

## Contents

<b>Appendix 1- About Jut Art Museum</b>	<b>-----P.2</b>
<b>Appendix 2- Preface</b>	<b>-----P.3</b>
<b>Appendix 3- About the Research and Curatorial Team Lead</b>	<b>-----P.4~5</b>
<b>Appendix 4- Sections of Exhibition</b>	<b>-----P.5~7</b>
<b>Appendix 5- Photos</b>	<b>-----P.8~15</b>

### **NOTE**

- The press kits and more photos can be downloaded in the link: <https://reurl.cc/E6M7zK>
- Standard Usage for Images: Photo credit/by must be given where applicable; and please indicate © Jut Art Museum.

## 【 Appendix 1- About Jut Art Museum 】



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### **Mission**

Jut Land Development's 30th anniversary, and the Jut Foundation for Arts and Architecture (JFAA)'s 10th birthday, culminates in the establishment of the Jut Art Museum (JAM) in 2016. It is a milestone commemorating the history of Taiwan's architectural aesthetics.

We anticipate that JAM to act as a new form of platform, catalyst and think tank devoted to corporate social responsibility fulfillment and addressing the societal dynamics of the 21st century. We also anticipate it to carry on the legacy of "A Better Tomorrow" that defines much of JFAA's work, to become the first museum in Taiwan that is focused on the issues of "future" and "city."

### **Vision**

The Jut Art Museum, located in the heart of Taipei, is also where the Jut Foundation's debut exhibition of "Museum of Tomorrow" is held. After ten years of circuit shows across the city, the exhibition is now back to where it all started, becoming a "showpiece in the heartland of the city and urban inhabitation."

As an up-and-coming art establishment, JAM serves to explore what our future might hold, and transdisciplinary issues. The curation process of JAM is three-pronged: "future," "urban architecture," and "contemporary art."

Japanese architect Jun Aoki is tasked with spacing designs of JAM. The identification system is developed by Atsuki Kikuchi. This is their first museum collaboration project in Taiwan. JAM – a statement of both sophistication yet cutting-edge conception – is downtown's new architectural and art landmark; and it is poised at remaking and bringing new energy into Taipei's cityscape.

## 【Appendix 2- Preface】

### *Shifting Horizons: The Generation of Emancipatory Architecture in Taiwan*

The official lifting of martial law in Taiwan on 15 July 1987 marked a major milestone in Taiwan’s democratization, and a period of great societal change ensued. Nevertheless, the change wasn’t made overnight. Striving to shake off their shackles and formulate their arguments, the fields of philosophy, literature, music, film, and art had been challenging the social norms as early as the 1970s, whilst the great achievement of architecture must be accomplished with concerted efforts of the multitude. Encompassing diverse expertise, architectural culture is indissolubly linked to the politico-economic milieu of a society. In this sense, of what significance is the “lifting of martial law,” as a historic turning point in the societal change, to the development of architecture in Taiwan? Besides, what crucial changes in Taiwan’s architecture have proliferated in the post-martial law era?

The Jut Art Museum has long been considering and exploring issues about urban architecture. This exhibition invites Shu-Chang Kung as the research and curatorial team lead. Comprising Tseng-Yung Wang, Kwang-Tyng Wu, Wen-Liang Kuo, Wei-Hsiung Chan, Ray Chu, Chun-Hsiung Wang, and Nancy Lin, the research and curatorial team works with Jut Art Museum in organizing the exhibition, seeking to collate the changes and landmark events in the three-decade development of Taiwan’s architecture from 1980 to 2010, so as to grasp how Taiwan’s architecture has evolved to date. This exhibition uses “the generation of emancipatory architecture” to describe the generation of architects born in Taiwan in the years around 1963 and completed their academic training in architecture around the lifting of martial law in 1987. Focusing on the unorthodox styles of “discontinuities” that find expression in the works or actions of these architects, the exhibition not only gives a vivid portrayal of this generation from the aspects of display, media, and design, but also probes into the new values embodied in this generation and the resultant emancipatory power that has substantially transformed Taiwan’s architecture.

Was such collective emancipatory power inevitable, or was it accidental? Did the drastic societal change afford this generation of architects the opportunity to brave the changing world and strive for freedom and liberation that unleashed waves of emancipatory power? Or, did these architects open up new horizons of their own free will? The central proposition of this exhibition is neither a political inquiry nor a monument to any specific object. Rather, it is an attempt to outline an initial context by retrospectively collating the relationships between individuals and the changing world, based on which we can understand the fertile and diversified development of architecture in Taiwan.

### 【Appendix 3- About the Research and Curatorial Team Lead | Shu-Chang Kung】



#### **Shu-Chang Kung**

Shu-Chang Kung received M.Arch (1992) and M.Des. (1993) from GSD, Harvard University, U.S.A. In 1997, Kung established AURA Architects & Associates in Taipei. AURA is a design-oriented firm that emphasizes the integration of professional practice and creative ideas in planning, architectural design, and interior design. The works of AURA always challenge the double entity and dialogue between architecture and natural organisms in different scales, materials, or site situations.

Currently, Kung is a Professor at the Graduate Institute of Architecture, National Chiao Tung University, Taiwan. His recent works received many awards – The Special Jury Award of TID (Taiwan Interior Design) Award (2007/2008/2009), iF Communication Design Award- Too Good To Be True (2007), Honorable Mention of Far Eastern School Architectural Design Award (2005), Second Prize of Taiwan Architecture Award (2004), Silver and Bronze Medal of JCD Design Award, Japan (2004), Second Prize of Far Eastern Architectural Design Award (2003), The Outstanding Interior Design Award of “ID+C” Magazine, China (2003), Award of Merit of International Illumination Design Award (2002), Honorable Mention of Far Eastern School Architectural Design Award (2001).

## 【 Appendix 4- Sections of Exhibition 】

### **The Pursuit of Taiwanese Architecture**

As the post-martial law society and cities change rapidly, architectural knowledge and discourse have been constructed and discussed through public exhibitions by cultural institutions. Public-oriented exhibitions are inherently arenas of competition among various forces and ideologies. Apart from the general public, architectural students have also been deepening and internalizing their understanding of “our own architecture” through visiting exhibitions or engaging in exhibition preparations. Titled *Shifting Horizons: The Generation of Emancipatory Architecture in Taiwan*, this exhibition traces the evolution of “architecture shows” since 1985, seeking to collate the thinking and praxis in the period of pursuing and exploring Taiwanese architecture.

“I am a Taiwanese and a Chinese,” said former President Ching-Kuo Chiang. Such a change in identity also transpired among the generation of emancipatory architecture as they were developing their architectural literacy. Who am I? This crucial question has been awaiting us in the course of our lives. Architectural students of that period studied the beauty of classical Chinese culture and architecture within the college context and meanwhile engaged in the mapping of Taiwanese architecture off campus. However, how do they avoid mere formality when putting their ideas into practical design? What kind of design counts as Taiwanese architecture? There is no straightforward answer to all these questions, yet we may ruminate upon various possibilities through “exhibitions” as platforms for multilateral dialogues.

The special exhibition *Exhibition of Chinese Architecture* held in 1985 contextually collated the architectural styles through the ages from the perspective of Chinese history. After Taiwan debuted its exhibition at the Venice Biennale of Architecture in 2000, the team members, works, and discourses for the Taiwan Pavilion at this international event have been determined through competition since 2002, all aiming to showcase Taiwanese architecture and culture on the international stage. In the same period, domestic architectural exhibitions such as *Myxomycity: The Prime of Taiwan Contemporary Architecture* and *The Rumor of China Towns: Chinese Architecture 2004* echoed the Venice Biennale of Architecture. The years around 2010 further saw a riotous profusion of cross-generation and cross-border architectural exhibitions bringing sui generis perspectives. Tracing the 30-year evolution of architectural exhibitions, we rediscovered how Taiwanese architecture had been discussed, practiced, and presented amidst the entanglements among various ideologies and identity changes.

### **How Did Architectural Media Shift?**

The lifting of martial law and the ensuing removal of press ban not only helped Taiwanese society shake off the shackles of censorship but also ushered in an era in which mass media have free expression. Print media in various professional fields mushroomed, reflecting the multitude's thirst for freedom of speech at that time.

“Architecture” is inherently a niche culture in Taiwan. The premise of “architecture as a profession” has resulted in the inadequate publicness and disproportionate social role of architecture. The Taiwan Architects Association launched the magazine *Taiwan Architect* in the 1970s. The magazine has given coverage of architectural engineering techniques, practical operations, and recently completed projects, thereby affirming the members' subjective identity of “architecture as a profession.” Treating the Association's members (architects) as its target readers, the magazine ergo orientated itself toward representing the members' rights and interests proactively and failed to serve as a medium for timely reporting architectural phenomena and design arising from relevant architectural issues and architects' character before the lifting of martial law in the 1980s when Taiwan was evolving into “a pluralistic society.”

Among the architecture-related magazines and media launched after the lifting of martial law in the 1980s and 1990s, *ARCH* adopts “transdisciplinary diversity” as its editorial philosophy. Featured by highly experimental and unconventional editing, its collages of the fast-changing society and time blazed a trail to form an alternative genre of “professional” magazine. Such a frame-breaking action further led to the publishing boom of architectural magazines that gradually widened their readership to encompass the general public in the 1990s.

### **A Minor Quake, a Small Step**

In the wee hours on 21 September 1999, the 7.3 ML Jiji earthquake destroyed the homes and daily lives of countless people. During the restoration from the crumbling heaps of rubble, people expected to positively transform this devastating earthquake into “an opportunity to flip Taiwan.” The post-disaster reconstruction further prompted architects to contemplate “what architecture can do for Taiwan,” which gradually found expression in the ideas and actions of the generation of emancipatory architecture after 2000.

The great Jiji earthquake caused damage to 1,453 campuses and wrecked 293 ones. The considerable need for reconstruction entailed the joint efforts of the government and the civil society. Based on the government-civilian collaboration/public-private partnership, the “New Campus Movement” not only introduced the idea of open and forward-looking public buildings, but also applied government procurement more flexibly, insofar as to transcend the rigid confines of old, standardized patterns. Besides, the “New Campus Movement” emphasized the creation of a healthy ecosystem that invites more design teams to partake in conceptual competitions held on

the basis of fairness, openness, and professional review. Moreover, the emerging generation of emancipatory architecture were afforded a chance to enter the arena of public construction which was previously unfamiliar to them. Treating “After Quakes” as the theme, the generation of emancipatory architecture collectively presented their vision and ambition for the subjectivity of Taiwanese architecture in a humble, introspective manner in the conceptual design competition for the Taiwan Pavilion at the 2002 Venice Biennale of Architecture. “A Minor Quake, a Small Step” symbolized the dramatic changes caused by earthquakes and natural disasters to the architectural culture, which was redolent of the hidden energy before the Earth’s crust ruptured.




### **What Paradigm Shifts Has the Generation of Emancipatory Architecture Initiated?**


Through the lens of architectural space design, what paradigm shifts has the generation of emancipatory architecture initiated? What underlying ideas and values are interwoven into these designs and spatial concepts, and how do they resonate with broader societal shifts? This exhibition explores these questions through ten carefully selected cases – including residential buildings, campuses, public structures, urban planning initiatives, and religious architecture. Each case illustrates the distinctive discontinuities that characterize this generation, offering profound insights into how their actions have influenced the trajectory of urban and architectural development in Taiwan.

- Transcendent Monumentality- Taipei 2-28 Memorial
- Beginning from the Corporeal- Interbreeding Field
- The Campus as a Community House- Tannan Elementary School
- Embracing Self-Motivated Learning- Sipaw Elementary School
- Both “Architecture” and “Public Park”- Kaisyuan Community Park and Xinfu Temple Plaza
- Making Friends with Time- First Vascular Bundle
- Unveiling the Potential for Urban Public Spaces- Hsinchu East Gate Plaza
- Residences that Embrace Life and Nature- Qing Tian Residence
- Urban Seclusion- International Bodhisattva Sangha
- Kucapungane Settlement: Relocation and returning home- Kucapungane



**【 Appendix 5-Photos 】**

Key Visuals	
Caption	Photos
Shifting Horizons: The Generation of Emancipatory Architecture in Taiwan (vertical) © Jut Art Museum	
Shifting Horizons: The Generation of Emancipatory Architecture in Taiwan (horizontal) © Jut Art Museum	
Shifting Horizons: The Generation of Emancipatory Architecture in Taiwan (square) © Jut Art Museum	

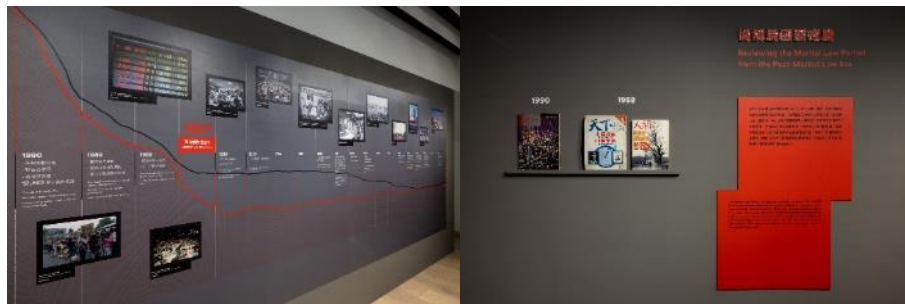
Installation Views	
Caption	Photos
1F Lobby © Jut Art Museum	



1MF Installation views  
 “Restlessness in Tension” ©  
 Jut Art Museum



2F Installation views “The  
 Dawn of a New Era” © Jut  
 Art Museum







A champaign toast on the  
 stock trading floor to  
 celebrate the market  
 reaching 10,000 points on 17  
 June, 1989 © United Daily  
 News Group



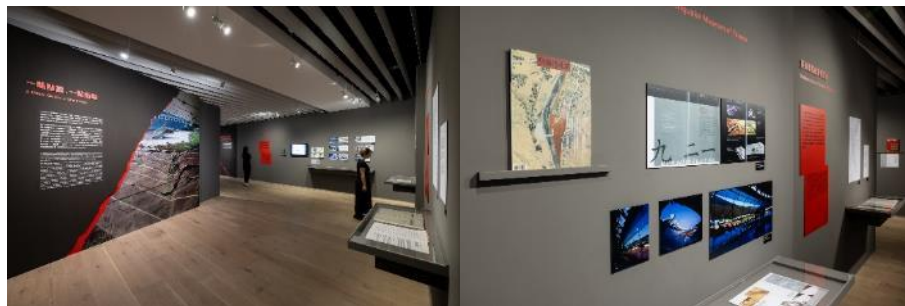
Shell-less Snail Movement  
 on Zhongxiao East Road on  
 26 August, 1989 © United  
 Daily News Group



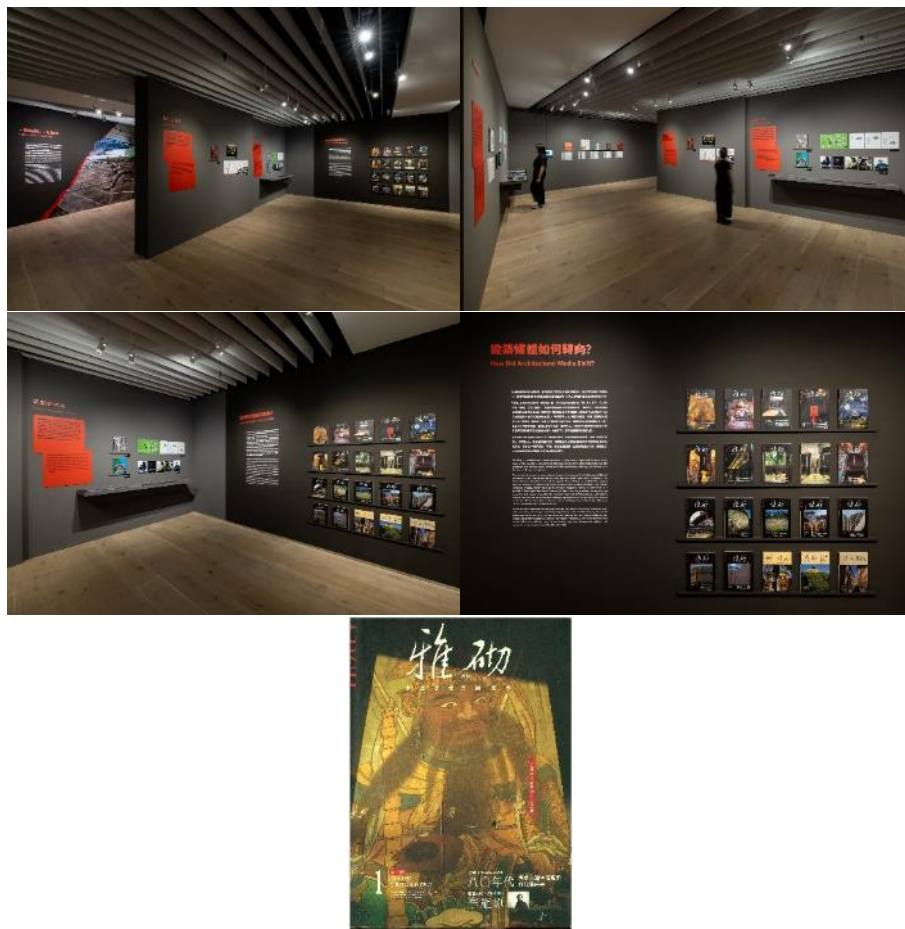
<p>The Wild Lilies Student Movement on 19 March, 1990 © United Daily News Group</p>	
<p>2F Installation views “The Emerging Archipelago of the Generation of Emancipatory Architecture” © Jut Art Museum</p>	
<p>2F Installation views © Jut Art Museum</p>	
<p>2F Installation views “The Pursuit of Taiwanese Architecture” © Jut Art Museum</p>	



2F Installation views “A Minor Quake, a Small Step”  
 © Jut Art Museum



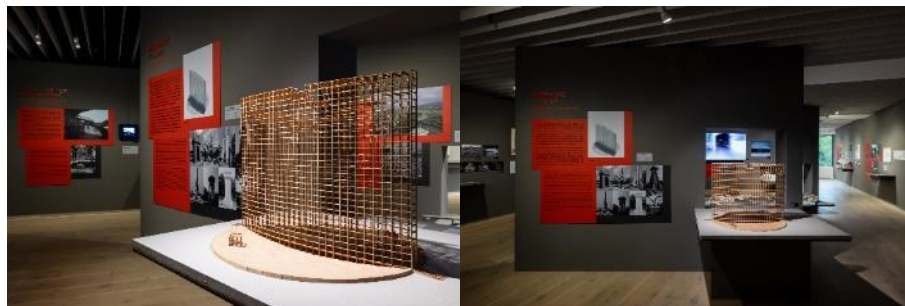
2F Installation views “How Did Architectural Media Shift?”  
 © Jut Art Museum



2F Installation views “What Paradigm Shifts Has the Generation of Emancipatory Architecture Initiated?”  
 © Jut Art Museum



Taipei 2-28 Memorial © Jut Art Museum



Interbreeding Field © Jut Art Museum



Tannan Elementary School © Jut Art Museum



Sipaw Elementary School © Jut Art Museum



Kaisyuan Community Park and Xinfu Temple Plaza © Jut Art Museum



First Vascular Bundle © Jut Art Museum



Hsinchu East Gate Plaza © Jut Art Museum



Qing Tian Residence © Jut Art Museum





International Bodhisattva Sangha © Jut Art Museum





Kucapungane © Jut Art Museum





<p>2F Installation views “What We Experienced Together”                  © Jut Art Museum</p>	
<p>Installation views of “Voice of Times” at ONIBUS COFFEE © Jut Art Museum</p>	

**Press Conference**

Caption	Photos
<p>Research and Curatorial Team Lead, Shu-Chang Kung © Jut Art Museum</p>	
<p>CEO of Jut Foundation for Arts and Architecture, Aaron Lee © Jut Art Museum</p>	

Group photo © Jut Art Museum

(left to right)  
Director of Jut Art Museum, Shan-Shan, Huang  
Ray Chu  
Wen-Liang Kuo  
Nancy Lin  
Kwang-Tyng Wu  
Shu-Chang Kung  
Tseng-Yung Wang  
CEO of Jut Foundation for Arts and Architecture, Aaron Lee

