CONTEXT SENSITIVE INTERIOR DESIGN FOR COMPLEX PUBLIC BUILDINGS:
A CASE STUDY BASED ON CHIANG KAI-SHEK INTERNATIONAL AIRPORT
TERMINAL ONE

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Abstract

This research addresses issues of place and space legibility in complex public interiors through the application of select methods and principles from urban design. The investigation is grounded in the specific problem context of the interior of an international air terminal in Taiwan, an environment that incorporates spatial planning issues comparable to those of the wider city form. Air terminals are widely regarded as alienating environments, lacking identity. This research argues that complex public interiors like terminals would be more memorable and navigable if materially sensitive to their socio-cultural environment. In a context where interior design offers limited theoretical positions, this transdisciplinary project transposes urban design theories and approaches, including Kevin Lynch’s idea of place legibility and spatial markers, Roger Trancik’s concept of layered urban environments and other arguments for an integral urbanism into the interior design field. In support of these approaches it harnesses methods developed by Ed Ruscha in his photographic work on Los Angeles architecture and streetscapes to the analysis of socio-cultural context. Exemplifying the value of urban theories for the interior design problem space, the research develops and practically substantiates an approach to Context Sensitive Interior Design (CSID) where cultural resonance is a priority. In contrast to current engineering-oriented functional considerations for terminal design, CSID borrows insights from cultural studies to explore the complexity of forces acting on urban environments and cultures under the conditions of modernity and globalization. The designed component of the research complements the theoretical discussion, the design proposal for Chiang Kai-Shek Terminal 1 challenging the limitations of a recent design competition for the terminal while affirming that interior design scholarship will emerge from the nexus of theory and practice.

Keywords: Chiang Kai Sheik International Airport Terminal One, Space Legibility, Interior Design, Context Sensitive Interior Design, Globalisation, Kevin Lynch, Roger Trancik
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Signed declaration

This thesis contains no material which has been accepted for award of any other degree or diploma, except where due to reference is made in the text of thesis. To the best of my knowledge, this thesis contains no material previously published or written by another person except where due references is made in the text of thesis.

Signed

Shwu-Ting Lee

Dated
CD-Rom for PC and MAC
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### Abbreviations

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<th>Description</th>
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<tr>
<td>ARIDO</td>
<td>Association of Registered Interior Designers of Ontario</td>
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<tr>
<td>CBD</td>
<td>Central Business District</td>
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<tr>
<td>CKS</td>
<td>Chiang Kai-Sheik International Airport</td>
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<td>CKS T1</td>
<td>Chiang Kai-Sheik International Airport Terminal One</td>
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<tr>
<td>CSD</td>
<td>Context Sensitive Design</td>
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<td>CSID</td>
<td>Context Sensitive Interior Design</td>
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<tr>
<td>DPP</td>
<td>Democratic Progress Party</td>
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<td>KMT</td>
<td>Kuomintang</td>
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<td>NCIDQ</td>
<td>National Council for Interior Design Qualification</td>
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<td>NTBD</td>
<td>New Taiwan By Design</td>
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Introduction

This introductory chapter sets the scene for the following chapters and the designed component of the research. It raises questions about the profession of interior design and its knowledge base, and points to the value of incorporating insights from urban design into a context sensitive approach to the interior design of complex public interiors, an air terminal being the example chosen. The proposed redesign of Chiang Kai-Shek Terminal One (CKS T1) is juxtaposed to the recent redesign of the terminal under the New Taiwan by Design (NTBD) project scheme, which aims to promote tourism and cultural awareness. As prefigured by this introduction, a study such as this is intrinsically interdisciplinary and examines a body of evidence and precedents from a number of fields. The issues discussed below are further developed in the body of the thesis.

In 1995, Interiors and Sources asked a forum of seven leading interior designer educators to share their vision for the field in 2010. They argued that interior design could only progress through much greater recognition of its obligation to address societal needs, which would only be achieved through well-researched and validated methods and knowledge. The year 2010 is fast approaching but while interior design presently has a documented history of its development as a practice it is yet to establish itself as an object of scholarly investigation, with recognized methods of inquiry, theoretical precedents and precepts, and a developing body of professional knowledge. A more knowledgeable profession could execute projects at more complex and intelligent levels. Currently, for many practicing interior designers research means browsing product catalogues and design magazines — where validated academic research seldom filters through — for ideas and technical approaches. Interestingly, the emerging body of peer reviewed literature on interior design reveals that more intellectual work may have been accomplished than is generally assumed. The current state of knowledge in interior design may be a case of ignoring the important knowledge and understanding that has been demonstrated rather than nothing being thought or known.

In established disciplines new thinking and knowledge is reported in established, communally consulted academic journals, which use the peer review process to endorse knowledge. Interior design lacks such broadly recognised scholarly contexts in which

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interior design knowledge can gain validity and prominence. Taylor and Prestons’ 2006 anthology *Intimus: Interior Design Theory Reader* shows that interior design is reaching out to a broad body of theory to understand its creative and industrial practice, being to an extent already transdisciplinary. The editors of this volume argue that most tertiary interior design programs now cite theoretical sources from disciplines including cultural studies, geography, sociology, anthropology, philosophy and gender studies as a lens through which to consider problems and issues in the field. Yet there are inherent dangers in making use of knowledge, intellectual frameworks and modes of enquiry from other disciplines. Without reflecting on the meaning and status of knowledge in its own scholarly context and developing a broader understanding of interdisciplinary synthesis there is a danger of interior design research being established on shaky foundations. Similarly, the scale and complexity of potential research questions in interior design is so great that researchers have to take care that projects are not unwieldy.

Nonetheless, Richard Buchanan suggests that the mark of most design work is that it deals with ‘wicked problems’, which lack single solutions. This project is no exception and brings the theories, findings and principles of multiple fields to the problem domain. In terms of academic knowledge production, the research is situated within what is referred to as ‘Mode 2’ knowledge production. That is, research that is contextualized, applied and transdisciplinary by comparison to more established Mode 1 knowledge production, which is pure, discipline-specific and built on existing knowledge.

Theories and models of urban planning, globalisation and cultural hybridity, plus literature on tourism, airport design and other fields are employed to situate the project. These diverse perspectives on the topic and object of examination – a specific public interior space – both contextualize and construct the problem addressed and the solution proposed here. Through cross-disciplinary theoretical challenge the approach seeks to confront existing interior design perspectives while seeking a genuine exchange of concepts, methods and knowledge.

Robust and expansive research principles are needed in interior design, especially where interior designer’s services are engaged on behalf of society. The emphasis in this thesis on transdisciplinary research and theory as the means of creating professional knowledge

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in interior design moves the debate forward significantly. This is particularly true for its representation of that knowledge as a body of information and understanding that is applicable to other contexts and presented in an applied form so others can see how it might relate to their own needs or context. The goals and methods of individual research projects need to be focused on specific questions in design practice to avoid interior design being treated as one cultural practice among many in the process of interrogating the wider social order. It is at this point that a real attempt at creating an interdisciplinary approach to integrative research in interior design can make a significant contribution. Following Tress, Tress and Fry, the proposal here for employing urban design theories and principles in combination with the use of non-academic sources such as the material representations of buildings, places the model of design in this project in the area of interdisciplinary research.

The project attempts such a specific study by transposing principles from urban to interior design with the aim of addressing a common lack of legibility and cultural resonance in complex public interiors. Starting from Kevin Lynch’s idea of ‘place legibility’ it argues that an interior lacking distinct visual characteristics has poor legibility, being difficult for people to conceive conceptually and physically navigate. In addition, poor cultural resonance is a symptom of a tendency to design interiors without considering their socio-cultural context, a phenomenon exacerbated by the globalization of design. A lack of cultural resonance and the absence of visual distinctiveness and clear points of orientation in interior design are approached as interrelated problems in the research. Visual distinctiveness and a comprehensible orientation are resolved using emblematic features of the urban form as a source for interior design through the practice of ‘context sensitive interior design’ (CSID). Although the concept of CSID is primarily proposed in the research for buildings where robust cultural identity is required, the research strongly implies that all public buildings should exhibit contextual sensitivity in their interior design through programmatic referencing of cultural milieu and urban form.

**Context-sensitive interior design (CSID)**

The introversion of public building complexes tends to drain activity and economic vitality from the surrounding environment, rejecting the external life of the city. Daralice Donkervoet argues that shopping malls, for example, can be comfortable environments

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6 ibid., p. xvii

but also ‘exclusivist, homogenous and utterly banal’. Context sensitive interior design is a response to the loss of cultural integration and recognizable elements of orientation in complex public interiors. The methods and principles of CSID advanced in the research integrate existing approaches to context-sensitive design with Lynch’s five elements of place and Trancik’s tripartite theory of urban space, supported by other theories of integral urbanism.

Lynch describes successful cities as organizational structures of psychological significance to their inhabitants. Imageability is vital to this for Lynch, offering the practical benefit of clear orientation while providing emotional security and heightened experience for visitors and inhabitants alike. His analytical frameworks and visualization methods offer interior design valuable principles and approaches for identifying distinctive elements and characteristics of an urban space in order to integrate cultural resonance into the design of complex public interiors and build imageability. CSID harnesses the city form to make complex public interiors more navigable and memorable for building users. As will be shown, it employs Lynch’s five elements of place — nodes, paths, edges, districts and landmarks — to establish key design elements for effective interior design.

In addition to Lynch’s contribution to understanding city form, Trancik’s ‘figure and ground’, ‘linkage’ and ‘place’ concepts, which have been widely adopted in landscape architecture as a way of thinking about urban form, offer methods for managing the complexity of elements in public interiors by segmenting the spatial design task into layers. In this respect it forms an integral part of the CSID framework proposed here, contributing three frameworks for sampling locality and translating it into legible, culturally resonant interior design. The third component of the theoretical base for CSID is Nan Ellin’s notion of integral urbanism, which explores the qualities that make cities lively and meaningful to both residents and visitors. Ellin hypothesizes that it is the dynamic ‘connectedness’ between the dimensions of the city, both in terms of physical elements and lived experiences that achieves this. As a broad approach integral urbanism is a ‘means of integrating design with nature, the centre with the periphery, the process with the product, local character with global forces, and people of different ethnicities, incomes, ages and physical abilities’ Many of these concerns are intrinsic to this research, which seeks

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10 Ibid.
12 Ibid., p. 880.
lucidity in design while recognizing the complex embodied relations and hybrid social, cultural, political and economic influences over places.

**Visual research in the urban environment as an adjunct to design**

The model of CSID proposed in the research incorporates novel methods based on the work of Lynch for conducting visual and conceptual research in the urban environment. Lloyd-Jones and Roberts see the greatest legacy of Lynch’s work as his ‘innovative use of graphic notation to link quite abstract ideas of urban structure with the human perceptual experience’, thereby freeing urban designers ‘from the previous straightjacket of the physical masterplan.’\(^{13}\) In the figure below are some of Lynch’s sketches of the axes through which city form can be perceived, indicating this visual or graphic notation at work in analyzing elements of the urban fabric. [Fig. 2]

![Figure 2](image_url)  
*Some of Kevin Lynch's croquis on (urban) axial views\(^{14}\)*

In the model of CSID proposed in the research diverse elements of the urban fabric of Taipei are captured through visual research methods developed by Lynch, Trancik and the American artist Ed Ruscha. These elements become a conceptual and formal resource for interior design, contributing a sequence of organizing principles and cultural reference points.

**Tourism in Taiwan and New Taiwan by Design**

In *Destination Culture*, Kirshenblatt-Gimblett argues that local cultural experience is what attracts visitors to a destination, attractive travel destinations being, ‘A showcase for the

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finest performers, art workers and cultural heritage, integrated with food, shopping, and other exciting lifestyle experiences.\textsuperscript{15} Legible interiors in gateway urban spaces, like airports, are not only material representations of culture, but also critical to tourism. Shepherd argues that while there are many different tourist types, based on motivation to travel as this intersects with gender, ethnicity, nationality and socioeconomic privileges, a satisfying tourist experience for tourists derive from one of two things; either a sense of authenticity in the destination or a close correlation between expectations and the actual nature of the destination.\textsuperscript{16} Both suggest that an air terminal can be an important conduit in framing the tourist experience when it is an effective representation of place. Tourism is also viewed by many as contributing positively to cultural understanding and economic development\textsuperscript{17} and has long been seen as playing a major role in influencing international relations.\textsuperscript{18} For ‘insignificant’ nations like Taiwan, tourism is regarded as having an important role to play in raising international profile.\textsuperscript{19}

Promoting tourism is one of the Democratic Progress Party’s (DPP) major policies for Taiwan’s development. It is likewise a key element of its vision for ‘Taiwanisation’, where Taiwan is recognized internationally and by its citizens as an independent nation-state with an integral culture. While the push for ‘Taiwanisation’ has increased tension between Taiwan and China, which sees Taiwan as a legitimate part of its territory, the promotion of Taiwan as a tourist destination seems to have been a catalyst for greater integration.\textsuperscript{20} For example, visitor numbers from China to Taiwan grew enormously from 38,766 in 2004 to 1.2 million in 2005. 2006 figures from the Taiwan Tourism Bureau reveal that visitor arrivals to Taiwan are also growing overall, annual visitor arrivals, excluding those from China increasing from 2001 to 2002 by 4.2 percent to 2,726,411 people. In 2003 the World Travel and Tourism Council predicted an annualized real growth of 7.1 percent in tourism numbers for Taiwan for the period 2003 to 2013. However, by 2005 visitor arrivals, excluding those from China had already increased to 3,378,118, representing a growth rate of 14.5 percent for the period.\textsuperscript{21}

\begin{flushright}
\textsuperscript{17} S. Liu and T. Var, 'Resident Perception of the Environmental Impacts of Tourism', \textit{Annals of Tourism Research}, 1987, p. 17.
\textsuperscript{19} S. Shih, 'Globalisation and the (in)significance of Taiwan', \textit{Postcolonial Studies}, Vol. 6, No. 2, 2003, pp. 143-163.
\textsuperscript{20} L. Lu, 'Tourism as a catalytic Force for Low-Politics Activities between Politically Divided Countries: The cases of South/North Korea and Taiwan/China', \textit{New Political Science}, Volume 23, Number 4, 1 December 2001, pp. 537-545.
\end{flushright}
Eager to develop tourism, since 2002 the DPP government launched a series of economic programs to achieve this, including ‘Allowing Chinese tourists to visit Taiwan’ (2002), ‘New Taiwan by Design’ (2003), ‘New Strategies for Developing Tourism in Taiwan Toward the 21st Century’ (2004), and ‘Tourists Double, 2008’ (2004). Of most relevance to this research is the government initiative, ‘New Taiwan by Design’ (NTBD), which was announced after the research began and aimed to develop Taiwan’s physical environment and infrastructure through a six-year program of public works (2002-2008). NTBD began with a series of international design competitions, including two competitions to develop Taiwan’s tourism infrastructure.

The ‘Landscape Series’ dealt with Taiwan’s chief tourist sites and the ‘Gateway Series’ with Taiwan’s transportation network, including CKS airport. For Taiwan’s Director-General Cheng-Tien Su NTBD sought to maximize economic activity in Taiwan by developing the tourism industry while encouraging Taiwanese ‘citizens to improve their own environment’ by arousing ‘social awareness of the quality of public buildings and spaces.’

NTBD sought to establish Taiwan as an international centre for quality design; the competition intended to serve as a benchmark for design competitions internationally. Minister Lin and Director-General Su personally conceived the project and selected the sites for redevelopment. Academics from the Building and Planning Research Foundation at National Taiwan University and staff at the architecture magazine Dialogue wrote the competition briefs. These sought to integrate architecture and landscape design as a strategy for enhancing local character. In chapter three I review the NTBD response to CKS T1 and point out its limitations as a process for producing culturally resonant, context sensitive interior design. These limitations underline the absence of theories and methods in interior design for producing designs targeted to specific needs and purposes including space and place legibility.

Air terminals and national and cultural identity

In recent decades the nature and function of international air terminals has clearly changed. Not only have they grown in size to cope with increased passenger numbers. Their simultaneous role as transportation hub, shopping mall, visitor-orientation centre and cultural and entertainment precinct exemplifies the contemporary multipurpose building. Much like shopping malls, airports must cater to the broadest range of visitors, enticing

24 See for example http://www.arkitera.com/yarismalar/diger/yarisma10137.htm
25 Dialogue is Taiwan’s most authoritative design magazine in Taiwan, covering local and international architecture while raising a critical voice against Taiwan’s architecture and urban environment.
them to stay as long as possible by maximising opportunities for spending, leisure, amusement, social interaction and cultural experience. Growing international air travel challenges interior designers to be more responsive in how they acknowledge, cater for and capitalize on the cultural literacy and interest of airport visitors. Yet contemporary air terminal designs typically privilege technology and ‘supermodernity’, thereby ‘negating reality and creating an independent utopia’ that neglects to connect with local culture and history.26 For example, an examination of Asia’s major international airports, including Hong Kong International Airport, Changi International Airport, Singapore, Pudong International Airport, Shanghai, and Kansai International Airport, Osaka, reveals that Kuala Lumpur International Airport is the only one where a systematic effort has been made to connect interior design to cultural context.27

![Figure 3](Chek_Lap_Koh_International_Airport,_HongKong.jpg)

**Figure 3** Chek Lap Koh International Airport, Hong Kong

![Figure 4](Changi_International_Airport,_Singapore.jpg)

**Figure 4** Changi International Airport, Singapore, sourced from www.ionly.com.cn/pro/5/52/20051213/215221.html

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Figure 5  Pudong International Airport, Shanghai, China, sourced from Dialogue, No. 36, P.46

Figure 6  Kansai International Airport, Osaka, Japan, sourced from The Japan architect, No. 15, p. 115

Figure 7  Kuala Lumpur International Airport, Sepang, Malaysia
Research setting and methods

In challenging interior design’s disciplinary knowledge and methods the overarching aim of the research is to produce effective methods and principles for 1) addressing interior design’s disconnection from its cultural context and 2) a contingent lack of visual and cognitive clarity in public interiors. The designed component of the research, which focuses on a redesign exercise for Taiwan’s Chiang Kai-Sheik International Airport Terminal One, is integral to this, Loi arguing that in some ‘[research] circumstances ideas should be expressed and accessed in multiple ways ... anomalous formats’ enabling researchers ‘to convey concepts on sensorial, emotional, and intellectual levels that traditional formats cannot always reach’.28

Choosing an appropriate context to demonstrate solutions to the interrelated issues of space and place legibility in complex public interiors was critical to the study. Like many international airports CKS T1 has a scale and complexity comparable to aspects of the wider city form. As Taiwan’s international gateway its success in evoking the character of Taiwan is crucial, especially since processes of globalisation make the sense of locality increasingly fragile and contradictory. The current interior of CKS T1 lacks clear points of orientation that help visitors locate themselves as well as culturally distinctive features that evoke a sense of place. Taiwan is a fitting context to explore the capacity of CSID to address both place and space legibility. Hybridizing cultural influences reach far back into Taiwan’s colonial history. To arrive at an accurate reflection of Taiwan, CSID must accommodate layers of culture and history ranging from the original indigene, colonial Dutch style, colonial Japanese architecture and urban planning with adapted elements of European style, nostalgic Grand Chinese style, international modernism and postmodern eclecticism. As will be argued, these differential and overlapping temporalities suggest both the tension in Taiwanese society and its distinctive mix of cultural elements.

The desire to understand its identity within the international context is also currently strong in Taiwan, where the effort to construct cultural and national heritage is bound up in a struggle for international legitimacy prompted by competition from China. China constantly challenges Taiwan’s status as a nation and right to claim Chinese identity. The Taiwanese government uses all the possible policy channels to support Taiwan’s claims to national sovereignty, striving to create a stable, comprehensible and impressive national identity for the country in important international forums like the United Nations. As suggested by

the institution of the NTBD competition the DDP government sees place ‘attraction’ and identity as vital to the future of Taiwan, the plan to redevelop CKS T1 supporting the validity of the research. The application of CSID to CKS T1 provides an ideal model for understanding and harnessing the network of elements of cultural identity implicit in the urban fabric, and is an approach that would have been highly relevant to the redesign of CKS T1 if applied.

Structure of the research project
Following this introduction, the text is divided into five main chapters and closes with a conclusion. Chapter One, ‘Interior design theory and knowledge’, discusses the epistemology of the interior design discipline to identify significant gaps in knowledge and understanding, in general and in relation to issues of space and place legibility in the design of complex public interiors. It argues that interior design’s inability to adequately respond to the increasingly complex demands on the field can be attributed to a lack of substantive theory and method, which has also had a negative impact on the professional standing of the field. Chapter One then introduces the argument for urban design as a legitimate source of theories and methods for addressing interrelated matters of space and place legibility in interior design, advancing a combination of the approaches of Lynch, Trancik and Ellin as a source of relevant principles for CSID. Chapter Two, ‘Understanding Taiwan through Taipei’ advances an overview of the history of Taipei and Taiwan and discusses ways of reading the city. Chapter Three, ‘Airport Terminal Design and the redevelopment of CKS T1 – New Taiwan by Design’ examines existing approaches to terminal design and revisits the recent redesign proposal for CKS T1 under the NTBD international competition. Chapter Four, ‘A redevelopment proposal for Chiang Kai-Shek International Airport Terminal One’, presents the designed component of the research, which applies theories and methods set out in the preceding chapters of the thesis to design practice. The conclusion draws together the major threads of the study and discusses possible future research directions. Theoretical sources and relevant design examples, which are diverse, are considered as needed throughout the document rather than appearing in the more conventional form of the single chapter review of literature. Visual material is also central to the research, original diagrams exploring issues and principles in place of written explanation. The multimodal (text and image) character of the document reflects forms of argument and communication in design.29

29 See C. Gray, and J. Malins, Visualizing research: a guide to the research process in art and design, Burlington, Ashgate, 2004.
Chapter 1: Interior design theory and knowledge

This chapter examines the state of theory and knowledge in interior design, including how the relationship between architecture and interior design has been a barrier to interior design developing its own methods and theories of practice. From this general deficit it then looks at the theoretical and methodological gap in the interior design of complex public buildings, identifying urban planning theories and approaches as a basis for an interdisciplinary approach to context sensitive interior design. It explores how Lynch’s theory of place legibility, Trancik’s ‘figure and ground’, ‘linkage’ and ‘place’ concepts, and Ellin’s general principles of ‘integral urbanism’ contribute relevant concepts to the design of complex public interiors and articulate a context specific interior design (CSID) approach as a model for the design of complex public interiors. This proposal for CSID is a direct contribution to the legitimation of interior design as a profession; a gap identified in this chapter.

The relationship between knowledge and professionalism in interior design

It appears that interior designers are consistently viewed as having lower occupational prestige than engineers or architects, a situation that has arguably impeded the field’s theoretical development. Smith and Whitfield contend that among professions, ‘social hierarchy is dependent on the extent to which the role of occupational members conforms to the dominant values of the society in which the occupation is carried on’. Occupational prestige depends in the main on whether an occupation is perceived as professional. Their study into public attitudes to design shows designers to be more likely than either design educators or the general public to see themselves as professionals. The public perceives interior designers as semi-professional (45.5 percent) or as skilled workers equivalent to interior decorators (18.5 percent). The public’s unfamiliarity with interior design as an occupational pursuit, combined with its absence of accreditation and regulated standards, has positioned interior design, in Smith and Whitfield’s terminology, as an impoverished cognitive category profession. This low occupational prestige in relation to those professions — architecture and engineering — that currently dominate

31 Ibid.
32 Ibid.
33 Ibid., p. 56. Designers were far more likely to see them as professional than either the design educators or the public (86 percent, 61.5 percent, and 31.5 percent respectively).
34 Ibid.
airport terminal design is a significant obstacle to interior design claiming this space as its own

Interior design's professional status is also influenced by the high participation rate of women in the field, especially by comparison to architecture where the division of labor, design values, canon formation, salary structures and project credits are patriarchal in basis. Clegg and Mayfield found a general consensus in their interview study of design students that interior design was more ‘feminine’ and ‘arty’ than other design fields, such as product design, even though technical skills and knowledge were important in both. In addition, Havehand argues that a majority of the public perceives interior design as feminine, superficial, mimetic, marginalized and inferior to architecture, reasoning that to discharge perceptions of secondary status interior design needs to develop specific strategies echoing those adopted by ‘first-wave feminism’ to address women’s general ‘assignation as feminine’. Thus, the gendered and feminized status of interior design contributes to the challenge facing the field in developing an authoritative voice in the struggle to displace architecture and engineering as the arbiters of terminal design.

Baxter notes in her analysis of thirty years of literature (1960-1990) on interior design that the great majority of this writing is in the area of interior decoration and includes a high proportion of books on techniques, terminology and styles in interior decoration, pitched at either the lay person or the professional designer. The other principal area of writing on interior design is historical studies, which discuss period styles or the interior décor of regions, and ethnic or social groups. Books that address interior design theories are in the minority compared to these other categories of publication. Baxter also draws attention to the many glossy picture books and periodical publications that emerged from the ‘consumerism’ of the 1980s to celebrate interior design as and expression of ‘life-style’ or the signature style of successful designers and design consultancies. The later development is perhaps understandable, given that interior design operates in a historical

38 Havehand, p. 34.
40 Ibid.
milieu gripped by the cult of celebrity and in which certain designers, mostly architects, are celebrated as principal figures of creative genius and influence.41

Several other reasons have been proposed for the perceived lack of professional and academic status of interior design. Armstrong observes that the representation of interior design through very glossy publications of the type mentioned above creates a sense of anxiety among the public by distancing the public’s ability to design their own interiors with confidence.42 Lasky argues that this effect is exacerbated when interior design magazines dedicate themselves to showcasing high-end design work without explaining or justifying the selection criteria for designers or designs.43 The lack of theoretical debate and justification in interior design magazines is arguably one reason why the public consistently sees interior designers as decorators and ‘make-over’ stylists. Thus, for Lasky, ‘magazines that decline to publish critical commentary never establish the full trust of their audience’.44 Chu similarly argues that the emphasis on authorial style (in Hong Kong) frames interior design as a wholly market-driven design field, destining it to intellectual isolation.45 She speculates that one reason for the low standing of interior design, especially by comparison to architecture, is that, ‘interior design rarely is seen to encompass a social dimension or public purpose’, the emphasis on ‘the visual and the decorative’ in interior design discourse making it ‘difficult to justify benefits to the users.’46

There has been a range of responses to the marginal status of interior design. Members of the interior design industry in many countries have seen the formal registration of interior designers and government regulation of the sector as a means of raising both the disciplinary status of interior design and professional standards. However, as is apparent in the work reviewed above, in the absence of a body of disciplinary knowledge formal registration has not changed public perceptions of the marginal professional status of interior design. Also, publishers of interior design texts with a decorative bias contribute to the marginalization of the field. Lack of a theoretical basis makes regulation of interior design a superficial and premature move while hindering interior design’s credibility as an academic discipline in higher education.47 In fact, James Polshek, Dean of the School of

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44 Ibid.
46 Ibid., p. 38.
Architecture and Planning at Columbia University, expressly opposed the formal licensing of interior designers in the United States in 1987 on the basis that the field could not be considered a true profession without a recognised body of theory. In this respect Esland claims that a specialized body of knowledge is consistently identified as fundamental to the concept of professionalism. Smith and Whitfield likewise argue that a codified body of knowledge incorporates a collective history of a profession, encompassing its shared methods of practice, critical analysis and research. Fields like medicine, law and architecture, for example, exist simultaneously as academic disciplines and specific spheres of professional practice with well-established and recognised bodies of knowledge. In medicine, for example, evidence-based practice is a particular translation of this interdependence between clinical research and general practice.

Although limited in its consideration of socio-cultural contexts of design, Abercrombie’s *A Philosophy of Interior Design* challenged interior designers to think philosophically about their work instead of simply framing the practice of interior design around stylistic or functional responses. Thus, Abercrombie claims that any interior ‘is possessed of more than practical functions; there are psychological, symbolic and narrative functions as well’ which can be influenced and manipulated by layout and detail. While the author remains somewhat focused on pragmatics throughout the text considerations of the broader functions of designed interiors is a step in the right direction. Importantly, the fact that the real world disposition of objects and the location of boundaries are always present in interior design practice suggests that any theory or model will need to be practice-oriented. Thus Schon’s arguments for theory informed praxis for design are relevant here. The real world constraints of this project also frame the development of theory here.

In 2004 the United States’ National Council for Interior Design Qualification (NCIDQ) issued a definition of interior design to address poor public understanding of the field and frame professional knowledge and standards. To support its call for accreditation and regulation, the council highlighted the complex ‘multi-faced’ nature of interior design, where ‘creative and technical solutions’ need to be simultaneously ‘functional’,

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50 Smith and Whitfield, p. 58.
53 Abercrombie, p. 15.
55 www.ncidq.org
'aesthetically attractive' and 'enhance the quality of life and culture of the occupants’ while acknowledging ‘the physical location and social context’ of a project and the need for ‘environmental sustainability’. In identifying social and cultural frameworks as the proper basis for interior design the definition argues for the importance of method, recommending that, ‘The interior design process follows a systematic and coordinated methodology, including research, analysis and integration of knowledge into the creative process, whereby the needs and resources of the client are satisfied to produce an interior space that fulfills the project goals. However, the NCIDQ definition makes no link between interior design and the perspectives of individual designers, emphasizing instead the needs and experience of users or clients, nor does the definition elaborate on the nature of methods, research and knowledge in interior design.

In 2001 and 2005, however, the Association of Registered Interior Designers of Ontario (ARIDO) funded such a study into ‘The Interior Design Profession’s Body of Knowledge’. Conducted by the academics Guerin and Martin, it explored the institutionalization of professional knowledge and expertise in modern societies in order to consider how interior design could fulfill the expectations of a true profession. In summary, the study argued that to achieve professional status interior design should:

- offer concrete evidence of interior design abstract knowledge, [thereby establishing] its jurisdiction as a profession;
- request educators to continue to integrate theory into the education of further interior designers that builds on and supports the knowledge areas of the body of knowledge;
- encourage researchers to address arenas of interest to practitioners regarding design and human behavior that continues to build theory;
- provide a focus for industry support;
- provide a document to be used by legislative coalitions to educate allied practitioners, the public, and the legislature about the profession’s specialized knowledge;
- challenge the profession to develop new knowledge, expand the body of knowledge, and support theory development;

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56 Ibid.
57 Ibid.
58 Martin and Guerin, p. v.
59 Ibid.
• encourage others to continue the task of defining and documenting the body of knowledge.

This is a complex reform agenda, which will be difficult to achieve if the literature on interior design continues to be dispersed across a range of general and more scholarly publications. The integration of theory and practice in a praxis-oriented theory of interior design such as proposed in this thesis and exemplified in the designed outcome — an interior redevelopment for a complex public interior — is a contribution to realizing this professional agenda.

**Architecture and interior design: competition and common concerns**

Interior design’s relationship to the larger multidisciplinary project of architecture is undoubtedly a further impediment to the development of integral methods and principles of practice interior design. Kurtich and Eakin argue that, ‘the prevalent attitude is that architecture is the ultimate art and interior design is a secondary, less important aspect’. 60 For Havenhand, the hierarchy between interior design and architecture is constructed along the binary pairs of male versus female, structure versus decoration and superior versus inferior. 61 As well as affecting the status of interior design, the privileging of architecture has practical implications for interior design outcomes. In relation to this study, for instance, complex building projects require the input of multidisciplinary teams. Meltem and Joy argue that the concept of being part of a team implies an equality of members. 62 The elevation of architecture over interior design, especially given the persistence of a principle or leader in the architectural discipline, is an impediment to an integrated and holistic response to design.

Interior design shares the same challenges as architecture, the demand to create forms and spaces that satisfy human needs and wants, ensure a safe environment and enrich the sense of place being mutual concerns. Gurel and Potthoff suggest that although architecture, as the more established discipline, clearly dominates interior design, architecture shows poor understanding of key interior design concepts. They argue that if architecture were to properly address these concepts, both disciplines would benefit. 63 It remains questionable, however, whether interior design is a subset of architecture, sharing a common set of axioms, or is in fact differently constituted and contextualized, raising

61 Havenhand, p. 33.
63 Ibid., pp. 217-230.
independent issues and questions. Interestingly, architecture is also inclined to sensitivity over the legitimacy of its disciplinary characteristics and status. Hays, for instance, defends architecture’s disciplinary integrity when he claims that architecture is a specific set of ways of thinking, irreducible to other modes of thought. At the same time, however, he is mindful of the contextual nature of architecture as a practice and a discipline, arguing that, ‘any theory that … does not relate architecture to the larger social, material field is practically useless’. Neglecting this relationship is a major failing of interior design. Regardless of whether interior design is a separate design practice to architecture and should be approached as an integral discipline, the division between interior design and architecture in relation to responsibility for the interior and exterior aspects of a building is a hurdle to recognising the social nature of interior design practice.

The architect Louis Kahn has argued for the conceptualization of architecture in terms of place, working from the inside out by characterizing a building as a ‘society of rooms’, a street as a ‘room of agreement’ and a city as ‘an assembly of places vested with care to uphold the sense of a way of life’. Kahn saw architecture as growing from the totality of the urban environment, including the interior. Certainly modern interior design has had an effect on the conceptualization and experience of space in introducing open plan architecture, with flowing space and fewer but more spacious rooms. New materials and construction technology eliminated traditional room forms, structural steel and plate glass, transforming the nature of walls and lessening the physical and visual barriers between inside and outside.

Some of the tension and ownership issues between architecture and interior design converge in the concept of interiority, which is a somewhat impoverished, materially defined notion in architecture. McCarthy, for example, argues that interiority is not an absolute condition that depends on a restrictive definition of the architectural. She extends its meaning beyond the merely enclosed, certainly including ideas of physical shelter and containment but also emotional protection, security, privacy and the marking of boundaries. For McCarthy, interiority is fundamental to the study of interior design, being best understood as a ‘theoretical and immaterial set of coincidences and variables from which the interior is made possible’. She claims it is a state that requires investigation and understanding in ways that do not simply oppose the interior to the exterior and which involves the crossing of boundaries and change of states. Architecture’s evident

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67 Ibid., p.122.
occupation of physical space makes it easier to recognise it as part of the broader social fabric. However, McCarthy’s discussion challenges interior designers to look beyond the material boundaries that currently limit ideas of interiority. Her recognition of the continuity of interior environments with the broader social space establishes interior design as a contextually sensitive practice.

**Urban design theories as a resource for interior design**

Architecture, civil engineering, landscape design and urban planning all contribute different perspectives to the urban design fabric. Inam argues the lack of clear differentiation and communication between various design disciplines privileges the superficial aesthetic aspects of cities, leading to an over-emphasis on ‘design’ instead of the ‘urban’ problem itself. Architects, for instance, often operate as quasi-urban designers but see the practice of urban design as primarily concerned with a finished product rather than as an effect of dynamic social, cultural, economic and political processes. Finally, pedagogical processes rooted in architecture and interior design take the character of cities as a given rather than studying their evolutionary nature and processes.

For Inam, even a scholarly exercise like Harvard University’s ‘Project on the City’ addressed only part of the problem in seeking to understand the issues of China’s escalating urbanization, mostly collecting visual data relating to the outward, physical manifestation of urbanization problems rather than exploring their underlying causes in socio-economic processes. Analysing the nature of cities requires the coordinated efforts of many disciplines, including interior design, since interior design has a dynamic relationship with the urban environment through the respective adjacency of and interaction between interior and exterior environments. Yet the index of most urban design texts fails to mention interior design while the conceptualization of interior space is a secondary element in building design while being habitually detached from consideration of the urban environment.

Rogers describes cities as the great demographic magnets of our time and the seedbeds of cultural development. He explains how urbanization patterns since early modernity fractured the previously organic and socially integrated character of historical cities into

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69 Ibid.
70 Ibid.
71 Ibid., p. 36
residential, commercial and production zones. He also contends that recently the compartmentalization of urban space has begun to reverse as patterns of work and life change. One result is that the reintegration of domestic and leisure functions in Central Business District (CBD) areas. For Rogers, intensifying urban densities and changing patterns of life and work are making city environments more multifunctional, with city dwellers conducting more of their lives inside by comparison with people living in rural or suburban contexts. Similarly, Tschumi argues that in compact, ‘round-the-clock’ cities living patterns and spatial relations have mutated, with work-home, work-play, public-private and interior-exterior becoming increasingly indistinguishable. To this end individual dining rooms and kitchens are being replaced by restaurants, bathrooms by gyms and massage salons, living rooms by cafés and karaoke bars, and studies by Internet cafés. Changing living patterns and environments require a convergence of design effort to effectively handle the transition from interior to exterior and to the urban scale.

As postwar modernist architecture became consumed with new technologies, construction techniques, materials and styles, the urban design community challenged the tendency to treat buildings as pure shape, without regard to their practical or social functions. A sequence of writers, beginning with June Jacobs in the early 1960s and later including Andres Duany, Nan Ellin, Lubomir Popov and Robert Sommer have pointed to modernist architecture’s obsession with aesthetic and rationalist values as contributing to the neglect of human needs and welfare. From the perspective of urban design, modernist and postmodern architects conceived buildings more as sculptures than as shelters for people, contributing to cities that were less humane and habitable. In response to this trend in 1983 Robert Sommer conceived the idea of ‘social design’, where designers worked with people rather than for them in developing cities and buildings. Sommer’s idea of social design incorporates some of the local and human-oriented principles of contextually sensitive design that are developed in this project. However, it is the experiential and human-oriented translation of urban legibility by Kevin Lynch that I turn to next to build a base of criticism for current practices and principles in interior design.

76 Sommer, p. 3.
Kevin Lynch, ‘The Image of the City’ and place and space legibility

Published in 1960, Lynch’s *The Image of the City* is one of the most influential theories on the analysis of urban form in relation to the issue of place legibility. Lynch (1918-1989) was a towering figure of twentieth-century urban design and *The Image of the City* remains among the most widely read books in the field. Its ideas on spatial legibility, navigation and mental mapping have migrated from urban design to fields including wayfinding, and interface and information design. Lynch was a humanist who placed people at the centre of urban form. His work also anticipates the linguistic turn in twentieth century thought since ‘reading’ the city form for meaning dominates his ideas about how humans interact with the built environment.

Rejecting the alienating rationalism of the modern city, the *Image of the City* argues that successful cities have a recognisable visual form that serves as a frame of reference and point of orientation for human activity, belief and knowledge as in historical cities. Lynch contends that people create a mental map to navigate the city. He illustrated this with an analysis of specific cities (see figure below), identifying disorienting and confusing features of the city. Lynch’s thesis was based on questionnaires and interviews with residents of three U.S. cities — Boston, Jersey City and Los Angeles — that inquired about respondents’ experience and perceptions of each city. Lynch chose Boston for the predominant study, regarding it as a very vibrant city that contained many distinctive features that made navigating the city simple and other, complex areas that made this process difficult [Fig. 8]. Lynch selected Jersey City for its lack of distinctiveness while Los Angeles was included as a representative of a new type of decentralised city. Residents’ responses to Lynch’s questions confirmed the importance of a legible city image in creating a sense of a place and adding humanity and ease of navigation to the city, peoples’ perceptions of Boston, Los Angeles and Jersey City demonstrating how cities project a mental picture that people hold onto as they move through them.

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78 Norberg-Schulz, p.190.
79 Ibid., p. 4.
80 For a recent discussion incorporating Lynch’s ideas see ‘City of Sound blog’ http://www.cityofsound.com/blog/2004/08/bostoncambridge_6.html. Also see MIT ‘Course on Theory of City Form’ (taught by Lynch until 1979) http://ocw.mit.edu/OcwWeb/Architecture/4-241JSpring2004/DownloadthisCourse/index.htm
81 This was thirty people from the central section of Boston, and fifteen each from Jersey City and Los Angeles.
82 Lynch, p. 46.
Lynch analysed those sections of the three cities that respondents perceived as ‘vivid’, according them a high ‘imageability’ ranking that he claimed to be an essential ingredient of successful urban design. The interviews conducted in combination with the survey work asked respondents for descriptions and simple drawings of their city, as well as an account of a hypothetical journey through it. Lynch used these to identify some significant common characteristics people required or responded to in cities. For instance, many people described themselves deviating from their intended path to travel through especially distinctive parts of the city and almost all respondents mentioned plants and water elements.\(^3\) Peoples’ comments also commonly discussed navigation problems, especially in Boston where sections of the historic contained disconnected points, indistinct boundaries, visual confusion and ambiguities. Generally, Jersey City and Los Angeles were reported to be difficult to navigate but more for an absence of character or distinguishing features than structural complexity or ambiguity.\(^4\)

Building on his research Lynch argued that effective urban design aids the formation of this mental map, providing an image comprehensible to inhabitants and visitors alike.\(^5\) For Lynch ‘place legibility’ or imageability is the simplicity with which people understand the

\(^3\) Ibid., pp. 14-45.

\(^4\) Ibid.

\(^5\) Ibid., p. 2.
layout of a built environment, he argued that a city with high would be composed of distinct parts, that he called paths, edges, districts, nodes and landmarks, were readily comprehensible to everyday people. Together, these five elements form the network of components that is a city. Lynch speculated that, ‘a legible city could be one whose districts and landmarks or pathways are easily identifiable and are easily grouped into an over-all pattern.’ Conversely, for Lynch, urban spaces that lack distinctive features and a recognizable structure are neither legible nor meaningful and inevitably lead to disorientation.

Paths are the trajectories that observers — Lynch’s term for the inhabitants of a city — use to travel through the city, people, in fact, coming to comprehend the city in the process of moving through it. Paths bring the other elements of the city into relationship with each other. Districts are medium-to-large sections of a city that share common, identifying characteristics. Lynch contends that the more distinct the character of individual districts, the greater the richness and comprehensibility of the city. He suggests that to enhance imageability the junctures between districts should be marked with a physical or visual form so observers can more readily identify a change in character if not already formed around the contour of a landform. Nodes are particular points throughout a city where activities and spatial dynamics intersect or there is an extra concentration of features. These provide an opportunity for repose and appreciation of the city’s character before the observer moves on. Landmarks are elements such as prominent buildings or landscape features that give focus to a city, adding symbolic character while being viewable from a distance. For Lynch, the interaction of these five elements produces the ‘spatial structures’ on which ‘environmental image’ hinges, the capacity of the physical elements of the city to create a strong, vivid image contributing to its imageability.

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86 Ibid., pp. 2-3.  
87 Ibid., p. 3.  
88 Ibid., p. 8.  
89 Ibid., p. 46.  
90 Ibid., p. 47.  
91 Ibid., p. 47.  
92 Ibid.  
93 Ibid., pp. 47-48.  
94 Ibid., p. 48.  
95 Ibid.
In urban design circles *Image of the City* is considered an important attempt at a comprehensive and normative theory of urban form. Inam argues that Lynch’s theory, in being based on fundamental human values, serves as a powerful measure of what a ‘good’ urban design project might be.\(^96\) Thus, Magdalena Zmudzinska-Nowak used Lynch’s idea of imageability in Tychy, Poland, to create an urban space that was humanistic, not morphological.\(^97\) In the account of this project Zmudzinska-Nowak rejects modernist design frameworks that create uniform spaces that exclude the needs and experiences of people.\(^98\) Yeung and Savage used Lynch’s ideas to address problems of urban imagery and the legibility of Orchard Road, Singapore, while Zhu Qing applied the idea of the image of the city as a syntactical representation of space in urban planning in China.\(^99\)

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\(^96\) Inam, p. 51.
\(^98\) Ibid.
The relevance of Lynch to Interior Design

Lynch’s ideas have been broadly applied where issues of spatial orientation and environmental experience are important, including one recent study into spatial cognition and wayfinding in the virtual environment of the graphical user interface. Applied to interior design Lynch’s ‘paths’ readily translate into the halls, stairs, escalators and moving walkways that people use to move through a large and complex public building. Edges are all other lines that do not come under the category of paths in an interior environment, being typically formed by walls. Districts equate with an interior’s distinct functional zones, each being distinguished by specific characteristics. In the context of a large and complex interior, Lynch’s nodes are strategic points where there is a particular concentration of features or activities. Landmarks are special features of an interior that serve as points of orientation through their visibility and distinctiveness while enhancing the individual character of an interior space.

Lynch’s ideas are not only relevant for adding place legibility to complex interior spaces they also suggest a method for creating continuity between interior and exterior environments. In the context of this present study his five elements serve a dual and interrelated function. They constitute a set of principles for organising space and place legibility in a complex public interior and methods for identifying distinctive characteristics in the surrounding urban environment to form the basis for space and place legibility. However, while Lynch’s ideas represent an important set of principles for designing urban and interior spaces others have sought to develop the focus on sense of place in Image of the City while others have seen it as limited.

Sense of place: beyond legibility

In 1980 Norbert-Schulz claimed an ‘environmental crisis’ was taking place in cities, with modernization processes eroding the sense of place. He called for the protection of the experiences, memories and qualities that forged meaningful relationships between city dwellers and the built environment. The answer, he argued, was to base urban design on a theory of place. Like others before him, Norbert-Schulz argued that modern architecture jeopardized the development of sense of place with buildings being designed to exist ‘nowhere’ in a process that lacked any concerted effort to relate them to the surrounding physical and social environment. Norbert-Schulz acknowledged Lynch’s

100 C. Strohecker, Towards a Development Image of the City: Design through Visual, spatial, and mathematical Reasoning, Cambridge, Mitsubishi Electric Research Laboratory, 1999.
102 Ibid, p. 201.
103 Ibid, p. 190.
perspectives on urban design as establishing a ‘system of places’, where the visual and cultural identity of the city contributed to its human qualities, allowing city dwellers to bond with the built environment and develop emotional security. He then introduced Robert Venturi’s idea of the ‘motif-character of architecture elements’ and its contribution to the uniqueness of a locality, arguing that vital qualities of identity and locality also grow from the character of individual buildings.

A number of writers have pointed to limitations in Lynch’s representation of the intangible aspects of place. Miles observes that Lynch does not sufficiently address cultural and social difference in his approach to the built environment and that the photographic and cartographic representations of the city in Lynch distances the user from ‘street-level experience’. Similarly Stevens observes that in Lynch’s work, ‘the focus on drawn and mental maps tends to generate knowledge which suppresses the nuances and contingencies of people’s diverse ways of experiencing and acting in space, overstating the similarities among findings.’ These observations have direct relevance to the understanding and development of a sense of space that is experiential and human. As Jiven and Larkham observe, ‘designers need to develop more theoretically informed conceptions of place, authenticity and character’, arguing that a sense of place cannot be fabricated by building interventions but can ‘promote conditions under which the user experience is improved and a sense of place emerges.’ It is this ‘potentialing’ of interior space that is pursued in this project, issues of social and cultural resonance being specifically addressed through CSID. A relevant argument is that of Thwaites who takes up Lynch, Norbert-Schultz and other theorists of place to advocate designers consider adding an experiential complement to the material elements of location for neighborhood landscape design. Thwaites develops this into a complementary spatial and experiential dimension to landscape place. He argues that to each of the four spatial dimensions there are corresponding, subjectively defined, material signals and environments that contribute to the experiential dimension of physical environments [Fig. 10]. There are evident similarities between the five elements of legibility and the overall approach of Lynch and Thwaites’ model. Thwaites, however, attaches primary

104 Ibid., pp. 19-20.
significance to subjective experience in his notion of space, with the material features of
the landscape taking second place.

<table>
<thead>
<tr>
<th>Spatial dimension</th>
<th>Experiential dimension</th>
</tr>
</thead>
<tbody>
<tr>
<td>Centre</td>
<td>Attachment of significance</td>
</tr>
<tr>
<td>Subjectively significant location</td>
<td>Social imaginability; functional use, goals and motivations, physical features, social meanings</td>
</tr>
<tr>
<td>Subjectively significant yardstick</td>
<td>Restorative benefit; being away, extent, fascination, and compatibility</td>
</tr>
<tr>
<td>Subjectively significant sense of here-ness and proximity</td>
<td>Social interaction and territoriality; communication, primary, secondary and public territory</td>
</tr>
<tr>
<td>Direction</td>
<td>Orientation</td>
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<tr>
<td>Subjectively significant continuity</td>
<td>Movement; choice, imagination, and attention</td>
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<tr>
<td>Subjectively significant sense of there-ness and future possibility</td>
<td>View; landmarks, views and vistas, sequence</td>
</tr>
<tr>
<td>Transition</td>
<td>Change; direction and level; entrances, exits and gateways; atmosphere and function</td>
</tr>
<tr>
<td>Subjectively significant point, or area, of change</td>
<td>Neighbourhood awareness</td>
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<tr>
<td>Subjectively significant realm</td>
<td>Public and private awareness; private, semi-private, semi-public, public</td>
</tr>
<tr>
<td>Subjectively significant sense of coherence and containment</td>
<td>Thematic continuity; rhythm, pattern, co-ordination in texture, space, form, detail, symbol, building</td>
</tr>
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</table>

Translating these concerns from neighbourhood environments to public interior spaces such as air terminals suggests that the process through which subjective experience is engendered is informed by a desire for cultural, social and historical resonance. A relevant example is the way in which contemporary urban regeneration programs reject the tabula rasa approach of modernist urban planning, seeking rather to identify, preserve and enhance the ‘special’ mix of physical features, social activities and ‘ambience’ in cultural quarters of the city, since these areas are both attractive to people and give cities their distinctive and identifiable qualities.109

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Although problems of legibility in public buildings, including railway stations, have been discussed in the literature, translating Lynch to the analysis and design of interior environments is relatively novel even if the connection seems an obvious one. Newman has certainly identified legibility as a concern for complex interior servicescapes, including airport terminals since ‘the complexity of layouts or impact of crowding on the atmosphere of the servicescape is likely to influence consumer moods and consequently behaviours’.\(^\text{110}\) However, he interprets legibility as a concern only for wayfinding not the more fundamental conception of interior space, even though his discussion is one of the few interpretations of problems in spatial legibility that has been specifically applied to airport terminals. Elsewhere, spatial legibility as wayfinding has been discussed in the context of exploring navigation difficulties in airport terminals. Fewings has argued that airport planners and designers have rarely been concerned about wayfinding, creating fragmented, uncoordinated environments.\(^\text{111}\) Fewings in fact argues that Lynch’s five elements of place are as applicable to wayfinding in interior environments such as airport terminals as in larger urban contexts and can follow the same intrinsic processes.\(^\text{112}\)

While space legibility has been translated into a concern for wayfinding in airport terminals, a concern for sense of place as a potential component of space legibility is yet to be developed. Yeung and Savage show that both personal, social and tangibility factors are important in defining the legibility of an urban space like a main road for city dwellers. In particular, they show that ‘intangible elements’ such as symbols, character and aesthetics ‘are integral components of residents’ cognition of the city’, arguing that more needs to be done to address these elements in future urban design projects.\(^\text{113}\) The transposition of the material and social characteristics of the urban fabric onto the interior design of an air terminal, as proposed here, is a specific translation of resonance from exterior to interior. Such a translation is central to the project work in the research, which aims to inculcate a photographic reading of Taipei — combined with the analysis of its features and characteristics via the ideas of Lynch and Trancik — into the design of the CKS T1 airport terminal. I suggest that the search for historical and cultural resonance through the frames of Lynch and Trancik and the photographic mapping of RonAi Road (below) significantly expands on the agenda for legibility in complex public interior environments by understanding legibility to fundamentally arise out of the design of space while being further enhanced when that space is designed to be contextually resonant.

\(^{113}\) Yeung, p. 491
Trancik’s figure-ground, linkage and place concepts

As highlighted above, capturing the character of a city as large and complex as Taipei requires methods that look beyond simple legibility. More complex experiential and socio-cultural notions of sense of place have been suggested as solutions for the limitations of legibility. Lynch’s ideas of place legibility are sympathetic to Trancik’s attempt at a comprehensive theory of place, which encompasses the socio-cultural, historical and physical character of the urban environment; understands that urban environments are comprised of complex layers of the old and new; and stresses the need to preserve and develop the identity of the city.\textsuperscript{114} In the context of the research Trancik’s framework is used to analyse Taipei’s specific cultural, social and spatial character in order to make it available as a palette of forms and qualities for interior design.

In \textit{Finding Lost Space: Theories of Urban Design} Trancik examines the crisis of contemporary cities, advancing three key concepts for understanding urban space — figure-ground, linkage and place — which aim to capture the distinctive spatial dynamics of individual cities.\textsuperscript{115} He argues that a common problem in urban design is that designers have ‘concentrated on one of these dimensions to the exclusion of the others’, so that only certain aspects of the living city, which forms through the layering of elements over time, are addressed through the process of urban design.\textsuperscript{116} As Abada shows in relation to Cairo, urban design’s approach to existing historical layers can lead to fragmentation if they are overlooked or coherence if they are taken into account in development projects.\textsuperscript{117} Trancik contends that urban designers should not simply ‘manipulate form to make space but create place through a synthesis of the components of the total environment, including the social.’\textsuperscript{118} In fact, the concepts of figure-ground and legibility have been defined by a number of urban theorists including Lynch and Trancik. The position and concerns of Lynch and Trancik in relation to other urban theorists is illustrated in figure 11.

\textsuperscript{114} \textit{Ibid.}, p. 97
\textsuperscript{116} \textit{Ibid.}, p.114.
\textsuperscript{118} \textit{Ibid.}, p. 97
There are evident synergies between these theoretical and practical approaches to urban design. Lynch looks at the city as a system best developed around principles that are psychologically meaningful to its inhabitants. Trancik offers theoretical criteria and practical methods for conceptualizing existing spaces and structures in a city in order to relate them to new design schemas. His figure-ground concept treats the relationship between solid masses and open voids in urban space as a pattern of positive and negative shapes, creating a two-dimensional abstract plan that identifies a city’s hierarchy, order and structure.\textsuperscript{120} His linkage concept conceives a city’s open voids, which include those streets, pedestrian ways and public spaces that connect the parts of the city, as a linear composition that reveals a spatial datum and narrative of the city, especially if well-conceptualised.\textsuperscript{121} His place concept challenges designers to consider the cultural, historical and physical character of the urban environment, stressing the need to define, preserve and develop the identity of the city.\textsuperscript{122} For Trancik, social and cultural values, visual perception, aesthetics and affective responses are as important as rational principles of functional effectiveness and efficiency in understanding and designing urban environments, serving, moreover, as the identifying fingerprint of the city.

\begin{table}[h]
\centering
\begin{tabular}{|l|l|
\hline
Moughton, 1992 & Asserts that when urban space is considered as three-dimensional elements, urban space becomes \textit{figure} as a positive element and buildings become \textit{ground}. Suggests analysis of \textit{figure-ground} relationship in order to revitalization of urban structures. \\
\hline
Alexander, 1977 & Classifies \textit{figure-ground} relationships of urban spaces, from typological point of view, into six different groups as: \textit{grid}, \textit{angular}, \textit{curvilinear}, \textit{radial-concentric}, \textit{island} and \textit{organic}. \\
\hline
Trancik, 1986 & Explains the system of relationships in an urban space on the basis of Tamihiro Ma\textsuperscript{a}’s classification of spatial relation types, and asserts that types of linkage schemes in an urban space are \textit{compositional form}, \textit{shape-form}, \textit{and group form}. \\
\hline
Lynch, 1960 & Defines the \textit{legibility} of a city and its components, which help one to orient within it, as \textit{paths}, \textit{edges}, \textit{districts}, \textit{nodes} and \textit{landmarks}. \\
\hline
Netberg-Schulz, 1971 & Puts forward the components of existential and architectural spaces with frequent references to Lynch. \\
\hline
Krier, 1979, 1991 & Classifies streets and squares from morphological viewpoint. \\
\hline
Chang, 1986 & Defines \textit{spatial combinatory relationships} in, space within space, \textit{interlocking spaces}, \textit{adjacent spaces} and \textit{spaces connected with another space}; and \textit{spatial organisation types} as: \textit{central}, \textit{linear}, \textit{radial}, \textit{cluster and \textit{and grid organisations}}. \\
\hline
\end{tabular}
\caption{Urban Space Theories (from Birol 2005)\textsuperscript{119}}
\end{table}


\textsuperscript{120} Trancik, p. 108.

\textsuperscript{121} Ibid., p. 97.

\textsuperscript{122} Ibid., p. 98.
A number of specific studies of urban space, including those focused on the redesign of urban environments, use Lynch and Trancik in combination.\textsuperscript{123} For example, Stevens argues that the ‘static’ plan view of urban spaces as exemplified by Trancik is well complemented by Lynch’s phenomenological approaches to people’s perceptions and experiences.\textsuperscript{124} The joint application of their work is often found in historical analyses of urban change. Birol, for example, employs both in his analysis of traditional shopping spaces in Balikesir, Turkey, arguing that the personal value of legibility (Lynch) can be complemented by the analysis of layer of urban forms (Trancik).\textsuperscript{125} Bulliard employs both frameworks in his analysis of the regeneration of public squares in Fribourg, Switzerland.\textsuperscript{126} Cirik uses both Lynch and Trancik in his analysis of the old districts of Ankara, Turkey, to identify lost spaces and demonstrate the existing legibility of these areas.\textsuperscript{127} However, Machemer, Simmons and Walker warn that despite the contributions of Lynch, Trancik and others in theorizing the nature of urban space and offering practical approaches for its analysis and design, the challenges for designers in working in urban contexts remain high especially since today global processes have an influence over place identity, the expression of locality involving more than just physical characteristics of the city.\textsuperscript{128} ‘Indeed’, they argue, ‘a space in an abstract sense only becomes a concrete place through social experience and action’.\textsuperscript{129}

In this research Trancik’s figure-ground, linkage and place concepts are used to encapsulate key characteristics of the urban fabric of Taipei to effect cultural continuity between it and the interior of CKS T1. They also represent a set of substantive methods for managing the complexity of elements and layers in a major public space such as an airl terminal. In the search for a concept and practice of interiority that looks beyond the enclosed interior space to develop connections with historical, social and material contexts the CSID model and the particular project follows Ellin’s proposal for integral urbanism.

\begin{footnotesize}
\textsuperscript{124} Stevens, pp. 803-823.
\textsuperscript{125} Bulliard, 1999
\textsuperscript{126} Bulliard, 1999.
\textsuperscript{129} Ibid.
\end{footnotesize}
**Integral Urbanism**

Ellin’s proposition of ‘integral urbanism’ is a model for understanding the tangible and intangible aspects of urban environments. Rather than being an analytical framework as exemplified by the ideas of Lynch and Trancik, integral urbanism is more a set of principles for the production of meaningful environments for living. The principles are consistent with the general vision and approach to CSID developed below and implemented in the design project.

For Ellin, the progress of urban development from a historical to a modern to a postmodern urbanism has created a number of unfortunate effects, including social segregation, a diminished public realm, environmental damage, emotional uncertainty and personal insecurity.\(^{130}\) Their combined affects on contemporary lifestyles, she argues, have created ‘detribalisation’, ‘nostalgia’ and ‘escapism’.\(^{131}\) Each concept requires some explanation. Detribalisation is demonstrated by the great effort contemporary societies invest in maintaining cultural distinctions and regional differences. Nostalgia is demonstrated by the effort devoted to the simulation of continuity with the past. Escapism is evident in the proliferation of theme parks, paradise resorts and virtual environments on the Internet, which suggest the possibility of release from the reality of today’s controlled environments.

To counter these reactive responses to contemporary life Ellin proposes an ‘integral urbanism’ that confronts rather than denies issues and challenges in contemporary life by embracing ‘hybridity, connectivity, porosity, authenticity and vulnerability’.\(^ {132}\) For Ellin, the design principles and methods of such an approach integrate:

- networks, not boundaries;
- relationships and connections, not objects;
- interdependence, not independence or dependence;
- natural and social communities as well as individuals;
- transparency or translucency, not opacity;
- flux, not stasis;
- permeability, not permanence;
- movement from place to place, not permanence;
- connections with nature and relinquishing control, not controlling nature;

\(^{130}\) Ellin, p. 872.

\(^{131}\) Ibid, pp. 872-875.

\(^{132}\) Ibid, p. 876
• catalysts, armatures, frameworks, punctuation
• marks, not final products or utopias.

These considerations or principles for urban design are translatable and relevant to the approach to context sensitive design developed in this project. They involve design decisions with material consequences that are central to the interior concept design for CVKS T1 modeled below. In combination with the frameworks and concerns raised above, this project proposes a CSID model and practice for the development of ‘integral interiors’.

**Context Sensitive Interior Design**

In areas of public transport and infrastructure, context sensitive design (CSD) considers the broad features of context, including environment and users, and their significance for the design process and has had a major impact. In that domain CSD describes infrastructure projects conceived in concordance with the natural, social, economic and cultural environment.\(^{134}\) Moler suggests that to respond to the nature of specific sites, rather than using standardized solutions, CSD simultaneously addresses safety, environment, culture and history, engages multiple design disciplines and seeks early public involvement.\(^{135}\) It is an approach that involves the public, develops design for specific sites, employs multiple disciplines and aims to balance safety with cultural, environmental and historical concerns. In her analysis of the application of context sensitive design to railway stations, Kido observes that among ‘various objectives of the CSD are aesthetics of transport facilities and environmentally sensitive design, realized through the efforts to increase understanding of environmental and aesthetic issues within the engineering community’.\(^{136}\) Kido argues for improved design of railway stations in Japan and a move away from the current ‘chaotic and disintegrated’ architecture of such spaces in comparison to ‘station renaissance’ in Europe.\(^{137}\)

CSID, as it is advanced in the research, is an extension of CSD, an approach with precedents and specific characteristics in public works. Consequently, the conception of CSID proposed here acknowledges the importance of meeting the needs of users, communities, societies and the environment while upholding and enhancing cultural

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\(^{133}\) Ibid, p. 881.


\(^{136}\) Kido, p. 4382.

sensitivity. The one exception is the direct participation of community in the design process, an involvement that is projected by the researcher for further work. Conversely, what is distinctive about the framing of CSID here is the integration of insights from cultural studies and its concern for the complexity of cultural forces acting on societies and subjectivities in modernity, post-colonialism and globalization. CSID thus describes a particular set of interior design practices, processes and principles, which involve identifying specific aspects of the aesthetic character, visual quality and structural order in the urban fabric and their application to interior design to provide better spatial articulation and orientation in complex public interiors. In allowing users to develop vivid mental representations of interior space the research sees this approach as more effective than interior design’s current emphasis on functional requirements, client preference and designer intuition. The research argues that the practical benefits of clearer, more distinctive interior design are superior spatial organization and wayfinding while the approach facilitates heightened place legibility in public interiors where aesthetic distinctiveness and cultural identity are important.

**Summary**

This chapter has argued that while interior design has developed a measure of independence from its origins as an aspect of the applied arts grounded in architecture, its conduct suffers from a lack of integral knowledge and methods. Similarly, despite having tremendous impact in shaping everyday environments, interior design is marginalized with respect to its professional legitimacy and status. I have argued that to address this interior design must establish a legitimated body of knowledge, theories and methods, which integrates social dimensions, public purpose and human value into its practice. The skill-based approach to design has proved insufficient to address the rapid changes affecting contemporary social structures and living patterns. What matters is not simply the nature of material and visual forms in interior design but the field’s potential to reference cultural practices, habits, technologies and social forms. If interior design does not interact with these larger contexts, and is uncritical of its impacts and consequences, the role and the respect of interior design will diminish further.

Interior designers can learn valuable principles and methods from urban design regarding spatial legibility and cultural resonance in the design of complex public interiors. Where interior design lacks a body of knowledge and understanding validated by research, urban design has vigorously debated and researched its nature and function. It has built a significant corpus of codified theories of the urban form that broadly acknowledge the multi-dimensional cultural, economic, political and social frameworks in which these
operate.\textsuperscript{138} How to accommodate different types of users and behaviors, how to develop multi-functional systems within a design context, how to develop the cultural identity of a place and cultivate greater social interaction and understanding among diverse user groups in the face of profit oriented urban development are all important concerns in urban design. Moreover, the discourse of urban design has often addressed the failings of decontextualised approaches to architecture such as those demonstrated by international modernism.

To sum up, these interrelated objectives will be approached through the combination of Lynch’s five elements of place and Trancik’s figure-ground, linkage and place theories, supported by Ellin’s idea of integral urbanism. The resultant model of CSID provides a method for analysing the social, cultural and organizational signature of the city, providing a palette of concepts and strategies as the basis for interior space planning and the expression of contextual sensitivity through design. However, developing a culturally resonant response the local in the case of the applied component of the research demands an understanding of the cultural and historical fabric of Taiwan. This is addressed in the next chapter.

\textsuperscript{138} Inam, p. 54.
Chapter 2: Understanding Taiwan through Taipei

In Taiwan, the process of designing with cultural context in mind is challenged by the nation’s complex history and identity, the diverse material traces of which are inscribed in the urban fabric of Taipei. A sampling of the urban fabric of Taipei becomes a reference point for the implementation of CSID at CKS T1. This chapter begins with an overview of the historical complexity of Taiwan and Taipei to support the contention that CSID must recognize and draw on to the multiple strands of Taiwanese identity. This discussion is a prelude to discussing its material manifestations in the built environment.

Taiwan: Geography and history
Taiwan is an island in the far western pacific, situated across a narrow straight from China. It is 394 km long and 144 km at its widest point, with a total area of nearly 36,000sq km. Two thirds of the island is mountainous and covered in evergreen forests, with 62 mountains exceeding 10,000 feet. A distinctive aspect of contemporary Taiwan is the strong contrast between the natural landscape and the cities in which most of the population lives. Population density in Taiwan is 616 persons per square kilometer, which is second only to Bangladesh. Taipei City, which covers 272 sq. km, is Taiwan’s most crowded urban area with 9,737 persons per sq km. Kaohsiung City comes next with 9,704 persons per sq km and Taichung City third with 5,910 persons per sq km. [Fig. 12, 13]

![Figure 12 Location of Taiwan, sourced from](http://archives.cnn.com/2000/ASIANOW/east/03/16/china.taiwan.01/)
Contemporary Taiwan is the product of multiple colonial histories, which include the Dutch (1624-1662), Chinese Ming and Qing Dynasty (1662-1895), Japanese (1895-1945) and Chinese KMT (1945-2000). Before the seventeenth century, Taiwan was an isolated island populated by indigenous tribes of Malay-Polynesian descent, who inhabited the low coastal plains. The Dutch East Indies Company arrived in 1624 to exploit the island for its natural resources of timber and deer, encouraging people from China to relocate there to assist in this process. In 1662, the Dutch were defeated by China’s Ming dynasty, though when the Qing dynasty assumed power in China in the 1680s they did little to actively rule or administer Taiwan. Nonetheless, people from China’s coastal provinces continued to expand Taiwan’s ‘Chinese’ population into the 1880s as they fled various wars and famines. Taiwan remained politically indistinct until 1895 when the Japanese defeated the Qing dynasty in the Sino-Japanese War. Under the Treaty of Shimonoseki, China ceded Taiwan to Japan in perpetuity.

When WWII ended in 1945, the Allied powers agreed that Chiang Kai-Shek’s Nationalist army, in flight from the Chinese Communists, should temporarily occupy Taiwan, an occupation that became permanent. Initially, the Taiwanese were glad to be rid of the Japanese but this changed when the incoming Chinese Nationalists proved to be corrupt and repressive, imposing Martial Law on Taiwan until 1987 when a democratic political system was finally established. For the Nationalists, Taiwan was a temporary refuge not a home. They long imagined they would return to China and retake control. The development of an independent Taiwanese cultural identity was consequently suppressed as a result of the Nationalist government’s loyalty to China, regional cultures only able to begin openly expressing themselves after 1987.
Taiwanese identity

The French political scientist Stéphane Corcuff calls Taiwan ‘a laboratory of identities.’\(^{139}\) Certainly, colonization and constant friction with the People’s Republic of China inform the threads of cultural and political identity for the Taiwanese, framing a process that is historically unfinished. Present day Taiwan has its own government and currency but its nation status is ambiguous. China claims it as its territory through the so-called ‘two hands policy’, which threatens Taiwan with military attack and diplomatic blockade while offering favorable treatment through trade, investment and cultural exchange, hoping that de facto integration will lead to formal reunification. The current DPP government has a policy of Taiwanese independence. The United Nations supports Taiwanese democracy but not self-determination, recognising China’s sovereignty over the island but objecting to any attempt to achieve this militarily.

With the matter of Taiwan’s sovereignty undecided identity inevitably becomes a vexed issue. Woodward argues that ‘Identity marks the ways in which we are the same as others who share that position and the ways in which we are different from those who do not.’\(^{140}\) Even this seemingly straightforward contention has had complex ramifications for Taiwanese national identity. For example, perceptions of racial heritage, not Taiwanese citizenship, typically determine primary allegiance in matters of identity. Taiwan has four main ethnic groups — the island’s various indigenous peoples, the southern Fukienese or Hoklo, the Hakka and the post-1945 Chinese Nationalists. The first three groups, which make up about 85 percent of the population, see themselves as ‘native Taiwanese’, though given indigenous precedence in occupation of the island this contention is problematical. Since 1945, however, each of these three groups has had their language and culture marginalized by the 15 percent of Chinese Nationalists, who are Mandarin speakers. The Nationalist government made Mandarin the national language and the only one that could be spoken in public, including the media. Similarly, the Nationalists’ invention of a ‘traditional Chinese culture’ for Taiwan sought to create a symbolically unified community while legitimizing the island’s status as a ‘Republic of China’. It was, however, a cultural policy favored only by the KMT and its supporters.

Since 1945, there have been broadly three different phases of cultural policy in Taiwan. The first, 1945 to 1967, was characterized by the strategy of ‘cultural reunification’, where the KMT sought to bind Taiwanese society together through the imposition of a nostalgic

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and imaginary Chinese cultural heritage. The second, from 1967 to 1977 was characterized by the strategy of ‘cultural renaissance’. In 1966, coinciding with the inception of China’s Cultural Revolution and the centenary of the birth of Sun Yat-Sen, the KMT mandated the public dissemination of Chinese cultural consciousness and moral education. In the schools, courses on society, citizenship, morality, Chinese culture and military education were introduced. Elsewhere traditional Chinese cultural pursuits were encouraged through study groups and competitions to enhance the knowledge of traditional culture for the ideological purpose of creating allegiance to a nostalgic, pre-Communist China. The third phase, from 1977 to the present, is characterized by the principle of ‘cultural reconstruction’. This was initially instigated by the KMT in 1977 to reenergize their stocks and allegiance to Taiwan when it was obvious there would be no ‘return’ to China. Taiwanese music, art, theatre, film, mass media, tourism and heritage conservation were emphasized, along with the promotion and preservation of ethnic and indigenous folk traditions. This was a significant turning point in the cultural politics of Taiwan, ideas of unitary culture stopped being seen as intrinsic to national identity and destiny, and became more an object of individual consumption in a free market economy while contributing to the wellbeing of individuals and society as a whole. Approved cultural consumption was also extended to include Western High Art from this time.

The allegiance to ethnicity has challenged Taiwan’s citizens to recognize who they are. Allen Chun argues that in this sense any Taiwanese national culture must not only ‘transcend the ‘primordial sentiments’ associated with local ethnic traditions but also … provide the basis of shared consciousness.’ Currently, allegiance to ‘Taiwan’ as a geographically specific and politically constructed nation-state is growing. Public opinion polls show that since 1992, the percentage of those who say they are Chinese has dropped from 44% to 13% while those who say they are Taiwanese has risen from 17% to about 39%. According to a 1993 survey conducted by National Taiwan University, 13.1% of respondents supported Taiwan independence while 39.1% supported unification. A survey conducted in 2000 showed that 24.96% of respondents supported an independent Taiwan, 21.94% supported unification with China while 53.1% preferred to maintain the existing status quo where national status was ambiguous. The survey revealed that the group supporting independence considers themselves ‘Taiwanese’, the group supporting unification, which included a majority of people whose families had come
from China after 1945, considers themselves ‘Chinese’ while the remainder thought of themselves as ‘Taiwanese’ citizens but culturally ‘Chinese’.

Culture has thus been a continual battleground in Taiwan. The Japanese worked to remove the island’s Chinese identity. The Nationalists sought to downplay the legacy of Japanese colonization. Yet both influences have been important to Taiwan’s social and cultural development, leaving their visible mark on the urban fabric, along with American and other modernizing influences which have come since the 1950s. In this sense external influence is part of the process of ‘Taiwanization’ though external perceptions of Taiwan are equally open to change. Historically the words ‘Made in Taiwan’ were associated with cheap, low quality and dispensable consumer goods. Recently, however, Taiwan has become the world’s third largest producer of integrated circuits and personal computers, shifting its image as a manufacturing centre to one associated with ‘quality, reliability and innovation’. The effort to renovate Taiwan’s national image has extended far beyond its economic and trade profile. Today, searching for an integral Taiwanese identity has become an involving activity that consumes many political, economic, cultural, academic and educational circles. The relationship with China continues to dominate the national identity debate although other cultural and historical dimensions also inform these arguments. What is undeniable is how waves of culture and history have inscribed themselves on Taiwan’s urban spaces. The range of architecture is variegated while different ideologies and values, as well as social and cultural identities inflect urban landscapes as spatial practices.

Taipei as an urban space and a space of history and culture

Any approach to integrating place legibility into interior design depends on designers understanding the socio-cultural context for design. Urbanscapes can be seen as social constructs, their material form mediating individual and collective experience while being open to interpretation. There have been diverse approaches to ‘reading’ Taipei as text, including cinematic readings. The following section outlines one historical reading of Taipei, before suggesting a method for capturing its diversity of elements. The most relevant readings of Taipei for this research are those of Allen. In particular, his in-depth reading of New Park in Taipei, as an example of the collections of ideologies, 

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images, imaginaries, social relations, traditions and values and that configure public space in Taipei City, provides a concrete and exemplary analysis of the social and historical depth and political and emotional moments of colonial and postcolonial identity in Taiwan.\textsuperscript{148} Allan demonstrates how the park ‘is a shifting pastiche of different moments of occupation, diachronically and contemporaneously layered, existing in a tissue of accommodation and anxiety’.\textsuperscript{149}

Like Taiwan as a whole, Taipei’s distinctiveness has been produced by different specific episodes of cultural influence as outlined above, culminating in what Allen describes as the most recent ‘phase of cosmopolitanism that melds global and local cultures’.\textsuperscript{150} Certainly successive waves of influence have reinscribed the material face of Taipei but as Allen shows this process is rarely total, producing a patchwork of cultural residues.\textsuperscript{151} Allan argues that one way to make sense of the tangle of cultural influence on Taipei is to track the chronological changes to structure of the city.\textsuperscript{152} Tracking the chronology of prevalent architectural styles adds to this process. According to Allen, significant, city forming episodes in Taipei include:

1. The imposition of a city wall, reflecting traditional imperial Chinese city planning approaches, on top of existing, more open settlement patterns in the Taipei basin in the period 1882 to 1886.

2. The destruction of the city wall by the Japanese to introduce a ‘rational’ urban grid inline with the adoption of Western-style patterns of urbanization and modernisation in Tokyo.

3. The destruction of the city walls by the Japanese, the patterns of construction adopted and the symbolic designation of significant areas of space inside the old city walls during Japanese colonization.

4. The building boom created by the influx of Chinese Nationalist immigrants after 1945, the ensuing demolishing of Japanese residential areas and contingent ‘sinicization’ of many areas and streetscapes in Taipei.


\textsuperscript{149} Ibid., p. 159.

\textsuperscript{150} Allen, ‘Reading Taipei’.

\textsuperscript{151} Ibid.

\textsuperscript{152} Ibid.
5. The conversion of the former gates of the city from practical features of the city to ‘cultural monuments’, which were subsequently appropriated for a range of symbolic purposes concerning the ‘display of political power’. 153

As Allen demonstrates, the effects of these significant moments and episodes of physical change to the city fabric are still evident in contemporary Taipei. ‘Chineseness’, however, has had a major effect but it is not monolithic in its character or effects.

The Qing dynasty only decided to settle northern Taiwan in 1875, at the very end of their dominion over the island, not formally specifying Taiwan as a province until 1886. Previously, the area that is modern Taipei had developed organically as two market towns, Mengjia and Dadoceng, their existence reflecting sub-ethnic tensions and their layouts determined by its geography and patterns of peoples’ social and cultural interaction with that geography. 154 The comparatively small population and division of the two towns by farms and vacant land resulted in a dispersed pattern of building. These both contrasted with and accommodated the dynasty’s imposition of a traditional Chinese administrative center on the locality, its idealized form reflecting the objective of social harmony and prosperity embedded in this city type. The Chinese city planners did not bother to adapt the new city design to the specificities of its geographic location, including the path of the Tamsui River and existing building and urban features like roads or functional zones. Instead, they superimposed a square plan on the existing city to create a new, formal city area. Its key features were evenly spaced city gates and an internal grid of streets, a main axis connecting the east-west gates and constituting the major access road through the city. 155

The grand city walls of the new Taipei reflected China’s typical planned, administrative city, its contained and ordered symmetrical form echoing the illustrious virtue of the cosmic order. Allen argues that its association with a traditional northern imperial city form makes it the embodiment of ‘the belated imperial recognition of the island as an integral part [China’s] political and cultural sphere.’ 156 However, the area inside the walls was less ordered, predicting the anomalous, hybrid character of contemporary Taiwan. Only the northwest area of the walled zone was built up with government and commercial buildings,

153 Ibid.
154 Ibid.
155 Ibid.
156 Ibid.
contrasting with the substantial suburban market areas outside the walls. Moreover, the contained area of the new Chinese city area meant that sections of earlier Taipei were preserved, their architecture observable into the present. For example, European-inspired, commercial row buildings in the old suburbs of Dadaocheng reflect patterns of European colonial architecture in Asia, including that of the treaty ports of Southern China. A few of these buildings can still be found along Dihua Street and its surrounds, being characterized by two storey structures that incorporate commercial and residential space, with the second floor projecting over the sidewalk and providing a shelter to the open store front at ground floor. These buildings are primarily of brick with European façades and details, including tall arched windows and flat false front walls concealing rooflines. By contrast new commercial streets constructed in the northwest section of the walled city reflect to the southern Chinese MinNan style of one-storey buildings with an attic space and a series of single rooms sitting behind the storefront.

Harvey argues that the urban spaces, ‘handed down to us by former generations were … built up through social struggles and strivings to create material, symbolic and imaginary places to fit their own particular and contested aspirations.’ Two major political upheavals in Taiwan have had a major effect on the development of Taipei’s urban order, adding significantly to the city that exists today. Japanese colonialist rule, which was progressively imposed over Taiwan during the period of 1895-1925, saw the modernization of the Chinese areas of the city. After the Meiji Restoration in 1867 Japan went through a major period of modernisation and industrial development, the Meiji (1867-1912) and Taisho (1912-1926) periods showing a strong interest in city planning and aesthetics that was translated to Taiwan, resulting not only in the introduction of Japanese buildings and but also Japanese versions of European civic architecture and ways of laying out the city and designing streetscapes. The demolition of the nineteenth century walls, for example, allowed the Japanese to create parks and wide new tree-lined boulevards around the city in the manner of Paris and Berlin, and to build a north-south railway.

The second upheaval comes in 1945, the primary ambition of the KMT government during the period 1945-1975 being to adopt patterns of industrial, commercial and urban

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158 Ibid.
160 Allen, ‘Reading Taipei’.
161 Ibid.
development modeled on those of established industrial powers, especially the United States with which the Nationalists’ had an alliance, Taiwan benefiting from U.S. military protection, aid supplies and investment. The occupation of Taipei by the KMT was an extremely disruptive political and cultural event, whose influences would be played out over the decades through the reimposition of Chinese architectural expression in the form of the Chinese Grand style. From the 1960s, in particular, the KMT constructed monumental public buildings in the Grand style on vacant areas around the city of Taipei, locating them on large tracts of land. Chiang Kai-shek Memorial Hall, with its ostentatious, pavilions, gardens and perimeter wall is one such example, representing the KMT habit of building megastructures that materialize political power and symbolic meanings and contrast with the dynamic, congested pattern of building in other parts of the city, with their distinctive mix of residential building and commercial activity. Today, such buildings remain the main landmarks of Taipei. However, political symbolism can run in multiple directions. Since 2006, the DDP has removed most statues and portraits of Chiang Kai-Sheik from public areas in Taipei. Chiang Kai-Sheik International Airport was renamed Taoyuan International Airport in late 2006. Although the sheer scale of Chiang Kai-Sheik Memorial Hall makes it a principal landmark in Taipei, intense debate is taking place over whether to demolish the complex or at the very least to change its name.

The KMT’s efforts to reposition Taiwan in what the government saw as its proper Chinese cultural orbit following the period of Japanese influence saw a second wave of sinicization sweep Taipei, from the 1960s to 1980s, however, the construction of the ubiquitous four-storey apartment building, which replaced the previous low and handsome residences of Japanese colonization, revealed the influence of the universalizing Euro-American project of modernity. From 1980s to 1990s, the most common buildings were high-rise constructions — commercial, corporate and residential — creating an ever-denser urban fabric. The current ‘Taiwanization’ of the city seeks to assert regional Taiwanese culture and includes the use of indigenous names for public space, the construction of landmark buildings by international architects, many of them Japanese, and the general commercialization and commodification of many aspects of Taiwanese life and culture. A sign of an emerging independent Taiwanese identity is the renaming of Taihoku or New Park, built in 1907 during the Japanese administration, as ‘February 28th Peace Park’ to commemorate the 28 February Massacre of 1947, where a number between ten and twenty thousand Taiwanese were killed by the military and by those resisting the KMT.

Ibid. 162
In Taipei the phenomena of economic globalization is currently being expressed at the in the material fabric and spatial orders of city areas. The recently developed Hsinyi-Planning District, formerly farms and wasteland, has been conceived as a national business headquarters and international financial center, featuring convention centers, the city’s Civic Center, five-star hotels, shopping malls, entertainment centers, and luxury residential complexes. The area has rapidly filled with the tower blocks of international corporations including Citibank from USA, ABN AMRO from Holland, Standard Chartered from Hong Kong and ANZ bank from Australia. At the command of government policy, the Hsinyi-Planning District has become a miniature Manhattan in Taipei, an internationally oriented area of high prestige in Taipei intended as a symbol of Taiwan’s economic success. However, the conceptions of progress and success here can be questioned, Jou arguing that the development process for the district has unfolded as ‘a land speculation game as well as a fantasy city for international capital to play with’. The infusion of foreign capital has clearly affected the pattern of urban development in Taiwan, introducing the homogeneity of the modernist cityscape seen in world cities like New York and Tokyo.

Globalisation and cultural hybridity

In being sensitive to culture and history it must be recognized that it is not possible to link design to some pure cultural source, especially given contemporary arguments about the escalation of cultural hybridization in this era of globalisation. Current theories of globalization emphasise the proliferation of instances of cultural intersection in the present, suggesting that any model of interior design seeking to capture cultural specificity must simultaneously engage with a complexity, dynamism and magnitude of cultural reference points and relations.

There is general agreement among scholars that globalization is a multidimensional process, which like all significant social processes unfolds concurrently in multiple social spheres thereby having profound and far-reaching effects. As an intently studied phenomenon globalization has generated two distinct threads of debate. One line of argument sees homogenization as the outcome of growing global interconnection, depicting today’s compressed speeds, distances and spaces as leading toward cultural standardisation and uniformity, symbolized, for example, by the worldwide spread of the

products of multinational corporations. Homogenization brought about by growing global interconnectedness is similarly recognized as an influence on the development of architecture, Herman Hertzberger, arguing:

> Throughout the ages, different cultures everywhere have continually evolved their own particular interpretation of conditions applicable to all people, shaping it in their own distinctive way. These traditions, often evolved over centuries, are now being irretrievably overwhelmed by our contemporary global language. This cultural erosion has disastrous consequences for architecture because of the great speed at which the unlimited wealth of form traditions has been devoured …\(^{165}\)

The architecture of air terminals is, in fact, often identified as exemplifying the erosion of local cultural diversity as a result of the escalating dissemination of standard cultural types under the conditions of globalization.\(^{166}\)

The other perspective on the impact of globalization forces on cultures around the world speculates that despite the ongoing march of globalisation and modernization, there is strong evidence of the persistence of local cultural specificity, resulting in the hybridisation of global trends.\(^{167}\) In fact, various writers, including Appadurai, Cabus, Featherstone, Luke, Morrison and Starr, argue that globalisation reasserts locality. They reason that as globalisation forces increase, local character may be disrupted by external influences but does not disappear altogether, cross-cultural exchange heightening awareness of cultural context and difference.\(^{168}\) Morrison, for example, attributes the success of Kentucky Fried Chicken stores in Beijing to the global food franchise localizing its products and corporate style in ways that are culturally adaptive not corrosive.\(^{169}\) Similarly, Dan Li argues that the success of KFC in China is a result of its awareness of the specificity of China and its culture. ‘Knowing the host culture’ he argues ‘is one of the most important issues for global marketing and advertising.’\(^{170}\) Such developments disturb entrenched perceptions of a core/periphery relationship existing between ‘the West’ and ‘Asia’, such a tidy, hierarchical opposition becoming evermore irrelevant. As Arjun Appadurai argues,
‘the global cultural economy
has to be seen as a complex, overlapping, disjunctive order, which cannot any longer be understood in terms of existing center-periphery models (even those which might account for multiple centers and peripheries).’

**Locality, culture and design**

For Appadurai the major challenge in an era of escalating globalization is not to take a sense of locality ‘as a given’, arguing, rather, that it is ‘ephemeral unless hard and regular work is undertaken to produce and maintain its materiality.’ Designers are thus challenged to embrace the persistent signs of locality in globalization and the hybrid in the global, identifying new ways of conceptualising design in terms of cultural specificity. For Nederveen Pieterse the process of hybridization is crucial here, maintaining the difference between cultural forms as they go into and come out of the mix. He divides cultural hybridization into two categories, which he calls territorial culture and translocal culture. Territorial culture grows out of an inward looking sense of place and views culture as essentially tied to geographically or politically defined territories. It assumes that culture stems from a principal learning process that is localized. Translocal culture reflects an outward looking sense of place and views any specific culture as the product of a distinctive merging of broader and more local cultural and social relations. Translocal cultural processes are seen to bring about cultural evolution and diffusion, whereas territorial culture is more likely to be static.

The model of CSID advanced here understands that Taiwanese national and cultural identity has unfolded through fluid and fluctuating patterns of possibilities, suspended between past and present. At the official level the construction of Taiwanese identity focuses on the production of stable markers of national character, seeking a symbolism grounded in history. Jameson, however, cautions that conscious assertions of locality and national identity typically fix on aspects of cultural tradition, where in fact their expression should be derived from contemporary conditions. In a related sense Albro argues that the quest for cultural heritage ‘assume[s] the nation-state to be the unproblematic subject of traditional cultural expression’, approaching ‘culture as a rivalrous resource that nation

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172 Ibid., pp. 180-181.
173 Pieterse, p. 81.
174 Ibid., p. 79.
175 Ibid., pp. 78-79.
177 F. Jameson, *Is place Political?*, Anyplace, p. 196
states defend from competing interests, where heritage is a form of property to be restored to its place of origin.\textsuperscript{178} For Albro, the framing of cultural heritage also characteristically leaves the actual ‘bearers of cultural heritage out of the discussion’.\textsuperscript{179} The nature of cities is testimony to the fact that human culture is not fixed but rather in the process of being constantly created and re-created by people. However, a byproduct of the complexity and changeability of cities is that it difficult to see aesthetic or historical value across an entire urban landscape and thus recognize spatial practices as an important expression of cultural heritage.

The production of locality clearly challenges designers to respect history and place but also to understand the ways in which a globalised modernity has affected the spatial, geographic, social and cultural basis of place in specific locations. Appadurai, moreover, argues that ‘locality-producing activities’ are not only context-driven but also ‘context-generative’.\textsuperscript{180} The context-generative dimension of locality can be adopted as the basis of a theoretical position on the relationship between the local and global.\textsuperscript{181} In fact, for some the nature of life in Asia’s dynamically changing, overcrowded cities represents a heightened expression of globalization. Rem Koolhaas, for one, argues that, ‘today it is clear that modernisation is at its most intense in Asia, in a city like Singapore or in the Pearl River Delta. These emerging cities teach us about what is in the midst of happening … To renew the architectural profession and to maintain a critical spirit, it is important to be aware, to observe these emergent conditions and to theorise them … so that conclusions can be drawn’.\textsuperscript{182} Koolhaas places Asia at the leading edge of urbanization and modernization, arguing that to discover the challenges of globalisation for design and to reform design practice in their light it will be vital ‘not to oppose two situations—the European and the Asian, the eastern and the western—but to establish parallels so that conclusions can be drawn’.\textsuperscript{183}

Koolhaas’s research interest into patterns of modernization and urbanization in Asia show that the local/global intersection has traveled from cultural studies to architecture theory, though Cunningham and Goodbun argue that the lack of a ‘specific methodology’ for dealing with the issue through architectural practice appears more and more like

\textsuperscript{179} \textit{Ibid.}, p. 1.
\textsuperscript{180} A. Appadurai, \textit{Modernity at Large}, Minneapolis, University of Minnesota Press, 2003, p. 186.
\textsuperscript{181} \textit{Ibid.}, p.184.
avoidance of some increasingly ‘uncomfortable issues’. They argue that architecture needs a properly socio-historical account of our ‘complex relation with our surroundings’. The model of CSID proposed here seeks to capture the complex but integral, local expression of globalisation processes in Taiwan by using the urban fabric of Taipei as a resource for CSID.

Learning from Los Angeles

The diffuse elements of Taipei’s architecture and urban form represent a distinctive expression of culture, reflecting Trancik’s ‘place’ theory of urban form but nonetheless requiring the development of substantive methods of capture the attributes of place and make them available to the design process. Ed Ruscha’s photographic projects around Los Angeles suggest a relevant approach.

In *Every Building on the Sunset Strip* (1965) Ruscha reconceived photography as the practice of art critique while commenting on the way urban space in Los Angeles has been deeply shaped by economic paradigms of industrial and consumer capitalism. As a statement on the architectural banal, Ruscha’s deadpan record of every building on the Sunset Strip challenged traditional values in both High Art and documentary photography. [Fig. 14] Ruscha documented the Sunset Strip in a non-selective manner, arguing, ‘what I was after was no-style or non-statement with a no-style … I want to eliminate any self-consciousness about the style’. The legacy of his interest in aesthetic negation is a mode of photographic documentation that systematically records the world as a set of phenomenological facts without selective preference, capturing the diversity of elements that make up the fabric of the city from street level, a perspective also interesting to Lynch in his privileging of the everyday observer as a point of reference for urban design.

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185 Ibid.
187 Ibid., p. 6
Figure 14  ‘Every Building on the Sunset Strip’, Edward Ruscha

Ruscha’s approach is taken up as an analytical method for design by Scott-Brown, Izenour and Venturi in *Learning From Las Vegas*, his matter-of-fact approach to serial photography being adopted to examine the spectacle of popular commercial architecture in the gambling city. Learning From Las Vegas includes a wealth of documentary material gathered in the city by the authors and student architects from Yale University. On returning to Yale, the group spent ten weeks analyzing and formulating this information into a sequence of diagrams, drawings and photographs that sought to filter the pervasive architectural languages of the Las Vegas commercial strip from its surface chaos. This analysis formed the substance of the book, *Learning From Las Vegas*, its opening pages declaring that, ‘a careful documentation and analysis’ of the ‘physical form’ of Route 91, Las Vegas’s main street, ‘is as important to architects and urbanists today as were the studies of medieval Europe and ancient Rome to earlier generations.’

The urban form of Las Vegas is shown to be composed of variegated cultural flows, references and relationships. However, for Scott Brown it was Ruscha’s serial photography that demonstrated how, ‘A graphic representation of urban phenomena can help visually-minded people perceive and understand complex but ordered relationship in the city as no table or verbal description could.’ She argued that Pop Art’s focus on everyday life — ‘as it is rather than as it should be’ — contained vital lessons for architects and planners about the importance of social context, Pop Art representing, ‘one of the few contemporary sources of data on the symbolic and communicative aspects of architecture’. Despite its apparent ‘straightforwardness’, *Every Building on the Sunset Strip* represents a specific way of seeing urban space as a continuum so that both its

common and shifting characteristics can be identified and examined collectively. In particular, Ruscha’s rejection of selective approaches to the photographic subject highlights the relationship between buildings and their environment, the range and sequence of buildings on the street exemplifying something elemental about Los Angeles in the 1960s. Likewise, for the authors of Learning from Las Vegas the Las Vegas strip modelled the semiotics of American commercial architecture in the 1970s.

Contemporary Taipei and RonAi Road

In the context of contemporary Taipei, RonAi Road, which runs on an east-west axis from the DanShui River into the heart of Taipei, is a microcosm of the city’s cultural, economic, social and political development, providing a snapshot of the last hundred years of Taiwanese history. It encapsulates how Taiwanese architecture is an open-ended aggregate of influences, suspended between the colonial and sinicized, the eastern and western, the traditional, the modern and the postmodern. To model a process where detailed knowledge of locality is captured as a resource for interior design, the length of RonAi Road was photographed according to the non-selective method established by Ed Ruscha. Then, in the manner of Scott-Brown, Izenour, Venturi and their students this ‘raw data’ is analysed through additional visual methods such as diagrams and subsidiary photographic sequences that sort, select, focus, order and simplify the literal data to reveal important characteristics and relationships in the city environment. The aim is not a complete photographic document of Taipei but a representative sample of the range of its architectural types, orders and details, organized comparatively so that the complexity and layering of the urban environment is revealed. The photographic material is also augmented by an analysis of figure and ground relations in the urban form of Taipei according to a conceptual process based on Trancik’s ‘figure and ground’ and ‘linkage’ and ‘place’ theories, which also reveal distinctive patterns in the urban form that serve as a cultural fingerprint.

More than one thousand photos were taken along the section of RonAi Road that runs from the old east historical commercial district to the newly developed city hall area to the west. Ruscha used a motorized Nikon camera mounted on the back of a pick-up truck to record the buildings along the Sunset Strip, thereby highlighting the car culture of Los Angeles and its influence over the city’s urban form. Where Ruscha adapted photography to his horizontally expanding surroundings, Taipei is a compact city with high density and vertically developed environment allowing the images of RonAi Road to be recorded by walking and taking images using a digital camera. Where there is little incentive to walk in Los Angeles and probably some danger, RonAi Road is a wide, landscaped boulevard
with plentiful trees that make its negotiation a pleasant journey. As in Ruscha’s work on Los Angeles, the snapshots are arranged as a long, horizontal band following the exact sequence of buildings, however, unlike the low-rise buildings of Ruscha’s Los Angeles the tension between horizontal and vertical in the Taipei images is palpable, constituting a signature of the city.

The photographic survey begins at Dihua Street, the eastern extension of RonAi Road. Dihua Street is a blend of ‘shop house’ style buildings from the mid-nineteenth century and newly renovated international style buildings. [Fig. 15] It is where traditional bulk foods are sold and is today preserved as one of the most important historical sites in Taipei. The street was formed in the late Qing Dynasty, around 1860 and still maintains a human scale even though the architectural mix juxtaposes baroque, colonial, MinNan and modernist architecture. Its long, narrow shops specialize in holiday foods and attract throngs of buyers before each traditional Chinese holiday. Buying and selling is conducted inside the shops, in the transitional arcades and on the street, weaving interior and exterior space together and creating a dynamic interaction between everyday life and commercial activity. This reflects a traditional social and commercial transaction pattern opposed to that found in later shopping malls and supermarkets. The architecture of Dihua Street is equally distinctive for its use of traditional materials of brick, pebble and stone, and its characteristic windows with their tall, narrow proportions and decorative detailing around the frames. Above all the idiosyncratic juxtaposition of old and new in Taipei, the Dihua district shows how urban space can be an accumulation of historical layers.

Figure 15 Dihua street

192 *Street Row Houses*, or the so-called *shop house* style, based on the model of the European high street was adapted to Taiwanese society. The dwelling was placed behind, not above the shop, creating a new relationship between the street and shops. This style carried on for almost eighty years and stills influences the urban form today in Taiwan.

193 The *modernist* movement influenced architecture in Taiwan in 1930s. During this decade, Taiwanese architecture becomes less decorated, simpler and more smoothly flowing. From 1945 in particular, the Chinese grand style dominated most public buildings. Architects from mainland China still believed the roots of contemporary society came from the ancestors. Traditional Chinese architecture was the only style they borrowed from. A few young architects were educated in the West and used the vocabulary of international modernism in their design but in the main traditional Chinese architecture predominated.

194 *MinNan* Style: Derived from southern China, a building style characterized by stone foundations, brick walls and a sloping roofs in red tiles. Building layouts have strong central axis and are humanistic in scale.
Directly to the west of the Dihua Street section of RonAi Road is the BaoAi Special District, built largely in the western classical style during the period of Japanese rule. The buildings in this district are formal and symmetrical, their decorative façades intended to add an air of authority. [Fig. 16] The majority of the structures are government buildings, including the President’s House, The Department of Foreign Affairs, The Department of Transportation and The Department of National Defense. For other Asian nations, Japanese colonial buildings are a painful and embarrassing reminder of the shame of colonization. That much of the buildings in Taipei from the period of Japanese colonization have been retained, especially in this special administrative section of the city, shows how the acceptance of coercive power is part of the Taiwanese society. Hsia, for example, argues that, the transition of the Japanese ‘Governor’s House’ into contemporary ‘President House’ symbolizes how the ‘myth of power’ and state domination is naturalized in Taiwanese society.195 [Fig. 17]

Figure 16 Zhongzheng Special District

Figure 17 President Hall, sourced from C. Lee, 20th Century Architecture in Taiwan, Taipei, Yu Shan Inc., p. 34

Further along RonAi Road, between Kingshen South Road and ShingShen South Road, is a section of the city that juxtaposes international and cosmopolitan buildings styles with residential buildings of the traditional Taiwanese MinNan style. The MinNan style, which derives from around 1890, features single storey buildings with sloping roofs and stuccoed brick walls. This traditional low-rise, human-scale building was largely replaced with

International Style four-storey apartment buildings in the 1960s and 1970s, a building type characterized by flat roofs and rectilinear elements but often being covered with colorful tiles. [Fig. 18]

Dotted along RonAi Road are many of Taipei’s major landmarks, notably the Chiang Kai-Shek Memorial Hall (1975) and Dr. Sun Yat-Sen Memorial Hall (1962). Both were built during the rule of the KMT to reflect nostalgia for historical China and use the Chinese grand style. The KMT generally used architects with Chinese backgrounds sympathetic to their nationalist cause to design such commemorative architecture, reflecting their belief that the roots of contemporary Taiwanese society came from their Chinese ancestors. An exception was Taiwan’s most illustrious architect Wang Ta-Hon, who designed the Dr. Sun Yat-Sen Memorial Hall. Wang was educated at Cambridge and at Harvard under Walter Gropius, and initially subscribed to modernism but later came to incorporate traditional Chinese elements into his work. His design for the Dr. Sun Yat-Sen Memorial Hall and surrounding gardens drew on buildings and landscape aspects of China’s imperial city. The main body of the hall has a modernist style and is constructed in stark concrete but the roof is a curved Chinese one and the hall incorporates palatial decorations and other details borrowed from classical Chinese architecture reflecting the East-West fusion architecture also found originally in CKS T1. By contrast Yang Dro-Chen’s Chiang Kai-Shek Memorial Hall is a typical faux-traditional ‘palace’ style reminiscent of historical buildings in Beijing. [Fig. 19, 20]
The buildings in the newly developed Hsinyi-Planning District on the west side of RonAi Road contrast noticeably to those of the Chinese grand style on the east, marking the shift from the period of the KMT to the rise of the DPP. On assuming power former Taipei Mayor and current President Chen Shui Bien rejected the burden of Chinese cultural tradition, eager to establish a new Taiwanese identity forged on high-rise, high-tech architecture and a burgeoning retailing sector dominated by high-end global brands. Global modernity has the primary influence on this section of RonAi Road, the broad roadway and landmark buildings by overseas architects giving it the appearance of many other world cities, the Chinese signage being the only marker of locality. [Fig. 21, 22, 23]
In fact, one of the strongest visual aspects in a Taipei streetscape is its signage, especially the profusion of neon signs that reflect both the primacy of commerce and consumption in the city and traditional Taiwanese lack of interest in aesthetic restraint. In Taipei, signage is about competition, each sign challenging its rivals in size and color to attract the consumer, creating a dense, high impact, visual chaos. The price of land and population pressures in Taipei mean that most buildings have only a small façade on the road. Combined with the vertical orientation of Chinese characters this creates the distinct vertical, visual order of Taipei’s city streets, especially at night when commercial and street activity markedly increases in contrast to most Western cities. [Fig. 24]
In Taiwan, many see neon signs as a symptom of a vulgarized commercial culture but they are also evidence of the energy of such a dense urban environment. Equally representative of Taipei is the extent of illegal building. Unplanned and unauthorized additions extend from buildings like tumors growing on a body. Vanguard architects from the West have been fascinated with the temporary nature of Taiwanese architecture, embracing its relative values and random effects.\textsuperscript{196} The majority of Taiwan’s architects and residents think unauthorized building is a major problem. [Fig. 25] Chi describes it as the ‘plasmodium phenomenon’ that reflects the clammy nature of Taiwan’s urban life.\textsuperscript{197} Roan describes Taiwanese urban architecture as a ‘slime mould’ akin to that which that flourishes in moist and shaded areas of Taiwan’s forest.\textsuperscript{198} For both commentators the great challenge for Taiwanese architecture is weathering the storm of globalisation to emerge as something more than a vestigial growth. Roan see selecting the path to take, the high or the low road as it were, as a complex dilemma since an architectural equivalent to slime mould falls outside ‘the grand scale of evolution (think of globalization), while at the same time it retains a detached yet mutually beneficial relationship to the global ecology.’\textsuperscript{199}

\textsuperscript{199} Ibid.
The slice of Taipei along RonAi Road demonstrates the diverse threads and layers of historical development that make up the city’s urban fabric. It reveals how Taipei’s older districts follow pattern of intense, organic, small-scaled building while the construction of the inner zone of Taipei City under the Qing dynasty was formally planned around a square grid. In 1897, the Japanese colonial government demolished the stonewalls around Taipei’s inner city, replacing them with grand avenues moving off in the directions of north, south, east and west. [Fig. 26, 27] Today, the President’s House and major government buildings follow the street pattern from the Japanese colonial period. When the KMT chose Taipei as its provisional capital in 1949 it launched a series of major development projects that led to the city being rapidly urbanized through the construction of many high-rise buildings. New development was also based on a grid system but this has not erased all evidence of earlier phases in Taipei’s 400-year history. [Fig. 28-34] Moreover, while colonization, modernization and globalisation have all had their impact on the form of the city, intense political debate in the last decade has increasingly driven Taiwan to see itself more and more as an independent nation. Taipei, like most other cities in Taiwan, is going through a process of identifying its important historical site and defining its distinctive characteristics.
Figure 26  Inner zone of Taipei City, Qing Dynasty, sourced from Taipei Wen Tze

Figure 27  Inner zone of Taipei City, Japanese colonial period, sourced from Taipei Wen Tze
Figure 28  Development of Taipei
Figure 29  Political and economical forces in development of Taipei

Figure 30  Zhongzheng Special District

Figure 31  Street system in Taipei
Figure 32  Architecture details in Taipei, 2005
Summary

This chapter has reviewed the historical complexity of Taipei and its material manifestations in the aim of providing a platform for the CSID project based on CKS T1. It has introduced a method for capturing this complexity based on the work of Ruscha and others. The project employed Ruscha’s method in analyzing the urban layers and fabric of the main RonAi road. This reading of Taipei, its historical colonial layers, and the local/global interface is the major resource for the transposition of the urban form into the airport terminal interior. Prior to employing this reading into the design, the next chapter reviews existing approaches to airport terminal design and, in particular, examines the recent re-design proposal developed under the New Taiwan by Design Competition. The design proposal that follows this chapter addresses the significant limitations in this proposal and also those of the current bias toward engineering and architecture in the development interior design in air terminals.
Chapter 3: Airport Terminal Design and the redevelopment of CKS T1 – New Taiwan by Design

This chapter discusses the current engineering and construction focus in airport terminal design in the light of a need for cultural resonance in their interior design. It then considers what has been achieved in the recent design redevelopment proposal for the terminal developed under the 'New Taiwan by Design' international competition. The discussion points up some of fundamental limitations in the conduct of the competition and the successful design as a preliminary to the application of CSID to CKS T1 in this project.

Airport Terminal Design: Precedents

As well as existing as commodities and spectacles, these and almost all architectural objects are themselves a new part of the production cycle. In a self-evident way a factory building is part of the 'means of production'. Slightly less obvious but just as structural to production are the airport, the high-speed railway system, the shopping centre, and the home itself.  

As Cunningham and Goodbun suggest, airports and terminals are located within globalized chains of production and commodification. As raw manifestation of production their material form is seemingly unresponsive to culture and history, contributing to their lack of interior legibility. One reason for the lack of attention to culture is the emphasis on functional and engineering concerns in terminal design. This project acknowledges the importance of engineering considerations but argues for an understanding of terminal design as a space where expressions of identity, culture and history may be re-produced.

Much of the existing literature on airport terminal design adopts a functional and engineering perspective on design issues, focusing, for example, on efficiencies of space and passenger throughput, or sustainable design for airport construction. A recent text on airport terminal design such as Edwards demonstrates the dominance of these functional concerns while at the same discussing the potential for function and meaning in the design of terminals to create conflicting images for individual passengers. As has already been suggested, within this literature issues of spatial legibility tend to be treated as a concern for the development of wayfinding systems. Thus, Fewings looks at the need...
for navigable terminal design through the frameworks of signage and other wayfinding devices.\textsuperscript{204} Caves and his co-authors argue that in satisfying human needs in airport terminals designers should consider ease of navigation among other functional needs but this objective is not connected to issues of place legibility as addressed here.\textsuperscript{205} The idea of space legibility in the generic environment of the typical airport terminal suggests ‘universal’ responses to wayfinding needs and offers little scope for its extension to the cultural legibility of place as it operates around local/global divisions. In fact, as Lloyd observes in relation to terminal design at Sydney Airport, local and global are often crudely translated into domestic and international terminals respectively.\textsuperscript{206} The argument here is that more needs to be done to address the binary local/global in the conception and design of interior space in such structures.

The notion that airport terminals are similar in complexity to urban centre structures is not new and similar concerns with legibility and orientation are relevant. Robbins and Netter argue that the complexity of airports suggest they are best considered as transit cities.\textsuperscript{207} Transit city or not, are typically airports unfamiliar territory for the traveler. In lacking distinguishable landmarks and lines they can become disorienting and a sense of space legibility must be consciously created. Wood argues that airport terminals constitute ‘a totalized environment of disparate terminals, nodes, and access points that conceal a singular environment.’\textsuperscript{208} Accordingly, he sees the effect of continual movement and atomized interactions that is characteristic of visitor experience in airport terminals as working to suppress the sense of totality, creating in a generic omnitopia.\textsuperscript{209} Thus, Adey highlights the common perception of airports as no-places. ‘Terms such as non-place, space of flows, placelessness and heterotopia dominate’ he writes ‘the premise being that airports lack the uniqueness and the qualities that make places meaningful due to their trans-national connections and the socially distancing consequences of globalization’.\textsuperscript{210} Yet Adey argues that considered against their historical background, individual airports, both local and international, are anything but generic, their development emanating from local meanings for air travel as a part of modern social life. Similarly, the socio-cultural meanings running through terminal design are historical constructions not always

\begin{footnotesize}
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\item \textsuperscript{204} Fewings, pp. 177-184.
\item \textsuperscript{205} ‘The satisfaction of human needs in airport terminals’, http://www.atyponlink.com/TELF/doi/pdf/10.1680/
\hfill tran.147.19.4090
\item \textsuperscript{209} Ibid., p. 327.
\item \textsuperscript{210} Adey, p. 343.
\end{itemize}
\end{footnotesize}
concurrent with the present. Leslie, for example, demonstrates how airport terminals have been used as branding symbols for airline companies, but problematically so since such structures age over time and can no longer provide the required sense of currency.  

In its current state CKS T1 exemplifies both these conditions. Once an exemplar of contemporary design that spoke proudly for the government of Taiwan of the country’s entry into the sphere of industrialized economies, its design no longer speaks of technological and economic advance or even the present. The Taiwanese government has aimed to address cultural identity in a globalized world and promote Taiwan as a tourist destination through the redesign of major public spaces, including CKS T1, in the New Taiwan by Design Competition. The above considerations suggest that the interior design of CKS T1 could be a positive element in representing Taiwan as long as the redesign work is responsive to place specificity and user needs for legibility and effective orientation.

**Background to the original design of CKS T1**

The original design of CKS T1 attempted an ‘East-West’ approach to architecture, producing a late modernist structure with a Chinese skin. Planned and built between 1976 and 1979, the terminal was designed by architect Sam Chang, born in China but who practiced in Hawaii for the majority of his career. CKS T1 remains one of the most important pieces of Taiwanese infrastructure in witnessing the country’s considerable economic and industrial progress post-WWII. During the planning period for the terminal, brutalism, metabolism and early postmodernism were beginning to influence Taiwanese architecture. However, major public buildings were still predominantly based on monumental Qing Dynasty architecture, reflecting the reductive and reactionary identity politics of the KMT. Chang’s original design used the traditional Chinese grand style to make a claim for Taiwan’s Chinese cultural identity but he subsequently modified this architectural vocabulary despite its continuing ideological and symbolic currency in Taiwanese government circles.

In the exterior design of the terminal modernism won out, with a significant transformation from the monumental Qing Dynasty style of the initial drawings to the International Style of the final design. There is nothing in Chang’s notes to explain the changes beyond a comment that he did not want to design ‘another example of a modernist building wearing

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a Chinese suit.\textsuperscript{213} Elsewhere, however, his notes express a wish to integrate Chinese style into the design to reflect the tradition and culture of Taiwan. These divided sentiments are reflected in the hybridity or ‘in-between-ness’ of the final terminal design. Although the references to Chinese traditional architecture were removed from the exterior of the terminal they were preserved in the interior design. For example, the ceilings of the first floor departure and arrival lobbies were designed in a grid pattern with impressive bronze decorative elements and lantern light fixtures derived from historical Chinese palaces. The north and south concourses introduced elements from the Chinese Suchow Garden, with holes cut through the wall suggesting more space beyond. Decorative elements from Chinese lattice work also detailed the original interior design. Chang also mentions designing CKS T1 around a traditional Chinese man-nature concept, which emphasizes a balance between natural and man-made elements in an environment though this is hard to detect in his design, the placement of its interior elements in the building, for example, being organized according to a ‘total controlled layout’ and functional demands.

Chang’s revised terminal design was influenced by Eero Saarinen’s Dulles International Airport, Washington, which won the American Institute of Architects First Honor Award in 1966. CKS T1 displays a similar architectural vocabulary, with outward-leaning concrete pillars supporting an impressive concrete floating roof over large interior spaces flanked by international style, horizontal window walls of glass, steel and aluminum. According to Hwang Wen-Bin, a local architect who worked on CKS T1, a newer facility at Tampa International Airport was presented to Taiwan’s government as an example of best practice in terminal design.\textsuperscript{214} Tampa Airport was widely celebrated as the latest in advanced airport design. [Fig. 35, 36] Chang used some of the publicity for the airport in his presentation to the Government.\textsuperscript{215} This included a quote from The U.S. News & World Report that enthused, ‘Inside the terminal are vast expanses of carpeted waiting areas and softly lighted ticket counters … more like a quiet hotel lobby than the usual crowded airport.’\textsuperscript{216} Aspects of Chang’s design clearly incorporate the qualities of a five star hotel, indicating the social character of international air travel in Taiwan in the early 1970s when it was restricted to an affluent class. [Fig. 37, 38] For example, the terminal originally

\textsuperscript{213} Interview, Wen-Bin Hwang, Taipei, January, 2003.
\textsuperscript{214} This included an excerpt from the West Coast Newsletter that commented, ‘Tampa International is the greatest thing that ever happened to air travel.’ Information on Tampa Airport compiled by San Chang, in the possession of Hwang Wen-Bin document from ‘Delta airlines, West Coast Newsletter, 1971.
included a restaurant managed by Taipei’s prestigious Yuan Shan Hotel, an establishment that represented the best in Chinese cuisine and was routinely used as the official hotel for entertaining important foreign guests, its architecture having a strong traditional Chinese Style. [Fig. 39] The restaurant’s presence in the air terminal confirms that air travel was understood as catering to a particular class of traveler.

**Figure 35** CKS T1: original Chinese style design

**Figure 36** CKS T1: existing modernism style design

**Figure 37** CKS T1: original interior design
In the 28 years since the opening of CKS T1, most people in Taiwan now travel by air. Airports are no longer the preserve of the rich. The terminal’s Yuan Shan Hotel restaurant has closed and many international ‘fast foods’ restaurants have opened instead. Shops and restaurants have been let out to franchise operators, introducing the globalised food and retailing culture evident throughout Taiwan’s big cities, which has changed consumer preferences and put many local shops and restaurants out of business. The addition of numerous retail concessions to CKS T1 has destroyed the building’s original interior schema. What was conceived as something akin to a five star hotel, with generous spaces, sweeping vistas and a charming, if rather superficial, Chinese decorative treatment has become a featureless, disorienting huddle of service facilities and retail outlets lacking cultural resonance and empathy. The traditional Suchow Garden elements in the north and south have been removed and replaced by the uniform design of franchises like Starbucks, MacDonald’s, Burger King, Sony and Nike. In early 2003, the Chinese palace ceiling was replaced by a ceiling of repeated arch forms in textured metal. Its architect Lin Cho-Ming conceived the ceiling as an abstract image of flight suited to the long span space of the lobby. The original lights based on palace lanterns were replaced by a hidden
lighting system to emit diffuse light. Lin argues he removed a decorative aberration from Chang’s original design, the new ceiling being more in spirit with modernist principles of function, abstraction and new technology.

The history of renovations to CKS T1 has clearly been determined by commercial and functional imperatives, reflecting the fate of many late modernist buildings in Taiwan. CKS T1 has become a confused collection of styles, roles and meanings, losing the architectural characteristics that spoke of ‘Chineseness’, even if these did not equate with the more complex cultural specificity of Taiwan. However, the blend of Chinese and modern elements expressed a sense of Taiwan as bound up in both cultural nostalgia and contemporary cross-cultural invention. What has happened to the building since may be an accurate reflection of how dialectics of space, place and economic activity have unfolded in recent decades in Taiwan but, the terminal serves neither its symbolic or functional roles adequately and will be renovated some time in the future. The question is how.

‘New Taiwan by Design’ and the CKS T1 Redevelopment Competition

The underlying purpose of the NTBD competition was to assert that in a globalizing world Taiwan has its own ‘identity’, which makes it worthy of consideration as a tourist destination. At the time of the announcement of NTBD, the interior of CKS T1 was a drab, muddled collection of spaces that gave little sense of the building’s heritage value and symbolic role in marking Taiwan’s emergence as a recently industrialized nation. Significant redevelopment was necessary to address functional, aesthetic and symbolic deficiencies as a result of thoughtless renovations over decades. However, the competition brief for CKS T1, selection process and winning design were seriously flawed, explaining much about the state of Taiwanese design while demonstrating that programmatic principles and methods are needed to achieve space and place legibility in major projects in contemporary interior design. Taiwan’s Vice President Lu Show-Lain argued the redevelopment of the airport was vital showcase to Taiwan’s distinctive culture, locality and technical expertise and ‘develop tourism as one of Taiwan’s key industries’. The winning competition entry has not achieved this and is an outcome virtually ensured by the competition process and parameters.
Outcomes and shortcomings of NTBD re-design concept

Outside specifying some basic practical requirements, the CKS T1 competition brief was intentionally short and open-ended to allow entrants generous scope for creative engagement with local context. The only actual stipulation for cultural specificity in the brief was that entrants redesign the area around the terminal using local plants. Beyond the renovation of the terminal’s exterior façade and concourse and the inclusion of public artworks inside the terminal, the competition brief focused on functional demands, specifying the provision of additional depth in the four main terminal halls to accommodate increasing passenger numbers, the expansion of car parking facilities, the creation of a safer transition zone from the terminal to the parking lot, the accommodation of links to other transportation modes and energy-efficient design. Competition entrants were also expected to produce a design in line with the long-term master plan for the airport. These functional requirements did not therefore address NTBD’s stated aim to heighten the sense of cultural specificity of Taiwan tourist attractions and infrastructure.

Internationally, many writers advocate for designers’ priority in determining design direction. King, however, argues that since architecture is a cultural matter it is unacceptable to adopt external solutions, especially in the case of Taiwan where an independent cultural identity is an emergent and contestable entity. In the case of NTBD, conceding control to designer’s individual creative vision has meant success for overseas designers. However, they have developed projects that do not incorporate any significant sense of cultural specificity. In announcing the competition, Minister Lin stressed that, ‘Singapore and Hong Kong have long invited architects from abroad to design their buildings. The majority of recent buildings in China were designed by foreigners. They have all realized how opening up to foreign designs helps raise the quality of architecture in their countries.’ In plunging into the uncertain arena of international design competitions, NTBD has risked an emerging sense of identity and self-representation being derailed by the potentially extraneous architectural agendas of international architects. A design team lead by Japanese architect Norihiko Dan and

218 Ibid.
220 King, p. 22.
223 Ibid., p. 72.
224 Ibid., p. 23.
225 Ibid., p. 23.
Associates won the CKS T1 competition. In explaining their selection, the jury focused on how the successful design addressed construction and technology issues, cultural and social concerns being mostly overlooked. Kurt Foster was the only jurist to express regret that the winning proposal, while being ‘distinctly the most elegant and economically convincing’, was ultimately ‘a manifestation of engineering.’\textsuperscript{225} Jury comment on the second placed project likewise praised its acumen in solving the terminal’s functional problems, making no mention of the competition’s aim for a design that defined and enhanced local character. (Fig. 40)

![Figure 40](image)

**Figure 40** First Prize of CKS T1 Redevelopment, sourced from *Dialogue*, No. 79, p.93

The ‘Gateway Series’ sought to bolster national image and address practical problems with Taiwan’s outdated infrastructure. CKS T1 represents a particular challenge in fulfilling these intertwined goals. It is a working airport in urgent need of a facilities upgrade while being a heritage building that represents a significant period in Taiwan’s economic development and emergence as a nation. The project brief for its redevelopment needed to specifically establish how functional requirements were to be balanced with the preservation of the heritage values and the expression of Taiwanese national identity and culture. The CKS T1 competition brief, however, placed the most emphasis on function, making only minor references to contextual issues, including sensitivity to the historical and cultural value of the terminal’s original design or the broader socio-cultural context of Taiwan, failing to explain the airport’s history as an important marker of Taiwan’s economic development.

The competition brief not only failed to prioritize the project’s cultural aims, the short time span of the competition left little time for international entrants to come to grips with the social, cultural and political context of Taiwan. The period between the announcement of

the competition and the submission of Stage One was a little over a month, at which point three finalists were selected to further develop their submissions. Stage Two gave the three successful entrants a further two months to review their projects, making it almost impossible for international designers to absorb and reflect contextual specificity in their designs. A project as important as CKS T1, and as complex in incorporating elements of architecture and interior and landscape design, required careful framing of the competition brief to fulfill all expectations of the redevelopment, particularly the aim expressing national identity. Lack of diversity in the jury members was also a major failing of the competition. In being composed of staff of the National Taiwan University and Dialogue magazine it failed to reflect the diversity of airport users groups and local social and cultural groups, while excluding other potentially relevant scholars.

One stated objective of the NTBD competitions was to raise public awareness of the quality of public infrastructure and open spaces in Taiwan. Competition organisers and jury members suggested this was a deficient area and lacking in distinction. Jury member Aron Betsky visited Taiwan on three occasions, observing that, ‘most Taiwan buildings lack concern and discourse with context and surroundings, and are usually insular boxes.’ Yet the individual competitions in NTBD lacked conscious channels and mechanisms for public feedback. Although lectures and exhibitions were organized in Taipei and Kaoshiung little use was made of more publicly accessible electronic media. SMS voting could have opened significant channels to public participation and opinion around the competitions. Building public interest in and commitment to competition outcomes is especially important in Taiwan where many public projects are tainted with political scandal, a number of architectural competitions having been manipulated from behind the scenes. The NTBD competitions cannot be seen as an effective model for future design competitions, being driven largely by promotional hyperbole on the part of the Government and the competition committee.

In 2003 in the Taipei Times, Vico Lee wrote, ‘The jury is looking for designs that are able to find a balance between local flavor and styles which have a cross-cultural appeal. Rather than the well-visited traditional Chinese architecture such as the National Palace Museum building, it’s internationality that it’s looking for.’ Reversion to grand style Chinese architecture might not be the answer for Taiwanese design but neither is deferring to the personal styles of overseas architects, which created the problem of ‘placelessness’ first

226 King, p.23.
227 King, p. 21
228 Vico Lee, p.18
recognised with International Style modernism. The debate over the orientation of Taiwanese architecture continued in Dialogue, Herman Hertzberger posing the question, ‘Are buildings the same everywhere, like computers or cars, or aren’t they?’ Dialogue’s editor Chaolee Kuo argued that, ‘The failure of International Style was grounded in its unilateral willingness to search for transcendental forms, and in the process, it neglected to appropriately deal with cultural differences between nations’. While claiming to promote cross-cultural interaction in design, in the final analysis the NTBD competitions did not significantly depart from the promotion of designer’s signature style and independent creative vision.

The lack of cultural connectedness in the winner of the CKS T1 competition reflects a frequent lack of contextual specificity and cultural complexity in entries to international architecture competitions. For example, the jury statement for the 911 World Trade Center Memorial Competition called for entries that met community demands for a project that ‘collect[ed] the disparate memories of individuals and communities together in one space, with all their various textures and meaning.’ Despite apparently clear direction, the entries that became competition finalists were widely criticized for their simplistic nature, the New York Times headline of 21 November 2003 reading ‘The Eight Design Finalists Provide a Blueprint for Compromise.’ In the accompanying article Manhattan architect Fredric Schwartz argued, ‘The memorial has to answer to the site, the neighborhood, the city, the region, the country, the world and all of the conflicting voices in this process.’

Respecting contextual specificity is relevant in all public buildings. In the case of the competition for the redesign of CKS T1, entrants’ lack of familiarity with a complex social and cultural context and the building’s history reflects the unsophisticated design processes common to public buildings in Taiwan. A mark of the limitations of the NTBD is that despite the haste with which the competitions were conducted the redevelopment of CKS T1 has not gone ahead and looks unlikely to do so in the near future.

Summary
This chapter has reviewed the current approaches to terminal design and the engineering bias evident in such approaches. Consistent with the previous discussion of principles for CSID, the need for more developed conceptualizations of sense of space is argued for and sourced from the cultural studies and sociological literature. The original design of CKS T1 is reviewed and the re-design proposal developed under the New Taiwan by

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233 Ibid.
Design Competition is evaluated. This review has established the limitations of both the original design and the recent re-design proposal and sets out, in the next chapter, to offer a design that does achieve the social and cultural resonance promised earlier in this project. The reader is invited to examine the success of the project as a visual response and validation of the principles outlined above.

The redevelopment of CKS T1 was meant to provide a strong new image of Taiwan through its national gateway. How to achieve this has no one solution, only many possibilities. Building on the proposal above for CSID and reflecting on the incompleteness of the redevelopment of CKS T1 under the NTBD competition, the proposal for context sensitive interior design in this research advances a system of interior design where the relationship between interior design and urban context is implicit to the design process.
Chapter 4: A redevelopment proposal for Chiang Kai-Shek International Airport
Terminal One

Functional requirements within CKS T1 make significant demands on interior space, but there is nevertheless scope within the building to provide key markers of place. Similarly, while the smooth circulation of people within the terminal is important to its efficient operation there is capacity to integrate circulations with cultural experience. The program of CSID proposed in the research incorporates diverse layers of Taiwanese culture and history through a revised terminal design that uses systematic processes to draw on Taiwan's socio-cultural context. Somewhat like nearby Taipei, CKS International Airport has evolved through a sequence of uncoordinated changes driven by different economic and political agendas, each constituting a marker of Taiwanese history, culture, politics and society. However, where the heterogeneity of Taipei is vibrant and intriguing, contributing to its distinctiveness as a location, CKS appears incongruent, dismal and lacking a sense of locality. To bring the liveliness and distinctiveness of contemporary Taipei to the terminal requires sophisticated interior design strategies. This is a two-phase process in the experimental design work. Phase One involves the analysis of the urban form of Taipei through a combination of the principles and approaches of Lynch, Trancik and Ruscha in the aim of establishing a palette of design elements for use in the interior redesign. [Fig. 41, 41-1, 41-2] Phase two involves the translation of these methods and principles to organize the elements of CSID into a legible, contextually resonant interior design. The combination of Lynch and Tranciks’ ideas advances a new theoretical approach based around cultural referencing to space planning in complex public interiors. [Fig. 42] The proposed redesign of the terminal is described and illustrated in this chapter.

Figure 41 Satellite photo of CKS International Airport
Figure 41-1  Existing surrounding context

Figure 41-2  Adapting urban fabric into existing fabric
Site Profile and Design Context

CKS International Airport is 40 kilometers southwest of Taipei in the North West of the Taiwan island, being situated four kilometers from the sea. Its southern section is adjacent to Taoyuan Military Airport. In Taiwan, the winter monsoon lasts for six months from October to late March. This weather pattern has strongly influenced the original layout and design of the airport, which faces northeast as a result. Land use in the immediate area around the airport is intensive agriculture. Most nearby buildings are low-rise, contrasting with the pattern of high-density, high-rise building in the majority of Taiwan’s cities. [Fig. 43-46]
The existing terminal building was designed in an ‘H’ shape, with the primary airline offices and services in the center rectangular terminal building, and arrival and departure concourses located in two adjacent wings. [Fig. 47, 48, 49] Concrete pillars along the east and west side of the rectangular terminal building are the principle structural elements in the interior design, which is based on a grid system, the parabolic roof floating on top of a simple concrete box. Contrasting with the concrete structural elements are the generous glass walls along the east and west sides of the building that once allowed natural light to flood into the main building while giving departing passengers a panoramic view of aircraft movements. [Fig. 50-1, 50-2] These, however, have been obscured by successive renovations of the terminal interior.
Figure 47  Structure study of CKS T1
Figure 48  Figure and ground study of CKS T1
Figure 49  ‘H’ shape of CKS T1

Figure 50-1  Existing floor plan of CKS T1-level one, CKST1
The floor plan of the main building is bisected using a ‘x-scissor’ section to funnel arriving and departing passenger to two different levels of the facility. This design controls passenger access and movement effectively, but has limited the depth of the space in these major service areas, which no longer accommodate the number of passengers and lack presence. [Fig. 51-56] In its current state the terminal is also characterized by:

- a lack of clear circulations;
- inadequate space to accommodate passengers and services;
- linear passenger processing that makes the experience dull and tedious;
- monotonous, outdated and confused interior design;
- space planning dominated by functional requirements;
- a poor range of facilities and experiences;
- a claustrophobic atmosphere and lack of interaction between interior and exterior environment;
- absence of local vegetation and materials;
- disconnection from cultural context.
Figure 51  X-scissor section of CKS T1

Figure 52  Interior photos of CKS T1, 2005
Evaluating the existing nature of CKS T1 in relation to the CSID Method

It is important to note that Lynch did not write from the tabula rasa, but rather recognised that there could be valuable qualities and aspects in the existing urban fabric of cities as a result of the effect of customary patterns of everyday life and conscious, corporate civic planning and development in the past. [Fig. 57] By contrast, modernist design mostly aspired to the goal-oriented rationalism of science and technology. Instrumental reason
has created huge gains in human productivity but also caused widespread alienation, displacement and disenchantment. Subscription to the rational ordering of knowledge and production also inclined modernists to dismiss any considerations not subject to empirical analysis, such as human and cultural factors. [Fig. 58] CKS T1, like many other modernist buildings, was designed according to a ‘total controlled layout’, the placement of its interior service elements determined by function. If the terminal's interior were analysed according to Lynch’s principles, its paths, edges and districts, which often repeat and mirror each other, would be judged to have no identifiable character to help user’s orient themselves in space and reflect local cultural resonance. The interior’s Chinese stylisms, once the major element of cultural differentiation and meaning, have been all but lost through successive waves of careless renovation. In any case, they were largely cultural abstractions that said little of contemporary Taiwan, other than the existence of a respectful nostalgia for a fraught cultural heritage. The current interior expressly lacks the nodes and landmarks that allow users to orient themselves in space, derive a sense of place, perceive cultural and communal identity, and absorb social forms and norms. [Fig. 59]

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In an interior design process based around Lynch’s five elements and their underlying philosophy of integrated design, circulations are the conduits that bring airport users into contact with the interior environment, the experience of moving through the building ideally being one that is comprehensible and memorable. Districts are those zones within the building characterised by separate functions, although their nature should not be driven by function alone if the aim is to heighten visitor experience and place-identity. Edges are determined by the interface between different ‘districts’, the transitions marked in ways that are culturally meaningful and which terminal visitors can recognise. Nodes are the vital junction points that allow users to orient themselves in a building as they look through it from one ‘district’ to another, recognising their distinctiveness and purpose. Landmarks are additional, special elements that enhance the individual character of complex interiors and maximise the potential for orientation within them. The basis of ‘imageability’ in the terminal design is derived from the spatial-structural relationships within the interior, which in themselves are derived from such relations in the city fabric of Taipei, thus including a form of cultural orientation opposed to simple utilitarian objectives or the superficial, symbolic performance of local and national cultural specificity. Any program of design has to start somewhere and drawing on the city form in all its complexity and ambiguity lends a uniqueness and richness to the interior design of public buildings, foregrounding the experience of specific localities for residents and visitors alike.

The application of Trancik’s three principles of urban space (figure-ground, linkage and place) to the existing CKS T1 interior design sees 1) the uniform composition of the existing interior grid broken up by the more diverse, organic and flexible pattern of solid masses and open voids that characterizes the layout of sections of Taipei, shifting the focus from uniformity and function to an organization of space that is more memorable.
and culturally informed; 2) the enclosed, linear arrangement of check-in areas and non-aeronautic services in CKS T1 articulated through a pattern of linkages derived from Taipei that continue to offer terminal visitors clear pathways through the space, but which offer a more flexible and varied expression; 3) the deleterious affect of successive phases of renovation replaced by an interior schema that reflects the uniqueness of Taiwan by tapping into socio-economic and cultural relations encoded in the visual appearance and organization of Taipei, offering terminal visitors a complex experience that is memorable, meaningful and actively expresses a sense of place.

As has already been discussed, Ellin argues that the emphasis on separation and control in the modernist paradigm discouraged both convergences and openness within the urban form. In Ellin’s concept of integral urbanism the convergence of elements and effects in space and time generate new ways of thinking about built forms and their transformation, including in their role as instruments and markers of identity and meaning.235 The principal objectives and approaches of 1) an integral urbanism and 2) CKS T1 in its current form are compared in columns two and three of the following table.

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235 Nan Ellin, p.881.
<table>
<thead>
<tr>
<th>Integral Urbanism</th>
<th>Existing CKS T1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program</strong></td>
<td>Functions strictly zoned and arranged on a grid structure. Retail and hospitality facilities arbitrarily inserted into interior over time, so the topology of the interior is partly linear and partly fragmented.</td>
</tr>
<tr>
<td>Shift from functional zoning to mixed use areas.</td>
<td></td>
</tr>
<tr>
<td><strong>Morphology</strong></td>
<td>Airport conceived as an island in a rural location. Terminal marooned in a parking lot, its fixed, self-contained design permitting no interactions with the ever-changing world beyond the airport. Original planning schema abstract, failing to engage with the future.</td>
</tr>
<tr>
<td>Integrate the urban, suburban and rural, as well as the private and public realms to produce a new model for the contemporary city.</td>
<td></td>
</tr>
<tr>
<td><strong>Scale</strong></td>
<td>Taiwanese identity within the terminal conflicted by the original architecture by the contradictory relationship between an ideologically-driven concern for traditional Chinese architecture and a desire to appear progressive. Both characteristics now eroded by successive phases of renovation driven by the need to generate revenue for the airport from commercial concession holders.</td>
</tr>
<tr>
<td>Engage with both local character and global forces.</td>
<td></td>
</tr>
<tr>
<td><strong>Plan and Section</strong></td>
<td>Horizontal and vertical movement limited by ‘x’ scissor layout within the main body of the terminal building. Elsewhere, renovation has made interior layout incoherent.</td>
</tr>
<tr>
<td>Horizontal and vertical integration of elements.</td>
<td></td>
</tr>
<tr>
<td><strong>People as Part of Nature</strong></td>
<td>Formally closed structure creating a strict division between inside and outside. Little visual connection to outdoor environment. Surrounding parking lot wholly artificial. No use of natural processes for</td>
</tr>
<tr>
<td>Consider the built and unbuilt, architecture and landscape architecture, structural and environmental systems, figure and ground, indoor and outdoor.</td>
<td></td>
</tr>
<tr>
<td>People</td>
<td>Apply principles of universal or inclusive design to cater for differences in age, ability, ethnicity, gender, income and so forth.</td>
</tr>
<tr>
<td>Interdisciplinarity and collaboration among design sub-cultures</td>
<td>Coordinate the contribution of diverse design professionals while facilitating the meaningful input of clients and end-users. Integrate theory with practice</td>
</tr>
<tr>
<td>Time</td>
<td>Emphasise connections, circuits, flows and networks across time and space in the design process and its end-products. Conceive built forms to unfold as a continuum of dynamic relations over time.</td>
</tr>
<tr>
<td>Approach, Attitude</td>
<td>Support both systematic planning and spontaneous developments in the processes for building architecture and developing cities.</td>
</tr>
</tbody>
</table>

**Table 60** Evaluation CKS T1 in relation to Integral Urbanism

**Preservation Issues**

There is continual argument in Taiwan about which historical buildings should be preserved and how to preserve them. The architect Pao-The Han argues the most important buildings to preserve are all more than fifty years old.\(^{236}\) For Han, however, the

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age of a building and its general state of repair makes a significant difference to the philosophy of preservation, determining whether preservation is valid and if conservation or restoration is required. In addition, the use that a building will be put to can indicate how things should proceed and whether it should be kept at all. Han believes that when a building can no longer perform its original function or is no longer needed for that role, one has to question whether it is worthy of preservation. He gives as an example Frank Lloyd Wright’s Robbie House in Chicago, which required a tremendous amount of time and money to be spent on its restoration, but attracts little public interest and has no function other than as a display piece.

For Han, the value of preservation must be carefully considered before any preservation strategy is embarked upon. Even if the decision is made that a building should be preserved, how to achieve this successfully remains an issue. The architectural historian Cho-Ching Fu was involved in the preservation of the famous Lin Family compound and garden (1853-88) in Wu-Fong. He argues that to restore a historic building from the Chin Dynasty may not be the only way to conserve it and carries various risks. For Fu, the restoration of a historic building to its original state does not preserve history, the less renovation involved in conservation better reflecting the authenticity of the original. In the case of the Lin Family compound and garden, soon after the government had spent more than one hundred million Taiwan dollars in repairing the historic site, the September 1999 earthquake struck, causing extensive damage to some buildings in the compound and partial damage to all.

An alternative to restoration in the conservation of historic architecture is to reconnect buildings with their contemporary context. An example in the Dong-Man or east gate project in Shing-Chu. Architect Cho Wen-Chei convinced the Shing-Chu City government to redevelop the area immediately around the historic site, his plaza design making the gate a focus of city life again. The old Dong-Man gate underwent minor conservation work to minimize further deterioration, but was left largely as it was found. The use of the oval plaza in front of the monument for public performances has seen the people of Shing-Chu develop a much closer relationship with the gate, increasing visitor numbers while creating a dramatic contrast to the gate’s historical form. Part of the plaza’s design was also determined by the discovery, during the construction stage of several buttresses of an old bridge beneath the site. A new bridge was constructed following the path of the old bridge, while protecting its historic piers beneath. [Fig.61]

237 Ibid.
Figure 61 Dong-Man (East Gate) project designed by architect Chou Wen-Chie

Nora Richter Greer comments that in the United States, ‘Preservation of the nation’s built heritage is a universally embraced ideal as [Americans] strive to perpetuate a sense of place, tradition, and culture.’ She asks, however, whether it is possible to successfully conserve the historical integrity of a building and adapt it for continued use, raising fundamental questions about whether preservation should result in the re-creation of the original form of a building, a conglomerate of partially conserved and partially re-designed elements, a completely renovated building that can accommodate contemporary needs and preferences, or whether the old should be demolished to make way for a new building that better suits the times. Taiwanese history shows that every colonial episode has introduced new architectural styles, which have been overlaid by other styles, only some of which are now bound up in Taiwanese identity. The American architect Robert Adam in fact questions whether historical architectural styles have transcendent value, commenting that, ‘If people cannot recognize it, then it is not a tradition at all. If traditions cannot be found in something new they can be made up or borrowed. Early twentieth-century skyscrapers were Classical or Gothic. They just used tradition to make something new.’ Each of these points is pivotal in considering what to do with CKS T1. The following discussion advances an integrated strategy for preserving the original terminal using the practice of CSID, the hypothetical design work being confined to the main terminal building and adjacent parking lots.

The architectural style of CKS T1.
The simple steel and concrete structure of CKS T1 reflects a mix of International and Brutalist styles, while its simultaneous quotation of traditional Chinese architecture predicts aspects of postmodernism. Architectural pastiche is a common element of Taiwanese architecture over its history, Kuo describing it as characteristically multiform, heterogeneous and diasporic.241 Yet the modernity/tradition dialectic, while often invoked as a crude binary, typically reflects a more complex series of exchanges, Adam arguing that, ‘Tradition is closely tied up with change — and modernization — in a number of different ways.’242 This is reflected in the play of styles in Taiwan, where historically many different architectural styles, both new and old have co-existed. Although the Chinese grand style was predominant during the design of CKS T1 due to its broad ideological imposition by the KMT to promulgate myths of Chinese racial and cultural origin, by the 1970s more progressive and modernized representations of the Taiwanese nation were being sought. Critics were disappointed by the style of the terminal building with its seemingly indecisive combination of modern architecture and traditional Chinese interior design, even though this amalgam was consistent with the history of eclecticism in Taiwanese architecture and the forces at play in Taiwanese society at the time of the terminal’s design. In the light of the preceding discussion the following aspects of the terminal design are considered as important to recognize and retain.

Recognition of the original construction technology.
The use of a pre-cast concrete waffle over a suspended cable system to support the floating concrete roof is an important example of Taiwanese building technology and expertise in the 1970s. The construction of CKS T1 was one of the most challenging building projects undertaken in Taiwan during that decade. Elsewhere in the building old technology can be replaced with new to upgrade services and create a contrast between past and present. [Fig. 62]

242 R. Adam, 'Tradition: the driving force of urban identity', p. 36.
Retention of the exterior concrete texture and colour.

In the 1970s, many buildings in Taiwan were designed in the Brutalist style. The use of roughcast concrete in its natural form creates a contrast to today’s Taiwan’s architecture, with its preference for bright and pompous exterior colors and textures.

Restoration of Taiwanese character to the terminal interior.

The Chinese Suchow Garden and Yuan Shan restaurant should be recreated as historically significant. Otherwise CSID design can be used to connect the airport to its Taipei/Taiwan context through an intermingling and overlapping of cultural traditions and influences. The original design of CKS T1 marks Taiwan’s transformation from an underdeveloped society to industrial and economic strength. What is missing is Taiwan’s subsequent transition from a society focused on trade and industry to one undergoing a new process of national self-construction where homegrown culture is valued. A redeveloped CKS T1 needs to reflect, as Greer has described it, ‘what the building was and what it is becoming.’

The incorporation of a sense of contemporary Taiwanese culture and society within the building, in its diversity and ambiguity, and which uses aspects of the original building as a marker of Taiwan’s evolving identity is a way to justify its retention.

Sum changes to CKS T1

Most aspects of CKS T1 beyond its basic architectural structure need up-grading. The renovation of the terminal building should address the following needs, noting that this may require the transfer of some airline companies to Terminal Two to facilitate the successful implementation of the changes:

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243 Richter Greer, p. 13.
• Extend the space of the existing building without compromising the original design.
• Preserve the original structure but insert new high-technology components within it.
• Modify the relationship between the passenger check-in process and non-aeronautic services to meet changing passenger preferences.
• Reconsider the floor plan of the departure lobby for check-in counters, waiting areas, and non-aeronautic services.
• Reconceive the service circulations for passengers, that is, stairs, escalators and elevators.
• Develop better lighting, both natural and artificial.
• Re-examine the interface between passengers and buildings, buildings and external environment.
• Better relate the design to the local climate.
• Increase the depth of the visual space.
• Propose a new concept to integrate functional spaces and activities with cultural activities and elements.
• Consider opportunities for the promotion, marketing and branding of Taiwan throughout the interior.
• Reflect the tradition, culture, and customs of Taiwan to distinguish the airport from others.
• Prioritize the incorporation of local materials and greenery into the interior design.

Design Concept
The revised interior concept is developed to exemplify the terminal's urban socio-cultural context, which becomes the source elements of space and place legibility within the interior. The referencing of an urban environment and its recasting as an interior space has historical precedents. From Palladio's use of a compressed version of the ancient Greek town Thebes as the stage setting in his Teatro Olimpico, Vicenza, architects and designers have used references to the urban in interior spaces for reasons ranging from the desire to create depth to the effort to erode abstract distinctions between inside and outside. For example, the Soviet avant-garde highlighted the connection between the built environment at the architectural and urban scale, hoping to create a dynamic, cognitive context for the Soviet populace that would precipitate new ways of thinking.244 More

recently, Rem Koolhaas has addressed the relationship between interior and architectural space and that of the urban context.

For Speaks, Koolhaas’s projective, post-critical practice seeks to explore new forms of architectural investigation and practice by engaging with contemporary social realities. Koolhaas links the nature of architectural and urban form to forces in the market economy, seeing the single urban ‘scape’ currently spreading over the surface of the world as a consequence of global economic processes. For Koolhaas, economic forces also reach into interior space, as exemplified by the hybrid shopping spaces he has developed for the fashion company Prada in New York, Los Angeles and San Francisco. On the one hand, Koolhaas argues that public buildings like museums, libraries, airports, hospitals and schools are becoming increasingly indistinguishable from retail outlets, their adoption of retailing as a strategy for financial survival commodifying their services and transforming building users into customers. Koolhaas’s Prada designs propose a reverse equation, where those who come into a Prada store are no longer identified solely as customers, but rather offered diverse identities and experiences ranging from museum goer, patient and researcher to student.

In opening new retail outlets, Prada’s primary intention may be to expand its retail network while using vanguard architecture and interior design to brand its products. Koolhaas, however, has offered a new retail model dedicated to enriching customer experience. Such enrichment, he believes, is not possible with traditional store planning, hence Koolhaas’s use of non-commercial interior topologies such as the theatre or museum in the Prada designs. To support different modes of cultural experience aspects of the retail environment are configured as a stage or exhibition space; as a library to allow for the absorption of ideas and the generation of knowledge; as an archive to enable browsing of past collections; as a laboratory or research studio to investigate new fashion possibilities; as a clinic to offer personalized services and advice. All these dimensions, moreover, are integrated with the surrounding city environment through visual and discursive cues that return the shopper back to the public domain of the street. Principally, the interior of each shop is configured as a set of stacked compartments that both support the different possible activities within the interior and offer a condensed experience of the city in

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247 Rem Koolhaas, Project for Prada, p. 70.
recognition of the likelihood that the urban fabric, its features and dynamics, are becoming a second nature.

Similarly, MVRDV’s (2000) competition design for an opera house in Oslo Bay, Norway, was based around the idea of a vertical urbanity, expressed through a central interior core formed by the auditorium and stage tower. The typical opera house is designed as a linear
series of areas, each defined by the different activities that take place within an opera house. MVRDV changed this usual layout into a vertical set of platforms with the aim that the patterns of activity within the facility would be better recognized, both from inside the opera house and from the outside looking in. Each level has a specific appearance, allowing for legibility and identification, giving the typically introverted and compartmentalized ‘functions’ within an opera house a character that is more extroverted and integrated. The use of a central interior core within the facility, in replacing the common complexity and sprawl of major public interiors, added a heart to the building; one that sought to connect all human activities within the building while linking these to the outside world. The visual accessibility of the platforms extended the public space of the city, both vertically and by the visual connection of interior and exterior, while seeking to create a landmark for the city of Oslo that could be seen from many vantage points.248 [Fig. 65]

![Figure 65 - Urban Plateaus Concept and Diagram](image)

Related aims inform the application of the CSID strategy to the redesign of the interior of CKST1, which seeks to bring new identity, clarity and interest to the terminal interior through the integration of visual imagery and the application of new patterns of.

organisation. These are based on aspects of the historical evolution of the urban form of Taipei, which are added to the interior as a series of overlays. In conceiving and realizing this approach, the methods and theories of Lynch and Trancik operate on two levels, offering principles and approaches for analyzing the urban context of Taipei and for designing interior space. The design is conceived around three layers, each being developed from the urban form of Taipei as a representation of the Taiwanese socio-economic and cultural context:

- Layer one: Zones.
- Layer two: Circulations.
- Layer three: Culture and experience. [Fig. 66-69]

Figure 66  Layer one: Zones

Figure 67  Layer two: Circulations

Figure 68  Layer three: Culture and experience

Figure 69  Three layers based on Roger Trancik’s three theories of urban spatial design
To briefly expand on these three principles in the aim of linking them to previous discussion in the thesis, the first layer of design uses Trancik’s figure-ground concept to reorganise the terminal interior according to patterns of urban form in Taipei. This layer deals with the particular organizational characteristics of the urban fabric created during Taipei’s transition from past to present through successive waves of colonization, agrarian and industrial development, and political and social change. While taking the functional requirements of the terminal into account the design proceeds from the understanding that there are numerous ways to accommodate functional needs, their synthesis with references to the patterns of urban form particular to Taipei aiming to add cultural specificity to the airport interior.

The second design layer is developed through the combination of Trancik’s linkage concept and Lynch’s five elements of urban form, the aim being to further heighten the sense of place within the terminal and to provide elements and characteristics of spatial legibility. Here the paths, districts, edges, nodes and landmarks of Taipei provide a contextually specific palette of forms for developing circulations and points of orientation in the terminal, simultaneously forging a strong sense of place. Although it seems incredible in an era of ubiquitous nation branding, CKS T1 is almost entirely bereft of markers of place and national identity, despite being the nation’s international gateway. The design strategy proposed through the combination of layers one and two holds that the material fabric of Taipei, its particular mix of buildings, street plans, public spaces and functional zones, differentiates Taiwan from other localities, communicating a range of cultural and social meanings that project a specific identity. [Fig 70, 71] The layering recognizes that a place is not one-dimensional entity, but rather a conglomerate of identities and elements.

![Figure 70](image)

**Figure 70**  Interior Planning in Relation to City Image Concept
The existing form of CKS T1 places some limitations on how Taiwanese identity can be expressed within the terminal. Any renovation is bound to follow the terminal’s existing single axis while being developed as a series of horizontal bands. Rather than attempt a wholly new interior schema, the proposed design seeks to enrich the unvaried character of the present terminal interior through new insert compartments. Certainly, examples such as MVRDV’s ‘Urban Game’ project, conceived for Madrid’s unsuccessful bid for the 2012 Olympic Games, have achieved a more condensed ‘narration’ of urban place-identity by proposing a vertical typology where facilities are literally stacked on top of each other, the visibility of the vertical relationship within the design as a whole enabling the different dispositions and activities within the building to produce a more coherent experience. Nevertheless, in the proposed design the definition and communication of the characteristics of locality add aesthetic consistency and conceptual logic to the terminal interior, giving a palpable sense of a Taiwanese sensibility for both a national population and overseas visitors. [Fig 72, 73]

Figure 71  Interior Planning in Relation to Urban Section Concept

Figure 72  Urban Games, Preparation for the Olympic Games 2012 bid, Madrid ES, 2001

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250 MVRDV, KM3: Urban Games, p. 1220-1221.
The third design layer builds on Trancik's place concept. Using the photographic approach of Ed Ruscha, the length of RonAi Road is captured as a representative slice of architecture and urban development in Taipei, the heterogeneity of cultural influences highlighting what is unique about Taipei and Taiwan. As already discussed elsewhere in the thesis there is an extant literature on both the spatial dimensions of place-making and how the built environment communicates difference. In addition to Lynch, Scott-Brown, Izenour and Venturi have been important here in identifying the combination and symbolic characteristics of buildings in a locality to be a significant component of space legibility, leading to their championing by Norberg-Schulz and Vincent Scully.252 Alternatively, in the 1960s Romaldo Giurgola argued that one can never comprehend urban forces and contexts in their entirety, hence the design vision must inherently be one of partial grasp and understanding, and the expression of this.253 Both understandings inform the basing of an interior redesign for CKS T1 on significant sections of Taipei. The disposition of central Taipei is captured through a variety of perspectives that seek to lend a sense of Taiwanese identity to the terminal design. Diagrammatic samplings of Taipei's architecture and streetscapes, extrapolated from the photographic survey of RonAi Road, are combined with examples from Taipei of Lynch's five elements of urban form and Trancik's 'figure-ground', 'linkage' and 'place' concepts, the samplings operating for interior design somewhat like swatch boards in fashion design or mood boards in graphic design.

251 MVRDV, KM3: Urban Games, p.1222-1224.
In referencing elements like Taipei’s arcaded streets, laneway shops and bamboo gardens areas of CKS T1 retain their necessary functions while becoming instruments of cultural representation. Although departing somewhat from the methods and processes of CSID as set out above, walls of slab stone or pebble are also included in the design to extend the local tectonic to the materials and construction methods favoured by Taiwan's indigenous groups. Absorbing the influence of indigenous design, pebble walls became an important component of vernacular Taiwanese architecture. In fact, when the International Style was widely adopted in Taiwan in the late 1950s, the Taiwanese tradition of the pebble wall was perpetuated through the application of colorful, glazed tiles to the outer walls of buildings, contradicting the anti-decoration philosophy of much modernist architecture. Recently, Taiwanese architects have become interested in vernacular architectural styles pebble walls being rehabilitated as a design feature for interiors and exteriors. [Fig. 74- 83]

Originally situated in an isolated location in rural Touyan county—an area that has since seen significant as hoc urban development—CKS T1 lacks symbolic orientation. In the revised terminal design one of the glass perimeter walls is replaced by a slab stone wall, linking the old and the new while creating a major new dynamic aligned with Taipei’s East-West axis within the terminal. In Taipei, the East-West axis is designated by the location of the President’s Hall and City Hall. The area bracketed by these two buildings is rich in cultural and knowledge institutions and outdoor facilities such as parks and plazas, hence its relevance to the process of CSID. In the redesigned CKS T1, the space created between the stone and the glass walls houses a shopping district, its layout reflecting patterns of organic urban development in early Taipei and the kind of commercial and street activity found in the city’s traditional laneways. [Fig. 84- 86]

However, as has been suggested throughout this thesis, identity is a subjective and shifting quality, defined by diverse processes of identification. In the modernist era changes to principles and practices in the fields of architecture and urban planning resulted in a loss of referents of locality in the built environment, which when combined with the perceived homogenising effects of globalization have fuelled calls for the restoration of identity in contemporary architecture. Although historically architecture has been perceived as an important medium of identity, in contemporary societies electronic media is the more fundamental frame for those cognitive and discursive processes though which identity is formed. Inside the terminal a freestanding multimedia wall—also aligned with Taipei’s East-West axis—uses technology and an ever-changing sequence of scenes from across Taiwan to span barriers of time and space, enabling a diversity of experience to be present in the one location. In actively expressing a narrative of national culture and
identity the multimedia wall provides a necessary conceptual index to the revised interior design program. The rationale of airport as pure function is self-evident at Chek Lap Koh International Airport, Hong Kong, just as the principle of airport as shopping mall is all-pervasive at Changi International Airport, Singapore. The revised design for CKS T1 is more complex and subtle, the imagery of the multimedia wall highlighting the link between the interior design and patterns of architectural and urban development in nearby Taipei while adding a contemporary tectonic to the modernist vocabulary of materials in the original terminal design. [Fig. 87- 92]

The multimedia wall situates meaning formation in the fourth dimension of space-time. Elsewhere in the terminal, the modeling of spaces, zones and circulations in the terminal on representative nodes, paths, edges, districts and landmarks from Taipei uses the distinctive spatial order of the city to simultaneously create cultural resonance and space legibility at an experiential level. Thus, the fundamental elements of interior design are deployed as a matrix of effects and meanings shaping the perception of national and place identity through the act of differentiation. This begins in the parking lot where the original expanse of concrete is transformed using elements of a bamboo garden to create a sense of the Taiwanese landscape and the free-standing slab stone walls introduces an element of indigenous culture. The area around the terminal entry is redesigned as a typical Taipei laneway shopping area, bringing a sense of the street life of Taipei to the formerly spare and undistinguished interior design. By contrast to the monotonous ‘shopping mall’ layout of the terminal’s current commercial areas, the laneway concept brings the diversity and richness of a Taipei shopping experience to CKS T1. The area is an extension to the main terminal building, providing essential extra space while being fully integrated into the terminal as a whole. [Fig. 57] It extends visual penetration much further into the ground floor than currently, while breaking up the interior’s original grid layout much as successive layers of urban development have been laid over the original geography of Taipei. [Fig. 93- 98]

Moving toward the second floor, the multimedia wall [Fig. 99- 103] coordinates the process of arrivals, departures and other airport services, the routine updating of travel information matched by the changing array of live footage from around Taipei. The benefit of the multimedia wall is that it can be frequently updated, enabling the regular modulation of the components and orientation of the identity message where it would be impractical to repeatedly alter the physical fabric of the terminal interior. This adaptability suits the contemporary moment. Today, as David Harvey argues, ‘The relatively stable aesthetics of Fordist modernism has given way to all the ferment, instability and fleeting qualities of a
postmodernist aesthetics that celebrates difference, ephemerality, spectacle, fashion and the commodification of cultural forms. In a society geared for change, identity cannot operate as a fixed system. While there may be a consistent base to identity, the contemporary context for identity, whether individual, corporate or national, is the constant and immediate flow of images and information across the world. The reception of identity is likely to be more effective if its outward expression undergoes a degree of change and can be adapted to frequently shifting circumstances.

The second floor creates an opportunity for airport users to browse and experience aspects of everyday life in Taiwan. Retail outlets are situated on one side of the terminal, while on the opposite side a shallow reflecting pool is located along the length of the terminal wall. A bamboo teahouse, a principle landmark of the region around CKS T1, is located at the end of a narrow walkway extending into the pool, the juxtaposition of the terminal and the teahouse suggesting the intermingling of historical periods in the production of built environments. The shallow water reflects the concrete pillars that for the terminal wall, highlighting this principal structural element of Sam Chang’s original 1979 design. The teahouse is conceived in the form of a ‘Jungtze’, a steamed, bamboo leaf food parcel containing various regional, seasonal ingredients. It is the most popular traditional Chinese snack in Taiwan. [Fig. 104-107] The creation of the small bamboo package involves a systematic folding process that produces the characteristic pyramid form of the Jungtze. [Fig. 108] In the design proposal the folding process informs the structure of the teahouse, the walls of which are veined like a bamboo leaf.

A bridge across the pool takes airport visitors through a bamboo garden and on to a new building that is a centre for cultural exhibitions and events. Taiwan’s countryside is rich with lush bamboo thickets, which are a typical scene in Taiwanese farming villages. In the past, bamboo was intimately connected with people’s everyday life, being used for household objects, furniture, fences and building components like roofs and walls. During Taiwan’s rapid economic development bamboo was an important export commodity, both as a raw material and manufactured into handicrafts, with significant Government research and promotion being put into techniques for the cultivation and processing of bamboo. Today, Taiwan continues to be an important world center for bamboo arts and crafts. In the design proposal bamboo is recognised for its historical, cultural and economic importance to Taiwanese as well as being one of its most common plants. [Fig. 109-120]

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254 Harvey, p. 156.
Circulations

At CKS T1 check-in areas and non-aeronautic services are organized as a conventionally linear sequence of spaces, separated from other services and facilities in the terminal. [Fig. 121] Recent terminal designs depart from this linear and enclosed configuration to integrate arrival and departure processes with shopping opportunities, echoing the integration of shopping into most major public buildings. The revised design integrates passenger services and commercial activity with elements of Taiwanese lifestyles and culture, incorporating these into the fabric and interior organization of the terminal. [Fig. 121] The integration of multidimensional references to Taiwanese culture and society throughout the terminal aims to make the experience of Taiwanese national identity more memorable. This is in part because the terminal visitor constructs their own impression of Taiwanese identity from the diverse materials made available by the terminal as they navigates their way around its environs. The narrative of Taiwanese identity, moreover, possesses boundless capacity for expansion since although it is received over the course of a journey through the terminal there is no overarching sequence to its elements and whole swathes of information are received simultaneously as a combination of visual and embodied experience. Terminal visitors are thus able to juxtapose, arrange and layer elements to create their own impressions.
Figure 121  The layout of checking-in and non-aeronautic service flow
### Evaluation of Proposed CKS T1 in Relation to CSID Method

<table>
<thead>
<tr>
<th>Program</th>
<th>Integral Urbanism</th>
<th>Existing CKS T1</th>
<th>Proposed CKS T1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shift from functional zoning to mixed use areas.</td>
<td>Functions strictly zoned and arranged on a grid structure. Retail and hospitality facilities arbitrarily inserted into interior over time, so the topology of the interior is partly linear and partly fragmented.</td>
<td>Design addresses the tensions between the fixity of the terminal’s material envelope, the ever-changing nature of its social and temporal context and the flux of use. Services and experiences are integrated rather than separated.</td>
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</tbody>
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| Morphology | Integrate the urban, suburban and rural, as well as the private and public realms to produce a new model for the contemporary city. | Airport conceived as an island in a rural location. Terminal marooned in a parking lot, its fixed, self-contained design permitting no interactions with the ever-changing world beyond the airport. Original planning schema abstract, failing to engage with the future. | Interior design engages with the open and unpredictable processes through which the urban fabric of nearby Taipei has emerged over the centuries. Samplings of figure-ground and linkage relations in the layout of Taipei are used to articulate the existing functional configuration of the terminal space. |

<p>| Scale | Engage with both local character and global forces. | Taiwanese identity within the terminal conflicted in the original architecture by the contradictory | Embrace the idea of a continuous mutation in built forms through the action of internal and external forces on |</p>
<table>
<thead>
<tr>
<th>Plan and Section</th>
<th>Horizontal and vertical integration of elements.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Horizontal and vertical movement limited by ‘x’ scissor layout within the main body of the terminal building. Elsewhere, renovation has made interior layout incoherent.</td>
</tr>
<tr>
<td></td>
<td>Disrupt functional zoning and segregation of levels within the terminal by 1) saturating spatial voids with cultural experiences and events and 2) driving a new and dislocating East-West axis through the terminal.</td>
</tr>
<tr>
<td>People as Part of Nature</td>
<td>Consider the built and unbuilt, architecture and landscape design, structural and environmental systems, figure and ground, indoor and outdoor.</td>
</tr>
<tr>
<td></td>
<td>Formally closed structure creating a strict division between inside and outside. Little visual connection to outdoor environment. Surrounding parking lot wholly artificial. No use of natural processes for lighting.</td>
</tr>
<tr>
<td></td>
<td>Open up the terminal to the flow of air, light, people and views between inside and outside. Extend the experience of the terminal to new outside areas. Bring plants and natural materials into the terminal interior.</td>
</tr>
<tr>
<td>People</td>
<td>Apply principles of universal or inclusive design to cater for differences in age, ability, ethnicity, gender, income and so forth.</td>
</tr>
<tr>
<td>---</td>
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</tr>
<tr>
<td>Interdisciplinary and collaboration among design sub-cultures</td>
<td>Coordinate the contribution of diverse design professionals while facilitating the meaningful input of clients and end-users. Integrate theory with practice.</td>
</tr>
<tr>
<td>Time</td>
<td>Emphasise connections, circuits, flows and networks across time and space in the design process</td>
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</table>
and its end-products. Conceive built forms to unfold as a continuum of dynamic relations over time.

conceived over time, eroding original schema. Linear process for embarking and disembarking offers an impoverished experience.

the production of fixed, functional structures. Design embraces the temporally determined nature of space and place.

| Approach, Attitude | Support both systematic planning and spontaneous developments in the processes for building architecture and developing cities. | Inconsistent, function oriented-planning over time, showing declining interest in the imaginative aspects of design and resulting in an incoherent interior, lacking visual impact and cultural resonance. | The terminal’s urban context, with its successive layers of development, serves as a reference system for interior design. While a sense of locality and identity is sought in the physical and cultural history of Taipei, the layering and interference of elements encourages multiple readings rather than promoting the idea of historical or geographical determinism. |

**Figure 122** Evaluation CKS T1 in relation to Integral Urbanism

**Summary**

This chapter has described and illustrated the redesign of CKS T1 following the principles of context sensitive interior design set out elsewhere in the thesis. Although the research began before the announcement of the NTBD competition, the program of experimental CSID incorporated in the research challenges the design limitations of the competition outcome and is a significant improvement on that proposal. The relevance of the research program is supported by the conduct of the competition, in itself and through its arguable failure. The concluding discussion draws together the overall project theories and outcomes and suggests additional research and further applications of the proposed model.
Discussion and Conclusion

John McKean argues that although architecture is firstly ‘a response to requirements’, it is secondly and more concertedly ‘the emblematic creation of imagery which represents, which touches the imagination.’ For McKean architecture is simultaneously the ‘instrument’ and ‘embodiment’ of a ‘distinctive social system and set of cultural values … its multitude of forms make up the city … its surface shaping and patterning offer[ing] memorable visual tales.’ 255 This vision of the broader agenda for architecture is one that interior design shares and is a perspective consistently argued for in this project.

In the initial chapter of this project I argued that the current limitations in the knowledge base and standing of interior design required remedying. As a response, I proposed the transdisciplinary integration of knowledge and practices from urban design to interior design, together with a recognition that they should not be viewed as operating in a hierarchical relationship where architecture is privileged as the master discourse but rather be seen as working towards a common cause worked towards. Context sensitive interior design (CSID) was proposed as a particular model of interior design practice appropriate to this knowledge synthesis and relevant to the social, cultural and historical layers that the contextually sensitive interior design should reflect. Employing an existing photographic montage technique a map of the architectural and spatial practices along the main RonAi Road were examined and employed as the palette of forms to which the interior design had to respond. Having reflected on the limitations of the original CKS T1 design and the recent re-design proposal under the New Taiwan by Design Competition, I proposed and demonstrated how to achieve a transformation of principle into practice in the designed outcome above. As this project leaves the design at the concept rendering stage the reader is invited to judge the effectiveness of the translation.

The model of CSID that is argued for in the research and demonstrated through the redesign proposal for CKS T1 is built upon integration and collaboration between interior, architecture and urban design, which aims to form, coordinate and blend space into a functioning whole that works against the segregation of social spaces from one another. It raises the importance of establishing principles and methods for approaching contextual frameworks in designed environments. In proceeding from an understanding of the

contiguity of interior design, architecture and urban design the research addresses the following issues:

- interior design’s marginal status in the design of the urban environment;
- the lack of interaction between interior and exterior space in urban environments;
- the connection and interrelationship between disciplines in the built environment;
- the lack of place and space legibility in complex public interiors.

The principles of CSID proposed in this research have modeled an approach to the interior design of complex public buildings based on a contextually engaged urbanism, which consciously stresses the points of cultural, historical and social intersection in urban environments and the expression of hybridity in globalization. As noted above, such a mid-level theory or model is the kind of integrated, knowledge-intensive and practice-oriented synthesis that interior design as a field of contemporary practice does not yet have. Thus, in addition to any practical benefit and merit of the design itself, I argue that the project contributes to the legitimating of interior design as an academic field.

Obviously, other complementary processes, methods, and perspectives could have been incorporated into the project. One perspective alluded to above is direct user participation in the co-design of the terminal. Further projects and research are planned by the author to extend the scope of this project into an examination of the experiential landscape of terminal users. In addition to this extension into the sphere of participatory design, the concept design proposed here and others that may be developed in the future would also benefit from development into some form of hard prototype and perhaps eventual construction. However, prior to any such realization a debate needs to be won to convince the current design fraternity and those financing such projects that the principles enunciated here can lead to a more appropriate experience of sense of place at the gateway to Taipei and Taiwan.

As the boundaries of traditional design practice continue to shift and dissolve, there is a clear need for a new design culture to be created through the sharing of knowledge by means of an ongoing discourse involving users and designers; collaboration of inter-disciplines, and context sensitive design. If interior design hopes to move beyond its present predicament and establish itself as a relevant counterpart to other disciplines, interior designers must establish a contemporary contextual awareness, as well as adopt intellectual perspectives that encourage them to question project frameworks and disciplinary thinking rather than simply ‘solve’ individual design problems according to
existing practice models. To this end I have outlined that this research will seek to establish a theory of practice for the interior design of complex public interiors to enhance spatial legibility and cultural resonance.
Appendix

New Taiwan by Design Program description of Chang Kai-Shek International Airport, Terminal I Redevelopment:

I. Background and Issues:
Chang Kai-Shek International Airport is Taiwan’s main aerial gateway. Terminal I began operation in 1979, with Terminal II added in 2000. Due to rapid economic growth passenger numbers have been increasing with tremendous pace. In 1979, annual passenger numbers were 3,000,000 spread across 30,000 flights. In 2002 there were 19 million passengers spread across 115,000 flights. The long-term target passenger volume for Terminal I is 12 million passengers and 17 million for Terminal II. Currently, Terminal I barely accommodates its current load, and its building and facilities need urgent renewal.

II. Design Goals:
This competition intends to redevelop and/or expand Terminal I, parking facilities, provide smooth and safe connection between various transportation systems (park-and-ride, kiss-and-ride, buses, taxies, and future rapid transit system) so as to develop it into a convenient, pleasant, and energy-conscious complex that provides impressive experience for passengers. It is also intended to create a new landform with the extent of the site. This landform should provide a unique, welcoming image by the application of local vegetation. It is hoped that a new image for the national gateway will be provided through the unique expression of the climate, eco-system and culture of Taiwan.

III Timetable:
2003/12/03 Announcement of competition
2004/01/07 Submission deadline for stage I
2004/01/10-11 Jury for Stage I
2004/01/26 Site visit for Stage II Competitors
2004/01/27-28 International Symposium among Stage II Competitors and Clients
2004/03/03 Submission deadline for Stage II
2004/03/06-7 Jury for Stage II
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