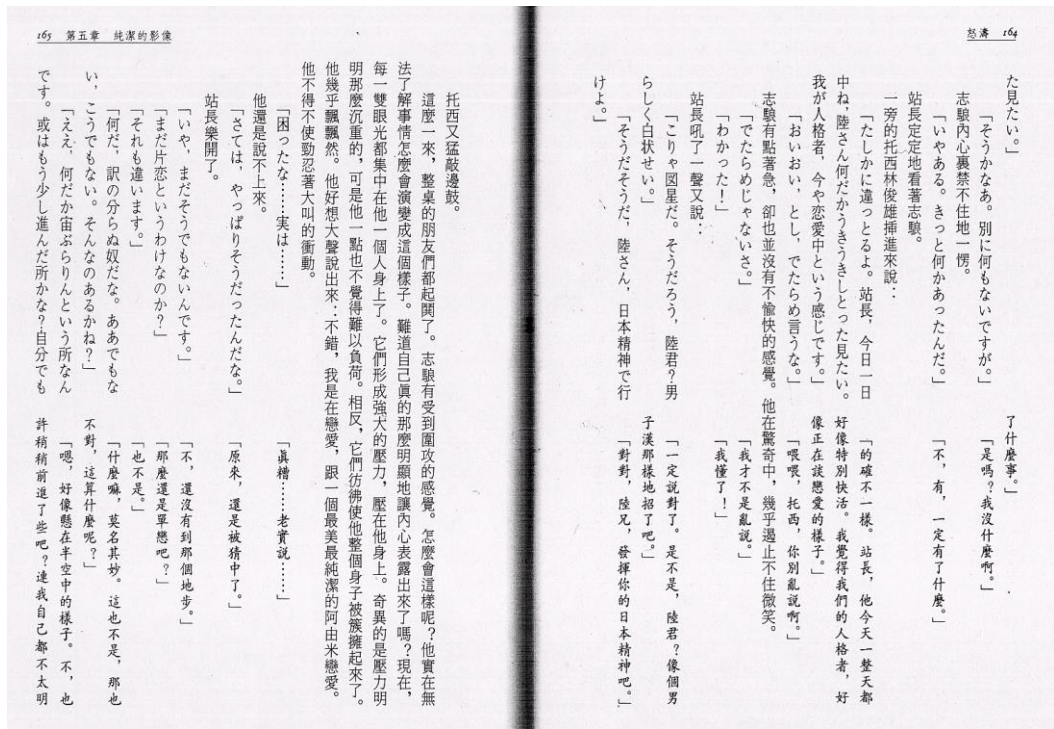


Fig. 2. 3. A quoted text from Zhong, Zhao-zheng (鍾肇政) (1997), p. 164-65.



Fig. 2. 4. The confrontation between residents inhabiting on Gou Zai Wei [gaō a meī] (溝仔尾) and the authority of city government, in Lu, Ru-yu (魯如宇) (2007), sec. A3.



Fig. 2. 5. The confrontation and violent conflicts between residents inhabiting on Gou Zai Wei [gāo a meì] (溝仔尾) and the authority of city government. Photograph, Fan, Zhen-he (范振和), in Fan, Zhen-he (范振和) (2007), sec. C1.

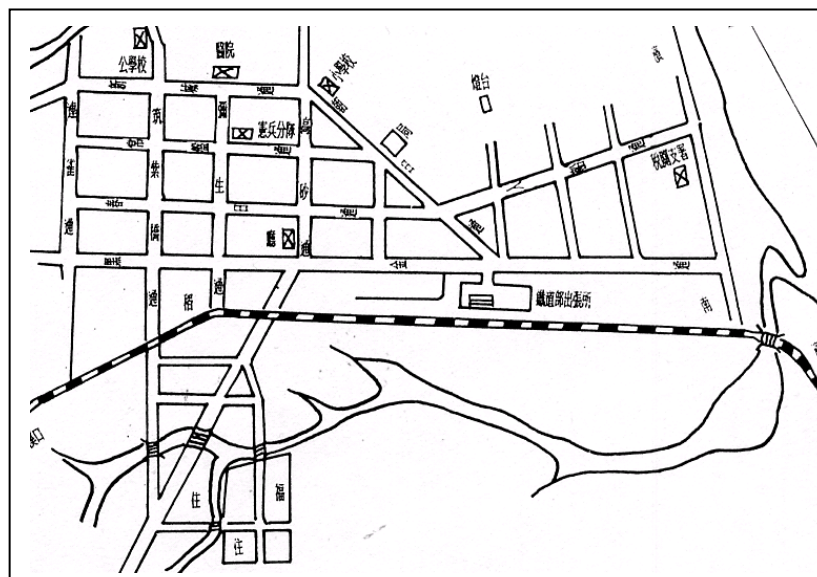


Fig. 2. 6. An early Japanese city planning of Hua-lien city (1912), in Zhang, Jia-jing (張家菁) (1996), p. 61. It can be seen that the city was planned by orthographical structure and the streets were named in a Japanese way. From the map, it is clear that a river was kept in its original state.

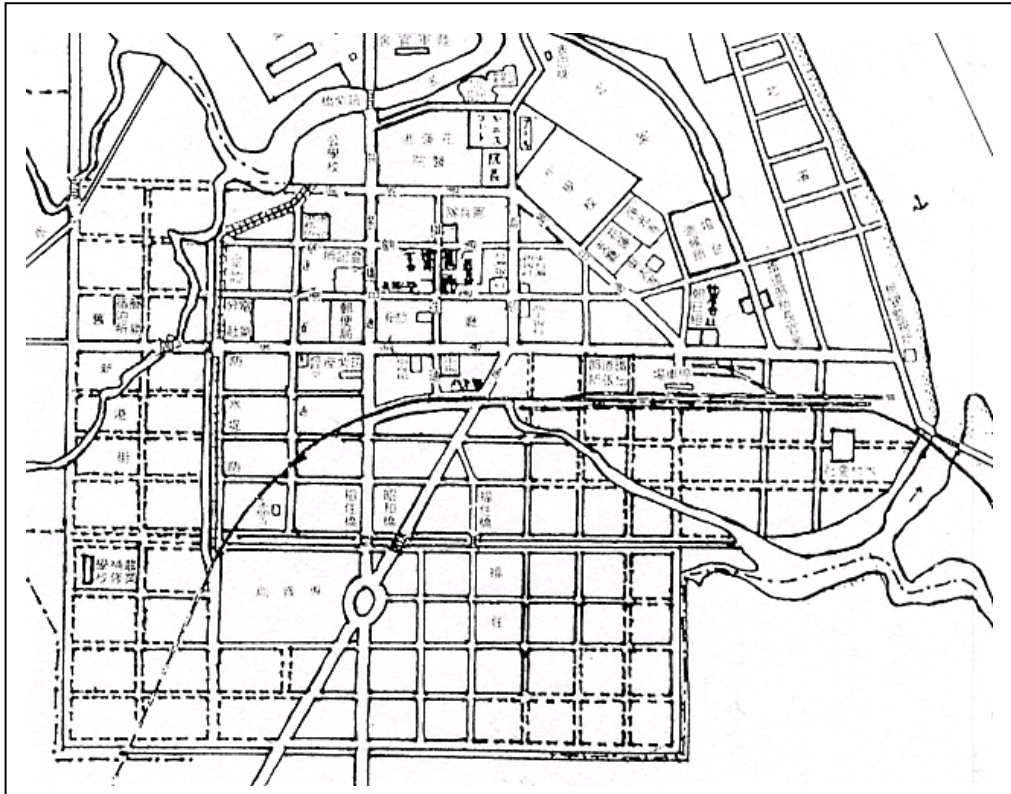


Fig. 2. 7. A later Japanised city planning of Hua-lien city (1928), in Zhang, Jia-jing (張家菁) (1996), p. 82. An orthographical structure and Japanesque street names are presented on the map. Although part of the river was covered in the city, the whole body of it can be seen from the map.

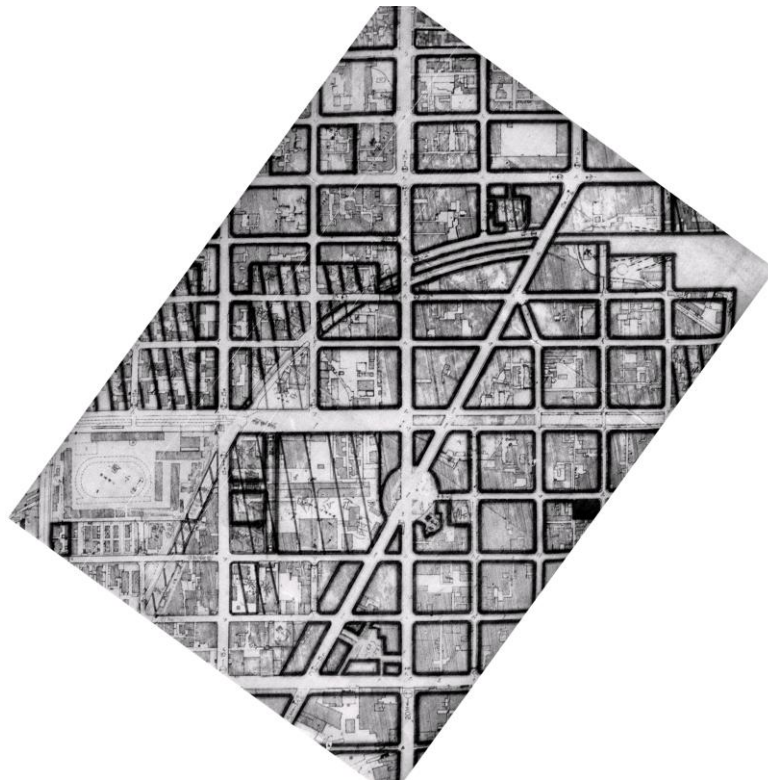


Fig. 2. 8. The current city planning of Hua-lien city developed in the KMT's ruling period, source from the Construction Bureau of the Government of Hua-lien City.

Chapter 3: Textual narratives as sources for constructing spatial narratives

From the discussion of Taiwanese post-colonial textual narratives and hybrid identity, it can be seen that the confrontation between the oppressor and the oppressed suggests the importance of peripheral voices and people's concerns with local spaces. The hypothesis that textual narrative may act as an important source material for reconsidering spatial identity in post-colonial conditions opens the possibility of new kinds of spatial construction. By means of some case studies, it will be possible to discover the relationship between spatial aspects in literary works and the design of architectural projects as well as the methodology that can be utilised in the design of spatial narration. This chapter, then, will study some examples of architectural projects that are inspired by textual narratives. These will include Bernard Tschumi and his students' critical projects which were produced during the 1970s and 1980s at the Architectural Association and, John Hejduk's Berlin Masque project that was created in 1981 for a competition.

As architectural projects relating narratives or momentous events can be regarded as the construction of spatial narratives, this chapter will discuss Daniel Libeskind's Berlin Jewish Museum (1988-99) and the Imperial War Museum of the North in Manchester (1997-2001), as well as studying Nigel Coates' projects of narrative architecture that were produced in the 1980s and 1990s. In the meantime, it would be essential to explore whether the narratives conveyed by these projects are related to some literary works, and to discuss how these narratives inspire the spatial constructions. Apart from the projects that were produced by the above-mentioned western architects, this chapter will also study a case in Taiwan that investigates the

reproduction of spatial imagination in textual narratives and the potential means for representing architectural spaces portrayed in a Chinese novel. That is, a Taiwanese scholar Guan Hua-shan's (關華山) research, which explores the re-presentation and representation of architectures and gardens described in *Hong Lou Meng* (紅樓夢), will be studied. At the end of this chapter, it will be possible to propose an approach to re-present spatial aspects in textual narratives through architectural means as well as a research direction concerning the construction of contemporary Taiwanese spatial narratives.

In terms of the relationship between literary narrative and architecture, Bernard Tschumi states that 'the unfolding of events in a literary context inevitably suggests parallels to the unfolding of events in architecture.'¹⁷⁶ In fact, the narrative event depicted in a novel is an abstract construction, while the event taking place in an architectural context is substantial and visible. Hence, it can be argued that the discussion on the transformation of spatial imagination or implications from the narrative framework of a textual composition into a spatial construction may benefit the design of an architectural project. Accordingly, the first section of this chapter will discuss how textual narrative (a novel) can be regarded as a source for the setting of an architectural design programme, as well as studying how literary imagination and narrative strategies can be spatialised and further be applied to the process of constructing spatial narratives.

That is, in relation to the utilisation of textual narratives as an inspirational source material for the process of creating spatial narratives, two relevant aspects and their different means of transforming spatial descriptions or issues conveyed in texts into the construction of spatial narratives will be discussed. One aspect suggests

¹⁷⁶ Tschumi, Bernard (1990), *Questions of Space* (London: Architectural Association), p. 92.

that textual narrative can benefit the setting of architectural programmes because of the parallel relationship between narrative events in text and the events taking place in architectural spaces. For example, the students' works in Tschumi's unit at the AA from 1974 to 1975 and Hejduk's conceptual works have questioned the orthodox or rational relationship between architectural form and design programme. This approach is based on the transformation of textual metaphor or narrative plots into the setting of spatial scenarios or sequences in architecture as well as being related to the connection between characters in a novel and the characters in an architectural project, whereby a critical architectural programme can be engendered. The other aspect suggests that not only may the events portrayed in textual narratives contribute to the setting of architectural programmes and the design of spatial narratives but also that the manipulation of textual composition is analogous to the construction of spatial elements and their relations to cultural context. In other words, this direction suggests that through representing or spatialising textual formations, spatial propositions may be revealed and spatial identities can be explored, such as the Joyce's Garden project organised by Tschumi in 1977.

3.1 Textual narrative as a source for the setting of architectural programme

In order to explore the relations between textual narratives and architectural programmes, it is necessary to reconsider what architecture's content can be and in what way textual narratives can contribute to the invention of architectural programmes. In addition, it is also essential to clarify what the components of a programme that is inspired or stimulated by textual narratives, rather than by functionalist use, can be. In discussing historical aspects that determine the notion of the programme, Tschumi states that '...the program long remained an important

part of the architectural process', although the eighteenth century's development of scientific techniques and most beaux arts programmes emphasised 'pure formal manipulation' and regarded 'use and construction as separate disciplines'.¹⁷⁷ This disjunction between "form" and "content", however, which also resulted from the nineteenth-century's complex programme and the requirement of ideal building types, was attacked by the modern movement.¹⁷⁸

The causality between function and architectural form was an orthodox factor in the process of architectural design as well as a determinant for the discourse of spatial content in the functionalist architecture, yet, by the 1950s, this doctrine of modern architecture was challenged by a changing social context and was disfavoured partially because of the 'virtual failure of its utopian aims.'¹⁷⁹ At the same time, as '[a]rchitecture also found a new base in the theories of modernism developed in literature, art, and music', Tschumi states that "[f]orm follows form" replaced "form follows function".¹⁸⁰ In the light of Tschumi's discussion on the formal manipulation of architecture in the 1950s or by postmodernists,¹⁸¹ it can be discerned that formal experimentation and architecture's linguistic concerns were advocated for ideological reasons, which emphasise that architectural content can be perceived through formal expression rather than the constant interaction between spaces and events. Hence, Tschumi writes:

Program[m]atic concerns were rejected as leftovers from obsolete functionalist doctrines by those polemicists who saw programs as mere pretexts for stylistic experimentation. Few dared to explore the relation between the formal

¹⁷⁷ Tschumi, Bernard (1999), *Architecture and Disjunction* (Cambridge and London: The MIT Press), p. 113.

¹⁷⁸ *Ibid.*, p. 114.

¹⁷⁹ *Ibid.*, p. 114-5.

¹⁸⁰ *Ibid.*, p. 115.

¹⁸¹ *Ibid.*, p. 115-7.

elaboration of spaces and the invention of programs, between the abstraction of architectural thought and the representation of events.¹⁸²

It is clear that Tschumi intends to explore the constant interaction and correlation between the formal construction of spaces and the complex activities and events that take place within them. It can be stressed, moreover, that the relationship between architecture's social context and the representation of events can be further explored, although there might be some conflicts between events and the functions of related spaces. Accordingly, the section would argue that through the association of the dynamic characteristics of events in spaces with the various sources for the invention of architectural programme, a multiplicity within architectural discourse can be generated.

3.1.1 Literary briefs: the analogy between textual narrative and architecture

To explore the construction of narrative in architecture, it is essential to consider events that happen in architectural spaces as well as asking whether textual narratives can provide 'a framework for the analysis of the relations between events and spaces, beyond functionalist notions'¹⁸³, which may further inspire architectural designers in the design of spatial narratives. In terms of the parallel relationship between textual narrative and architecture, Bernard Tschumi questions:

To what extent could the literary narrative shed light on the organization of events in buildings, whether called "use," "function," "activities," or "programs"? If writers could manipulate the structure of stories in the same way as they twist vocabulary and grammar, couldn't architects do the same, organizing the program in a similarly objective, detached, or imaginative

¹⁸² Ibid., p. 141.

¹⁸³ Tschumi, Bernard (1999), *Architecture and Disjunction*, ibid., p. 146.

way?¹⁸⁴

Accordingly, in regarding that textual narratives may provide programmes or events for developing architectural works, Tschumi applied several texts or novels to the studio of his students' works in a series of 'literary' projects organised at the AA in 1974-1975. Tschumi and his students' works examined the potential of generating architecture from the events and spatial imagination delineated in a novel, as well as experimenting with the disjunctive relations between events and spaces. That is, the description of events and spaces in literary works, as well as the characterisation of subject and object by texts, might project a descriptive and critical architectural programme, through which the relationship between a space and its content could be further discussed. Moreover, because the description of events and objects in a narrative inevitably involves the representation of actions and the narration of spatial scenario, the relation between textual description of events and the narration of events in physical spaces may thus suggest the analogy between textual narrative and architectural narration.

In Tschumi's unit, Kafka's *Burrow*, Borges' *Library of Babel*, Hesse' *Glass Bead Game* and Calvino's *Invisible Cities* were employed 'not only to avoid the predetermination of an analytical brief, but to provide the necessary dialectic between an existing cultural artefact and something that could not be its mere illustration'¹⁸⁵. For example, by starting from Kafka's *Burrow* Alan Sive's *An Ontological Burrow* rethinks the definition of the space of burrow and questions whether there is other 'concealment' or something more than a sort of cloak that conceals the space of burrow. In Sive's words, he intended to redefine 'the notion

¹⁸⁴ Ibid.

¹⁸⁵ Tschumi, Bernard and Coates, Nigel (1983), *The Discourse of Events* (London: Architectural Association), p. 29.

of the “existence” of this cloak, which depended entirely on the space not being perceived for some reason, that defined the Burrow.¹⁸⁶ The concept of the Burrow was supposed to be expanded by Sive from a physical space to the space that may not only exist by perceiving it through certain defined signs or ‘pointers’, but by perceiving it mentally and ontologically. To draw this query to architectural reality, he ‘designed a system of three superimposed spaces, each one a burrow to the other two.’¹⁸⁷ Accordingly, the façade of buildings in Bond Street, entrance and passages for accessing the labyrinth space are presented to unfold or perceive the ‘Burrow’ behind the façade. (Fig. 3. 1) In fact, Kafka’s metaphorical description of the spaces of burrow and the pointers he uses to construct the spaces of burrow suggest the superimposition of fictional space and physical space. Alan Sive’s project thus can be thought of as characterising the ambiguity and complexity of spatial experience in our daily life by means of architectural signs. However, the project’s architectural representations could not avoid using perspective and isometric drawings, through which the labyrinthine mental experiences could not be perceived through orthogonal spatial configuration and the spatial order it represents.

With regard to Joao Basto’s *The Library of Babel*, the relation between order in text and order of space, between mathematic equation and geometric configuration were explored through formal representation, which were transformed from textual description to a series of conceptual drawings that are composed of spatial elements and their geometric formations. (Fig. 3. 2, 3. 3, 3. 4)¹⁸⁸ According to Tschumi and Coates, ‘Joao Basto’s *Library of Babel* proposed the possible necessity of a

¹⁸⁶ Sive, Alan (1975), ‘An Ontological Burrow’, in Tschumi, Bernard (1975), *A Chronicle of Space* (London: Architectural Association), 31-35, p. 31.

¹⁸⁷ Sive, Alan (1975), ‘An Ontological Burrow’, in Tschumi, Bernard (1975), *ibid.*

¹⁸⁸ Tschumi, Bernard and Coates, Nigel (1983), *The Discourse of Events*, *ibid.*, p. 32-3.

mathematical mediation between space and text¹⁸⁹, by which the narration of *The Library of Babel* are spatially constructed. At the same time, the meditation upon the macrocosmic order can be perceived by the precise calculation and repetition of geometric spatial elements (components). Subsequently, a linear walk in Hyde Park, which is ‘orientated in two continuous directions, each 2612 feet long, with twelve stopping stages’¹⁹⁰, demonstrates a transformation from the calculated order conveyed in the novel to two linear directions set by the principle of the hexagonal as well as to the equation for locating the twelve stopping stages along the walk.

From a series of mapping drawings, it can be discerned that the encounter with events on each stopping stage was regarded by Basto as the reading of book pages, with which contingent encounters or events were confronted. It is obvious that the analogy between text and space was applied to Basto’s *The Library of Babel* by means of transforming the spatial order conveyed in the contents and description of ‘the divine library’ into the principle of experiencing ‘the natural library’, i.e. Hyde Park, and the tracing of events encountered within this walk. The contrast between mathematical calculation and the contingent events can also be perceived from this walk. It can be argued that Basto’s *The Library of Babel* proposes a dynamic translation from textual description and mathematic formation to spatial narration and architectural configuration. The reading of book pages (of the novel and in the *Library of Babel*) has been analogised to the experience of the environment; in the meanwhile, the distance and conflict between regularity and irregularity (the divine and the human) can be perceived through the representation of this walking journey.

In terms of the parallel relationship between literary narrative and architecture,

¹⁸⁹ Tschumi, Bernard and Coates, Nigel (1983), *ibid.*, p. 29.

¹⁹⁰ Basto, Joao (1975), ‘*The Library of Babel*’, in Tschumi, Bernard (1975), *ibid.*, 52-60.

the analogy between the description of spatial sequence in a novel and the sequence of spaces in architecture was researched by the students' works in Tschumi's unit. For instance, Edgar Allan Poe's *Masque of the Red Death* was examined, and an analogous relationship between sequences of narrative spaces and sequences of architectural spaces was suggested by the projects.¹⁹¹ In the projects, the oppositions of 'programmatic content and urban typology, urban typology and spatial experience, spatial experience and procedure, procedure and building type, building type and spatial sequence, spatial sequence and urban typology'¹⁹² were explored. In order to investigate the relations between spaces and events, moreover, not only layering, juxtaposition and superimposition of images were used to enrich the interpretations of events, but also notational drawings were devised to elaborate movements or actions of the subject in architecture.

In the above-mentioned projects, the relations between events and spaces were mediated between textual and architectural context, between verbal and visual discourse, by means of analogy. Through visualising the narrative scenarios and spatial structures implied in the texts, spatial propositions may be presented by these notational drawings. A notational drawing, like scores which indicate the tempo and rhythm of music, can be regarded as a means to record people's traces or trajectories of moving or activities in space. Being similar to scoring, movement notation may indicate the process of events from the past as well as notating something happening in the present. As Lawrence Halprin says that '[s]cores are notations which use symbols to describe processes over a period of time.'¹⁹³ 'It is

¹⁹¹ Tschumi, Bernard (1999), *Architecture and Disjunction*, *ibid.*, p. 145.

¹⁹² Tschumi, Bernard and Coates, Nigel (1983), *ibid.*, p. 42.

¹⁹³ Halprin, Lawrence (1969), *The Rsvp Cycles: Creative Processes in the Human Environment* (New York: George Braziller), p. 05.

through them that we can involve ourselves creatively in “doing,” from which, in fact, structure emerges—the form of anything is latent in the process.¹⁹⁴ In terms of chronicling temporal and dynamic events and activities in architecture, it can be asserted that notational drawings will reveal the moving mechanism performed by the subject in spaces that plans, sections or axonometrics might not be able to express fully. Tschumi also states that ‘if the reading of architecture was to include the events that took place in it, it would be necessary to devise modes of notating such activities.’¹⁹⁵

Regarding the abstraction of narrative structure and event from textual narrative, the process of narration and the action of narrative characters may play important roles in the process of transforming the textual description into spatial formation and which may further benefit the construction of spatial narrative. Hence, this research will apply notational drawings to transcribe the dynamic process of narration from Taiwanese post-colonial textual narratives and will discuss the potential means for spatialising the narrative structure so as to construct contemporary spatial narrations that may characterise local spatial characteristics. Although in the above projects, which discuss the parallel relationship between narrative (events) and spatial sequences, notational drawing is used in association with the juxtaposition, superimposition and layering of images to express the complex architectural reality, the mechanisms of these narrative devices and their relations to spatial narration have not been fully explored. That is, even though the process of spatial narration may not be equivalent to that of textual description, the emplotment of events in textual narrative may suggest means of composing the fragments of spatial narratives as well

¹⁹⁴ Halprin, Lawrence (1969), *ibid.*, p. 04.

¹⁹⁵ Tschumi, Bernard (1999), *Architecture and Disjunction*, *ibid.*, p. 148.

as the user's course of experiencing and interpreting the implied spatial discourses. Because of the multiplicity of events in architecture and the flexibility of composing the fragments of spatial narratives, I argue that conventional architectural drawings and physical spatial constructions may not fully convey dynamic and complex spatial narratives and their spatial propositions.

Questioning the doctrine of functionalism through drawing an analogy between architecture and other disciplines, the projects discussed above would intend to explore the heuristic relevance of events portrayed in a novel to the content of architecture, rather than establishing a didactic methodology for transferring events from a text to spatial construction. In other words, the above-mentioned projects could be regarded as attempts at the dynamic transformation of textual description into spatial narration rather than as emphasis on the direct interpretation of textual narratives and a literal association with text and architecture. Moreover, it can be discovered that the venues of events or spaces portrayed in textual narratives might not be exactly correspondent with the sites of the proposed design projects, but would project the conceptual similarity between spatial descriptions in a fictional text and spatial propositions in a physical site. For instance, in *An Ontological Burrow*, Sive transfers the concept of Kafka's *Burrow* and the spatial descriptions of the novel into the labyrinthine spaces of Bond Street in London by transforming a natural landscape into artificial constructions.

The difference between literarily descriptive events (spaces) and actual architectural events (spaces) may therefore project the tension and conflicts between fiction and reality as well as creating dynamic and complex reciprocity between designed spaces and the events that may occur in them. Although there is a discontinuity between the description of textual narratives and the fabrication of

architectural narratives, the projects' intentions of questioning the causality between architectural programme and spatial form, as well as developing representational media beyond the limit of traditional drawings, can be important references to this research.

3.1.2 The nature of programme

In studying the relationship between 'nature' of architectural programme and literary work, it is also essential to discuss John Hejduk's works, such as the Berlin Masque produced for a competition. Hejduk says:

It is rare that an international competition would open its program with a passage from a work by Italo Calvino. I pondered this act a long time and I came to the understanding that a deep search into the "nature" of program might perhaps be attempted ... a search towards the possibility of renewal ... a program that perhaps had something to do with the spirit of our times.¹⁹⁶

In other words, the 'nature' of programme may project the potential course of forming the spatial identity of our living environment and the re-presentation of 'our times', or in Hejduk's words, 'representing certain aspects of the time.'¹⁹⁷ The new programme can be a philosophic programme and something more than the functional concerns.¹⁹⁸ It may relate to the significations embedded in the segments or signs of spatial elements which we may encounter within our living environment as well as relating to the meditations shuttling between the past and the present of our spiritual lives. In short, the utilisation of a literary work as an architectural programme can be thought of as the forming of a masque in that something more than its sign is

¹⁹⁶ Hejduk, John (1989), *John Hejduk: Mask of Medusa*, ed. Kim Shkapich (New York: Rizzoli), p. 138.

¹⁹⁷ Hejduk, John (1989), *ibid.*, p. 27.

¹⁹⁸ *Ibid.*, p. 135.

implied. Through the excerpts from Italo Calvino's *Invisible Cities*, John Hejduk's design philosophy for the Berlin Masque project can be perceived. The visitor who was invited to view the city of Maurilia could only admire 'the grandeur and prosperity of the new metropolis Maurilia' on the old postcards, whilst 'the metropolis still offers the additional charm of enabling one to dwell with nostalgia on what it once was by contemplating what it is now.'¹⁹⁹ To Hejduk, the programme excerpted from Calvino's *Invisible Cities* may suggest a great deal of contemplation upon the re-creation of an area in the city of Berlin, which implies the potential of tracing back what has been lost.

In *Invisible Cities*, Calvino portrays stories of many cities through depicting the experiences of the traveller, Marco Polo, as well as narrating the cities' spatial compositions in relation to their memories, signs, desire, names and natural elements etc. The recollection of these cities' past can be grasped by means of contemplating the signs or fragmented images presented by extant objects in every corner of the cities in association with events and activities occurring in them. Calvino expresses his imaginations of these cities' by means of metaphor, for instance, in describing the city of Zaira, he writes:

As this wave from memories flows in, the city soaks it up like a sponge and expands. A description of Zaira as it is today should contain all Zaira's past. The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lighting rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.²⁰⁰

Here, the past of a city exists in the events it experienced and the traces they left,

¹⁹⁹ Calvino, Italo (1972), as quoted in Hejduk, John (1989), *ibid.*

²⁰⁰ Calvino, Italo (1997), *Invisible cities*, trans. William Weaver (London: Vintage), p. 10-11.

which, by the use of simile, can be conceived of as the lines of a hand. The spatial metaphor can be discerned through the analogous configuration between the micro-network and traces that the lines of a hand inscribe and the living cityscape composed of various architectural elements and spaces.

I suggest that there are some similarities between Calvino's *Invisible Cities* and Hejduk's texts and design works. In *Invisible Cities* the reader's spatial imagination can be expanded from reading the spatial metaphors in texts to wandering in the cityscape as well as musing upon the poetic associations with the city's past and present. Calvino's words and narration vividly characterise the cities' abstract characteristics along with substantial features by articulating the material details and traces inscribed on objects or buildings in the cities due to the passing of time. With respect to Hejduk's works, spatial narratives are constructed in association with poems (texts), architectural projects and their drawings; for example, the texts and poems of the Berlin Masque and Victims projects portray the role and spatial characteristics of the design projects as well as the events or narratives that involve the occupants. The experience of masque space can be considered as a combination of 'words, instructions [descriptions], [and] emblems.'²⁰¹ Accordingly, these texts can be regarded as descriptive programmes for design works as well as channels for perceiving the metaphors or implications of the projects.

Being inspired by the imaginative narrative in Calvino's *Invisible Cities*, Hejduk's Berlin Masque appears as a multiple and poetic spatial narrative in which spatial tension and temporal discontinuities between the new constructions and the extant buildings are engendered by the intervention of heterogeneous spatial objects

²⁰¹ Libeskind, Daniel (1989), 'Introduction', in Hejduk, John (1989), *John Hejduk: Mask of Medusa*, ed., Kim Shkapich, *ibid.*, p. 12.

in the site. The elements of the Berlin Masque are inlaid in the voided places where ‘the vanished can still be felt’²⁰², whereby a discourse between these spatial characters and existing reality can be generated by the performance of these ‘masks’ which are named with individual characteristics, and by activities happening in these constructions and in the site. Although some of these elements are unusable, considered by conventional standards of functionality, their ‘performance as’, as well as the potential of generating new relations with existing urban context, have created a new definition of ‘function’ in architecture. That is, the spatial composition along with the symbolic language of objects acts as ‘Berlin Looms’²⁰³, which may interweave the past and the present of the city and through which the regeneration of city fabrics and the new meanings of the site can be simultaneously shaped. In association with architectural constructions, drawings and poems, Hejduk’s works can be approached through a consideration of ‘their originality, their eidetic and poetic nature’²⁰⁴, and ‘despite the formal causalities which are immanent to them, they remain open to a disconcerting, almost hallucinatory rupture with space, one which allows access equally to bewilderment or ecstasy.’²⁰⁵ Libeskind thus comments that ‘[t]heir enigmatic quality is constituted by a revelation of an architecture which breaks through established frameworks and unfolds itself in no predictable sequence.’²⁰⁶

In comparison with the above two approaches in 3.1.1 and 3.1.2, it can be seen that textual narratives are applied by Tschumi’s students to explore the analogous relationship between narrative events and spatial sequences as well as the mediation

²⁰² Hejduk, John (1989), *John Hejduk: Mask of Medusa*, *ibid.*, p. 382.

²⁰³ Hejduk, John (1989), *ibid.*

²⁰⁴ Libeskind, Daniel (1989), ‘Introduction’, in Hejduk, John (1989), *John Hejduk: Mask of Medusa*, *ibid.*, p. 15.

²⁰⁵ *Ibid.*

²⁰⁶ *Ibid.*

between textual language and spatial language, whilst texts or myths are utilised by Hejduk as the sources for enriching architectural imagination and for creating the tension between reality and the imaginary. The projects produced by Tschumi's students suggest a methodology of abstracting the structural framework from fictions and further applying this framework to develop design strategies or associating the narrative scenarios with events occurring in site. Accordingly, textual narratives on the one hand act as the matrix of architectural programme yet, on the other, forge the discontinuity between reality and the imaginary so as to criticise the causality between form and content as well as projecting a new form in architectural representation. In terms of generating spatial narration in an area where people's memories were erased or a place where the past and the present of architectural elements are intermixed with each other, Hejduk suggests a means for and a course of tracing the fragments of a city's memories. Nonetheless, Hejduk's work does not present an objective design methodology for developing design works through textual framework but suggests a composite of textual imagination and spatial representation.

3.1.3 The spatialisation of textual conflicts

In the Joyce's Garden project that was organised by Tschumi in 1976-77, the programme of architecture was derived from the texts excerpted from James Joyce's *Finnegan's Wake*, and the architectural projects were developed through strategies that are analogous or oppositional to the ones suggested by the texts. That is to say, the text itself was the brief of architectural projects; instead of indicating spatial elements, their respective sizes and functional requirements, 'this brief suggested

how these elements related to one another.²⁰⁷ In the brief, Tschumi states:

Joyce's words are compressed ('Autobinotons...'), words are grouped ('deesperation of deispiration at the diasporation of his diesparation...') additional phrases are inserted to thicken the basic ideas. It must be read over a period of time. Like architecture. You can never get it all at once. Is Joyce's work about the dissolution of time a conventional narrative logic? And is any architectural discussion which refers to Joyce a challenge to most architectural dogmas?²⁰⁸

In *Finnegans Wake*, words and units are not manipulated on a grammatical system, 'conventional syntax is suppressed. In places, it nearly fades away altogether.'²⁰⁹ It is obvious that 'Joyce's text divorces itself from the literary tradition.'²¹⁰ Apart from the compression and recombination of words as well as its lack of narrative framework, Joyce proposes the sense of temporal discontinuity, which allows the reader to change from a passive receptor to an active meaning producer. Its linguistic 'montage'²¹¹ and the dissolution of time (in both narration and reading process) may suggest the spatial reconstruction within the assemblage of its narrative units, and which may also analogise to the interaction between spatial elements or between spaces and activities in architectural site. Rather than suggesting rooms or other spatial elements and, their sizes and functions, the text (a brief of Joyce's Garden project) 'suggested how these elements related to one another' as well as doing with 'how activities form, inform, deform and misform spaces. And vice-versa,

²⁰⁷ Tschumi, Bernard and Coates, Nigel (1983), *The Discourse of Events*, *ibid.*, p. 39.

²⁰⁸ *Ibid.*, p. 38.

²⁰⁹ Bloomer, Jennifer (1993), *Architecture and the Text: The (S)cripts of Joyce and Piranesi* (New Haven and London: Yale University Press), p. 15.

²¹⁰ *Ibid.*, p. 12.

²¹¹ I borrow the term 'montage' from Sergei Eisenstein in his discussion on the chapter of 'Synchronization of Senses' in Eisenstein, Sergei (1986), *The Film Sense*, trans. Jay Leyda (London: Faber and Faber), p. 60-91.

of course.²¹²

It is clear that Joyce's *Finnegans Wake* provides critical viewpoints that are applicable to the challenge to architectural conventions because of its generative spatiality or the forging of writing spaces in the text. In the Joyce's Garden project, the dissolution and distortion of narrative units in Joyce's work were regarded by Tschumi as analogous to the clash and juxtaposition of architectural elements and activities in the area of Covent Garden. However, the discontinuity between the narrative background²¹³ of Joyce's *Wake* and Covent Garden's historical context can be discovered easily. From Tschumi's viewpoint, although Joyce's *Finnegans Wake* may be related to a story of someone's wake, what really counts 'was the handling of the story, not the story itself.'²¹⁴ That is to say, much of the project focuses on intervening heterogeneous formal constructions and spatial disorder in the Covent Garden area through transforming the psychological complexity implied in the text into the manipulation of spatial relations. Moreover, the 36 regular point grid arbitrarily located on the site was chosen by students to accommodate their design projects, which was regarded by Tschumi as a mediator between 'two mutually exclusive systems of words and stone, between the literary program and the architectural text.'²¹⁵ In other words, it can be suggested that the discrepancy between the brief provided by Joyce's *Wake* and the textual representation of each project can be mediated by injecting another order system on the site. Accordingly, architectural manipulation would become multiple and dynamic by juxtaposing various language matrixes. Moreover, Tschumi states:

²¹² Tschumi, Bernard and Coates, Nigel (1983), *ibid.*, p. 39.

²¹³ Deane, Seamus (2000), 'Introduction', in Joyce, James (2000), *Finnegans Wake* (London: Penguin Books), xiii-xvi.

²¹⁴ Tschumi, Bernard and Coates, Nigel (1983), *ibid.*, p. 39.

²¹⁵ Tschumi, Bernard (2003), 'Joyce's Garden', in Tschumi, Bernard (2003), ed. Giovanni Damiani (London: Thames & Hudson), p. 40.

Joyce's Garden in no way attempted to reconcile the disparities resulting from the superimposition of one text on another; it avoided synthesis, instead encouraging the opposed and often conflicting logics of the different systems.²¹⁶

In effect, because the 36 locations of these design projects and their architectural texts 'were placed according to the random logic of an ordinance survey grid'²¹⁷, there would be some disconnection between each project in terms of design strategy; in the meantime, these textual and spatial conflicts between one system and another represent the coexistence of order and disorder or contrivance and contingency.

In addition to his intention of challenging functionalist doctrines by designating the disjunction between the programmatic signified and the architectural signifier, Tschumi focuses on transforming the textual strategies in Joyce's *Wake* into formal architectural composition, rather than associating the programme's 'narrative content' with activities or events happening in the site. Whereupon it can be argued that although the superimposition of one system on another may generate a new spatial discourse and multiple meanings within the interaction between each system, the disjunction between fiction and reality will engender heterogeneous spaces having lack of connection with the locality. In terms of applying the repudiation of literary canon in Joyce's *Wake* to the challenge of architectural dogmas through the projects set in the public spaces of the Covent Garden area, moreover, the re-creation and re-construction of social spaces might become an important issue. The arbitrariness of locating 36 grid points on the site not only projects a dominant order system but also suggests that this strategy for producing new social spaces once

²¹⁶ Tschumi, Bernard (2003), *ibid.*

²¹⁷ Tschumi, Bernard and Coates, Nigel (1983), *ibid.*, p. 39.

again ‘is generated out of a rationalized and theorized form serving as an instrument for the violation of an existing space’²¹⁸, as Henri Lefebvre states in relation to the production of a social space by political power. Despite Tschumi’s premise that ‘Covent Garden provided the ground, the spatial experiences, the wit and the fantasies’²¹⁹, the autonomy of each project could have generated the disjunction between each adjacent project as well as highlighting the alienation among the social spaces reformed by the students’ works and the peripheral places left by them.

Nevertheless, the framework provided by Joyce’s intention of challenging the literary orthodoxy and the games of manipulating words could surely resemble the architectural strategies for questioning functionalist dogmas and historical order which were presented by the students’ adventurous projects and means of spatial representation. It is as K. Michael Hays states:

Architecture’s autonomy allows it to stand against the very social order with which it is complicit, yet the same complicity racks architecture into an agonistic position—combative, transgressive, striving to produce effects that are of the system yet against the system.²²⁰

Through the literary programme, the students were inspired by the text to develop different projects according to their individual interpretations of the Joyce’s *Wake*, different sites’ conditions and various architectural approaches. From the whole project’s collage drawings (Fig. 3. 5), it can be seen that each project’s textual and spatial compositions were juxtaposed with each other and superimposed randomly on the Ordinance Survey map, in which ‘[i]narticulated forms collide in a staged and

²¹⁸ Lefebvre, Henri (2007), *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell), p. 152.

²¹⁹ Tschumi, Bernard and Coates, Nigel (1983), *ibid.*, p. 38.

²²⁰ Hays, K. Michael (2003), ‘The Autonomy Effect’, in *Tschumi, Bernard* (2003), ed. Giovanni Damiani (London: Thames & Hudson), 7-17, p. 8.

necessary conflict: repetition, discontinuity, quotes, clichés and neologisms.²²¹

The projects' presentations and their interventions in the existing site could not avoid the conformation of the AA's unit system and the limits of conventional architectural drawing. It can be concluded however that Tschumi and his students' Joyce's Garden project presents as a multiple and synchronic spatial narrative, in which one project's narrative association and disassociation with the other projects as well as the continuity and discontinuity of spatial reading are revealed. Furthermore, the superimpositions of various architectural texts and spatial representations together with the projects' drifting characteristics have engendered new discourses on transgressing and disturbing the existing spatial hierarchy and historical context on the site. Although the Joyce's Garden project is not closely related to the conflict between the subjugator and the subjugated in a post-colonial condition, its attempt to challenge architectural dogmas through the transformation of literary aspects has proposed a critical viewpoint on the design of spatial narrative at the time of social and cultural change.

To sum up, it is essential to question whether the texts employed in the above mentioned projects and the methodology of applying these texts to the setting of architectural programme can be utilised in the social and political context of post-colonial Taiwan. In terms of the social context of the literary work, it can be seen that Joyce's *Wake* does not directly portray a confrontational political situation and its use of language is different from that of the Taiwanese novel; also Calvino's *Invisible Cities* conveys fictional city imaginations and architectural symbolisation rather than the spatial discourses on marginal people's confrontation with dominant authority. Nevertheless, as these above-mentioned projects focus on the experiment

²²¹ Tschumi, Bernard and Coates, Nigel (1983), *ibid.*, p. 40.

of architectural form from the study of textual manipulation, these examples could be important references for this research. Moreover, Joyce's manipulation of heterogeneous tongues as well as the reader's getting lost in reading the text may be similar to the experiences of reading some Taiwanese post-colonial novels, i.e. Wang's *Rose, Rose, I Love You* and Li's *Mai Yuan 1947 Mai Yuan*. It is clear that Tschumi's approach to applying literary strategies in an unconventional narrative text to the design of multiple spatial narrations as well as the spatialisation of textual conflicts in the Joyce's Garden project will be beneficial for establishing the methodology of reconstructing Taiwanese spatial identities.

3.2 The Spatialisation of narrative

In addition to the discussion of spatial aspects in texts, this section will study some cases dealing with narratives that had happened or have been happening in cities and in our everyday lives. In other words, this approach considers that the construction of narrative in architecture may stem from people's collective memories of historical events, events in an urban context and urban experiences, from which the content of architectural projects or spatial implications can be generated. The content of architectural projects in this approach can be thought of as the substance of spaces rather than buildings' functional concerns, which may temporarily and spatially integrate with the explicit and implicit situations and energies of a city as well as interweaving with people's collective memories or everyday experiences. In this research, the substance could be thought of as the communicative media between the user and architectural spaces, with which events in a city and peoples' memories of being colonised could be associated with the expression of spatial narratives. In order to regenerate spatial identities for the future of our urban life, fragmented and superimposed urban images and their interbreeding spatial codes could be essential materials for the reconstruction of spatial narratives. Nevertheless, in terms of the sources for constructing architectural narrative, the cases that will be discussed in this section were also inspired by some influential texts, such as Walter Benjamin's 'One-Way Street' for Daniel Libeskind and Jean Baudrillard's 'The Ecstasy of Communication' for Nigel Coates. The narrative of Benjamin's prescient urban elements and fragmented images of Berlin, which are depicted throughout the 'One-Way Street', is regarded by Libeskind as 'urban apocalypse'²²² and 'is

²²² Libeskind, Daniel (2001), *Daniel Libeskind: The Space of Encounter* (London: Thames & Hudson), p. 27.

incorporated into the continuous sequence of sixty sections along the zigzag' of the new Jewish Museum of Berlin. The issues conveyed in Baudrillard's essay are related to the ephemerality, fluidity, transparency and polyvalence of communication as well as the psychological ecstasy resulting from the telematic power and the changes of our modern lives, which inspire Coates for the design of the Ecstacy project. Although these two texts are not determinant factors in the design process of Libeskind's and Coates's works, it may be significant to discuss how they benefit the construction of architectural narrative as well as these texts' relations to the substance of architecture.

3.2.1 Encountering memories through the void

Memory means 'the faculty by which things are recalled to or kept in the mind' or it is 'one's store of thing remembered' and 'a recollection or remembrance'²²³ in other words. In discussing Aristotle's theory of memory and reminiscence, Frances Yates paraphrases Aristotle's words by saying that:

Memory, ... belongs to the same part of the soul as the imagination; it is a collection of mental pictures from sense impressions but with a time element added, for the mental images of memory are not from perception of things present but of things past.²²⁴

In terms of the difference between memory and recollection, Yates further discusses Aristotle's words and says that '[r]ecollection is the recovery of knowledge or

²²³ Pearsall, Judy and Trumble, Bill (1996), *The Oxford English Reference Dictionary* (2nd edn.; Oxford: Oxford University Press), p. 902.

²²⁴ Yates, Frances A. (1996), *The Art of Memory* (London: Pimlico), p. 47.

sensation which one had before. It is a deliberate effort to find one's way among the contents of memory, hunting among its contents for what one is trying to recollect.²²⁵ As Yates states that Aristotle's emphasis on the process of recollection is closely related to the principle of association and which is based on the similarity, contiguity or dissimilarity between the contents of memory and sense impressions²²⁶, it would be essential to explore what sources and means might benefit to the recollection of sense impressions related to specific spaces.

If memory can be recollected, would any relative source be gathered and be used for recalling its essence and further could the recalled objects or images be represented by means of spatial constructions? For example, the Berlin Jewish Museum is a project designed to convey the history and memory of Jewish people in Berlin as well as the deportation of its citizens and the victims of the Holocaust. It is thus important to discuss its narrative presented through the void spaces and the discontinuity of time and space, which represent 'the exile and emigration of Jews from Germany'²²⁷, as well as the erasure of Jewish life in Berlin caused by the Holocaust. In other words, the void spaces hold the narrative whilst simultaneously stimulating the visitors' imagination of the historical happenings.

Owing to political oppressions and the Holocaust, the loss (or victims) and the deportation of the Jewish citizens from the city of Berlin demonstrate the erasure of memories and the fragmented history of Jewish people. Inwardly and outwardly representing Jewish history as well as reflecting the loss of Jewish citizens of Berlin, the Jewish Museum in Berlin is regarded by Anthony Vidler 'as a humanist memory

²²⁵ Yates, Frances A. (1996), *ibid.*, p. 48.

²²⁶ *Ibid.*

²²⁷ Libeskind, Daniel (2001), *Daniel Libeskind: The Space of Encounter* (London: Thames & Hudson), p. 27.

theater in the erased absence of all memory from the building site of the city.²²⁸

Moreover, according to the architect Daniel Libeskind, the task of building this Museum ‘demands more than a mere functional response to the program’; and ‘in all its ethical depth’, the task ‘requires the incorporation of the void of Berlin back into itself, in order to disclose how the past continues to affect the present and to reveal how a hopeful horizon can be opened through the aporias of time.’²²⁹

Physically and spiritually, this project not only presents as an extension of the Berlin Museum but also integrates the erased Jews with the memory of the city of Berlin, through temporally and architecturally associating the names and addresses of certain Germans and Jews with the future perspective of the city and its citizens. In other words, Libeskind visualised the relationship between figures of Germans and Jews through plotting ‘an irrational matrix that would yield reference to the emblematics of a compressed and distorted star’²³⁰ (Fig. 3. 6) from the site and projected this matrix into the project’s spatial configuration. Libeskind’s endeavour to represent the invisibility of the exiled Jewish Berliners and the victims of the Holocaust can be conceived from the project’s succession of ‘voids’ that are illuminated by skylights (Fig. 3. 7) and which signify something which cannot be exhibited in this museum. The discontinuous straight line in association with the distorted zigzag form on the one hand reflect the ruptured history of Germans and Jews and, on the other, create a new order within the heterogeneous surroundings around the site. Instead of conforming to the diverse building styles surrounding

²²⁸ Vidler, Anthony (2001), “‘Building in Empty Space’: Daniel Libeskind’s Museum of the Voice”, in Libeskind, Daniel (2001), *Daniel Libeskind: The Space of Encounter*, ibid. p. 222.

²²⁹ Schneider, Bernhard (2003), *Daniel Libeskind: Jewish Museum Berlin* (Munich, Berlin, London and New York: Prestel Verlag), p. 19.

²³⁰ Libeskind, Daniel (2001), *Daniel Libeskind: The Space of Encounter*, ibid. p.26. This refers to the yellow star that was so often worn by Jews on this site.

the site or generating a unified context, Libeskind has introduced an ‘autonomous new voice into the dissonance’²³¹. Yet, this spatial heterogeneity has been interwoven into the abstract and invisible matrix of relationship between past and present, between figures of Germans and Jews, and between the traditional emblem and the compressed memory.

It can thus be argued that by means of employing the addresses of exiled Jews and Germans (writers, composers and artists etc.) to the plotting of the Star Matrix drawing as well as spatialising the concept of the missing ‘word’ uttered by Moses, Libeskind has transformed the rupture of the history of Berlin into an allegorical spatial narration. The void representing the discontinuity of the history of Jewish Berliners, moreover, suggests not only the embodiment of absence but also a place for meditation and a spatial container for introducing natural lighting to illuminate the darkness of memory, which may further contribute to the flexibility of the visitor’s spatial interpretation. As Anthony Vidler comments, this building ‘manages to hold the visitor in spatio-psychological suspense, the closest experience to what I imagine a religious experience of architecture might be.’²³² This religious experience of architecture could be thought of as the liminal state of grasping the void and its essence, through which one can ponder over the dialectical relation between Emptiness and Being in Buddhist scripture. That is, the coexistence of and the dialogue between the void space and its essence may suggest the spiritual passage of realising the interrelation between the being of sufferings and its physical representation of emptiness.

²³¹ Schneider, Bernhard (2003), *Daniel Libeskind: Jewish Museum Berlin*, *ibid.*, p. 27.

²³² Vidler, Anthony (2001), “‘Building in Empty Space’: Daniel Libeskind’s Museum of the Voice’, *ibid.*, p. 222.

The concurrence of the being of the sufferings of the victims and the emptiness of space presented in the Museum could be referred to the dialectical relation between Se (色, Being) and Kong (空, Emptiness) that is portrayed in Buddhism scripture *Xin Jing* (心經, Heart Sutra or The Scripture of Spirit).²³³ It is a revelation in *Xin Jing* that ‘Se Ji Shi Kong, Kong Ji Shi Se (色即是空, 空即是色, the Being may present as the Emptiness, and the Emptiness may suggest the Being)’, and which implies the moment (當下, the Dang Xia) or an epiphany when one realises the essence of Being and transcends one’s own and others’ sufferings.²³⁴ With respect to the correlation between the representation of the Holocaust and the spatial experiences of the user, it could be argued that the future aspect of the Museum would be achieved through realising the correspondence between the transcendence of suffering and the aura of spatial emptiness. Architecturally, the void presents as the materialised body of emptiness or as ‘the body of an absence – that of the Berlin Jews who perished in the Holocaust.’²³⁵ In terms of representing the Being of the erased memory and the victims of the Holocaust through architectural spaces, the forming of empty space together with its primitive materiality and spatial aura may contribute to the creation of transcended memorial place.

The above-mentioned spatio-psychological experience and architectural prescience also resonate with Libeskind’s reading of Benjamin’s ‘One-Way Street’, through which not only the riven life of the German-Jewish critic is cited, but also

²³³ It may not be possible to translate clearly the meaning of Kong (空), because it implies the original state of soul, and to use the term ‘nothingness’ to describe its indescribable nature also may not be appropriate.

²³⁴ It was said by Sakyamuni Buddha for his response to one of his disciples She Li Zi’s (舍利子) question in around 500 (?) B.C.

²³⁵ Bunschoten, Raoul (1997), ‘When Void Meets Surface’, in Binet, H el ene (1997), *A Passage Through Silence and Light* (London: Black Dog), n.p.

Benjamin's wandering in the labyrinthine modern city has been applied to the forging of prophetic architectural maze or spatial disorientation. In Benjamin's 'One-Way Street', moreover, an oscillation between past and future, between memory and prophecy can be grasped throughout the text. For example in 'Madame Ariane-Second Courtyard on the Left', he states that 'presence of mind is an extract of the future, and precise awareness of the present moment more decisive than foreknowledge of the most distant events.'²³⁶ It can be seen that Benjamin conceives that the moment and its vitality are more powerful intimations of the future than the chronological order that is relevant to predictable and continuous flow of life and rational cause and effect. Furthermore, memory or something recalled cannot merely be regarded as the past, but '[l]ike ultraviolet rays memory shows to each man in the book of life a script that invisibly and prophetically glosses the text.'²³⁷ Thus from Benjamin's perspective, it could be argued that sources of memory could be applied to illuminating the psyche and content of our future lives.

As Susan Sontag suggests, memory or the traces of the past could be regarded as 'the staging of the past [that] turns the flow of events into tableaux.'²³⁸ With regard to Libeskind's being inspired by Benjamin's text of 'One-Way Street', it can be stated that Benjamin's practice of urban wandering and spatial discontinuity have been appropriated by Libeskind and have been transferred into the spatial experiences in the Jewish Museum of Berlin. Besides, in association with the memory of past and the hope of future, this contemporary museum could be characterised as 'in-betweenness: of incomplete translation, of past and future,

²³⁶ Benjamin, Walter (2006), *One-Way Street* (London and New York: Verso), p. 98.

²³⁷ Benjamin, Walter (2006), *ibid.*, p. 99.

²³⁸ Sontag, Susan (2006), 'Introduction', in Benjamin, Walter (2006), *ibid.*, 7-28, p. 13.

memory and prophecy.²³⁹ In regard to the conveyance of spatial narratives, it is possible to state that this museum may be in a dilemma as to whether to represent the ruptured consciousness and the erasure of the city's past through abstract spatial language with a series of 'voids' or to fully exhibit the city's erased memories and the Holocaust in 'the embodiment of absence'. As Libeskind states that '[t]he museum is open to many interpretations and many routes'²⁴⁰, the abstract spaces and the voids of this architecture suggest prophetic and multiple imaginations. In terms of the curatorial products in the museum, it can be seen that in order to communicate an emotional and mental level to the visitor with German history and the Jewish dimension in Berlin, the exhibitions in the museum bring the reality of the Holocaust event to the visitor's spatial experience, with which the erased memories may be revealed and patched up. Although the exhibitions and the narration of the Holocaust could have created a temporal and spatial interweaving within these disorientated passages, I would argue that a tension between the architectural spaces and the exhibits might have been forged due to the cramming of the abstract spaces with specific exhibits and information.

On the other hand, in the design of the Imperial War Museum in Manchester, Libeskind also employs abstract spatial languages to express the impression and experiences of the two World Wars and convey to visitors a sense of disorientation in and after experiencing the superimposition and intervention of various exhibitions. (Fig. 3. 8, 3. 9) The main exhibition hall holds diverse and undefined spaces among the exhibits, through which the visitor may catch multiple pieces of information and fragmented memories of the wars as well as experiencing certain quasi-urban

²³⁹ Isenberg, Noah (2001), 'The Work of Walter Benjamin in the Age of Information', *New German Critique*, (83), 119-50.

²⁴⁰ Libeskind, Daniel (2001), *Daniel Libeskind: The Space of Encounter*, ibid. p.28.

encounters within these remnant spaces. The narratives of the World Wars are demonstrated by the presentation of a narrator together with the projection of war images, sound effects and a dramatic lighting performance as well as the spatial simulation of warfare. Architectural space itself has thus become more a background than a foreground in terms of conveying the narratives of the World Wars; or in Libeskind's words, this museum is 'the integration of architecture, exhibition design engineering, and a vision of history and the future.'²⁴¹ In addition to these performances the exhibitions provide a series of interactive settings, with which the fragmented images of the two World Wars are related and by which the conflict memories can be recalled. An air shard viewing platform that is located in the entrance lobby on the one hand provides an access for visitors to have the experience of uneasiness through walking in the air; and on the other draws visitors back to reality by viewing the surroundings after (before) experiencing a series of exhibition spaces with the re-composed world war narratives and collective memories.

In relation to the narration of collective memories, the architectural space itself in the Imperial War Museum in Manchester is presented as a constellation of emblematic forms and functions, which arbitrarily signify the conflicts and the traces of the World Wars' history. Nevertheless, this composition of conflicting fragments or resonators of memory has accommodated multiple exhibitions within these open and flexible spaces to convey narratives of the World Wars and to recall people's experiences in the conflicts, through which the potential for the visitor to encounter unexpected events can be created. (Fig. 3. 10) With respect to the spatial narration

²⁴¹ Libeskind, Daniel (2001), *ibid.*, p.63.

of the Jewish Museum of Berlin, the experience of Jewish people in Berlin and the history of Berlin City are presented through a tortuous spatial language and are narrated by three underground 'roads', in which three stories are separately unfolded. The contrast between the new Jewish Museum and the Berlin Museum as well as the tension between this museum and the urban context has underlined the Museum's future of existence and its dynamic features in the city. Through the materialisation and spatialisation of the invisible memories, the Jewish Museum of Berlin has been shaped as the cultural identity for Jewish Berliners as well as a spatial identity for the city. Experiencing from the museum's outer configurations and its material texture to the underground 'roads' through the entrance in the old building, and to the E.T.A. Hoffmann Garden, the Holocaust void and the exhibition spaces in the Jewish Museum, the visitor might oscillate between past and present, between tangible and intangible and between order and disorder.

In terms of the composition of spatial narrative, some specific textual references regarding the exiled Jewish Berliner and victims of the Holocaust were applied to the design process of the Berlin Jewish Museum and to the configuration of its spatial construction. It is hard to state however that there are definite textual narratives applied to the design and construction of the Imperial War Museum in Manchester. Its historical narratives and collective memories can be grasped or re-interpreted through the stimulation of spatial democracy, namely the flexibility of exhibition spaces and the liberation of spatial relations. In comparison with the void spaces cut intentionally by a straight line that is connected with the historical traces of the site of the Jewish Museum, the undefined spaces between each fragmented area in the Imperial War Museum are formed without relation to the site

and are shaped by the collision of geometric exhibition spaces and distorted routes. Thus, a sense of disorientation is developed through the effect of dramatic and multiple exhibitions.

It can be argued that the specific narrative references of the Berlin Jewish Museum and the conceptual relationship between the drawing of Star Matrix and the location of the victims of the Holocaust and the exiled figures of Germans and Jews have engendered a certain association with Berlin's history, although Libeskind states that '[t]he Museum is open to many interpretations and many routes.'²⁴² Moreover, it can be discerned that the museum's employment of the void to convey the invisible has forged the means of spatial representation to a deep or transcendental level. In respect of the composition of spatial narration, the void spaces that are constructed within the spatial and temporal matrixes of the Jewish Museum of Berlin on the one hand spatialise the Jewish people's erased memories of the Holocaust event, and on the other materialise the temporal discontinuity of Jewish history in Berlin. Thus, in terms of the construction of spatial narration in Taiwanese post-colonial condition, it is significant to explore what spatio-psychological references can be applied to the design process, as well as developing the means of spatialising or materialising the temporal discontinuity of the formerly colonised people's experiences or memories of related momentous events.

3.2.2 Narrative as the substance in architecture

Following the discussion in the above sections, it can be discovered that the creation of architectural form and meaning may not necessarily rely on causal relations with

²⁴² Libeskind, Daniel (2001), *ibid.* p.28.

function or conventional programme. In terms of the way of designing architecture, it is essential to re-examine what architecture's content can be, how this content can be generated or what thing can be thought of as the substance in architecture. In this informational age, the multiplicity of communication means has changed and redefined our spatial dimension as well as our perception of the modern environment. Nigel Coates thus states:

Meaning and conventional function need not necessarily be linked. Buildings need to coax people back into working with them rather than against them ... they need a time dimension, a mental dimension ... or what we could call *narrative*.²⁴³

According to Coates's perspective, in order to draw forth human considerations in architecture and to reflect on our bodies' reaction to the complex software age, narrative and a time dimension along with the mental dimension, which are related to the nature of human experience, need to be introduced into the process of architectural design and its means of representation. Having been inspired by Jean Baudrillard's essay 'The Ecstasy of Communication', Coates has endeavoured to discover organic and unexpected dimensions in the modern 'software city', which has been called by Coates 'the "richly stimulating chaos" engendered by new forms of media and communications.'²⁴⁴ The issues conveyed in Baudrillard's essay are related to the ephemerality, fluidity, transparency and polyvalence of communication as well as the psychological ecstasy resulting from the telematic power and the changes of our modern lives, which has inspired Coates for the design of the

²⁴³ Coates, Nigel (1988), 'Street signs', in Thackara, John (ed.) (1988), *Design after Modernism* (London: Thames and Hudson), 95-114, p. 99.

²⁴⁴ Glancey, Jonathan (1999), *Nigel Coates: Body Buildings and City Scapes* (London: Thames and Hudson), p. 16.

Ecstacy project. (Fig. 3. 11) The important issue of architecture in our modern life can thus be regarded as injecting energy as well as ‘the flow of urban life’ into the body or ‘the solidity of architecture.’

To express a state of constant change in the city, Nigel Coates’s works and drawings express ecstatic phenomena and dynamic experiences in city life, which are expressed through his energetic and furious crayon scribble. Because of the emphasis on the ‘motifs of movement’, Rick Poynor comments that ‘... Coates had discovered a way of representing architecture not simply as an object to be read but as an experience to be felt.’²⁴⁵ In the magazine *NATO* (Narrative Architecture Today) Coates says: ‘... Unpick the situation until bare signs show through, then expand them and spread them out to make space really work as a trigger for experience ... Build in fictional gestures and narrative sidesteps, because peripheral ingredients can upgrade reality when thrown in with it. ... We want sensual architecture, architecture which stimulates.’²⁴⁶ Nonetheless, it can be seen that the motifs of movement and dynamic experiences in city life portrayed in Coates’s drawings are emphasised by arrows or moving objects; Coates’s narrative architecture can be perceived through these illustrative signs.

Besides, I would argue that by virtue of dramatic expression, Coates fulfill his conception of narrative architecture and forge the energy of sensual architecture in his design works. In commenting on Coates’s projects, Charles Jencks categorises them as Expressionist because he employs ‘a mixture of cast-off elements, recycled parts such as old doors, windows and fireplaces, kitsch quotation and specially

²⁴⁵ Poynor, Rick (1989), *The City in Motion* (New York: Rizzoli), p. 24.

²⁴⁶ Coates, Nigel (1985), ‘Gamma-start’, *NATO*, no. 3 (London: Architectural Association), p. 13, as quoted in Poynor, Rick (1989), *ibid.*, p. 37-38.

designed art objects²⁴⁷ to theatrical effect. For example, one of his projects, Caffé Bongo in Japan, is described by Charles Jencks as ‘content without meaning, signs without references, stories without plot—an effective presentation of nihilist theater.’²⁴⁸ (Fig. 3. 12) However, through the juxtaposition and collage of classical architectural elements (such as chipped Corinthian columns and tilting cast-iron Victorian columns), historical fragments and ‘twentieth-century junk (an electric fan, a saw, some tongs ...)’²⁴⁹, Caffé Bongo delivers a heterogeneous Western spatial narrative in which temporal gaps and the sense of decay can be perceived. Even though Rick Poynor says that ‘Caffé Bongo embodies the “imprint of one reality on another” that Coates had savoured in cities everywhere and found in Tokyo in abundance’, it can be argued that Coates has injected foreign spatial characteristics into the interior of Japanese urban context.

As Poynor suggests that the narrative architecture proposed by Coates is ‘open-ended, primed for take-over by its users’ and it ‘sets out to create the conditions, the “richly stimulating chaos”, in which creativity can occur’²⁵⁰, it can be stressed that ‘narrative architecture is not about telling stories, but about amplifying the situation ...’²⁵¹ That is to say, by employing a dynamic and performing approach to the shaping of architectural spaces, Coates’s projects present an on-going motion and imperfect characteristics for forging the life of a building or the substance of architecture in other words. According to Nigel Coates, narrative architecture ‘works as a kind of symbolic software’ and it ‘questions the immobile

²⁴⁷ Jencks, Charles (1993), *Architecture Today* (London: Academy Editions), p. 222, 224.

²⁴⁸ *Ibid.*, p. 224.

²⁴⁹ Poynor, Rick (1989), *ibid.*, p. 56.

²⁵⁰ *Ibid.*, p. 100.

²⁵¹ Coates, Nigel (1988), ‘Street signs’, in Thackara, John (ed.) (1988), *ibid.*, p. 103.

status of the object – it stresses the becoming or dematerializing of the object²⁵², it can thus be argued that the word ‘narrative’ may signify the motion of our city lives or act as the ‘software’ of architecture, for which trigger the life in space.

In relation to the design of narrative architecture, Libeskind’s museum project can be thought of as a resonator of collective memory, which is shaped by abstracting the traces of historical memory, such as text and emblematic images, and is represented by abstract and fragmented spatial constructions. While in terms of Coates’s design works the sources for the design of narrative architecture may exist in our everyday lives or urban experiences, they may not necessarily be transliterated into abstract constructions but can be spatialised and injected into architecture by means of recomposing referential elements or objects. Although the sources for the design of narrative architecture might vary from project to project or from architect to architect, this section would conclude that narrative in text or in our everyday lives is a key factor for forging the software of architecture which can be presented in association with spatial elements as well as representational media, whereby spatial narration can be constructed and animated through the setting of narrative scenario and spatial sequence.

²⁵² Coates, Nigel (1988), *ibid.*, p. 103.

3.3 Spatial identities and textual narratives

Following the above-mentioned cases, it is necessary to question whether western novels and the spatial discourse transformed from these texts into the design of architecture can be applied to the social context of post-colonial Taiwan. Even though the novels, such as Calvino's *Invisible Cities*, Kafka's *The Burrow* and Borges' *The Library of Babel*, utilised by Tschumi's students are inspirational to design creativity, the content and spatial implications of these narratives could merely project spatial issues of non-colonised context, rather than spatial arguments related to formerly colonised countries. Accordingly, this section will explore some cases by scholars or architects in Taiwan, in which the spatial issues implied in Chinese novels or in Chinese philosophical texts have been discussed and from which the scholars' ideology of constructing modern Chinese architecture of the ROC in Taiwan could be discerned. Some other issues related to the tectonics, style or decoration of traditional Chinese buildings will not be discussed because the research focuses on the relationship between textual narrative and the forming of post-colonial spatial identity in Taiwan.

In order to further explore the cause for the creation of Taiwan's Post-Modern architecture as well as the hidden factors that had forged Han Pao-teh and his students' China-centric ideology in architecture, the following sections will discuss the spatial aspects and architectural conceptions suggested by classical Chinese literature. Furthermore, research on the visualisation or representation of spatial imagination in a classical Chinese novel, namely *Hong Lou Meng* (紅樓夢), will be discussed, in order to discover the relation between the textual descriptions of Chinese narratives and its embedded spatial identity. Through the discussions, it might be possible to evaluate the application of spatial images in Chinese literary

works to the creation of Taiwan's Post-Modern architecture and further to reconsider the potential source and methodology for creating Taiwan's contemporary spatial identities.

3.3.1 The interpretation of spatial aspects in Chinese classical literature

Being a second generation of a Chinese immigrant, Han Pao-teh, a former President of Tainan National College of the Arts, has paid much attention and has a great interest in the history of Chinese architecture and Chinese art²⁵³, in which the cultural context and spatial origin of Taiwan, or in his words – ‘the big tradition’²⁵⁴, could be discovered. Moreover, Han investigated the design of Chinese garden and the spatial concepts embedded in the narration of some famous Chinese literary works for the purpose of pursuing the future direction of Chinese architecture. He believes that the architectural culture in ancient China might have been moulded by literary images, especially among the hierarchy of intellectuals or senior officials.²⁵⁵ Han further considers that most Chinese intellectuals might have lived in the world of literary images that were created by the works of their predecessors, because from ancient to present time Chinese people's imaginative space could be controlled by the images in literary works.²⁵⁶ Han also argues that the spatial images portrayed by classical Chinese literatures might contribute to garden design or to the forming of

²⁵³ Han, Pao-teh (漢寶德) (2001) (b), *Zhu Ren Jian: Han Pao-teh Hui Yi Lu* (築人間: 漢寶德回憶錄, Constructing Man's World: Han Pao-teh's Memoir), *ibid.*, p. 115, 121. Also see Han, Pao-teh (漢寶德) (1995), *Jian Zhu Yu Wen Hua Jin Si Lu* (建築與文化近思錄, A Collection of Recent Thinking on Architecture and Culture) (Taipei: National Museum of History), p. 24-5.

²⁵⁴ Wang, Chun-hsiung (王俊雄) (1997), ‘Wei Lai Shi Yi Shu De Shi Ji (未來是藝術的世紀—訪漢寶德院長談台南藝術學院, The Future is Belong to the Art Era: Interview with Pao-der [teh] Han, Dean of Tainan National College of the Arts)’, *Chinese Architect* (建築師), 23 (8), 70-73, p. 72.

²⁵⁵ Han, Pao-teh (漢寶德) (2004), *Zhong Guo De Jian Zhu Yu Wen Hua* (中國的建築與文化, Chinese Architecture and Culture) (Taipei: Lian Jing (聯經)), p. 128.

²⁵⁶ Han, Pao-teh (漢寶德) (2004), *ibid.*, p. 128.

Chinese intellectuals' spiritual and physical environment.²⁵⁷ On that account, it would be essential to discuss Han and one of his students Guan Hua-shan's (關華山) research on the spatial images portrayed in Chinese literature as well as the potential inspiration of these literary imaginations to architectural design.

Han's research on the relationship between architecture and literature could be discovered firstly in his *Ming Qing Jian Zhu Er Lun* (明清建築二論, Two Articles on the Architecture of Ming and Qing Dynasties), first published in 1982, in which aspects of southern Chinese architecture conveyed in architectural literature and in Chinese literary works are explored. In this book, Han discusses the construction principles of traditional buildings more than the literary imagination portrayed in Ji Cheng's (計成) *Yuan Zhi* (園治, Garden Management) and Li Yu's (李漁) *Xian Qing Ou Ji* (閒情偶寄, Occasional Notes with Leisure Motions) etc. For instance, in relation to Ji's statement – 'San Fen Jiang, Qi Fen Zhu Ren (三分匠、七分主人, 30 percent is done by the craftsman, while 70 percent is determined by the master)' in *Yuan Zhi*, Han comments that architectural construction is not necessary to follow building guidelines or classical convention but to act according to the site conditions and the master's viewpoint.²⁵⁸ That is, Ji's statement of 'Qi Fen Zhu Ren (七分主人)' could be regarded as an emphasis not only on the creativity of the master (a quasi-architect) but also on the project's suitability to a specific site or on the adaptation to the surroundings of the site. It can be seen that Han appreciates Ji's challenge to the craftsman convention or to the building orthodoxy of the royal court, and regards Ji and Li Yu's' architectural conceptions, conveyed in their literary works

²⁵⁷ Ibid., p.129.

²⁵⁸ Han, Pao-teh (漢寶德) (1988) (b), *Ming Qing Jian Zhu Er Lun* (明清建築二論, Two Articles on the Architecture of Ming and Qing Dynasties) (Taipei: Jing Yu Xiang (境與象)), p. 12-3. The term master is equivalent to today's architect.

as realistic and close to intellectuals and civilians. In commenting on Han's investigation into the history of Chinese architecture, Zi Te-nan also states that 'Han analysed Chinese architecture through a regional viewpoint and opposed to using the orthodox standard of central Chinese architecture to examine the architecture of southern China, and from which the research on localised architecture was initiated.'²⁵⁹ In addition, it can be argued that Han's challenge of classic Chinese architecture and the re-interpretation of Min-nan residences for the design of Taiwan's modern buildings reflected his concern regarding Taiwan's popular culture and local architecture.

Through reading the literary works by Li Yu (李漁), Han discovers that the concept of creativity was emphasised much more in classical literature than in traditional architectural construction. Having integrated their understanding of architecture into painting and literature, these architectural writers of the Ming and Qing Dynasties, such as Li Yu (李漁), suggested the potential for architectural creativity in their literary works. According to Han, Chinese classical painting and literature originated from the tradition of Daoism and were created for the purpose of being associated with nature.²⁶⁰ It is clear that the principles of constructing Chinese architecture and their association with the natural landscape would have been portrayed explicitly in Chinese classical literature and painting, whereby the holism of environmental design was formed and the trend of man-made nature could have been introduced into architecture and environmental design in ancient China. The manipulation of artificial nature in Chinese classical painting and garden design is thus considered by Han as a reflection of the artist's mental state or a subjective

²⁵⁹ Chi, Ti-nan (季鐵男) (1993), *Si Kao De Jian Zhu* (思考的建築, The Thinking Architecture), (Taipei, Shi-bao (時報)), p. 177.

²⁶⁰ Han, Pao-teh (漢寶德) (1988) (b), *ibid.*, p. 29.

expression rather than an objective portrayal.²⁶¹ Although Han deeply researched the propositions relating to architectural and environmental design in both Chinese literature and painting in order to discover the spirit of Chinese architecture, unrealistic and sentimental expression in literary works is regarded by Han as being inapplicable to architecture.

For instance, Wen Zhen Heng's (文震亨) conception of a garden scene as a microcosm of natural landscape and its imaginative potential portrayed in a literary work was considered by Han as an irrational or illusional thought rather than a literary imagination or the spatial representation of picturesqueness. It is apparent that Han criticises the writer's literary and poetic imagination, and considers these writers' picturesque architecture as an exaggerated and unrealistic expression. Yet, afterwards Han could have realised the artistic potential in architecture²⁶², especially the creativity in architectural design, and he also lectured on 'Characters, Literature and Architecture' at Tunghai University, in which the writing forms and implications of Chinese characters as well as the spatial images and imagination embedded in classical Chinese literary works were underlined.²⁶³ In discussing the relationship between literary works and architecture, Han states that although literary images may not greatly influence architecture itself, the spatial scenes and situations portrayed in classical Chinese literature have inspired him and many Chinese intellectuals in terms of environmental management and garden design. Through the reading of literary texts with personal experience and imagination, a physical landscape can be generated by means of overlapping or connecting fragmented images, through which

²⁶¹ Han, Pao-teh (漢寶德) (1988) (b), *ibid.*, p. 30.

²⁶² Han, Pao-teh (漢寶德) (2001) (a), *Wei Jian Zhu Kan Xiang (為建築看相, Examining Architecture)* (Taipei: Artist (藝術家)), p. 8-9, 12-13.

²⁶³ Han, Pao-teh (漢寶德) (2004), *ibid.*, (Taipei: Lian Jing (聯經)), p. 113-133.

the approach of Chinese architecture may be established.

3.3.2 The representation of spatial images in a classical Chinese literary work

Han's research and publications on the interpretation of the spatial conceptions in Chinese literature could have stimulated some of his students to investigate the potential creativity and spatial imaginations embedded in texts, so as to explore the correlation between traditional lives and architectural spaces in literary works. For instance, Guan Hua-shan (關華山) studied the literary imagination and architectural images along with the allocation of residences in a Chinese classical novel – *Hong Lou Meng* (紅樓夢)²⁶⁴, by which the architectures and gardens of Da Guan Yuan (大觀園) can be re-presented. Accordingly, this section will further discuss Guan's research on the spatial images and architectural imagination in the novel, as well as the way of representing or reproducing the garden and residences portrayed in the novel by mapping the spatial relation of textual description.

In reviewing the weakness of modern architecture from historical, cultural and humane viewpoints as well as for the purpose of delving into the content and meaning of traditional Chinese residential spaces, Guan intends to investigate the correlation between traditional lives and architectural spaces through analysing classical Chinese novels. Hence, he discovers that *Hong Lou Meng*, a well-known novel which was published in the Qing Dynasty, reveals some 'objective realities' because the author Cao Xue Qin (曹雪芹) might have portrayed her personal experiences and feelings through narrating the stories of two families (Ning and

²⁶⁴ Han, Pao-teh (漢寶德) (1984), 'Han's Preface (漢序)', in Guan, Hua-shan (關華山) (1988), *Hong Lou Meng Zhong De Jian Zhu Yan Jiu* (「紅樓夢」中的建築研究, A Study on the Architecture in Hong Lou Meng) (Taiepi: Jing Yu Xiang (境與象)), np.

Rong, 寧 and 榮) in a big clan in this novel.²⁶⁵ Although, from Guan's point of view, this novel might transform, exaggerate and stray from certain 'realities' for the purpose of expressing the theme of the novel and gaining an artistic effect, the relationship between literary creativity and architectural imagination might be worthy of being discussed.

Most of the studies on the architectural issue of *Hong Lou Meng* focus on the conjecture of Da Guan Yuan's location as well as its relation to some similar existing gardens in the south of China. Some researchers suppose that the author goes beyond temporal limitations to blend several decades' events as well as getting beyond the limit of space to create a harmonious rather than a contradictory effect through juxtaposing various images.²⁶⁶ Accordingly, it is clear that the location of the garden (architectures) and the stories described in the novel can be regarded as fictional or unrealistic. In terms of research methodology, Guan deliberates on the rational parts of lives and scenes portrayed by the author, thus the research would distinguish the potential 'objective reality' from 'the author's imagination'²⁶⁷, despite the unreality of both the story's content and the novel's architectural settings. Through the above analysis and the imagination of textual description, Guan would be able to conceive and reproduce a potential site plan of the garden by means of his cultivation and knowledge of Chinese architecture and gardens. With respect to the scenes of the narrative, moreover, Guan theoretically compares the conjectural site plan of the garden and architectures with the actual residences and gardens in Ming and Qing Dynasty, and further to trace back the novel's programme or scenario

²⁶⁵ Guan, Hua-shan (關華山) (1988), *Hong Lou Meng Zhong De Jian Zhu Yan Jiu* (「紅樓夢」中的建築研究, A Study on the Architecture in Hong Lou Meng), *ibid.*, p. 2-4.

²⁶⁶ Guan, Hua-shan (關華山) (1988), *ibid.*, p. 5-8.

²⁶⁷ *Ibid.*, p. 20.

settings as well as examining the reality of the narrative.²⁶⁸ Instead of representing the narrative scenarios, it can thus be argued that Guan's research stresses the objectivity of the novel, in order to clarify the relationship between the settings of architectural spaces and the representation of the lives of the two families.

From the fragments of textual information and the description of the characters' behaviours and activities, Guan could associate textual imagination with spatial patterns and re-compose the spatial sequences of the main buildings of the Rong family and Ning family as well as the scenes and routes of the gardens. For example, in discussing the Rong family's residence, Guan depicts the diagrams of the spatial sequences of Jia Mu Yuan (賈母院, Jia mother's courtyard) and Jia Zheng Yuan (賈政院, Jia Zheng's courtyard) by associating the fragmented descriptions of the routes of Dai Yu's (黛玉) visiting Jia Mu and Madam Wang. (Fig. 3. 13, 3. 14) However, without much professional knowledge of architecture and garden design, Cao Xue Qin would present some paradoxes in this novel in terms of the locations and spatial sequences of Da Guan Yuan and some courtyard details of the two families' residences. In order to modify the diagrams of these conjectural spatial sequences and the architectures' locations, Guan thus refers to some related palaces and historic residences, such as Nan Jing Xing Gong (南京行宮, a temporary imperial palace in Nan Jing) (Fig. 3. 15), as well as exploring the potential relation between the hypothetical architectures and the referential cases. Accordingly, from Guan's conjectural site plan it can be discovered that Da Guan Yuan and the architectural types of Rong and Ning families' residences are presented as typical official courtyard residences with south-north orientation because the two families used to be governmental officials. (Fig. 3. 16, 3. 17) In addition, because the

²⁶⁸ Ibid.

servants' residences are not presented in Guan's site plan drawing, it can be argued that the living spaces of ordinary people have been overlooked by Cao and Guan.

Although Guan's research on *Hong Lou Meng* and on the re-presentation of the residences of the Rong and Ning families does not aim at regenerating modern Chinese buildings, the spatial organisation and architectural types generated by textual reading could be regarded as a channel for identifying official buildings in the Qing and Ming Dynasties. With respect to the representation of spatial images in literary works, Guan's method for visualising and drawing architectures and gardens from a novel might be beneficial to this research in that his comparison of the architectures portrayed in the novel with existing or historical buildings (gardens) has drawn Guan's research to objective reality. Guan's mapping of the spatial sequences and interior furnishings of the Rong and Ning families' residences from the fragments of textual description has also contextualised and spatialised the narratives in the novel. This approach may suggest a potential for associating architectural forms and spatial content, from which the correlation between users' lives and spatial types as well as the relation between users' social hierarchy and the architectural representation of their residences can be revealed.

However, the architectural types and structures presented by Guan's research indicate the power and dignity of the residence of a higher social hierarchy rather than the living spaces of an ordinary family. In considering that the spatial sequences of these architectures are regarded by Guan as ceremonial spaces²⁶⁹ and are related to Chinese cosmological philosophy, it can be argued that the arrangement of the two families' residences and the design of Da Guan Yuan could be thought of as a utopia where the author expects to represent. It can thus be concluded that

²⁶⁹ Guan, Hua-shan (關華山) (1988), *ibid.*, p. 206.

Guan's searching for objective reality from an unrealistic narrative might be contradictory and therefore the architectures abstracted from the novel could be incompatible with their environmental context, even though he analyses the similarity between the Rong and Ning residences and some existing palaces.

To summarize the above sections, it can be stated that Han and Guan's investigations into the spatial imagination in textual narratives focus on revealing the spatial types of traditional Chinese architecture as well as their relationship to the spiritual lives and ideas of Chinese intellectuals. The spatial concepts and imagination portrayed in literary works could be regarded by Han as utopian places of Chinese intellectuals because of their romantic and poetic characteristics, such as the isolated village and its idealistic images described in Tao Yuan-ming's (陶淵明) *Tao Hua Yuan Ji* (桃花源記, A Tale of Arcadian Wilderness); whilst Guan considers that literary imaginations could be sources for understanding the realistic lives of traditional Chinese families. In other words, in relation to the difference between Han's viewpoint and Guan's research, it is apparent that Han considers Chinese literary works as important sources for shaping modern Chinese architecture; whilst Guan suggests that the realistic lives of Chinese families can be perceived by reading Chinese literary works. Obviously, Han and Guan pay much of their attention to the representation of spatial aspects in Chinese textual narratives and the architectural identity embedded in these literary works rather than to the visualisation of spatial images and literary imagination revealed in Taiwanese textual narratives. It can be concluded that, in order to investigate Taiwan's post-colonial spatial identities, it is essential to study textual narratives related to the island's post-colonial condition and related to its multiple and peripheral architectural identities.

With respect to the potential methodology for spatialising textual imagination or representing the spatial images in texts, it can be seen that Guan's mapping of the Rong and Ning residences is a linear and direct interpretation of the architectural spaces described in *Hong Lou Meng*. Although Guan's process of analysing the texts and visualising spatial sequences in the novel may benefit this research, the reader can only grasp the relationship between traditional Chinese courtyard residences and the lives of official families rather than ordinary families. Yet the design projects by Tschumi's students employ a thematic approach or a dynamic interpretation of the spatial propositions presented in textual narratives rather than utilising a direct translation of textual description. These design projects and the Covent Garden project have transformed these spatial interpretations into the context of physical sites. Spatial creativity and critical viewpoints on the existing urban contexts can be discerned. At the same time, Hejduk's Berlin Masque can also be considered as a dynamic interpretation of textual narratives, which convey abstract and symbolic relations between textual narration and spatial representation or between textual reading and architectural perception. Libeskind's Berlin Jewish Museum not only spatially represents the Jewish people's collective sufferings and their spatio-psychological experiences in the project, but also transfers Benjamin's practice of wandering in the labyrinthine modern city into the spatial construction and with which a future perspective on the people's spiritual lives is proposed.

Through the above case studies, a potential methodology for translating and transforming spatial imaginations from texts into the construction of spatial narrations has been suggested. In addition, I argue that the selection and application of textual references to the design process need to be closely related to the spatial issue that the design project intends to present. It can thus be emphasised that in

order to visualise the contemporary and multiple spatial identities in Taiwan a dynamic and thematic interpretation of Taiwanese post-colonial textual narratives can be utilised to associate with the island's complex cultural identities and historical experiences and thereby a multiple spatial reading can be generated.

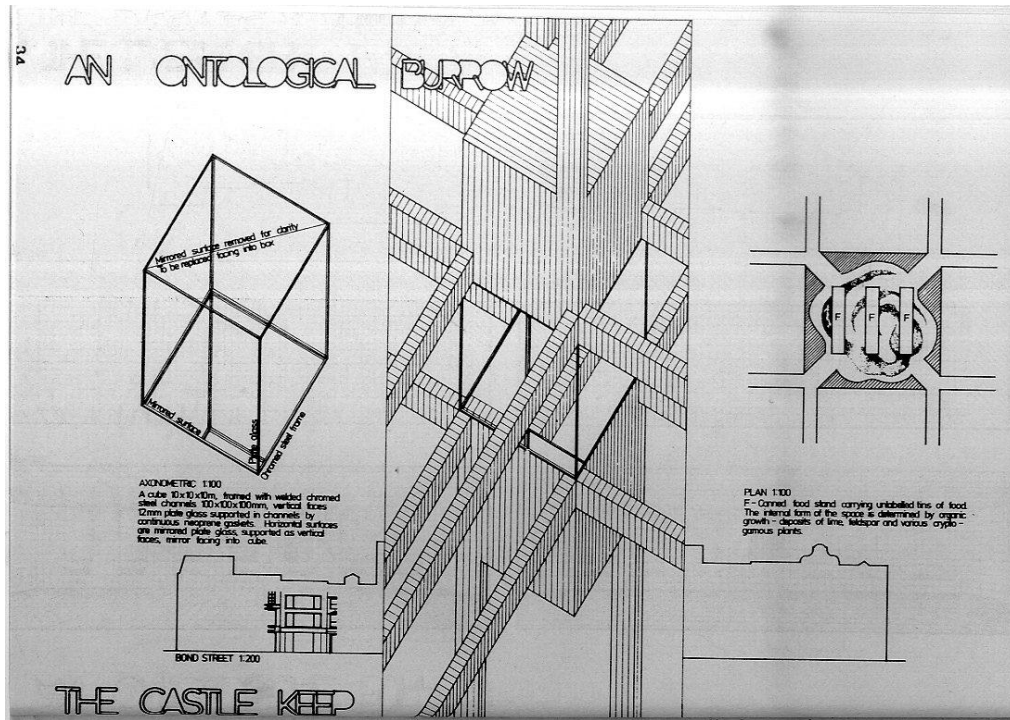


Fig. 3. 1. Sive, Alan (1974-75), An Ontological Burrow, in Tschumi, Bernard (1975), p. 34.

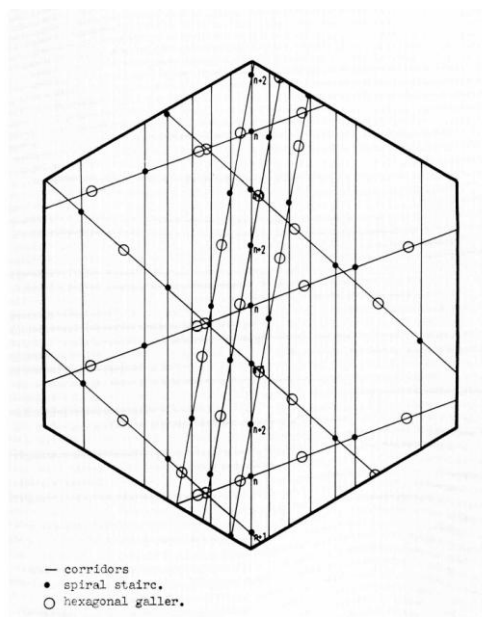


Fig. 3. 2. Basto, Joao (1974-75), The Library of Babel, in Tschumi, Bernard and Coates, Nigel (1983), p. 32.

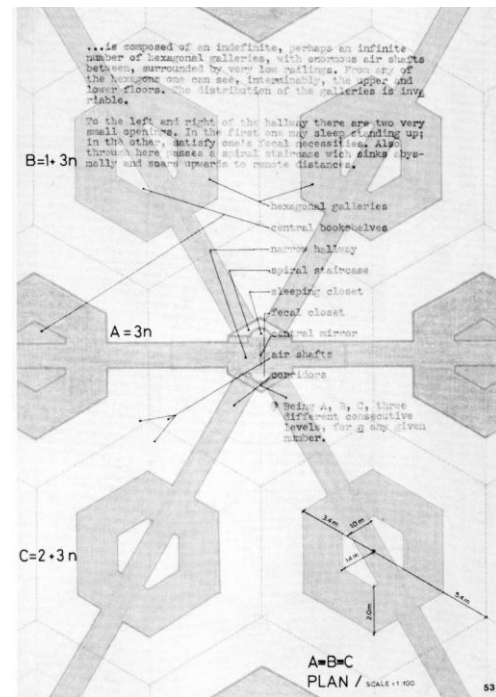


Fig. 3. 3. Basto, Joao (1974-75), The Library of Babel, in Tschumi, Bernard and Coates, Nigel (1983), p. 33.

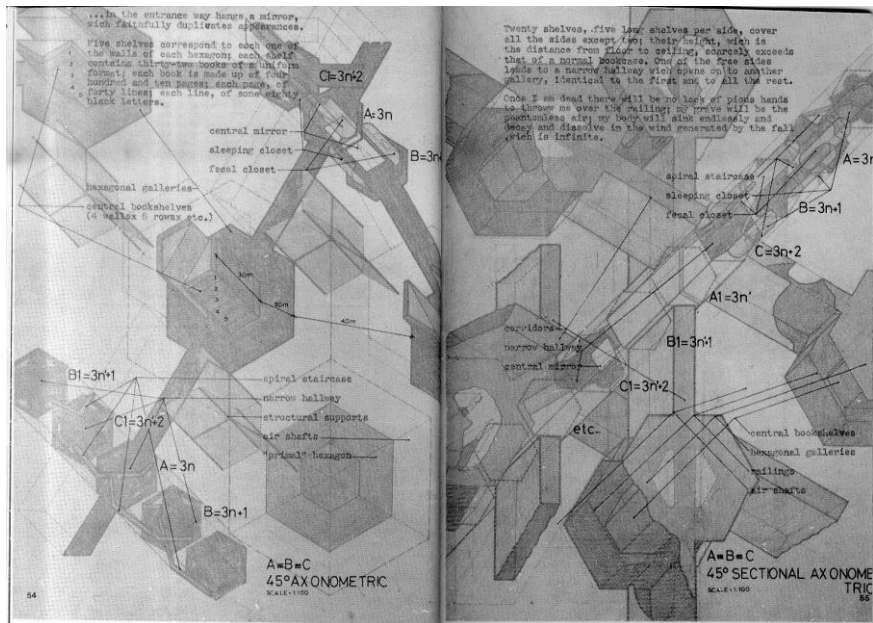


Fig. 3. 4. Basto, Joao (1974-75), The Library of Babel, in Tschumi, Bernard (1975), p. 54-5.

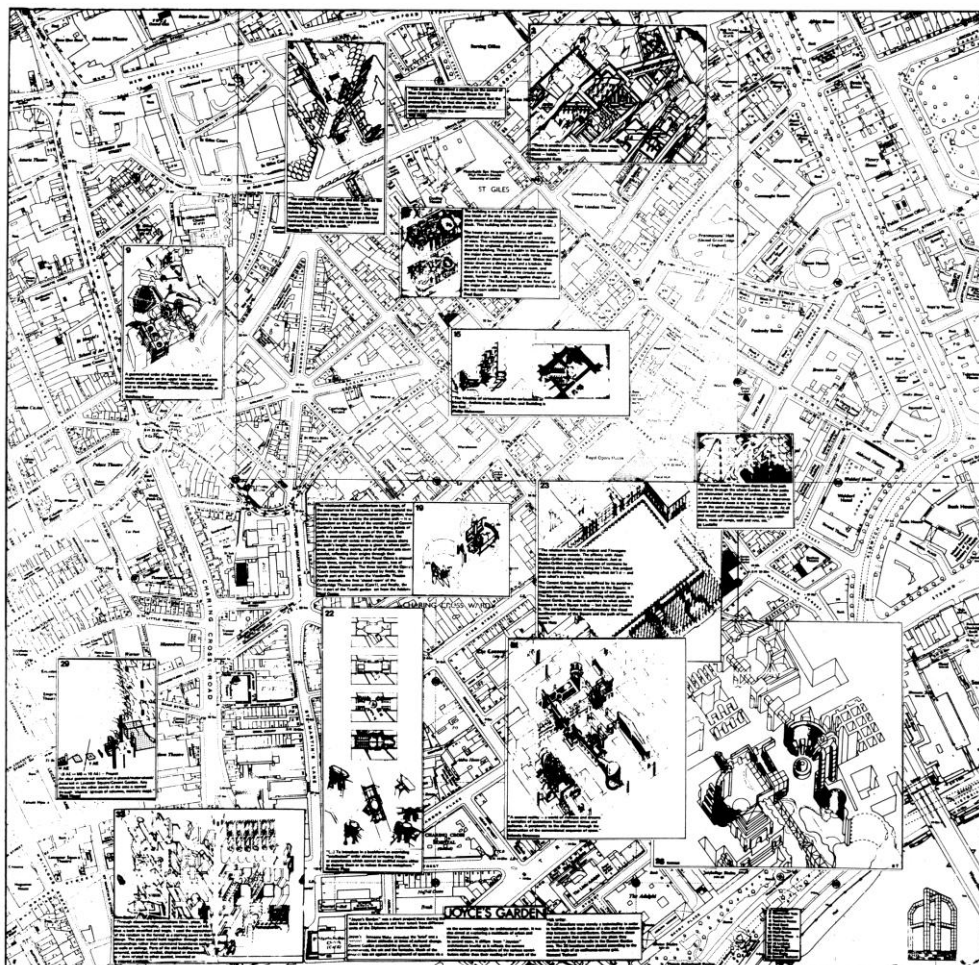


Fig. 3. 5. Tschumi, Bernard, et al. (1977), Joyce's Garden, in Tschumi, Bernard and Coates, Nigel (1983), p. 41.

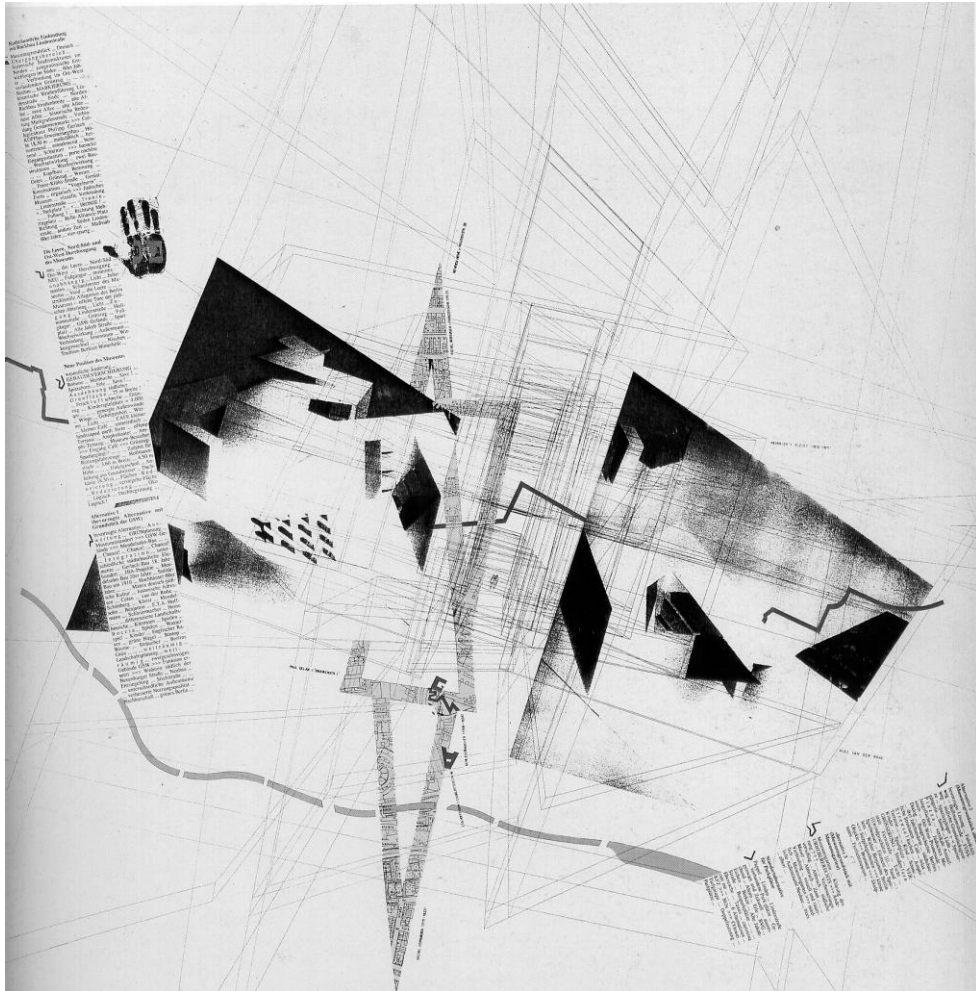


Fig. 3. 6. Libeskind, Daniel (1988-99), Star Matrix, The Jewish Museum, Berlin, in Libeskind, Daniel (1997), p. 55.

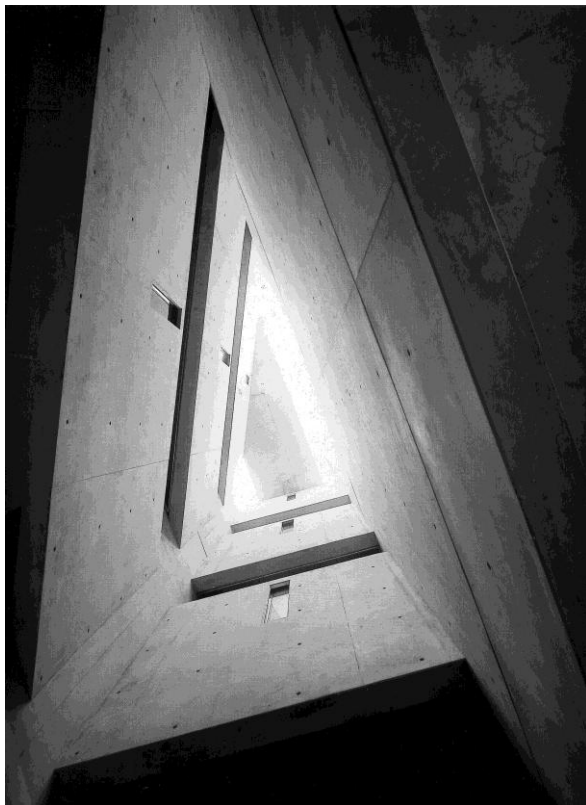


Fig. 3. 7. Libeskind, Daniel (1999), the Void, The Jewish Museum, Berlin, in Libeskind, Daniel (1997), p. 47.



Fig. 3. 8. Libeskind, Daniel (2001), the towering Air Shard, Imperial War Museum North, Manchester. Photograph, Tseng, C-p.



Fig. 3. 9. Libeskind, Daniel (2001), the main exhibition hall, Imperial War Museum North, Manchester. Photograph, Tseng, C-p.



Fig. 3. 10. Libeskind, Daniel (2001), the projection of the Wars' images in the exhibition hall, Imperial War Museum North, Manchester. Photograph, Tseng, C-p.

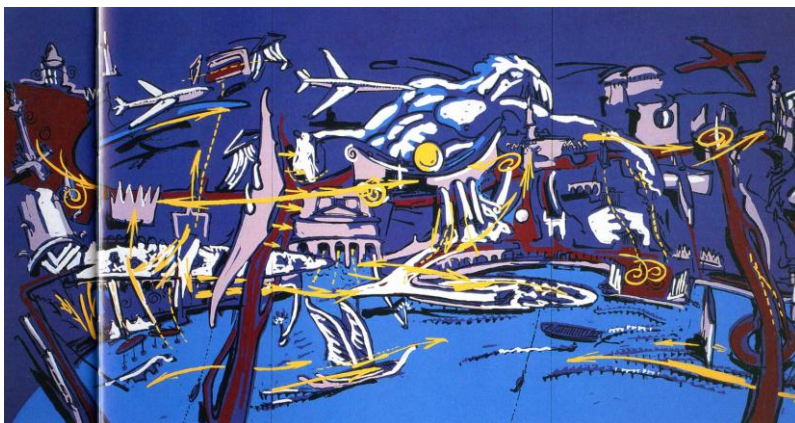


Fig. 3. 11. Coates, Nigel (1992), Ecstacy, painting, in Glancey, Jonathan (1999), p. 14-5.



Fig. 3. 12. Coates, Nigel (1986), Caffé Bongo, Tokyo, in Poynor, Rick (1989), p. 52-3.

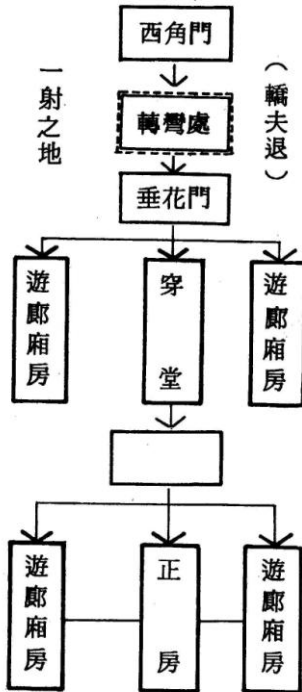


圖2-1-4 • 黛玉入賈母院簡單路線圖

Fig. 3. 13. Guan, Hua-shan (1988), A diagram shows the route of Dai Yu's visiting Jia Mu Yuan, in Guan, Hua-shan (1988), p.

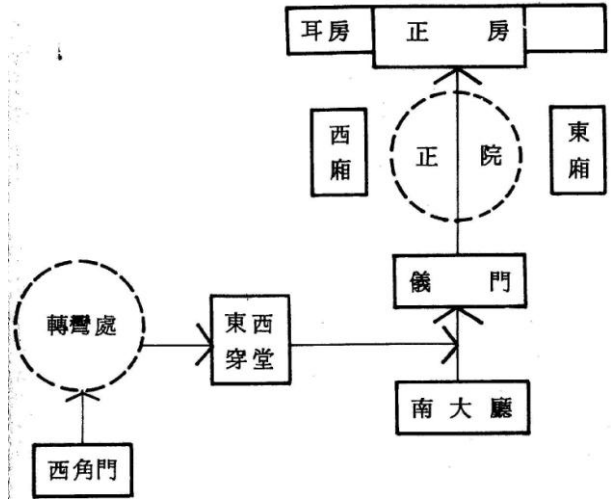


圖2-1-6 黛玉拜見王夫人路線簡圖

Fig. 3. 14. Guan, Hua-shan (1988), A diagram shows the route of Dai Yu's visiting Madam Wang in Jia Zheng Yuan, in Guan, Hua-shan (1988), p. 44.

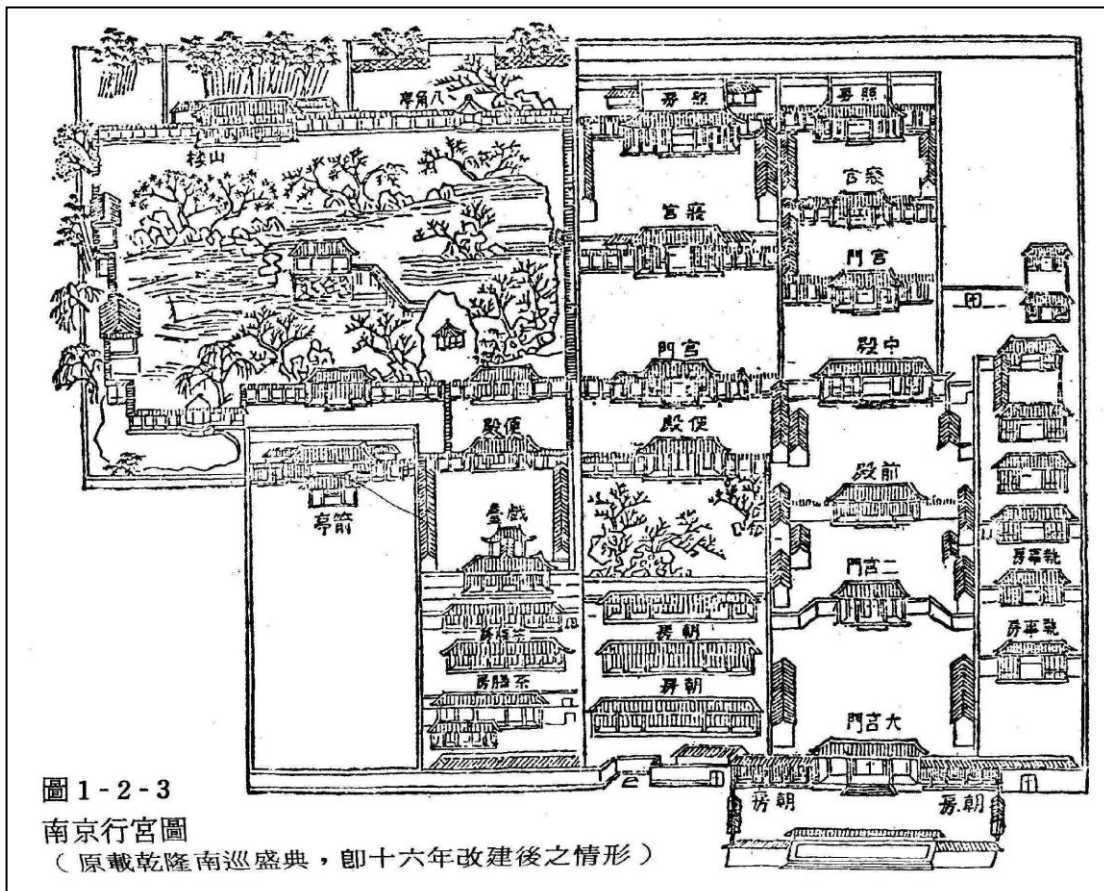


圖 1-2-3
南京行宮圖
(原載乾隆南巡盛典, 卽十六年改建後之情形)

Fig. 3. 15. The site plan drawing of Nan Jing Xing Gong (南京行宮), Gan Long Emperor, Qing Dynasty, in Guan, Hua-shan (1988), p. 14.

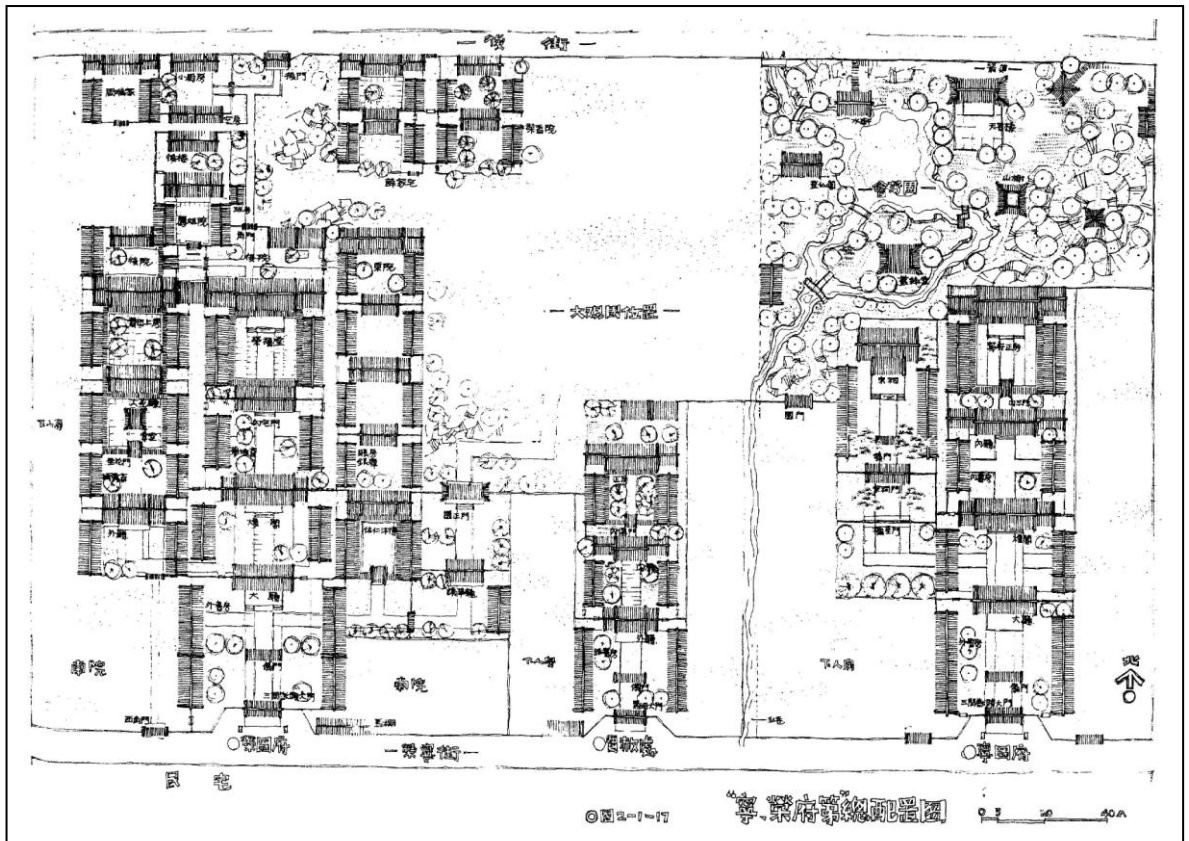


Fig. 3. 16. Guan, Hua-shan (1988), the site plan of Rong and Ning families' residences, in Guan, Hua-shan (1988), np.

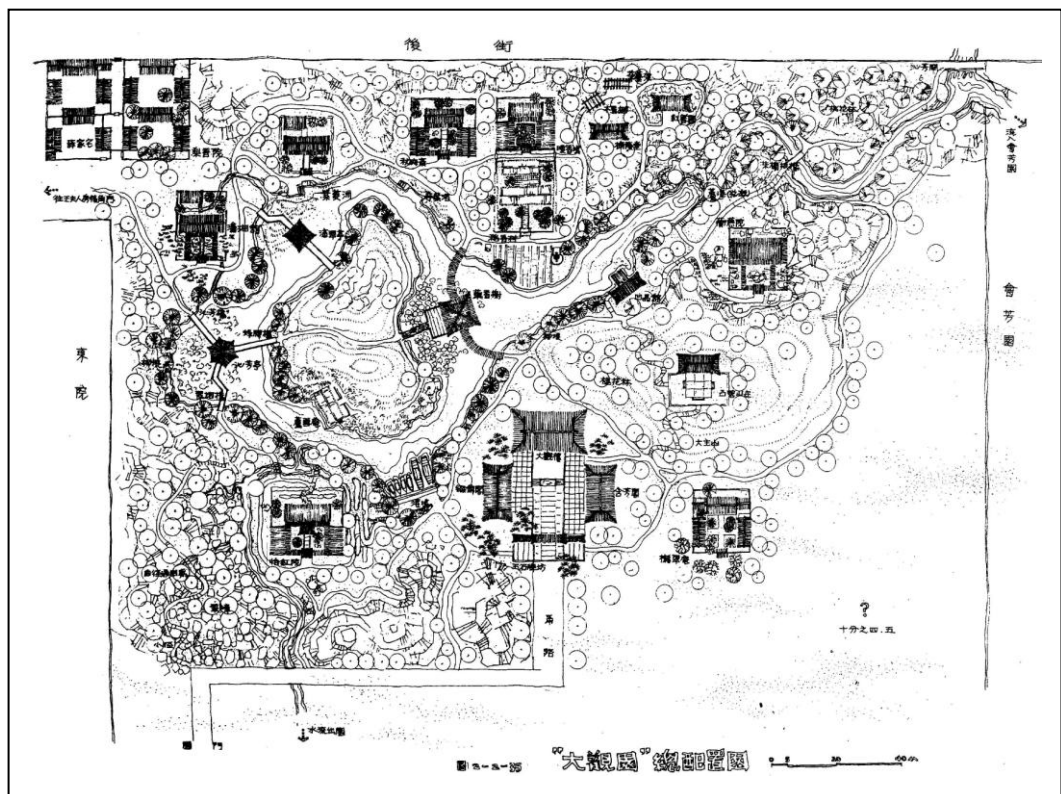


Fig. 3. 17. Guan, Hua-shan (1988), the site plan of Da Guan Yuan (大觀園), in Guan, Hua-shan (1988), np.

Chapter 4: The (dis)junction between image and space: the representation of imaginary reality and its spatial reconstruction

From the discussion of the relationship between textual narrative and spatial narration, it can be argued that there are two different ways of abstracting and representing architectural issues and spatial propositions from texts. One is the direct translation of textual descriptions into architectural images and spatial sequences, by which not only the scenes of architectural settings of the narrative are literally revived, but also the scenario of the narrative and its relation to the spatial sequence are fully associated. Guan's research on *Hong Lou Meng* is an example of this. (Fig. 3. 13 and 3. 14) The other way is the dynamic interpretation of a textual narrative, by which narrative content as well as spatial metaphors in a narrative can be source materials for design or be transformed into the framework of architectural programme, such as the Joyce's Garden project organised by Tschumi. Obviously, the difference between direct translation and dynamic interpretation lies in the process of transforming textual description to spatial presentation as well as in the means by which the spatial propositions embedded in textual narratives are disclosed. The former emphasises the literal mimesis of the related spatial images in text, while the latter concerns the abstract relation between textual description and its spatial projections, as well as recognising the disjunction between the composition of textual languages and the construction of architectural spaces. It is thus possible to explore creative spatial imagination in post-colonial textual narratives through dynamic interpretation by which not only critical viewpoints of these texts can be abstracted, but also multiple readings of the compositions can be suggested. Moreover, in terms of abstracting creative spatial discourses from Taiwanese post-colonial textual

narratives, it is important to apply dynamic interpretation to the transformational process.

In discussing the generative possibility of literary works for architectural design projects, it can be stated that although the characters and scenes of a novel are fictitious and their referents may not exist at present, the spatial images described in literary works may be correlated with the author's living experience or spatial perception. By reading a fictitious novel and conceiving its spatial settings, the reader's creative association can be stimulated. With regard to the reciprocal effects of literary works on 'the human need for creative expression and stimulation of the imagination', Ralph Waldo Emerson's essays on the poet and literature could have been regarded as very early and strong supporting statements.²⁷⁰ For example, in relating to the value of imagination and the liberating characteristics of the poet, Emerson says that '... we love the poet, the inventor, who in any form, whether in an ode or in an action or in looks and behavior, has yielded us a new thought. He unlocks our chains and admits us to a new scene.'²⁷¹ In terms of the use of literary works for architectural design, Anthony C. Antoniades proposes that poetry and literature can be beneficial for architectural designers in both didactic and inspirational senses.²⁷² This viewpoint has suggested the reciprocity between the creative expression of the writer and the spatial imagination and design creativity of the architectural designer.

With respect to the didactic sense, Antoniades argues that the designer can be inspired by the central message and the essentials of the plot that are revealed in a

²⁷⁰ Antoniades, Anthony C. (1992), *Poetics of Architecture: Theory of Design* (New York: Van Nostrand Reinhold), p. 104.

²⁷¹ Emerson, Ralph Waldo (1950), *Complete Essays and Other Writings of Ralph Waldo Emerson*, ed. Brooks Atkinson (New York: Modern Library), p. 336.

²⁷² Antoniades, Anthony C. (1992), *ibid.*, p. 103.

literary work, the overall tone of the piece as a critical commentary on its time and place, and the particular use of language or the texture in the use of words etc.²⁷³ In referring to Margaret Macdonald's notion of 'convincing plausibility'²⁷⁴, it can be emphasised that literary works may generally be related to the context of 'the reality of the place and "people" who generated them'.²⁷⁵ In other words, the didactic sense may imply the continuity between literary plausibility and architectural reality as well as suggesting the applicability of spatial images portrayed in literary pieces to the design of spatial narrative. Nonetheless, because of the creative potentiality of a novel and the difference between literary language and architectural language, the fictitious nature of a textual narrative may underscore the discontinuity between the textual description of the place and the complexity of the site where actual events occurred. On the one side, due to this disjunction, it can be argued that the didactic sense may thus forge the potential creativity of the spatial construction that is generated by transforming the creative aspects of a novel into an architectural design project. On the other, because the word 'didactic' suggests a meaning of teaching, the didactic sense may confine the spatial interpretation of textual descriptions and the way of transforming textual imagination into spatial formation. Accordingly, it can be argued that the didactic inspiration of a novel for architectural design projects can be applied mainly to the early stage of design process in that the designer should further consider some other practical realities in spatial dimension other than wholly following the framework revealed by a textual narrative.

According to Antoniades, the idea of 'convincing plausibility' also suggests

²⁷³ Antoniades, Anthony C. (1992), *ibid.*, p. 103-4.

²⁷⁴ Macdonald, Margaret (1966), 'The Language of Fiction', in Kennick, W. E. (ed.) (1966), *Art and Philosophy: Readings in Aesthetics* (New York: St Martin's Press), 295-308, p. 307.

²⁷⁵ Antoniades, Anthony C. (1992), *ibid.*, p. 104.

that ‘literature as well as architecture largely depends on the receptivity of its audience’ and ‘the objective and subjective disposition of the receptor greatly affects the usefulness of poetry or literature as a means for stimulation of architectural ideas.’²⁷⁶ The multiplicity of narrative writings (in style and in language use) and the reader’s diverse interpretation of narrative content, moreover, might have generated productive imaginations of a literary work or have forged the potentiality of literary plausibility. The conflict between objectivity and subjectivity of the reader for grasping the spatial images of a literary piece may thus, generate multiple readings of the narrative which may enrich the creative inspiration of the literary work for architectural designers. In terms of the setting of architectural programme through the framework of a literary piece, Tschumi’s students’ projects on literary briefs can be regarded as precedents for spatialising literary inspiration to the designer. Although the correlation between literary brief and architectural design has been explored by Tschumi, as discussed in Chapter Three, the variety and participation of the receptor in terms of the means of representing the spatial images portrayed in literary works for the design of architectural narrative will be discussed in this chapter.

In terms of the inspirational sense, Antoniades suggests that generally there are two different ways for this to occur, which he calls ‘direct inspiration’ and ‘composite inspiration’, with the former incorporating static literal interpretation and dynamic interpretation. To Antoniades, static literal interpretation indicates a direct mimesis of the spatial images portrayed in a novel and aims at duplicating similar spatial scenes and elements for an architectural project, although the spatial setting of this design project may not be the same as that described in the literary piece. The

²⁷⁶ Ibid., p 104.

dynamic interpretation, according to Antoniadis, is a non-linear or subjective reading of ‘the abstract communication of the “aura,” the “spatial ambiance,” and the overall “essence” of the literary piece’.²⁷⁷ It is clear that this focuses on how spatial images or spatial characteristics of the places described in literary works are grasped or interpreted by the reader and further transformed into physical spatial construction through representational media. With respect to design creativity, this research suggests that dynamic interpretation can be regarded as a catalyst for the generation of multiple readings by the literary imagination. Accordingly, the potential means of abstracting literary spatial images and the utilisation of representational media (drawings, paintings and moving images) for transforming dynamic interpretations into architectural design projects will be further discussed in this chapter.

In order to explore the methodology of constructing spatial narrative, it is essential to discuss the process of transforming literary imagination into the reality of spatial construction. On the one hand, the literary imagination in this research could be conceptualised as an imaginary reality in that the characters and narrative events portrayed in a literary piece may be possessed of certain ‘artistic plausibility’²⁷⁸. On the other, this ‘artistic plausibility’ can be considered as an ambiguous presence which exists between physical reality and fictional reality, but cannot be defined as ‘the dialectical opposite of the real’. In terms of spatialising literary images, the imaginary reality can be represented by architectural drawings, artistic paintings and moving images that are related to the spatial concepts in literary works, through which the spatial proposition and architectural relation of the

²⁷⁷ Ibid., p. 104.

²⁷⁸ I borrow the term artistic plausibility from Margaret Macdonald, which is compared by Macdonald with Aristotelian notion which is usually translated “probability”. By imputing the adjective artistic to plausibility, Macdonald has associated creative imagination with factual description in a fiction, as well as underlining a fiction’s imaginary attribute.

narrative or the characteristics of the narrative's referential places can be disclosed. In other words, this chapter will further discuss a potential methodology for transforming the spatial images and their imaginary projections conveyed by textual narratives into an architectural context, in which the limit or potential of some representational media, such as drawings and narrative devices, will be discussed. From the viewpoint of multiple readings of textual narratives, this chapter will thus analyse the applications of these narrative devices to the composition of spatial narrative, so as to visualise the complex relations between fictitious reality and substantial architectural environment. For example, in terms of denoting dynamic characteristics of architectural events, it is necessary to apply notational drawing or moving images that may reveal temporal conditions and the interaction between the user and space, by which the autonomy of spatial production and the multiplicity of spatial narration can be generated.

In exploring the process of transforming imaginary reality into the design of spatial narrative, this chapter will discuss Paul Ricoeur's theory and the notion of narrativity in his book *Time and Narrative*, in which the transformation from fictive images into physic spaces may be developed by the threefold mimesis, i.e., Mimesis 1, Mimesis 2 and Mimesis 3. In fact, there is a disjunction between image and space as well as between literary fabrication and physical spatial composition. However, it can be argued that the gap between textual imagination and the spatial construction transformed from textual narrative may reveal the limit of conventional representational modes in architecture thus suggesting the necessity of applying multiple means of narrative representation to the design process.

In addition, this chapter will study the notion of disjunction through analysing the methodology applied in Tschumi's *The Manhattan Transcripts* (1984), and also

discussing the disconnection between image and its transformational space, through which the difference between the perception of actual spaces and the visual experience of the transformed spaces is revealed. Moreover, in terms of the confrontation between fiction and reality and between absence and presence, it is necessary to discuss Peter Eisenman's *Moving Arrows, Eros and Other Errors* project (1985). In this scheme, Eisenman introduces the concept of 'fiction' into architecture by utilising the process of scaling 'to put fiction on the ground'²⁷⁹, or it is the building of a fiction, to which the story of *Romeo and Juliet* is closely related.

Following the discussion of the superimposition of representational media for the narration of spatial narratives, such as photographic images and architectural drawings (axonometric drawings), which are used in Tschumi's *The Transcripts* and Eisenman's *Romeo and Juliet* project, it is essential to study the potential of using video images and spatial installations as narrative devices. In addition to the issue about 'body and the narration of spaces', Diller and Scofidio's installations (1987-1993) explore spatial autonomy and temporality in architecture through the displacement and replacement of domestic and everyday miniature objects. With respect to architectural representation, Diller and Scofidio's installations and video images can be considered as complexly materialised ways of drawing in that not only can the viewer directly take part in the process of architectural actions but also multiple and dynamic viewpoints of spatial narration can be suggested. After the discussions on Paul Ricoeur's theory of mimesis and on the process and means of transforming imaginary reality into architectural composition by studying Tschumi's, Eisenman's and Diller and Scofidio's projects, a methodology for constructing spatial

²⁷⁹ Whiteman, John (1986), 'Site Unscene-Notes on Architecture and the Concept of Fiction', *AA Files*, 12, 76-84.

narration in contemporary context can be proposed.

4.1. The (dis)junction between image and space

To explore the process of spatialising the imaginary reality in literary works, it is essential to discuss how this imaginary reality can be represented by spatial images or architectural drawings and what the relationship between literary narrative and the spatial image described by text can be. It is thus important to clarify what we mean by ‘image’ and how image is demonstrated. Obviously, image is not identical to space in terms of its literal meaning or definition. Although image may project spatial imagination and physical configuration of the places or environment to which it relates, the representational ‘image’ is often regarded as a two-dimensional visual impression that is culturally encoded or achieved; while ‘space’ is thought of as a three-dimensional construction. According to *The Oxford English Reference Dictionary*, ‘image’ is a visible or sensory impression that can be represented through various media and can be connected with physical objects as well as with the abstract projection of these objects.²⁸⁰ In the architectural field, the studies of image are related to space and the performance of spatial contents, i.e., events, activities of spatial users and environmental factors that exist and act in architecture. In this section, because the spatial images portrayed by textual narratives can be beneficial to the design of spatial narrative, it is essential to explore how the imaginary reality of these images can be transformed into the construction of physical space.

²⁸⁰ Pearsall, Judy and Trumble, Bill (1996), *The Oxford English Reference Dictionary* (2nd edn.; Oxford: Oxford University Press). Image is defined as: 1. A representation of the external form of a person or thing in sculpture, painting, etc. 2. The character or reputation of a person, or thing as generally perceived. 3. An optical appearance or counterpart produced by light or other radiation from an object reflected in a mirror, refracted through a lens, etc. 4. Semblance, likeness. 5. A person or thing that closely resembles another. 6. A simile or metaphor. ... 8. a. A mental representation. b. an idea or conception.

Moreover, it can be argued that image and space are interrelated, in that image may reveal spatial proposition on the one hand and space can be forged or reshaped through image manipulation on the other.

The interrelationship between image and space has been explored intensely because many sorts of representational media are developed in architectural practices and theoretical studies such as the development of perspective section, orthographic projection and art installation.²⁸¹ In terms of spatial communication, furthermore, within architectural drawing perspective, for example, has been considered not only as the projection of architectural construction but also as the medium for conveying spatial narratives. Due to the subjectivity of spatial imagination in diverse representational media, in terms of the spatialisation of image media there might nevertheless be a disconnection between the represented space in image and the referential space in the physical world. Accordingly, it can be argued that this disconnection may stimulate the imaginary potential of the represented space and may further enrich the multiplicity of reading the narrative that is reconstructed by spatialised images.

In considering the above-mentioned dissimulation of spatial representation, this section presupposes that the transformation from visual spaces in images to physical spaces on the one side could contribute to the creativity of architectural narrative, and on the other side might suggest 'a space of splitting' between imaginary space and actual spatial construction. It can thus be asked whether this ambivalence sustains the complexity of narratives in architecture or obscures the construction of narrative spaces. With respect to the construction of architectural narrative

²⁸¹ Evans, Robin (1997), *Translations from Drawing to Building and Other Essays* (London: Architectural Association Publications), p. 153-188.

moreover this unavoidable disjunction between representational image and physical space may also engender ambiguity of design thinking, with which the means of representation and design methodology can be flexible. It is obvious that the study of image and space cannot go beyond the relation to the mimesis of reality and the representation of imaginary impressions. That is, the representation of the imaginary spaces in image media implies an act of mimesis, which expresses the resemblance to the visual configuration of related physical spaces, or it is as Ricoeur proposes that ‘...mimesis² draws its intelligibility from its faculty of mediation, which is ...transfiguring the one side into the other through its power of configuration’.²⁸²

4.1.1 Narrative and the notion of mimesis

A narrative is a temporal construction in that it re-constitutes stories or events that are fictional or occurred in the past or were experienced by the writer and can be narrated by the narrator at the present or in the future. In other words, narration suggests the recollection of memory or of the happening of current and future events, and which may recall images related to the place of these events and to the actions of narrative characters. Because these images can be impressions of the narrative events or imprints left in the author and people’s mind, they unconsciously emerge from the moment of narration and bring the reader’s consciousness to the moment when these related events occurred. As Ricoeur says: ‘[t]he world unfolded by every narrative work is always a temporal world.’²⁸³ In considering that spatial

²⁸² Ricoeur, Paul (1984), *Time and Narrative*, 3 vols. (1; Chicago: The University of Chicago Press), p. 53. He proposes that ‘... mimesis² draws its intelligibility from its faculty of mediation, which is to conduct us from the one side of the text to the other, transfiguring the one side into the other through its power of configuration.’

²⁸³ Ricoeur, Paul (1984), *ibid.*, p. 03.

narrative may relate to events happening in the past or in the future, the creation and demonstration of spatial scenarios can also be regarded as a temporal construction, because spatial images that the viewer can experience may have been recomposed or transformed by the author and may present a spatiotemporal difference to the places where the narrative events happened or will happen. The impression of a narrative event, which remains in the mind of the designer or has inspired her/him for the design of spatial narrative, may affect the composition of the related spatial fragments and scenarios within the stage of idea incubation. It is thus necessary to learn from the theory which discusses the relationship between time and the composition of a textual narrative, by which the potential methodology for the construction of spatial narrative can be disclosed.

Prior to his discussion of the relationship between time and narrative, Ricoeur proposes that '[w]ith narrative, the semantic innovation lies in the inventing of another work of synthesis—a plot. ... It is this synthesis of the heterogeneous that brings narrative close to metaphor.'²⁸⁴ Both metaphor and the plot of a narrative are formed by associating disparate elements that are possessed of diverse expressive natures; the former is constituted by a displacement of the use of words and an extension of the meaning of the words, while the latter composes the fragments of a narrative into a temporal whole by virtue of descriptive and semantic correlation between character and place and narrative event. According to Ricoeur, the plot of a narrative plays a role which is analogous to the predicative assimilation of the metaphorical expression. 'It "grasps together" and integrates into one whole and complete story multiple and scattered events, thereby schematizing the intelligible

²⁸⁴ Ibid., ix.

signification attached to the narrative taken as a whole.²⁸⁵ Following Aristotle's statement that plot 'is the mimesis of an action', Ricoeur further states that 'the mimetic function of the plot rejoins metaphorical reference' by means of the 'poetic refiguring of the pre-understood order of action.'²⁸⁶ The association of metaphorical reference with the narration of human action may thus forge productive imagination within the mimetic function of narrative, by which the re-descriptive power of narrative fiction and the poetic reading of the work can be unfolded.

To draw the fundamental correlation between time and narrative clearly, Ricoeur says that 'time becomes human time to the extent that it is organized after the manner of a narrative; narrative, in turn, is meaningful to the extent that it portrays the features of temporal experience.'²⁸⁷ Accordingly, it can be stated that the mimetic function of the narrative plot reconfigures the past events and their corresponding reality and further communicates with the reader through the poetic discourse as well as the re-figuration of the author's temporal experience. With respect to the mediation between narrative and time, Ricoeur proposes a threefold mimesis, which he named mimesis1, mimesis2, and mimesis3. Mimesis1 is defined by Ricoeur as the pre-understanding of what human action in a narrative is, 'in its semantics, its symbolic system, its temporality'²⁸⁸; Mimesis3 signifies the connection between the world of the text and the world of the reader, and Ricoeur further suggests that mimesis2 acts as a mediator between the two operations, i.e. mimesis1 and mimesis3. Through its faculty of mediation, mimesis2 conducts readers from 'the one side of the text to the other, transfiguring the one side into the other through

²⁸⁵ Ibid., x.

²⁸⁶ Ibid., xi.

²⁸⁷ Ibid.

²⁸⁸ Ibid., p. 64.

its power of configuration.²⁸⁹ In other words, this mediating function is a process of configuration that ‘transforms the succession of events into one meaningful whole which is the correlate of the act of assembling the events together and which makes the story followable’.²⁹⁰

In terms of mimesis1, Ricoeur states:

Whatever the innovative force of poetic composition within the field of our temporal experience may be, the composition of the plot is grounded in a pre-understanding of the world of action, its meaningful structures, its symbolic resources, and its temporal character.

According to Aristotle’s and Ricoeur’s suggestion that plot is an imitation of action, mimesis1 can be characterised as a pre-understanding of the action in a narrative through three progressive features – the structural features of the semantics of action, the symbolic mediation of action and the temporality of action. Nonetheless, according to Ricoeur, ‘narrative is not limited to making use of our familiarity with the conceptual network of action.’²⁹¹ It is different from sentences composed by a simple sequence of actions because it is possessed of syntactic features, ‘whose function is to engender the composing of modes of discourse worthy of being called narratives’, no matter whether it is ‘a question of historical narrative or fictional narrative.’²⁹² Accordingly, in exploring the relation between the conceptual network of action and the rules for composing narratives, it is necessary to clarify the discrepancy relating to semiotics between the paradigmatic order and the syntagmatic order. In respect of the paradigmatic order, Ricoeur says that ‘all

²⁸⁹ Ibid., p. 53.

²⁹⁰ Ibid., p. 67.

²⁹¹ Ibid., p. 65.

²⁹² Ibid., p. 65.

terms relative to action are synchronic, in the sense that the relations of intersignification that exist between ends, means, agents, circumstances, and the rest are perfectly reversible.’ In contrast to the paradigmatic order, the syntagmatic one ‘implies the irreducibly diachronic character of every narrated story.’²⁹³ With regard to the narration of conventional narrative, this diachrony governs the reading and telling of the narrative; even though it is possible to read the narrative backwards, this diachronic order acts as a constitutive factor of narrative composition.

Moreover, Ricoeur further suggests that ‘narrative understanding is not limited to presupposing a familiarity with the conceptual network constitutive of the semantics of action.’ It further ‘requires a familiarity with the rules of composition that govern the diachronic order of a story.’²⁹⁴ The diachronic order of a narrative may suggest the notion of plot that plays a role of ordering the events as well as interconnecting the action sentences into the narration of the story. Accordingly, in respect of narrative composition and its understanding, the setting of a plot implies the syntagmatic order that narrative applies to the practical field. Furthermore, it can be stated that the relation between the conceptual network of action and the rules of narrative composition suggests the relation between paradigmatic order and the syntagmatic one, and through the above interrelation ‘the terms of the semantics of action acquire integration and actuality.’²⁹⁵ Accordingly, the pre-understanding of a narrative ‘is to understand both the language of “doing something” and the cultural tradition from which proceeds the typology of plots.’²⁹⁶

The next feature for our practical understanding of the narrative composition

²⁹³ Ibid., p. 56.

²⁹⁴ Ibid., p. 56.

²⁹⁵ Ibid.

²⁹⁶ Ibid., p. 57.

lies in the symbolic mediation of narrative action. According to Ricoeur, '[i]f, in fact, human action can be narrated, it is because it is always already articulated by signs, rules, and norms. It is always already symbolically mediated.'²⁹⁷ The symbolic mediation, as Ricoeur says, 'signals the structured character of a symbolic system.'²⁹⁸ Accordingly, the pre-understanding of a narrative action can be regarded as locating the symbolic mediation within the action's cultural system, and with which the framework of a narrative interpretation can be made up. Thus, Ricoeur further states that a symbolic system 'furnishes a descriptive context for particular actions', and which is "'as a function of" such a symbolic convention that we can interpret this gesture as meaning this or that.'²⁹⁹ In addition to being understood as the means or rules for interpreting the meaning of narrative behaviours, this symbolic mediation may thus generate ethical quality, 'a corollary of the major characteristic of action'³⁰⁰, in the pre-understanding of action.

The third feature of mimesis¹ 'concerns the temporal elements onto which narrative time grafts its configurations.' In effect, the pre-understanding of action 'is not limited to a familiarity with the conceptual network of action and with its symbolic mediations. It goes so far as to recognize in action temporal structures that call for narration.'³⁰¹ These temporal structures, however, suggest a break with the linear representation of time by which dynamic narrative configurations can be shaped. Within the break that the analysis of within-time-ness makes, a threshold can be recognized and in which 'a bridge is constructed for the first time between the

²⁹⁷ Ibid.

²⁹⁸ Ibid., p. 57-8.

²⁹⁹ Ibid., p. 58.

³⁰⁰ Ibid., p. 59.

³⁰¹ Ibid., p. 59.

narrative order and Care.³⁰² Ricoeur thus states that '[n]arrative configuration and the most elaborated forms of temporality corresponding to them share the same foundation of within-time-ness.' Consequently, it can be stressed that '[t]o imitate or represent action is first to pre-understand what human acting is, in its semantics, its symbolic system, its temporality'. Moreover, 'upon this pre-understanding, common to both poets and their readers, emplotment is constructed and, with it, textual and literary mimetics.'³⁰³

In this regard, the transition from mimesis1 to mimesis2 is 'the work of the configuring activity', which not only transforms actions or events into a story but also constitutes one temporal whole by the mediation of a plot.³⁰⁴ According to Ricoeur, plot is mediating in at least three ways.

First, it is a mediation between the individual events or incidents and a story taken as a whole. In this respect, we may say equivalently that it draws a meaningful story from a diversity of events or incidents (Aristotle's *pragmata*) or that it transforms the events or incidents into a story.³⁰⁵

It is clear that '[t]he two reciprocal relations expressed by *from* and *into* characterize the plot as mediating between events and a narrated story.'³⁰⁶ Within this first mediation, the operation of emplotment 'draws a configuration out of a simple succession' and 'brings together factors as heterogeneous as agents, goals, means, interactions, circumstances, unexpected results.'³⁰⁷ Through this first mediation, various events are organised into an intelligible whole, and the signification or thoughts of this story may reveal. The second mediating function of the plot can be

³⁰² Ibid., p. 63-4.

³⁰³ Ibid., p. 64.

³⁰⁴ Ibid., p. 66.

³⁰⁵ Ibid., p. 65.

³⁰⁶ Ibid., p.65.

³⁰⁷ Ibid., p.65.

characterised as ‘concordant discordance’ because it includes and configures diverse components (the story’s incidents), narrative techniques and effects, thereby the work of configuring activity is engendered. Afterwards, ‘[p]lot is mediating in a third way, that of its temporal characteristics. These allow us to call plot, by means of generalization, a synthesis of the heterogeneous.’³⁰⁸ This temporality of emplotment suggests the complexity of transforming the events or actions into a story as well as the dynamism of forging narrative configuration.

‘It reflects the paradox [of time] inasmuch as the act of emplotment combines in variable proportions two temporal dimensions’; one of these being the chronological that ‘constitutes the episodic dimension of narrative’ and the other being the configurational dimension by which ‘the plot transform the events into a story.’ The former indicates that the story is made up of events while the latter ‘draws from this manifold of events the unity of one temporal whole.’³⁰⁹ ‘By mediating between the two poles of event and story, emplotment brings to the paradox a solution that is the poetic act itself.’³¹⁰ This poetic act extracts a configuration from a succession and makes the story followable to the reader or the listener. Ricoeur further says:

It is this “followability” of a story that constitutes the poetic solution to the paradox of distention and intention. The fact that the story can be followed converts the paradox into a living dialectic.³¹¹

From Ricoeur’s viewpoint, it can be stated that the act of emplotment gives the sense of a conclusion to a story, with which a dynamic mediation between the contingency

³⁰⁸ Ibid., p. 66.

³⁰⁹ Ibid., p. 66.

³¹⁰ Ibid., p. 66.

³¹¹ Ibid., p. 67.

of events and the predictability of a story or between the reality of event and the fabrication of a story may occur. With respect to the understanding and narrating of a story, the episodic dimension of a narrative suggests the chronological order of narrative time, in which physical and human events are located and can be perceived through this irreversible order. Nevertheless, the temporal feature of the configurational dimension suggests the synchronic characteristics, which ‘transforms the succession of events into one meaningful whole which is the correlate of the act of assembling the events together and which makes the story followable.’³¹² By imposing ‘the “sense of an ending” upon the indefinite succession of incidents’, furthermore, not only the structural function of closure can be discerned ‘in the act of retelling rather than in that of telling’³¹³ but also a new quality of time may emerge from this understanding. As Ricoeur suggests, the repetition of a story can constitute an alternative to the representation of time or it is through recollection that the so-called ‘natural’ order of time will be reversed.³¹⁴ Productive imagination can thereby be generated through the act of narrating, which is reflected in the act of following a story, inasmuch as the reader can read time itself backwards or can grasp the initial course of the action convertibly.

In terms of connecting mimesis 3 with mimesis2, Ricoeur proposes that there are two complementary features that should be added to the analysis of the configurational act and these two features call for the support of reading provided that they are to be reactivated. These features are ‘a question of schematization and the character of traditionality characteristic of the configurational act’, each of which

³¹² Ibid., p. 67.

³¹³ Ibid., p. 67.

³¹⁴ Ibid., p. 67.

is specifically related to time.³¹⁵ In relation to the assembly characteristic of the configurational act, Ricoeur suggests that ‘the production of the configurational act’ can be compared to ‘the work of the productive imagination.’ As is considered by Ricoeur as a transcendental faculty, the productive imagination is not merely rule-governed but it further sets up the generative matrix of rules. Furthermore, because the productive imagination fundamentally has a synthetic function, its schematism thus ‘connects understanding and intuition by engendering syntheses that are intellectual and intuitive at the same time.’³¹⁶ While emplotment also has this synthetic faculty, this generates a mixed intelligibility between the objective aspects of a narrative, such as theme and thought of a story, and the subjective aspects of a narrative, such as the intuitive presentation of circumstances, scenario and characters. Hence, emplotment can be thought of as a schematism of the narrative function.

In turn, although Ricoeur says that ‘the schematism is constituted within a history that has all the characteristics of a tradition’, this term can be understood as the living transmission of an innovation which is able to be reactivated ‘by a return to the most creative moments of poetic creativity.’³¹⁷ From the above understanding, Ricoeur suggests that ‘traditionality enriches the relationship between plot and time with a new feature.’³¹⁸ In the matter of fact, ‘a tradition is constituted by the interplay of innovation and sedimentation.’ ‘To sedimentation must be referred the paradigms that constitute the typology of emplotment’, and these paradigms have originated from a sedimented history in which originality has been enclosed.³¹⁹ Ricoeur further argues that if the form of discordant concordance, the genre of

³¹⁵ Ibid., p. 68.

³¹⁶ Ibid., p. 68.

³¹⁷ Ibid., p. 68.

³¹⁸ Ibid., p. 68.

³¹⁹ Ibid., p. 68.

traditional narrative and the type of individual works can be encompassed under the heading 'paradigm', 'we shall say that the paradigms are born from the labor of the productive imagination on these various levels.'³²⁰ It can thus be stated that these paradigms, which spring from previous innovations, are possessed of rules for the next fabrications in the narrative field, whilst these rules may alter for the development of new inventions on the one hand and may resist change because of the process of sedimentation on the other.

With regard to innovation, which is correlated with sedimentation, it persists in being a form of rule-governed behaviour. Because the work of imagination may be bound to the tradition's paradigms, the composition of new works can be generated through the process of certain 'rule-governed deformation'. As Ricoeur says however 'we distance ourselves from traditional narrative' and to some extent the contemporary novel may be defined as anti-narrative, deviation thus becomes the rule and may come into effect 'on every level, in relation to the types, the genres, and even the formal principle of concordant discordance.'³²¹ In terms of innovation and the process of transmission, there would be a contestation of the formal principle of concordant discordance caused by this deviation and through the application of deviation various changes of paradigm are set within the process of deformation. In virtue of this variety of applications, the productive imagination as well as a narrative tradition can be generated with time; thereby the relationship of narrative to time can be extended and enriched at the level of mimesis².

Furthermore, in considering the intelligibility of narrative mimesis and its relation to the reader's or the hearer's capacity for receiving message, it is necessary

³²⁰ Ibid., p. 69.

³²¹ Ibid., p. 69-70.

to discuss the third representative level that is named as mimesis³. In addition that ‘it is in the hearer or the reader that the traversal of mimesis reaches its fulfillment’³²², Ricoeur further states that mimesis³ marks ‘the intersection of the world of the text and the world of the hearer or reader’³²³. It is the intersection of the imaginary world formed by textual narrative and the world in which actual events and characters’ activities occur, through which the specific temporality of real action can be unfolded. In other words, mimesis³ connects the events and places of the narrative with the experiences of the reader so as to make the story followable or understandable, as well as revealing the potential of bringing imagination into reality. It can thus be argued that through the act of reading, the mediation between time and narrative can be stimulated, by which the capacity of a plot can be connected with the reader’s experience and further be associated with the field of narrative reference.

Through the study of the temporal relationship between the dynamic mechanism of representation as well as mediation, and the process of transmission from one stage to another in relation to the composition of a textual narrative, a potential framework for constructing spatial narrative could be forged. Moreover, in order to disclose the spatial implications and to reconstruct the potential structure of narrative embedded in image media, the mediation and transmission among the three stages of mimesis can be applied to the connection between fictional reality in image and the construction of spatial narrative. Nonetheless, in the application of the three-fold mimesis in textual narrative to the fabrication of spatial narrative, an unavoidable discrepancy between these two fields or a disjunction between textual

³²² Ibid., p. 71. This is paraphrased by Ricoeur in referring to Aristotle’s discussion about the audience’s (the hearer’s) pleasure in grasping the frightening and pitiable events constitutive of a tragedy. See Aristotle (1941), ‘Poetics’, in *The Basic Works of Aristotle*, ed. Richard McKeon, trans. Ingram Bywater (New York: Random House), p. 1460, 1468, 1486.

³²³ Ricoeur, Paul (1984), *ibid.*, p. 71.

imagination and spatial configuration will be existent. Yet, with this disconnection, creative imagination may be engendered within this transferring process as well as through the disjunction between the setting of the fictive plot and the realistic one set along with spatial scenario.

4.1.2 Image media and the representation of imaginary space

To discuss the relationship between image media and the representation of imaginary space, it is important to clarify what we mean by image media and what sort of image media should be further studied in order that the means of the representation of imaginary space in this research can be fully developed. Image media have been broadly used by artists, architects and designers to convey the image of physical environments or to transmit sensory impressions to the construction of architectural ideas or for the narration of their perceptual experiences. In the architectural field, image media are channels for architects to represent physical architectural spaces or to demonstrate their viewpoints on spatial configuration. Most image media in traditional architecture were created from a request for an objective equivalent of the physical appearance of a space or object and its associated image, such as drawings constructed through orthographic projection; for instance, Renaissance perspective and later developments such as photography and the three-dimensional image created by stereoscope are considered as approaches to verisimilitude in the representation of the physical world.³²⁴ These representational media try to achieve a literal reconstruction of optical experience.³²⁵

However, the sight of reality and the narrative events that these media intend to

³²⁴ See Crary, Jonathan (1992), *Techniques of the Observer* (Cambridge and London: MIT Press), p. 26.

³²⁵ *Ibid.*, p. 09.

represent might be more complex and active than the images presented by some of these representational media, such as perspective and photography. For example, perspective is a drawing medium that demonstrates the monocular vision³²⁶ of spatial characteristics or phenomena, and activities happening in the space and which are perceived by the viewing subject. The viewer's reading of perspectival space/scene would thus be restricted by the setting of the single vanishing point. Accordingly, some architects, such as Giovanni Battista Piranesi attempted to overcome the absolutely monocular centrism of perspective by 'creating perspectival visions with multiple vanishing points so that there was no way of correlating what was seen into a unified whole.'³²⁷

The approach to generate interpretative multiplicity of visual perception was also advocated by Cubist artists by means of discomposing the sight or appearances of viewed objects and re-composing them through a non-monocular viewpoint. Due to the development of varied channels for perceiving space and recording memory, different representational media might stem from different cultural backgrounds or be established by varied realisations of spatiotemporal conception as well as by the dialectic between the subject and the object of space. For example, Renaissance perspective drawing was used to demonstrate religious events or symbolic meaning of Holy Spirit. The vanishing point of perspective was presented in numerous western traditional paintings so as to emphasise the importance of religious symbolism and the intelligibility of the subject matter of religious events.³²⁸

³²⁶ This monocular vision is a projective sight that is formed by the assumption that we see things with a single fixed eye not with two constantly moving eyes.

³²⁷ Eisenman, Peter (1996), 'Visions' Unfolding: Architecture in the Age of Electronic Media', in Nesbitt, Kate (ed.) (1996), *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press), p. 558.

³²⁸ This can be seen in Penny, Nicholas (1990), 'Architecture, Space, Figure and Narrative', *AA Files*, no. 20, autumn, 34-36. The Annunciation (c. 1445-7) by artists Domenico Veneziano and the

On the contrary, Chinese landscape painting was utilised by artists to express their perception of natural environment or to represent his/her experience of a journey through the application of shifting perspectives in the composition.

In order to explore the relationship between image media and the representation of imaginary space, as well as the potential of revealing multiple cultural identities in Taiwan, it is necessary to discuss what sort of representational means can be applied to the drawing of spatial aspects of Taiwan's post-colonial textual narratives. In the light of the study that symbolism plays an important role in the pre-understanding of textual narrative, it can be argued that spatial symbolisation is also crucial to the reader's pre-understanding of spatial narrative in image media. It is thus necessary to discuss firstly linear perspective in the fifteenth century because it reflects the reconstruction of visual spaces, as well as the symbolic meaning of imaginary space that it reproduced. According to Erwin Panofsky, 'the perspectival view ... rests on the will to construct pictorial space, in principle, out of the elements of, and according to the plan of, empirical visual space.'³²⁹ Panofsky further states that perspective '... may even be characterized as one of those "symbolic forms" in which "spiritual meaning is attached to a concrete, material sign and intrinsically given to this sign."³³⁰ Secondly, as this section focuses on representational media relating to the transformation from empirical visual space to spatial narrative, the drawings and image media, i.e., dynamic perspective, Chinese landscape painting and moving image, which are composed by associating spatial experience and dynamic architectural events with imaginary reality, will be discussed.

Adoration of the Magi (c. 1470) by Sandro Botticelli delineate religious symbolic meaning, as well as the Christ Disputing with the Doctors (c. 1545) by Jacopo Bellini which narrates the spectacle of a religious event.

³²⁹ Panofsky, Erwin (1991), *Perspective as Symbolic Form*, trans. Christopher S. Wood (New York: Zone Books) p. 7.

³³⁰ Panofsky, Erwin (1991), *ibid.*, p. 41.

In terms of devising pictorial space, perspective drawing might be originally applied to the conveyance of religious narratives and the sovereign power of ancient kingdoms.³³¹ In Alberto Pérez-Gómez's words perspective is '... a pregnant infinity, full of symbolic connotations, which established a hierarchy with reference to the temporal power of the king or the spiritual power of the church'.³³² Although Pérez-Gómez mentions this concept for cases in the seventeenth century, it is also evident that perspective synthesises the power of geometry and the meaning of symbolic reality during earlier periods. In effect, once losing its immanent symbolic sense, linear perspective is presented as the projection of convergent lines from the observer or painter and should be read from a certain viewpoint.³³³ Thus, in considering that perspective is a means for delivering narratives and events in architecture, the existence of the vanishing point plays a predominant role in visual perception as well as in pictorial composition. Although the painter could have various ways of structuring spatial scenes, the presentation and interpretation of narrative images through perspective might not be flexible.

In spite of the limit of perspective, Jan Vredeman de Vries's 'moving perspective' and Giovanni Battista Piranesi's etchings of *Le Carceri* (The Prisons) need to be discussed further in this section. These two cases not only challenged the tradition of perspective but also expressed dynamic and shifting viewpoint of pictorial spaces. With respect to Vredeman's perspective, the 'eye point' of the viewer need not be in the centre, and can be located according to the position of the viewer, i.e., the right or left of center, although the vanishing point and horizon line

³³¹ See Penny, Nicholas (1990), 'Architecture, Space, Figure and Narrative', *ibid.*, p. 34-36.

³³² Pérez-Gómez, Alberto (1983), *Architecture and the Crisis of Modern Science* (Cambridge and London: The MIT Press), p. 175.

³³³ Pérez-Gómez, Alberto (1983), *ibid.*, p. 104. Once perspective lost its immanent symbolic sense, Pérez-Gómez states that 'perspective was only a vehicle for producing "the marvelous world of man" from a given point of view.'

can be distinguished easily. In Vredeman de Vries's 'moving perspective' (Fig. 4. 1), as Giuliana Bruno argues:

Nothing is static: all is caught in motion, moving in and out, up and down, and around; and it is about to change again. This perspectival space embodies the shifting narrative of inhabitation.³³⁴

According to Bruno's argument, this perspectival drawing suggests movable and multiple viewpoints situated along the visual horizon. With the flexible openness on the walls of the interior, the observer not only can see through the boundary of the space, but also can perceive a dynamic spatial narrative as well as the presentation of a spatially unfolding device which is equipped with multiple hinges. Even though the vanishing point of the painter's view still dominates the viewer's perspective as well as converging most parallel lines at it, the manifold locations of vanishing points on the horizon and the movement of the characters imply the temporality of a narrative and suggest the original mechanism of moving images.

With regard to Piranesi's etchings of *The Prisons* (Fig. 4. 2), free and multiple etched lines were employed to compose the scenes of antique monuments and complex spatial narratives, in which Piranesi's precision along with his exceptional power of observation and imagination can be perceived. The viewer might thus be confronted with a potentially unsettling perspective and would be psychologically impacted by the 'bold chromatic contrasts of light and shadow'.³³⁵ In addition to the sense of the unfinished that is presented in the first state of each of the fourteen pieces, the beholder's imagination might be filled with 'wonder, a deep sadness and a

³³⁴ Bruno, Giuliana (2002), *Atlas of Emotion: Journey in Art, Architecture, and Film* (New York: Verso), p. 179.

³³⁵ Ficacci, Luigi (ed.) (2001), *Giovanni Battista Piranesi* (Köln: Taschen), p. 11.

sense of mystery³³⁶ through viewing the towering and innumerable staircases, extended vaults and multilayer balconies. In associating the sense of incompleteness with the projection of the images of beams, ropes, chains and wheels that were portrayed by dynamic etched lines, these etchings can be interpreted as a series of stage design for showing dramas in the Prisons. (Fig. 4. 3) Moreover, because of the existence of suspensory ropes and chains, disordered beams, staircases pointing to various directions as well as the dramatic spatial scenes, the viewer might be drawn into an emotional climax that was produced by the composition of unexpected and multiple spatial narratives. As a synthesis of Piranesi's precision of rendition and randomness of etching lines, on the one hand the spatial scenarios of the Prisons was presented as a reproduction of the fragments of mystical and antique monuments, in which every element was made identifiable. On the other, within the ambiguous layers of etched lines and the 'bold chromatic contrasts of light and shadow', the artist's personal experiences and confrontation with the society could be simultaneously perceived.

In contrast to the perspective drawing that is characterised by one visual horizon, Chinese landscape painting possesses multiple viewpoints. With respect to the way of representation and the composition of pictorial space, the spatial aesthetic of Chinese landscape painting (Fig. 4. 4, 4. 5) is entirely different from perspectival drawing. It is clear that the pictorial formation in Chinese painting does not conform to the rule of perspective. 'Rather, space or objects in painting are fragments of reality, and the placements and management of them are determined by the emotions and inspirations of the artist'.³³⁷ Moreover, the above paintings

³³⁶ Hofer, Philip (1973), 'Introduction', in Piranesi, Giovanni Battista (1973), *The Prisons [Le Carceri]* (New York: Dover), xii.

³³⁷ Li, Xiaodong (2002), 'The Aesthetic of the Absent', *The Journal of Architecture*, 7, 87-101, p. 92.

suggest a dynamic route of perceiving the images and the spaces presented in the works, by which viewers can grasp them randomly and simultaneously. Because of its unscientific way of composition, Chinese landscape painting can be regarded as a representation of imaginary spaces portrayed by animated landscape narratives and with multiple viewpoints.

Within the emptiness between each group of mountains, rivers, atmosphere or cloud and natural elements are located and manipulated by the artist through vague coloration and permeability of brushwork to represent the vitality of landscapes and these elements' natural characteristics. In addition to the presentation of non-realistic space, the void of the composition and the indefinite sense of nature were utilised by the artist to represent his/her travelling experience and the perception of natural phenomena, through which poetic and spatial imagination of the landscape could be generated. Moreover, in illustration 4. 5 the emptiness of the painting would allow the painter or the owner or both to write down their conception of the painting and to put a stamp on it. The painting is not a literal reproduction of realistic landscape but an expression of the artist's thoughts and creative imagination. Li Xiaodong thus states:

The creation of a painting adopts the limits of brush and ink to express the limitless imagination; it invites the viewer to make their own associations and relive the feeling that the artist attempted to capture at the moment of creation.³³⁸

The limitless imagination in Chinese painting is not only generated by the utilisation of brushwork, but also is created by the way of 'shifting perspective'. Mountains, trees, and other natural elements are characterised by brushwork which is performed

³³⁸ Li, Xiaodong (2002), *ibid.*, p. 92.

through the free ink drawn on the permeable material of silk or Chinese paper. In respect of representing the inspiration from nature, the ‘shifting perspective’ ‘opens out a fresh view at every turn of the path’³³⁹ in a journey where the viewer unrolls the scroll to appreciate or experience the vista of a painting.

From the above discussions, it can be discovered that mobile and temporal propositions of spatial narratives in image media have been explored in Vredeman de Vries’s dynamic perspective and Piranesi’s etchings as well as in Chinese landscape painting. In terms of the narration of spatial narrative, Vredeman’s drawing proposes a linear but flexible route unfolding along the horizon line, from which the dynamism and temporality of architectural events can be perceived. Nonetheless, due to the limit of the horizon, the viewpoints of both the artist and the viewer are confined to the setting of the ‘eye point’ or are merely developed horizontally. In relation to Piranesi’s dramatic etchings, on the one hand the viewer can grasp the rendition of the spatial narrative depicted by the artist, on the other the reader will be confronted with the ambiguity and the complexity of the etched lines as well as experiencing the dynamism and multiple viewpoints presented by unstable ropes, chains, wheels and immense staircases. The intervention of these dynamic elements in the composition might project a sense of perplexity in that not only a tension between these diverse elements and the monumental space was generated but also indescribable sufferings related to these objects and the prisoners could be discerned from the etchings.

In relation to the sensory aspect of pictorial composition, it can be stated that the dramatic and dynamic pictorial space that is characterised by the free etched lines

³³⁹ Sullivan, Michael (1999), *The Arts of China* (4th edn.; Berkeley, Los Angeles and London: University of California Press), p. 168.

is analogous to the indefinite space portrayed by the brushwork of Chinese landscape painting. Due to the organic configuration of some soft structures, i.e., ropes and chains, shifting perspectives coexist with the perspective that is formed by extended vaults, multilayer balconies and immense staircases. The observer could thus experience the performance of various spatial elements on the one hand and an endless spatial narrative on the other. Nonetheless, in addition to the composition of perspective setting there is a great difference between Piranesi's etchings and Chinese landscape painting. That is, the spatial characteristics shaped by these fragmented objects in the etchings are identifiable, but the spaces moulded by the natural elements in Chinese landscape painting are blurred or unsettled. Furthermore, a representational gap existing in Chinese landscape painting may forge the imaginary reality in pictorial space as well as opening up poetic imagination within the process of reading the landscape and the implied narratives.

In discussing the temporal characteristics of narratives that are presented and can be perceived from the above-mentioned drawings, i.e., Vredeman's dynamic perspective, Piranesi's etchings of Carceri and Chinese landscape painting, it can be argued that the flexibility of drawing composition and the drawings' materialisation may play a significant role in the reading of spatial narratives. In the journey of reading a Chinese landscape painting, especially, the beholder can unroll the scroll to view the vista and complexity of a landscape as well as sequentially unfolding spatial scenarios in the work. This viewing action is analogous to the act of seeing a film, through which temporal dimension and mimetic nature are integrated and activated with pictorial spaces. Accordingly, in order to explore the complexity and temporality of architectural events and spatial narratives in representational media, it is necessary to introduce and further discuss the filmic medium.

Being possessed of temporal and dynamic nature and closely associated with the other arts in many ways, the filmic medium performs in the role of communication as well as for the purpose of stimulating the viewer's imagination. According to Kevin L. Stoehr, '[f]ilm, in most cases, presents an intriguing dialectic of narrative mediation and visual immediacy.'³⁴⁰ By means of experiencing the visual immediacy of given images and scenes, the viewer can grasp the narrative conveyed by the composed moving images as well as taking part in the dialectic of narrative mediation between the fiction created by the film-maker and the imagination generated in his/her mind. Due to 'the dynamic and temporal nature of cinematic experience and art', 'the filmic art form intensifies the interpretive challenge' to the representation of moving pictures.³⁴¹ Obviously, apart from the issue of narrative, the filmic medium is distinguished from other arts for its cinematic presentation, of which moving images are temporally and dynamically composed and demonstrated. Alberto Pérez-Gómez and Louise Pelletier suggest that film offers the potential for transcending the limitation of 'the technological, enframed vision through the juxtaposition of different realities.'³⁴² Moreover, 'the cinematographic montage provokes a disruption of the spatial and temporal perspective. Its narrative confounds the linear structure of filmic time, deconstructing homogeneous, geometric space.'³⁴³ It is the synthetic activity of a film 'that underlies all of human experience and cognition', with which 'a flux of moving images' are juxtaposed in

³⁴⁰ Stoehr, Kevin L. (2002), 'Introduction: Integrating Images and Ideas', in Stoehr, Kevin L. (ed.), *Film and Knowledge: Essays on the Integration of Images and Ideas* (London: McFarland), 1-16, p. 02

³⁴¹ Stoehr, Kevin L. (2002), *ibid.*, p.2.

³⁴² Pérez-Gómez, Alberto and Pelletier, Louise (1992), 'Architectural Representation Beyond Perspectivism', *Perspecta*, 27, 20-39, p.36.

³⁴³ *Ibid.*

order to generate multiple new meanings or diverse interpretations.³⁴⁴

Through the juxtaposition of moving images, montage in Sergei Eisenstein's term, fragments of moving images are recomposed or re-edited by the film-maker in accordance with the story line. In terms of the capacity of montage, Eisenstein also states that it is a powerful aid in the resolution of the task of 'presenting not only a narrative that is *logically connected*, but one that contains a *maximum of emotion and stimulating power*.'³⁴⁵ In contrast with perspective, the presentation of filmic medium can engender multiple and dynamic viewpoints as well as a sensuous way of narrating spatial narratives. Advocating architectural representation beyond perspectivism, Pérez-Gómez and Pelletier argue that 'the shadow of cinematographic projection re-embodied motion and retrieved tactile space from the perspective frame.'³⁴⁶ Sergei Eisenstein also suggests that the creative process of montage shall proceed in the following way: '[b]efore the inner vision, before the perception of the creator, hovers a given image, emotionally embodying his theme'; further, the artist's task is 'to transform this image into a few basic partial representations which, in their combination and juxtaposition, shall evoke in the consciousness and feelings of the spectator, reader, or auditor, that same initial general image which originally hovered before the creative artist.'³⁴⁷ Accordingly, the creation of filmic medium can not only convey the theme of a narrative by means of the juxtaposition of fragmented images, but can also evoke feelings and memories of the reader and spectator through the artist's act of bringing together these originally disconnected images.

³⁴⁴ Stoehr, Kevin L. (2002), *ibid.*, p.2.

³⁴⁵ Eisenstein, Sergei (1986), *The Film Sense*, trans. Jay Leyda (London: Faber and Faber), p. 14.

³⁴⁶ Pérez-Gómez, Alberto and Pelletier, Louise (1992), *ibid.*, p. 36.

³⁴⁷ Eisenstein, Sergei (1986), *ibid.*, p. 33.

Being a channel for juxtaposing multiple images, ‘the projection of cinematographic montage is analogous to the experience of an embodied, subjective spatiality’³⁴⁸ and is possessed of the potential for reconstructing multiple imaginary spaces. In comparison with the static space that is constructed by architectural elements, the dynamic configurations of both spatial and temporal dimension in filmic medium would contribute to the transformation from images to spatial narratives and further stimulate the reader’s imagination as well as the association with realistic events. Hence, it can be argued that the cinematographic device is an inclusive medium for representing sensory experience and architectural events within related narratives.

³⁴⁸ Pérez-Gómez, Alberto and Pelletier, Louise (1992), *ibid.*, p. 38.

4.2 The transformation from images to spatial narrative

The above sections have discussed the representation of images (moving images) and architectural drawings, in which narratives of imaginary spaces are conveyed by the mimesis of spatial contents as well as by their semantic meanings. In investigating how images benefit the narrative of architectural spaces, it would be essential to explore further the process of transformation from images to spatial configuration, so as to establish the method of constructing architectural narrative. Hence, this stage of transformation plays the role of interconnection between the representational medium and the spatial construction of architectural narrative. With respect to the mediation between spatial narrative and its temporal construction, it is possible to apply the threefold mimesis proposed by Ricoeur, i.e., mimesis1, mimesis2, and mimesis3 to this transformational process.

4.2.1 Mimesis and the transformation of narrative

To continue with the discussion on the notion of mimesis in 4.1.1 and to follow Ricoeur's statement that mimesis2 acts as a mediator between mimesis1 and mimesis3, it can be stressed that mimesis2 conducts the reading of a textual narrative from mimesis1 to mimesis3 through this faculty of mediation. In addition, this mediating function is regarded by Ricoeur as a process of configuration that transfigures the one side of the text into the other and transforms a series of events into one meaningful whole, so as to make the story followable. Within this process of transformation, actions or events are integrated and transformed into a story through the act of emplotment or by the mediation of a plot. Moreover, with regard to the relation between narrative and reality, Ricoeur suggests that mimesis3 connects the content of a narrative with the realistic world of the reader as well as

embodying the imaginary reality of a narrative in the reader's real world.

Although the theory of threefold mimesis proposed by Ricoeur is based on textual narrative, the transition from mimesis1 to mimesis2 and from mimesis2 to mimesis3 can be applicable to the discussion of the generation of spatial narrative as well as to the association of the world of fiction with the world of reality. The big challenge in applying the threefold mimesis to spatial construction is that architectural language is more physical than textual language and the spatial configuration that an architectural project possesses is more conceivable and visible than the literary one. From a spatial viewpoint, mimesis1 can be considered as the pre-understanding of the structural features of the spatial semantics of action, the symbolic mediation of action within spatial elements and the temporality of the action of narrative characters. The sources of mimesis1 may include visual images that portray narrative events or actions of narrative characters, the spatial circumstances of the narrative and the configuration of spatial structure. The pre-understanding of mimesis1 suggests the selection of narrative referents for the setting of spatial plot and the referents' relation to narrative symbolism.

The transformation from images to the configuration of spatial narrative can be regarded as the operation of mimesis2, which may further transfigure imaginary narrative into the construction of spatial narrative in reality. On that account, it can be suggested that the plot of a narrative and the spatialisation of related images, as well as the mapping of the activities of events, will contribute to the construction of spatial narrative. Furthermore, this transformation and the re-configuration of narrative images into physical spatial construction could be thought of as the emplotment of spatial narrative, from which the diversity and creativity of spatial narrative would be generated. Through locating the spatial configuration on a

specific site or relating the plot of spatial narrative to actual events or spatial reality, the transition from mimesis² to mimesis³ can be accomplished in association with the forming of architectural reality.

In addition to the setting of a plot, it is important to clarify how narrative images can be spatialised and what devices can be applied to the mapping of the activities of events so as to configure the contents of spatial narratives. Firstly, it is clear that the plot of a narrative includes the structure of narrative content and its temporal characteristics. In Ricoeur's words, the setting of a plot is an act of emplotment. The emplotment of spatial narrative may locate the contents of a narrative along the line of a story and characterise the components spatially and temporally, whereby the spatial configuration can be extracted from a succession. Secondly, in terms of spatialising the images of narrative components, the representation of imaginary spaces, images of narrative venue and the mapping of the movement of actors or actresses in events should be included in this transformational process. Accordingly, the spatialisation of narrative images can be carried out by abstracting narrative frameworks, elements and layers of pictorial structure and further, the characteristics of related materials. In fact, this section concentrates on the relationship between the manipulation of the represented images of narrative components and their spatial reconstruction. From the above discussion on representational media, it is obvious that the composition of Chinese landscape painting and cinematographic montage can be considered as inspirational devices in their potential for demonstrating and revealing spatial complexity as well as subjective viewpoints.

Thirdly, with regard to the mapping of events in architecture, Bernard Tschumi suggests that 'if the reading of architecture was to include the events that took place

in it, it would be necessary to devise modes of notating such activities³⁴⁹. In this respect, Tschumi applies movement notation to the mapping of actual movement of bodies in spaces, as well as proposing cinematic devices to replace traditional architectural description, by which architecture becomes ‘the discourse of events as much as the discourse of spaces.’³⁵⁰ With regard to spatial narrative, movement notations may also suggest the mechanism of narration, with which the fragmented images of a narrative event can be associated. In *The Manhattan Transcripts*, a series of representational images are considered by Tschumi as the components of architectural reality and, by means of abstracting and transforming these images into spatial configurations, the relationship between the imaginary events composed by these transformed spaces and the construction of spatial narrative can be explored. In order to discuss further the means of spatialising imaginary reality and images of spatial events, the next section will discuss *The Manhattan Transcripts* by Bernard Tschumi as well as exploring the methodology employed by Tschumi for the construction of spatial narratives.

4.2.2 *The Manhattan Transcripts* and the means of spatialising imaginary reality

Following the above discussions, it can be discovered that the notion of mimesis in textual narrative could be applied to the transformation from fictive scenario into realistic events and further to the composition of spatial narrative. At the same time, it is undoubted that some image media might contribute to the re-composition of transformed spaces due to their temporal characteristics and the flexibility of the composition of pictorial spaces. In discussing how the composition of image

³⁴⁹ Tschumi, Bernard (1999), *Architecture and Disjunction* (Cambridge and London: The MIT Press), p. 148.

³⁵⁰ Tschumi, Bernard (1999), *ibid.*, p. 149.

medium benefits the forming of spatial narrative, it is necessary to explore the process of transforming visual images into spatial configurations, so as to establish a design methodology for the construction of architectural narrative. Thus, it can be argued that this transformation stage would play the role of associating the re-presentation of pictorial spaces with the spatialisation of imaginary reality.

According to Tschumi, *The Manhattan Transcripts* 'propose to transcribe an architectural interpretation of reality' by abstracting objects, the movements of bodies and fragments of events through photographs, diagrams and maps.³⁵¹ At the same time, spaces are defined through architectural drawings, and the movements of various protagonists in events are delineated by means of movement notations.³⁵² It can thus be argued that images and architectural drawings can not only be used to represent the components of an event but may also act as the sources of architectural scripts. As outlined in the *Transcripts*, there are 'three disjointed levels of reality' presented simultaneously, namely 'the world of objects, composed of buildings abstracted from maps, plans, photographs; the world of movements, which can be abstracted from choreography, sport, or other movement diagrams; the world of events, which is abstracted from news photographs'³⁵³ (Fig. 4. 6). Through the devising of event programme in each section, such as The Park in *MT 1* and The Street in *MT 2*, and the setting of each related scenario, these three levels would be activated and could be connected with each other (Fig. 4. 7).

It can be noted that the discourse discussed in the *Transcripts* is not only about

³⁵¹ Tschumi, Bernard (1994), *The Manhattan Transcripts* (London: Academy Editions), p. 8-9.

³⁵² See Tschumi, Bernard (1994), *ibid.*, p. 7. In the *Transcripts*, the architectural drawings include plans, sections and movement notations (diagrams). The notation drawings are used to illustrate the movements of different actors/actresses in events.

³⁵³ *Ibid.*, p. 8, 9. Tschumi proposes 'the world of objects, composed of buildings abstracted from maps, plans, photographs; the world of movements, which can be abstracted from choreography, sport, or other movement diagrams; the world of events, which is abstracted from news photographs.'

‘the complex relationship between spaces and their use; ... between objects and events’³⁵⁴ but also about the contradiction between the event program, which can be defined as an “imaginary reality”, and its spatial representation. That is, as Tschumi says, that ‘the photograph’s internal logic ... acts as a metaphor for the architectural program, by referring to events or to people’³⁵⁵; the proposed program is different from architectural function. The imaginary reality is characterised by the photographs, movement notations of protagonists, together with the representation of a physical site but soon becomes a fiction because of the disjunction between narrative programs and the transformation of represented spaces. Accordingly, it can be asked whether the disjunction between represented images and spatial construction in reality generates a new relationship between program and space, or whether it is the disassociation between program and space that creates a dynamic conception of architecture. Apparently, Tschumi questions the relationship between program and space through the dislocation of architectural components of various narrative programs and through the reconfiguration of the spatial fragments vertically and horizontally before the dissolve at the end of *MT4* (Fig. 4. 8) and (Fig. 4. 9). Furthermore, it can be noted that the dynamic relationship between programme and space that is engendered by the dissociation of photographic images, together with the reconstruction of represented spaces, suggests an open reading of spatial narrations.

From *MT 1* to *MT 4*, the issues of temporality and cinematographic montage create the reciprocity and confrontation among the ‘three levels of reality’ through which the definition of architecture is evolving and thereby the reader can construct

³⁵⁴ Ibid., p. 7.

³⁵⁵ Ibid., p. 10.

his/her subjective interpretation of imaginary reality.³⁵⁶ It is evident that flexibility in composing the elements of architectural events and association with the utilisation of various representational media will contribute to the multiplicity of spatial narrative. From the viewpoint of design methodology, *The Transcripts* proposes a tension between identity and differences in the process of transferring objects and events from one representational medium to another medium so as to generate spatial creativity. The identities of visual resemblance between two media bring reality into the process of transformation, while the differences between spatial and material representation produce a gap within the process of forming the imaginary reality of these narrative sequences. In considering the realistic movements executing by spatial users, however, the combination of photographic images with the protagonist's movement notations may be presented as visual experience rather than actual spatial perception. In fact, narrative events and the action of the protagonist can be regarded as the contents of architectural narrative. In the *Transcripts*, when the movement notations are extruded into three-dimensional spatial forms, the protagonists of events are transformed from subjects into objects.

As a consequence, it can be argued that the disconnection between image and its transformational space renders the difference between the perception of realistic spatial experience and the visual experience of these virtual spaces. Although Tschumi intends to demonstrate the disruption of a homogenous cityscape as well as expressing dissolvable and malleable propositions of spatial narrative, a playable formal language and theatrical spatial experience that lose their connection to local identity could have been generated subsequently.

³⁵⁶ Tschumi, Bernard (1994), *ibid.*, p. 9.

4.2.3 'Scaling' and the discontinuity of fictional reality

To continue with the discussion of the transformation from fictional reality into architectural narrative as well as the discourse on the ambivalence of architectural representation, it is important to explore Peter Eisenman's *Romeo and Juliet* project, or *Moving Arrows, Eros and Other Errors*, in other terms. In this project, the story of *Romeo and Juliet* was taken as the basis of the programme for building a sort of fictional architecture, as well as for questioning the anthropocentric aspect of architectural representation. With regard to this scheme, John Whiteman says:

.... Eisenman is using scaling as a way of breaking our habitual spatial frames of reference by forcing us to confront images in juxtaposition – images which have been scaled up or scaled down and then made present to us in their 'artificial' scale.³⁵⁷

In order to 'debunk the false assumption that architecture must be anthropocentric' and to 'eschew the anthropocentric organizing principles of presence and origin', in this scheme Eisenman utilises the mechanism of scaling as a tool, by which formal relationships may be nested within one another, 'to produce an unending reflexive series of related images.'³⁵⁸

To Eisenman, the process of 'scaling' is greatly different from the notion of architectural scale and its related concept of size. With respect to architectural scale, different sizes of building types can be characterised as multiples of the size of a human being, through which the scale of the human body has been thought of as an originary value. Eisenman thus argues that '[t]he grand abstraction of man as the measure of all things, as an originary condition, a whole presence, can no longer be

³⁵⁷ Whiteman, John (1986), 'Site Unscene-Notes on Architecture and the Concept of Fiction', *AA File*, 12, 76- 84.

³⁵⁸ Whiteman, John (1986), *ibid.*, p. 78.

sustained.³⁵⁹ ‘In scaling there is no single privileged referent, and therefore no originary value. Instead, each scale change invokes characteristics specific and intrinsic to that scale.’³⁶⁰ Moreover, Eisenman says that ‘[s]caling yields a new mode of architectural intervention which has the potential to destabilize the heretofore intransigent and now untenable centrism of the metaphysics of architecture’³⁶¹ for which are the values that architecture offers to presence and to origin.

‘Scaling’, in this context, is applied to the scheme through three destabilising agents: ‘discontinuity, which confronts the metaphysics of presence; recursivity, which confronts origin; and self-similarity, which confronts representation and the aesthetic object.’³⁶² Rather than being based on traditional geometries and processes of presence, the Romeo and Juliet scheme intends to reveal an aspect of discontinuity with which the status of presence of architecture is questioned and disrupted, whereby an architecture of absence would be constructed. Moreover, since absence could be regarded as either ‘the trace of a previous presence’ or ‘the trace of a possible presence’³⁶³, memory and immanence would be embedded respectively in the status of absence. With regard to the relationship between recursivity and self-similarity, Eisenman states that ‘recursivity is the elaboration of self-same forms’, and which ‘confronts origin only when it is in a condition of self-similarity’; whilst, ‘[s]elf-similarity refers to analogic repetition and not to the geometric mimesis usually found in an aesthetic object.’³⁶⁴ To some extent,

³⁵⁹ Eisenman, Peter (1986), *An Architecture of Absence* (London: Architectural Association Publications), p. 4.

³⁶⁰ Eisenman, Peter (1986), *ibid.*, p. 4.

³⁶¹ *Ibid.*

³⁶² *Ibid.*

³⁶³ Eisenman, Peter (1986), *ibid.*, p. 5.

³⁶⁴ *Ibid.*

self-similarity can be thought of as a conceptual resemblance between two spatial configurations which convey a similar symbolic implication in terms of spatial property or relationship, while recursivity indicates the development of formal likeness presenting in successive scales.

In association with recursivity and self-similarity, the process of scaling would generate an un-ending transformation of aesthetic properties as well as a dynamic or a discontinuous reading of the analogy between a spatial theme and the object it refers to. Furthermore, according to Eisenman, ‘discontinuity, recursivity, and self-similarity are mutually dependent aspects of scaling. They confront presence, origin, and the aesthetic object in three aspects of the architectural discourse: site, programme, and representation.’³⁶⁵ Accordingly, in the scheme, Eisenman applies site (site plan) to the process of scaling so as to deal with the confrontation between reality and fiction as well as with the question of traditional representation. As John Whiteman says:

‘Scaling’ is a method by which certain properties of an object (its plan structure, say) are selected or isolated from their context and transposed to a different location and represented at a different scale in juxtaposition with things in its new context (which need not necessarily have been rescaled or moved).³⁶⁶

By employing the recurring themes of the stories of *Romeo and Juliet* as the project’s programme, Eisenman intends to construct an architecture of fiction through the process of scaling and through mapping the analogy between the tragedy’s narrative structures and the structures of physical elements and spaces related in the story.

The story, according to Eisenman, can be characterised by three structural

³⁶⁵ Ibid.

³⁶⁶ Whiteman, John (1986), *ibid.*, p. 78.

relationships as well as by the analogy between the lovers' relations (separation and union) and the scenes or locations where these relations occurred. They are 'division (the separation of the lovers symbolized in physical form by the balcony of Juliet's house)', 'union (the marriage of the lovers symbolized by the church)' and 'their dialectical relationship (the togetherness and apartness of the lovers as symbolized in Juliet's tomb).'³⁶⁷

From a metaphorical point of view, the three structural relationships of the narrative also can be discovered or perceived from the physical configuration of the site plan of the city of Verona. That is, 'the cardo and decumanus divide the city; the old Roman grid unites it; and the Adige River creates a dialectical condition of union and division between the two halves.'³⁶⁸ Likewise, some places located in the city of Verona present as determinant factors in the narrative, such as Juliet's house signifies the point of their separation, the church where the couple was married can be regarded as the point of their union, and Juliet's tomb indicates the location of the couple's dialectical relationship of togetherness and apartness.³⁶⁹ Accordingly, the self-similarity between spatial relations of the context of the city of Verona and the spatial scenario of some places portrayed in association with the events of the narrative would contribute to the process of scaling and the reading of the superposition drawings of three stages.

Through a series of scaling drawings and the formal registration generated by the superposition of various site plans, multiple scales of the site and elements, i.e., the walls of the city of Verona, the castle of Romeo and the castle of Juliet, are re-composed to present a spatial interpretation of the fictional reality. (Fig. 4. 10)

³⁶⁷ Eisenman, Peter (1986), *ibid.*, p. 6.

³⁶⁸ *Ibid.*, p. 6-7.

³⁶⁹ *Ibid.*, p. 7.

In so doing, the reality of the city of Verona would be destabilised or be disturbed and, further, a fiction of the fiction could be generated. Moreover, an un-ending spatial discourse between the site characteristics described in the fiction and the spatial relationship between characters and locations that is projected by the tragedy into the physical site is brought about. In other words, the fictional architecture is constructed by the transformation of the structural relationships of the narrative into the process of scaling as well as into the juxtaposition of the self-similar axonometric drawings that are presented through three stages (Fig. 4. 11, 4. 12, and 4. 13). In association with the structural relationships of the narrative and the multiple layers of formal configurations that are composed by the process of scaling and by the superposition of the site plan of the city of Verona, an un-ending echoing and a discontinuous reading of the spatial narrative is set up.

In the Romeo and Juliet scheme, Eisenman questions not only the convention of architectural anthropocentrism and the continuous aspect of architectural presence, but also the mode of classical representation as well as the static way of architectural drawing. In contrast with perspective drawing, Eisenman's drawings of superposition demonstrate a dynamic and spatiotemporal relation to the fiction, in which narrative immanence and the traces of absence might be embodied and be associated with the changing context of the site. By means of the reciprocal transposition of reality and fiction between text and objects on the site, this project 'brings back the fictional elements of Verona to the reality of Montecchio, creating the simultaneity of experience of text and object.'³⁷⁰ In the transposition of place and the superposition of objects of various scales on the site, the traces of fictional reality can be unfolded, whereby the multiple reading of the spatial aspects of the

³⁷⁰ Ibid.

simulated narrative structure can be generated.

In the project, the textual narrative might not be thought of as a didactic reference for the design of a building, but could be regarded as a source material for abstracting reality for the creation of architecture as text, as well as for the generation of the open-ended readings of a fictional architecture. That is to say, the novel may conceptually contribute to the forming of spatial narratives of an architectural fiction rather than literally reproduces the spatial scenario of the story to the site. The traditional notions of architectural origin and representation thus have been challenged by referring the structure of temporality or textual narrative to spatial ones. In relation to the strategy of superposition that is also applied by Tschumi to *The Manhattan Transcripts*, it can be discovered that Eisenman's approach is more complex than Tschumi's, in that Eisenman associates the multiple relationship between the narrative scenario of the fiction and the spatial characteristics of the physical site with the dynamic process of superposition. That is to say, in terms of the means of drawing representation, Eisenman uses an autonomous process of scaling and the superposition of various scales of the site plan to destabilise the static meaning of architectural representation and, thereby, the reader's spatial perception may fluctuate between fictive scenes and ficto-real spatial transformation. In a different way, Tschumi delves into the correlation between events and actions through using the devices of superposition, distortion, 'dissolve' and insertion of the images of these events (actions), to produce a series of hyper-fictional spatial narratives.

Another difference between the Romeo and Juliet project and *The Transcripts* is their approach to the question of the temporality in architecture. In terms of the Romeo and Juliet project, Eisenman explores the temporality of the spatial narrative

by focusing on the excavation of the absent layers of memory of a fictional reality and the immanence of architectural narrative through the act of scaling and the superposition of various self-similar objects on the site. From the presentation of these superposition drawings, it can be seen that the temporality of this transformed spatial narrative can be unfolded and perceived in a dynamic and discontinuous way. Nevertheless, Tschumi demonstrates his temporal relation to spatial narration by a sequence of notational drawings and filmic spaces with frame-by-frame descriptions of some architectural propositions. In addition, because the spatial narration of *The Transcripts* do not stem from a novel, the forming of these spatial narratives thus follows the set scenario and its spatial configurations are forged in a linear and sequential manner. Whereby, the temporal relation of Tschumi's project can be discerned mainly through a series of formal transformation and superposition, which is developed by a sequential order.

Although the Romeo and Juliet scheme has successfully illustrated the complex themes of unification and separation in the narrative, it can be argued that the process of scaling tends toward a two-dimension relationship between character and spatial object much more than a fully spatial one. In other words, despite temporal traces revealed through the agent of recursivity, or by the analogy with the idea of 'moving arrow', in each scaling the illustration of present elements, elements of memory and elements of immanence by various colours presents diagrammatically encoded traces of the narrative rather than comprehensible implications. It is, as John Whiteman comments, that the scaling 'is not as successful as it might be', meaning that 'it does not produce its own unpredictable readings.'³⁷¹ It can thus be argued that the site plan of the city of Verona, the figurations of the church of Montecchio and Romeo's

³⁷¹ Whiteman, John (1986), *ibid.*, p. 84.

and Juliet's castles which Eisenman uses to signify reality may be insufficient for invoking the reader's receptivity of the fiction. In respect of 'arguing against the naturalistic arguments of hierarchy, origin and scale, which have dominated architectural thinking "for centuries"', however, Eisenman's use of 'a play on fiction to alert us to the fictional character of what we take to be "real"' exemplifies a methodology for bringing imaginary reality into architecture. In order to challenge the dominant notion of presence in architecture, moreover, the application of textual narrative to the making of fictional architecture is inevitable in that this transformational process supplies the designer and the reader with the capability to explore the complexity of human action as well as the dynamic characteristics of architectural events.

In consequence, it can be suggested that Eisenman's application of the notion of self-similarity to the analogous relation between spatial elements in the fiction, such as the walls of Romeo's castle, and the walls of the old city of Verona would be beneficial to this research. That is, the representational analogy between the spatial characteristics portrayed in the scenario of the narrative and the spatial configurations of the physical site that are related to the textual narrative could be engendered by the sense of self-similarity. In so doing, the reader's metaphorical association with the spatial configurations that are transformed from the spatial images related to the narrative scenario, the theme of spatial unification or separation, for example, could be stimulated. However, because this research intends to explore the spatial identities and metaphors embedded in Taiwan's post-colonial textual narratives, rather than spatial scenarios in general or Western narratives, the representation of spatial characteristics in the narratives as well as the spatial identities revealed in specific sites in Taiwan might be varied from Eisenman's

Romeo and Juliet project.

4.2.4 The displacement and replacement of objects in spatial narration

From the discussion about representational media, it is clear that film or moving images can be regarded as a synthetic channel for conveying temporal aspects and sensory experiences in architecture. By manipulating and introducing the temporal structure of moving images into the composition of spatial scenarios, a dynamic relation between spatial subject and object could be provoked. In order to further explore the user's perception of spatial narrative, it is essential to discuss the potential of composing narrative images or moving images that are related to the spatial propositions of video installations or to the spatial implications of some objects installed in exhibition spaces. With respect to the construction of spatial narratives in architecture, video installation has been applied to the articulation of architectural ideas and to the conveying of spatial narratives through art exhibition for some decades. For instance, some of Elizabeth Diller and Ricardo Scofidio's early works that were produced in the 1980s and 1990s raised the issue of 'body and the narration of spaces' as well as exploring the discourse on the relationship between observation and being observed through the setting of video installations. That is, Diller and Scofidio's works often delve into the relation between the 'body' and its situation in society by retracing multiple implications and 'folds' of the envelope of our 'body' regarding to political, cultural and spatial contexts.³⁷²

The Bad Press project (1993), for example, is related to the cult of efficiency as well as to the representation of the skin of the domesticated body through looking at

³⁷² Teyssot, Georges (1994), 'The Mutant Body of Architecture', in Diller, Elizabeth and Scofidio, Ricardo (1994), *Flesh: Architectural Probes* (New York: Princeton Architectural Press), p. 09.

the act of ironing a man's shirt. The chore of ironing is one of the daily practices of housework, which is practised with a simple process and a minimum effort to conform the shirt to the standardised format of storage. As Diller and Scofidio say that '[t]he standardized ironing pattern for a man's shirt always returns the shirt to a flat, rectangular shape which fits economically into orthogonal systems of storage.'³⁷³ (Fig. 4. 14, 4. 15) Accordingly, the ironed shirt can be thought of as the skin of the well-disciplined body, which is folded and shaped in a certain format and also 'is disciplined at every stage to conform to the economic contract of minimums.'³⁷⁴

On the one hand, it is clear that the standardisation of the shirt's orthogonal pattern that is formed by the practice of ironing suggests the discipline of manufacture and the aesthetics of refinement that is embedded in the mind of modern people. On the other hand, through practising a 'dissident ironing' series, the Bad Press project further demonstrates the contradiction between orthogonal ironed lines and disordered creases, whereby a discourse on the resistance to institutional discipline or to the codes of efficiency is proposed. (Fig. 4. 16) Being different from the prison tattoo, the crease not only presents as 'another mark of resistance by the marginalized', but also 'acts on the institutional skin – the prison uniform – a defacement all the more subversive in its camouflage.'³⁷⁵ Due to the abstract language of the crease, it thus could be stated that '[t]he articulations produced by a practice of dissident ironing could, like the system developed by inmates, reprogram the codes of efficiency.'³⁷⁶ The disorder or imperfection of ironing that is produced

³⁷³ Diller, Elizabeth and Scofidio, Ricardo (1994), *ibid.*, p. 43.

³⁷⁴ *Ibid.*

³⁷⁵ *Ibid.*, p. 44.

³⁷⁶ *Ibid.*

out of disciplinary control may thus suggest the possibility of establishing other aspects of efficiency of housework or the motivation for creating multiple facets of aesthetics through a de-centering approach.

The practice of ironing is regarded by Diller and Scofidio as a therapeutic process, 'not only because of its calming repetitive motions and warm vapors, but because it plays an assuring role in the maintenance of domestic order and control.'³⁷⁷ However, through the discussion of the ironing practice and by presenting various types of pressing and folding man's shirt, the Bad Press project intends to re-present multifarious languages of the skin of the body, so as to challenge the aesthetics of domestic efficiency as well as a habitual restoration to an ideal order (Fig.4. 17). As a matter of fact, the disorder and disturbance are unavoidable in our everyday life, even though housework could temporarily erase these imperfections. According to Diller and Scofidio's reference to a clinical report, it could be realized that the wrinkles might not be fully eliminated and thus the ironing task could not be perfectly finalized according to the housewife's expectations, as new wrinkles would be brought about to clothes by every act of ironing.³⁷⁸ Accordingly, it can be argued that Diller and Scofidio employ housework and the metaphorical skin of the body, i.e., the man's shirt, as a micro context or a site to explore the discourse between power and docile body as well as between order and aberration in our everyday life.

In addition to issues discussed in the Bad Press project, housework would relate to systems that might organise bodies, objects or stuffs, actions and spaces into what could be called the 'home' in terms of its sense of belonging. The withDrawing

³⁷⁷ Ibid., p. 59.

³⁷⁸ Ibid.

room (1987) examines several strategies that constitute the identity of a home or the consensus of its members; these are property rights, the rules of etiquette and marriage contracts. With respect to property rights, the project intends to challenge the codes of living domains and the distinction between private and public, as well as between interior and exterior. Because the exhibition is held in a house renovated by sculptor David Ireland and which functions as residence and art gallery, the viewer is able to perceive both factual and fictional 'domesticities' through the installation and through restricted visual access, i.e., peepholes, to the artist's living quarters. Being intruded on by physical, optical and aural penetrations, the envelope of the building has become a vulnerable surface; moreover, due to the intervention of the public gaze and the revealing of private acts during the exhibition, the boundary between the private and the public becomes blurred and, further, these two domains may intersect with each other.

By means of locating domestic *mise-en-scènes* along a series of fluctuating vantage points and providing multiple standpoints for the gallery viewer, the project converts the conventional desire of representational drawings in architecture so as to simulate the real spatial perception of the objects.³⁷⁹ A comprehensive and sensory experience of spatial objects and their narratives can be composed after the whole viewing process. Additionally, by virtue of materialising objective views that are characteristic of typical architectural drawings, such as plan, section and elevation, and by means of transforming the locational relationship between spatial objects and the viewer into a virtual drawing board, the project characterises fictional scenarios in this un-private residence. Accordingly, due to intended and unintended gazes, the speculation of the viewer may drift between the representation of the reality and

³⁷⁹ Ibid., p. 62.

the one of the fiction, as well as between the domain of the private and the domain of the public.

Because of the changeability and triviality of everyday occurrences, the unconscious traces of everyday life and trails of housework objects would be left on the surfaces of floor and wall to punctuate the everyday scenario at home. For example, the dust under the bed would shape the plan analogue of the bed as it is moved away; the arc marked on the floor by the movement of the rotating bed could be regarded as markings done by drawing apparatuses³⁸⁰, compasses for instance. (Fig. 4. 18) These traces left by the movement of spatial objects suggest dynamic and temporal interactions between the occupant and spatial element as well as the overlapping of public and private lives. Along with the confrontation between interior and exterior or between static and dynamic placement, the project utilises the act of cutting as a strategy for de-constructing the conventional codes of institutional furniture, such as chair, tables or bed, and further to reprogramme its characteristics and meaning in this un-private residence. For example, 'a two legged chair is equipped with a third leg which passes between the thighs of its occupant to position a mirror in direct confrontation with the face-the space between the face and mirror constituting the most private of all sites.'³⁸¹ (Fig. 4. 19) In so doing, not only the code of an institutional chair is redefined, but also an ambiguous and intimate spatial relationship between the chair and the body of its occupant is re-formed. With the reflection of a mirror, the space between the mirror and the face of its occupant suggests an internal domain of personal vanity.

In respect of the rules of etiquette, Diller and Scofidio use a dining table as a

³⁸⁰ Ibid., p. 99.

³⁸¹ Ibid.

micro-organisational site 'at which cultural codes are played out-conventions between hosts and guests, between prescribed gender roles, between the consumer and the meal, formal relations between objects and actions on the table surface, and illicit relations beneath it.'³⁸² By suspending the table in the air and by connecting chairs with it through rotating devices, the chairs could be moved forward and backward as well as pivoting around the centre point of the dinner plate. (Fig. 4. 20) It can be seen that Diller and Scofidio intend to use a moving mechanism to represent dining scenario along with rules of etiquette that are performed above and below the horizon of the table.

At the same time, the conjugal bed is symbolically located at the centre of the house, where a mechanical hinge joins and disjoins two halves of the bed which is cut 'along the axis of sexual contact' and 'pinned at the precise centerpoint of the intersecting walls.'³⁸³ In contrast with one half of the bed that remains static, the other half can rotate freely through the adjoining quadrants. Following the range of rotation, the extent of intimacy between the couple, which is changed 'from roommates at one extreme to playmates at the other'³⁸⁴, can be indicated by the spatial relationship of these two halves of the bed. In this installation, the hinge device is regarded by Diller and Scofidio as 'an instrument of ambivalence' because of its flexible mechanism for converting centripetal relation into centrifugal status, as well as representing the amorous and contradictory relations between the husband and wife within their ceaseless 'civil war', i.e., the marital life.³⁸⁵

With respect to the ownership and the control of property, Diller and Scofidio

³⁸² Ibid., p. 99.

³⁸³ Ibid., p. 100.

³⁸⁴ Ibid.

³⁸⁵ Ibid., p. 100-102.

further delineate their temporal relations in the project through extending the issue of the residence's property line to the installation interior. That is, the materialised property line is projected to the interior and is transformed into an incision 'which cuts the floor and everything in its path to reveal the crawl space, the earth below, and the archaeological strata of prior incarnations of the house.'³⁸⁶ (Fig. 4. 21) The conception of 'land' may thus extend to three dimensional domains with multiple layers and various characteristics, which can be claimed by visible and explicit means or by proprietary naming. However, apart from visible and physical property lines, it is necessary to pay much attention to a-spatial tactics which may stir up fully a new type of proprietary battle in terms of domestic control. In other words, this a-spatial tactics utilise immaterial means to control our access to information of the outer world. For example, in order to occupy the programme of television, the daily dispute over having control of the remote control is one of the most violent battles occurring in the home. Thus, as Diller and Scofidio say:

Whoever has the remote is empowered to edit the world according to his or her pleasure, using whatever violence is necessary – slicing up the attention span of the other, severing narrative structures impulsively, censoring at will.³⁸⁷

The power struggle for domestic control suggests a micro political contest, in which media and channels for accessing multiple resources are dominated by one who owns the power, and the narrative structures of information are sliced up into fragments in accordance with the dominator's viewpoint.

In terms of architectural representation, the withDrawing room project not only proposes multiple and dynamic means for unfolding everyday scenarios and their

³⁸⁶ Ibid., p. 101.

³⁸⁷ Ibid., p. 136.

temporal traces that are projected on spatial elements, floor and wall, for example, but also integrates the intervention of the viewer with the exhibition spaces.

Although this installation intends to delineate the invisible power relation between the occupant and domestic control through the deformation of physical objects and the traces of everyday narratives, the reader may not fully grasp the complexity of the dynamic power relation and the work's interrelation with social context. It can thus be argued that the conjunction of video images and spatial installation would be able to enrich the referential meaning of the project as well as portraying the sensory experience of spatial narrative. Accordingly, the next section will discuss Diller and Scofidio's two installation works that associate spatial objects with video installations to characterise the immateriality of spatial narrative.

The Loophole (1992) project, for example, continues to explore the issue about the relation of power as well as the optical mediation between public and private space by applying the conception of loophole to the setting of the installation in the two almost identical stair towers of the Chicago Armory to disrupt the original spatial logic of this building.³⁸⁸ Because of a progressive obsolescence of the defensive power of the Armory building and the de-materialised representation of military authority, 'this monument to power, nearly bankrupt of the daunting image it once had, is re-occupied with new weapons'³⁸⁹, i.e., video cameras. In the twin circulation towers of this building, the passageway of the stairs and its landings, the inside surface of the tower's wall with its string of windows, and the distant views beheld through these windows toward the city are set under the surveillance of video

³⁸⁸ Diller, Elizabeth and Scofidio, Ricardo (1994), *ibid.*, p. 136-9. According to Diller and Scofidio, the definition of loophole can be 'a skillful intentional and undetectable omission or ambiguity which leads to the destruction of a logic', after which this installation is modeled.

³⁸⁹ *Ibid.*, p. 139.

cameras. (Fig. 4. 22) The video camera thus plays a role in transforming the physical direct control of power into immaterial optical control, which can be regarded as a medium for changing the act of viewing into the act of being viewed, or controlling into being controlled.

This installation is associated with eight window interventions that are related to eight narratives portrayed by fictional texts and images about objects of observation, which are viewed through the eight windows of the twin towers by an unidentified voyeur; meanwhile, these texts and images are inlaid in eight pairs of liquid crystal panels. Each pair of panels ‘pulsate between transparent and translucent phases at timed intervals; one panel is lodged in the window frame, the other, adjacent to it.’³⁹⁰ That is, when the window panel is changed from transparent into translucent, the fictional text is stressed and the city view becomes blurred. (Fig. 4. 23) On the contrary, when the panel turns into transparent, the city view reveals and the text becomes vague. At each set of window interventions, the precise position of the object of being observed, such as a person in an office or apartment that is caught in the distant city view, is pinpointed under the surveillance of the video camera. Similarly and concurrently, the adjacent crystal panel fluctuates between transparent and translucent phrases; either the detailed video image of that sighting or the text is underlined alternatively according to its visibility.

In connection with the exhibition of the video stills and texts related to the eight narratives occurring in private spaces in the directions toward the city views, the viewer may be confronted with the fluctuation between fiction and reality. That is, the text may fictionalise the facts, while the image will draw the viewer’s imagination into reality. However, even though the viewing of the installation may

³⁹⁰ Ibid.

re-present looking through the fictionalised-actual window, the viewer's visual perception is confined to the setting of the exhibition, or in other words his/her reading of the fiction is under the control of the architects. Moreover, as Diller and Scofidio say:

...in looking through the window, the viewer unwittingly interrupts the sight line of the live video camera pointed in the direction of that view. He/she thus enters an intermediate surveillance zone to become the new object of the camera's gaze, displacing once more the position of optical control.³⁹¹

It is clear that the setting of the video camera represents the power of optical control, which transforms an inquisitive viewing into an unconscious act of being viewed. (Fig. 4. 24) In addition, because the video equipment is cross-wired between the two towers and the surveillance images overlooking those very sites caught by the cameras are relayed to all monitors cyclically, the view appearing in one monitor may be the view of another site. Accordingly, it can be summarised that this defensive and symmetrical institution building is reprogrammed by the narratives conveyed in this installation, through which a sense of disorientation will be generated in relation to the beholder's autonomous viewing action and the unconscious situation of being scrutinized.³⁹²

From the above discussions, it can be discerned that the manipulation of live electronic images is possessed of the potential to disperse the sole power of control as well as the capability to create the ubiquitous visibility of being inspected. In association with the occurrence of events and the displacement of observing position, the paradigm of 'a disciplinary society' may be transformed into the notion of the

³⁹¹ Ibid., p. 140.

³⁹² Ibid.

Deleuzian 'society of control' and further the convention of spatial construction may be called into question. The conception of a dominant institution could thus be re-constructed or replaced by another programme and, further, the controlling position of authority would be fragmented or fictionalised. Nonetheless, in terms of the replaceability of spatial re-construction and the fluctuation between inside and outside, viewing and being viewed, fiction and reality, and the discourse between the subject and object of space, it is necessary to discuss the Para-site project.

The Para-site (1989) project as is characterised by its title, is a site-specific installation inhabiting in the Museum of Modern Art in New York. The Museum of Modern Art is, therefore, considered by Diller and Scofidio as the host organism for the parasitism of this guest structure. Because this museum is the repository of highly edited collection of great works of twentieth century and which 'is a museum of an era defined by the supremacy of sight', '[t]o achieve plastic autonomy in the height of Modernism, the eye had to be purified, removed from the domain of the social and the historical, and sequestered in the continuous present.'³⁹³ The museum and its collections present a disconnected relation with current social context and with the diverse views of the mass population, thus within the broad range of visibility of various viewers, '[Para-site] situates itself between the institutionalized eye of the museum visitor, *looking*, and the institutional eye of the museum, *looking back*.'³⁹⁴ In other words, this project intends to mediate between the unilateral view of the museum visitor and the conventional inspectoral vision of the institution by means of destabilising the viewer's regulated way of viewing the exhibition of the museum as well as converting the museum itself into an object of

³⁹³ Ibid., p. 164.

³⁹⁴ Ibid.

being inspected.

The installation is developed through interpreting the three aspects of parasite which are elaborated by Michel Serres, i.e., the biological parasite, social parasite and technological parasite. Being inspired by the biological parasite's opportunistic way of living on or in another organism, the project regards all gallery surfaces as potential topography for inhabiting, rather than accepting the conventional surfaces or positions as its only occupation in the museum. Hence, the guest structures 'suspend from, wedge between, clamp onto, cantilever off of, compress into, and suction against the new, promiscuous surfaces of display.'³⁹⁵ Following the sycophantic strategy of the social parasite, this installation is equipped with highly edited designs and 'fetishistic detailing to gain the museum's welcome, while live video offers the entertainment value of voyeurism to a public unwittingly lured into a closer inspection of vision.'³⁹⁶ With respect to technological parasite, the guest structures play a role of interrupting the direct viewing circuits that are set in the exhibition space as well as changing the viewer's gaze back on itself, into an object under its own scrutiny. That is, the one way gaze of the museum beholder turns into a mirror image of itself and thus his/her act of viewing is converted into his/her and other beholders' target of observation. Moreover, due to the setting of video cameras in three locations in the museum's circulation system, i.e., the four revolving doors in the main entrance, a set of the lobby's escalators and the north doors lead into the Sculpture Garden, and the relaying of live images back to monitors in the gallery, the framed spaces are transformed from spatial objects into exhibition subjects.

³⁹⁵ Ibid., p. 164.

³⁹⁶ Ibid.

Within the gallery, the captured live images ‘are recontextualized into ficto-real episodes’³⁹⁷, by which the narrative of Para-site is composed in association with fictive viewers which are represented by deformed generic chairs, actual viewers, a mirror wall and guest structures that present with parasitical gestures etc. By means of extending the conception of parasite to the construction of a spatial narrative, a fluctuation between fiction and actuality or between immateriality and materiality might be discerned throughout the installation. From the concept of parasite, a play of mimicry is applied to the conceptual similarity between the spatial characteristics of the three locations and the structural setting of the video installation so as to create compatibility between the host organism and the guest objects. That is to say, the narrative episodes and the characters of Para-site are manipulated by mimicking the spatial mechanism of the host body and by transferring the relationship between the inspector (video camera) and the observed (the visitor and the museum spaces) into the correlation between the fictive viewer (a generic chair) and the live exhibits (the video installation). The setting of the ubiquitous gaze of video cameras in the four revolving doors, for example, fully controls the entering and leaving of all museum visitors, and thus the identical and rotatable views of the doors may symbolise the dominant power of panopticon. In addition, the fictive viewer that is rotated 180 degrees and clinging to the ceiling of the gallery may present as the mimicry of the setting of a video camera because of its antipodal mode of ‘sitting’, inverse way of ‘viewing’ and its transferable mechanism of ‘being read’.³⁹⁸ (Fig. 4. 25)

By virtue of simulating the mechanism of the vertical display of moving bodies,

³⁹⁷ Ibid., p. 165.

³⁹⁸ Ibid. The mimicry is presented by the transference from the inverted text excerpted from *The Parasite* and set in relief on the seat’s surface to the flesh of its occupant, whereby the text can be read correctly.

a two-way cantilever structure with a set of monitors relaying the live images of the 'up' and 'down' movement of a set of escalators is clamped on a column at the corner of the gallery. (Fig. 4. 26) In front of the two monitors, a scissors-chair is set in correspondence with the eyes of the actual viewer and its moving mechanism is designed according to the shear action of the escalators' 'up' and 'down' movement. Through cutting the chair into two halves to represent the binocular vision of the viewer and dividing binocular vision of two monitors by a steel blade into two monocular views, not only is the unified viewing experience undermined but also a constant vertical stream of bodies along with the movement of mechanical stairs is presented. It is obvious that through the installation and the relaying live images, the viewer might be able to fulfill his/her voyeuristic desire in that the monitors receive images which can not be observed from the institutionalised eye of the museum visitor.

Obviously, the interfering locations of video cameras and the application of live site images to the installation have created a deformation of viewing into each action of observation and being observed, in which the surveillance images of the museum spaces are utilised as the scripts of the narrative of Para-site. However, due to the coexistence of fictional and realistic episodes of spatial narrative, the actual viewer may be confronted with the contradiction between fictive spatial perception and actual spatial experience, as well as encountering a dynamic juxtaposition of fictionalised visions with heterogeneous spatial constructions. Accordingly, it can be argued that Para-site interrogates the static power relation between spatial subject and object in an institution as well as rethinking the conventional relationship between host organism and guest structure in architecture. Through displacing and replacing the circumstance of viewing and being viewed of architectural object

within the network of visual surveillance, a micro architectural event would take place at the fictional site of parasitism.

Through the above discussions, it can be restated that Diller and Scofidio utilise (video) installation work as a channel for exploring power relations within our daily lives and their interrelation with political, cultural and social contexts, as well as questioning the institutionalised discourse between subject and object in architecture. Within their installation projects, the skin or the envelope of the flesh and video images associating with parasitic structures suggest a microcosmic architecture for disclosing the subjectivity of space itself. Through the strategy of cutting, displacing, replacing and reconnecting, conventional norms that rule over architectural behaviours could be undermined and, further, the potential for creating architecture beyond functional concern could be engendered. From this point of view, it can be argued that the video installation and moving images that are applied to Diller and Scofidio's projects can not simply be regarded as media for portraying spatial narratives, but can be conceived as sorts of surgical instruments for displacing the weakness of architectural orthodoxy and thus projecting catalysts into the generation of spatial subjectivity.

Image and moving image are closely related to the fabrication of spatial narrative in that they mediate between fictive (fictional) reality and physical spatial construction, as well as fluctuating between immaterial implication and material spatial language. Obviously, *The Manhattan Transcripts* by Tschumi and *Moving Arrows, Eros and Other Errors* by Eisenman respectively propose a methodology of transforming a fictional reality into a ficto-real architecture, even though the sources of the fictional realities and the means of transformation used by these two projects are different.

On the contrary, Diller and Scofidio's installation works, especially the Para-site project, manipulate architectural reality and transform its related representational (moving) images and objects into a ficto-real spatial discourse. In terms of the starting point and the source materials for making architecture, although Diller and Scofidio's approach is in contrast to Tschumi's and Eisenman's directions, their intentions in challenging architectural convention and fluctuating between reality and fiction could have forged the multiplicity of spatial interpretation and have proposed a creative dimension of architectural design. The importance of *The Transcripts* to this research lies in the transformation from filmic conception into spatial forming and deforming, whilst the Romeo and Juliet scheme exemplifies a profound design methodology of putting a fiction on the ground through self-simulating the fiction's scenario and associating it with the spatial proposition of the site. In this research, even if the fluctuation between reality and fiction can be regarded as a question about existing system or reality, it can be asked whether the approaches carried out by the above-mentioned architects can be directly applied to Taiwan's post-colonial context.

Based on Ricoeur's theory of mimesis and the notion of discontinuity developed in Tschumi's and Eisenman's projects, this research would be able to further examine the suitability for applying these theories to the social and spatial context of a post-colonial condition. Furthermore, with respect to the disputation over the fixed power relation between the controller and the controlled, or in post-colonial terms, superior and the inferior, and oppressor and the oppressed, Diller and Scofidio's works could be regarded as important references for this research. In addition, in order to invoke the reader's sensory impressions of erased memory and colonised experiences, the combination of spatial installations with video images

would be a comprehensive and suggestive channel for conveying the spatial narratives relating to Taiwan's colonised and post-colonial situations. Nonetheless, the power relation between the coloniser and the colonised in formerly colonised country, i.e., Taiwan, may not be identical with the institutional relation between a museum and its visitors. The colonised people would experience the contradiction between original culture and dominant colonial ones as well as identifying with implanted ideologies or suffering from the ambiguity of identification; whilst, the museum viewer might not confront with the contradiction of self-identification or ideological ambivalence. Accordingly, in order to re-examine the spatial identities in post-colonial context, it can be asked what sorts of representational means may be appropriate for the process of spatialising post-colonial images as well as for the discussion about the relationship between the author and the reader in terms of composing and perceiving post-colonial spatial narratives. Following the above questions, the next chapter will explore the potential for drawing post-colonial spatial metaphors from Taiwanese textual narratives, so as to establish a methodology for constructing spatial narratives in Taiwan's post martial law context.

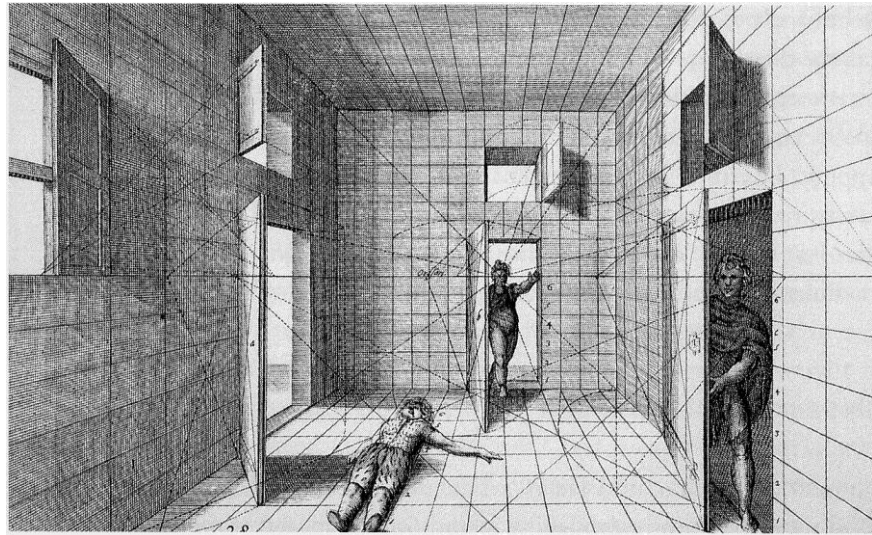


Fig. 4. 1. Vredeman de Vries, Jan (1604-5), Perspective 28, in Vredeman de Vries, Jan (1968), plate 28.

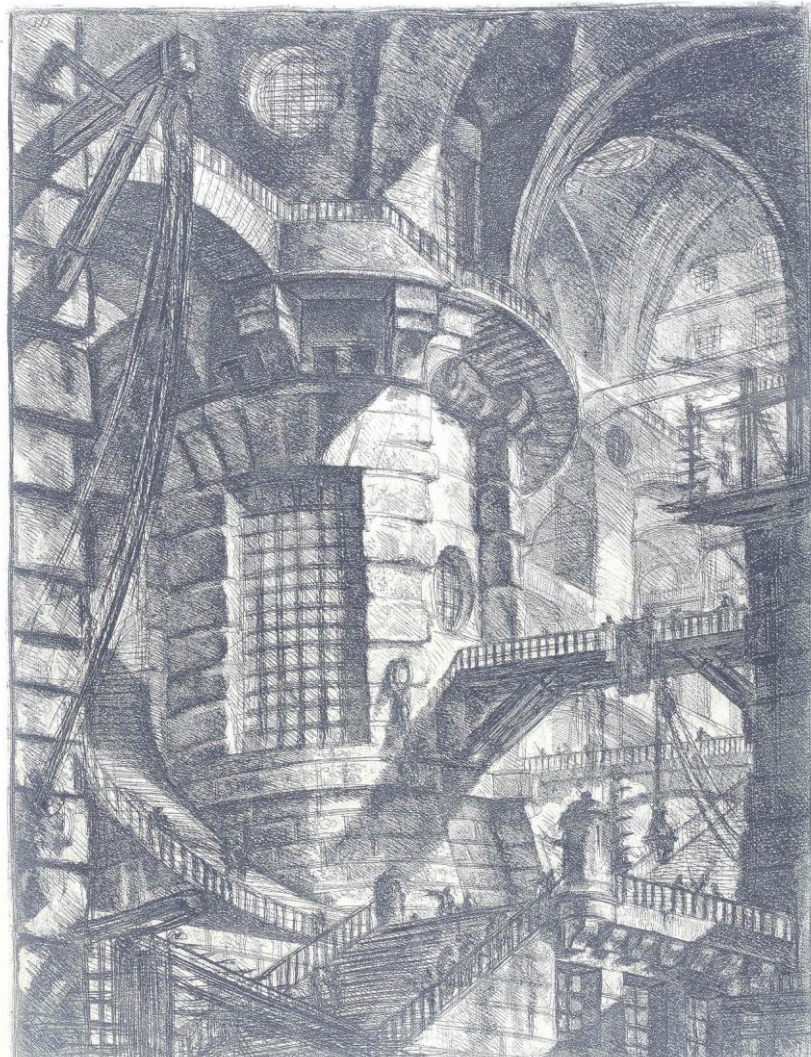


Fig. 4. 2. Piranesi, Giovanni Battista (1761), Carceri [plate III, second state], in Scott, Jonathan (1975), p. 79.

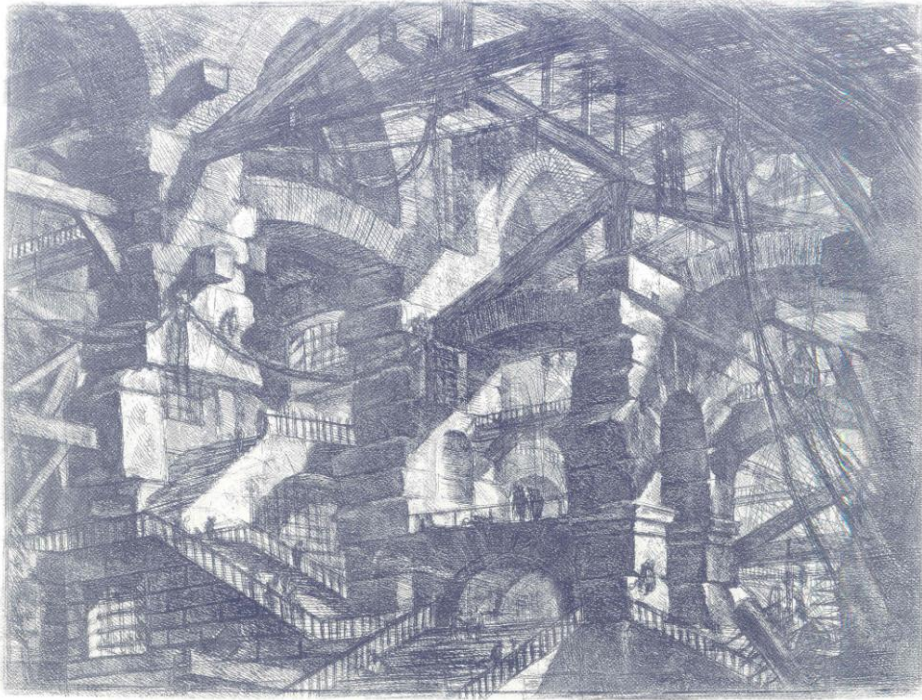


Fig. 4. 3. Piranesi, Giovanni Battista (1761), Carceri [plate XIV, second state], in Scott, Jonathan (1975), p. 99.

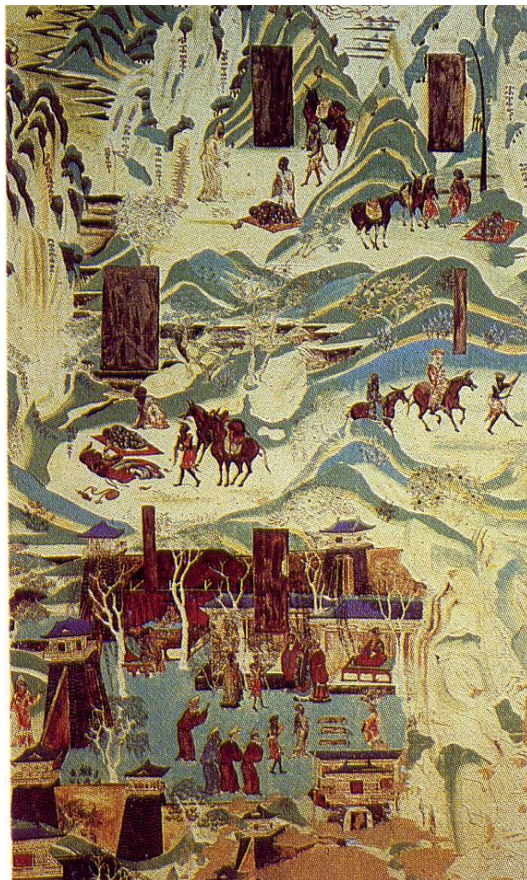


Fig. 4. 4. Pilgrims and travellers in a landscape, painted in the boneless style, detail of a wall painting in Cave 217 (P70), at Dunhuang, Gansu. Tang Dynasty, eighth century.



Fig. 4. 5. Ni Zan (1306?-74), The Rongxi Studio, hanging scroll, ink on paper, ht. 73.3 cm, Yuan Dynasty, dated equivalent to 1372, National Palace Museum, Taipei.

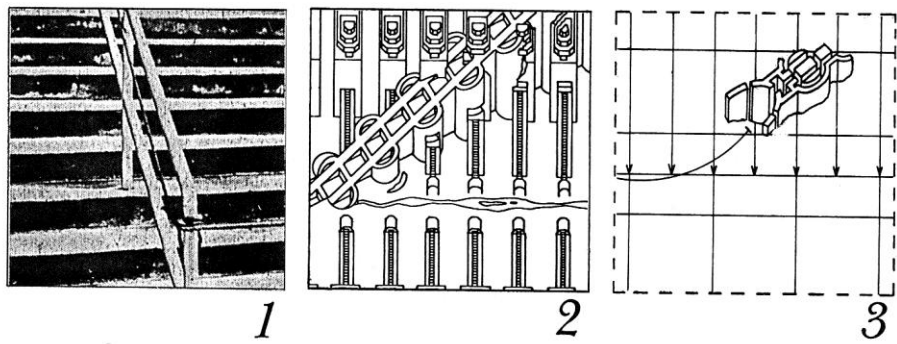
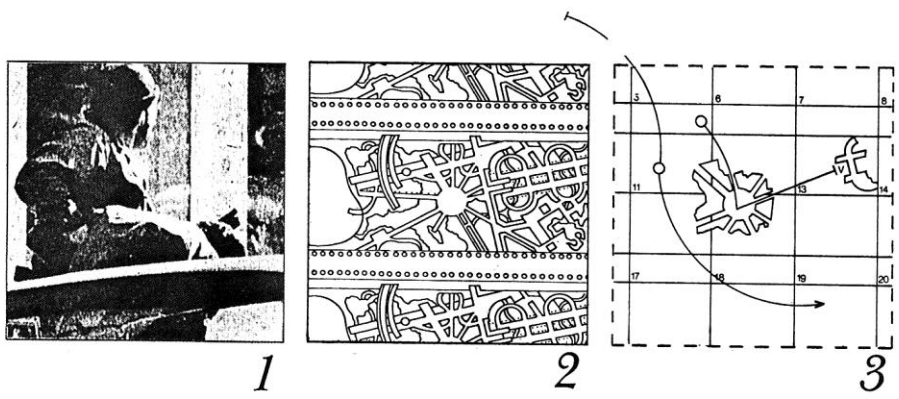
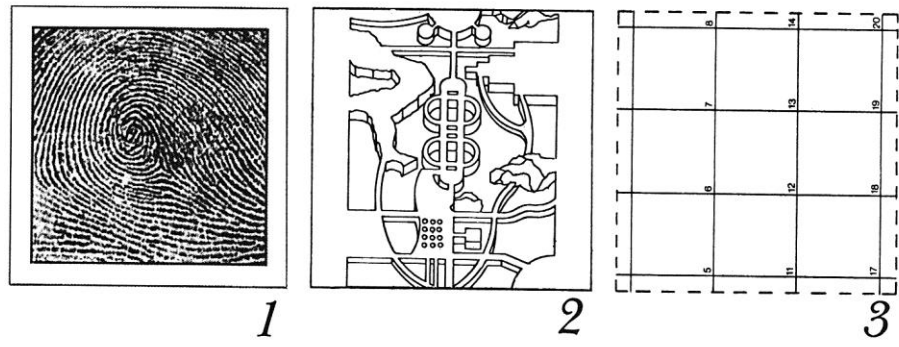


Fig. 4. 6. Tschumi, Bernard (1994), MT 1, The Park, in Tschumi, Bernard (1994), p. 22.

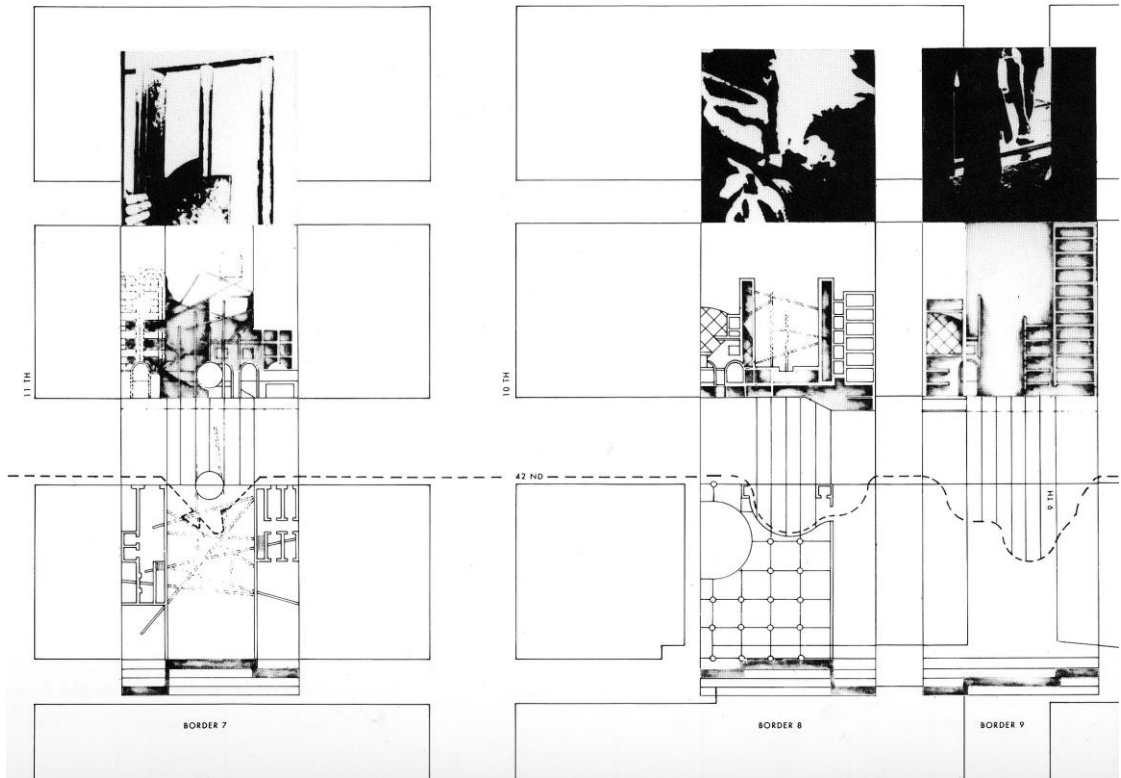


Fig. 4. 7. Tschumi, Bernard (1994), MT 2, The Street, in Tschumi, Bernard (1994), p.27.

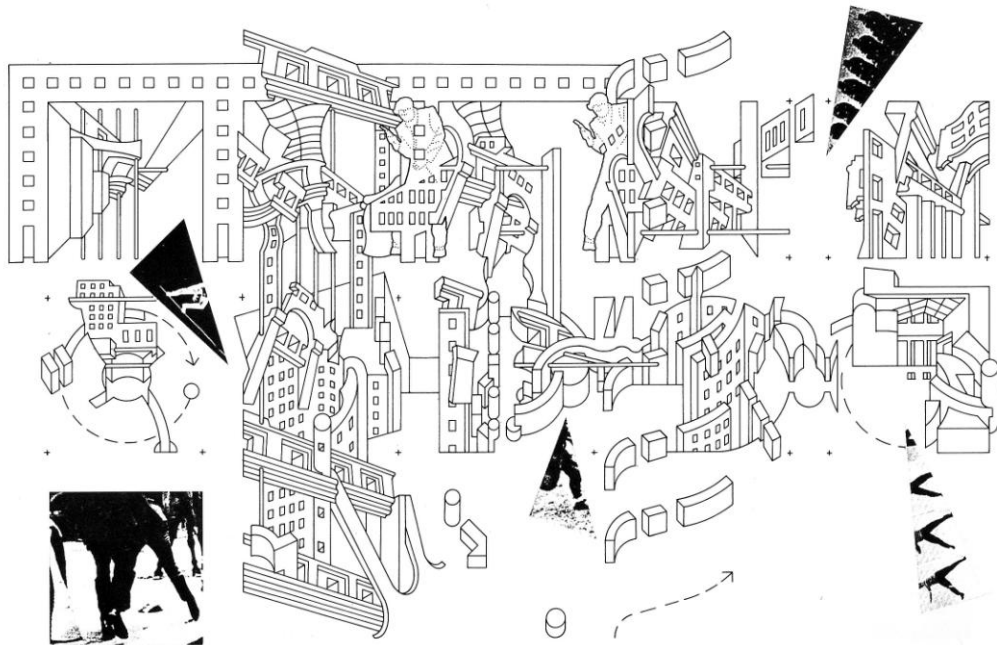


Fig. 4. 8. Tschumi, Bernard (1994), MT 4, The Block, in Tschumi, Bernard (1994), p. 56.

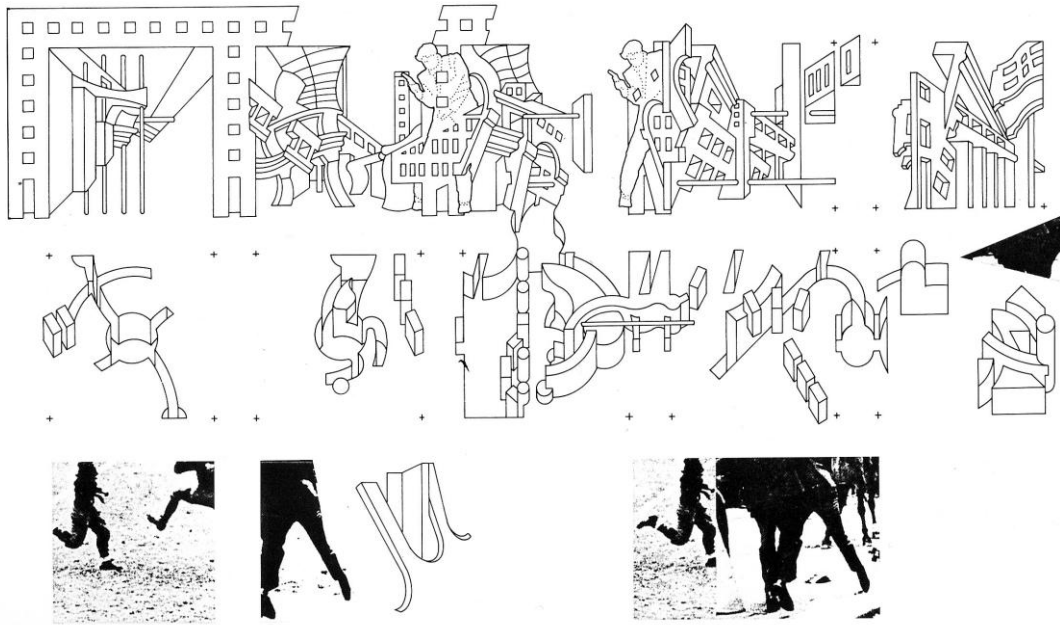


Fig. 4. 9. Tschumi, Bernard (1994), MT 4, The Block, in Tschumi, Bernard (1994), p. 57.

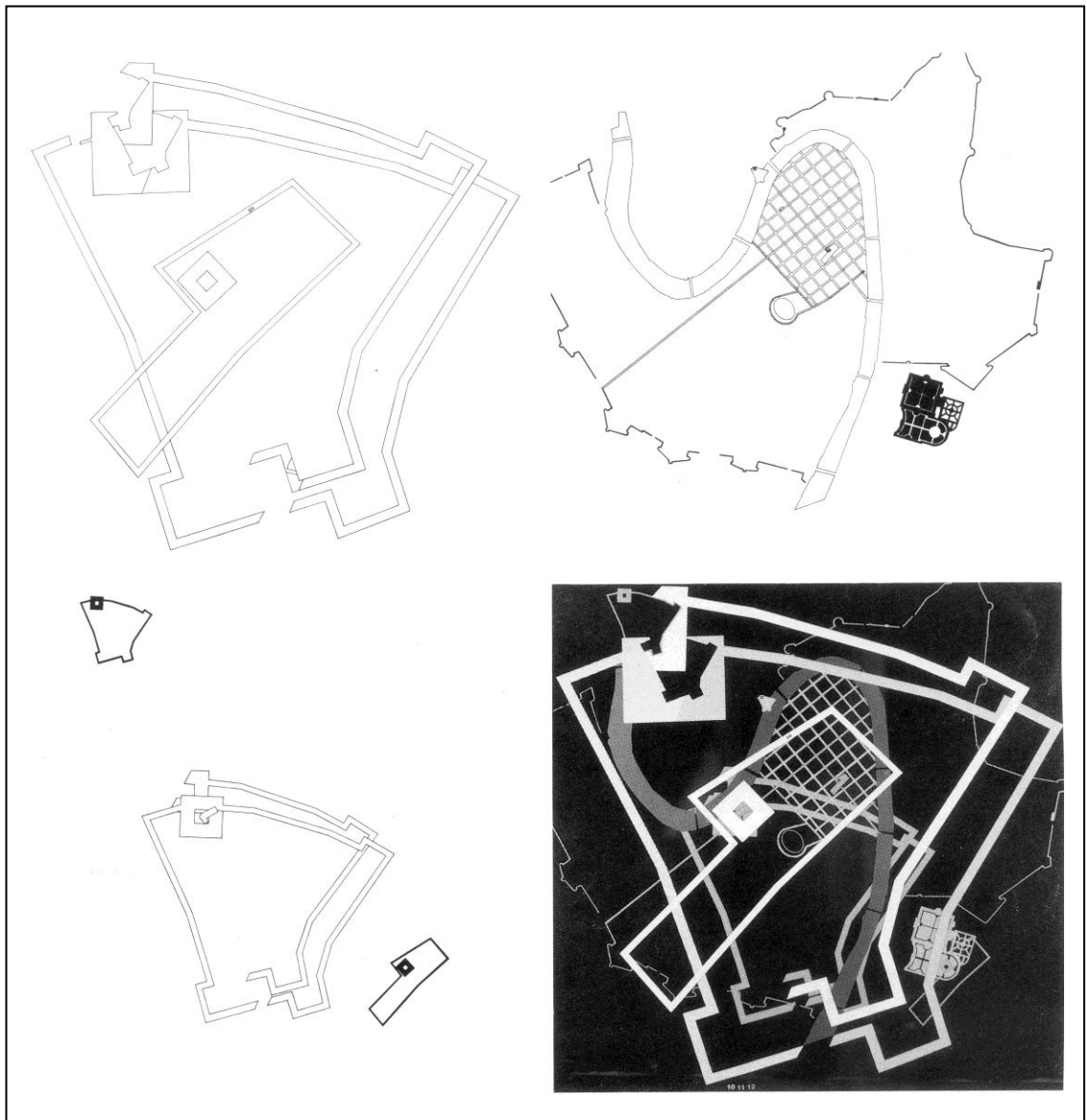


Fig. 4. 10. Eisenman, Peter (1985), Moving Arrows, Eros and Other Errors [Plates 10, 11, 12 – the first superposition], in Whiteman, John (1986), p. 77.

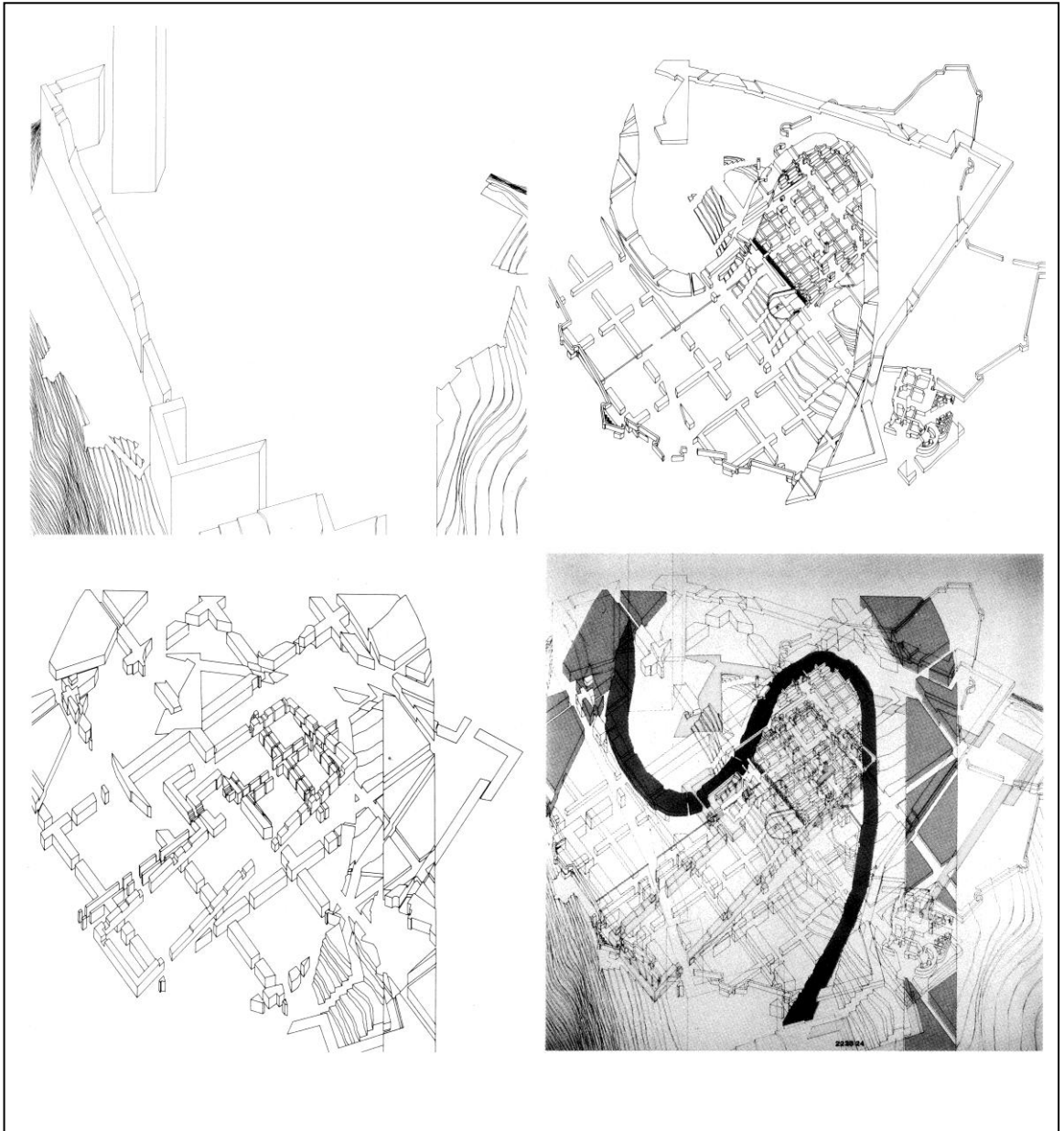


Fig. 4. 11. Eisenman, Peter (1985), *Moving Arrows, Eros and Other Errors* [Plates 22, 23, 24], in Whiteman, John (1986), p.81.

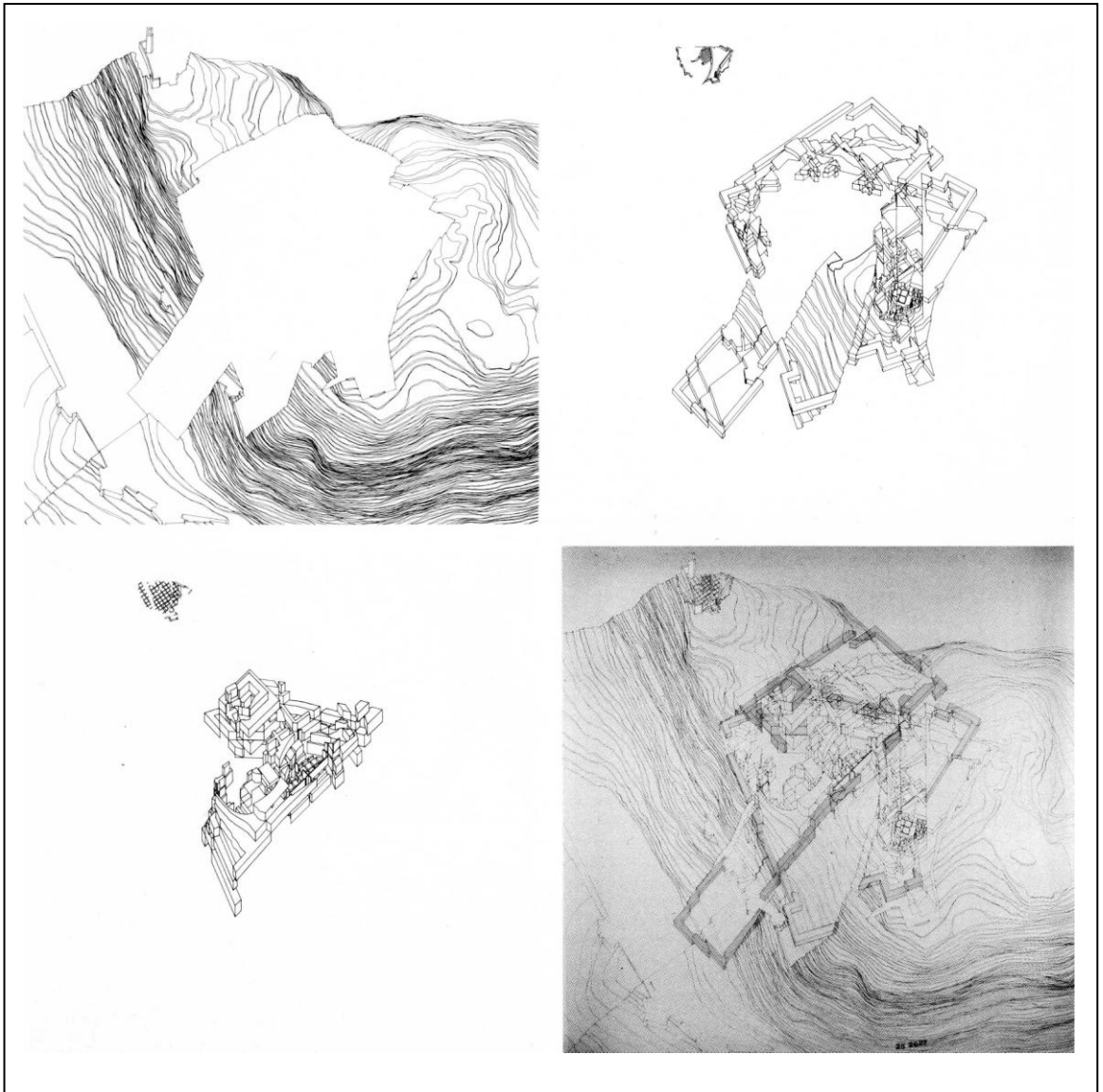


Fig. 4. 12. Eisenman, Peter (1985), *Moving Arrows, Eros and Other Errors* [Plates 25, 26, 27], in Whiteman, John (1986), p.82.

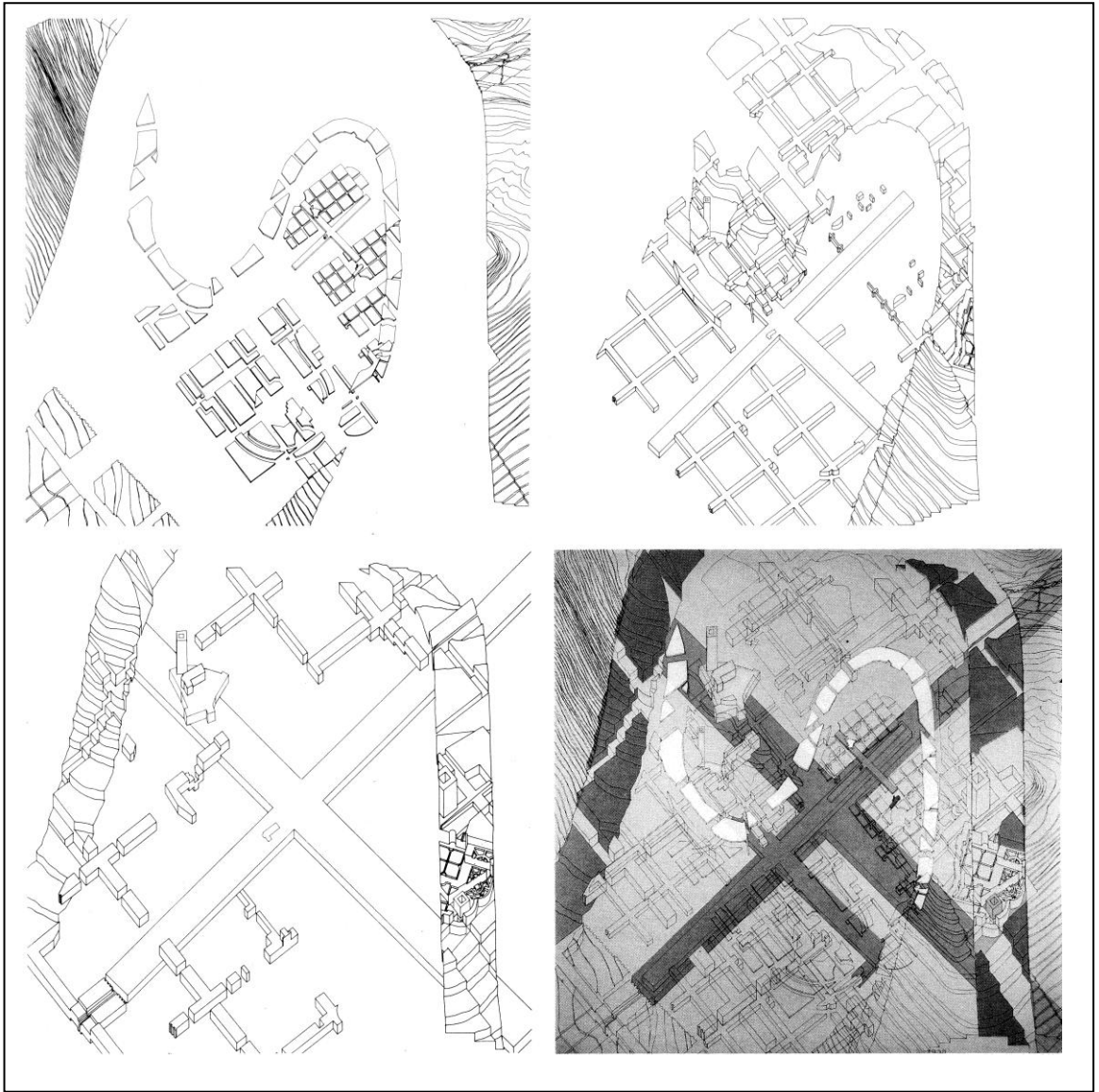


Fig. 4. 13. Eisenman, Peter (1985), *Moving Arrows, Eros and Other Errors* [Plates 28, 29, 30 – the final superposition], in Whiteman, John (1986), p.83.

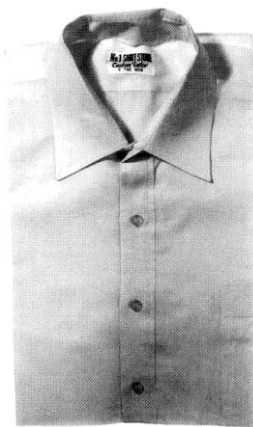


Fig. 4. 14. Diller, Elizabeth and Scofidio, Ricardo (1993), *Bad Press*, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.43.

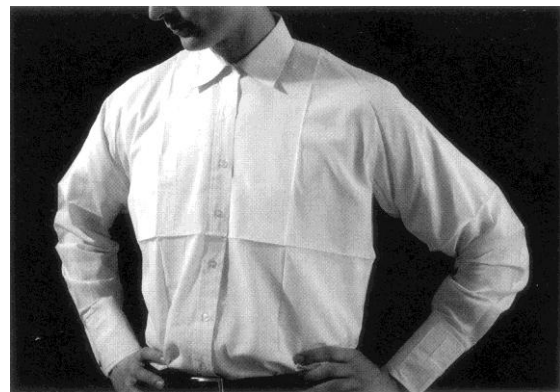


Fig. 4. 15. Diller, Elizabeth and Scofidio, Ricardo (1993), *Bad Press*, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.43.



Fig. 4. 16. Diller, Elizabeth and Scofidio, Ricardo (1993), Bad Press,
in Diller, Elizabeth and Scofidio, Ricardo (1994), p.44.



Fig. 4. 17. Diller, Elizabeth and Scofidio, Ricardo (1993), Bad Press,
in Diller, Elizabeth and Scofidio, Ricardo (1994), p.45.

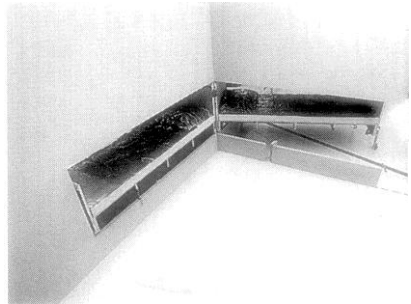
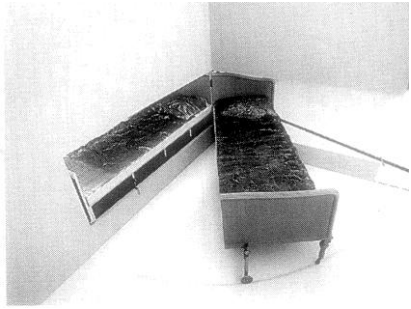
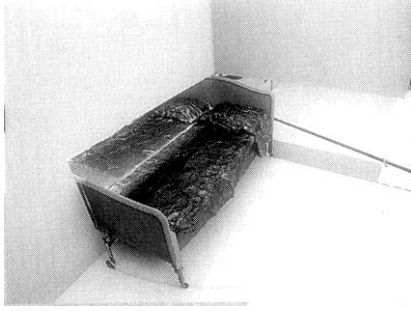


Fig. 4. 18. Diller, Elizabeth and Scofidio, Ricardo (1987), withDrawing room, San Francisco, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.75.

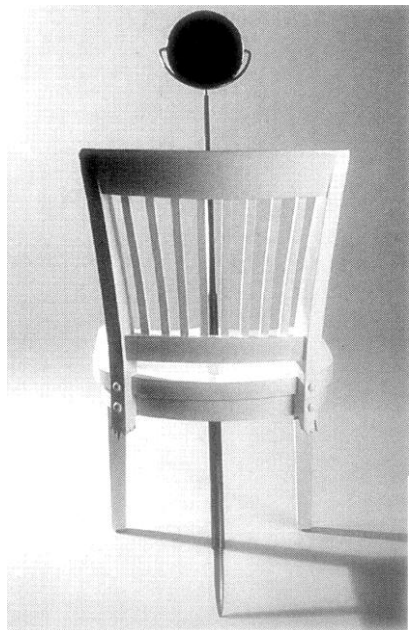


Fig. 4. 19. Diller, Elizabeth and Scofidio, Ricardo (1988), Vanity Chair, San Francisco, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.99.

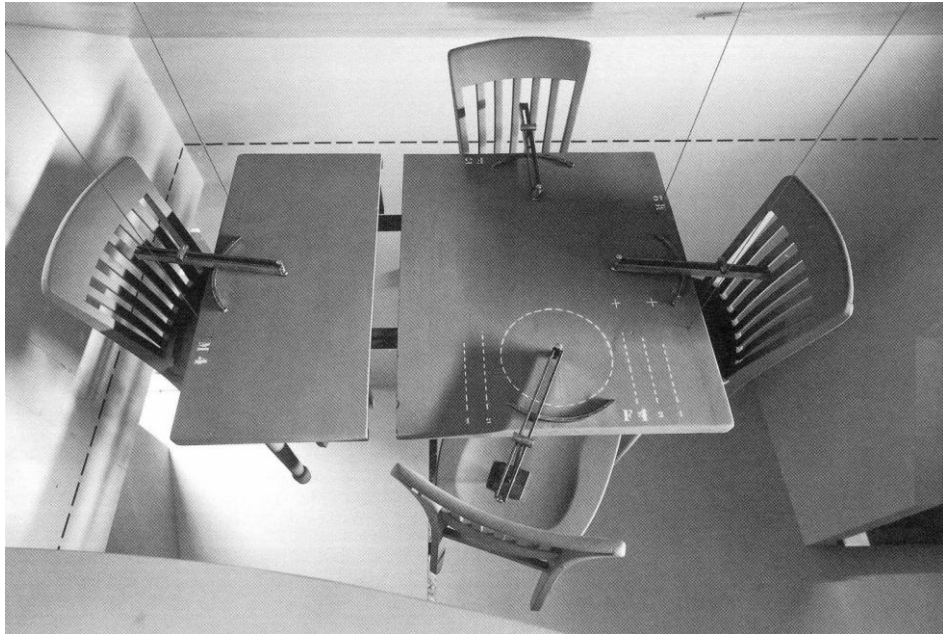


Fig. 4. 20. Diller, Elizabeth and Scofidio, Ricardo (1987), withDrawing room, San Francisco, in Diller, Elizabeth and Scofidio, Ricardo (1989), p. 22.



Fig. 4. 21. Diller, Elizabeth and Scofidio, Ricardo (1987), withDrawing room, San Francisco, in Diller, Elizabeth and Scofidio, Ricardo (1989), p. 19.



Fig. 4. 22. Diller, Elizabeth and Scofidio, Ricardo (1992), Loophole, exhibited in Chicago Armory, Chicago, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.162.

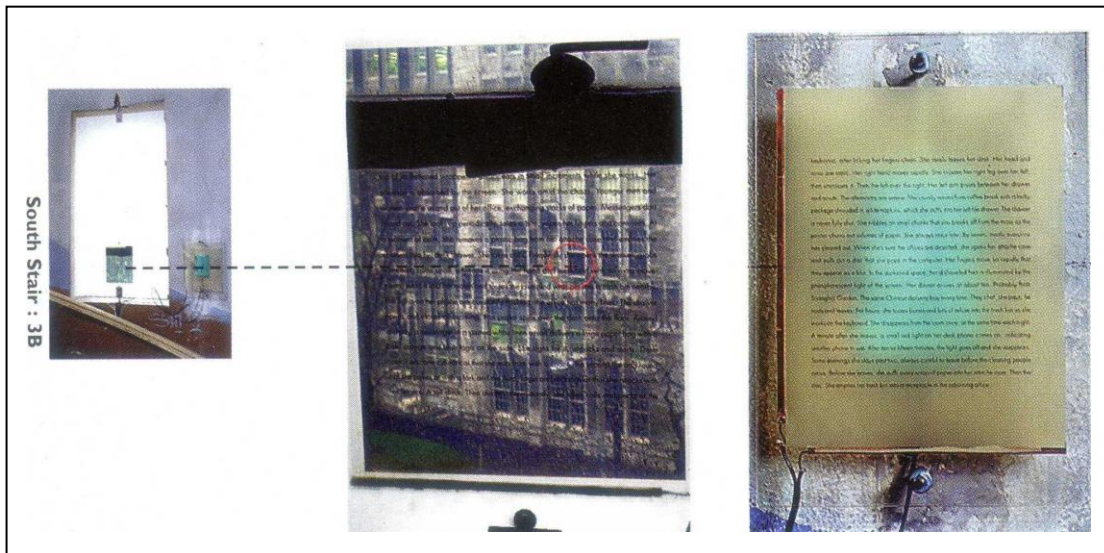


Fig. 4. 23. Diller, Elizabeth and Scofidio, Ricardo (1992), Loophole, exhibited in Chicago Armory, Chicago, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.150.



Fig. 4. 24. Diller, Elizabeth and Scofidio, Ricardo (1992), *Loophole*, exhibited in Chicago Armory, Chicago, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.142.

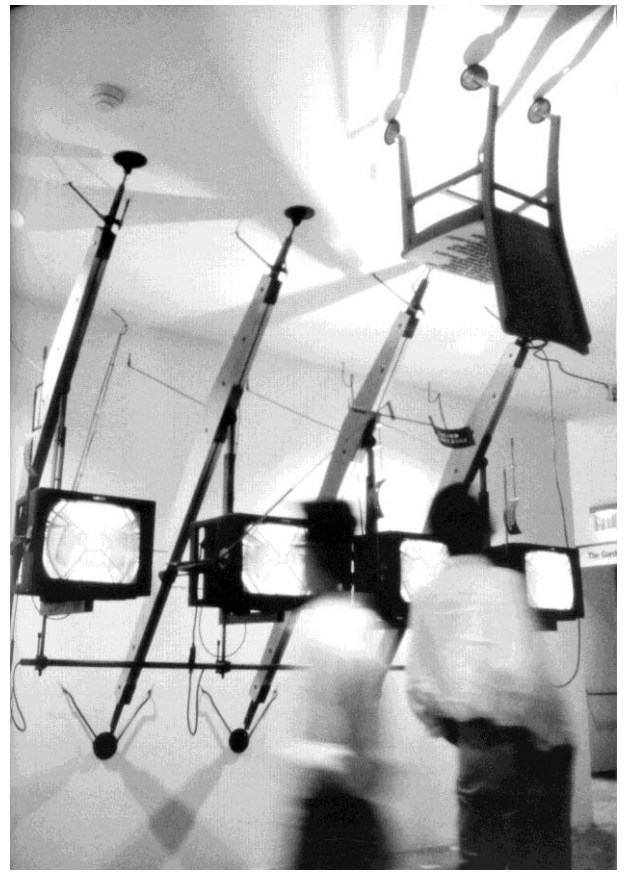


Fig. 4. 25. Diller, Elizabeth and Scofidio, Ricardo (1989), *Para-site*, exhibited in Museum of Modern Art, New York, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.177.



Fig. 4. 26. Diller, Elizabeth and Scofidio, Ricardo (1989), *Para-site*, exhibited in Museum of Modern Art, New York, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.182.

Chapter 5: Drawing post-colonial spatial metaphors from Taiwanese textual narratives

Following the discussion of exemplary cases of abstracting spatiality or spatial metaphors from textual narratives, i.e., Tschumi's students' design works and Eisenman's *Moving Arrows, Eros and Other Errors*, this chapter explores a potential methodology for translating the identities that are embedded in Taiwanese post-colonial textual narratives from textual description to spatial presentation. Even though these cases demonstrate the potential for transforming literary language into architectural constructions, this research argues that when exploring post-colonial spatial identities, it is essential to analyse textual narratives written by formerly colonised writers, specifically in terms of their use and transformation of language itself. Here, the writers' experiences of being colonised could be introduced into the content of spatial narratives. In terms of conveying the experience of being colonised, these writers could have projected their memories into narrative composition, in which related events are depicted by various and hybrid languages. In these textual narratives, the writers recollect their memories of the events through the representation of textual description.

The first section of this chapter will explore the spatial metaphors suggested by Taiwanese post-colonial textual narratives and will discuss the composition of these works, such as metaphors relating to the confrontation between the colonist self and the colonised other, and the manipulation of language hybridity. Accordingly, some textual narratives written by Taiwanese writers, such as *Rose, Rose, I Love You* by Wang Chen-Ho (王禎和), *Nu Tao* (怒濤, A Furious Wave) by Zhong Zhao-zheng (鍾肇政) and *Mai Yuan 1947 Mai Yuan* by Li Quao (李喬) will be discussed in the

first section, in order to explore the particular ways of composing Taiwanese textual narratives which are related to postwar events. Wang's *Rose, Rose, I Love You* is set at the time of Taiwanese modernisation in the 1970s and is composed of a mixture of Chinese, transliterated foreign languages (Japanese and English) and Taiwanese local tongues. With respect to spatial metaphors implied in this novel, the section will discuss metaphorical ways of delineating the venues of local narratives as well as the post-colonial discourses suggested by the mixture of multiple languages. With regard to Zhong's *Nu Tao*, the representation of young Formosans' ambivalence of identification and the spatial metaphors that relate to the characters' experiences of encountering and suffering in the 228 Incidents can be explored. In *Mai Yuan 1947 Mai Yuan*, the oppression of the Taiwanese people by dominant authorities will be explored, as will the victims' experiences of being imprisoned after the 228 Incidents. In addition, when exploring the similarity and difference between Taiwanese post-colonial textual narratives and the works written by other previously colonised writers, it is essential to discuss Nigerian writer Ken Saro-Wiwa's *Sozaboy*. Saro-Wiwa's *Sozaboy: A Novel in Rotten English*, conveying Nigerian people's sufferings in the country's civil war, is written in the mixture of (pidgin) English and Nigerian local tongues. In the novel, the 'rotten English' association is unique and is spatially connected, and the post-colonial characteristics conveyed in the work, i.e. language hybridity and the writer's experiences, are similar to some Taiwanese post-colonial novels.

Following the questions raised in the end of Chapter Four, the second section of this chapter presents some representational means that can be employed to visualise spatial metaphors or to spatialise the narrative images portrayed by the post-colonial textual narratives. For example, notational drawings could be used to illustrate the

dynamic movement of characters in narrative events, and cinematic devices could be employed to represent the spatio-temporal issues related in narratives. In order to construct spatial narratives and to transform Taiwanese post-colonial spatial identities from these representational media into spatial construction, it is important in the third section to associate these narratives with specific sites, to which the colonial and post-colonial contexts of the sites are related.

Prior to discussing the transformation from textual narrative to spatial construction, differences between literary work and architecture must be clarified. Firstly, with regard to the means by which the author composes literary imagination or that the architect constructs spatial scenarios, it is clear that a literary work is composed of written languages and is delivered by textual format. On the other hand, architecture is constructed by spatial languages for the manipulation of spatial sequence or relation between one spatial element and another, which can be perceived three-dimensionally. Moreover, literary work focuses on engendering fictional reality or productive imagination, whilst architecture stresses the construction of spaces and its relation to social and cultural context. In other words, the objective of architecture is to forge spatial construction through the composition of material and immaterial spatial languages as well as the activities or events relating to spatial users for the conveyance of cultural or spiritual significance. Meanwhile, textual narrative, being a subset of literary works, is composed of plot, characters and scenes of narrative events, and is delivered by textual description. Because the narration of events in spaces through textual narrative may suggest an unfolding of events in imagery spaces, it can be argued that the spatial representation in textual narrative is less perceivable than that in architectural narrative.

Secondly, in terms of the means of communication between the designer (the

author) and the user (the reader), a text can be read only by optical browsing, whilst a building must be experienced through body movement and spatial perception, although memory and imagination play a role in both experiences. Architecture is composed in spatial dimensions and the spatial organisation could be conceived through a drawn representation. In experiencing physical construction, the representational media are transferred from a drawn language to a tangible spatial language, atmosphere and material combination etc., whereas a textual narrative is composed in a two-dimensional format, in which the manipulation of written words may forge the potential of spatial imagination as well as the possibility of delineating immaterial ideas. Accordingly, in order to disclose the potential of drawing spatial identities from textual narratives, it is necessary to visualise implied spatial metaphors and to spatialise the textual descriptions regarding spatial scenario or narrative scenes.

The intention of investigating spatial metaphors in textual narrative is not only to discover the spatial implication of narrative content but also to represent the local spatial descriptions in the narration of narrative events. According to Max Black, '[m]etaphors can be supported by specially constructed systems of implications, as well as by "accepted commonplaces"'³⁹⁹ of cultural experience, and it can thus be argued that the events of a narrative may suggest collective experiences and people's memories. Because of the shadow of colonisation or the inescapable re-colonisation, the experiences of being colonised and the spatial scenarios related to colonial power are implicitly or metaphorically conveyed in post-colonial textual narratives by writers from formerly colonised countries. The writers' experiences

³⁹⁹ Black, Max (1962), *Models and Metaphors* (Ithaca and New York: Cornell University press), p. 43.

of being colonised as well as their ambivalence of cultural identification could have shaped the marginal status of the writers as well as the complexity and discordance of narrative expression. Accordingly, in terms of the usage of hybrid language as well as the setting of narrative characters and spatial scenes, the post-colonial textual narratives would be possessed of discordant writing characteristics and cultural identities when compare to general textual narratives. It can thus be stressed that due to the writers' confrontation with previous colonial powers, post-colonial textual narratives may reveal the intention of challenging the convention of narrative writing and the potential for proposing marginal and multiple viewpoints.

In order to visualise the spatial metaphors and cultural identities embedded in Taiwan's post-colonial textual narratives, this chapter will further discuss the potential means of transforming textual description into spatial images, with which Taiwanese spatial narratives can be constructed. Moreover, it can be argued that the spatial metaphor embedded in the narration of local events or narrative content might contribute to the reproduction of local spatial identities. Hence, this chapter will also explore how the spatial metaphors are implied and how they can be represented through a series of plot analyses and notational drawings, so as to discuss what sorts of narrative device can be utilised to transform these images into spatial constructions. In fact, in this chapter these drawings and narrative devices are used as media for developing the probability of spatialising the post-colonial identities in Taiwanese textual narratives. At the end of this chapter, the strategies of spatialising and constructing these represented spatial identities will be proposed relative to selected sites in Taiwan, namely the city of Hua-lien and Chiang Kai-shek Memorial Hall, in which the discourse between the colonist self and the colonised other can be revealed.

5.1 Spatial metaphors in Taiwanese post-colonial textual narratives

In order to explore the spatial aspects suggested by Taiwanese post-colonial textual narratives and to visualize the spatial metaphors implied in these works, *Rose, Rose, I Love You* by writer Wang Chen-ho, *Nu Tao* by Zhong Zhao-zheng and *Mai Yuan 1947 Mai Yuan* by Li Quao will be analysed. At the same time, as these three novels respectively portray the social and political complexity in Taiwan's post-war period, the analysis and the representation of spatial aspects of these works can be regarded as source materials for the design proposals of this research. Besides, in analysing the spatial metaphors implied in Taiwanese textual narratives, this section will also discuss a novel composed by a writer from formerly colonised country, i.e., the novel *Sozaboy* by Nigerian writer Ken Saro-Wiwa, in order to unveil the spatial metaphors suggested by a similar writing strategy but different cultural background.

Rose, Rose, I Love You portrays local events and spatial scenarios which are thought of as inferior, as well as conveying lower class people's experiences of living in the period of post-Japanese colonisation and the KMT's re-colonisation. To convey Taiwanese people's experiences of life under colonial authority, Wang uses hybrid languages to represent, for example, the communicative embarrassment of Taiwanese people and the ambivalence of their identity. Within the events, groups of Taiwanese girls were treated by local authorities as inferior subjects and were regarded by American GIs as goods for sexual consumption. In other words, the female bodies of the bar girls suggest distorted subjects, and their experiences of being remodeled may reflect that of many other Taiwanese people. In comparison with classic Chinese novels, the narrative event, scenario and language hybridity of Wang's novel has been characterised as strategy of degradation. David Der-wei Wang says that '[t]he mood of carnivalesque degradation of the serious and noble is

sustained by the fact that the language used in telling the story is a composite of Taiwanese slang, Mandarin clichés, pidgin English, and broken Japanese.’⁴⁰⁰

Wang’s blending of local languages generates a cacophonous discourse, which not only ridicules the multifarious cultures of Taiwan but also emphasises, as a work itself, resistance to the monophonic system on which conventional novels rely.⁴⁰¹

With respect to Zhong Zhao-zheng’s *Nu Tao* and Li Quao’s *Mai Yuan 1947* *Mai Yuan*, the 228 Incidents is the central concern and is delivered by the co-existence of various languages, such as Japanese, Mandarin Chinese, English and Hakka etc. The narration of *Nu Tao* delivers the background of the 228 Incidents along with young Formosans’ struggle with the new political authority during the Incidents, as well as the islanders’ ambiguous self-identification. By means of skipping and blending together the memories of the Incidents, the first volume of *Mai Yuan 1947* *Mai Yuan* focuses on the re-composition of the events that respectively happened in many cities of Taiwan. The second volume outlines the experiences of the protagonist, a postwar intellectual Lin Zhi-tian’s (林志天) resistance to the power of the KMT authority, as well as his confrontation with the persecution and frustration suffered in the incident.⁴⁰² Referring to the representation of historical memories, this novel fluctuates between history writing and fictional fabrication; in the words of one commentator it ‘passes through and interweaves the reality and the field of fiction.’⁴⁰³ In *Sozaboy*, the contradictions of post-colonial identification, as well as the emergence of local voices from the

⁴⁰⁰ Wang, David D. W. (1990), ‘Radical Laughter in Lao She and His Taiwanese Successors’, in Goldblatt, Howard (ed.) (1990), *ibid.*, p. 53.

⁴⁰¹ *Ibid.*, also as quoted in Goldblatt, Howard (1998), ‘Translator’s Preface’, in Wang, Chen-ho (1998), *Rose, Rose, I Love You*, trans. Howard Goldblatt (New York: Columbia University Press), p. viii.

⁴⁰² Chen, Fang-Ming (陳芳明) (2002), *ibid.*, p. 114.

⁴⁰³ *Ibid.*, p. 114.

mixture of Nigerian pidgin English, broken English and idiomatic language are purposefully expressed. This textual narrative not only suggests the complexity of identity in Nigeria, but also the discontinuity of reading the novel because of the manipulation of non-grammatical languages. In other words, the ambiguity of identification together with the deviation of reading is unfolded from the narrative sequences due to the mixture of colonial language and local tongues.

This section probes into the possibility of discovering spatial propositions in texts despite the differences between textual narrative and architectural space, while further discussing how spatial metaphors are implied in textual composition and are conveyed through narrative plot. Accordingly, the notion of metaphor or spatial metaphor in texts can be thought of as an important channel for extending spatial propositions from textual narratives to the design of architectural narrative. In other words, the concept of spatial metaphor is important for discussing the transformation from imaginary relations to physical constructions. Additionally, in order to visualise spatial metaphors embedded in narratives and in the manipulation of spatial scenarios, the potential spatial structures suggested by the narratives through plot analysis will be discussed.

5.1.1 The concept of (spatial) metaphor

Recalling Aristotle, ‘metaphor consists in giving the thing a name that belongs to something else’ and ‘the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy.’⁴⁰⁴ It is clear that metaphor presents itself in a role of representing or implying something more

⁴⁰⁴ Aristotle (1941), ‘Poetics’, in *The Basic Works of Aristotle*, ed. Richard Mckeon, trans. Ingram Bywater (New York: Random House), p. 1476.

than the related phrases or words themselves. Going back to Ricoeur's argument, he states that 'metaphor ... is defined as a trope of resemblance. As figure, metaphor constitutes a displacement and an extension of the meaning of words; its explanation is grounded in a theory of substitution.'⁴⁰⁵ Ricoeur further says that 'resemblance itself must be understood as a tension between identity and difference in the predicative operation set in motion by semantic innovation.'⁴⁰⁶ In order to explore spatial metaphors embedded in Taiwan's post-colonial textual narratives, it is essential to discuss the concept of metaphor as well as the potential of spatial metaphor in literary works. Moreover, even though there is difference between spatial metaphor in texts and its physical spatial referent, the creativity and imagination of spatial composition can be generated through the tension between identity and difference.

In textual narrative, written language conveys content and scenarios by the manipulation of words or sentences as well as the setting of plots. In order to generate rich or multiple readings in textual narratives, metaphorical formulations can be utilised as a creative method because of the implications of certain phrases, or through the association of narrative content with referential context (such as a relative spatial setting in reality). Accordingly, the 'something else' can be comprehended by the reader through semantic transference from related phrases to referents within narrative context. In terms of spatial metaphors in textual narratives, two approaches can be explored.

The first approach concerns the correspondence between the spatial metaphor implied in a novel and the related spatial characteristics existing in reality, even if the

⁴⁰⁵ Ricoeur, Paul (1986), *ibid.*, p. 3.

⁴⁰⁶ Ricoeur, Paul (1986), *ibid.*, p. 6.

narrative referent can be imaginary, or be different to related signifiers in terms of scale. In other words, the spatial metaphor can be discerned through the analogy between the spatial images of narrative scenario and the spatial configurations of the referred physical objects. Therefore, to delve into spatial metaphors in textual narrative, this chapter will discuss concepts regarding spatial proposition, such as ‘orientational metaphors’ and ‘ontological metaphors.’⁴⁰⁷ With regard to orientational metaphors, some verbs and adverbs will suggest not only the spatial orientation of the narrated object (space), but also the spatial relation between one character and the other, such as the phrases ‘look out over the fields’ and ‘fight against’ indicate the spatial relation between characters and location or the action between one character and the other. Lakoff also states that ‘orientational metaphors give a concept a spatial orientation.’⁴⁰⁸ With respect to ontological metaphors, our experiences and the ways of perceiving events or activities within space will be relevant. Ontological metaphors can be used to ‘comprehend events, actions, activities, and states. Events and actions are conceptualised metaphorically as objects, activities as substances, states as containers.’⁴⁰⁹ This statement alludes to the possibility of deciphering the spatiality and visual fields outlined by the usage of ontological metaphors.

The second approach is that spatial metaphors might be embedded in the discourse of a narrative, or in the composition of written language. In this respect, it is necessary to discuss the idea of the ‘co-constructive role of readerly interpretation’ proposed by Barthes. He states that ‘the goal of literary work (of

⁴⁰⁷ Lakoff, George and Johnson, Mark (1980), *Metaphors We Live by* (Chicago: University of Chicago press), p.14-21, p.25-32.

⁴⁰⁸ *Ibid.*, p. 14.

⁴⁰⁹ *Ibid.*, p. 30.

literature as work) is to make the reader no longer a consumer, but a producer of the text.⁴¹⁰ From Barthes' point of view, the traditional manner of writing may face a challenge or need to be flexible. In terms of post-colonial textual narratives, this non-traditional mode of writing suggests the manipulation of non-grammatical composition and expression, or the mixture of multiple languages. Consequently, a discontinuity of reading or a gap in communication will be produced, from which the creation of spatial metaphor in the narratives can be reinterpreted. This raises another important issue to be discussed, namely how spatial metaphor might be comprehended beyond formal resemblance; moreover, the existence of mixed tongues might suggest the particular experience of the author and the hybridity of the related society, as well as the dynamic relation between the author and the reader.

5.1.2 Hybrid identity and spatial metaphors

This section will present an analysis of the correlation between post-colonial hybrid identity and spatial metaphors in Taiwanese textual narratives, specifically Wang's *Rose, Rose, I Love You*, Zhong's *Nu Tao* and Li's *Mai Yuan 1947 Mai Yuan*, all of which can be discussed through the two approaches relating to spatial metaphors implied in post-colonial textual narratives. In addition, as the relationship between post-colonial identity and spatial metaphors can also be revealed in other textual narratives written by formerly colonised writers, such as Ken Saro-Wiwa's *Sozaboy*, it would be essential to compare the work with the Taiwanese novels. *Sozaboy* reveals two issues in particular, environmental destruction and the rights of local peoples in Dukana, which are expressed through a mixture of Nigerian pidgin

⁴¹⁰ Barthes, Roland (1993), *S/Z*, trans. Straus Farrar (Oxford: Blackwell), p. 4.

English, broken English and idiomatic language.⁴¹¹ The discussion of spatial metaphors suggested by the novel *Sozaboy* is significant for the discussion of both hybrid identity and spatial implications embedded in Taiwanese post-colonial textual narratives.

The novel portrays local people's lives in a corrupted environment and disordered society. It also conveys the experience of being ravaged by dominant authorities through the use of an impurely written language and the co-existence of local tongues and common language. As a post-colonial work, the discourse of 'rotten English' in Saro-Wiwa's novel not only challenges the English convention of narrative, but also signifies the Nigerian people's struggles against the corrupt government and destructive commercial exploitation. From a metaphorical viewpoint, the mingling of local tongues with English, as well as the discordance of language pronunciation is suggestive of a disordered local society and disrupted natural landscape in that the expression of chaotic phenomena occurring in the unstable circumstances is associated with the use of rotten language. Although there is a discrepancy between the 'rotten English' and the rotten landscape, the experience of reading this post-colonial narrative through rotten language suggests spatial characteristics of a damaged landscape. Furthermore, the spatial metaphors suggested by the novel are disclosed through the discontinuity of reading on the one hand, and through the specific rhythm generated by the repetition of local tongues on the other.

In the process of reading this novel, the reader might be stopped by the emergence of phrases and words of rotten English. He/she would leaf through to

⁴¹¹ Saro-Wiwa, Ken (1994), 'Author's Note', in Saro-Wiwa, Ken (1994), *Sozaboy* (New York: Longman African Writers), p. xi.

the glossary at the end of the book to learn the words' referential meanings. In order to establish a communal understanding of the narrative, the reader would go forward and backward frequently to check the descriptive reference and the implications of the mixed languages. Within the process of leafing forward and backward, the deviation of reading might occur continuously not only because of the unfamiliar tongues in the sentences but also the reader's disorientation between the lines. By using the mixture of Nigerian pidgin English and broken English in this narrative, Saro-Wiwa intends to reflect the social disorder caused by a corrupt government and civil war. Next, the reader might comprehend the specific rhythm of local tongues through the appearance of repetitive adjectives and adverbs, such as 'big big grammar' or 'very very very stupid man', which are related to the dreadful authority. From a phonetic viewpoint, the repetition of local tongues might suggest the metamorphosis of intonation, which might be thought of as distorted landscapes emerging from the textual horizon in terms of the visualisation of the sounds.

Finally, some verbs, such as 'chop' and 'fight', connecting with the protagonist's experience as a soldier, might suggest the destructive actions that disturbed the environment and the lives of many families. Moreover, the 'pits' in which sozaboys jump up and down can be conceived of as personal shelters and generators of spatial identity in the field, through which they can catch the order from 'Bullet' (the soza captain in the troop) and learn the 'big big grammar' from the authority.⁴¹² From the aspect of ontological metaphor, the 'pit' in the field not only presents the discontinuity of landscape but also suggests yet another channel for communication, which can be unveiled within the passage of leafing pages forward

⁴¹² Saro-Wiwa, Ken (1994), *Sozaboy*, *ibid.*, p.93. The extracts of this reference are presented in Appendix 1.

to the glossary. With regard to spatial metaphors, the reading disjunctions caused by the existence of rotten English and local tongues suggest the discontinuity of the landscape as shaped by the 'pit' in the field. Furthermore, the reader's deviation of reading and the leafing forward and backward not only demonstrate an unstable and rolling landscape but also project a spatial image relating to the conflict between order and disorder. Additionally, the contradiction between employing local tongues to express the writer's experiences and the inevitability of using English for narrative writing could also signify the ambiguity and disturbance of Nigerian post-colonial identity. In the narrative, the reading discontinuity generated by a mixture of grammatical English writing, non-grammatical rotten English and local tongues suggests a conflict between the order and disorder of Nigerian spatial identities.

With respect to spatial metaphors implied in Wang Chen-ho's *Rose, Rose, I Love You*, it is important to relate to Taiwan's post-war situation as well as to the complexity of the island's post-colonial cultural identities. From the Introduction, it is obvious that the KMT's domination over Taiwan since 1949 has resulted in the relegation of local languages and cultures to a 'lower grade' status in comparison to that of Chinese mandarin and traditional Confucianism. In other words, Chinese mandarin has dominated all sorts of local tongues (i.e. Taiwanese, Hakka and aboriginal languages). Through language assimilation and ideological education, local dialects and indigenous memories were concealed. Besides, during the control of the KMT government before the end of martial law in 1987, the novel was a possible medium for projecting local voices and expressing political oppression. In this regard, having experienced political control, some writers (such as Wang and Huang Chun-ming) intended to combine local tongues with foreign languages and

inject these multifarious characteristics into their novels to suggest a contradictory or ironic discourse. First published in 1984, *Rose, Rose, I Love You* ironically challenged the standard Chinese novels at a time when Taiwan was coming to grips with modernisation, dealing with political liberalisation after more than thirty years of political control, and the attendant disruption of local cultures.⁴¹³

Wang's novel *Rose, Rose, I Love You* relates to the training local bar girls to speak English in order to serve American GIs, who are about to arrive in Taiwan on a recreational visit from Vietnam. The novel is set in the coastal city of Hua-lien, a rather backwater region in 1960s Taiwan, whose inhabitants include Taiwanese, Hakka, Taiwanese aborigines and later immigrants, the Chinese. The preparation of the fictional 'bar' happens in a single day and focuses on the opening ceremony of an intensive course for 'bar girls to be' in an exquisitely portrayed Christian church 'that is then defiled by an assemblage of flesh-peddlers and the flesh they peddle.'⁴¹⁴

Wang manipulates a mixture of Taiwanese, Mandarin Chinese, Hakka, Japanese, and English within the conversations among various characters that use, misuse and mimic one or more of the above languages. With regard to the spatial metaphor implied in this narrative, there are two aspects that can be discussed. Firstly, it is closely related to the venue of this event, 'Mercy Chapel', which originally functions as a religious and sacred place but in this novel a contradictory and inferior ceremony takes place there and subsequently a profane deal occurs in it. Due to the contradiction between an indecent event and the holy space, the virtuous character of a church has been challenged and transgressed. Consequently, an impure spatial identity is suggested by the inferior event that takes place in this chapel.

⁴¹³ Goldblatt, Howard (1998), *ibid.*, p. viii.

⁴¹⁴ *Ibid.*, p. viii.

Secondly, Wang's blending of local dialects, English, and colonial languages, i.e., Japanese, into Mandarin Chinese to generate a cacophonous discourse, does not only imply the multifarious cultures of Taiwan but also emphasises the novel's resistance to a monophonic system on which conventional novels rely.⁴¹⁵ Particularly, in the course of mimicking English conversation, the phonetic mimicry with varied local tongues, which naturally come out of the mouths of "bar girls to be", has been translated into Mandarin Chinese and creates unexpected and different meanings from the original English. Owing to the difference between phonetic and ideographic language, moreover, the mixture of various languages generates a discontinuity in reading the passages and disrupts anticipated textual meaning.

The reading discontinuity generated by the mixture of multiple languages and dialects is also evidenced in Zhong Zhao-zheng's *Nu Tao* (怒濤, A Furious Wave) and Li Quao's (李喬) *Mai Yuan 1947 Mai Yuan*. In these two novels, the various languages not only represent the multiple races existing in the island of Taiwan, but also suggest the complexity and multiplicity of Taiwanese cultures. The post-war narratives conveyed in these novels explicitly portray the island's unstable situation as well as the inhabitants' conflicts with the dominant government, i.e., the Chinese Nationalist Party after the departure of the Japanese colonists. In these two works, as the narrative characters should later encounter the impact of Chinese cultures and the difficulty of learning Mandarin Chinese, it is possible to interpret the characters' cultural contradiction in the works.

As discussed in Chapter two, these two novels are different in their modes of narration, but are similar in how they mix Chinese, local dialect (Hakka) and colonial languages (Japanese and English). Nevertheless, Zhong's *Nu Tao* utilises a flexible

⁴¹⁵ Wang, David (1990), *ibid.*, p.53, also as quoted in Goldblatt, Howard (1998), *ibid.*, p. viii.

way of composing these non-Chinese languages, namely, the languages are directly presented over the upper part of the text, under which their Chinese translations are located. Through this method, varied people can understand the scenario of narratives through their mother tongues and diverse reading horizons are generated. In the novel, the characters' ambivalent identity and their awareness of social distortion are disclosed along with the co-existence of various languages. With regard to the spatial identities altered by colonial forces, the novel implicitly reveals the spatial hybridity of Taiwanese living spaces; for example, a Japanese tatami is set in a Chinese courtyard residence and some Japanesque streets in Taipei are renamed and modified when the island was governed by the KMT authority.

With respect to the writing of *Mai Yuan 1947 Mai Yuan*, Li uses Chinese transliteration to communicate the hybrid language of the Taiwanese people as well as the domination of Chinese writing on the island. Even though Li adds notes to these transliterated languages, the reader might be confused by the sound and written form of non-Chinese languages. Accordingly, Li's unique way of writing reveals not only the hybridity and complexity of Taiwanese language, but also the ambiguity of Taiwanese cultural identity. In the second part of the narrative, Li portrays the protagonists and their families' sufferings in and after the 228 Incidents, such as Lin Zhi-tian's (林志天) life in several prisons as well as Zhong Qiong-yu and Ye Zhen-zi's being confined to a psychological 'invisible jail'. The discontinuity and frustration of reading this novel might be associated with the characters' difficulties of living in the imprisoned spaces and the circumstances of being surveyed. Along with the conveyance of narrative scenes, a series of compressed and confined spatial images would be forged in the reader's mind. Owing to the insufficient notes of the transliterated languages, the reader might leaf backward to previous pages, so as to

grasp the meanings of the languages and the plot of the narrative. Accordingly, it can be argued that the experiences of reading this novel could be associated with the spatial situations that the protagonists have encountered.

From the above discussions, it is suggested that although *Sozaboy* and *Rose, Rose, I Love You* are respectively related to two different post-colonial countries, the means of conveying the experience of being colonised by mixing local tongues with colonial languages are similar. That is to say, the manipulation of local tongues in the narratives suggests the writers' ambivalence of cultural identification as well as representing the emergence of marginal voices which are signified by broken languages or local tongues. The intervention of pidgin English or non-grammatical dialects in the narratives engenders a deviation of reading as well as forging the potential spatial images within the action of reading. That is, the interruption of reading may cause the reader's sight to leave the textual plane or to drift between pages when searching for the meanings of unfamiliar words. Here, a fluctuating spatial rhythm is suggested. However, in terms of language use and the format of composition, there are some differences between these two works. The first difference between these two novels lies in their different format of writing and the languages that are utilised in the works. That is, due to the cultural difference, *Sozaboy* is written horizontally and *Rose, Rose, I Love You* is presented vertically; the former is composed in English and pidgin English, which is categorised as a phonetic language. The latter is composed in Chinese, Taiwanese, Hakka, pidgin English and Japanese, whereby Chinese is categorised as an ideographic language.

Because the meaning of an ideographic language can be understood by the graphic connection of Chinese characters with referents, rather than by the phonation of words, such as Taiwanese and English, *Rose, Rose, I Love You* may suggest a

series of discontinuities when trying to decipher the narrative meaning through phonetic intonation. This suggests that the act of reading the textual narrative written in ideographic languages, i.e., Mandarin Chinese, might infer a horizontal movement of visual comprehension along phrases or sentences; whilst, the process of grasping the meaning of phonetic languages, i.e., Taiwanese dialects and English, follows a vertical intonation. In addition, it can be argued that the transliteration of these non-Chinese languages into Chinese words may suggest a difference between the reading of these ideographic writings and the phonetic representation of these transliterated words. This sort of writing may also engender a distortion of meaning. It could thus be put forth that the mixture of an ideographic language with a phonetic language would forge shifting rhythms of reading over the textual plane and within the passages from which an implied hybrid spatial identity might be deciphered. In terms of the transliteration of non-Chinese languages into Chinese characters, a marginal status concerning Formosans' use of their mother tongues and foreign languages is suggested by this discontinuity of reading, whereby a spatial metaphor related to the shifting horizon along the textual plane can be imagined.

Another difference between these two novels concerns the narrative setting as well as the varied spatial contexts relating to the respective post-colonial conditions. For instance, *Sozaboy* mainly refers to the city of Dukana and the particular field where the man Mene was serving in the war. The scenes of *Rose, Rose, I Love You* are set in the Mercy Chapel and in the red light district in the city of Hua-lien where American GIs frequently visited. In *Sozaboy*, because the author addresses an environmental issue in Dukana rather than portraying a spatial scenario, it may not be as easy to sketch out certain spatial characteristics of the places through the textual description. Nevertheless, some words and phrases regarding damages or

changes to the environment are presented in association with the intervention of local tongues, which vividly conjures images of environmental destruction. In relation to *Rose, Rose, I Love You*, Wang intentionally depicts inferior spatial characteristics along with the training of 'bar girls to be' in Hua-lien so as to underscore the contrast of living environments between inferior and superior people, while simultaneously revealing the associated embarrassment of Taiwanese inhabitants in this post-colonial period.

With respect to conveying memory in *Rose, Rose, I Love You*, the images of related places are employed by Wang to recall local people's memories of post-war Hua-lien city. The reader may reconstruct memories of the event in his/her mind by associating the description of spatial images with the activities occurred at the places. With regard to the recalling of memory, it is necessary to refer to Yates' discussion of the means of memorisation in *The Art of Memory*. In referring to Quintilian's account of the artificial memory and 'rules for places' in his *Institutio Oratoria*, Yates comments that he 'gives an absolutely rational reason as to why the places may help memory, because we know from experience that a place does call up associations in memory.'⁴¹⁶ In other words, although the places can be imaginary or real, the use of the spatial scenario of places in a textual narrative will contribute to the reconstruction of memory as well as to the generation of spatial imagination from the text. It can thus be argued that through the unfolding of textual narratives not only the reader's memories of the places can be recollected or be juxtaposed with the images of existing spatial context, but also spatial metaphors in a narrative can be discerned through the association with the textual description of related physical

⁴¹⁶ Yates, Frances A. (1996), *The Art of Memory* (London: Pimlico), p. 39.

places. When considering how to transform spatial metaphors of texts into physical spatial compositions, it is necessary to analyse the plot structure of narratives and to further explore means of visualising the post-colonial spatial metaphors conveyed therein. Hence, the following section will discuss spatial scenarios and relations embedded in the selected textual narratives through plot analysis from which the potential spatial structures of these narratives could be unveiled.

5.1.3 Plot analysis and the (spatial) structures of narratives

Considering that the plot of a narrative is ‘a combination of incidents’⁴¹⁷ of a story and plot is ‘a mediation between the individual events or incidents and a story taken as a whole’⁴¹⁸, the plot analysis of a narrative may suggest the structural relationship between narrative components and the whole. In terms of conducting a structural analysis of narratives, Barthes says that ‘... it is thus first of all necessary to distinguish several levels or instances of description and to place these instances within a hierarchical (integratory) perspective.’⁴¹⁹ Furthermore, Barthes states:

To understand a narrative is not merely to follow the unfolding of the story, it is also to recognize its construction in ‘storeys’, to project the horizontal concatenations of the narrative ‘thread’ on to an implicitly vertical axis; to read (to listen to) a narrative is not merely to move from one word to the next, it is also to move from one level to the next.⁴²⁰

It is clear that the spatial structure of a narrative or the diagrammatic illustration of an understanding of a narrative has been suggested by Barthes. Thus, it can be

⁴¹⁷ Aristotle (1941), ‘Poetics’, *ibid.*, p. 1461.

⁴¹⁸ Ricoeur, Paul (1984), *ibid.*, p. 65.

⁴¹⁹ Barthes, Roland (1977), *Image - Music - Text*, ed. Stephen Heath, trans. Stephen Heath (London: Fontana Press), p. 86.

⁴²⁰ Barthes, Roland (1977), *ibid.*, p. 87.

argued that by means of plot analysis the structure of a narrative can be understood both spatially and temporally. Moreover, by associating plot analysis with the visualisation of spatial relations in a narrative, the spatial structure implied in the narrative and its relation to referential physical places might be disclosed. In this section, plot analysis will be used to explore the narrative structure and spatial relations in Saro-Wiwa's *Sozaboy*, Wang Chen-ho's *Rose, Rose, I Love You*, Zhong Zhao-zheng's *Nu Tao* (怒濤, A Furious Wave) and Li Quao's (李喬) *Mai Yuan 1947 Mai Yuan*.

In discussing the plot of a narrative, it is significant to analyse the development of the storyline as well as categorising some key scenes related to events or the characters' actions in the narrative. By analysing the storyline, the temporal axis of the plot can be determined, the scenes can be spatially connected with the events of the narrative, and the characters' actions might highlight the spatial characteristics of the scenes. Furthermore, because the plot of a narrative is closely related to the sequence of narration, through the plot analysis it is possible to illustrate the temporal structure of narration, with which the relationship among narrative scenes, characters and events could be disclosed. Insofar as a different narrative might employ specific means for conveying narrative scenarios and spatial metaphors, the mode used for representing spatial implications could be varied according to respective writing style. For instance, although *Sozaboy* and *Mai Yuan 1947 Mai Yuan* present post-war events, it can be argued that the events and scenes narrated in *Sozaboy* are somehow fabricated by the author, whilst the events and narrative scenes in *Mai Yuan 1947 Mai Yuan* are closely related to the actual incidents. Moreover, *Sozaboy* and *Rose, Rose, I Love You* are narrated through one storyline, yet *Mai Yuan 1947 Mai Yuan* is composed of three storylines.

With respect to the plot of *Sozaboy*, the narrative scenario is initially connected with the events relating to the protagonist Mene's longing to be a soldier, then to his struggle with the 'big big grammar' that is ordered by the new government in the army, and finally to his disillusionment with military life under the corrupt new government. Thus, it is possible to specify the metaphorical potential of some key verbs and pronouns composed in the work, in that the key verbs may suggest the dynamic actions of the characters, and pronouns may imply the metaphorical relationship between one character and the other, or they may suggest power relations among the characters. Along with the narration of the protagonist's experience, the social hierarchy and the power relations among the characters can be discerned. In terms of mapping the plot analysis, it is possible to begin with the setting of the narrative's temporal axis that is evolved from the sequence of narration and the occurrence of narrative events, and further a spatial axis that is shaped by vertically classifying the characters' social hierarchies, i.e., from superior to inferior could be set. That is, the plot of *Sozaboy* can be presented by spatially locating the venues of events and the characters according to their social hierarchy, as well as by illustrating the movements of related characters along the temporal axis of the plot. (Fig. 5. 1) Because the narrative presents a fictitious soldier's experiences of living in that unstable society rather than the narration of a realistic story, illustration 5. 1 could be regarded as a conceptual drawing of the plot. Additionally, the pronouns that signify the power of dominant authorities (chief Birabee and the chief commander), i.e., grammar and gun, and the actions that they perform in the narrative, i.e., chop and fighting, are correspondent with the authorities' superior social hierarchy.

With regard to the layout of illustration 5. 1, it can be argued that although the

temporal axis is linearly developed, the occurrence of events and its relation to the social hierarchy of characters have forged a three-dimensional narrative structure. In other words, by means of connecting the metaphorical representation of the pronouns and the actions suggested by the verbs with the above-mentioned structure, a dynamic reading of this narrative could be perceived through illustration 5. 1. The narrative scenario demonstrated by this illustration could be further developed by associating narrative sequence with imaginary spatial images that are presented by a series of mapping exercises transformed from textual descriptions. For example, in relating local civilians' disappointment at the corruption of new government and the hardship of their lives, the author conveys the contrast of people's reactions to the coming of the new government in varied sections. In the opening section, he writes:

Although, everybody in Dukana was happy at first. All the nine villages were dancing and we were eating plenty maize with pear and knocking tory under the moon. Because the work on the farm have finished and the yams were growing well well. And because the old, bad government have dead, and the new government of soza and police have come.⁴²¹

In the third section the narrator describes local civilians' disappointment at the corruption of new government by quoting people's conversation and saying:

So I met them as they were talking in the square. They were sitting on top of some trees on the ground talking small small. They were not happy at all. This is what they were talking as I hear 'am:

“Bom, I think it is time for us to die,” said Duzia.

“Why?” Bom asked.

“Buy one cup of salt for one shilling? Whasmatter?”

⁴²¹ Saro-Wiwa, Ken (1994), *Sozaboy*, *ibid.*, p. 01.

“It is very worse at all. How will porson begin to buy one cup of salt for one shilling?”⁴²²

Even though Nigerian people initially were happy with the arrival of a new government, the contrast between these two circumstances implies that civilians would soon be frustrated by new government policies because their money and lives would be ‘chopped’ by the new authority. From a metaphorical viewpoint, the corruption of the new government would suggest an unstable condition in Nigerian society. The chaotic phenomena can be represented by a series of illustrations showing the discontinuity and dislocation of narrative sentences. (Fig. 5. 2, 5. 3) These two illustrations would not only visualise the spatial metaphors in the novel, but could also spatialise the scenario of the narrative.

With respect to the plot of *Rose, Rose, I Love You*, it is clear that the sequence of narration is quite different from that of *Sozaboy* in that the former is told by means of flashback and is narrated in a synchronic way, while the latter develops in chronological order. Accordingly, within the process of reading *Rose, Rose, I Love You* a discrepancy between the occurrence of actual events and the unfolding of narrative events could be discerned. In terms of analysing the plot of this narrative, it is possible to set up two temporal axes (one as a sequence of narrative events, another as a sequence of narration) and one spatial axis referring to venues and occurrence of events. Moreover, because the narrative events are closely related to power relations among characters, and because this power relation may suggest the social hierarchy of the characters, the hierarchical relationship among venues can be suggestive of the spatial relationship among the characters’ living spaces in Taiwan’s post-colonial society. That is, as discussed in Chapter Two, the red light district and

⁴²² Saro-Wiwa, Ken (1994), *ibid.*, p. 24.

prostitutes' houses are characterised as dark and unclean places, whilst the residences of educated people and local authority are typically portrayed as luxurious spaces.

Additionally, in the sequences of narrating the event of training bar girls, several scenes and venues are illustrated through specific colours to symbolise the spatial characteristics of certain characters' living spaces and the characters' taste. For example, the teacher Dong Si-wen's room in a high class hotel is painted pink to signify his fashionable taste; the clinic of Doctor Yun and the 'Mercy Chapel' are portrayed as white spaces with brightness to resonate with the purification of these two places. The application of colour metaphor to the novel not only symbolises the hierarchy of narrative characters, but also suggests the contrast of spatial identity between the educated persons' living spaces, i.e., English teacher, clinical Doctor and pastor, and the uneducated prostitutes' working places. Following the above discussions, the plot analysis of *Rose, Rose, I Love You* can be disclosed by associating the location of narrative venues with the sequence of narration, which may reveal an imaginary spatial relationship among characters, as well as the hierarchy of these venues' spatial quality. (Fig. 5. 4) Nevertheless, the layout of these narrative venues can be regarded merely as a metaphorical spatial relation rather than as the actual spatial relationship between the living space of each character. To connect the narrative's conceptual spatial structure with physical space, it is possible to modify the spatial relation of the narrative venues according to the venues' potential location in the city (Fig. 5. 5), through which the difference between the imaginary spatial structure and the physical spatial relation can be discerned. Thus, it can be argued that the spatial metaphors suggested by this narrative fluctuate between an imaginary spatial relation presented in the plot analysis, and the potential physical relation registered on a city map.

Following the discussions on the plot analysis of *Sozaboy* and *Rose, Rose, I love you*, this section will also discuss two Taiwanese textual narratives, i.e., Zhong Zhao-zheng's *Nu Tao* (怒濤, A Furious Wave) and Li Quao's (李喬) *Mai Yuan 1947 Mai Yuan*. Being associated with the 228 Incidents (a series of political persecutions that occurred in Taiwan's post-war period) and being written in multiple languages, these two novels can be thought of as post-colonial textual narratives. In addition, as the discussion of the political Incidents was a social taboo at the time when Taiwan was controlled by martial law, the creation of these two novels also represents the complexity of the island's post martial law period. These two novels are thus different from Wang's *Rose, Rose, I Love You* in terms of the authors' explicit conveyance of the stories regarding the Incidents and the traumas brought about by the political massacre. Furthermore, as Zhong and Lee were both born in the period when Taiwan was colonised by the Japanese government and both experienced the transition from Japanese colonial power to Chiang Kai-shek's authority, it is clear that the authors intend to project their own experiences by portraying the characters' ambivalence between different cultures and the impact of the distorted society on them. From the perspective of language representation, Zhong's and Lee's utilisation of a mixture of Japanese, Chinese, Holo and English along with their mother tongue, i.e. Hakka, emphasises not only the hybridity of Taiwanese languages but also highlights the multiplicity of the island's post-colonial cultures.

Being closely related to the 228 Incidents, the plot analysis of these two novels also aims to demonstrate the temporal and spatial axes of each narrative by connecting the novels' sequence of narration with the course of the political Incidents. With respect to the plot analysis of *Nu Tao*, this section will highlight

episodes and venues relating to the background and occurrence of the 228 Incidents. Specifically addressed is how the unfolding of the Incidents may disclose Formosans' disillusionment at – and confrontation with – the domination and brutality of Taiwan's new authority, namely, Chiang Kai-shek's KMT government. Moreover, as the novel is narrated dynamically and the narratives are developed in a non-linear manner, the sequential order of the chapters may not represent the actual temporal axis of the work, and thus it is not possible to draw a singular route for reading this novel. With regard to the plot analysis of *Mai Yuan 1947 Mai Yuan*, this research will focus on the second volume of the novel rather than on those realistic episodes and events of the Incidents that comprise the first volume. In other words, the analysis will underscore the aftermath of the Incidents, in terms of the characters' being arrested as well as their lives in jails and the suffering of family members.

In *Nu Tao*, Zhong firstly conveys the changes of the island's social structure and people's ideologies, along with the complex relation between Taiwanese and Chinese immigrants who came to Taiwan during the early years of the KMT's takeover of Taiwan. Because the narrative is set at the time when Japanese colonisation ended in Taiwan and when many Taiwanese people returned from Japan and mainland China, the returning second and third generations of Lu families gathered together in the meeting and shared their experiences of travelling abroad. Cast within a conversation among characters, we learn that Japanese was initially regarded as a principal language, whilst following the governance of the KMT authority, Mandarin Chinese has gradually become a popular and dominant language. Consequently, the difficulty and annoyance of these young Formosans in learning a 'foreign' language can be discerned from the text. Moreover, the uncertainty of the

Formosans with respect to Japanese colonial culture and the dominant Chinese one can be sensed in the first and second chapters. In addition, the mixture of Taiwanese spatial identities could also be discovered in the narrative through the scenes of the young Formosans' sitting and sleeping on a Japanese tatami in a traditional courtyard residence.⁴²³ From the viewpoint of spatial representation, the blending of traditional Taiwanese courtyard space with a set of Japanese tatami may suggest the spatial hybridity of the islanders' living spaces, which resulted from the implantation of colonial culture.

Secondly, Zhong relates the prologue of the 228 Incidents by portraying the confrontation of the young generation of the three families with the changing society, as well as the absurd policies and behaviours of the new authority, such as the inflation caused by sending the island's products to mainland China as well as the officials' fraud and bribery. Meanwhile, the corruption of the new government is revealed by a series of episodes that are related to the destruction of the island's natural sources and to the domination of local authorities.⁴²⁴ In descriptions of these episodes and young Formosans' struggle with the rotten society and natural environment, a contrast of narrative images between Japanese colonisation and the governance of Chiang's authorities is perceived. In the second part of the narrative, the venues of the episodes are described in relation to some marginal places in the city of Taipei. In narrating the visit of Lu Zhi-lin (陸志麟) and the Chinese lady Han Ping (韓萍) to a Daoist temple, especially, not only the contrast between the couple's graceful dressings and the disordered, smoky and noisy nature of the temple is stressed, but also the differences between these two characters in terms of

⁴²³ Zhong, Zhao-zheng (鍾肇政) (1997), *Nu Tao* (怒濤, A Furious Wave), *ibid.*, p. 22, 57-8.

⁴²⁴ Zhong, Zhao-zheng (鍾肇政) (1997), *ibid.*, p. 78-104.

language use and ideology is revealed. Owing to the problem of language communication, in the visit to Yong Le Market (永樂市場), the scenes of Lu's mimicry of mandarin Chinese and the couple's conversation in English are mixed with local people's speaking in Japanese and in Taiwanese slang. Moreover, because of most characters' anti-Sinicisation and their identification with Japanese culture at that time, a numbers of Japanesque streets or districts are used by the author to describe the venues where narrative events took place.⁴²⁵ Nevertheless, these streets or districts were thereafter renamed in a Sinicised way; such as Ming-zhi Bridge (明治橋) became Zhong-shan Bridge (中山橋). That is, the symbolic urban element that was set to refer to the Japanese Ming-zhi period has been changed into a memorial for commemorating Sun Zhong-shan, the first president of the Republic of China.

In analysing the second section of the plot it is possible to locate these narrative scenes along the narrative sequence as well as classifying these places according to their relative distance from the centre of the city. In other words, the classification of narrative scenes might suggest the spatial hierarchy shaped by colonists' ideology, and through which it would be possible to illustrate the multiple characteristics of the island's spatial identities. Moreover, in order to compose a spatial framework of the plot analysis, it would be necessary to present the contrast between some related marginal spaces and the central and public institutes in the city of Taipei, where the petitioning and fighting events of the 228 Incidents occurred. In addition, it can be suggested that the re-naming of Japanesque streets indicates the transition from Japanese colonisation to governance by Chinese culture, as well as suggesting the new government's intention of erasing local people's memories.

⁴²⁵ Ibid., p. 180, 184, 186.

In the final part of the narrative, a group of governmental institutions became the key venues of the Incidents, such as the branch of the Monopoly Bureau in Taipei (專賣局台北支局) and the Bureau of Railway (鐵道部), where conflicts and fighting between the authorities (policemen and soldiers) and Taiwanese civilians took place. Furthermore, as the Incidents were triggered by an event when the Monopoly Bureau agents seized and later pistol-whipped a Taiwanese woman who had been handling untaxed cigarettes, a series of protests and petitions were lodged by many Formosans along these venues in order to let off their dissatisfaction at the authorities of Chiang's KMT government. Seeing that *Nu Tao* is a realist novel and that most of the narrative venues are closely related to the actual incidents, the description of narrative events along with spatial scenarios reveals the realistic course of the Incidents rather than suggesting metaphorical meanings of the text.

In the end of this novel, Zhong relates a series of conflicts between Formosans and the KMT authorities, in which a member of the third generation of Lu families (Lu C-j, 陸志鈞) died in an attack on a local airfield, a doctor (Lu C-c, 陸志麒) was imprisoned because he had rejected the demand of a Chinese major general⁴²⁶, and some other members were frightened by the brutalities of Chinese soldiers. Meanwhile, following the arrest or massacre of many Formosans across the island, martial law was declared by Chen Yi (陳儀), the chief executive in Taiwan, by which a dreadful phenomenon was formed in the island and whereby ineffaceable memories were imprinted in the minds of Taiwanese people. With regard to Lu C-j's death in the revolt, the author conveys the characters' shock and disappointment at the Incidents within the narration of the funeral by using flashback to recall the occurrence of the event intermittently. After portraying such miserable

⁴²⁶ Ibid., p. 337-340.

incidents the author implicitly depicts the sorrow, reluctance and helplessness of young Formosans through a scene where Lu C-1 is leaving for Japan in the Keelung harbor where a massacre happened a few days before.⁴²⁷

According to the above discussions, it is clear that the spatial framework of the narrative can be established by connecting the locations of narrative venues with the plot. (Fig. 5. 6) In illustration 5. 6, the temporal and spatial axes initially focus on the clan meeting of Lu families at their traditional courtyard residence. The Lu families' traditional courtyard residence acts as a central venue for accommodating Lu families and various guests, and for the occurrence of family events. With regard to the spatial characteristics of a Taiwanese traditional residence, it can be argued that the symmetrical spatial structure of this courtyard residence along with its Chinese style is intermingled with the modular type of Japanese tatami. Following the above temporal and spatial axes, the plot analysis of the second part will address the intertwining of scenes in mountain areas with the Lus' courtyard house and some spots in the city of Taipei. In this illustration, the natural resources in the mountain areas are described in terms of their destruction to emphasise the corruption of local authorities; in the meantime, some marginal places are portrayed together with the scenario relating to Lu and Han's visit to the city of Taipei. As the final section of the plot conveys the conflicts between Formosan civilians and the new authorities in relation to the Formosans' petition for and resistance to the authorities' inhuman persecution, it is essential to associate the location of these venues on Taipei's city map with images of shooting and fighting. In doing so, the chaotic phenomena regarding the events of the Incidents could be connected with the past spatial images of the city, by which a spatial narration relating to the island's

⁴²⁷ Ibid., p. 388-397.

post-war political events could be generated.

With regard to the plot analysis of *Mai Yuan 1947 Mai Yuan* it is necessary to focus on the second volume of the novel, which portrays fictional stories relating to the aftermath of the 228 Incidents, and in which Formosans being psychologically struck could be perceived. In the second volume of this novel, Li interprets what Taiwanese people could have suffered from the Incidents. Although this novel is similar to Zhong's *Nu Tao* in terms of the background and contents of narrative, Li's setting of the characters, the structure of narration, and the manipulation of various languages have forged a very different composition from *Nu Tao*. In relation to the manipulation of Taiwan's multiple languages, Li transliterates Japanese into Mandarin Chinese rather than using the original language that the narrative characters would speak, and translates the meaning of the language into Chinese, such as Zhong has composed in *Nu Tao*. Li's purpose of mixing language in the novel is to hold on the notion of 'narrative viewpoint' as well as expressing what the characters can say⁴²⁸, in order to announce that the novel is written for the Formosan reader, who is accustomed to this sort of hybrid language.

In order to convey the complex stories relating to the Incidents, the novel is written and narrated through multiple storylines. The first storyline is set from the viewpoint of the male protagonist, Lin Zhi-tian (林志天) who was a post-war intellectual and the leader of the young dissidents in Taichung during the 228 Incidents. Because of his participation in the revolt, Lin was designated a criminal and he thus fled secretly to escape being arrested by the KMT authority. During his exile, Lin travelled in a series of enclosed spaces, such as a toilet of a railway

⁴²⁸ Li, Quao (李喬) (1994), 'The Author's Preface (2) (作者序 二)', in Li, Quao (李喬) (1994), *ibid.*, p. 20.

carriage, in which he had experienced a sense of being imprisoned and being isolated from others for situating in a depressed and lonely condition. However, after a month of being a fugitive, Lin was arrested due to being betrayed by one of his Taiwanese friends and was sentenced to jail for 17 years because he acted as a leader in the revolt. Through this story line, Lin's resistance to the suppression of the KMT authority as well as his struggles against the shadow and frustration of political persecution are portrayed. In his imprisonment, Lin has experienced many ordeals and the dark side of the jail and has finally realised how a Formosan can go in the future; he thus can identify himself with the island of Taiwan and changed his name from Lin Zhi-tian (林志天) into Lin Zhi-tai (林志台), which signifies that he is determined to devote himself to Tai (台), namely Taiwan. Within this storyline, the scenes of Lin's imprisonment would suggest that not only many Formosans lived in physical jails, but also their spirits and minds were confined in 'invisible prisons'.

The second storyline is narrated from the view of Lin's wife, Zhong Qiong-yu (鐘瓊玉), and relates to her sufferings and the difficulties she can hardly endure during Lin's imprisonment in jails. Zhong's sufferings from loneliness and being harassed by policemen represent similar experiences that many Formosans underwent, who had to tolerate not only persecution by the authorities but also the imprisonment or loss of their family members. Zhong's circumstances could be thought of as being jailed in an invisible prison and situated in the world of being self-imprisoned. The third storyline is about the sufferings and traumas of the female protagonist, Ye Zhen-zi (葉貞子), who was arrested and jailed because of her involvement in the 228 Incidents. Within the process of being sentenced, Ye was assaulted and raped by a Chinese gaoler, and become pregnant with a child. After release from the jail and an attempted abortion, she exiles herself to the unfamiliar

and marginal city of Hua-lien, where Holo, Hakka, aboriginal and Chinese people mix together, to start with a new life and to bring up her child, whose name is Pu Shi (浦實), ‘Wu La Mi’ in Japanese, which signifies ‘hate’.⁴²⁹ Living with her ‘hate’ and her physical and spiritual sufferings, Ye can hardly restrain herself from remembering this unbearable trauma and keep away from encountering other people’s prejudices. In order to survive in these unusual circumstances, she tries hard to adapt herself to the social environment dominated by Chinese immigrants as well as endeavouring to master mandarin Chinese and wearing Chinese clothes, such as the traditional Chinese cheongsam. However, not only does she fail to enter the Chinese society but also her child can not be accepted by the society inasmuch as he speaks the mixture of Hakka and Holo dialects or slangs.

In the narrative, Li uses language and the characters’ names as metaphors for Formosans’ ambivalence and fluctuation between the dominant culture and marginal one due to their delayed identification with Taiwanese cultures. For example, in order to indicate her identification with the superior Chinese culture, the female protagonist Ye had changed her name from Ye Zhen-zi (葉貞子) (a Japanesque name) to Ye Zhen-hua (葉貞華) (a Sinicised name). However, Ye finally returned to her original name after discovering that she was excluded by Hua (華), namely Hua ren (華人, Chinese) and was estranged from Chinese culture.⁴³⁰ In addition, a similar case could be the male protagonist Lin Zhi-tian (林志天) who changed his name into Lin Zhi-tai (林志台) after realising the importance of identifying with Taiwanese cultures. Moreover, in terms of spatial metaphors, Li employs the images of the characters’ being confined in jails by the authorities to represent Taiwanese people’s

⁴²⁹ Li, Quao (李喬) (2006), ‘Mai Yuan 1947 Mai Yuan Dao Dou (埋冤一九四七埋冤導讀, An Introduction to Mai Yuan 1947 Mai Yuan)’, in Li, Quao (李喬) (2006) et al., *ibid.*, p. 78.

⁴³⁰ Li, Quao (李喬) (2006), *ibid.*, p. 80.

physical and mental persecution after the 228 Incidents.

With respect to the plot analysis of this novel, it is possible to set up these three storylines in chronological and synchronic ways in that the first and second storylines and some of the characters are interrelated with each other. In other words, the first and second storyline might partly overlap with each other, such as Zhong Qiong-yu's story intersects with Lin's life in prisons; Lin is confined in a visible prison, through which he is isolated from his family except his meetings with Zhong; while Zhong is confined in an invisible jail by which she secludes herself from outer seductions and desires. With regard to the third storyline, Ye Zhen-zi (葉貞子) and her son's story is developed independently despite its initial spatial setting being related to the prison where Lin is sentenced. In the meantime, Ye's exile of herself to the marginal city of Taiwan, i.e., Hua-lien, may suggest another spatial structure concerning Formosans' being excluded from Chinese society.

Accordingly, the layout of these three storylines can be determined by locating the spatial settings of each line on the peripheral areas of a virtual power center. That is, both Lin's being confined in physical jails and his wife Zhong's situation of living in the world of self-imprisonment or in an invisible prison can be regarded as being put under surveillance by the power centre. Both situations not only suggest an enclosed and isolated spatial characteristic, but also a sense of spatial domination carried out by the power centre. At the same time, Ye and her son's situation of being excluded from the centre of Chinese community may be suggestive of unrooted or drifting spatial characteristics which are confined by an invisible jail. These spatial characteristics that the characters are situated in can be indicated by diagramming the potential movement of the characters with notational drawings, marking the locations of power centres by cross signs and the relative locations

where narrative events occur, so as to illustrate the spatial relationship among the three storylines. (Fig. 5. 7) From the illustration, it is clear that although these three storylines are narrated sequentially, the structures of narrative plot and the positional relationship among narrative venues could be presented simultaneously.

To summarise the discussions in this section, it is suggested that through plot analyses the temporal and spatial relationship between narrative events and spatial scenes can be visualised. Moreover, the discourses on power relations and spatial control as well as discourses on spatial identity regarding Taiwan's post-colonial condition can be presented to spatial designers. Nonetheless, the illustrations of plot analysis might mainly demonstrate two-dimensional and diagrammatic narrative structure rather than present three-dimensional spatial characteristics and actual spatial relationship. The following section thus aims to discuss the means of representing or spatialising the spatial implications or metaphors in Taiwanese post-colonial textual narratives.

5.2 Drawing spatial metaphors from Taiwanese textual narratives

Following the discussions on the plot analysis of Taiwanese post-colonial textual narratives, it is essential to explore what means and what representational media can be applied to drawing spatial metaphors or spatial implications from these works. In terms of drawing spatial metaphors embedded in textual narratives, it can be argued that typical architectural drawings, i.e., plan, section and elevations, may not fully represent the sequence of events or dynamic spatial propositions embedded in textual narratives. We might recall here Tschumi's suggestion that due to the limitations of conventional architectural drawing '... issues of *notation* became fundamental: if the reading of architecture was to include the events that took place in it, it would be necessary to devise modes of notating such activities.'⁴³¹ For example, in the discussions on Tschumi's *The Manhattan Transcripts* and his students' works at the AA in 1977-1978 in Chapter Three and Chapter Four, movement notations together with the juxtaposition of images were utilised as the means for representing the movement of bodies in space, as well as for exploring the relationship between event and space.⁴³² In other words, in order to represent spatial metaphors relating to narrative plot and the narration of narrative events, some representational media, such as notational drawing, photo image and spatial device, could act as agents for transforming spatial aspects in text into spatial constructions. In doing so, not only the relationship between Taiwan's public spaces and associated events can be reconsidered, but also spatial narrations related to Taiwanese post-colonial conditions can be constructed.

⁴³¹ Coates, Nigel and Tschumi, Bernard (1983), *The Discourse of Events*, *ibid.*, p. 42-3. Tschumi states in "River Notations": Movement notation derived from choreography, scores derived from music notation are transposed for architectural purposes.

⁴³² *Ibid.*, p. 42-43, 46-47.

With respect to the spatial aspects and spatial metaphors projected by the textual composition of post-colonial narratives, two approaches have been discussed in the previous section and can be further elaborated in association with the use of representational media. The first approach is that phrases in a textual narrative may project a similar spatial relation to the referential environment, even though the referent is imaginary or the described object is different from the relevant signifiers in the text. In this section, the metaphorical concepts that are related to spatial aspects, namely ‘orientational metaphors’ and ‘ontological metaphors’⁴³³ will be explored. In particular, as has been discussed in 5.1.1, it can be stressed that orientational metaphors might imply the movement of narrative objects rather than the signification of static symbols. The second approach is about spatial metaphors that are embedded in the discourse of narrative events or in the manipulation of narrative language. This research would argue that the latter may be closely related to the former in that political events or power relations conveyed in post-colonial novels may be associated with the use of multiple languages by those who were formerly colonised. Because the hybridity of language in textual narratives may engender a gap in communication, the approach suggests that spatial metaphors can be revealed by manipulating non-grammatical writing or by a mixture of multiple languages, with which a creative aspect of readerly interpretation can be shaped.

Accordingly, this section will firstly discuss the means of visualising spatial metaphors embedded in the composition of hybrid languages of selected Taiwanese post-colonial textual narratives, as well as delving into the possibility of mapping the spatial experiences of narrative characters. Secondly, as the reading of post-colonial novels may present a dynamic and discontinuous action, the section

⁴³³ Lakoff, George (1980), *Metaphors We Live by*, *ibid.*, p.14-21, p.25-32.

will also discuss the use of notational drawings for delineating the dynamic and flexible experience of reading these works. Thirdly, book devices and moving images will be applied to the spatial representation of the sequence of narrative events and spatial narration because filmic media or moving images offer the potential for transcending the limitation of ‘enframed vision through the juxtaposition of different realities.’⁴³⁴ Finally, the section will discuss the difference and similarity of spatial representation among these representational practices and discuss the potential for associating the spatial propositions revealed by the practices.

5.2.1 The visualisation of spatial metaphors in textual narratives

In terms of the visualisation of spatial metaphors implied in post-colonial textual narratives, it can be argued that to spatially manipulate the textual plane of the novels will be an important step. That is, with regard to representing the experience of reading discontinuities that might be caused by the ambiguity of phrases and words from hybrid languages (such as a mixture of English and local dialects) with local tongues in the novels, it is possible to spatially highlight the disconnection by blurring these phrases and words, and by submerging them below the textual plane.⁴³⁵ Although a phonetic language is different from an ideographic one in ways of writing and reading, the means of manipulating textual planes may engender a direct visual image for the works written by either language. For example, with respect to Saro-wiwa’s *Sozaboy*, which is composed by the blending of local tongues

⁴³⁴ Pérez-Gómez, Alberto and Pelletier, Louise (1992), *ibid.*, p. 36. They also state that ‘the cinematographic montage provokes a disruption of the spatial and temporal perspective. Its narrative confounds the linear structure of filmic time, deconstructing homogeneous, geometric space.’

⁴³⁵ The textual plane is the literal plane on which the original text appears in the novel.

with English, the reading discontinuity of this novel can be represented by submerging these local tongues under the textual plane and covering them with translucent papers. (Fig. 5. 8. a) In this illustration, the submergence and blurring of non-English words could be suggestive of the spatial images regarding the ‘pits’ for sozaboys to jump up and down in the field. In addition, the repetition of local tongues, such as ‘big big grammar’ or ‘very very very stupid man’, which presents a metamorphic intonation and a discontinuity of communication, could be conceived of as bulging landscapes rising up from the plane. (Fig. 5. 8. b) With regard to Taiwanese post-colonial novels, which are composed with various languages and are written vertically in Chinese characters, the discontinuity of reading can also be represented in the above same manner.

In terms of drawing spatial metaphors from *Rose, Rose, I Love You*, it is significant to visualise and spatialise the metaphors of hybrid language and the reading deviation forged by the composition, as well as illustrating the spatial scenario of the local event through image representation. Similar to illustration 5. 8. a, the mixture of various languages and the discontinuity of reading *Rose, Rose, I Love You* can be visualised through manipulating the textual plane. In terms of visualising the mixture of various languages and the discontinuity of reading, it is also necessary to highlight the deviation of reading that is caused by the existence of hybrid languages. By blurring local dialects and non-Chinese languages with translucent paper, and by submerging these phrases or words under the textual plane, a practice representing the discontinuity of reading passages and the ambiguous meaning of local tongues or broken languages can be presented. (Fig. 5. 9, 5. 10) Furthermore, by means of underlining these non-Chinese languages with certain colours, the grouping and distribution of colonial languages and marginal dialects are

presented on the textual plane, through which the language hybridisation can be represented. (Fig. 5. 11) Moreover, the irregular shifting traces, which are connected and interwoven by heterogeneous language groups and which traverse the vertical Chinese reading passages, may represent the mechanism of conflict among local tongues (Taiwanese dialects), broken foreign languages (transliterated English and Japanese) and the dominant language, Chinese. (Fig. 5. 12)

Owing to the fact that a blending of Taiwanese slangs, local dialects, pidgin English, and Japanese into Mandarin Chinese has generated a cacophonous discourse, the visualisation of hybrid language in this novel may reveal a particular post-colonial context in Taiwan. In other words, as the composition not only implies the multifarious cultures of Taiwan but also suggests its resistance to the monophonic system on which traditional novels rely, the visualisation of language hybridity may present a challenge to the linearity of ideographic writing, through which the potential pluri-dimensionality⁴³⁶ of spatial projection of the writing can be suggested. From linguistic viewpoint, the meanings of phonetic languages (Holo, Hakka and English) can be grasped through their sounds, and the intonation of these languages can be represented by visual mapping, whereby variable sound landscapes rising up and falling down along the horizon will be presented. Moreover, from the writing of phonetic language, the sound variation of the language can be discerned, with which the languages' non-linear characteristics can be suggested, whilst the meanings of Mandarin Chinese cannot really be grasped through the characters' sounds but through their writings. That is, the reading of ideographic language would suggest the linearity of visual comprehension or a linear visual movement that

⁴³⁶ I borrow the term pluri-dimensionality from Jacques Derrida in his discussion on the unity of writing, see Derrida, Jacques (1976), *Of Grammatology*, *ibid.*, p. 85.

develops along the lines.

In relation to the visualisation of spatial metaphors in Zhong's *Nu Tao* and Li's *Mai Yuan 1947 Mai Yuan*, it is also important to deploy the above-mentioned means in a similar process. As these two novels were published after the end of martial law, the content and manipulation of multiple languages of these two post-colonial novels are different from *Rose, Rose, I Love You*. That is, with respect to conveying political oppression and associated massacres, the novels employ an explicit rather than metaphorical way of writing. Moreover, due to the political development in this post-martial law society, Formosans' ambivalence of identification and the mixing of languages resulting from colonisation are openly expressed in the text. Accordingly, in terms of the visualisation of spatial metaphors in the works, it is possible to focus on the strategy of composing multiple and transliterated languages, and spatial imaginations that are portrayed by textual composition.

With respect to the strategy of composing various languages used by the narrative's characters, Zhong employs polyglossia in *Nu Tao*. That is, the novel is written using original foreign languages (Japanese and English) and local dialects (Holo and Hakka) that are then transliterated into Chinese characters in the main text. The latter are accompanied by translations of the meanings below these non-Chinese words, so as to mitigate any possible misunderstanding by the reader. It is argued that a horizontal hinge is developed between these non-Chinese languages and their Chinese translations, across which different readers have varied methods of understanding the narrative content. On the other hand, *Mai Yuan 1947 Mai Yuan* is written with a hybrid manner, in which the pronunciation of Japanese and Taiwanese local tongues are transliterated into Chinese characters rather than being written in Japanese and Romanised spellings. Obviously, Li's intention is to create

a work in which most Taiwanese readers can on the one hand catch the meanings of non-Chinese languages through ideographic writing, and on the other sense the sound of these writings. However, owing to the discrepancy between transliterated language and the original phonetic languages, as well as the insufficient notes for understanding these non-Chinese words, any reader unfamiliar with the pronunciation of Japanese and Taiwanese dialects would have difficulty with this text. Hence, the resulting break in reading may cause not only an uncertainty regarding the story, but also a sense of estrangement between the reader and the narrative content.

In relation to the visual and spatial manipulation of the textual plane of the two novels, it is also important here to emphasise the discontinuity of reading and the ambiguity of the transliterated words by means of submerging these words below the plane and covering them with translucent papers. (Fig. 5. 13, 5. 17) On the contrary, the non-Chinese languages can be highlighted by blurring the writing of Chinese, whereby Japanese and Hakka can emerge from the textual plane. (Fig. 5. 14, 5. 18) From illustrations 5. 13 and 5. 17, which indicate the disjunction of reading passage, two mappings relating the grouping of various languages are developed. (Fig. 5. 15, 5. 19) Nonetheless, as the non-Chinese languages in *Nu Tao* are located over the horizontal hinge under which the Chinese translations are set, it can be suggested that the non-linear way of reading and the multiple routes for varied Taiwanese readers can also be conceptualised and visualised on the textual plane. (Fig. 5. 16) Due to the multiple and dynamic ways of reading *Nu Tao* along the horizontal hinge, the shifting characteristics presented by the illustration 5.16 can be suggestive of Formosans' ambivalence of identification.

From the above discussions, it can be argued that not only the illustrations of

reading breaks on the textual plane can visualise a gap in communication, but also the mapping of various language groups (Fig. 5. 12, 5. 16 and 5. 20) may serve to illustrate the multiplicity and hybridity of both Taiwanese people and their languages. Moreover, the submergence and blurring of local tongues may on the one hand suggest the ambivalence of identification with Taiwanese local cultures and on the other reveal the spatial characteristics relating to the post-colonial condition, such as the space of splitting between different groups of people. However, with regard to the manipulation of the textual plane of *Sozaboy*, although the submergence and blurring of pidgin English can be suggestive of the spatial images regarding the earlier mentioned 'pits' for the sozaboys, the practice may mainly present a two-dimensional composition. Accordingly, the following section will further explore the means and possibility of spatialising the passage of reading discontinuity as well as the spatial metaphors generated by the blending of dominant language with local tongues. In other words, it is helpful to use notational drawing to illustrate the disjunctive passages of reading Taiwanese post-colonial novels as well as the reading fluctuation between the main text and notes.

5.2.2 Mapping the reading action and reading deviation

With respect to breaks in reading that are engendered by the use of hybrid language in post-colonial novels, it can be argued that in *Sozaboy* the author uses annotations in the glossary to reconnect disjunctive parts of the text; while, in *Rose, Rose, I Love You* the author employs notes throughout the text to reference the meanings of transliterated dialects and foreign languages for the reader to bridge the gap of communication. In reading *Sozaboy*, the discontinuity of reading may force the reader to leaf through the text to the glossary at the end of the novel to decipher the

meanings of local tongues. In terms of mapping readings of *Sozaboy*, notational drawing is used to illustrate this shuttling between text and the glossary. Here, the spine of the book can be regarded as the movable hinge of the act of reading that works to shift the centre of narration from narrative text to referential glossary and back. Every shift forward might engender a further connection or disconnection within the reading process by altering connections within and across the narrative. Every turn backward might introduce disorientations in the previously read text. By mapping the moving positions of the book hinge and the 'performance' of the pages, the dynamics of reading the novel can be demonstrated. (Fig. 5. 21) In illustration 5. 21, the drawing below shows the reading deviation and the leafing forward (shown as continuous line loops) and backward (shown as dotted line loops) of the pages along the reading sequence from left to right. The drawing above indicates the movement of book hinge that corresponds to the moving centres of the loops below in the course of turning pages forward and backward.

With the reading of Taiwanese textual narratives, *Rose, Rose, I Love You*, for example, the reading gaps in this novel are minor compared to those of *Sozaboy* because the reader can easily access the adjacent reference notes. However, due to the meanings of some transliterated dialects and foreign languages not necessarily being explained thoroughly by the notes, the reader may also be forced to leaf through the pages to previous annotations for reference. With respect to visualising the process of reading the novel, notational drawings can be used to trace such acts of leafing through the pages or to illustrate the fluctuation between transliterated languages and their annotated notes located elsewhere. (Fig. 5. 22) Moreover, the illustration shows that the course of reading proceeds from right to left rather than from left to right and the traces of turning pages that are shown by loops of dotted

line are fragmented and flexible. From this it can be argued that the mapping of the action of reading *Rose, Rose, I Love You* by notational drawing may vary from one reader to the other because the annotations are not presented in a particular location and that a different reader may have his/her interpretation of the transliterated dialects and pidgin languages. Considering that the traces of reading may project a dynamic spatial relationship between the reader and the text, it can be argued that illustration 5. 21 suggests a convergent spatial structure, while illustration 5. 22 implies multiple and shifting spatial characteristics. Nevertheless, it is put forward that, due to the author's intention of bridging the gap in narration by adding notes in the text as well as the island's political suppression during martial law period, the post-colonial spatial metaphors suggested in the narrative content might be stronger than the one presented in the actual act of reading.

In relation to mapping the readings of other Taiwanese post-colonial novels, it is revealed that in *Nu Tao* non-Chinese languages are mixed with their Chinese translations. Here, the shifting or non-linear course of reading this novel can be notated by connecting the Chinese translations with dotted lines. (Fig. 5. 23) When drawing the course of reading *Mai Yuan 1947 Mai Yuan*, it is also interesting to illustrate deviations of reading this novel as well as the disordered process of leafing back and forth through the text. Because in *Mai Yuan 1947 Mai Yuan* it is not easy to discern which transliterated language is Japanese or Taiwanese, to some readers the breaks in reading might be exacerbated. It is thus possible to emphasise the extent and frequency of reading discontinuities by exaggerating the length of reading gap that is shown by dotted lines, as well as indicating the complex and dynamic mechanism of turning pages backward and forward in the illustration. (Fig. 5. 24)

From the above discussions and practices concerning the mapping of reading

discontinuity of Taiwanese textual narratives, it can be summarised that the notation of the movement of what is here called the book hinge and the performance of book pages in illustrations (from 5. 22 to 5. 24) may suggest dynamic and unstable spatial characteristics of experiencing the island's post-colonial narratives. Furthermore, a series of narrative devices of book format could also be generated by transforming these illustrations into spatial devices. Nevertheless, in order to experiment with constructing spatial narratives that resonate with the island's post-colonial condition, it is necessary to address the potential of visualising select spatial images that are projected in the text of the novels. Hence, in addition to the spatial issues suggested by the use of hybrid languages, the next section will explore spatial imaginaries implied in the content of the narratives such as the spatial experiences relating to the confinement of the protagonists in visible and 'invisible' prisons. Moreover, the research will further associate these spatial images with the narrative device of book format as well as with the practice of cinematic device.

5.2.3 Representing spatial metaphors through book device and cinematic device

Following the above discussions, it can be stressed that by mapping the breaks in reading in Taiwanese post-colonial novels through the use of notational drawing, a similar spatial splitting or break may be registered in the post-colonial contexts investigated. Moreover, I argue that in illustrations (5. 21, 5. 22, 5. 23 and 5. 24), the movement of the book 'spine' and the flipping of book pages can be considered as potential narrative channels because of the dynamic and flexible relation established between text and reader. By respectively spatialising the moving traces shown in illustrations (5. 21, 5. 22, 5. 23 and 5. 24), a series of flexible narrative devices are proposed that can be used to demonstrate reading multiplicity (Fig.5. 25,

5. 26, 5. 27 and 5. 28). The device presented in illustration 5. 25 illustrates dynamic traces made from a reading of *Sozaboy*. Because the book devices are composed of multiple hinges, the flexibility of reading a textual narrative is suggested, whereby one page is juxtaposed with another. Being operated by the reader flexibly and autonomously, the devices may forge creative reading actions, which challenge the standard format of a book and by which spatial metaphors relating to the conflict between the reader and the writing convention can be suggested simultaneously.

From the discussions in 5.2.2, it is clear that because readings of *Rose, Rose, I Love You* will fluctuate between the text with annotation and the one without, this unpredictable interruption in reading might stimulate an alternative design of the book as shown in illustration 5. 26. In association with the main book spine, the device is comprised of multiple hinges, again which suggests a flexibility of reading as well as a dynamic means of operating the device. Composed by similar multiple hinges, the book device shown in illustration 5. 28 also represents a multiplicity of ways to read *Mai Yuan 1947 Mai Yuan* by blending translucent papers with the opaque pages. The other difference between the use of the book suggested in illustration 5. 26 and that in 5. 28 is that the latter presents elongated gaps between each vertical hinge, which suggests the delay of reading and the erasure of memories concerning the 228 Incidents.

With respect to spatialising the reading deviations in *Nu Tao*, the central horizontal hinge plays an important role in the design of the book device. Considering that the reader's course of reading might mirror the author's experience of living in post-colonial situation, the spatial experience suggested by reading deviations along the central horizontal hinge can be represented by the device shown in illustration 5. 27. Moreover, in the device it is revealed that the confrontation

between the vertical hinges (the vertical lines of writing) and the discontinuous horizontal hinge may shape a spatial structure with an orthogonal system and a discontinuous horizontal axis. This device is obviously different from the above-mentioned two devices (Fig. 5. 26 and Fig. 5. 28) due to its setting of the central horizontal axis that is formed discontinuously, as well as its orthogonal composition.

In terms of constructing spatial narratives from the above-mentioned device, it is essential to associate the dynamic mechanism and the concept of multiple hinges with spatial images that are related to the narrative events or to the spatial discourse suggested by the discussed novel. Whereby, the reading of textual narrative can be transformed into the reading of spatial images, which can be further transformed into a potential construction of spatial narration. For example, in terms of *Rose, Rose, I Love You* it is possible to associate spatial images related to the spatial descriptions in the novel with the book device, by which a medium similar to a cinematic device can be proposed. With respect to the spatial representation implied in the novel, it can be suggested that images that are related to the main venue of the novel, i.e., a Christian church, on the one hand can be regarded as the centre of colonial power, possessed of foreign characteristics, and on the other can be thought of as a (now impure) sacred space within which profane events occurred. Moreover, because Wang metaphorically portrays the modernised images of Hua-lien city and the characters' ambiguous identification with local cultures in the novel, the implied spatial contradiction between ordered and disordered space can be stressed through the device. This is to say that in addition to the juxtaposition of the image of local brothels with the image of an analogous Christian church, the modernised city map with orthogonal street system can be overlapped with the city's natural elements

(river bank and coastal lines) on the book device. (Fig. 5. 29) In illustration 5. 29, the overlapping and juxtaposition of the images of the church with the images of brothels in Gou Zai Wei [gaō a me] (溝仔尾) in the city may suggest spatial hybridity in the city on the one hand, and may imply the ambivalence of Taiwanese spatial identity on the other.

When trying to visualise spatial metaphors relating to Formosans' experiences in and after the 228 Incidents, it is important to employ a series of images that relate scenes of the Incidents to the image composition of book devices. For example in *Nu Tao*, the images concerning the occurrence of the Incidents and the conflict between young Formosans and the KMT authorities can be shown in association with a map of the actual venues in Taipei city. (Fig. 5. 30) Regarding those spatial narratives relating to *Mai Yuan 1947 Mai Yuan*, images associated with the oppression or imprisonment of the protagonists can be intertwined with images showing the struggle by young Formosans against dominant forces during the Incidents.

Following the discussions on the composition of spatial narratives by the book device, it is potential to apply the dynamic mechanism of reading to the design of a cinematic device. Nonetheless, as the filmic medium is a temporal construct, in order to represent the spatial metaphors embedded in the novels and construct spatial narrative through the device, the sequence of image narration might be parallel with the plot setting of the narrative or be correspondent with the sequence of the novels' storylines. For example, in *Mai Yuan 1947 Mai Yuan* the association of spatial images with the book device could be developed through interweaving with the plots or the three storylines of the narratives. That is, as the storylines are developed both chronologically and synchronically, the composition of spatial images relating to the

narratives should consider the spatial scenario of narrative events and the flexibility of narration. For instance, in the beginning of the first storyline, the male protagonist Lin Zhi-tian conceals himself in a number of enclosed spaces during his exile, such as in a toilet of a railway carriage and in an attic of his friend's house. The images of enclosed spaces and the representational images of being oppressed by the authorities can be composed in the first part of the device. (Fig. 5. 31)

From the unfolding of the storylines, it is obvious that Lin's being arrested by the authority and being confined in a jail will be followed by Lin's wife Zhong and the female protagonist Ye's circumstances of confining themselves in invisible prisons, and which may suggest many Taiwanese people's situation of being confined in a prison of huge scale. Hence, the spatial images of physical prisons and abstract images regarding psychological imprisonment can be illustrated in association with the representational images concerning the characters' struggle with the dominant power in the second part of the device. (Fig. 5. 32) Moreover, as the final part of the three storylines highlights the protagonists' self-discovery and identification with the island's cultures, it is possible to incorporate the images which convey the multiplicity and hybridity of Taiwanese spatial identities with the dynamic mechanism and flexibility of the book device. For instance, the images of illegal buildings which challenge the island's building code, images of a church which are combined with western religious symbols and Taiwanese local elements, and public buildings that were built in the Japanese colonial period and which are composed of foreign spatial elements and local materials can be mingled together on the device (Fig. 5. 33).

Because the overlapping of various images and the flexibility of narrative structure in the book device may suggest a multiplicity of narration, it can be argued

that the book device demonstrates more flexibility and multiplicity of readings than the cinematic device, thus it may not be possible to transform directly the dynamic mechanism and spatial complexity suggested by the book device into the cinematic device. In terms of *Mai Yuan 1947 Mai Yuan*, it is essential to focus on the transformation of the experience of being imprisoned in physical and abstract jails, and the spatial proposition of multiple layers suggested by the book device, into the composition of moving images. In the moving image device (Fig. 5. 34) it is suggested that the static and enclosed space may represent the spatial characteristics of prison spaces, which limit and confine the actions of narrative characters. In addition, the fragmentation of moving images that is formed by the instability of moving and by the intervention of outdoor spatial images can be thought of as the emergence of local voices; in the meantime, the overlapping of reflective self-image and dynamic outdoor images may suggest the ambiguity of self-identification.

In terms of exploring the means of constructing Taiwanese post-colonial spatial narrations, it is essential to intertwine the spatial propositions revealed by these narrative devices with the spatial context of selected sites for the viewer to grasp the discontinuity between the existing public spaces and the Formosans' concealed memories. That is, the next section will delve into the means of associating the spatial propositions embedded in the narrative devices with moving images and spatial installations, and further to recompose the installation works with the layout and spatial structure of the sites. Through applying the island's post-colonial spatial characteristics which are transformed from textual narratives to physical sites, it would be possible to introduce reality into the imaginary construct of the textual narratives, as well as forging a spatial relationship between the absent memories and the past and present spatial context.

5.3 Constructing Taiwanese post-colonial spatial narrations on physical sites

Following the discussions on the spatialisation of Taiwanese post-colonial spatial metaphors, this section will focus on the recomposition of visualised spatial metaphors and the spatial propositions revealed from the narrative devices and, further, on the connection of these spatial propositions with the chosen sites. That is, the discussions on the transformation of the spatial metaphors embedded in *Rose, Rose, I Love You* will be connected with the spatial propositions on the site of the red light district, Gou Zai Wei [gaō a me] (溝仔尾, the end of a trench), in Hua-lien city. The transformation of textual imaginations into spatial constructions and the visualisation of the spatial metaphors in *Nu Tao* and *Mai Yuan 1947 Mai Yuan* will be associated with the spatial tension between the memorial spaces and the surrounding public spaces of Chiang Kai-shek Memorial Hall. Gou Zai Wei is regarded by local government as the tumor of Hua-lien city and the disordered areas of the district will be removed due to an urban regeneration project. According to local newspapers, a conflict between the authority and local inhabitants has subsequently occurred on the site. Considering that the site is the key venue of the narrative events in *Rose, Rose, I Love You* and the regeneration of the district suggests the erasure of local people's memories, the proposal on the site would thus present the spatial discourse and power relation between the authorities and local people that are analogous to the discourse suggested by the novel. In terms of the second proposal, because Chiang Kai-shek was the president of Republic of China from the 1940s to the 1970s and acted to instruct the massacre during the 228 Incidents⁴³⁷, the Chiang Kai-shek Memorial Hall, which presents as a symbol of

⁴³⁷ Li, Xiao-feng (李筱峰) (1999), *Jie Dou Er Er Ba* (解讀二二八, *Interpretation on 228*) (Taipei: Yu Shan She (玉山社)), p. 154, 158-62.

dominant power and a spatial representation of Chinese culture, can be a site for proposing the spatial discourse between the oppressor and the oppressed people. As the discussions in Chapter One showed, the establishment and naming of the Hall has been a controversial issue and many events that are related to the island's democratic development have occurred at it; the site plays an important role in the construction of spatial narratives concerning the subjugator's cruelty as well as Formosans' memories of the Incidents and experiences of being oppressed.

To explore the potential for constructing spatial narratives through recomposing the spatial propositions suggested by narrative devices within the context of the chosen sites, it is significant to analyse the past and present maps of these two sites and to introduce the spatial and structural contrast between these two states to the proposals. As shown in the discussion of Eisenman's *Romeo and Juliet* project in Chapter Four, it can be seen that the site plan of the city of Verona is used as a source image to produce a series of unending reflexive images that are juxtaposed for the construction of an architecture of fiction. By means of scaling the site map up and down, the analogous relation between the tragedy's narrative structure and the spatial relations of physical elements on the site could be discerned; through this process of 'scaling' Eisenman suggests an aspect of discontinuity, with which the status of the presence of architecture is questioned and the confrontation between reality and fiction can be negotiated. It is obvious that in Eisenman's project the manipulation of the site plan is for constructing abstract spatial relations between the narrative and the site other than for indicating the occurrence of the tragedy and the venues where the narrative events happened. Accordingly, in terms of composing the spatial narrative and to intertwine the presence and absence of architecture, the strategy of juxtaposing and manipulating the past and present maps

of the selected sites can be employed in this research. Because the two proposals intend to explore local spatial identities through people's experiences and introducing spatial memories of local places into the chosen sites, however, it is important to associate video installations in human scale with the spatial discourses and traces of memories suggested by the site maps.

In terms of exploring the power relation between colonial authorities and the colonised other, this section will consider the past and present urban context and the spatial characteristics of the two sites as important references for the re-composition of post-colonial spatial narrations. For Hua-lien city, for example, as the city's modern development and the exclusion of disordered areas or buildings from the city may suggest the spatial ideology of ruling authority, this section plans to employ the difference of spatial structure between the city's historical maps and the present one in the first proposal. Moreover, because some historical events that are related to the political issues of the two sites may strengthen the spatial discourses and the power relation between ruling authority and local people, a series of images and video installations relating to these events, can be applied to the composition of spatial narratives.

In respect of the first proposal, the novel's title *Rose, Rose, I Love You* can be used for the project in that the title implies the Taiwanese people's circumstances of being re-colonised by American and Chinese cultures during the post-war period, as well as the people's ambivalence of cultural identification. The proposal intends to recompose the spatial propositions revealed from the narrative devices that visualise and spatialise the spatial metaphors in the novel and to intertwine them with the existing urban context. Furthermore it is suggested that through the proposal not only can the visualised spatial metaphors benefit spatial designers for the design of

spatial narrations, but also the fragments of local historical spaces can be perceived by the viewer through the setting of video installations. With regard to the second proposal that is related to *Nu Tao* and *Mai Yuan 1947 Mai Yuan*, it can be named *Resetting the Voices of the People*. The title suggests the importance of Taiwanese people's voices and the relocation of public spaces for the people. In this proposal, the spatial images of being imprisoned in visible/invisible jails that are composed in the book device can be transformed into the public spaces of the site, through which many Formosans' memories of the Incidents and their spatial experiences of being oppressed can be perceived from the video installations. In addition, the projection of spatial propositions concerning the 228 Incidents to the Chiang Kai-shek Memorial Hall may suggest a spatial intervention or interference in the existing spatial context.

5.3.1 Rose, Rose, I Love You

The intention of this proposal is initially to examine the feasibility of transforming the spatial propositions that are embedded in narrative devices on Gou Zai Wei (溝仔尾) in Hua-lien city. Based on the discussions on the transformation of the spatial metaphors embedded in *Rose, Rose, I Love You* to the design of narrative devices, this section applies the notions of spatial discontinuity and hybridity, as well as the flexibility of narration to the composition of post-colonial spatial narrations in the city. In order to associate the spatial metaphors in the novel with the spatial discourse existing in the city, the proposal refers to an event recently happened in Hua-lien city, in which conflicts between the residents of Gou Zai Wei and local government has occurred owing to the on-going demolition of the disordered shops and houses built on the trench. From the viewpoint of local government, this

area and these illegal buildings are ‘harmful tumors’ to the city’s future development; yet from the local residents’ standpoint, the area and these shops are full of memories and vitality. This event suggests the marginalisation of local voices and local spatial identities, which can be discovered from Hua-lien’s modern street system and the city planning established in Japanese colonisation and the KMT’s ruling period. (Fig. 5. 35, 5. 36) In other words, the modernised city planning and the naming of the streets, such as Chiang Kai-shek road (中正路), Shanghai street (上海街) and Nanjing street (南京街), had erased local spatial identities and people’s memories. Although the city image of Hua-lien is not realistically portrayed in *Rose, Rose, I love you*, Wang’s concern about local spatial identity can be perceived from the conveyance of the contrast between a local district, namely Gou Zai Wei [gāo a meī], and the dominant roads which stemmed from China or Chinese cities, Chinese road (中華路) and Nanjing street (南京街) for example. It thus can be emphasised that the disordered spaces have been facing a fate of normalisation and have been in conflict with an orthographical city structure that was planned by a dominant spatial ideology.

It can be argued that the exploration of post-colonial spatial identities does not aim at recovering traditional buildings but for the construction of hybrid identity in association with the inevitable discrepancy between ordered and disordered spaces. Instead of directly employing the mappings of language hybridity as a source for formal construction, this research suggests that the mechanism of conflict between local dialects and Chinese or between disorder and order can be drawn upon for the dynamic construction of spatial narrations. In the light of *Manhattan Transcripts*, it can be suggested that ‘three disjointed levels of reality’ can be applied to this proposal and be considered as the sources for constructing the city’s post-colonial

spatial identities. They are the world of events, which may project a similar spatial discourse or power relation to the narrative events, and which can be abstracted from news photo images; the world of objects, composed of buildings or spatial characteristics that are abstracted from city maps or from the selected site; and the world of movements, which are related to the dynamic mechanism of the events or to the action of reading this novel. Here, the world of events can be the conflict between local people and the authorities, which is related to the plan to demolish the disordered shops and houses at Gou Zai Wei; the world of objects can be the disordered shops at Gou Zai Wei and foreign buildings, such as churches in the city centre; the world of movements could be local people's actions of resisting the demolition, or can be represented by the mapping of reading discontinuity of the novel. From the viewpoint of spatial representation, these three levels would project realistic spatial aspects relating to the narrative and the events occurring on the site, and which might act as three layers that are interrelated with each other.

According to the storyline of *Rose, Rose, I Love You*, it can be suggested that the means of flashback and the notions of non-linear narration are the channels for recalling the memories of the event, as well as for expressing Taiwanese people's ambiguous identification with local cultures. Hence, it can be argued that through overlapping and juxtaposing the images and drawings of these three realities (Fig. 5.37), the spatial discourse between present and past, between realistic events and imaginary narratives as well as between ordered and disordered spaces can be revealed. Through the overlapping of the city's past and present maps, it is possible to trace out a series of crossing points on the multiple structures of the maps. Considering that the overlapping of the city's maps may suggest the multiplicity of the city's spatial characteristics and may reveal the tension between nature and

artificiality, the crossing points can act as knots for connecting the past and present of the city. Accordingly, it is possible to locate a series of spatial installations that show moving images relating to the city's past and present narratives on the crossing points. (Fig. 5. 38) Moreover, by intertwining the visualisation of language hybridity and spatial metaphors in the novel with the spatial multiplicity that is presented by the overlapping of maps, the city's post-colonial spatial narrations can be constructed. (Fig. 5.39)

This proposal does not intend to reproduce a series of memorial spaces by locating video installations on the crossing points but to create ordinary spatial settings on a human scale, formed by the combination of fragmented objects, video screens and existing urban furniture and elements, such as bus stops, traffic pole and fences etc. In doing so, local people may unexpectedly encounter and browse the projection of moving images regarding historical events and the conflicts between local people and the authority in Hua-lien city. Moreover, the images of the city's original rivers and natural elements that were removed or covered by the building of city streets will be presented along with the narrations of these events, so as to disclose the city's past traces to the viewer. With regard to the relation between the viewer and the setting of video installations, it is interesting to recall the viewer's role of acting as both the observer and the observed in Diller and Scofidio's *Para-site* (1989) project. In *Para-site* project, the setting of video cameras converts the role of the viewer into the viewed whilst in this proposal, without purposefully installing video cameras the passerby will merely act as a viewer during his/her roaming in the city, able to sense the spatial contrast between the past and the present of the cityscape as well as viewing fragments of the city's narratives.

5.3.2 Resetting the Voices of the People

From the discussions about the context of post-colonial discourses in Taiwan in Chapter one, it becomes clear that many public buildings on the island, such as Chiang Kai-shek Memorial Hall, were established to memorialise the ‘great leader’ of the Republic of China and to build up a strong Chinese cultural and spatial identity. Among these buildings and spaces, the Chiang Kai-shek Memorial Hall plays a supreme but contradictory role not only because of its symbolic architectural form and dominant layout, but also because of the controversy surrounding the naming of this memorial Hall. Due to Chiang being regarded by the KMT authority as the great saviour of the Chinese people, his exploits could be represented by the symbols of Chinese culture or by the spatial forms of a traditional Chinese palace in other words. However, from some Taiwanese viewpoints, it would be unsuitable to highly memorialise or praise Chiang through this grand building inasmuch as he acted as an autocrat in Taiwan’s post-war period.

Apart from renaming the Hall, it is suggested that by transforming the spatial metaphors in *Nu Tao* and *Mai Yuan 1947 Mai Yuan*, and by transposing select spatial propositions from the narratives onto the site, a discourse between sovereign power and ordinary people can be put forth. This is to say that, as the title suggests, the proposal would intend to reconsider the participation of Taiwanese people in the public spaces of the Hall by resetting spatial accesses and spatial installations for the viewer to recollect or to patch up his/her memories of the 228 Incidents so as to reset people’s voices on the forming of Taiwanese identities. In addition, the concept of spatial multiplicity that is represented by multiple axes and various spatial layers will be introduced to the resetting of the public spaces, in order to convey fragmented spatial memories to local people and the visitor by video installations. With respect

to the transformation of spatial metaphors in the two novels into the re-composition of Formosans' concealed memories, it is essential to focus on the images of conflict and the spatial images of being imprisoned and to transform them into the proposal. A spatial discourse between the subjugator and the subjugated people, or the supreme culture and inferior local viewpoints, can be represented by associating these drifting imprisoned spaces with the video installations on the plaza.

In terms of reconsidering the dominant layout of the Hall, it can be suggested that the notion of multiple hinges or multiple axes presented by the narrative devices (Fig. 5. 27, 5. 28) can be adapted to the design of the public spaces of the site (Fig. 5. 40) and the location of spatial installations. In order to interconnect the narratives with the events regarding the island's democratic development, it is significant to employ the discourse of conflicting to the design and the dynamic mechanism of video installations on the public spaces of the Hall, so as to represent Taiwanese experiences in the Incidents. (Fig. 5. 41) By that means, the public spaces of the Hall can be transformed from a glorious plaza into multiple gardens, in which not only the public can review the traces of the Incidents as well as the island's democratic development through video images, but also Taiwanese can ponder over the island's cultural and spatial identities as well as their future lives.

With regard to the relation of erased memories of momentous incidents through spatial construction, it is essential to compare this proposal with Libeskind's design of the Jewish Museum extension to the Berlin Museum. Obviously, the Berlin Jewish Museum represents the distorted lives of the Berlin Jews through a series of void spaces and dramatic spatial experiences within and by a complex building that is connected with the Berlin Museum by an underground passage and which introduces an autonomous new voice into the dissonant surroundings. The spatial

installations of this proposal are presented as a sub-structure, which silently locate in the public spaces of the Memorial Hall. Being composed of ordinary and light materials, the setting of video installations, which extends the existing urban axes to the site to transgress the boundary, is present at a minor or human scale and is in contrast to the grand buildings of the Hall,. The presentation of video images regarding the events of the 228 Incidents could be considered as an immaterial embodiment of the erased memories or a representation of the sufferings of the victims in the Incidents.

The distorting interiors and the void spaces of Jewish Museum in Berlin explicitly probe the forgotten memories of the Holocaust: inviting the museum visitor 'to explore a single name which remains forgotten ... a single piece of museum that remains unwritten'⁴³⁸. From an urban scale, the spatial matrix of this museum has intertwined with the historical context of the city of Berlin and strongly announces its relations to the memories and future lives of the Jewish Berliners. Yet the confined and distorted installations that present the unfamiliar images of the Incidents in the public spaces of the Memorial Hall may be ignored by the visitor or local people. Accordingly, it can be asked whether this design strategy is a vagueness of expression or it is the deliberation of the ignorance of local voices by the adamant ideology, namely the great Chinese ideology, which is represented by the majestic Hall. The conveyance of erased memories by these video installations might not be regarded as a representation of collective memory or collective forgetting, but could act as a channel for the visitor and local people to contemplate how Taiwanese cultural and spatial identities could be restructured.

⁴³⁸ Libeskind, Daniel (1998), a lecture at the Bartlett, University College London, February 1998, as quoted in Forty, Adrian (1999), 'Introduction', in Forty, Adrian and Küchler, Susanne (ed.) (1999), *The Art of Forgetting* (Oxford and New York: Berg), p. 16.

Through the above discussions on the utilisation of representational media and the process of transforming post-colonial spatial metaphors to visual representations and book devices, it can be summarised that these representational media and narrative devices play important roles in the construction of spatial narrations. In particular, the reader can grasp the structure of narratives through the plot analysis and the designer may be inspired by the overlapping of various images that is generated by the reading flexibility of the book device. Moreover, as the way of visualising and spatialising spatial metaphors in the novels may be different from one reader to the other, it is suggested that the transformation of the multiplicity and flexibility of the book devices into the construction of Taiwanese post-colonial spatial narrations will be varied from one designer to the other. It can thus be argued that the importance of this research lies in the exploration of the dynamic interpretation of the transformational process rather than in the realistic reproduction of narrative scenes. It is suggested that the spatial propositions presented by the two proposals may not be architectural form determinants, but can be spatial discourses that will stimulate spatial designers in constructing architectural spaces with local concern and which may develop and transform as time goes on.

With respect to the construction of spatial narrations by associating spatial discourses existing in the chosen sites with the setting of spatial installations, this research explores the potential for Taiwanese people to rethink their local spatial identities through reinterpreting the narrative events and spatial memories that are presented by video installations. To the young Taiwanese generation, this research suggests a process of re-generating covered (spatial) memories in Taiwan through spatially interpreting Taiwanese writers' experiences written in their works and by

the conveyance of local spatial narratives; whilst to the older generations this research may re-present their concealed (spatial) memories as well as their confrontation with the dominant authorities by means of intervening video installations in the existing spatial structures of the sites. Although the multiple activities that occur in the selected sites suggest the complexity of Taiwanese post-colonial society, the two proposals acts as accessible spatial channels for Taiwanese to re-construct their spatial identification with the island.

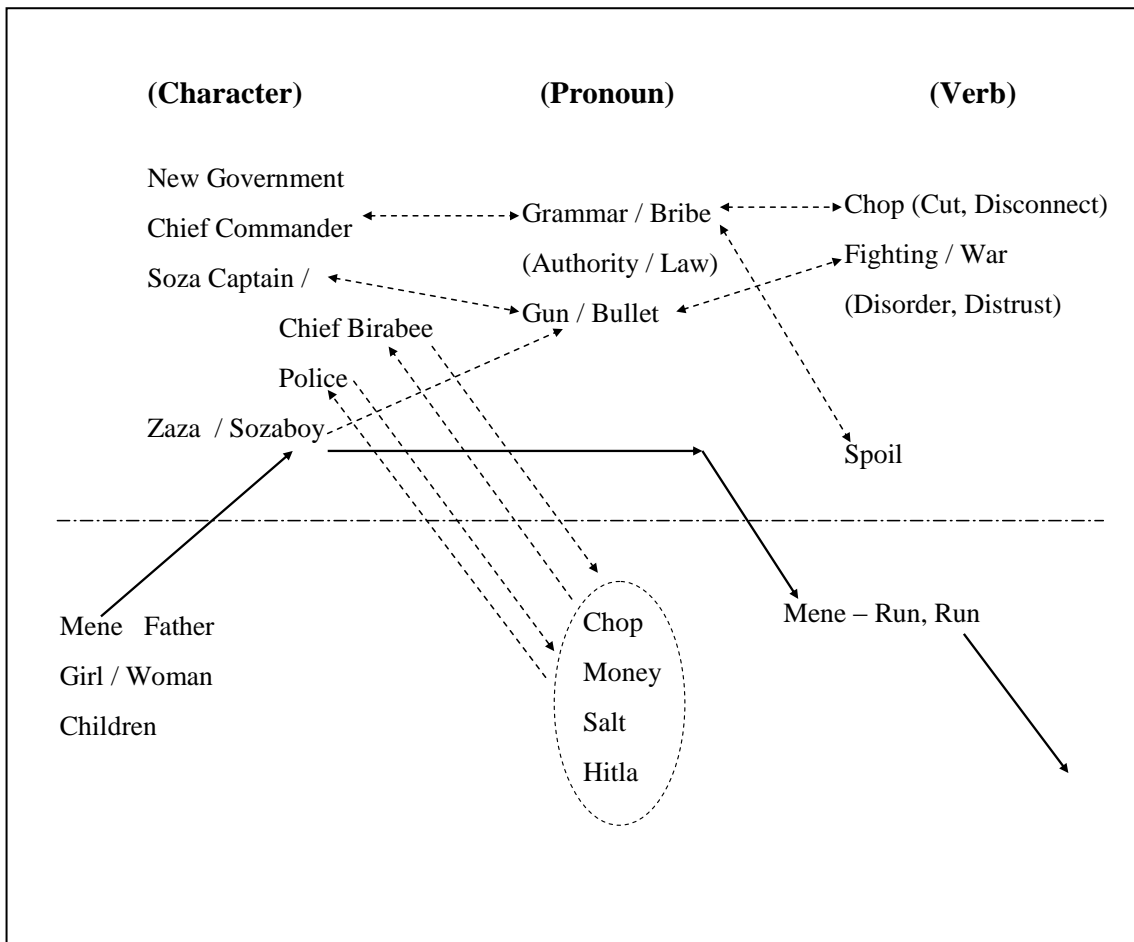


Fig. 5. 1. Tseng, C-p (2006-10), the plot analysis of *Sozaboy*, unpublished drawing.

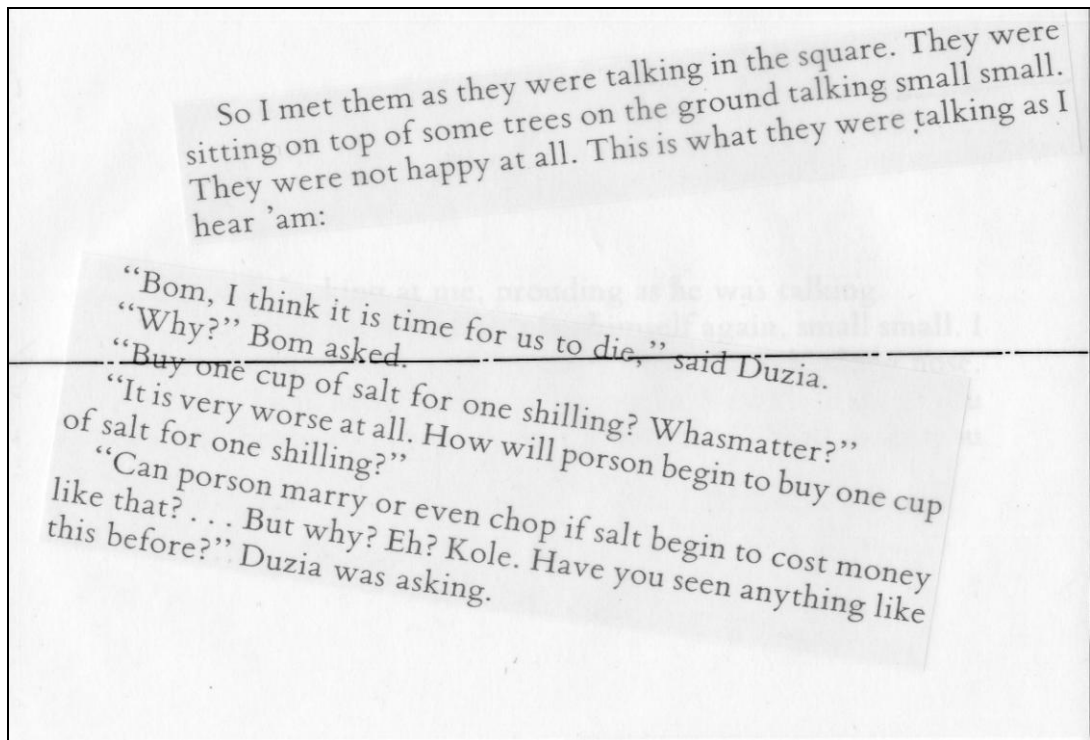


Fig. 5. 2. Tseng, C-p (2006-10), the illustration of the downward and unstable phenomena in Nigerian society, unpublished drawing. The central dotted line denotes the horizon of the society.

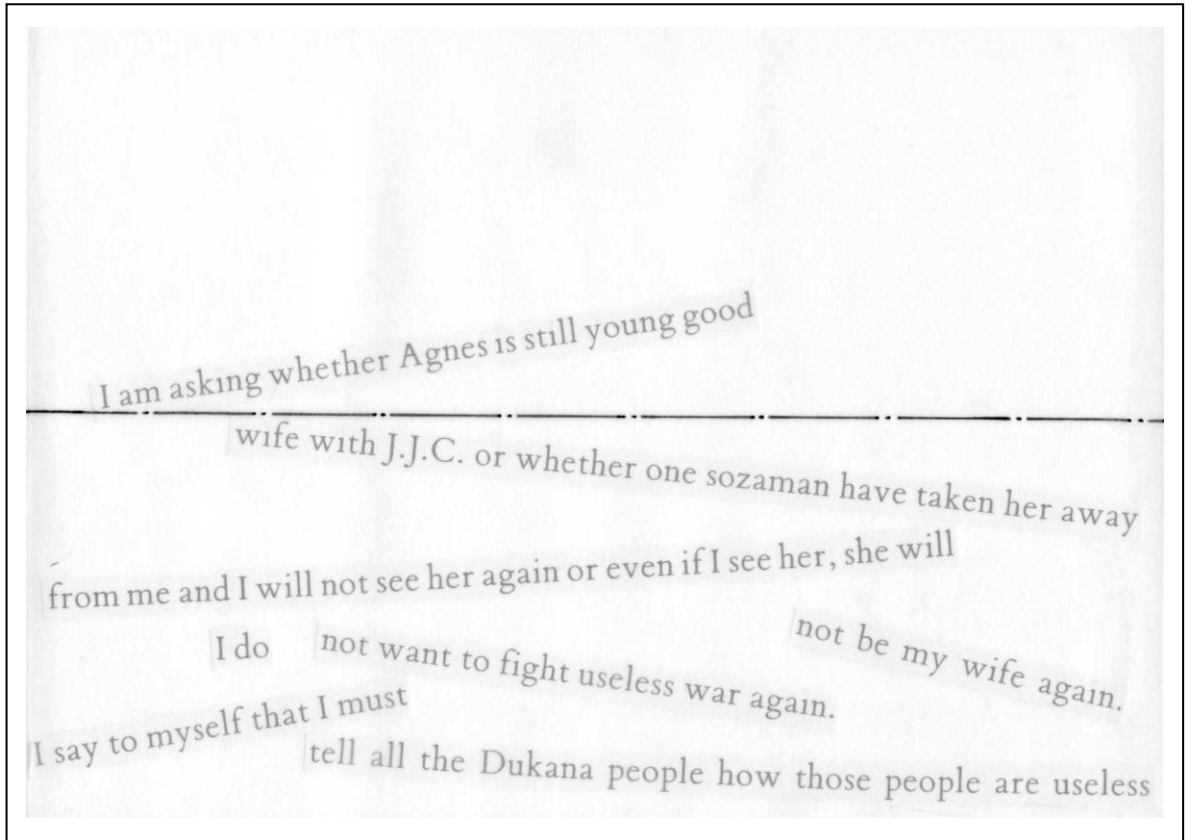


Fig. 5. 3. Tseng, C-p (2006-10), the illustration of the downward and disordered phenomena in Nigerian society, unpublished drawing. The central dotted line denotes the horizon of the society.

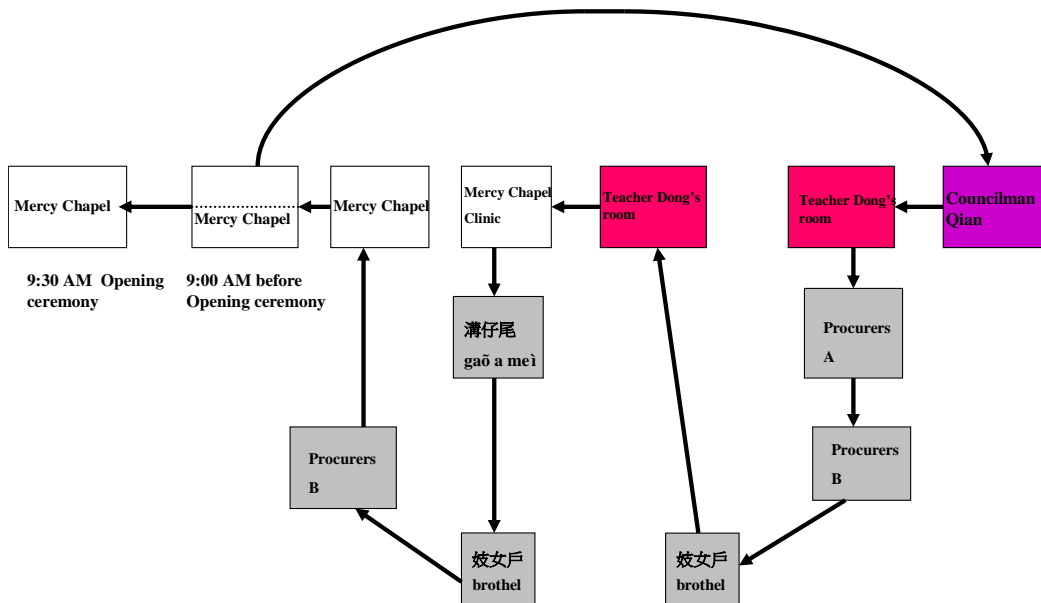


Fig. 5. 4. Tseng, C-p (2008), the plot analysis of *Rose, Rose, I Love You*, unpublished drawing. The drawing does not only show the sequence of narration but also present the social hierarchy of the characters as well as the spatial characteristics of the characters' living places.

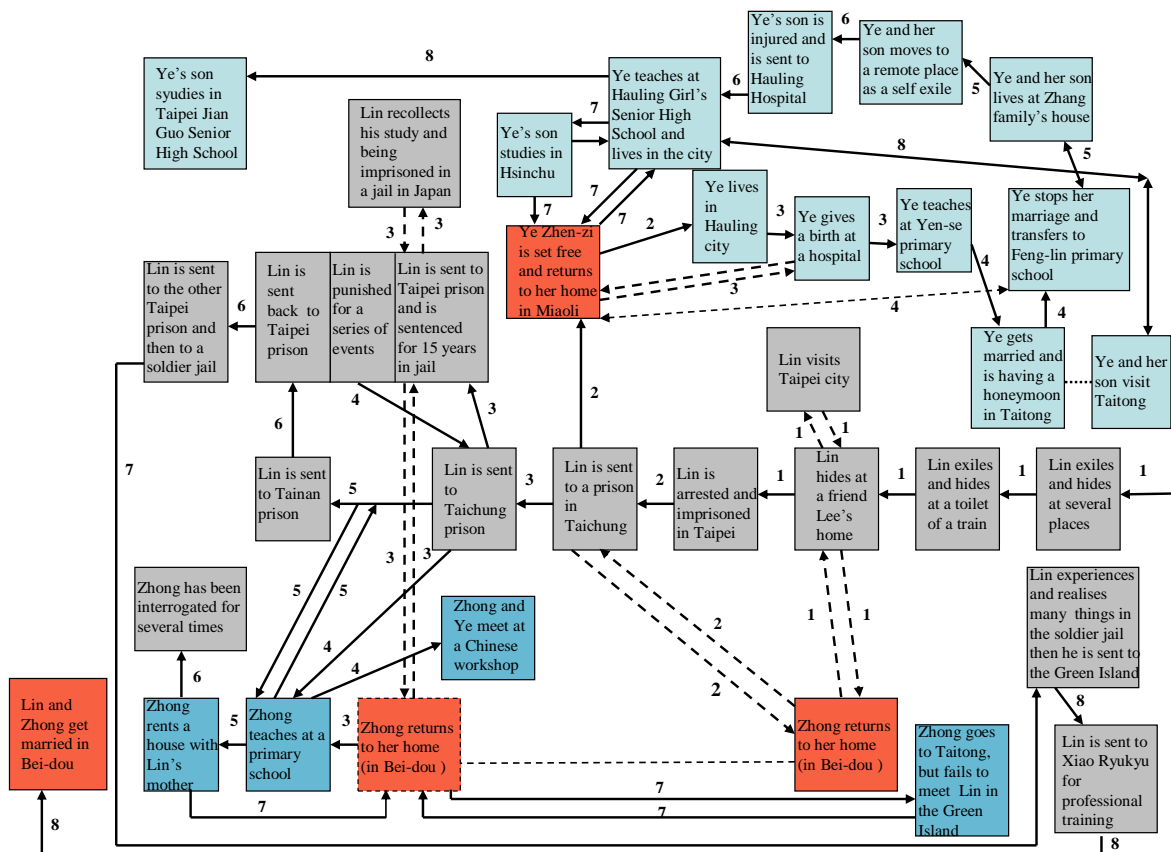


Fig. 5. 7. Tseng, C-p (2010), the plot analysis of *Mai Yuan* 1947 *Mai Yuan*, unpublished drawing. The venues shown in grey colour are presented as spaces that Lin is imprisoned throughout the narratives. The two different blue colours denote that Ye and Zhong are imprisoned in invisible jails. The red ones are presented as Zhong's and Ye's houses in their hometown.

after some time they begin again. The traffic begin with small small bribe. Then they increased it by small. Until they begin to take bigger bigger bribe than before. Then the people begin to say that now wey soza and police be government, nobody can be able to arrest traffic when they chop bribe. Because government cannot arrest government. So therefore, everything will be okay for the big big people who are chopping the bribe.

So, although everyone was happy at first, after some time, everything begin to spoil small by small and they were saying that trouble have started. People were not happy to hear that there is trouble everywhere. Everywhere the people were talking about it. In Pitakwa. In Bori. And in Dukana. Radio begin wey hall as 'e never hall before. Big big grammar. Long long words. Every time.

Before before, the grammar was not plenty and everybody was happy. But now grammar begin to plenty and people were not happy. As grammar plenty, na so trouble plenty. And as trouble plenty, plenty plenty people were dying.

We people cannot understand plenty what was happening. But the radio and other people were talking of how people were dying. And plenty people were returning to their village. From far far places. We motor people begin to make plenty money. Plenty trouble, plenty money. And my master was prouding. Making plenty for all the people, all the time. We were charging passengers as lawyer used to charge people who get case. Heavy. People were returning. We were charging proper. My master say if it continues like this, we can buy new motor very soon.

In the motor park, the returning people were saying many things. I heard plenty wey by that time. About how they are killing people in the train; cutting their hand or their leg or breaking their head with matchet or hooking them with spear and arrow. Fear begin catch me small. Soon, everybody begin to fear. Why all this trouble now? Ehn? Why? Even for Dukana fear begin to catch everybody.

The radio continue to blow big big grammar, talking big talk. We continue to make big money, my master and myself. Everybody was afraid, but things continue as before. For the

Fig. 5. 8. a. Tseng, C-p (2007-10), the visualisation of reading discontinuity of *Sozaboy*, unpublished drawing.

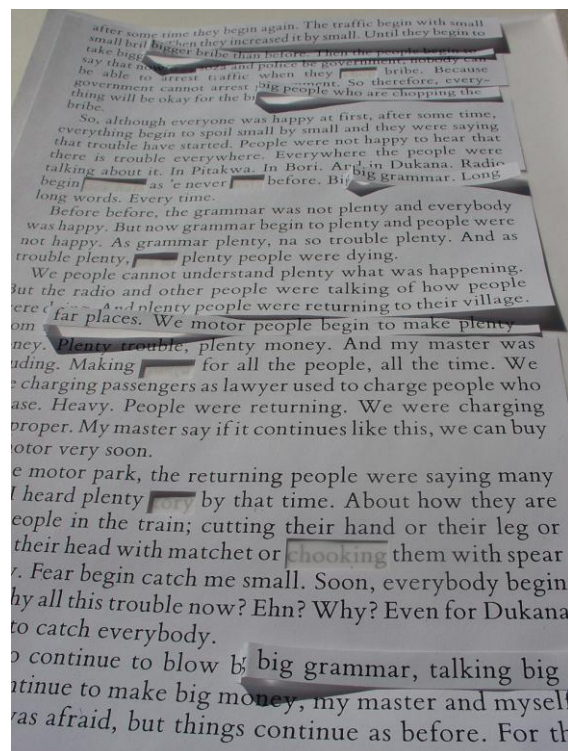


Fig. 5. 8. b. Tseng, C-p (2007), the visualisation of the repetition of local tongues in *Sozaboy*, in Tseng, Ching-pin (2007), p. 79.

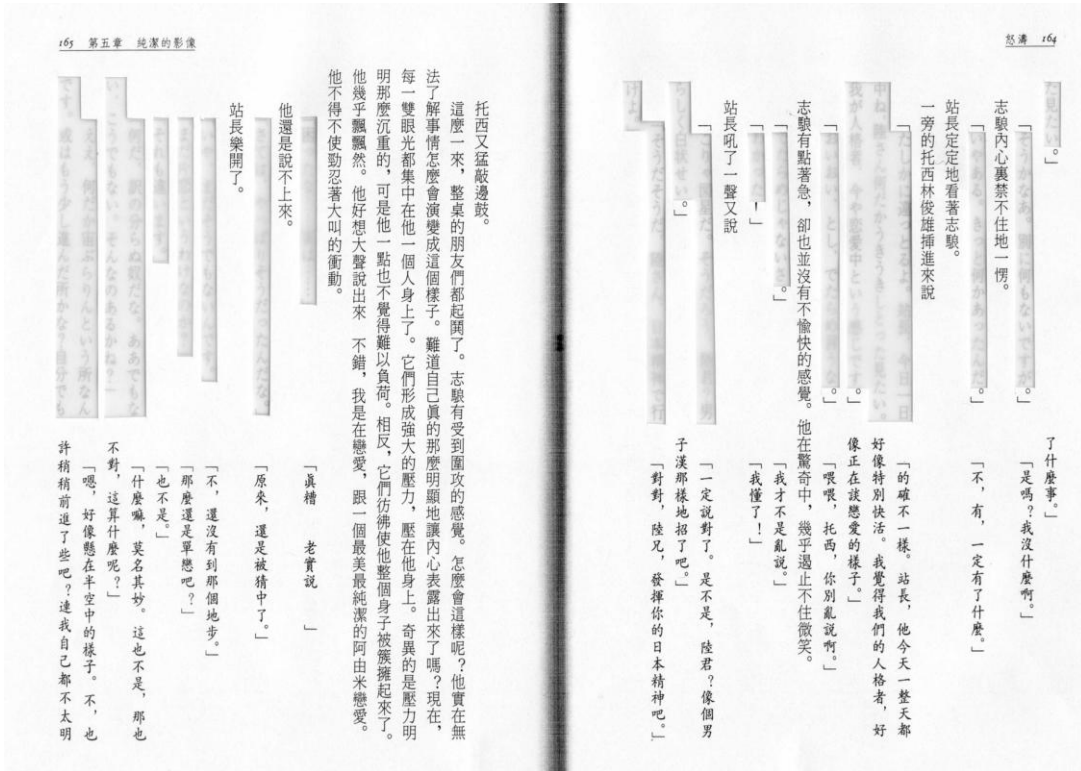


Fig. 5.13. Tseng, C-p (2008), the visualisation of reading discontinuity of *Nu Tao*, unpublished drawing.

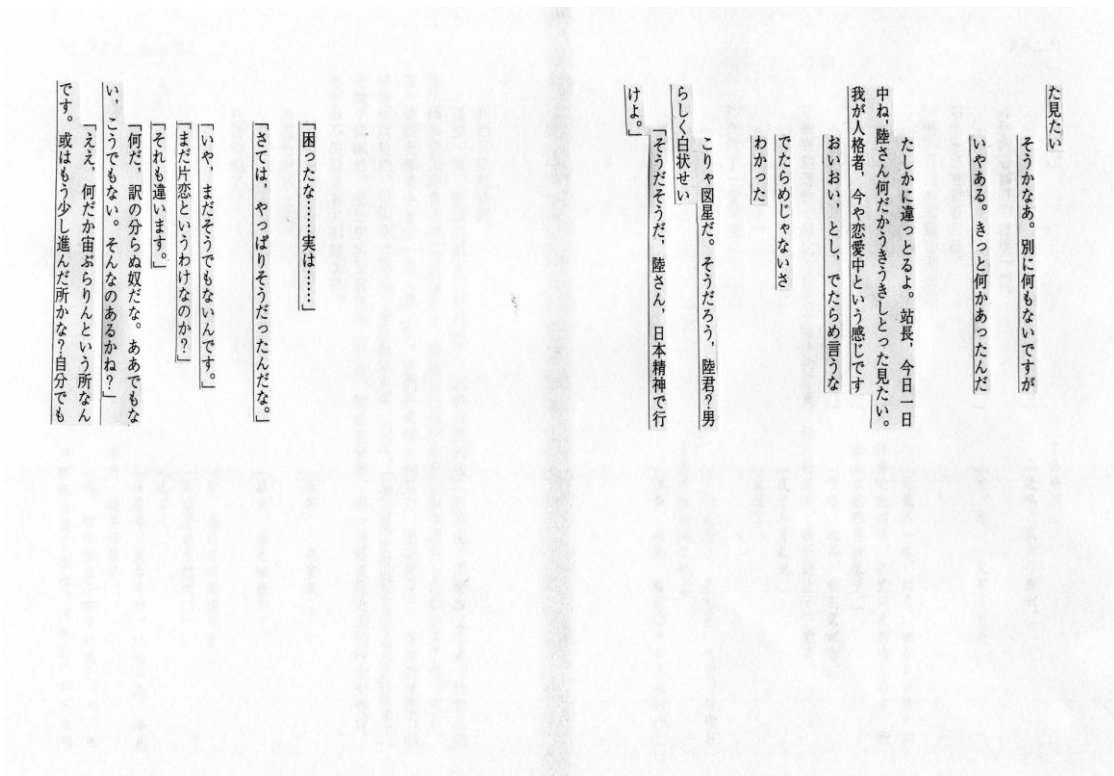


Fig. 5.14. Tseng, C-p (2008), the visualisation of reading discontinuity of *Nu Tao*, unpublished drawing. The emergent texts are narrated in Japanese.

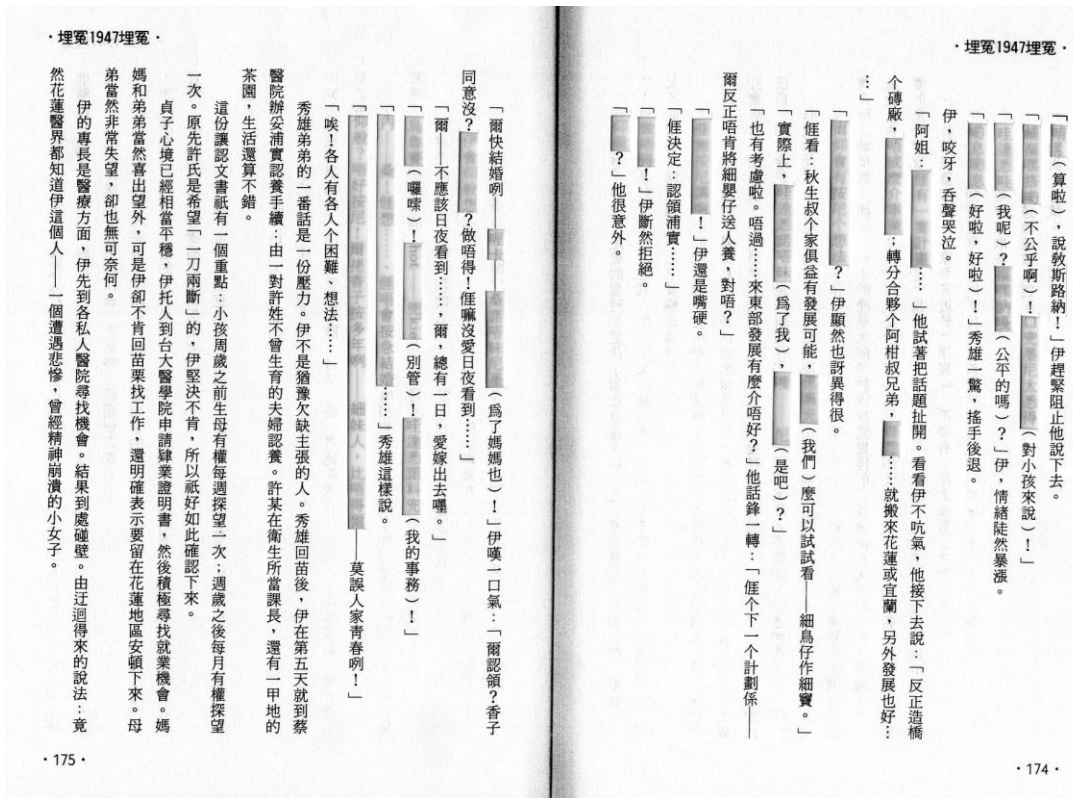


Fig. 5.17. Tseng, C-p (2010), the visualisation of reading discontinuity of *Mai Yuan* 1947 *Mai Yuan*, unpublished drawing.

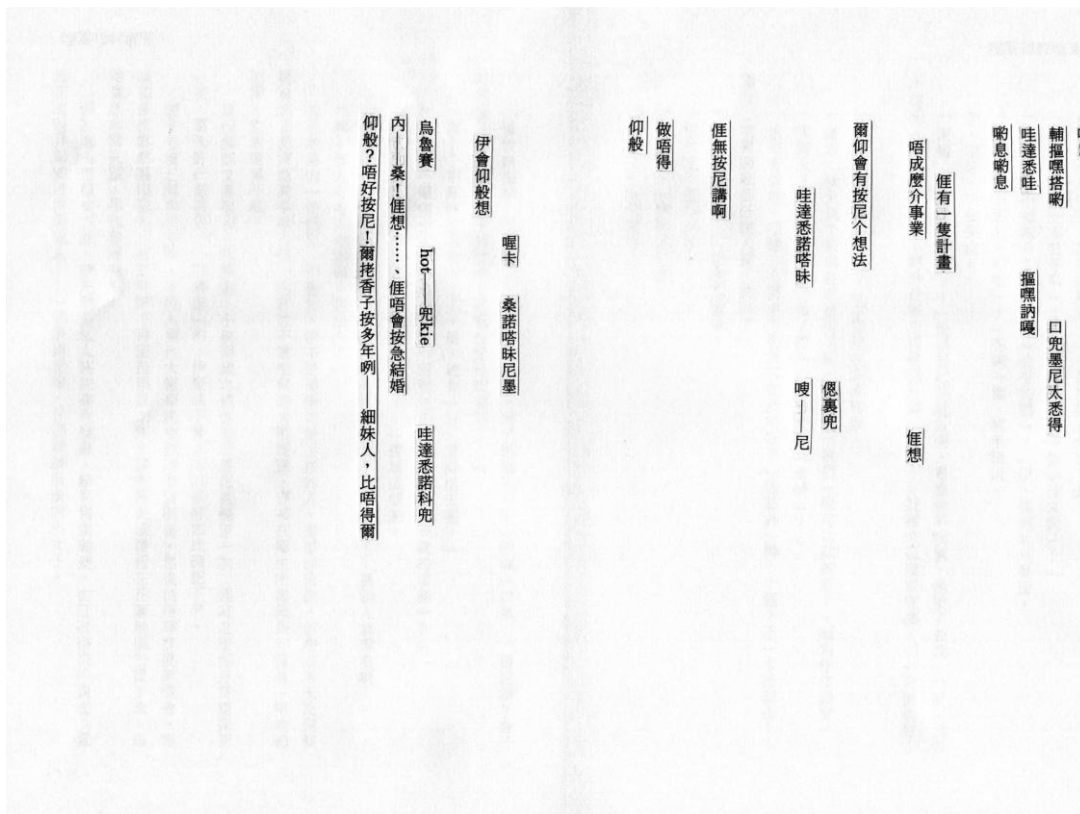


Fig. 5.18. Tseng, C-p (2010), the visualisation of reading discontinuity of *Mai Yuan* 1947 *Mai Yuan*, unpublished drawing. The emergent texts are narrated in Chinese transliterated Hakka and Japanese.

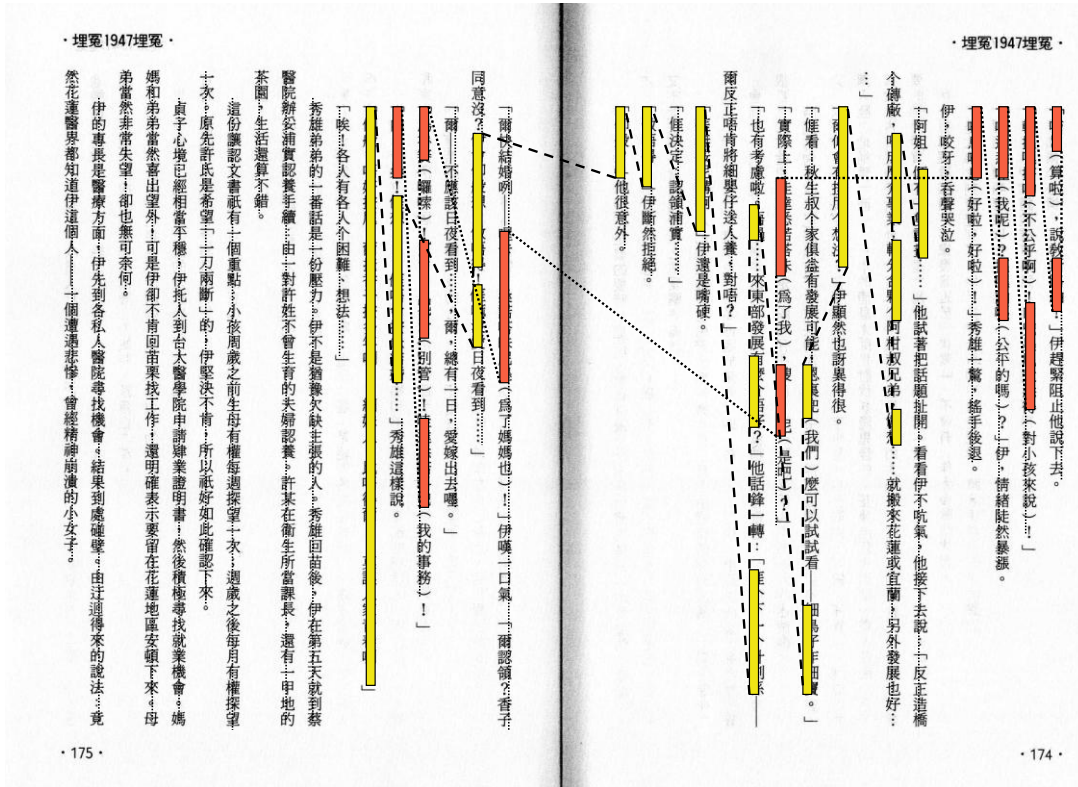


Fig. 5. 19. Tseng, C-p (2010), the visualisation of the distribution of non-Chinese languages in *Mai Yuan 1947 Mai Yuan*, unpublished drawing.

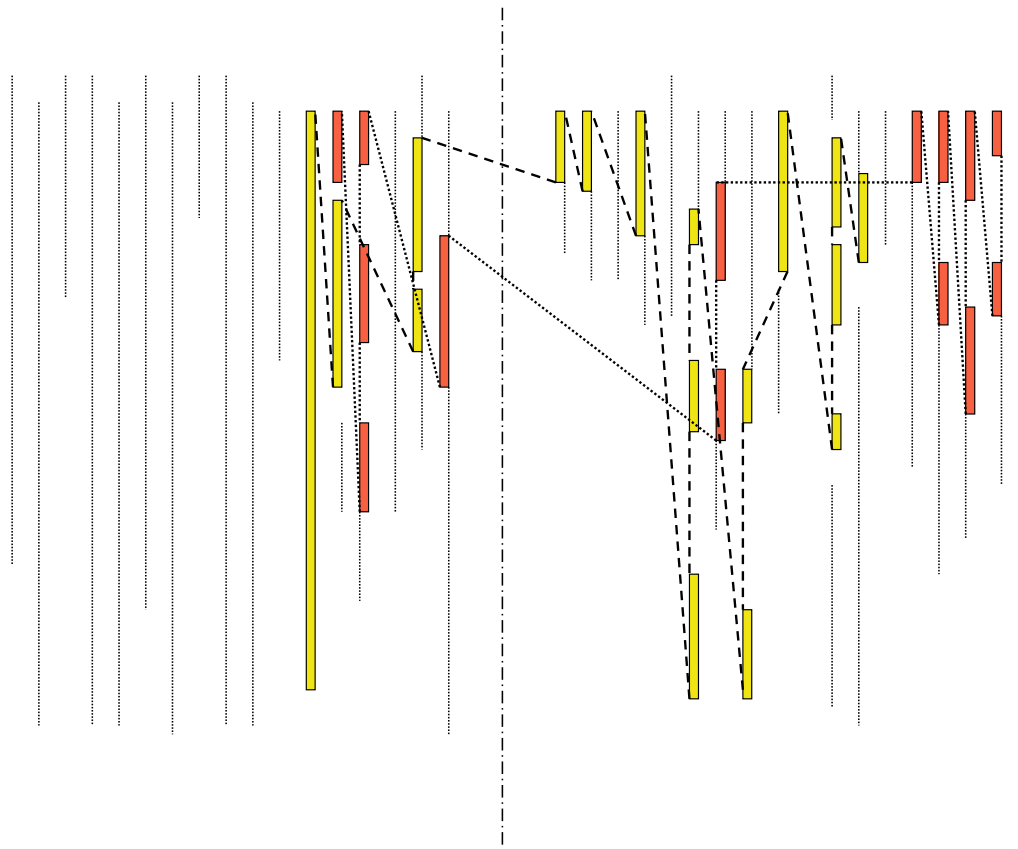


Fig. 5. 20. Tseng, C-p (2010), the visualisation of language hybridisation and the conflict between ordered and disordered reading passages in *Mai Yuan 1947 Mai Yuan*, unpublished drawing. 348

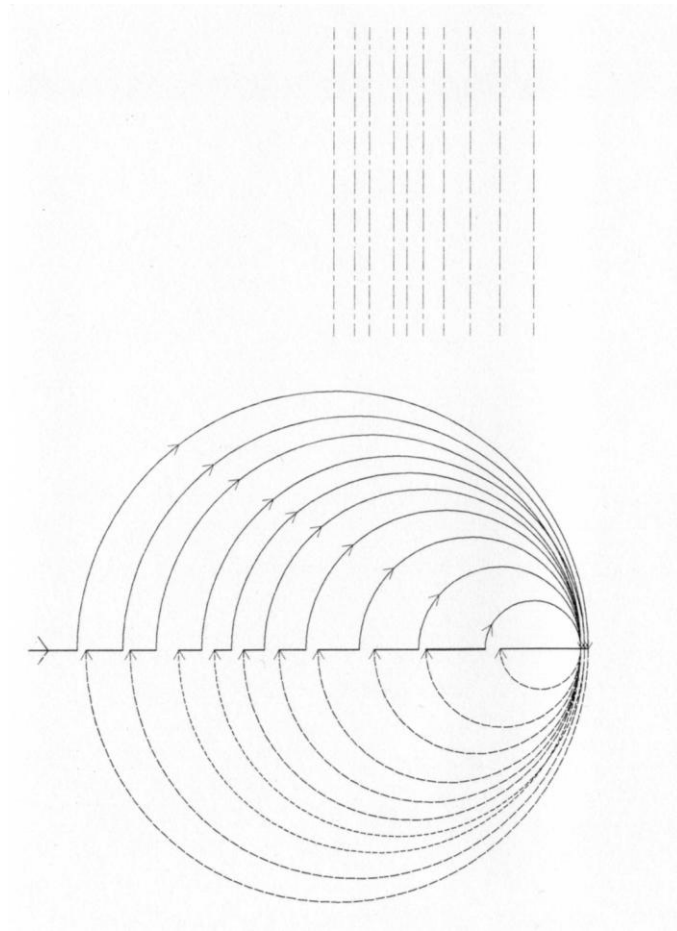


Fig. 5. 21. Tseng, C-p (2007-10), the reading deviation and the leafing forward (shown as continuous line loops) and backward (shown as dotted line loops) of the pages of *Sozaboy*, unpublished drawing.

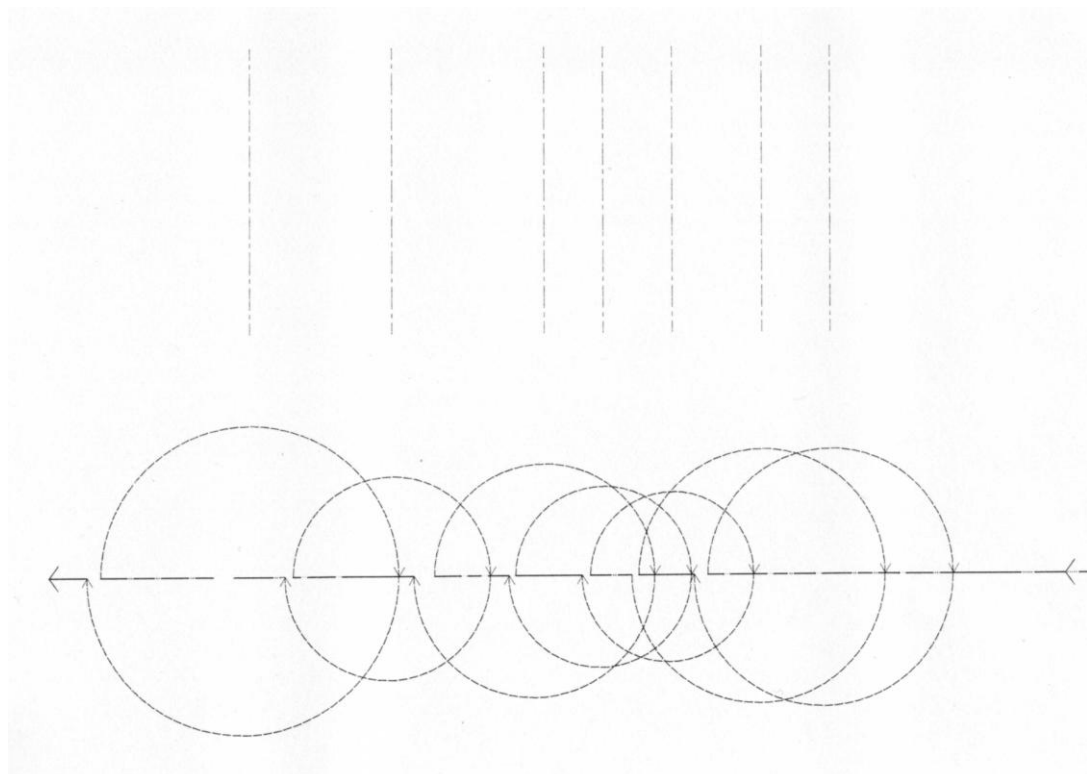


Fig. 5. 22. Tseng, C-p (2008-10), the reading deviation and the leafing backward and forward (shown as dotted line loops) of the pages of *Rose, Rose, I Love You*, unpublished drawing.

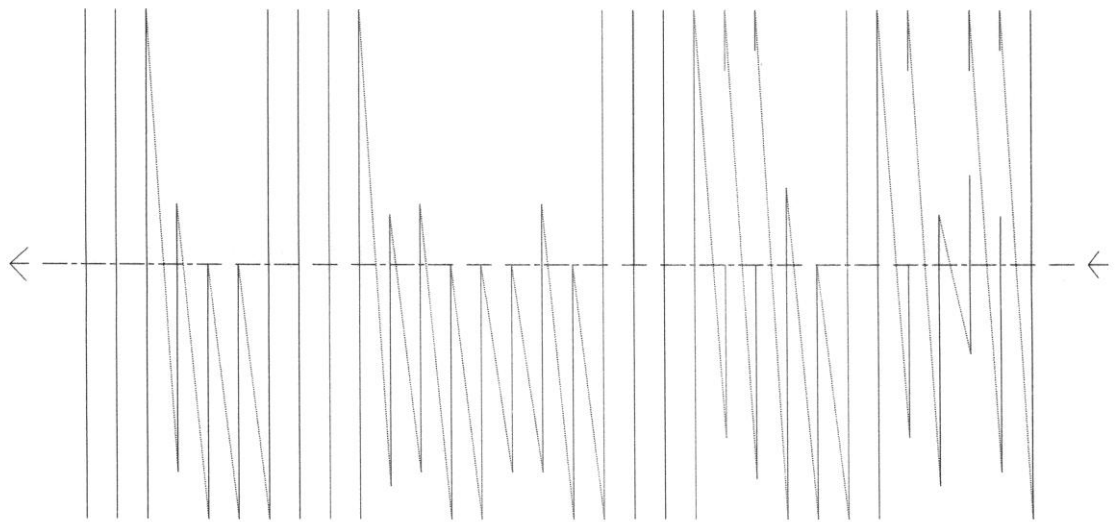


Fig. 5. 23. Tseng, C-p (2010), the reading deviation or non-linear passages of reading *Nu Tao*, unpublished drawing.

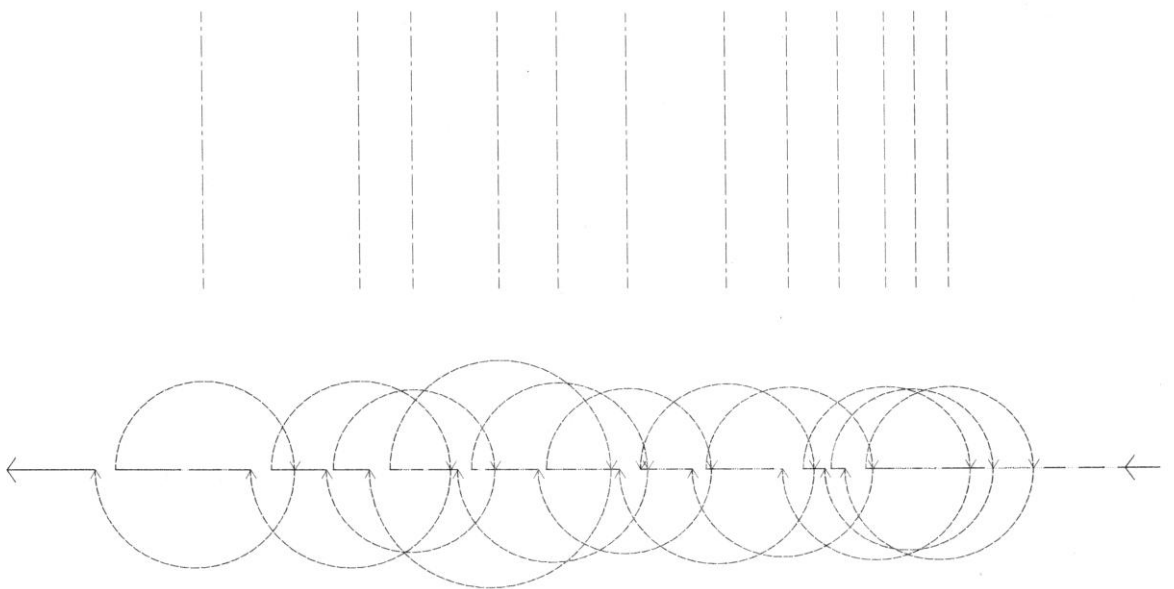


Fig. 5. 24. Tseng, C-p (2010), the reading deviation and the leafing backward and forward (shown as dotted line loops) of the pages of *Mai Yuan 1947 Mai Yuan*, unpublished drawing.

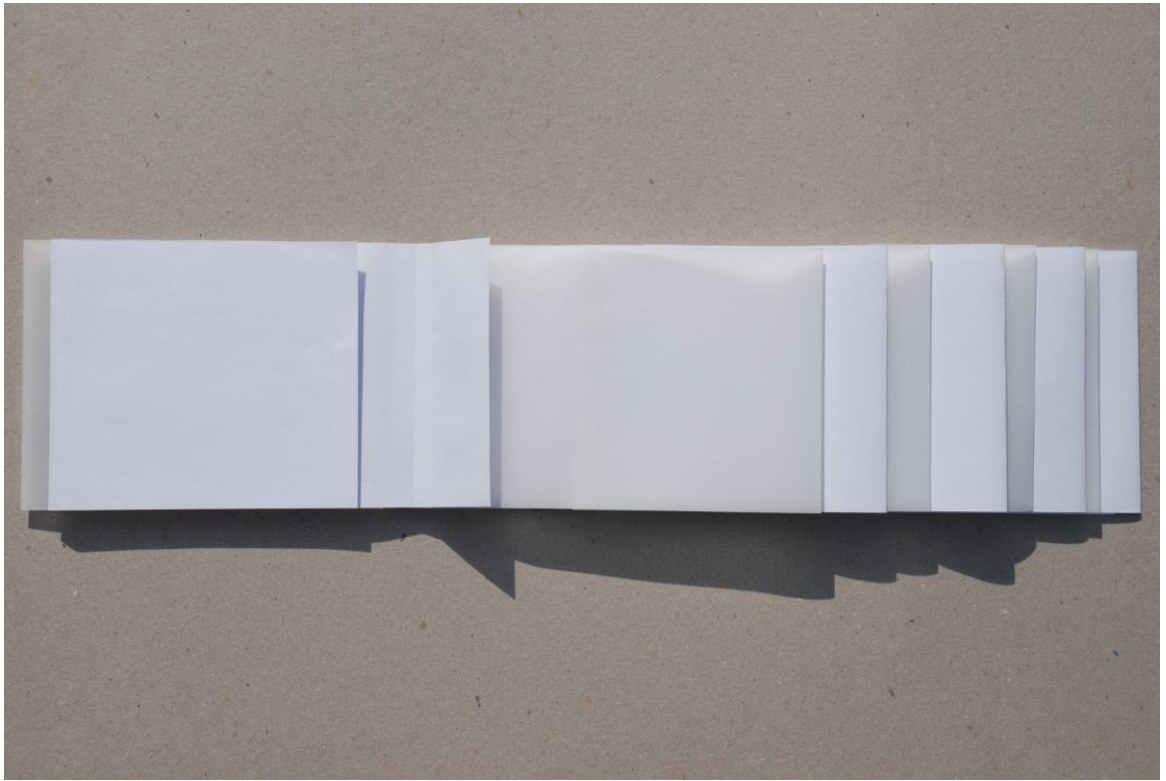


Fig. 5. 25. Tseng, C-p (2007-10), the narrative device of book format that is transformed from the reading deviation of *Sozaboy*, unpublished work.

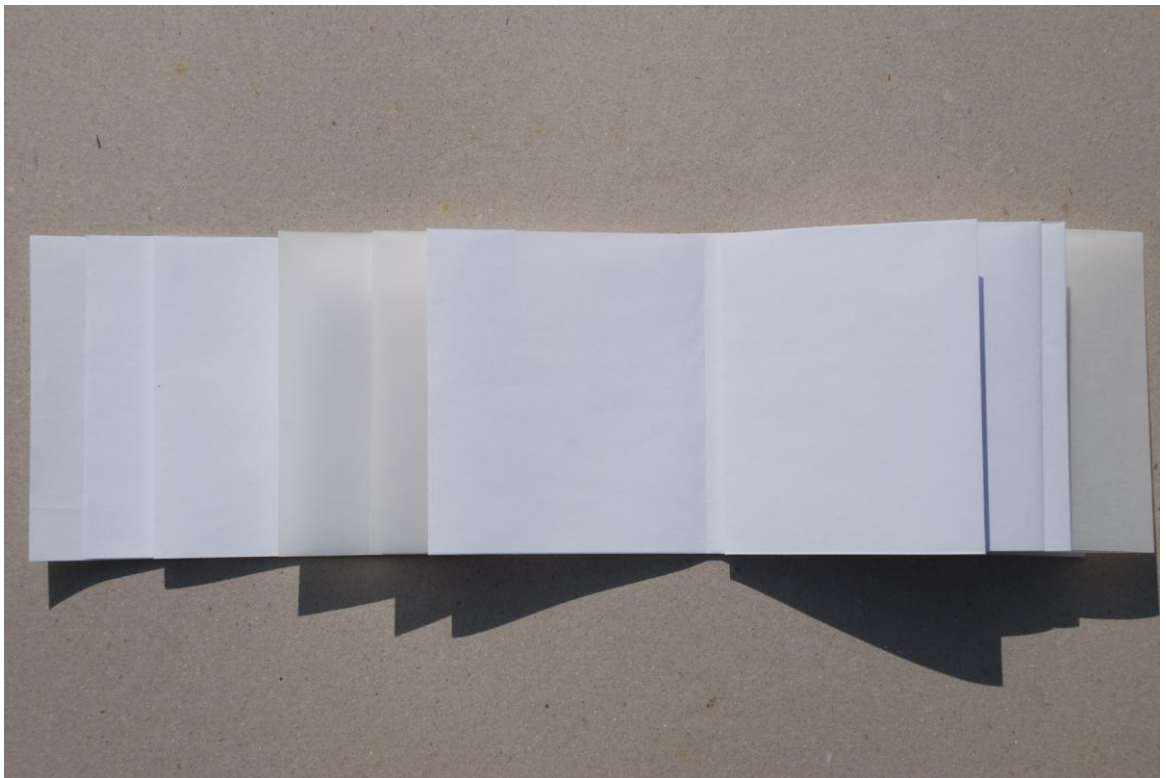


Fig. 5. 26. Tseng, C-p (2010), the narrative device of book format that is transformed from the reading deviation of *Rose, Rose, I Love You*, unpublished work.



Fig. 5. 27. Tseng, C-p (2010), the narrative device of book format that is transformed from the reading deviation of *Nu Tao*, unpublished work.

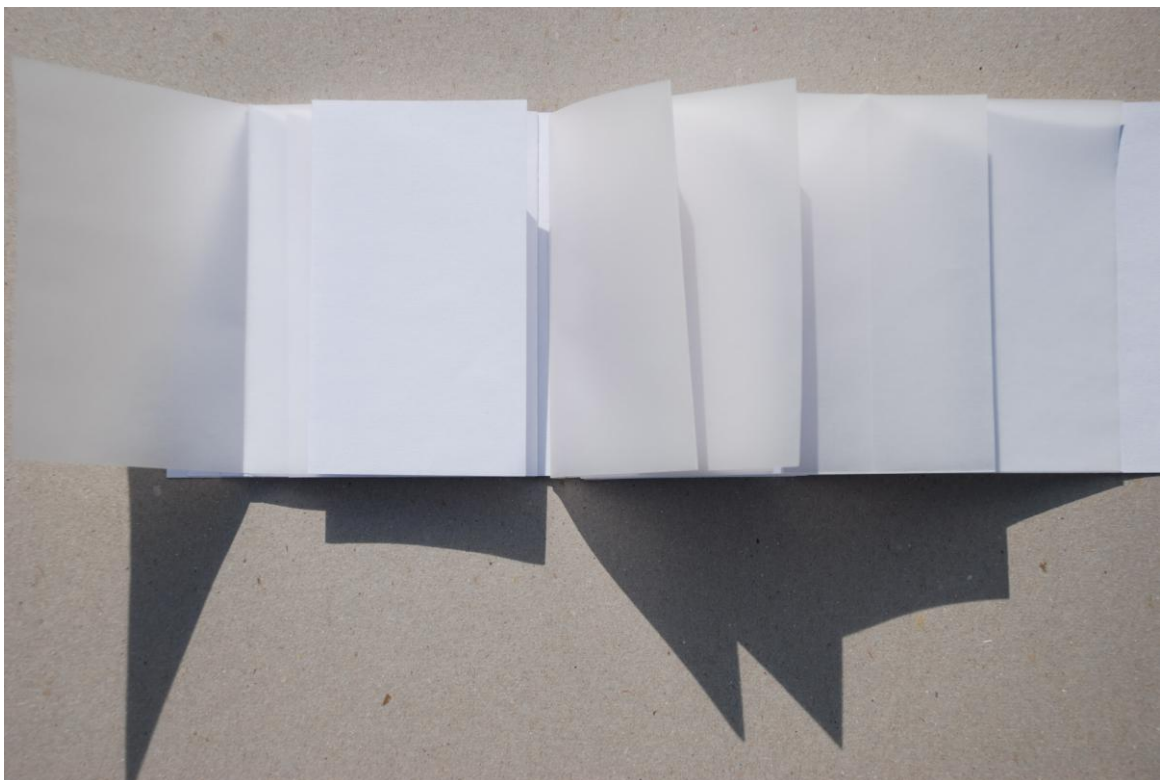


Fig. 5. 28. Tseng, C-p (2010), the narrative device of book format that is transformed from the reading deviation of *Mai Yuan 1947 Mai Yuan*, unpublished work.

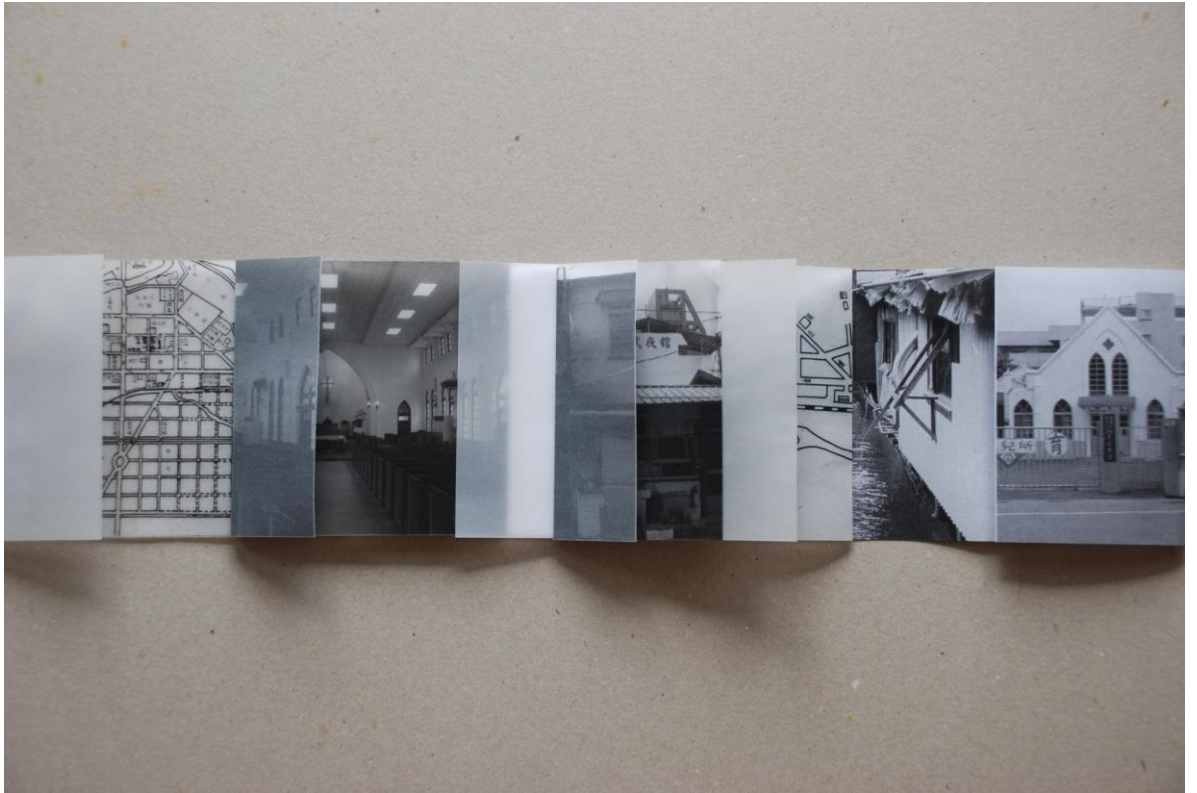


Fig. 5. 29. Tseng, C-p (2010), the composition of narrative images regarding *Rose, Rose, I Love You* on the book device, unpublished work.



Fig. 5. 30. Tseng, C-p (2010), the composition of narrative images regarding *Nu Tao* on the book device, unpublished work.

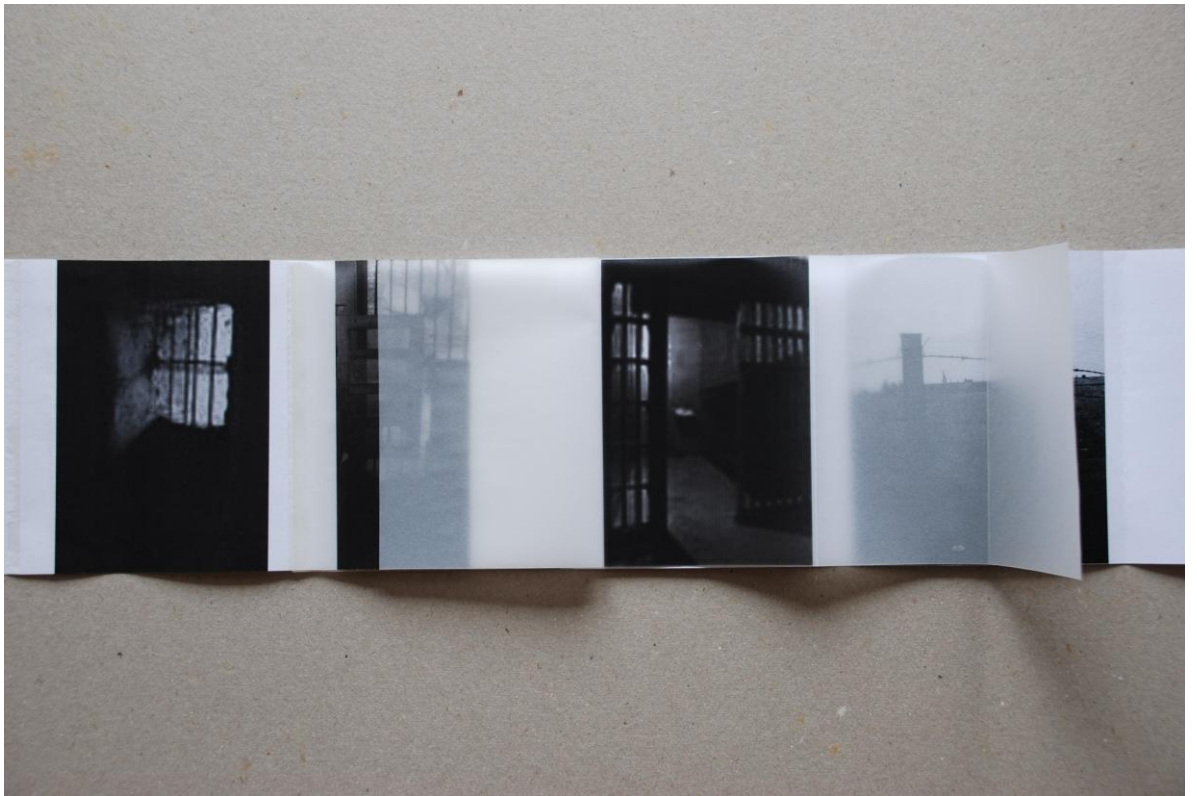


Fig. 5. 31. Tseng, C-p (2010), the composition of narrative images regarding the first part of the plot analysis of *Mai Yuan 1947 Mai Yuan* on the book device, unpublished work.

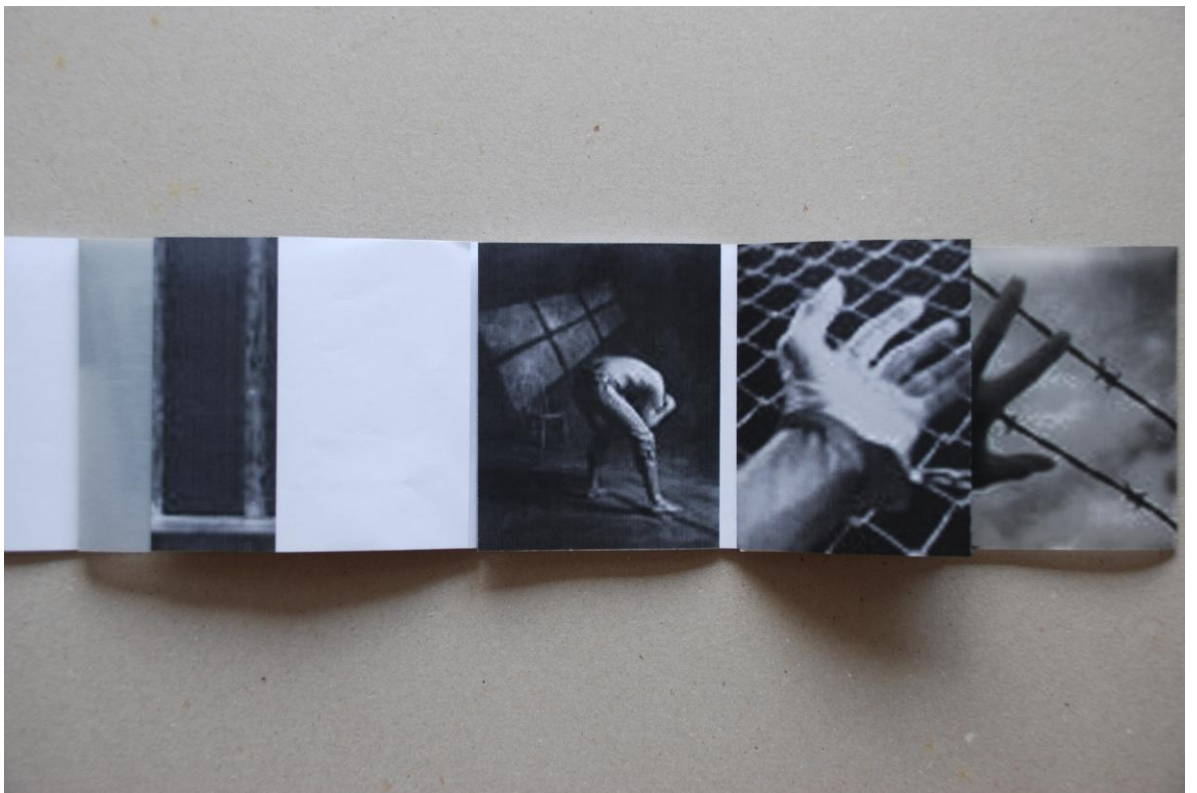


Fig. 5. 32. Tseng, C-p (2010), the composition of narrative images regarding the second part of the plot analysis of *Mai Yuan 1947 Mai Yuan* on the book device, unpublished work.

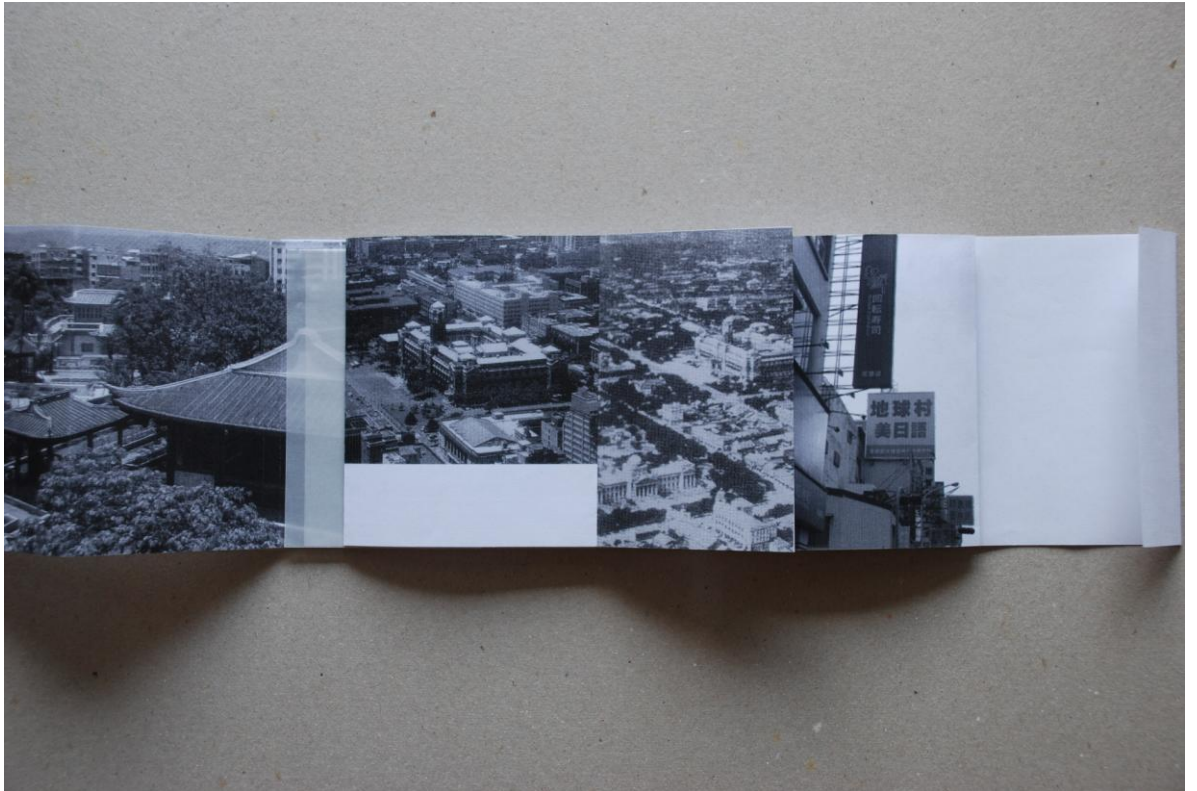


Fig. 5. 33. Tseng, C-p (2010), the composition of narrative images regarding the third part of the plot analysis of *Mai Yuan 1947 Mai Yuan* on the book device, unpublished work.

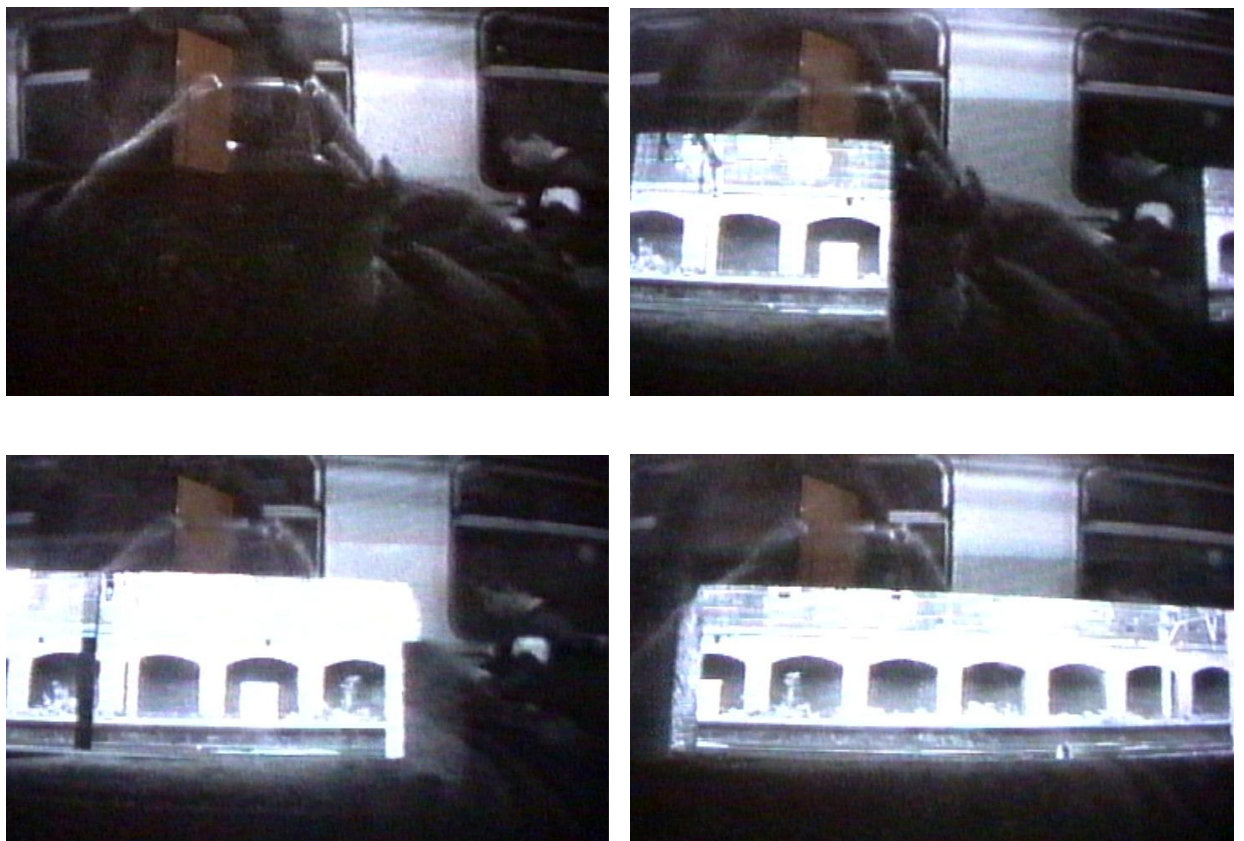


Fig. 5. 34. Tseng, C-p (2007), video still images shot in a railway carriage, in Tseng, Ching-pin (2007), p. 81.



Fig. 5. 35. The city street map of Hua-lien Gang, 1931, source from *Hua-lien Gang Ting Bao* (花蓮港廳報), as quoted in Zhang, Jia-jing (1996), p. 66.

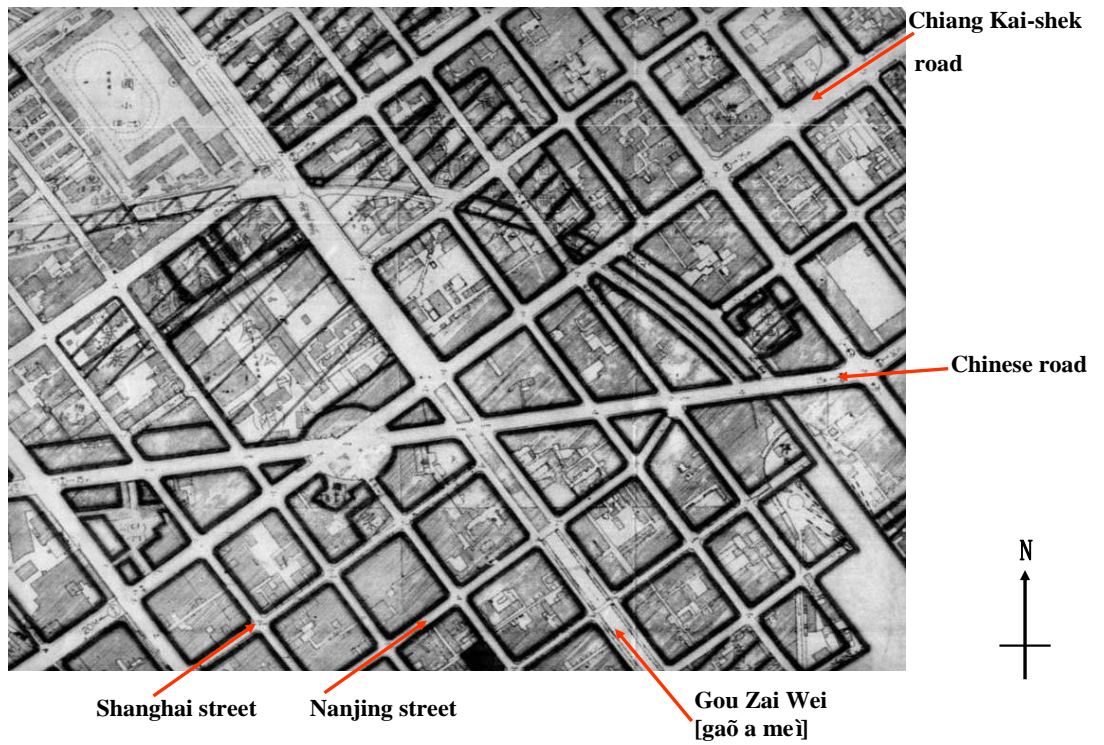


Fig. 5. 36. A map showing the street system of Hua-lien city in the KMT's ruling period, source from the Construction Bureau of the Government of Hua-lien City.

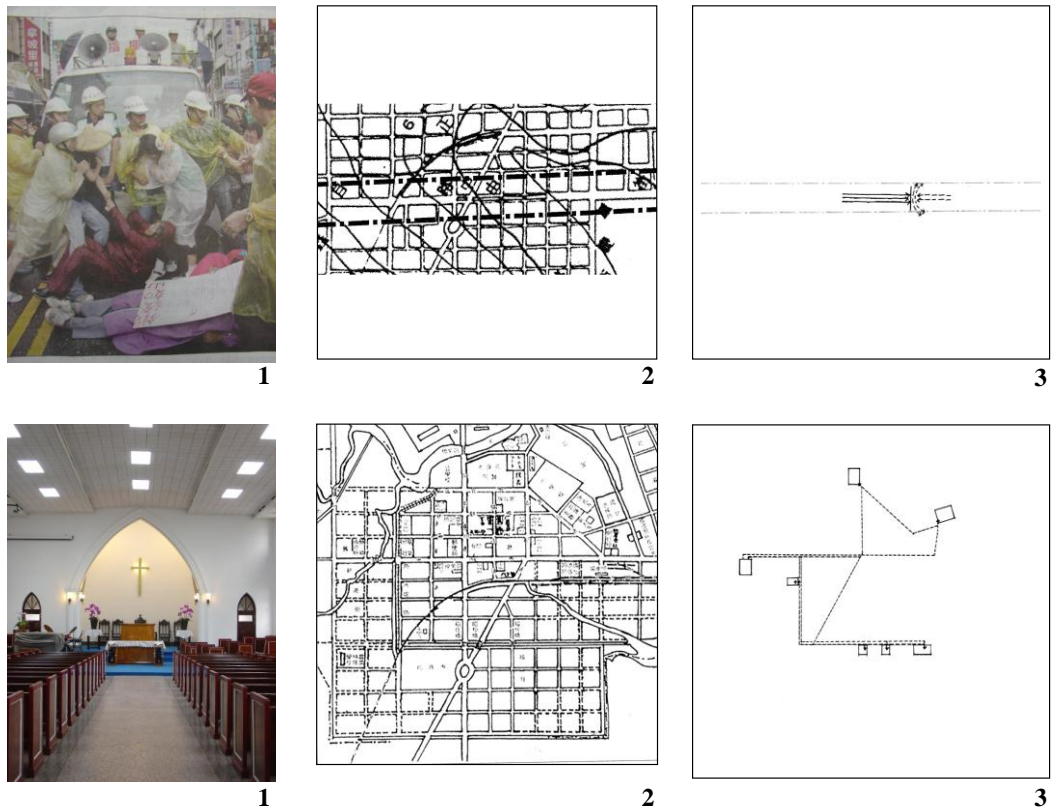


Fig. 5. 37. Tseng, C-p (2010), the three realities of events, objects and movements, unpublished drawings.

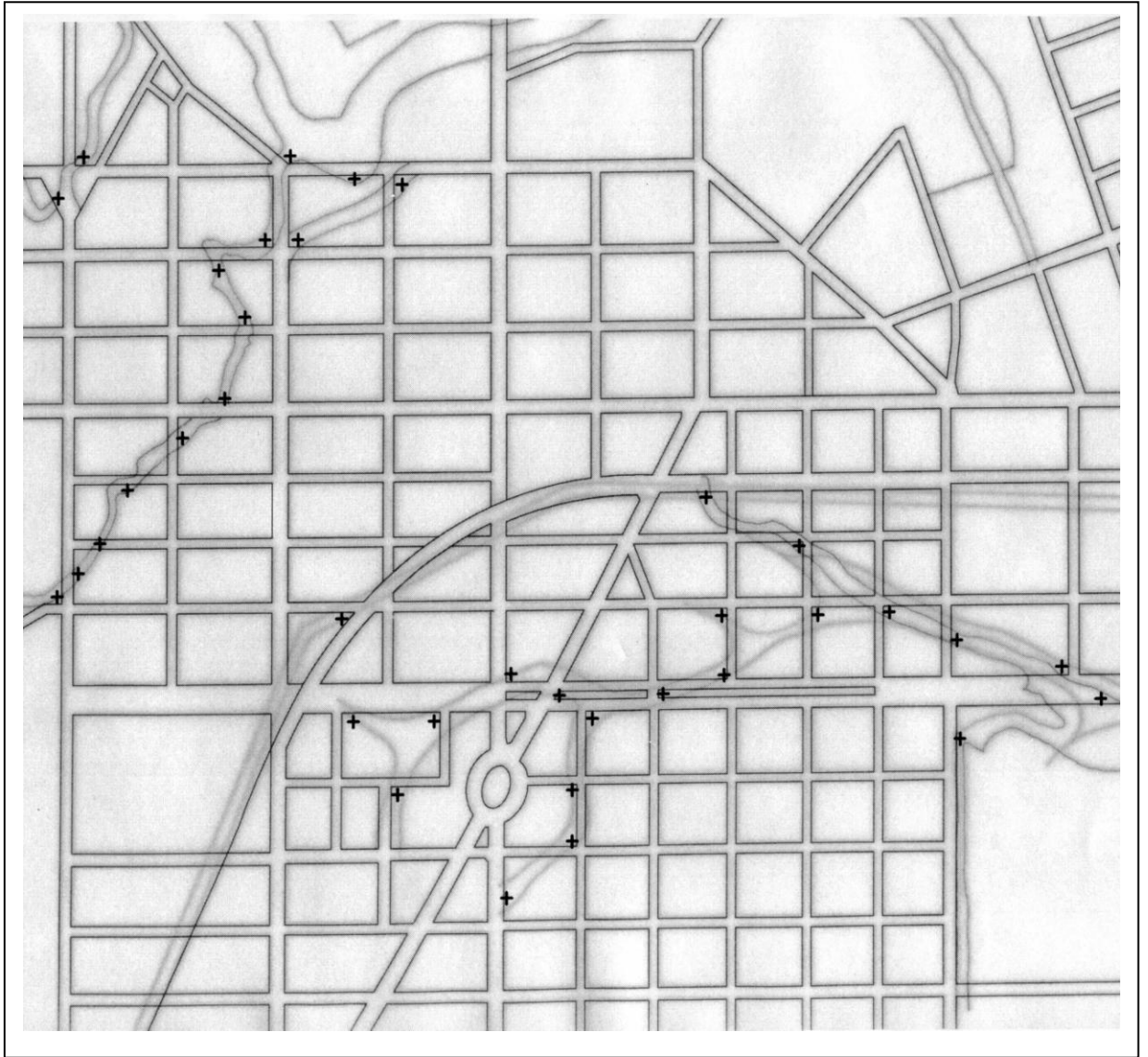


Fig. 3. 38. Tseng, C-p (2010), the locations of video installations on the maps of Hua-lien city, unpublished drawing. The crossing points are set based on the intersection of geometrical streets and organic rivers that are indicated on old maps.

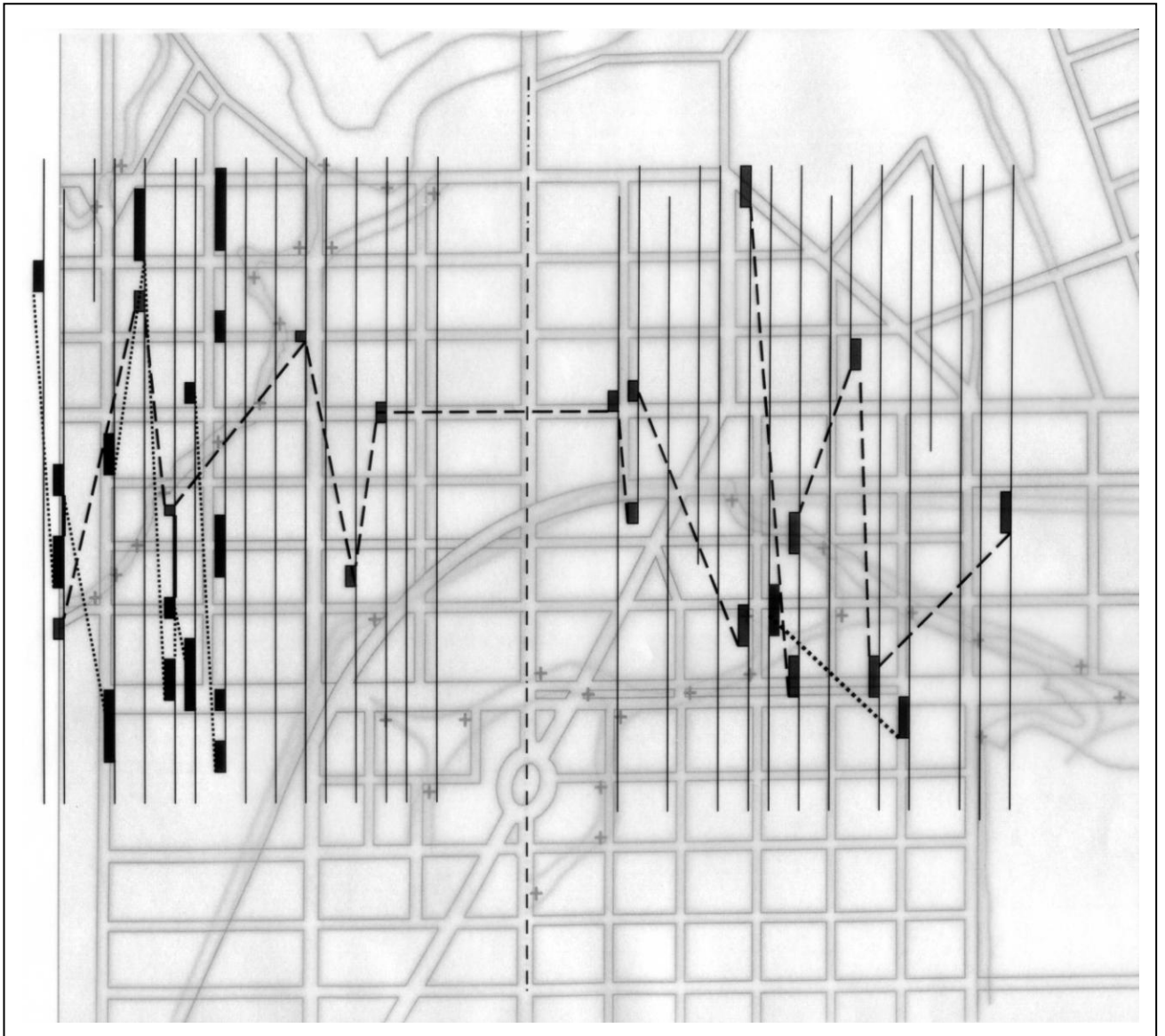


Fig. 3. 39. Tseng, C-p (2010), the overlapping of the visualisation of language hybridity with the multiple layers of the city street structure, unpublished drawing.

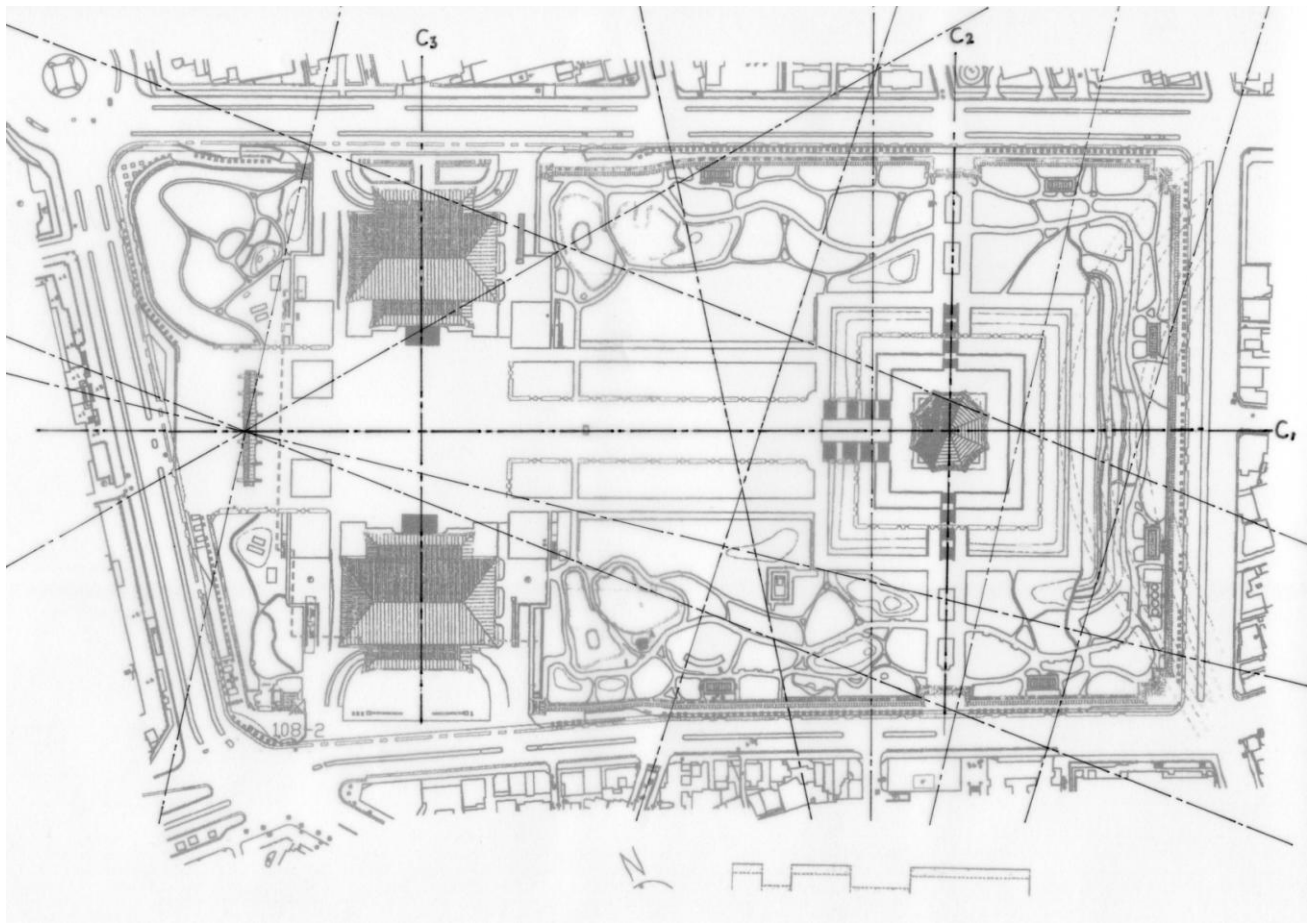


Fig. 5. 40. Tseng, C-p (2010), multiple axes on the Plaza of Chiang K-s Memorial Hall, unpublished drawing. C1, C2 and C3 are the existing axes of the Hall, National Theatre and National Opera House. The other axes are set from the surrounding streets.

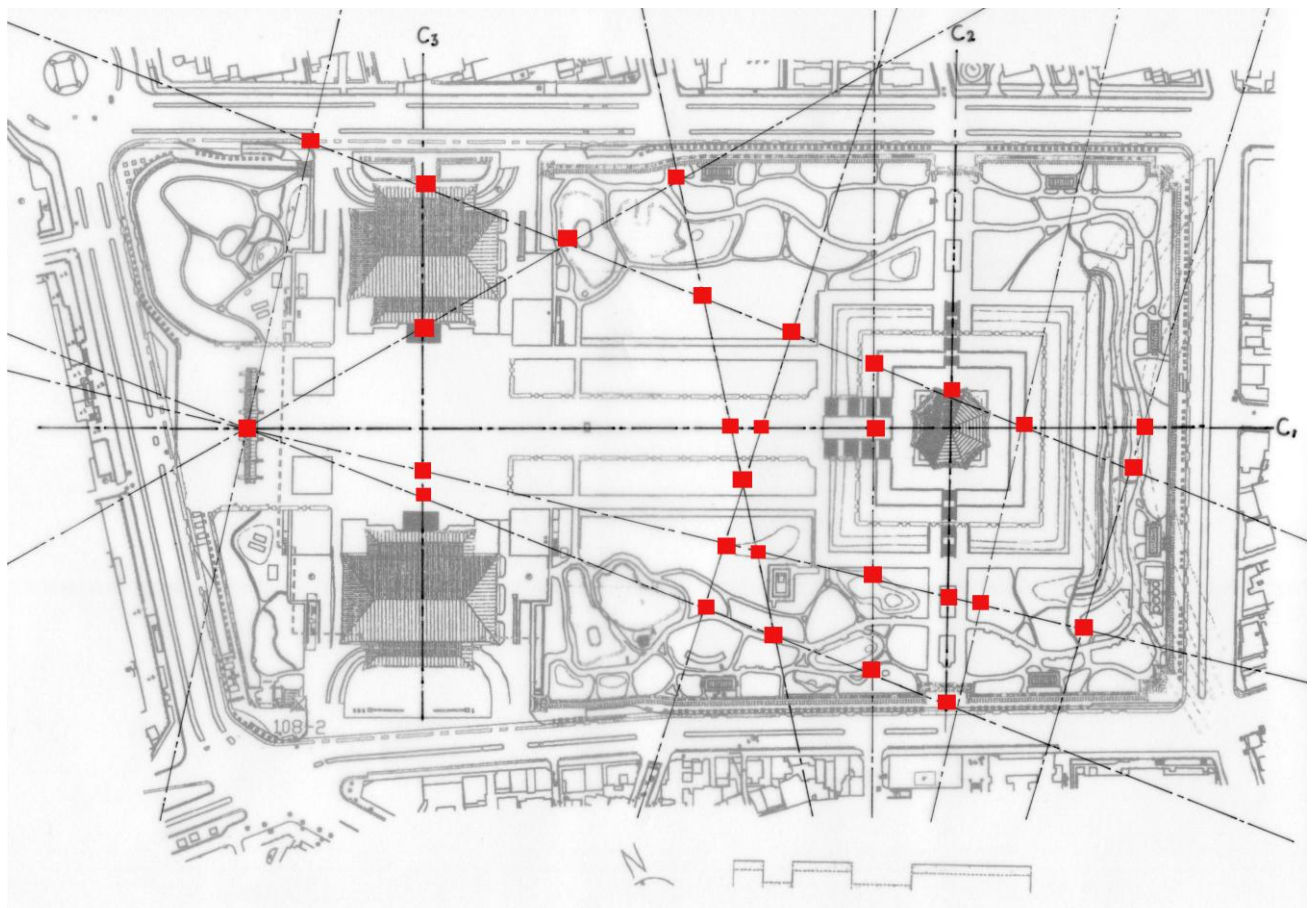


Fig. 5. 41. Tseng, C-p (2010), the multiple locations of video installations on the Plaza of Chiang K-s Memorial Hall, unpublished drawing. The red boxes indicate the locations of video installations, which are set according to the intersection of these axes.

Conclusion

Prior to exploring Taiwanese post-colonial condition, the thesis delved into the relationship between colonial discourses and teaching materials, as well as the causality between young Formosans' delayed awareness of local cultures and the people's ambivalent identification with the island. Through studying Taiwanese post-colonial textual narratives, the difference and contradiction between the imbued colonial ideologies forged by foreign forces and the disclosed Taiwan's historical events are discerned. As an architectural designer and an enthusiast about local culture, I have frequently encountered a perplexing situation in the process of conducting this research. Despite the fact that the society of Taiwan is undergoing democratic development and that the Taiwanese people are gradually becoming aware of the importance of their cultural subjectivity, I claim that neither governmental authorities nor local people have paid much attention to the formation of new Taiwanese spatial identities.

With regard to the construction of post-colonial spatial identities in Taiwan, it can be argued that Taiwanese people's knowledge of local cultures may affect the process of constructing architectural spaces with local relevance and meaning. According to the discussions in Chapter One, in the political and social context of post-war Taiwan many colonial and modern Chinese buildings were established in Taiwan's urban spaces, which have strongly projected the colonists' spatial ideologies to Taiwanese people. Even though the trend of post-modern architecture and concerns for local buildings were introduced into the architectural profession in Taiwan, many projects originating from foreign or Chinese culture have deeply moulded young Formosans' spatial ideologies. Issues relating to Taiwan's local

events and narratives as well as marginal or inferior spatial phenomena are not welcomed by architects or students in modern Taiwan.

In terms of redrawing Taiwanese spatial identities, this thesis has explored some sources for developing spatial narrations with local relevance and for stimulating designers to associate the design of public spaces with local narratives, rather than duplicating traditional buildings for modern construction. Accordingly, by studying the theory and composition of post-colonial textual narratives in Chapter Two and some architectural projects that explore the potential of transforming textual aspects into spatial construction in Chapter Three, I suggest that Taiwanese textual narratives can be sources for stimulating local people to reconsider their living environment. Through the discussion of narratives and events as well as the use of multiple languages in these textual narratives in Chapter Two, I have argued that these sources will inspire spatial designers to develop a local cultural and architectural significance. Nevertheless, I suggest in this research that the use of Taiwanese textual narratives as sources for developing Taiwanese spatial identities is an initial step toward this objective, as there are multiple facets that must be considered in the formation of a Taiwanese sense of local culture and space.

In addition to textual narratives, I would restate that there are various arts and source materials that can be used to explore the post-colonial Taiwanese identities embedded in them, which can be further used by Taiwanese designers to develop local spatial narratives and identities. Nonetheless, owing to the popularity and accessibility of Taiwanese textual narratives and because of a shortage of Taiwanese art development during the martial law period, this research serves as an important interdisciplinary link between textual and spatial practices. I would emphasise that by studying select Taiwanese textual narratives, the (spatial) memories of Taiwan's

past events and the related living environment can be grasped and perhaps re-built.

In Chapter Three, Tschumi's students' design projects relating to the parallel relationship between literary narrative and architecture, and the analogy between the description of spatial sequence in a novel and the sequence of spaces in architecture were discussed. In regarding that literary works may provide programmatic framework for developing architectural design, these projects demonstrate a potential methodology for transforming literary narrations and spatial metaphors from textual narratives into the construction of spatial narrations. Moreover, an approach to applying literary language strategies in an unconventional narrative text to the design of architectural projects has been studied through the Joyce's Garden project. The design projects by Tschumi and his students are constructive to this research because of their critical viewpoints, however it can be argued that the application of literary framework to the discussed projects articulates more conceptual analogy than perceptual correspondence between textual composition and spatial structure. In other words, the above-mentioned projects concern not much the reaction of the reader and the action and perception of the spatial user in the designed spaces. Furthermore, the novels Tschumi and his students utilised are not related to Taiwan's social context and the spatial discourses these projects present do not connect with the island's post-colonial condition. For developing spatial narrations within Taiwan's contemporary context, it is essential to employ Taiwanese post-colonial textual narratives to the design process.

With regard to the spatialisation of narrative in architecture, I explore two directions for introducing narratives into architecture in the chapter. One approach is to transform narratives of historical events into spatial constructions; the other is to connect people's everyday experiences with the composition of spatial narrations.

The former focuses on representing narratives of historical events through memorial spaces. With the representation of the events' spatial scenario and the combination of diachronic and synchronic exhibition of historical memories Libeskind's Berlin Jewish Museum and the Imperial War Museum in Manchester, for example, can be regarded as architectural narrative. In connection with Benjamin's urban wandering and spatial discontinuity conveyed in *One-Way Street* and the temporal discontinuity of Jewish history in Berlin, Libeskind composes a series of void spaces in the Jewish Museum to represent the erasure of Jewish Berliners' memories of the Holocaust. Libeskind's means of transforming invisible into materialised void spaces is constructive to the research in terms of the representation of the temporal discontinuity of Taiwanese history and the indescribable memories caused by the massacre of the 228 Incidents.

The latter approach suggests that narrative, which is related to the nature of human experience due to its temporal and mental dimension, needs to be introduced into the design of architecture. From Nigel Coates's viewpoint, the content of architecture can be generated by transforming people's everyday lives and dynamic spatial experiences into architectural design. For instance, the Ecstacity project expresses dynamic experiences and ecstatic phenomena in city life by his energetic and illustrative drawings to create sensual architecture. With regard to his design projects in Tokyo, Coates attempts to capture the signs and spatial phenomena of the city and transform them into his designs. However, as an outsider, Coates employs many western classical elements, objects and paintings in the projects to produce foreign spatial narratives. Although Coates's works explore the substance of architecture through introducing narrative into design process, his choice of narrative elements is not correspondent with the cultural context of the Japanese projects and

the user may perceive foreign spatial characteristics rather than local spatial narratives.

Because the narratives used in western projects can not directly be applied to the social and political context of post-colonial Taiwan, some cases by scholars in Taiwan, namely Han Pao-teh and Guan Hua-shan, have been discussed at the end of Chapter Three. It can be discerned that spatial conceptions embedded in Chinese novels and philosophical texts have shaped Han's Chinese spatial ideology and further have stimulated him to develop modern Chinese architecture in Taiwan. The thesis thus suggests that Taiwanese textual narratives which convey the island's post-colonial condition, its multiple cultures and inferior architectural characteristics, rather than classical Chinese novels, can be utilised for redrawing Taiwanese post-colonial spatial identities.

To further discuss the means of visualising and spatialising imaginary reality and spatial metaphors in textual narratives, in Chapter Four methods of transformation and the media of representation have been explored in connection with select architects' projects. That is, a potential methodology for transforming spatial imaginations (images) conveyed by textual narratives into architectural context is discussed along with the study of representational media and projects relating to the construction of spatial narrations. Because the research emphasises multiple reading of textual imaginations and the autonomy of spatial production, dynamic interpretation of imaginary reality is utilised in the transformational process. As there is a difference between literary fabrication and physical spatial composition as well as between the space represented in an image and the related space in the physical world, this research argues that a gap between spatial images projected by textual narratives and the spatial construction shaped by spatialised images would

exist. Thus, prior to exploring the process of transforming imaginary reality into the design of spatial narration by analysing some select architects' projects, the relation between image media and the representation of imaginary space has been studied.

Due to the subjectivity of spatial imagination in diverse representational media, I argue that the transformation from visual spaces in images into physical spaces can contribute to the creativity of architectural design as well as forging the productive imagination of the reader in spatial narration. With regard to the construction of architectural narrative, moreover, Chapter Four suggests that this productive imagination in spatial narration is caused by the unavoidable disjunction between representational space in image media and physical space as well as by the multiple and flexible means of spatial narration. Accordingly, the study of image and space cannot go beyond its relation to the mimesis of reality and the representation of imaginary impressions. In terms of the process of transforming imaginary reality into the design of spatial narration, Paul Ricoeur's notion of threefold mimesis is discussed and applied to the process.

Being analogous to the composition of textual narrative, the construction of spatial narrative by image media can also be regarded as a temporal process. Through the study of the temporal relationship between the dynamic mechanism of mediation by emplotment and the process of transmission in the composition of a textual narrative, a framework for the construction of spatial narrative is suggested. Moreover, as spatial images that are portrayed in textual narrative may present a spatiotemporal difference to the places where the narrative events happened, the dynamic transformation and construction of contemporary spatial narration thus suggests a fluctuation between fictional reality and the actual world.

Due to the limit of traditional architectural drawing and the single viewpoint of perspectival drawing, I suggest that multiple means of spatial representation need to be employed in the design of spatial narration. For example, Piranesi's etchings of The Prisons present dynamic and multiple viewpoints of pictorial spaces, because free etched lines and some organic soft elements are used to compose the scenes of complex spatial narratives in the prisons. Besides, as Chinese landscape painting suggests a shifting route for perceiving spatial images in the painting and portrays the indefinite sense of nature by lively brushwork and the placement of voids, I thus argue that the flexibility of composition and the use of malleable materials play a significant role in the construction of spatial narratives. To explore the complexity and temporality of events in architecture and spatial narratives in representational media, Chapter Four further discusses moving images or video images. Being different from perspective, moving images can engender multiple and dynamic viewpoints as well as be a sensuous way of narrating spatial narratives. Moreover, it is suggested that the dynamic configurations of moving images can contribute to the transformation from images to spatial narration and further associate spatial narratives with realistic events.

In association with the study of select cases, the representation of imaginary reality and its spatial reconstruction have been discussed. In *The Manhattan Transcripts* the means of spatialising images of spatial events and imaginary reality, as well as the methodology employed by Tschumi for the construction of spatial narrations, are explored. *The Transcripts* suggests a tension between identity and difference in the process of transferring objects and events from one representational medium to another so as to generate spatial creativity. The identity of visual resemblance between two different media brings reality into the process of

transformation; while the difference between spatial and material representation produces a gap within the process of introducing imaginary reality into these spatial narratives. It is argued that the disconnection between images and the transformed spaces renders the difference between the visual experience of these virtual spaces and the perception of realistic spatial experience. Tschumi's experiment on the dissolvable and malleable propositions of contemporary spatial narration has proposed a dynamic and multiple means of composing and reading architectural narrative. However, it can be seen that *The Transcripts* stresses its formal manipulation rather than its connection with local historical context, although the homogenous cityscape has been challenged in the process.

To explore further the transformation from fictional reality into the construction of architectural narrative, Peter Eisenman's *Romeo and Juliet* project is studied. In this scheme, Eisenman utilises scaling as a way of challenging our habitual spatial reference system by juxtaposing related narrative images that have been scaled up or scaled down, by which a reflective relation among these images is formed. By employing three destabilising strategies, discontinuity, recursivity and self-similarity, to this scaling process the scheme questions the metaphysics of presence, origin and the representation of geometric or aesthetic object. Through applying an agent of discontinuity to this scheme not only is the status of architectural presence disrupted, but also an architecture of absence can be constructed; in combining recursivity with self-similarity, an endless transformation of aesthetic properties as well as a dynamic reading of the analogy between a spatial theme and the referred object can be generated in the process of scaling.

By applying site plan to the process of scaling and using the stories of *Romeo and Juliet* as the programme of this project, Eisenman questions traditional

architectural representation and deals with the confrontation between reality and fiction. A spatial interpretation of the fictional reality is presented by re-composing the formal registration of the superposition of various site plans and spatial elements that are related to the events of the tragedy. In addition, the analogy between the lovers' relations (separation and union) and the places where these relations occurred are associated with the scaling of the physical configuration of the site plan of the city of Verona, thereby an architecture of fiction is constructed by the transformation of the narrative structure of the scenario into the process of scaling.

By transposing the fictional elements of Verona into the reality of the site of Montecchio, not only the simultaneity of experiencing both the narrative and objects is created, but also the traces and immanence of fictional reality can be unfolded. In the scheme, the story does not act as a didactic reference for the design of a building, but can be regarded as a source material for the generation of architecture as text, as well as for the creation of an open reading of a fictional architecture. Eisenman's play on fiction exemplifies a method for bringing imaginary reality into architecture, although the process of scaling suggests a conceptual relationship between characters and spatial objects and the reader's receptivity of the fiction may not be invoked by the scaling drawings. In comparison with Tschumi's *The Manhattan Transcripts*, I restate that through the process of scaling Eisenman destabilises the stable meaning of architectural representation and, thereby, the reader may fluctuate between fictive images and ficto-real spatial transformation whilst, through using the devices of superposition, distortion, dissolve and insertion of the images of related actions, Tschumi explores the correlation between events and actions, and produces a series of hyper-fictional spatial narratives.

With regard to the relation between the user's perception of spatial narrative

and representational media, Chapter Four has further discussed some of Elizabeth Diller and Ricardo Scofidio's early works that raise the issue of 'body and the narration of spaces' or explore the discourse between spatial subject and object. Meanwhile, the optical mediation between public and private space as well as the dynamic power relation in domestic spaces and public institutions are explored and represented through the setting of video cameras and spatial installations. For example, the Para-site project discusses the replaceability of the view of the Museum of Modern Art in New York and the fluctuation between viewing and being viewed, fiction and reality, and the discourse between the subject and object of a public space. The project mediates between the unilateral view of the museum beholder and the traditional inspectoral vision of the institution by converting the museum itself into an object being inspected. With the captured live images of three locations in the museum's circulation system, the framed spaces are transformed from spatial objects into exhibition subjects. In association with these live images and fictive viewers, which are represented by deformed generic chairs, actual viewers, a mirror wall and guest structures presenting with parasitical gestures, the narrative of Para-site is composed within the gallery. By extending the conception of parasite to the construction of a spatial narrative, a fluctuation between fiction and reality or between immateriality and materiality can be perceived from the installations. Due to the coexistence of fictive and realistic episodes of spatial narration, the viewer encounters a dynamic juxtaposition of fictionalised visions with heterogeneous spatial constructions, whereby the institutionalised relation between host organism and guest structure in architecture is questioned.

From the above discussions, I would summarise that the video installations that are applied to Diller and Scofidio's projects can not simply be regarded as media for

portraying spatial narratives, but can be considered as channels for interrogating the weakness of architectural orthodoxy and thus projecting catalysts into the generation of spatial subjectivity. In terms of the source materials for making architecture, although Diller and Scofidio's approaches are different from Tschumi's and Eisenman's directions, their challenges to architectural convention have forged the multiplicity of spatial interpretation and have suggested creative means for architectural design. However, I would argue that Tschumi's and Eisenman's manipulation of physical sites have excluded the complex factors of the sites and the interaction between the user and the constructed spaces from the design process.

In Chapter Five, the hypothesis that Taiwanese post-colonial textual narratives can benefit designers in redrawing Taiwanese spatial identities is examined through the study of narrative structure and the utilisation of representational drawings and narrative devices. As many Taiwanese post-colonial textual narratives convey the experience of being colonised, it can be seen that the writers' memories of related historical events are projected into narrative composition through narrative plot and language metaphors. After the discussion on the spatial metaphors relating to the confrontation between the colonist self and the colonised other that are suggested by narrative events and language hybridity, the means of analysing the plot and structure of selected Taiwanese post-colonial textual narratives is explored. By associating plot analysis with the visualisation of spatial relations in a narrative, not only can the structure of a narrative be understood both spatially and temporally, but also the spatial structure implied in the narrative and its relation to related physical places can be discovered. However, I argue that the illustrations of plot analysis mainly demonstrate a two-dimensional and diagrammatic narrative structure rather than three-dimensional spatial characteristics. Accordingly, the means of spatialising the

spatial implications and metaphors in selected narratives has been further discussed.

As the selected narratives are written by the mixture of local dialects, Mandarin Chinese, Japanese and English, the reading of these novels will be interrupted due to the composition of various transliterated languages. Being caused by the discontinuity of reading, potential spatial images related to the reader's fluctuation within textual planes or to drifting between pages when searching for the meanings of unfamiliar words is suggested. Moreover, the mixture of various languages and the discontinuity of reading are visualised by a series of mapping drawings which are produced by blurring local dialects and transliterated languages with translucent paper, and by submerging these phrases or words under the literal plane of these novels. In addition, by underscoring the non-Chinese languages with varied colours, the interweaving of various phonetic languages is presented on the textual plane. The shifting traces that are interwoven by heterogeneous languages and which traverse the vertical reading passages of Chinese represent the mechanism of conflict among local tongues, broken foreign languages and Chinese, and suggest the spatial characteristics concerning the island's contemporary condition.

Because the dynamic act of reading these novels suggests spatial relation between the composition of hybrid languages and the movement of book pages, notational drawings are used to trace the act of leafing through the pages or to illustrate the shifting between transliterated languages and their annotations located elsewhere. By mapping the reading discontinuity of selected textual narratives and by notating the movement of the book hinge and the performance of book pages, dynamic and unstable spatial characteristics in experiencing Taiwan's post-colonial narratives can be suggested. Moreover, a series of narrative devices in book format are developed by transforming the moving traces of book spine and book pages into

spatial devices, by which related spatial images and drawings can be composed. Owing to the flexibility and temporality of spatial narration of these book devices, multiple images related to Taiwanese narratives and people's struggle with the dominant power can be presented chronologically and synchronically. Through transforming the overlapping of various images and the dynamic mechanism of these book devices into the design of cinematic devices, video installations can be applied to this research to convey the complexity and hybridity of Taiwanese post-colonial spatial discourse.

In order to construct contemporary Taiwanese spatial narrations, the spatial propositions revealed from the narrative devices are associated with the spatial discourses presented in chosen sites, and Formosans' erased historical memories are introduced into the past and present context of the sites. That is, the spatialisation of the metaphors in *Rose, Rose, I Love You* is connected with the spatial discourses on the site of Gou Zai Wei in Hua-lien city. Because Gou Zai Wei is the key venue of the events in *Rose, Rose, I Love You* and the regeneration of the district suggests the destruction of local spaces, the first proposal thus presents the spatial discourse and power relation between the authorities and local people that are analogous to the discourse suggested by the novel. The transformation of textual imaginations into spatial aspects and the visualisation of the spatial metaphors in *Nu Tao* and *Mai Yuan 1947 Mai Yuan* are associated with the spatial tension between the memorial spaces and the surroundings of Chiang Kai-shek Memorial Hall. Considering that the Chiang Kai-shek Memorial Hall acts as a symbol of dominant power and a spatial representation of Chinese culture, the second proposal – Resetting the Voices of the People, uses the site for relating the spatial discourse between the oppressor and the oppressed people and for the construction of contemporary Taiwanese spatial

narrations.

In composing spatial narratives and intertwining the presence and absence of architecture, the thesis has been inspired by Tschumi's *The Manhattan Transcripts* in terms of the overlapping and juxtaposing of 'three disjoined levels of reality' and, by Eisenman's Romeo and Juliet project for the introduction of imaginary reality into a physical site. The strategy of juxtaposing and manipulating the past and present maps of the selected sites are employed in these two proposals. Moreover, as local spatial identities can be discovered from the re-presentation of people's spatial experiences and memories of local places, the proposals associate video installations in human scale with the traces of spatial memories suggested by the site maps. In the first proposal, not only can the spatial propositions presented in narrative devices benefit spatial designers for the design of spatial narrations, but also the fragments of local historical spaces can be perceived by the viewer through the setting of video installations. Local people could unexpectedly encounter the projection of moving images concerning historical events and recent conflicts between local people and the authority in Hua-lien city. Moreover, passersby can catch sight of the past images or traces of the city that are presented along with the narrations of local events. In the second proposal, images of being imprisoned in visible or invisible jails that are composed in the book device can be transformed into the public spaces of the site, through which many Formosans' memories of the 228 Incidents and their spatial experiences of being oppressed can be grasped from the video images and the setting of installations. It suggests that the conveyance of concealed memories by the video installations can provide the visitor and local people to redraw the island's spatial imagination and to re-consider Taiwan's cultural identities.

As the Formosans still struggle in their search for a cultural 'location', people's

awareness of the importance of Taiwanese cultures and local spatial characteristics will contribute to the formation of Taiwanese cultural identities in their spatial aspects. In addition to the two proposals, I suggest that the drawings and narrative devices that are transformed from the reading of Taiwanese post-colonial textual narratives can be developed further to convey both Taiwanese contemporary spatial narrations and identities to the public. For example, the social hierarchy presented in the plot analysis of *Rose, Rose, I Love You* is suggestive of the spatial hierarchy in Taiwan's contemporary urban context. Moreover, the dynamic and shifting traces on the mappings of language hybridisation not only signify the conflict between varied languages, but also suggest the hybridity and interweaving of various spaces in contemporary Taiwan. Based on the multiple hinges of the book devices, a series of architectural books that portray the hybridity and multiplicity of contemporary Taiwanese spatial condition can be composed by associating spatial images and drawings relating to Taiwanese local or illegal spaces with that of dominant buildings on the mapping drawings.

Being inspired by *The Manhattan Transcripts*, the books can be composed of a series of event programmes that are represented by the juxtaposition of narrative images and the dislocation of the transformed architectural components. In these architectural books, the superposition of narrative images are presented along with drawings showing the juxtaposition of institutional buildings and illegal spaces that suggest the conflict between authorities and local people. Meanwhile, by forming empty spaces in the composition to represent Formosans' erased memories, a sense of spatial disorientation will be generated within the gaps of reading these spatial narratives. Through reading these books, the ideologies of both the designer and the public of Taiwan can be agitated and young Formosans' ambivalent identification

with Taiwanese cultures and spaces can be perceived.

The thesis suggests that it is difficult to build up a consensus of spatial identity in Taiwan's post-colonial condition, but it is essential to provide local people with multiple sources from which to contemplate the relation between the existing built environment and its cultural and historical context. With respect to the search for Taiwanese architectural identity, Han Pao-teh states 'it is necessary to start with the foundation of widespread cultures. We need to consider our living style, aesthetic viewpoints, architectural tradition ... even the effects of dominant cultures and various factors that reflected on existing architectures.'⁴³⁹ Although Han suggests that through fusing all these aspects into an integral whole, Taiwanese architectural identity can be established, I may question whether this unity can be formed simply by architects and if architecture can act as a leading role in the formation of Taiwanese cultural identity. I would suggest that the shaping of contemporary Taiwanese spatial subjectivity is a long-term, complex and contradictory process. In addition to placing emphasis on the subjectivity of local cultures and spatial characteristics, it is also important to pay respect to the co-existence of various cultures and manifold spatial formations existing in Taiwan.

To set up a design programme for the construction of contemporary Taiwanese spatial narrations, I suggest that young Formosans' experiences of contradictorily identifying with dominant cultures and the selected writers' experiences and memories that are represented by Taiwanese textual narratives can be potential sources. By studying select architectural projects relating to the use of literary works for the creation of spatial narrations and by discussing a series of

⁴³⁹ Han, Pao-teh (2002), Taiwan Jian Zhu De Ben Ti Zai Na Li? (台灣建築的本體在那裡?, Where is the Identity of Taiwanese Architecture?), <<http://forgemind.net/phpbb/viewtopic.php?f=24&t=755&start=0>>, [viewed 19 October, 2010].

representational drawings and narrative devices, the thesis presents a process of design research and a preliminary design methodology with local relevance. To clarify what contemporary Taiwanese architectural identity is, however, there would need to be a further study of the impacts of dominant cultures or foreign architectures on local people from a psychological approach.

Although the trends of cultural globalisation are intensively reshaping Formosans' living spaces and environment, this research argues that it is fundamentally important to call forth Formosans' eagerness for establishing their cultural subjectivity by related exhibitions with circumstantial spatial settings. In comparison with the domination of political monuments and pervasive capitalist commercial buildings, the indirect strategy for viewers to reconsider the formation of the island's public spaces may be regarded as a vague spatial proposition. However, through the settings of the two proposals, the public's voices and perspectives on Taiwan's momentous political events and associated spatial memories can be stimulated. In doing so, potential cultural and spatial identities might be reflected by people's reactions to and interactions with the spatial settings and video installations, with which a further step for constructing post-colonial Taiwanese spatial identities could be set.

Illustrations

Chapter 1

Fig. 1. 1. The action of removing the title of Da Zhong Zhi Zheng (大中至正) from the main gate of Chiang Kai-shek Memorial Plaza. Photograph, Chen, Yi-chen (陳易辰), in Chen, Zhi-hua (陳智華) and Zeng, Xi-wen (曾希文) (2007), 8th December, 2007.

Fig. 1. 2. Yang, Zhuo-cheng (楊卓成) (1980), Chiang Kai-shek Memorial Hall, Taipei [Aerial view], in National Chiang Kai-shek Memorial Hall (2008).

Fig. 1. 3. (Up) A Chinese woman is working in a farm in the mainland China and (down) the mainlanders' asking for help (for freedom), in National Institute for Compilation and Translation (國立編譯館) (1969), vol. 4, p. 74.

Fig. 1. 4. The extensional map of the City District Plan of Hua-lien Harbour Street (花蓮港街市區計畫擴張圖) (1916), in Zhang, Jia-jing (張家菁) (1996), p. 62.

Fig. 1. 5. The map of Kaohsiung City (1932), in Zheng, De-qing (鄭德慶) (ed.) (2001), p. 38-9.

Fig. 1. 6. Nagano Eihezi (長野宇平治) (1919), The building of Japanese Governor's Office (臺灣總督府 (it is now the Presidential Office of the Republic of China)) [Aerial view], in Li, Qian-lang (李乾朗) (1995), p. 40.

Fig. 1. 7. Inote Kun (井手薰) (1936), The building of Chung Shan Hall (中山堂) or Taipei City Hall (台北公會堂), in Fu, Chao-ching (傅朝卿) (2009), p. 252.

Fig. 1. 8. The map of the historical district of Taipei city, in *Dialogue* (建築), 2, np.

- Fig. 1. 9. The diagram of the present land use of Hua-lien city (old town) (1982), in Zhang, Jia-jing (張家菁) (1996), p. 152.
- Fig. 1. 10. The diagram of the plan of land use of Hua-lien city (old town) (1982), in Zhang, Jia-jing (張家菁) (1996), p. 155.
- Fig. 1. 11. Wang, Dahong (王大閔) (1972), Dr. Sun Yat-sen Memorial Hall, Taipei, in Jiang, Ya-jun (蔣雅君) (2006), *Taiwan Architect (建築師)*, 382, p. 101.
- Fig. 1. 12. Yang, Zhuo-cheng (楊卓成) (1973), Taipei Grand Hotel (圓山大飯店), Taipei. Photograph, Hsu, Chia-Wen (許嘉文) (2010).
- Fig. 1. 13. Yao, Yuan-zhong (姚元中) (1969), Taipei Martyrs Shrine (Zhong Lie Ci, 忠烈祠), Taipei. Photograph, Hsu, Chia-Wen (許嘉文) (2010).
- Fig. 1. 14. Yang, Zhuo-cheng (楊卓成) (1980), Chiang Kai-shek Memorial Hall, Taipei, in Shi, Ri-fu (石日富) (1990), p. 18.
- Fig. 1. 15. Yang, Zhuo-cheng (楊卓成) (1987), National Theatre, Taipei, in Shi, Ri-fu (石日富) (1990), p. 24.
- Fig. 1. 16. Yang, Zhuo-cheng (楊卓成) (1987), National Concert Hall, Taipei, in Li, Qian-lang (李乾朗) (1995), p. 104.
- Fig. 1. 17. Yang, Zhuo-cheng (楊卓成) (1980), The main gate of the plaza, Chiang Kai-shek Memorial Hall, Taipei. Photograph, Tseng, C-p (2007).
- Fig. 1. 18. Han, Pao-teh (1983), The Cultural Centre of Zhang Hua County (彰化縣立文化中心). Photograph, Huang, Jian-min (黃健敏), in Han, Pao-teh (漢寶德) (2001) (a), p. 194.
- Fig. 1. 19. Han, Pao-teh (1985), Nan Yuan (南園), Xin Zhu county, Taiwan, in Han, Pao-teh (漢寶德) (2001) (b), np.
- Fig. 1. 20. Han, Pao-teh (1984), Institute of Ethnology, Academia Sinica (中研院民族所), Taipei, Taiwan. Photograph, Han Guang Architect (漢光建築師事

務所).

Fig. 1. 21. Lee, C-Y (1985), Tung Wang Palace housing project, Taipei, Taiwan.

Photograph, C. Y. Lee & Partners Architects/Planners.

Fig. 1. 22. Fan K'uan, Travellers amid Mountains and Stream (谿山行旅圖),

hanging scroll, ink and colour on silk, Song Dynasty, National Palace Museum, Taipei, Taiwan.

Fig. 1. 23. Lee, C-Y (1986), Institute of Statistical Science, Academia Sinica (中研院

統計所), Taipei, Taiwan. Photograph, C. Y. Lee & Partners Architects/Planners.

Fig. 1. 24. Lee, C-Y (1982), Ta An Housing project (大安國宅), Taipei, Taiwan.

Photograph, Lin, Bo-nian (林柏年).

Fig. 1. 25. Chi, Ti-nan (1984), Piazza del Popolo in Rome, in Chi, Ti-nan (季鐵男)

(1990), *Arch (雅砌)*, 11, p. 60.

Fig. 1. 26. Chi, Ti-nan (1991), The Realism of Taiwanese Spaces, exhibited in

Yi-tong Gallery, Taipei, Taiwan, in Chi, Ti-nan (季鐵男) (1998), p. 69.

Chapter 2

Fig. 2. 1. Tseng, C-p (2008), the visualisation of reading discontinuity of *Rose, Rose,*

I Love You, unpublished drawing.

Fig. 2. 2. Tseng, C-p (2008), the mapping of the location of transliterated Taiwanese

dialect, English and Japanese in a text in *Rose, Rose, I Love You*, unpublished drawing.

Fig. 2. 3. A quoted text from Zhong, Zhao-zheng (鍾肇政) (1997), p. 164-65.

Fig. 2. 4. The confrontation between residents inhabiting on Gou Zai Wei [gāo a

mei] (溝仔尾) and the authority of city government, in Lu, Ru-yu (魯

如宇) (2007), sec. A3.

Fig. 2. 5. The confrontation and violent conflicts between residents inhabiting on Gou Zai Wei [gaō a meī] (溝仔尾) and the authority of city government. Photograph, Fan, Zhen-he (范振和), in Fan, Zhen-he (范振和) (2007), sec. C1.

Fig. 2. 6. An early Japanised city planning of Hua-lien city (1912), in Zhang, Jia-jing (張家菁) (1996), p. 61.

Fig. 2. 7. A later Japanised city planning of Hua-lien city (1928), in Zhang, Jia-jing (張家菁) (1996), p. 82.

Fig. 2. 8. The current city planning of Hua-lien city developed in the KMT's ruling period, source from the Construction Bureau of the Government of Hua-lien City.

Chapter 3

Fig. 3. 1. Sive, Alan (1974-75), An Ontological Burrow, in Tschumi, Bernard (1975), p. 34.

Fig. 3. 2. Basto, Joao (1974-75), The Library of Babel, in Tschumi, Bernard and Coates, Nigel (1983), p. 32.

Fig. 3. 3. Basto, Joao (1974-75), The Library of Babel, in Tschumi, Bernard and Coates, Nigel (1983), p. 33.

Fig. 3. 4. Basto, Joao (1974-75), The Library of Babel, in Tschumi, Bernard (1975), p. 54-5.

Fig. 3. 5. Tschumi, Bernard, et al. (1977), Joyce's Garden, in Tschumi, Bernard and Coates, Nigel (1983), p. 41.

Fig. 3. 6. Libeskind, Daniel (1988-99), Star Matrix, The Jewish Museum, Berlin, in

Libeskind, Daniel (1997), p. 55.

Fig. 3. 7. Libeskind, Daniel (1999), the Void, The Jewish Museum, Berlin, in

Libeskind, Daniel (1997), p. 47.

Fig. 3. 8. Libeskind, Daniel (2001), the towering Air Shard, Imperial War Museum

North, Manchester. Photograph, Tseng, C-p.

Fig. 3. 9. Libeskind, Daniel (2001), the main exhibition hall, Imperial War Museum

North, Manchester. Photograph, Tseng, C-p.

Fig. 3. 10. Libeskind, Daniel (2001), the projection of the Wars' images in the

exhibition hall, Imperial War Museum North, Manchester. Photograph,

Tseng, C-p.

Fig. 3. 11. Coates, Nigel (1992), Ecstacity, painting, in Glancey, Jonathan (1999), p.

14-5.

Fig. 3. 12. Coates, Nigel (1986), Caffé Bongo, Tokyo, in Poynor, Rick (1989), p.

52-3.

Fig. 3. 13. Guan, Hua-shan (1988), A diagram shows the route of Dai Yu's visiting

Jia Mu Yuan, in Guan, Hua-shan (1988), p. 39.

Fig. 3. 14. Guan, Hua-shan (1988), A diagram shows the route of Dai Yu's visiting

Madam Wang in Jia Zheng Yuan, in Guan, Hua-shan (1988), p. 44.

Fig. 3. 15. The site plan drawing of Nan Jing Xing Gong (南京行宮), Gan Long

Emperor, Qing Dynasty, in Guan, Hua-shan (1988), p. 14.

Fig. 3. 16. Guan, Hua-shan (1988), the site plan of Rong and Ning families'

residences, in Guan, Hua-shan (1988), np.

Fig. 3. 17. Guan, Hua-shan (1988), the site plan of Da Guan Yuan (大觀園), in Guan,

Hua-shan (1988), np.

Chapter 4

Fig. 4. 1. Vredeman de Vries, Jan (1604-5), Perspective 28, in Vredeman de Vries, Jan (1968), plate 28.

Fig. 4. 2. Piranesi, Giovanni Battista (1761), Carceri [plate III, second state], in Scott, Jonathan (1975), p. 79.

Fig. 4. 3. Piranesi, Giovanni Battista (1761), Carceri [plate XIV, second state], in Scott, Jonathan (1975), p. 99.

Fig. 4. 4. Pilgrims and travellers in a landscape, painted in the boneless style, detail of a wall painting in Cave 217 (P70), at Dunhuang, Gansu. Tang Dynasty, eighth century.

Fig. 4. 5. Ni Zan (1306?-74), The Rongxi Studio, hanging scroll, ink on paper, ht. 73.3 cm, Yuan Dynasty, dated equivalent to 1372, National Palace Museum, Taipei.

Fig. 4. 6. Tschumi, Bernard (1994), MT 1, The Park, in Tschumi, Bernard (1994), p. 22.

Fig. 4. 7. Tschumi, Bernard (1994), MT 2, The Street, in Tschumi, Bernard (1994), p.27.

Fig. 4. 8. Tschumi, Bernard (1994), MT 4, The Block, in Tschumi, Bernard (1994), p. 56.

Fig. 4. 9. Tschumi, Bernard (1994), MT 4, The Block, in Tschumi, Bernard (1994), p. 57.

Fig. 4. 10. Eisenman, Peter (1985), Moving Arrows, Eros and Other Errors [Plates 10, 11, 12 – the first superposition], in Whiteman, John (1986), p. 77.

Fig. 4. 11. Eisenman, Peter (1985), Moving Arrows, Eros and Other Errors [Plates 22, 23, 24], in Whiteman, John (1986), p.81.

- Fig. 4. 12. Eisenman, Peter (1985), *Moving Arrows, Eros and Other Errors* [Plates 25, 26, 27], in Whiteman, John (1986), p.82.
- Fig. 4. 13. Eisenman, Peter (1985), *Moving Arrows, Eros and Other Errors* [Plates 28, 29, 30 – the final superposition], in Whiteman, John (1986), p.83.
- Fig. 4. 14. Diller, Elizabeth and Scofidio, Ricardo (1993), *Bad Press*, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.43.
- Fig. 4. 15. Diller, Elizabeth and Scofidio, Ricardo (1993), *Bad Press*, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.43.
- Fig. 4. 16. Diller, Elizabeth and Scofidio, Ricardo (1993), *Bad Press*, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.44.
- Fig. 4. 17. Diller, Elizabeth and Scofidio, Ricardo (1993), *Bad Press*, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.45.
- Fig. 4. 18. Diller, Elizabeth and Scofidio, Ricardo (1987), *withDrawing room*, San Francisco, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.75.
- Fig. 4. 19. Diller, Elizabeth and Scofidio, Ricardo (1988), *Vanity Chair*, San Francisco, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.99.
- Fig. 4. 20. Diller, Elizabeth and Scofidio, Ricardo (1987), *withDrawing room*, San Francisco, in Diller, Elizabeth and Scofidio, Ricardo (1989), p. 22.
- Fig. 4. 21. Diller, Elizabeth and Scofidio, Ricardo (1987), *withDrawing room*, San Francisco, in Diller, Elizabeth and Scofidio, Ricardo (1989), p. 19.
- Fig. 4. 22. Diller, Elizabeth and Scofidio, Ricardo (1992), *Loophole*, exhibited in Chicago Armory, Chicago, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.162.
- Fig. 4. 23. Diller, Elizabeth and Scofidio, Ricardo (1992), *Loophole*, exhibited in Chicago Armory, Chicago, in Diller, Elizabeth and Scofidio, Ricardo

(1994), p.150.

Fig. 4. 24. Diller, Elizabeth and Scofidio, Ricardo (1992), *Loophole*, exhibited in Chicago Armory, Chicago, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.142. p.99.

Fig. 4. 25. Diller, Elizabeth and Scofidio, Ricardo (1989), *Para-site*, exhibited in Museum of Modern Art, New York, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.177.

Fig. 4. 26. Diller, Elizabeth and Scofidio, Ricardo (1989), *Para-site*, exhibited in Museum of Modern Art, New York, in Diller, Elizabeth and Scofidio, Ricardo (1994), p.182.

Chapter 5

Fig. 5. 1. Tseng, C-p (2006-10), the plot analysis of *Sozaboy*, unpublished drawing.

Fig. 5. 2. Tseng, C-p (2006-10), the illustration of the downward and unstable phenomena in Nigerian society, unpublished drawing.

Fig. 5. 3. Tseng, C-p (2006-10), the illustration of the downward and disordered phenomena in Nigerian society, unpublished drawing.

Fig. 5. 4. Tseng, C-p (2008), the plot analysis of *Rose, Rose, I Love You*, unpublished drawing.

Fig. 5. 5. Tseng, C-p (2010), the location of the spatial relation of the narrative venues on the map of Hua-lien city, unpublished drawing.

Fig. 5. 6. Tseng, C-p (2010), the plot analysis of *Nu Tao*, unpublished drawing.

Fig. 5. 7. Tseng, C-p (2010), the plot analysis of *Mai Yuan 1947 Mai Yuan*, unpublished drawing.

Fig. 5. 8. a. Tseng, C-p (2007-10), the visualisation of reading discontinuity of

Sozaboy, unpublished drawing.

Fig. 5. 8. b. Tseng, C-p (2007), the visualisation of the repetition of local tongues in *Sozaboy*, in Tseng, Ching-pin (2007), p. 79.

Fig. 5. 9. Tseng, C-p (2008), the visualisation of reading discontinuity of *Rose, Rose, I Love You*, unpublished drawing.

Fig. 5. 10. Tseng, C-p (2008), the visualisation of reading discontinuity of *Rose, Rose, I Love You*, unpublished drawing.

Fig. 5. 11. Tseng, C-p (2008), the visualisation of the distribution of various languages in *Rose, Rose, I Love You*, unpublished drawing.

Fig. 5. 12. Tseng, C-p (2008), the visualisation of language hybridization and the conflict between ordered and disordered reading passages in *Rose, Rose, I Love You*, unpublished drawing.

Fig. 5. 13. Tseng, C-p (2008), the visualisation of reading discontinuity of *Nu Tao*, unpublished drawing.

Fig. 5. 14. Tseng, C-p (2008), the visualisation of reading discontinuity of *Nu Tao*, unpublished drawing.

Fig. 5. 15. Tseng, C-p (2008), the visualisation of the distribution of non-Chinese language in *Nu Tao*, unpublished drawing.

Fig. 5. 16. Tseng, C-p (2008), the visualisation of language hybridisation and the conflict between ordered and disordered reading passages in *Nu Tao*, unpublished drawing.

Fig. 5. 17. Tseng, C-p (2010), the visualisation of reading discontinuity of *Mai Yuan 1947 Mai Yuan*, unpublished drawing.

Fig. 5. 18. Tseng, C-p (2010), the visualisation of reading discontinuity of *Mai Yuan 1947 Mai Yuan*, unpublished drawing. The emergent texts are narrated in

Chinese transliterated Hakka and Japanese.

Fig. 5. 19. Tseng, C-p (2010), the visualisation of the distribution of non-Chinese languages in *Mai Yuan 1947 Mai Yuan*, unpublished drawing.

Fig. 5. 20. Tseng, C-p (2010), the visualisation of language hybridisation and the conflict between ordered and disordered reading passages in *Mai Yuan 1947 Mai Yuan*, unpublished drawing.

Fig. 5. 21. Tseng, C-p (2007-10), the reading deviation and the leafing forward (shown as continuous line loops) and backward (shown as dotted line loops) of the pages of *Sozaboy*, unpublished drawing.

Fig. 5. 22. Tseng, C-p (2008-10), the reading deviation and the leafing backward and forward (shown as dotted line loops) of the pages of *Rose, Rose, I Love You*, unpublished drawing.

Fig. 5. 23. Tseng, C-p (2010), the reading deviation or non-linear passages of reading *Nu Tao*, unpublished drawing.

Fig. 5. 24. Tseng, C-p (2010), the reading deviation and the leafing backward and forward (shown as dotted line loops) of the pages of *Mai Yuan 1947 Mai Yuan*, unpublished drawing.

Fig. 5. 25. Tseng, C-p (2007-10), the narrative device of book format that is transformed from the reading deviation of *Sozaboy*, unpublished work.

Fig. 5. 26. Tseng, C-p (2010), the narrative device of book format that is transformed from the reading deviation of *Rose, Rose, I Love You*, unpublished work.

Fig. 5. 27. Tseng, C-p (2010), the narrative device of book format that is transformed from the reading deviation of *Nu Tao*, unpublished work.

Fig. 5. 28. Tseng, C-p (2010), the narrative device of book format that is transformed from the reading deviation of *Mai Yuan 1947 Mai Yuan*, unpublished

work.

Fig. 5. 29. Tseng, C-p (2010), the composition of narrative images regarding *Rose, Rose, I Love You* on the book device, unpublished work.

Fig. 5. 30. Tseng, C-p (2010), the composition of narrative images regarding *Nu Tao* on the book device, unpublished work.

Fig. 5. 31. Tseng, C-p (2010), the composition of narrative images regarding the first part of the plot analysis of *Mai Yuan 1947 Mai Yuan* on the book device, unpublished work.

Fig. 5. 32. Tseng, C-p (2010), the composition of narrative images regarding the second part of the plot analysis of *Mai Yuan 1947 Mai Yuan* on the book device, unpublished work.

Fig. 5. 33. Tseng, C-p (2010), the composition of narrative images regarding the third part of the plot analysis of *Mai Yuan 1947 Mai Yuan* on the book device, unpublished work.

Fig. 5. 34. Tseng, C-p (2007), video still images shot in a railway carriage, in Tseng, Ching-pin (2007), p. 81.

Fig. 5. 35. The city street map of Hua-lien Gang, 1931, source from *Hua-lien Gang Ting Bao* (花蓮港廳報), as quoted in Zhang, Jia-jing (1996), p. 66.

Fig. 5. 36. A map showing the street system of Hua-lien city in the KMT's ruling period, source from the Construction Bureau of the Government of Hua-lien City.

Fig. 5. 37. Tseng, C-p (2010), the three realities of events, objects and movements, unpublished drawings.

Fig. 3. 38. Tseng, C-p (2010), the locations of video installations on the maps of Hua-lien city, unpublished drawing.

Fig. 3. 39. Tseng, C-p (2010), the overlapping of the visualisation of language hybridity with the multiple layers of the city street structure, unpublished drawing.

Fig. 5. 40. Tseng, C-p (2010), multiple axes on the Plaza of Chiang K-s Memorial Hall, unpublished drawing.

Fig. 5. 41. Tseng, C-p (2010), the multiple locations of video installations on the Plaza of Chiang K-s Memorial Hall, unpublished drawing.

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Note: All translations are mine unless indicated in *italics*.

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Appendix

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