

**How has “Superdutch” influenced public building design in Taiwan
through international competitions?**

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Abstract

This thesis investigates the phenomenon of Taiwanese preference for Dutch architects in public building design. The study aims to identify the reasons behind this trend and analyze the impact of the Superdutch approach on the design of public buildings in Taiwan. To achieve this goal, the historical evolution of public architecture in Taiwan is examined alongside the emergence of Superdutch architects. The Taiwanese government's push for cultural infrastructure investment has resulted in an increase in international competitions for public building designs, with a significant number of Dutch architects winning these competitions. The study examines the effects of these competitions and the resulting designs on Taiwan's architectural landscape.

Three projects designed by Superdutch architects are analyzed for their design features, publicness, and impact on the urban environment, along with information on the second-place entries in the competitions. The study concludes that the Netherlands' unique landscape, the culture of collaboration, and academically-rigorous education may have contributed to its prominence in modern architecture and urban design. The Superdutch approach, introduced to Taiwan through international competitions, has played a role in shaping Taiwan's urban landscape and has facilitated cultural exchange and indirectly the development of local architects. The study provides insights into the effects of international competitions on public building design and emphasizes the importance of collaboration and cultural exchange in shaping the future of architecture in Taiwan.

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Chapter 1

Introduction:

Taiwan started to hold international competitions¹ for public buildings at the turn of the 21st century, and since then most of the largest projects in main cities have been designed by foreign architects.² Within these international collaborations, a preference towards Dutch architects is taking shape in Taiwan. Since 2007, more and more public building commissions have been awarded to Dutch architects, with around one-fourth of the competitions being awarded to Dutch architectural enterprises from 2007 to 2022.³ It is noteworthy that most of these are the so-called “Superdutch”⁴ architects, who emerged onto the international scene after 1985 and are known for their iconic design around metropolitan areas. Through the competitions, the Superdutch design approach has been introduced to the Taiwanese architectural scene and has become well-known within local architecture professions. By examining the historical evolution of Taiwanese public architecture and the Superdutch architects, this thesis investigates the underlying reasons for the predilection towards Dutch architects' designs and studies the impact of the Superdutch approach on the design of public buildings in Taiwan.

The transformation and modernization of architecture in Taiwan have been shaped by a range of social, political, and cultural factors, as the island has transformed from a Japanese colony gradually to a democratic nation with a dynamic and complex identity after World War II.⁵ The unique geographical and historical circumstances of Taiwan have resulted in its architecture facing the challenges of constant uncertainty and external influences. However, current research is mainly focused on the capriciousness between modernism and traditional Chinese architectural language, with the investigation being confined to the time frame

¹ see chapter 2.2

² Liao, H. (2021). 台灣建築50年:1971-2021[50 Years of Taiwan Architecture 1971-2021]. 台北市[Taipei]: 中華民國全國建築師公會雜誌社[Magazine of The National Union of Architects Association, R.O.C.].

³ see appendix: A List of Government-Funded International Competitions in Taiwan as of 2022

⁴ see Lootsma, B. (2003). Superdutch: New architecture in the Netherlands. Thames & Hudson.

⁵More details about the history please see the Chapter two of this thesis. For further information, please see Christopher Hughes, *Taiwan and Chinese Nationalism: National Identity and Status in International Society* (London: Routledge, 1997); Murray A. Rubinstein, ed., *Taiwan: A New History* (London: Routledge, 1999).

spanning from 1945 until the end of the 20th century⁶. In Taiwan's ongoing engagement with globalisation in the past 20 years, and with the increasing frequency of selecting architects for governmental commissions through international competitions, a closer investigation of Taiwanese public space and international competitions is yet to be fully explored.

In Taiwan, public building commissions are a crucial part of the government's efforts to provide reliable urban development and infrastructure. The Government Procurement Act regulates the procurement of goods and services by public agencies, including the construction of public buildings, to ensure that procurement processes are transparent, fair, and efficient. The act was passed and formally implemented in 1999 in response to the requirements to join the World Trade Organization (WTO).⁷ Under the act, public buildings could only be assigned to the architect selected from an open competition.

During the period when the New Economy⁸ was emerging globally, Taiwan reached its economic peak in the 1990s as a result of the rapid economic growth that occurred between 1950 and 1980. The strong economic expansion, stable prices, and low unemployment rate during this period brought prosperity and new opportunities to the architecture industry. Taiwan's democratization process, which accelerated after the 1990s, and the increased government investment in cultural infrastructure, facilitated by economic progress, acted as a catalyst for an open international competition for public buildings.⁹ The first public building design competition was held in 1995 for the Government Building City Civic Center in Taichung. Since then, the government has increasingly promoted open international competitions as a means of bringing global attention to the island and cultivating local architects through cultural exchange. The early 2000s saw a significant increase in the number of international competitions in Taiwan¹⁰, and this trend coincidentally aligned with the timeline when the Superdutch architects came to power globally. This period can also be viewed as a notable demarcation in Taiwan's architectural history, marking a transition from a

⁶ Shu, G.(2001). 戰後台灣建築競圖中「建築樣式」與「文化表徵」關係之研究——以公共建築為例 [A study of the relation between architectural style and surface features in architectural competition of postwar Taiwan — as the public works an example]. [Master's thesis, Chung Yuan Christian University]; Lin, C.(2001). 戰後台灣建築國際合作之探討 [The Research on the International Cooperation of Architecture in Taiwan since 1945]. [Master's thesis, Chinese Culture University]

⁷ Government Procurement Act

⁸ "The New Economy" was the title of a cover article in Time magazine in 1983 that discussed the shift from a heavy industry-driven economy to a technology-based one. Source: Alexander, C. (1983). The New Economy. Times. <https://content.time.com/time/subscriber/article/0,33009,926013,00.html>

⁹ Chen, P.S. (2021). 綜論我國之國際競圖[A Review of International Competition in Taiwan]. in Liao, H. (2021). 台灣建築50年:1971-2021[50 Years of Taiwan Architecture 1971-2021]. 台北市[Taipei]: 中華民國全國建築師公會雜誌社[Magazine of The National Union of Architects Association, R.O.C.].

¹⁰ Lin, S.F.(2013). A memorandum of Taiwan's International Architectural Competitions. Taiwan Architect, 2013.04, 78-83

reliance on collaborative efforts with Japanese and American architects to a more widespread engagement with architects on a global scale. For the past 20 years, the Superdutch architects have emerged as prominent contenders in numerous international competitions in Taiwan, their increasing presence evidenced by a growing portfolio of completed projects that have contributed to the shaping of the urban landscape.

This thesis focuses on the impact of international competitions on Taiwan's public building design, with a specific emphasis on the influence of the Superdutch architects. The thesis is structured into five chapters, beginning with an overview of architectural history and the development of international competitions in Taiwan, providing a foundation for understanding the impact design competitions have on the architecture industry. Chapter 3 explains the origins of the term "Superdutch", examines its emergence, and explores its global influences. Chapter 4 presents case studies of three public buildings in Taiwan that were designed by Superdutch architects in regard to their typologies, design features, publicness and their impacts on the urban environment. These buildings are the Taipei Performing Arts Centre by OMA, the National Kaohsiung Center for the Arts by Mecanoo, and Tainan Spring: Transformation of China-Town Plaza by MVRDV. In addition, the second-place entries in the competitions are added as complementary information to understand what Taiwanese people expect in public architecture. The thesis further summarizes the influence of the Superdutch on public building design in Taiwan and provides insights into future international competitions.

International Competitions in Taiwan

2.1 Overview of Taiwan's architecture history

Taiwan's architectural development has been constantly influenced by external forces, given its unique geographical and historical context.¹¹ Taiwan's close proximity to China has resulted in a complex historical relationship between the two countries. In the late 17th century Taiwan was formally annexed to the Chinese empire for the first time after the Dutch East India Company was expelled from the island, while in the late 19th century, it became a Japanese colony after the Qing court was defeated in the First Sino-Japanese War. After World War II, Chiang Kai-shek's regime in Taiwan was initially recognized as the representative of China, but in 1971, it was forced to leave the UN. In recent years, China has consistently hindered Taiwan's participation in international organizations and activities, limiting its international status.¹² Taiwan's historical tradition of fluctuating between self-reliance and resistance to China and other powerful nations has also complicated the process of finding its own identity during the course of modernization.¹³ Over the years, various social, political, and cultural factors have influenced Taiwan's architectural history, reflecting the island's significant transformations. From being a Japanese colony to becoming a democratic nation with a complex identity, Taiwan's physical environment has served as a crucial indicator of social and cultural change. This section will present an overview of some of the historical events and crucial trends that have shaped Taiwanese architecture after the Second World War.

¹¹ Taiwan is located on the western edge of the Pacific Ocean, which has resulted in its history being shaped by constant external influences. During the Age of Discovery, Taiwan played a vital role as a transit station for maritime trade routes for countries such as Japan, the Netherlands, and Spain. Under Japanese rule (1895-1945), Taiwan served as a southern base to contain the influence of other East Asian countries. In the Cold War era, Taiwan became a crucial base for the United States to counter communist forces. For more information on recent developments, please refer to the Forbes article by Thompson (2020) titled "Why Taiwan Has Become The 'Geographical Pivot Of History' In The Pacific Age."

¹² Shepherd, J.R. (2016) 臺灣邊疆的治理與政治經濟 (1600-1800) [Statecraft and political economy on the Taiwan Frontier, 1600-1800]. Taipei: National Taiwan University Press; Hsueh, H.Y. (2015). 戰後台灣歷史閱覽 [An Overview of Post-war Taiwan's History]. Taipei: Wunan.

¹³ Tseng, C.D. and Wu, K.T. (1998). 國際性vs.在地性--臺灣晚近三十年建築側記 [Universality vs. Locality--Notes on Architecture in Taiwan Over the Last Thirty Years], 建築 [Architecture], 16 1998.07, 108-115

Learning from Japan and the US

During the Japanese colonization (1895-1945), architecture and construction were controlled by the Japanese government and there was no higher education in architecture for Taiwanese people. After world war II, there was a significant vacuum in architectural professions in Taiwan. The very few Taiwanese that were able to practice were the top students who had been selected to study in Japan during the period under colonization.¹⁴ Taiwanese architects trained in Japan and brought back with them modern construction methods and techniques. Japanese architects collaborated with local architects on many public building projects, such as government offices, schools, and hospitals. The close relationship between the Taiwanese and Japanese architectural industries has been bounded by colonial history and continues to evolve.

Following the end of World War II, Taiwan was handed over to the Republic of China¹⁵'s government led by Chiang Kai-shek, who had fled to the island from mainland China following the Communist victory in 1949. Between 1945 and 1960, Taiwan's relationship with the United States was characterized by strong political, economic, and military ties. This period marked the early years of the Cold War, during which the US sought to contain the spread of communism globally.¹⁶ The US not only helped Taiwan to build up its armed forces but also played a key role in Taiwan's post-war reconstruction. The US provided aid and technical assistance to support Taiwan's industrialization efforts accompanied by numerous continual non-governmental cooperation, including the architectural industry.

¹⁴ Wu, K.Y. and Liu, T.H. (2019). 戰後臺灣現代建築師譜系調查研究(1945-1971) [Investigation and Research on the Genealogy of Taiwan's Modern Architects after the War (1945-1971)], National Taiwan Museum.

¹⁵ The Republic of China (ROC) is also known as Taiwan. From 1912 to 1949, the Republic of China (ROC) existed as a sovereign state and was acknowledged as the official name for China while it operated from Mainland China, before its central government relocated to Taiwan due to the Chinese Civil War.

Source: Dreyer, June Teufel (17 July 2003). The Evolution of a Taiwanese National Identity. Woodrow Wilson International Center for Scholars. Retrieved 13 January 2018.

¹⁶ After the end of World War II, Soviet communist forces expanded into Eastern Europe and supported the Communist Party of China in its insurgency, leading to the failure of the Nationalist government's efforts to suppress the communist movement. Eventually, in 1949, the Nationalist government retreated to Taiwan, while mainland China fell under communist rule, leading to the spread of communist influence in much of East Asia. This situation posed a significant threat to the United States, which became involved when the Korean War broke out in 1950. As a result of the war, Taiwan received security commitments from the United States and was able to join the democratic camp led by the U.S., improving its isolated situation. The end of the Korean War marked a major shift in the international system, leading to the formation of the Cold War between the two opposing poles.

Source: Yin, C.C. (2004). 冷戰前後台灣地緣政治[Taiwan's Geopolitics Before and After the Cold War]. [Master's thesis, National Cheng-Chi University]

Later in the thesis, how this historical background is reflected in the architectural industry in Taiwan will be discussed, with a significant portion of international collaborations involving working closely with Japan and the US.



[Fig 2.1.1 Library of National Cheng Kung University built in 1959](#)¹⁷

Cultural Identity

The subsequent sub-sections present a selection of local architects' endeavours to investigate the identity of Taiwanese architecture. To this end, three sets of comparisons from distinct periods have been chosen to exemplify the most noteworthy external influences that impact architectural design. In each period, a more modernist project has been selected. It should be noted that these examples are not intended to encapsulate the entirety of the Taiwanese architectural approaches, but rather to illuminate the tension that arises from the pursuit of autonomy within the broader context of globalization. Furthermore, these comparisons offer insights into the evolution of Taiwan's architecture within its relatively young history, which began in earnest only after the end of World War II.

¹⁷ [Photograph The library of National Cheng Kung University, a representative example building of the US aid period, closely collaborated with Prof. W. I. Freel at Purdue University, completed in 1959]
<https://museums.moc.gov.tw/MusData/Detail?museumsId=01cb6413-a591-4613-802b-5e3d898250cd>

1. Chinese Palace Style

Chiang Kai-shek established his regime in Taiwan after being defeated by Communist China in 1949. Chiang's regime was based on the principles of authoritarianism, nationalism, and anti-communism. During Chiang's rule, many government buildings and official residences were constructed in the traditional Chinese palace style, which emphasized symmetry, grandeur, and opulence. The palace-style architecture was seen as a symbol of power and authority, reflecting the Chiang's desire to establish itself as the legitimate ruler of China.¹⁸ Key examples of this style include the Sun Yat-sen Memorial Hall (Fig 2.1.2) and National Palace Museum. However, the international setbacks faced by Taiwan in the 1970s, such as being ejected from the UN in 1971 and the severing of formal diplomatic relations between Taiwan and the US in 1978, rendered the original purpose of the palace-style architecture irrelevant. The completion of the Chiang Kai-shek Memorial Hall in 1980 marked the end of the Chinese palace style in Taiwan. With its grand and symmetrical design, the Memorial Hall symbolized the power and authority of the former authoritarian regime.¹⁹

The upheaval in Taiwan's international status in the 1970s prompted the country to shift its focus towards domestic issues and sparked a growing sense of local consciousness among the population. The end of the Chinese palace style was seen as a welcome relief from authoritarian symbols, reflecting the rejection of the past regime's values. This led Taiwanese architects to explore alternative approaches to architectural aesthetics that embraced Taiwan's unique cultural identity.

¹⁸ Tsai, J.J. (2015). *Metaphors of the nation: the architectural programme of the kmt under chiang kai-shek's rule in post-war Taiwan* [dissertation]. University of Edinburgh.

¹⁹Tseng, C.D. and Wu, K.T. (1998). 國際性vs.在地性--臺灣晚近三十年建築側記[Universality vs. Locality--Notes on Architecture in Taiwan Over the Last Thirty Years], 建築[Architecture], 16 1998.07, 108-115



Fig 2.1.2 ²⁰

- National Dr Sun Yat-sen Memorial Hall
- designed by Da-Hong Wang ²¹
- completed in 1972



Fig 2.1.3 ²²

- The Pavilion of the Republic of China at the Osaka Expo in 1970
- designed by I.M.Pei, Y.H. Peng and C.Y Lee ²⁰

²⁰ Fig. 2.1.2 [Photograph National Dr Sun Yat-sen Memorial Hall, designed by Wang Da-Hong, completed in 1972]. <https://museums.moc.gov.tw/MusData/Detail?museumsId=01cb6413-a591-4613-802b-5e3d898250cd>

²¹ Da-Hong Wang and Ieoh Ming Pei were students of Walter Gropius at Harvard University. Y.H. Peng and C.Y Lee were working at Pei's office. They graduated from GSD and Princeton respectively.

²² Fig. 2.1.3 [Photograph of The pavilion of the Republic of China in Osaka Expo in 1970, designed by I.M.Pei, Y.H. Peng and C.Y Lee] https://artouch.com/artouch-column/roan_chingyueh/content-50587.html

2. Postmodernism

Starting in the 1980s, a growing number of Taiwanese architects who had travelled abroad, primarily to the United States, to pursue formal education in Western architecture returned home to Taiwan. Many of these architects drew upon post-modern architectural approaches that were prevalent in the Western world to experiment with integrating Eastern aesthetics into their designs.²³ Chu-yuan Lee is widely regarded as the most influential figure among these architects. The Hung Kuo Building(Fig 2.3), which he designed, exemplifies his approach.Lee incorporated cultural signs and symbols from the Chinese language in a figurative manner, utilizing elements such as Chinese cornices, vernacular motifs, and symbols, and translated them into a more regionally focused, Taiwanese representation of architectural language. Rather than simply borrowing traditional forms or icons, Lee's approach during this period involved the integration of Eastern and Western styles through figurative representation.²⁴ The resulting style is distinctive, celebrating rich cultural heritage and its modern, cosmopolitan identity. The Hung Kuo Building, which serves as a corporation's headquarters, exemplifies how this post-modernist experimentation was not limited to public architecture but also extended to commercial buildings. The building's form and symmetry, which were once considered a means of displaying power reserved for governmental institutions, were adopted by corporate entities as well. The iconic and almost monumental presentation of corporate identity was a defining characteristic of this period.

²³ Toan,C.Y. and Wang, T.Y. (2021). 建築的態度：戰後臺灣建築師群像[Architectural Attitude: Portraits of Post-war Taiwanese Architects]. Taipei: Garden City Publishing LTD.

²⁴ Lo, S.W. (2021). 台灣建築-五十而行[50 Years Journey of Taiwan Architecture] in Liao, H. (2021). 台灣建築50年：1971-2021[50 Years of Taiwan Architecture 1971-2021]. Taipei: 中華民國全國建築師公會雜誌社[Magazine of The National Union of Architects Association, R.O.C.]



[Fig 2.1.4](#) ²⁵

- Hung Kuo Building
- designed by Chu-yuan Lee²⁶
- completed in 1989



[Fig 2.1.5](#) ²⁷

- Chang Ching Yu Memorial Library
- designed by Chiu-Hwa Wang ²⁸
- completed in 1985

²⁵ Fig 2.1.4 [Photograph of Hung Kuo Building, designed by Chu-yuan Lee, completed in 1989]
<https://www.cylee.com/project/Hung-Kuo-Headquarters-Building?lang=tw>

²⁶ Chu-yuan Lee received his master's from Princeton University. He participated in the design of the Pavilion of the Republic of China at the Osaka Expo when he was working for I.M. Pei.

²⁷ Fig 2.1.5 [Photograph of Chang Ching Yu Memorial Library, designed by Wang Chiu-Hwa, completed in 1985]
<https://www.ncafroc.org.tw/artsaward/winnerDetail@297ef72272b7f76d017308f973330116>

²⁸ Chiu-Hwa Wang received her master's from Columbia University.

3. Contemporary Localism

The democratic social atmosphere that emerged in Taiwan after the lifting of martial law in 1987 created a space for the exploration of local culture and issues. The Chiang family's hold on power in Taiwan came to an end and with the first presidential election held in 1996, Taiwan officially became a democratic nation. As citizens began to exercise their political rights, they became increasingly aware of the importance of their own cultural heritage and identity.

During this period, architects placed greater emphasis on exploring relationships with topography, tectonics, and local inhabitants, reflecting a growing sense of localism. Sheng-Yuan Huang, the founder of Fieldoffice Architects, was one of the leading architects of this trend. Although he received an education in the US and was familiar with the latest architectural trends of the West, he chooses to disentangle himself from this abstract and unrelatable knowledge of Western architecture. Instead, he chooses a path of self-discovery, accumulating skills through his own experiences of local culture and searching for a sense of place.²⁹ Huang's work seeks to connect with local communities and environments by utilizing local materials and organic forms that reflect the unique character of the region, much like the Cloud Gate Dance Theatre.

The catastrophic Jiji earthquake in 1999 had a profound impact on the architecture industry in Taiwan as well. Following the disaster, there was a great need for rebuilding schools and other governmental buildings, which presented opportunities for young architects. These architects not only designed numerous buildings that were spread across towns and cities of all sizes throughout Taiwan but also demonstrated a willingness to challenge the system in their search for a better and healthier public construction system.³⁰ Their attention to local communities and their needs underscores the significance of their work in Taiwan's architectural landscape.

²⁹ Wang, C.H. (2020). *Fieldoffice and the changes in Taiwan's architecture*. in Martinelli, A. (2020). *The city beyond architecture: Sheng-Yuan Huang and the work of Fieldoffice*. Trento: LIStLab.

³⁰ Lu, C.W. (2021). 公共工程十年[50 years of Public Construction Commission] in Liao, H. (2021). 台灣建築50年:1971-2021[50 Years of Taiwan Architecture 1971-2021]. Taipei: 中華民國全國建築師公會雜誌社[Magazine of The National Union of Architects Association, R.O.C.].



[Fig 2.1.6](#) ³¹

- Cloud Gate Dance Theatre
- designed by Fieldoffice Architects³²
- completed in 2015



[Fig 2.1.7](#) ³³

- Southern Branch of the National Palace Museum
- designed by Kris Yao³⁴
- completed in 2015

³¹ Fig 2.1.6 Liu, C.C. Cloud Gate Dance Theatre, designed by Fieldoffice Architects, completed in 2015. [Photograph]. http://www.mottimes.com/cht/article_detail.php?type=0&serial=1158

³² Sheng-Yuan Huang, the founder of Fieldoffice Architects, received his master's from Yale University.

³³ Fig 2.1.7 [Photograph of Southern Branch of the National Palace Museum, designed by Kris Yao, completed in 2015] <https://www.archdaily.cn/cn/895884/tai-wan-gu-gong-nan-yuan-yao-ren-xi-da-yuan-jian-zhu-gong-chang>

³⁴ Kris Yao graduated from the University of California - Berkeley.

2.2 International Competitions in Taiwan

The previous chapter explored the development of local architects in Taiwan with diverse approaches and styles since the post-war period. The chapter highlights the country's evolution from authoritarianism to democracy, as well as its gradual economic opening and integration with the international community. These transformations have also impacted the development of public architecture in Taiwan. While private enterprises, such as developers, educational institutions, religious organizations, and commercial businesses like hotels, also hold international architectural competitions, this thesis will focus on government-funded projects. The focus on government-funded projects is selected in this thesis, as such public constructions reflect changes in the country's political and economic landscape, and moreover, public spaces in a democratic nation can serve as a medium for displaying collective values and public opinions. Therefore, this thesis will primarily focus on public architecture funded by the government to explore the external factors that exert their influence on architecture.

To ensure the appropriate use of public funds, the procurement system must be fair, and transparent, and ensure the quality of procurement. The use of public funds must comply with the government procurement law, which includes construction work and the retention of services from architects. Procurement by government agencies, public schools, and state-owned enterprises must comply with the regulations of this law, including cases where a juridical person or organization receives a government grant and conducts procurement.³⁵ The procurement law prohibits the designation of specific suppliers, and therefore, services for new design projects are selected through open bidding and evaluation. This process, commonly referred to as "competition" among architectural professionals, is the focus of this thesis.

While the Government Procurement Act does not provide a fixed definition of "International Competition," the "Directions for Government Agencies Conducting International Competitions for Public Construction" published by the Public Construction Commission outlines several ways in which foreign architectural firms can participate in tendering.³⁶ Foreign enterprises that have obtained licenses in accordance with Taiwanese laws and regulations are allowed to bid independently. If the international tenderers do not have

³⁵ *Government Procurement Act*

³⁶ The "Directions for Government Agencies Conducting International Competitions for Public Construction [機關辦理公共工程國際競圖注意事項]" were last revised on June 8th, 2011 and were published by the Public Construction Commission.

permission to practice as an architect in Taiwan under the relevant laws, they must form a joint tender team with a Taiwanese tenderer.

To attract foreign architectural firms to competition, the hosting municipal or central government agencies need to make significant efforts in publicity. They can promote the bid as an "international competition," invite foreign scholars and experts as jurors, and issue tendering announcements in both Chinese and English. However, the most crucial factor for foreign architects is the design fee ratio, which is often the deciding factor. In Taiwan, architects typically charge 5-9% of the construction cost as their design fee.³⁷ Still, the National Taichung Theater, designed by Toyo Ito, has a design fee ratio of around 13.5%, and Taipei Performing Arts Centre, designed by OMA, has a ratio of almost 15%. These higher ratios can be a significant attraction for foreign architects, making them more willing to participate in the competition.

A compilation of international competitions has been collated, which is appended to this thesis³⁸. The competitions were chosen based on three criteria: awarded to foreign architects, shortlisted entries including foreign companies, or featuring single-bid projects by Taiwanese architects, but with a mention of collaboration with international architects in their published work. The resources utilized for this compilation include publications of tender awarding on the Government E-Procurement system, Taiwan Architect magazine, news articles, and the master's degree dissertations authored by Ching-Hsun Lin and Guo-Hun Shu.³⁹ While all public construction commissions must comply with the Government Procurement Act guidelines, they are independently contracted by either municipal or central government agencies, which can result in variations in the contracts, processes, and methods employed. Given this condition and the fact that not all information is publicly accessible, it is essential to acknowledge that the provided list may not be comprehensive and may have omissions.

Looking back at history, we can see that Taiwan has had strong and longstanding relationships with both Japan and the United States, which contributes to a significant proportion of international architectural competitions are won by Japanese and American architectural firms. However, the Taichung City Government's efforts to promote an open

³⁷ "Standard architectural fee for design services" published by Architects Association in different cities in Taiwan

³⁸ see appendix: A List of Government-Funded International Competitions in Taiwan as of 2022

³⁹ Shu, G. (2001). 戰後台灣建築競圖中「建築樣式」與「文化表徵」關係之研究——以公共建築為例 [A study of the relation between architectural style and surface features in architectural competition of postwar Taiwan — as the public works an example]. [Master's thesis, Chung Yuan Christian University];

Lin, C. (2001). 戰後台灣建築國際合作之探討 [The Research on the International Cooperation of Architecture in Taiwan since 1945]. [Master's thesis, Chinese Culture University]

international competition for the Government Building City Civic Center in 1995 marked a significant turning point.⁴⁰ This project attracted architects from all around the world, and it was recognized as the first building design competition. In the early 2000s, there was a significant increase in the number of international competitions in Taiwan. In 2003, the authority announced a new policy direction to promote international competition for new constructions of main public buildings, and a series of architecture competitions called "New Taiwan by Design" was organized to stimulate the improvement of tourist facilities across the island. The objective was to bring about a qualitative transformation of some of the most popular places, starting with landscape projects of the most famous tourist attractions and moving on to reshaping the imagery and improving facilities of important gateway spaces such as international airports, Taipei Main Station, and Ports of Keelung and Kaohsiung.⁴¹ This period is a notable demarcation in Taiwan's architectural history, marking a transition from a reliance on collaborative efforts with Japanese and American architects to a more widespread engagement with architects on a global scale.

Another noteworthy aspect to include in the list is the various typologies of projects involved in international competitions. In addition to major constructions such as airports, which necessitate advanced techniques and planning expertise from experienced foreign professionals, the government also organizes international competitions for the development of venues designed to host international events, including arenas and theatres, that require a world-class level of quality. Moreover, it is apparent that a majority of international competitions in Taiwan are geared towards cultural purposes, such as the construction of museums, libraries, and cultural centres.

⁴⁰ The Government Building City Civic Center in Taichung in 1995, which was recognized as the first building design competition was not because international firms had never been awarded government commissions before this project, but because the Taichung city government made a significant effort to promote it as an open international competition and attracted 131 entries from 25 countries.

source: Cheng, B. (2013). Reflection Upon the International Competitions over the Past Two Decades, *Taiwan Architect*, 2013.04, 88-93

⁴¹ Table of International Architectural Competitions 2003-2012. *Taiwan Architect*, 2013.04, 76-77;

Lin, S.F.(2013). A memorandum of Taiwan's International Architectural Competitions, *Taiwan Architect*, 2013.04, 78-83

2.3 The Pros and Cons of International Competitions in Taiwan

Every year, billions of dollars worth of public construction projects are commissioned through open selection for planning and design. For architects interested in participating in public works projects, participating in a design competition is the only channel. As such, the effectiveness of the competition and selection mechanisms is closely tied to the efficient utilization of national resources and the ability to harness professional expertise to the fullest extent. A well-executed competition can create highlights and provide recognition for the contributions of manpower and resources. Conversely, a poorly executed competition that is only superficial in nature can lead to the waste of resources and damage the integrity and professionalism of both the government and the architectural community.⁴²

In the last 30 years, Taiwan has hosted numerous international architectural competitions, which have faced intricate professional and administrative challenges during their execution. These contests have sparked heated debates among local architects, with some expressing concern that the emphasis on foreign architects has resulted in designs lacking cultural specificity. Additionally, others have pointed out that the high cost of constructing and maintaining these buildings may not be justified given the limited resources available.⁴³ This section provides an overview of the positive and negative opinions expressed by local architects towards international competitions.

⁴² Lu, C.W. (2021). 公共工程十年[50 years of Public Construction Commission] in Liao, H. (2021). 台灣建築50年:1971-2021[50 Years of Taiwan Architecture 1971-2021]. Taipei: 中華民國全國建築師公會雜誌社[Magazine of The National Union of Architects Association, R.O.C.].

⁴³ Chang, S. (2013). Taiwan's International Architectural Competitions. *Taiwan Architect*, 2013.04, 84-86;

Chen, S.T. and Editorial Dept. (2013). Disclosing the Truth of International Architectural Competitions. *Taiwan Architect*, 2013.04, 82-83;

Chen, P.S. (2021). 綜論我國之國際競圖[A Review of International Competition in Taiwan] in Liao, H. (2021). 台灣建築50年:1971-2021[50 Years of Taiwan Architecture 1971-2021]. Taipei: 中華民國全國建築師公會雜誌社 [Magazine of The National Union of Architects Association, R.O.C.];

Cheng, B. (2013). Reflection Upon the International Competitions over the Past Two Decades. *Taiwan Architect*, 2013.04, 88-93;

Tseng, K.T. (2013). Sparkles Being International. *Taiwan Architect*, 2013.04, 100-103;

Tseng, K.T. (2014). Reflection upon International Architecture Competitions. *Taiwan Architect*, 2014.07, 110-115.

Pros:

1. Attract top talent: Competitions attract a wide range of talented architects from all over the world, which can lead to fresh ideas and innovation.
2. Publicity and exposure: Competitions can generate a lot of media attention and publicity, which can be beneficial for both the winning architect and the government.
3. A diverse range of designs: Competitions allow for a diverse range of architectural designs and approaches to be considered, which can lead to better outcomes and more varied solutions.
4. Promote progress in the construction industry: New materials and construction techniques can be introduced into Taiwan by experienced foreign architects.

Cons:

1. Time-consuming administrative process: Competitions can be time-consuming for authorities to organize and run, and therefore the time for the architects to prepare design proposals is usually cut down to meet the original schedule.
2. Risk of plagiarism / identical proposals by star architects: There is a risk that some competitors may plagiarize ideas or concepts from other designers, which can be difficult to detect. Some architects sometimes propose previously unselected design entries with little adjustment.
3. High stakes: The tenderers may propose an iconic but sometimes ostentatious design to draw attention in the competitions. Winning design may be unattainable within the original governmental budget.
4. Lack of local input: Some argue that international competitions can result in designs that are not well-suited to the local context, and may not take into account local cultural or environmental factors.

Despite these concerns, the government and local architects in Taiwan have worked together to improve the competition system, making it more equitable and transparent. The executive procedure has learned from previous mistakes and becomes smoother. The issue of the jury being comprised solely of Taiwanese individuals has been addressed, making the system more equitable and transparent. These improvements have boosted the willingness of foreign architects to participate in competitions in Taiwan.⁴⁴ Furthermore, there is a trend towards promoting fewer competitions as “international,” yet still welcoming foreign architects. An increasing number of Taiwanese architects are now confident enough to bid for commissions on their own, without relying on co-bidding with foreign architects.⁴⁵ An increasing number of Taiwanese architects are now confident enough to bid for commissions independently, without having to rely on co-bidding with foreign architects. This has resulted in more projects being awarded to Taiwanese architects, even when competing against strong international opponents. These positive changes indicate that Taiwan has learned from its experiences with international competitions and foreign collaboration, and is working towards a better system. Although international competitions have their ups and downs, Taiwan's ongoing efforts to improve the system can better serve the needs of the architectural community and the government, and foster innovation and creativity in architectural design.

⁴⁴ Cheng, B. (2013). Reflection Upon the International Competitions over the Past Two Decades, *Taiwan Architect*, 2013.04, 88-93

⁴⁵ see appendix: A List of Government-Funded International Competitions in Taiwan as of 2022

Chapter 3

Superdutch

3.1 What is Superdutch?

The neologism 'Superdutch' was originally coined by Bart Lootsma and made its initial appearance in 2000 in his eponymous publication, "Superdutch: New Architecture in the Netherlands"⁴⁶. The publication provides an overview of the Dutch architectural scene in the late 1990s and early 2000s, highlighting the emergence of a new generation of young architects, whose design is characterized by a strong sense of experimentation, innovation, and a willingness to push boundaries. The book presents the design works of twelve Dutch design studios⁴⁷, whose work demonstrates interest in integrating emerging technology into their projects, as well as a strong ambition to reframe the critical issues of architecture. Some of these architects selected as Superdutch have later gained greater international recognition and have become powerful worldwide.

In Lootsma's article in his book, he provides an overview of the defining characteristics of contemporary Dutch architecture. He suggests that the minimalism and conceptual nature of Dutch architecture may be influenced by the Dutch people's historical discomfort with wealth, as explored in Simon Schama's book "The Embarrassment of Riches" (1987). This mindset can be traced back to the Dutch Golden Age in the 16th century and has continued to influence Dutch architecture up to the present day. Moreover, Lootsma observes that Dutch architects in the 1990s successfully integrated their work into the global architectural conversation while still retaining the country's distinct features of realism and matter-of-factness (Sachlichkeit).⁴⁶ The term "Superdutch" refers not to a single cohesive movement or style but to a group of highly innovative Dutch architects whose individual approaches and theoretical foundations vary considerably. Despite this diversity, their collective talents have granted them significant influence and opportunities.

⁴⁶ Lootsma, B. (2000). Superdutch : new architecture in the netherlands. Princeton Architectural Press.

⁴⁷ These studios are Wiel Arets, UN Studio, Erick van Egeraat, Mecanoo, MVRDV, Neutelings Riedijk, NOX, OMA, Oosterhui.nl, Koen van Velsen and West 8. Atelier van Lieshout is the studio of artist Joep van Lieshout.

The term "Superdutch" has been a subject of both admiration and criticism within the architecture industry. While some view it as a form of self-promotion that has helped to elevate Dutch architecture on the global stage, others argue that it represents a problematic trend in regional branding that undermines critical reflection on architectural forms and styles. Bouman has criticized it as self-congratulatory propaganda and a publicity ploy that helped to promote the global ascendancy of Dutch architecture.⁴⁸ In a discussion of this trend in architectural criticism, Pier Vittorio Aureli and Roemer van Toorn have expressed concerns that the label "Superdutch" is part of a problematic trend that emerged in Europe during the 1980s, which marked the decline of critical theory and the rise of regional branding in architecture. According to them, the practice of regional branding provides a facile and ideologically flexible vehicle for promoting architecture and has impeded critical reflection on architectural styles and forms, obscuring the focus on constructing provocative collective ideas or precise shared agendas.⁴⁹

However, disagreement between architectural professionals is a typical characteristic of Dutch frankness and self-criticism, which has nurtured design through debate.⁵⁰ The promotion of young architects and attempts to encourage further conversations between architectural practices and architectural reflection can be seen in the "Nine+One" exhibition at the Netherlands Architecture Institute (NAi) in 1997, earlier than the publication of "Superdutch" by Lootsma. The exhibition selected ten young architectural and urban planning offices⁵¹, including MVRDV and NOX, which were also among the 12 offices selected in Lootsma's "Superdutch." In the foreword of the publication of "Nine+One," Kristin Feireiss summarized the common characteristics of the generation as a critical attitude towards their profession, an international orientation, the desire to look beyond the boundaries of their own discipline, and a skeptical attitude towards all-embracing theories.⁵² Feireiss stated that the selection was not linked to any particular style. What unified the participants of the "Nine+One" show, and this generation of Dutch architects in general, was an analytic approach. For them, architectonic form was the result of a design strategy and

⁴⁸ Bouman, O. (2005). The rise and Fall of Superdutch, Volume, 2005 #5, 25-33.

⁴⁹ Declerck, J. and Velde, D.V. (2005). From Realism to Reality. A future for Dutch Architectural Culture. An Interview with Pier Vittorio Aureli and Roemer van Toorn. in Grafe, C. and Maaskant, M. (2005) OASE:67 After the Party Nederlandse Architectuur 2005. Rotterdam: NAI.

⁵⁰ Clarke, P. (2005). Review of 'False Flat Why Dutch Design is so Good'. Perspective, The Journal of The Royal Society of Ulster Architects, 14(2), 62-63.

⁵¹including MVRDV, NOX, Bosch Hasleft, Marx & Steketee, MAX 1, NL architects, Buro Schie, Endry van Velzen, VMX, and Rene van Zuuk

⁵² Grafe, C., Speaks, M., & Kuper, M. (1997). Nine+one : ten young dutch architectural offices. Netherlands Architecture Institute.

not a stylistic idiom.⁵³ This characteristic can also be seen in the 12 offices selected in Lootsma's "Superdutch" book. Overall, the debate surrounding the concept of "Superdutch" generation highlights the not only the 'youthfulness' of these architects, but the ongoing discussion within the architectural industry about adjustment to new conditions, critical reflection, and the construction of provocative collective ideas.

3.2 The Emergence of Superdutch

The emergence of Superdutch architecture in the 1990s was a result of various interconnected factors that led to the development of a unique and influential generation of Dutch architects. The population growth of the 20th century created a surge in demand for housing, which prompted post-war reconstruction efforts that prioritized efficient, modern, and innovative design. The Dutch state's commitment to supporting young designers through funding schemes also played a crucial role in promoting Dutch design. During the 1970s, a recession led to a low demand for architectural services, forcing many of the Superdutch architects who graduated during that time to establish their own architectural firms or pursue alternative careers such as publishing architectural books or journals.⁵⁴ These start-ups were greatly aided by an extensive grant system⁵⁵ that provided subsidies for travel, research, exhibitions, publishing, and concrete projects. This grant system allowed designers to build a body of work that reflected their unique perspectives and ideas and provided an encouraging environment for young architects to flourish.

Moreover, the architecture discipline in the Netherlands is deeply influenced by the Dutch tradition of consultation, also known as the "polder model." This system is characterized by a cooperative approach to policy development and decision-making, where various stakeholders actively participate and negotiate. As a result, Dutch architects have learned to identify all possible internal and external factors that could potentially affect the execution of a project. This process underscores the importance of comprehending the physical and cultural context of a project, leading to a theoretical development that is distinct from other countries where theory formation is predominantly an academic pursuit⁵⁶. As a result, Dutch

⁵³ Schoonderbreek, M. (2005) A fortuitous Crisis: Email interview with Kristin Feireiss in Grafe, C. and Maaskant, M.(2005) OASE:67 After the Party Nederlandse Architectuur 2005. Rotterdam: NAI.

⁵⁴ Kloosterman, R. C. (2008). Walls and bridges: knowledge spillover between 'superdutch' architectural firms. *Journal of Economic Geography*, 8(4), 545-563. <https://doi.org/10.1093/jeg/lbn010>

⁵⁵ the Stimuleringsfonds Architectuur and the Fonds voor de Beeldende Kunst and Vormgeving en Bouwkunst (Visual Arts, Design and Architecture Fund)

⁵⁶ Betsky, A., & Eeuwens, A. (2004). *False flat : why dutch design is so good*. Phaidon.

architects have developed a unique design methodology that is both methodical and sensitive to society's needs, resulting in innovative and practical designs.

In the 1990s, the formation of the Superdutch generation has accelerated by significant social and economic changes. The unification of the European Union opened up the market, weakening the state's power. Rapid urbanization and housing shortages led to urban issues, creating a new climate in the architecture industry. In response, young architects developed innovative and forward-thinking design solutions to address these challenges. The emergence of Superdutch architects was a result of these young architects taking the lead in finding new ways to tackle the issues facing the industry. They recognized the need to be proactive in addressing the newly formed issues, rather than relying solely on government support.



Fig 3.2.1 Design Genres vs. Market Share ⁵⁷

⁵⁷ Fig 3.2.1 Design Genres vs. Market Share.

Source: Grafe, C. and Maaskant, M. (2005) *OASE:67 After the Party Nederlandse Architectuur 2005*. Rotterdam: NAI.

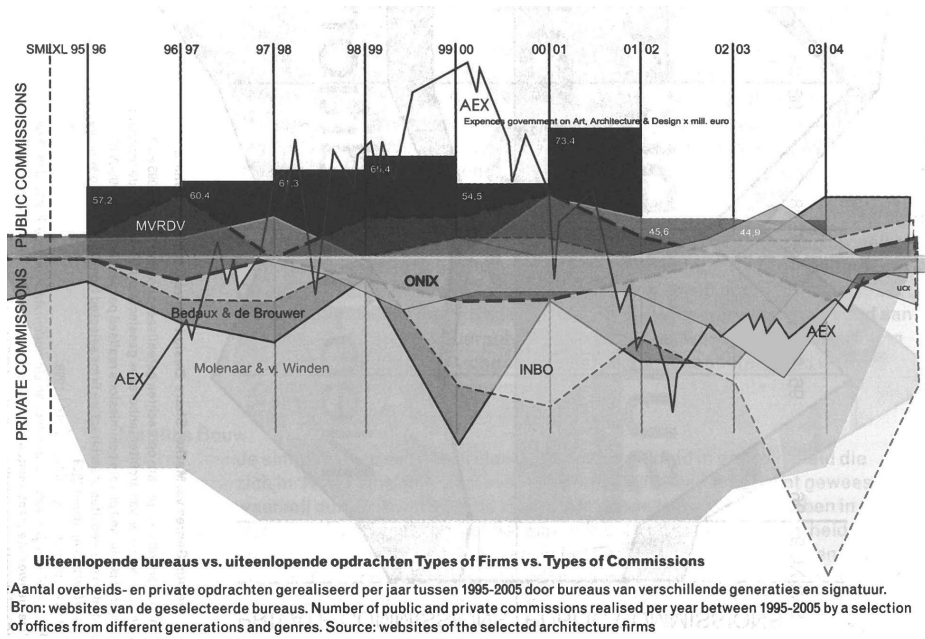


Fig 3.2.2 Design Genres vs. Market ShareTypes of Firms vs.Types of Commissions 58

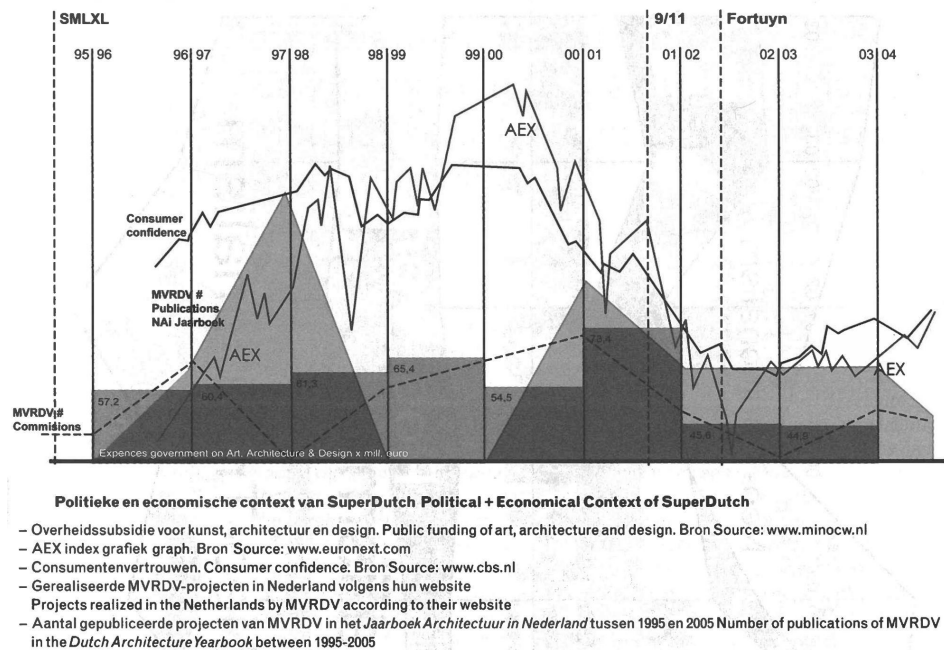


Fig 3.2.3 Political and Economical Context of Superdutch 59

58 Fig 3.2.2 Design Genres vs. Market ShareTypes of Firms vs.Types of Commissions. Source: Grafe, C. and Maaskant, M. (2005) *OASE:67 After the Party Nederlandse Architectuur 2005*. Rotterdam: NAI

59 Fig 3.2.3 Political and Economical Context of Superdutch. Source: Grafe, C. and Maaskant, M. (2005) *OASE:67 After the Party Nederlandse Architectuur 2005*. Rotterdam: NAI.

3.3 The global expansion of Superdutch

According to figures 3.2.1 to 3.2.3, the architectural industry in the Netherlands has been significantly affected by economic stagnation, resulting in a decrease in the influence of Superdutch within the country. This can be attributed to reduced governmental expenditure on art, architecture, and design, indicating a shift away from state intervention and towards individualism and deregulation. Bouman notes that the privatization of public housing and the trend towards renting office space for public functions have been key factors in limiting the scope for public architectural expression, as they have reduced both the quantitative and qualitative policy instruments that previously impacted architectural quality.⁶⁰ Moreover, the economic setback in 2008 further decreased domestic demand. Consequently, Dutch architects began to focus on foreign markets, exploring new opportunities and expanding their reach. Through this shift, they gained access to a greater number of projects worldwide, providing them with more opportunities to put their architectural theories into practice. These architects brought with them the Dutch tradition of consultation and a focus on understanding the physical and cultural context of a project, resulting in a unique approach to design that was both responsive to societal needs and adaptable to changing circumstances. Many of the Superdutch architects are interested in creating buildings that are both visually striking and highly functional, often through the use of unconventional materials and construction techniques. This has led to a number of iconic buildings, such as Rem Koolhaas' CCTV Headquarters in Beijing and MVRDV's Tianjin Binhai Library.

⁶⁰ Bouman, O.(2005). The rise and Fall of Superdutch, Volume, 2005 #5, 25-33.

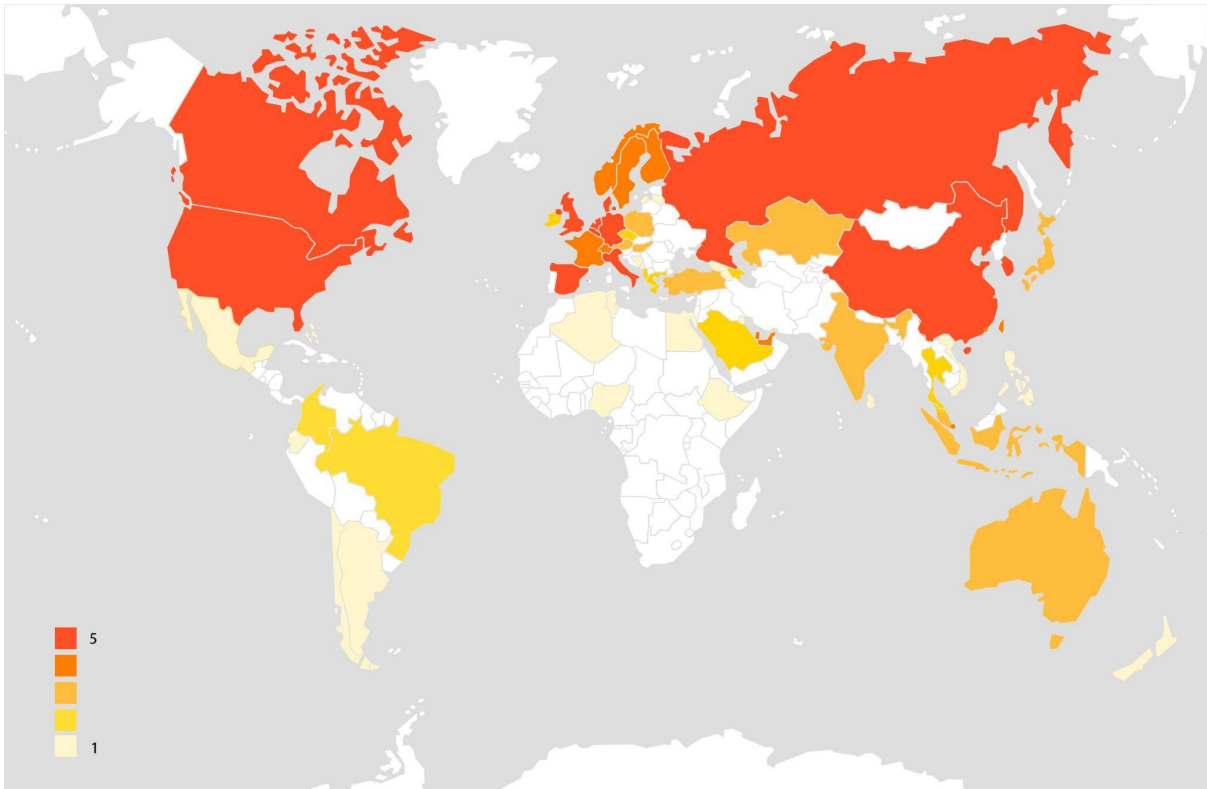


Fig.3.3.1 a global map demonstrating the sphere of Superdutch influence.⁶¹

(This image visualizes the presence of the five Superdutch Offices - OMA, MVRDV, Mecanoo, UNStudio, and West 8 - in the country. Darker shades represent countries where multiple companies have projects, while lighter shades indicate countries where only one company has a project. The source of the information is the official website of each architectural firm, and the data is current as of 20.04.2023.)

⁶¹ Fig.3.3.1 a global map demonstrating the sphere of Superdutch influence. Data gathered from Architect's official website. For more detail see appendix c: Statistics of Cases by Country for Superdutch Offices.

3.4 Superdutch in Taiwan

Beginning in 2007, there has been a growing trend of Dutch architects being awarded public building commissions, as demonstrated in Table A in appendix and Table 3.4.1. While de Architecten Cie was not among the 12 architectural firms selected in Lootsma's book, other firms such as OMA, MVRDV, and Mecanoo were commissioned for multiple projects. These projects include a diverse range of building types such as theatres, libraries, markets, and social housing, among others, and are located in various major cities throughout Taiwan. Besides these three architectural studios, West 8 and UNStudio have also participated in several international competitions in Taiwan.

One possible explanation for this growing preference towards Dutch design is that Superdutch's iconic designs align closely with the Taiwanese goal of promoting tourism and attracting investment, as construction has become a crucial element of media culture and city marketing in the contemporary era of the internet and social media.⁶² Although the "Superdutch" may not be representative of all Dutch architecture, their high-profile reputation has enabled them to secure victories in international competitions. As public construction is a significant aspect of political accomplishments, the architect's reputation holds a substantial influence in these competitions.

Another contributing factor could be Dutch architects' expertise in creating multifunctional public spaces in smaller and unconventional locations, which is particularly relevant to Taiwan's densely populated environment.⁶³ Their extensive experience in urban planning and handling complex metropolitan issues also aligns closely with Taiwan's ambition to be home to world-class cities.

Furthermore, Taiwan's search for a language that can reconcile globalization, postmodernism, traditional Chinese language, and vernacular approaches may result in a growing appreciation for Superdutch's simplistic, abstract, and modern designs. Dutch architects' focus on livable urban conditions also places a greater emphasis on the quality of public open space, which provides multifunctional areas for social interaction and cultural expression among a wide diversity of people. The transformation that Taiwanese people

⁶² Atelier Kempe Thill (2005). *New Discipline, OASE:67 After the Party Nederlandse Architectuur 2005*, . Rotterdam: NAI., 126~130

⁶³ As of March 2023, Taiwan has a population of 23.33 million and the Netherlands has a population of 17.24 million. Taiwan covers 36,197 km² and the Netherlands covers 41,850 km². Taiwan and the Netherlands are among the countries with the highest population density, with 643.8 people per km² and 411.5 people per km² respectively.

seek in public realms⁶⁴ right now is reflected in Superdutch design, which promotes human development, builds peaceful and democratic societies, and encourages cultural diversity.

In the next chapter, three Superdutch-designed projects in Taiwan will be analyzed to provide a deeper understanding of how Dutch design is shaping the urban environment in Taiwan and its influence on public building design.

List of public buildings designed by Dutch Architects				
Year of the contract	Subject of procurement	Typology	Number of tenderers	Awarded Tenderer (Main)
2022	Hoowave Resilient Township and Waterfront Landscape Design	Landscape	7	MVRDV
2021	Office and Maintenance Building for Wind Power	Office+ Warehouse	3	MVRDV
2017	Tainan Xinhua Fruit & Vegetable Market	Market	5	MVRDV
2016	New Kaohsiung Station	Transportation	2	Mecanoo
2016	Tainan Public Library	Museum/ Library	17	Mecanoo
2016	Social housing in Lingya District, Kaohsiung	Social Housing	2	Mecanoo
2015	China-Town Plaza and the Neighborhood Area	Landscape	22	MVRDV
2015	China-Town Plaza and the Neighborhood Area	Landscape	22	MVRDV
2009	Taipei Performing Arts Center	Theatre	3/136	OMA
2007	Dadong Art Center	Museum/ Library	18	de Architekten Cie
2007	National Kaohsiung Center for the Arts (Weiwuying)	Theatre	11	Mecanoo
1999	Urban Planning of Kaohsiung Multi-functional Commerce Trade Park	Urban Planning	-	OMA
1998	Qingshui Service Area	Transportation	-	OMA

Table 3.4.1 List of public buildings designed by Dutch Architects

⁶⁴ Liao, S.T. (2003). 權力與空間形塑之研究-以台北市都市公園為例 [A Study on the Shaping of Power and Space - Using Taipei Urban Parks as an Example]. [Master's thesis, National Cheng-Chi University];

Tsai, J.J. (2015). Metaphors of the nation: the architectural programme of the kmt under Chiang Kai-shek's rule in post-war Taiwan [dissertation]. University of Edinburgh.

Chapter 4

Case Studies

Building upon the previous discussions on the social and cultural context of Taiwanese architecture and the Superdutch movement, the current chapter conducts an analysis of three case studies from three primary dimensions: the architects' approaches to meeting functional requirements, their integration with the urban environment, and their connection to the local culture. The ultimate aim of these investigations is to address the research question: "To what extent has the 'Superdutch' movement influenced the design of public buildings in Taiwan through international competitions?" Through an empirical evaluation of evidence from Taiwan, this study aims to illuminate the impact of these buildings on the urban environment and collective public life and to provide insights into the implications of the Superdutch design for the future of Taiwanese architecture.

4.1 Taipei Performing Arts Centre by OMA (2009/2022)



Fig 4.1.1 ⁶⁵

Project	Taipei Performing Arts Centre
Architect:	OMA — Rem Koolhaas, David Gianotten, partners in charge
Local Architect:	Kris Yao Artech
Location:	Taipei City
Completion Date:	July 2022
Cost:	NTD 6,750,000,000 (approx. €215,000,000)
Floor Area	58,658 m ²
Client	Department of Cultural Affairs, Taipei City Government (Municipality)

Table 4.1.1 Project Information_Taipei Performing Art Centre

⁶⁵ Fig 4.1.1 Stowers, C. Taipei Performing Arts Center. [Photograph].

[https://www.archdaily.com/981894/taipei-performing-arts-center-oma?ad_source=search&ad_medium=projects_t
ab](https://www.archdaily.com/981894/taipei-performing-arts-center-oma?ad_source=search&ad_medium=projects_tab)

The Taipei Performing Arts Center (TPAC) has the goal of establishing a world-class professional performance venue and enhancing the city's global competitiveness in cultural and artistic fields. To achieve this, the centre requires a grand theatre that seats 1500 people, a Proscenium Playhouse that seats 800 people, and a multiform theatre that seats 800 people. The OMA team, led by partners Rem Koolhaas and David Gianotten, in collaboration with the Taiwan-based firm KRIS YAO | ARTECH, submitted the winning proposal for this project. Initially proposed in 2008, the TPAC was completed in 2022 with the aim of being a "people's" theatre that is accessible to everyone, not just the elite. The location's lively setting reflects this objective, with its proximity to the vibrant Shilin Night Market, a popular tourist attraction for foreign visitors, and easy access to public transportation via the nearby Jiantan Metro Station.⁶⁶

The building's design has no "front" due to the complex urban context of this area. Instead, there are four main facades, each facing an attractive feature. The grand theatre and the medium-sized theatre are located on the south and north sides, respectively. The street-facing side features four towers that house elevators and building equipment that complement the existing streetscape. The medium-sized theatre, with its spherical frame, faces the MRT station and distant mountains, standing out as a suspended celestial body that can be recognized from afar. To maximize the limited street-level space, the architects elevated the auditoriums above the ground on stilts, creating a glass volume that encloses public spaces such as a corridor, a bar, and various facilities, all wrapped in undulating glass. The three auditoriums share a consolidated working area, which is a decision based on efficiency but also embodies the architect's ambition to encourage interactions between producers, actors, staff, and audience members who might not otherwise cross paths.⁶⁷

The Taipei Performing Arts Centre's (TPAC) unique vision for design is reflected in the public spaces created around the venue. The TPAC's "Public Loop" is a walkway that allows visitors to tour the building and catch glimpses of performances and backstage areas through portal windows, regardless of whether they have show tickets or not. The architects aimed to create a unique building that people could use and learn from, where culture was present not just on the stage but in the very essence of the building. Gianotten, the architect involved in the design of the TPAC, notes that "the way people deal with culture is different to many places in the world – it's part of life." and that the building had to be designed with

⁶⁶ Competition of the Taipei Performing Arts Center. *Taiwan Architect*, 2009.03, 60-61

⁶⁷ The First Prize of the competition for Taipei Performing Arts Center. *Taiwan Architect*, 2009.03, 62-71

the local cultural context in mind.⁶⁸ The public spaces of the TPAC start from the connection with the metro station and open plaza on the ground floor, drawing visitors into a welcoming sequence of public spaces through a three-level lobby that remains open throughout the day. These features illustrate how the TPAC's design prioritizes the integration of public spaces and cultural elements into the building's structure, highlighting its commitment to creating an inclusive and engaging experience for all visitors.



Fig 4.1.2⁶⁹

Comparison with the Second-place Entry

In the initial evaluation stage, 136 tenderers submitted their proposals. After the first round of selection, the top three bids were selected for the next round, and four received honourable mentions⁷⁰. The joint bid by Office for Metropolitan Architecture / OMA STEDEBOUW B.V. (Netherlands) and Kris Yao Artech was the highest-rated bidder and awarded the design contract. The second place went to the joint bid by Morphosis Architects (USA) and JJP

⁶⁸Jays, D. (2022, Feb 25). Welcome to the arts space of the future. Financial Times. <https://www-ft-com.tudelft.idm.oclc.org/content/b3d58d50-cd1b-44c3-88d4-a95ba46f7446>

⁶⁹ Fig 4.1.2 Stowers, C. Taipei Performing Arts Center. [Photograph]. https://www.archdaily.com/981894/taipei-performing-arts-center-oma?ad_source=search&ad_medium=projects_tab

⁷⁰ The honourable mentions include Jakob+Macfarlane (France), SURV Associates (Taiwan), a joint bid by MVRDV (the Netherlands) and Kris Yao, and Zaha Hadd Architects (UK). The honourable mentions include Jakob + Macfarlane (France), SURV Associates (Taiwan), a joint bid by MVRDV (the Netherlands) and Kris Yao, and Zaha Hadid Architects (UK).

Architects & Planners (JJP), and the third place went to the joint bid by Abalos Arquitectos (Spain) and Ricky Liu & Associates Architects + Planners.⁷¹

Architect Chang, one of the local judges, stated in an article that from the outset of the selection process, the judges unanimously identified the first-place proposal that stood out from the others, and their conviction never wavered throughout the review of the remaining entries.⁷² Other than this, however, there is no jury review of every entry published after the competition.

Compared to the second-place proposal, which arranged the three requested theatres on a plane, OMA's approach to levelling up the volume of the three theatres and linking them compactly successfully reduced the building coverage, leaving a deeper setback from the metro station and night market. Morphosis also addressed the site's conditions carefully by separating two theatres at two ends and introducing two public plazas of varying levels in-between, where the third theatre is situated. These void spaces linking the north and south sides of the site create a fluid and dynamic public space that can be accessed 24/7.⁷³ While the third theatre in Morphosis's design serves as a flexible and welcoming open space for citizens, it may not have met the client's original needs. This is where OMA's unique and innovative solution stands out. By intersecting the three theatres to share the same preparation space, they efficiently reduced the floor area and better corresponded to the urban context.

The members of the Jury of Taipei Performing Arts Centre		
1	Louisa Hutton	Founder of Sauerbruch Hutton architectural firm
2	Mohsen Mostafavi	Dean of the Graduate School of Design at Harvard University
3	Mack Scogin	Founder of Mack Scogin Merrill Elam Architects
4	Tseng, Chun-Tei	Lifetime Chair Professor at Faculty of Architecture and the Director of the Transdisciplinary Design and Innovation Shop (TDIS) of National Yang-Ming Chiao Tung University
5	Stan Lai	Taiwanese playwright and theatre director, Founder of Performance Workshop
6	King, Kwang-Yu	Taiwanese architect, Founder of King Shih Architects
7	Chang, Shu	Taiwanese architect

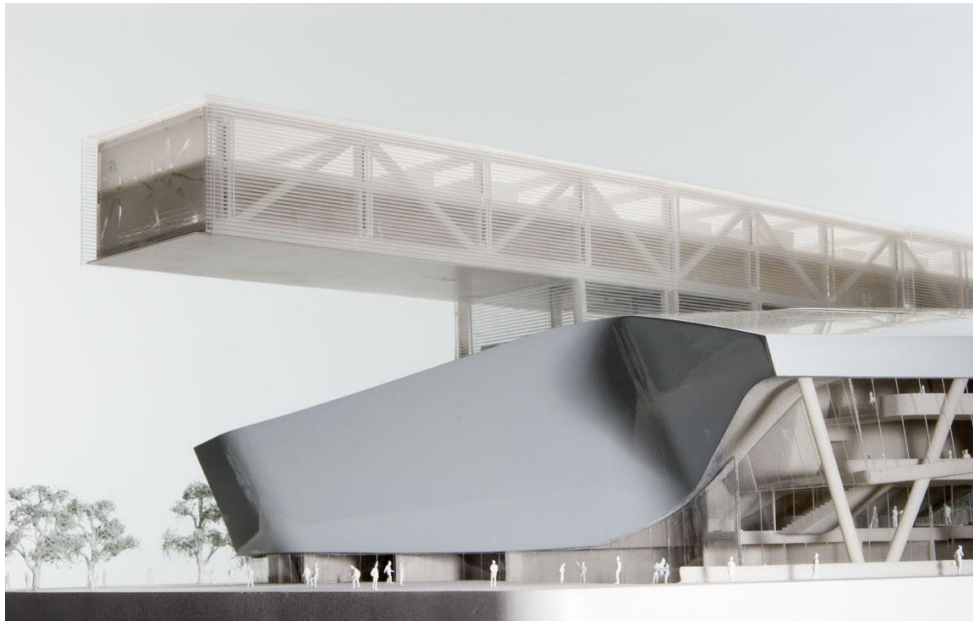
Table 4.1.2 The members of the Jury of Taipei Performing Art Centre

⁷¹ Publication of Tender Awarding from Government e-Procurement System

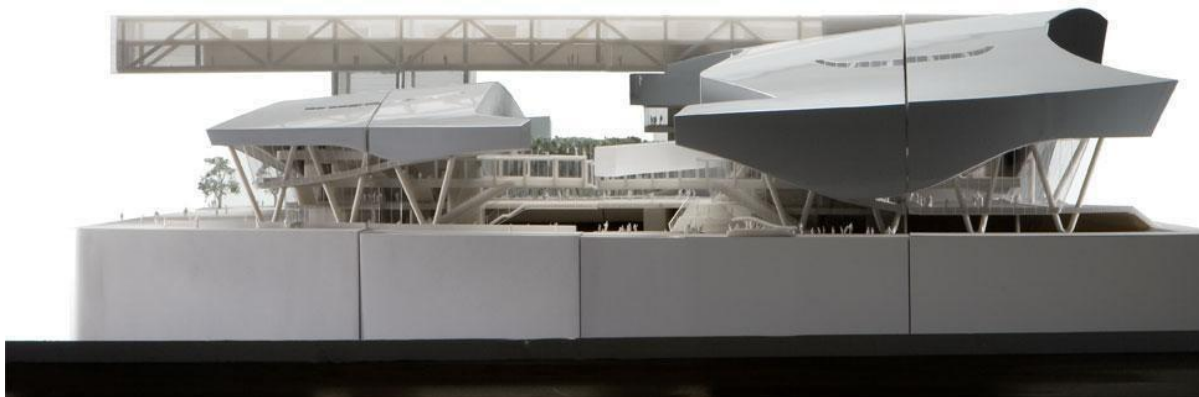
⁷² Chang, S. (2009). After the competition: Architect Shu Chang talks about international competition of Taipei Performing Arts Center. *Taiwan Architect*, 2009.03, 104-105

⁷³ 臺北藝術中心國際競圖《第二名》--基隆河上的寶石 [The Second Prize of the competition for Taipei Performing Arts Center]. *Taiwan Architect*, 2009.03, 72-79

- Design Proposal by Morphosis



[Fig 4.1.3](#)⁷⁴



[Fig 4.1.4](#)⁷⁵

⁷⁴ Fig 4.1.3 [Model of Taipei Performing Arts Center proposal, designed by Morphosis].
<https://www.morphosis.com/architecture/42/>

⁷⁵ Fig 4.1.4 [Model of Taipei Performing Arts Center proposal, designed by Morphosis].
<https://www.morphosis.com/architecture/42/>

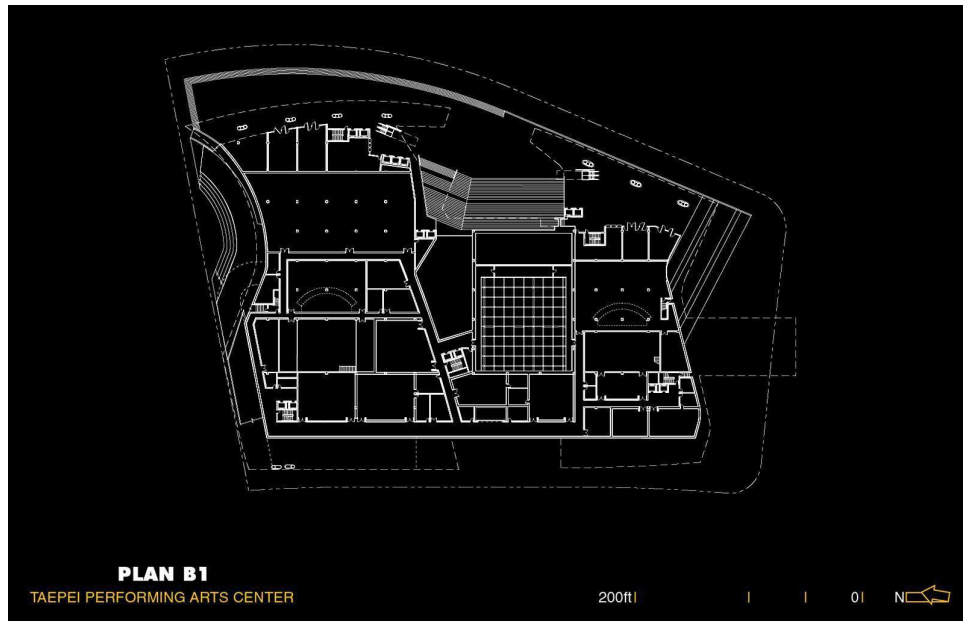


Fig 4.1.5 ⁷⁶

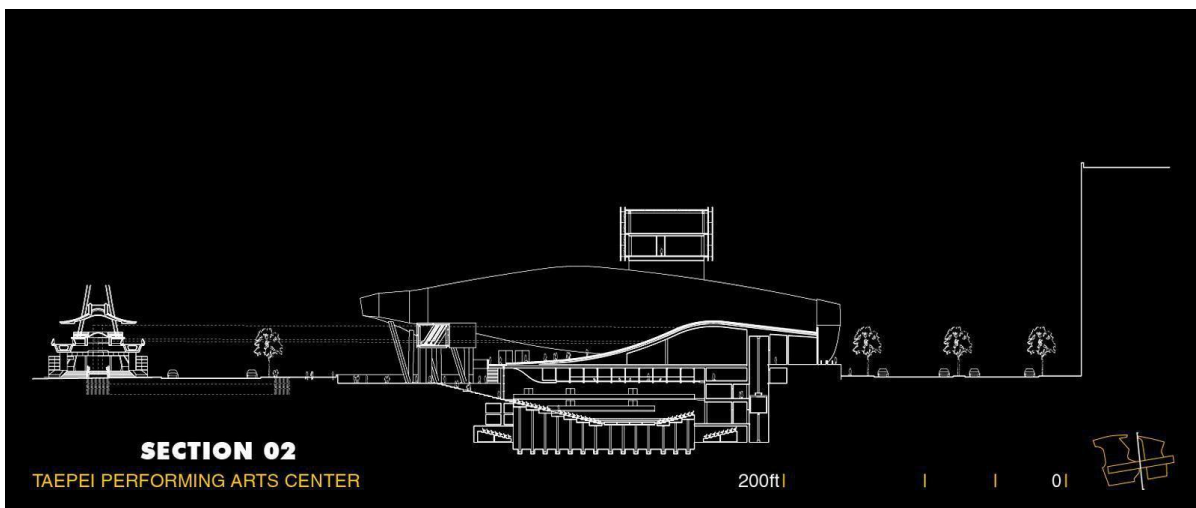


Fig 4.1.6 ⁷⁷

⁷⁶ Fig 4.1.5 [Plan of Taipei Performing Arts Center proposal, designed by Morphosis].
<https://www.morphosis.com/architecture/42/>

⁷⁷ Fig 4.1.6 [Section of Taipei Performing Arts Center proposal, designed by Morphosis].
<https://www.morphosis.com/architecture/42/>

- Design Proposal by OMA



[Fig 4.1.7](#) ⁷⁸



[Fig 4.1.8](#) ⁷⁹

⁷⁸ Fig 4.1.7 Stowers,C. Taipei Performing Arts Center. [Photograph].
<https://www.insideoutside.nl/Taipei-Performing-Arts-Center>

⁷⁹ Fig 4.1.8 Stowers,C. Interior view of Taipei Performing Arts Center. [Photograph].
<https://www.insideoutside.nl/Taipei-Performing-Arts-Center>

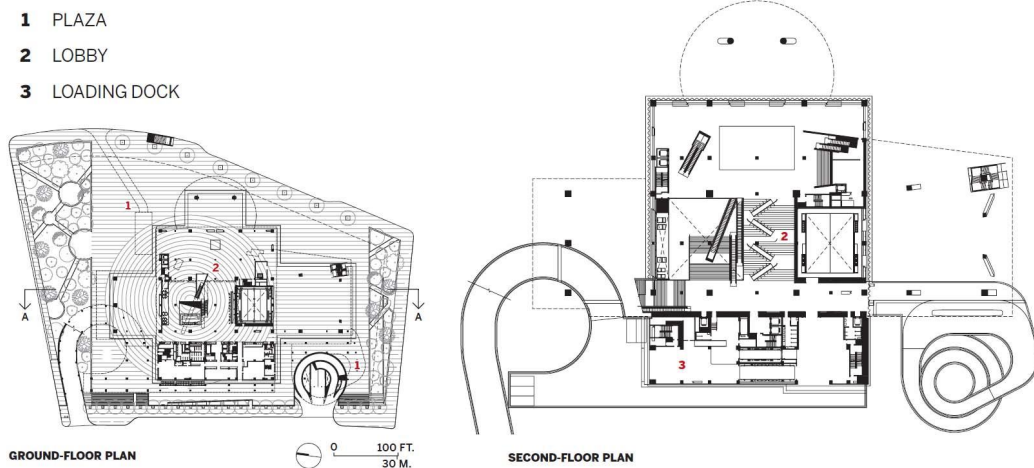


Fig 4.1.9⁸⁰

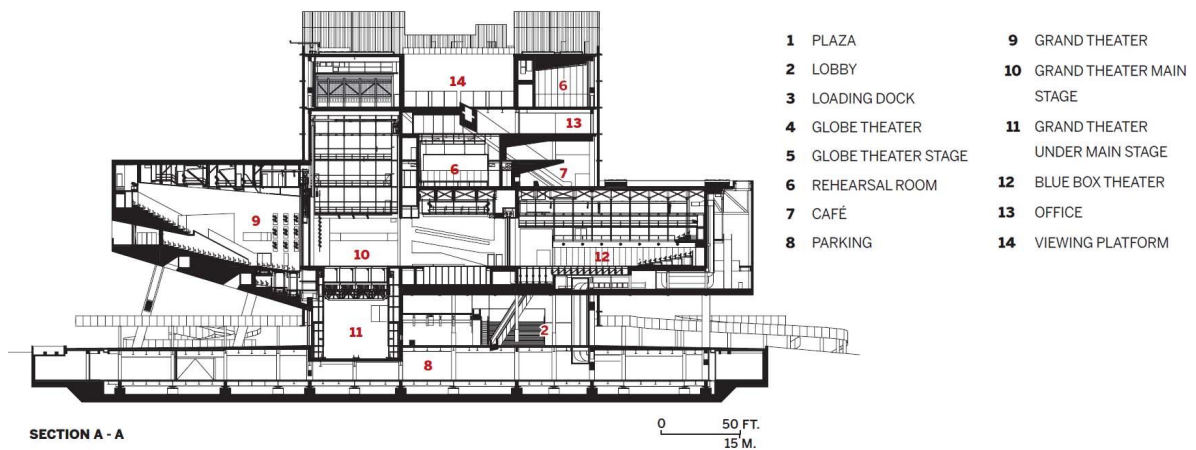


Fig 4.1.10⁸¹

⁸⁰ Fig 4.1.9 [Plans of Taipei Performing Arts Center, designed by OMA].
<https://www.architecturalrecord.com/articles/15951-at-omas-taipei-performing-arts-center-building-as-public-performance>

⁸¹ Fig 4.1.9 [Section of Taipei Performing Arts Center, designed by OMA].
<https://www.architecturalrecord.com/articles/15951-at-omas-taipei-performing-arts-center-building-as-public-performance>

4.2 National Kaohsiung Center for the Arts (Weiwuying) by Mecanoo (2007/2018)



Fig 4.2.1

Project	National Kaohsiung Center for the Arts
Architect:	Mecanoo
Local Architect:	Archasia Design Group
Location:	Kaohsiung
Completion Date:	October 2018
Cost:	NTD 10,700,000,000 (approx. €300,000,000)
Floor Area:	141,116m ²
Client:	Ministry of Culture (central government)

Table 4.2.1 Project Information_National Kaohsiung Center for the Arts

⁸² Fig 4.2.1 Baan, I. An aerial view of Taiwan's National Kaohsiung Center for the Arts. [Photograph]. <https://www.archdaily.com/904019/national-kaohsiung-center-for-the-arts-mecanoo>

The Kaohsiung National Center for the Arts, also known as Weiwuying, is one of the most important constructions in southern Taiwan by the central government. It is a major cultural project with an international and global perspective, aimed at promoting regional balance and connecting the theatres in southern Taiwan with the world. The project includes an international-level music hall (with 2,300 seats), a theatre (with 2,000 seats), a playhouse (with 800-1,000 seats), small theatres (with 200-500 seats), and related facilities to enhance the level of performing arts facilities in southern Taiwan, reduce the north-south gap, and further drive the growth of arts and cultural groups in the south.⁸³ The renowned Dutch architectural firm Mecanoo, in collaboration with local architect Hsing-Hua Lo from Archasia Design Group, designed the Weiwuying structure. The magnificent building spans over 141,000 sqm and stands in the midst of a park of 470,000 sqm located at the heart of Kaohsiung. This design feature made it the world's biggest performing arts centre housed in a single structure upon its completion.

The design of Weiwuying draws inspiration from the curvaceous canopies formed by the banyan trees in the surrounding area. The architect was particularly inspired by the intricate and entangled roots of the centenarian banyan trees, which led to the creation of a permeable and fluid space.⁸⁴ The four theatres are covered by an enormous roof, and the connecting spaces between the theatres extend to the building's facade, blending the boundaries between indoors and outdoors, solid and void. These openings allow for natural ventilation and scenic views of the park, providing a refreshing retreat from the sub-tropical sun and frequent rains. The open area allows for unrestricted access, enabling visitors to move freely through the space. The lack of physical barriers not only encourages natural airflow but also fosters a sense of connectedness between the theatre and daily life, providing visitors with an environment that is conducive to activities and relaxation. In essence, the venue is designed to be more of a leisure centre than an opera house, as visitors are invited to make themselves at home, with some even taking their shoes off, exercising, or lying in the shade. According to the artistic director of Weiwuying, Chien Wen-Pin, the project has resulted in an unexpected but welcome transformation of public space, where visitors are using the area in ways that were not planned or anticipated.⁸⁵

⁸³ National Kaohsiung Center for the Art. (2007). *National Kaohsiung Performing Arts Center International Competition R.O.C. (Taiwan) Award-winning and Participant Projects*. Kaohsiung: National Kaohsiung Center for the Art

⁸⁴ National Kaohsiung Centre for the Arts. (n.d.) Mecanoo official website. <https://www.mecanoo.nl/Projects/project/54>

⁸⁵ Wainwright, O. (2022, Oct 19). Epic scenes: the biggest arts venue on Earth lands in Taiwan. *The Guardian*. <https://www.theguardian.com/artanddesign/2018/oct/19/national-kaohsiung-centre-for-the-arts-taiwan-review-a-260m-cultural-paradise>



Fig 4.2.2

Comparison with the Second-place Entry

A total of 44 architects from around the world participated in the competition, with six finalists selected in the first round and five of them meeting the qualifications and entering the final round. The final rankings were: first place to Mecanoo, second place to Zaha Hadid Architects (England), third place to Kiyoshi Sey Takeyama + AMORPHE (Japan), with honourable mentions going to Weber Hofer Partner AG Architekten ETH SIA (Switzerland) and Kris Yao (Taiwan).⁸⁷ The judges expressed that Mecanoo not only has a strong and professional team but also demonstrated, through their proposal for the project, their rich experience in designing theatres as well as their success in integrating with the local culture. Mecanoo's design incorporates fluid space and an intimate connection with the landscape, meeting the trend of ecological and sustainable approaches, and creating a landmark building that is in line with international standards. As a result, the judges agreed to award Mecanoo the top prize in the competition.⁸⁸

⁸⁶ Fig 4.2.2 Kaohsiung Center for the Arts (Weiwuying). National Kaohsiung Center for the Arts. [Photograph]. <https://www.mecanoo.nl/Projects/project/54>

⁸⁷ Publication of Tender Awarding from Government e-Procurement System

⁸⁸ Central News Agency. (2007, March 23) Results announced for the International Competition of National Kaohsiung Center for the Arts. Central News Agency. <https://www.cna.com.tw/>

It should be noted that there is no jury review of every entry published after the competition, which makes it difficult to get a glimpse of how the jury discussed and arrived at the final outcome. However, based on the presentation boards published⁸⁹, it is evident that Mecanoo presented their proposal with close attention to the site context. Both the first and second-place designs proposed a single large canopy covering the volume of the theatres, but Mecanoo's design appeared to be more cost-efficient. The project site is quite spacious, allowing the architects a lot of freedom in laying out the building. In Mecanoo's presentation, the strategies for locating the volume were clearly outlined, with thoughtful consideration given to neighbouring building blocks, traffic flow, and the placement of theatre entrances. In contrast, Zaha Hadid Architects' proposal did not offer much detail on site planning strategies, nor did it reference the connection with the design and local culture in the presentation boards. Mecanoo also devoted significant attention to park planning, designing open spaces in the buildings to integrate seamlessly with the surrounding park. They even created an open amphitheatre where the roof touched the earth, which not only added an additional theatre beyond the client's original request but also enabled the building to interact with the surrounding park.

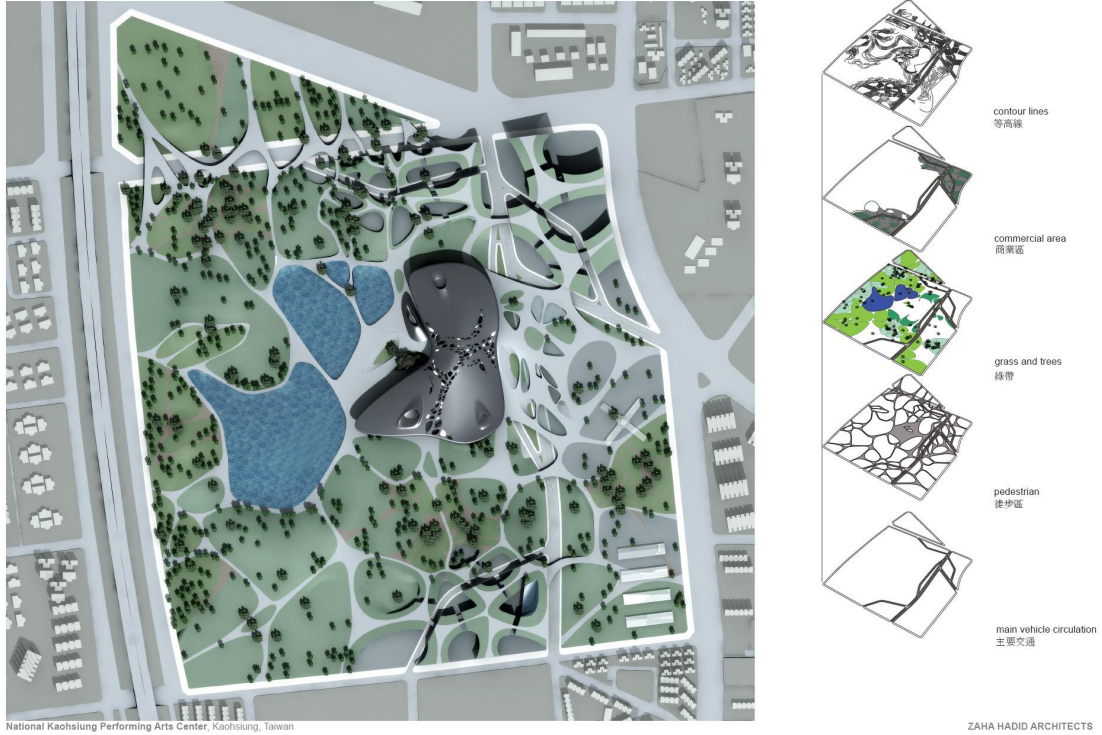
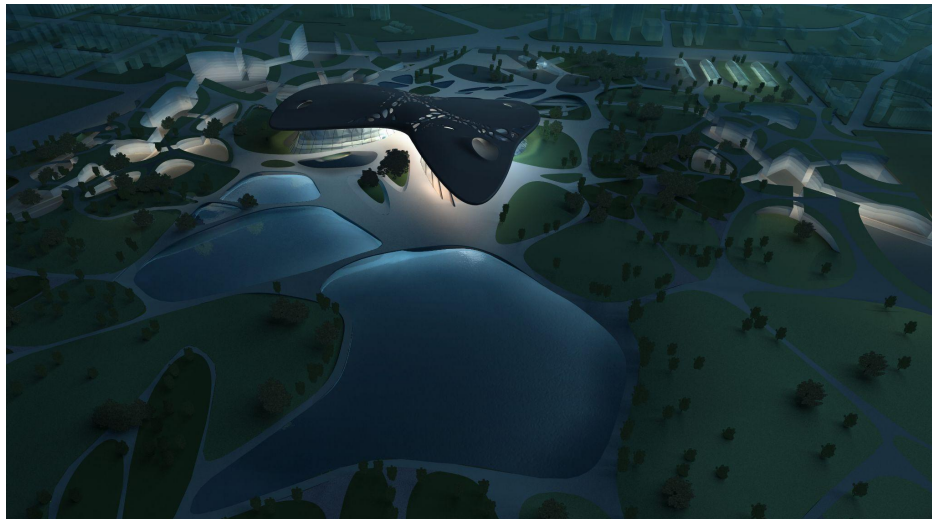
The members of the Jury of National Kaohsiung Center for the Arts		
1	Toyo Ito	Architect. Designed Taichung Opera House (2006/2014)
2	Philip Ursprung	Professor at ETH Zürich
3	Mirko Zardini	Director of the Canadian Centre for Architecture
4	Mohsen Mostafav	Dean of the College of Architecture, Art and Planning at Cornell University
5	Adele Santos	Dean of the School of Architecture and Planning at Massachusetts Institute of Technology
6	Ming Cho Lee	Theatrical Set Designer
7	Han, Pao-Teh	Taiwanese architect, a renowned architectural scholar.
8	Chen Mai	Taiwanese architect
9	Kuo Chao-Li	Professor at the Graduate Institute of Urban Planning of National Taipei University
10	Hsu, Po-Yun	Musician, theatre performance specialist

Table 4.2.2 The members of the Jury of National Kaohsiung Center for the Arts

⁸⁹ National Kaohsiung Center for the Art. (2007). *National Kaohsiung Performing Arts Center International Competition R.O.C. (Taiwan) Award-winning and Participant Projects*. Kaohsiung: National Kaohsiung Center for the Art

- Design Proposal by Zaha Hadid

02. landscape/ planning

Fig 4.2.3⁹⁰Fig 4.2.4⁹¹

⁹⁰ Fig 4.2.3 [Site Plan of Weiwuying proposal by Zaha Hadid Architects.] Source: National Kaohsiung Center for the Art. (2007). National Kaohsiung Performing Arts Center International Competition R.O.C. (Taiwan) Award-winning and Participant Projects. Kaohsiung: National Kaohsiung Center for the Art

⁹¹ Fig 4.2.4 [Aerial View of Weiwuying proposal by Zaha Hadid Architects.] Source: National Kaohsiung Center for the Art. (2007). National Kaohsiung Performing Arts Center International Competition R.O.C. (Taiwan) Award-winning and Participant Projects. Kaohsiung: National Kaohsiung Center for the Art



[Fig 4.2.5](#) ⁹²



[Fig 4.2.6](#) ⁹³

⁹² Fig 4.2.5 [Perspective of Weiwuying proposal by Zaha Hadid Architects.] Source: National Kaohsiung Center for the Art. (2007). National Kaohsiung Performing Arts Center International Competition R.O.C. (Taiwan) Award-winning and Participant Projects. Kaohsiung: National Kaohsiung Center for the Art

⁹³ Fig 4.2.6 [Perspective of Weiwuying proposal by Zaha Hadid Architects.] Source: National Kaohsiung Center for the Art. (2007). National Kaohsiung Performing Arts Center International Competition R.O.C. (Taiwan) Award-winning and Participant Projects. Kaohsiung: National Kaohsiung Center for the Art

- Design Proposal by Mecanoo

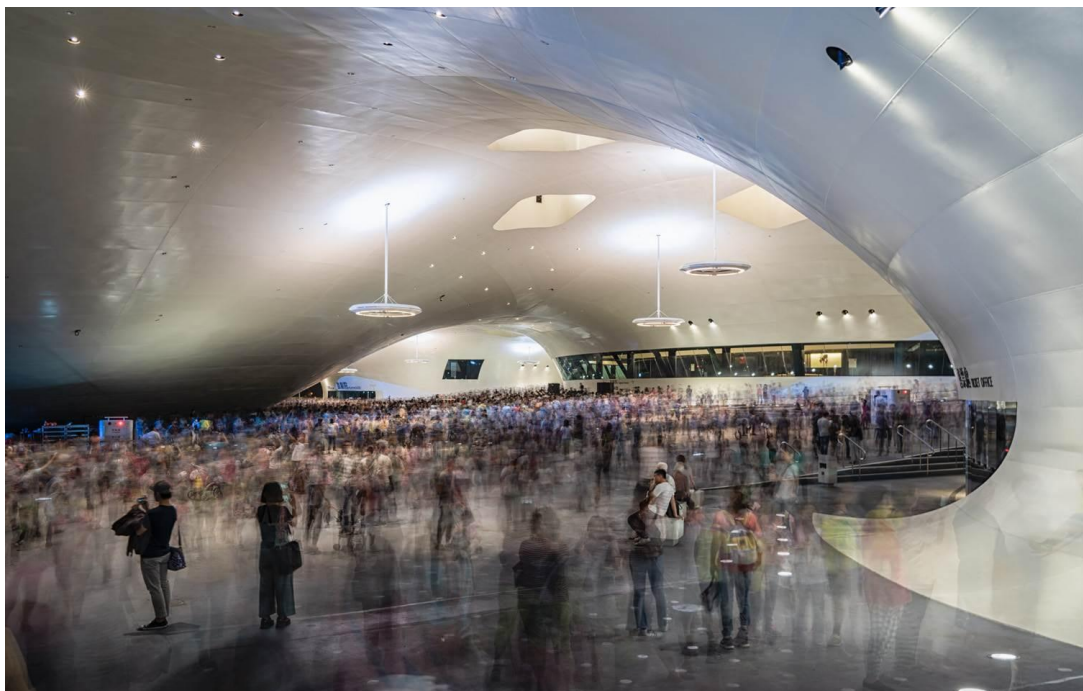


Fig 4.2.7⁹⁴

⁹⁴ Fig 4.2.7 [Site Plan of Weiwuying proposal by Mecanoo.] Source: National Kaohsiung Center for the Art. (2007). National Kaohsiung Performing Arts Center International Competition R.O.C. (Taiwan) Award-winning and Participant Projects. Kaohsiung: National Kaohsiung Center for the Art



[Fig 4.2.8](#) ⁹⁵



[Fig 4.2.9](#) ⁹⁶

⁹⁵ Fig 4.2.8 Baan, I. National Kaohsiung Center for the Arts [Photograph]
<https://www.archdaily.com/904019/national-kaohsiung-center-for-the-arts-mecanoo>

⁹⁶ Fig 4.2.9 Boonstra, S. National Kaohsiung Center for the Arts [Photograph]
<https://www.mecanoo.nl/Projects/project/54>

4.3 Tainan Spring: Transformation of China-Town Plaza by MVRDV (2015/2020)



Fig 4.3.1

Project	Tainan Spring: Transformation of China-Town Plaza
Architect:	MVRDV
Local Architect:	The Urbanists Collaborative
Location:	Tainan City
Completion Date:	February 2020
Cost:	NTD 150,000,000 (approx. €4,460,000)
Floor Area	2,687 m ²
Client	Bureau of Urban Development, Tainan City Government (Municipality)

Table 4.3.1 Project Information_ Transformation of China-Town Plaza

⁹⁷ Fig 4.3.3 Scagliola, D. Tainan Spring, designed by MVRDV, completed in 2020. [Photograph]. <https://www.mvrdv.nl/projects/272/tainan-spring>

The Tainan Axis Landscape Transformation project is aimed at enhancing the cityscape of Tainan and stimulating tourism and commercial development in the old city area. This landscape renovation initiative includes introducing water facilities to the previously filled-in canal's blind section, as well as the demolition of the vacant shopping mall, known as China Town. The project seeks to create a large-scale open public space that connects the urban green belts to the canal waterfront.⁹⁸

Tainan, recognized as Taiwan's oldest city, has a rich history. The site of the project is located in the Wu Jia Gang historic settlement, which features five canals connecting the city centre to the estuary. This area has been the most important commercial harbour since the 18th century. The ancient canal in Tainan faced years of siltation, which led the city government to decide to fill the canal in 1977.⁹⁹ The China Town structure was then built in this location, and completed in 1983, which was designed by Architect Chu-yuan Lee and had an exterior resembling traditional Chinese architecture. During the 1980s and 1990s, China Town served as the hub of consumption and entertainment for Tainan residents. However, due to changing consumption patterns and management issues, the area became a gathering place for low-income households, leading the city government to perceive it as an urban tumour.¹⁰⁰ The Tainan Axis Landscape Transformation project aims to revitalize the area, create new public spaces, and connect the old city to the canal waterfront, providing new opportunities for the revival and development of the old city area.¹⁰¹

The intervention comprises two parts: the Chinatown building plaza and Hai'an Road. The design concept of this project starts with the connection between the demolished buildings of Chinatown and the greenbelt of Hai'an Road. The aim is to restore the historical relationship between the city and the lagoon on the site and provide a new urban green space. Three main creative ideas were developed: nature, living, and the lagoon. The basement structure of Chinatown was preserved during the demolition, creating an underground space beneath the original building that resembles ruins. This space includes a waterfront walkway surrounded by natural greenery and hilly terrain, intended to serve as a public gathering place, similar to the ruins of ancient Roman cities. Rainwater from nature is incorporated, creating a water-friendly atmosphere that regulates the urban microclimate. A wide variety of

⁹⁸ Bureau of Urban Development, Tainan City Government. (2016). International Landscape Competition for Tainan Axis Landscape Transformation. Kaohsiung: Hanteam Image Enterprise CO., LTD.

⁹⁹ Huang, L.C. (2021, March 24)並未華麗轉身的舊現場，如何／是否與新場域對話：河樂廣場的觀察與反思 [How/Whether to engage in dialogue with the new venue when the old scene makeover had failed: Observation and reflection on the former Chinatown Plaza]. <https://mag.clab.org.tw/clabo-article/tinan-spring-and-the-city/>

¹⁰⁰ Lai, Y.H. (2016, March 24). 隨運河輪轉的城：台南與中國城[A city that ebbs and flows with the canal: Tainan and the Chinatown]. 典藏[Artouch]. <https://artouch.com/art-views/content-4717.html>

¹⁰¹ Competition for the Urban Axis Regeneration in Tainan. *Taiwan Architect*, 2015.12, 92-95

plants, resembling a tropical jungle, are planted along the canal, extending to Hai'an Road, which enriches the city's unique ecological diversity. The lantern-lined street facilities along the Hai'an Road create a relaxed atmosphere that runs through the pedestrian walkway, making the city more vibrant.¹⁰²



Fig 4.3.2

¹⁰² Competition for the Urban Axis Regeneration in Tainan, Taiwan Architect, 2015.12, 92-95

¹⁰³ Fig 4.3.2 [Chinatown Plaza Building]. <https://artouch.com/art-views/content-4717.html>



Fig 4.3.3

Comparison with the Second-place Entry

In the competition, 22 companies participated, and six were selected as finalists in the first round. The final rankings were as follows: The Urbanists Collaborative in collaboration with MVRDV took first place, Habitech Architects (Taiwan) in collaboration with Local Environmental System Research Corporation¹⁰⁵ (Japan) second place, FID-TEK International Consultant Co., Ltd (Taiwan) third place, and Chuang Hsueh-Neng Architect (Taiwan) in collaboration with AECOM fourth place.¹⁰⁶

The second-place project is a design featuring an open space that resembles a canal, with the aim of showcasing two main lifestyles of the people in Tainan. The first is the "sunset canal" (Chinatown), where people can once again watch the sunset as they did before the Chinatown building blocked the view from the old city area. The canal carries historical significance and also serves as an ecological site for wetland restoration, where people and herons can enjoy the sunset together in the city centre. The second is the "edible canal" (Hai'an Road), which showcases the local food culture. The "edible landscape" encourages

¹⁰⁴ Fig 4.3.3 Scagliola, D. Tainan Spring, designed by MVRDV, completed in 2020. [Photograph]. <https://www.mvrdv.nl/projects/272/tainan-spring>

¹⁰⁵ 株式会社地域環境システム研究所 (translated by the author)

¹⁰⁶ Publication of Tender Awarding from Government e-Procurement System

food production and community interaction while leaving room for flexibility, inspiring creative designs and flexible utilization of local shops.¹⁰⁷

The second-place proposal features a wide staircase that leads down to the canal, which is a significant departure from MVRDV's proposal, where a part of the Chinatown building is retained. MVRDV's decision to preserve part of the structure reflects their approach to valuing local culture and the existing urban condition. The significance of water in the area's history is highlighted through the creation of a paddling pool, which allows people to interact with the water. The plaza can be enjoyed with or without water, providing various options for activities. The ability to adapt to change is a characteristic that makes Taiwan an outstanding ancient capital, and MVRDV's design showcases this resilience by creating a plaza of terrain hills that is closely connected to the existing building.

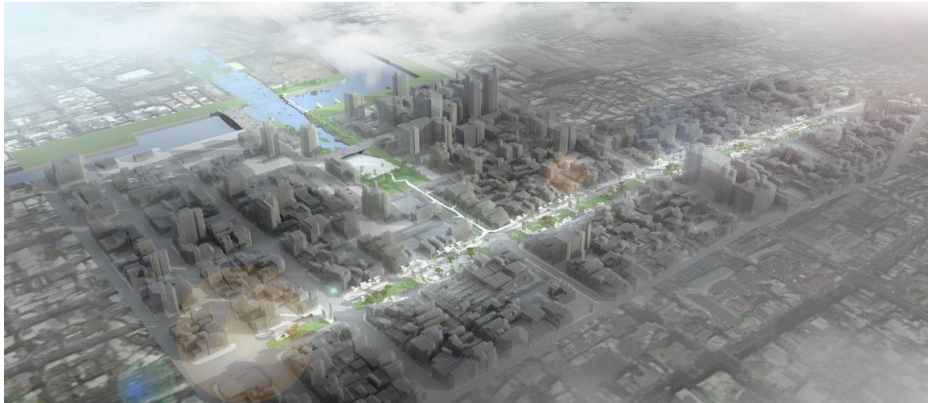
While there is no jury review published for this project, it is likely that MVRDV's decision to preserve a part of the Chinatown building is what sets them apart from other proposals. The resulting intimate and interactive public space better corresponds to the neighbourhood and showcases the collective memory of the building. Ultimately, MVRDV's design showcases a unique combination of history, culture, and resilience that coexists with water, making it an outstanding addition to the Tainan cityscape.

The members of the Jury of Transformation of China-Town Plaza		
1	Huub Juurlink	Director Partner of CULD BV Complex Urban Landscape Design, former Member Committee for Building and Monuments - City of Rotterdam
2	Heng, Chye- Kiang	Dean of the School of Design and Environment at the National University of Singapore
3	Wang, Wei-Jen	Department Head in the Department of Architecture at the University of Hong Kong
4	Tseng, Shu-Cheng	Deputy Mayor of Tainan City Government, PhD in Civil Engineering, Master in Architecture
5	Wu, Kwang-Tyng	Associate Professor of Department of Architecture at National Cheng Kung University
6	Yu, Chao-Ching	Department of Landscape Architecture of the Chung Yuan Christian University, Planning Consultant at San Francisco Planning Department in the United States
7	Patrick Too	Principal Urban Designer of New York City Dept of City Planning
8	Wu, Hsin-Hsou	Director of the Bureau of Urban Development, Tainan City Government

Table 4.3.2 The members of the Jury of Transformation of China-Town Plaza

¹⁰⁷ 中國城廣場地區工程委託設計監造技術服務案府城軸帶 [Design and Construction Supervision Service of China-Town Plaza and the Neighborhood Area]. (n.d.). Habitech Architects official website. <https://www.habitech.com.tw/portfolio-item/>

- Design Proposal by Habitech Architects



[Fig 4.3.4](#) ¹⁰⁸



[Fig 4.3.5](#) ¹⁰⁹



[Fig 4.3.6](#) ¹¹⁰

¹⁰⁸ Fig 4.3.4 [Aerial View of Tainan Axis proposal by Habitech Architects]

<https://www.habitech.com.tw/portfolio-item>

¹⁰⁹ Fig 4.3.5 [Perspective from the former Chinatown Building, Tainan Axis proposal by Habitech Architects]

<https://www.habitech.com.tw/portfolio-item>

¹¹⁰ Fig 4.3.6 [Perspective from Hai'an Road, Tainan Axis proposal by Habitech Architects]

<https://www.habitech.com.tw/portfolio-item>

- Design Proposal by MVRDV

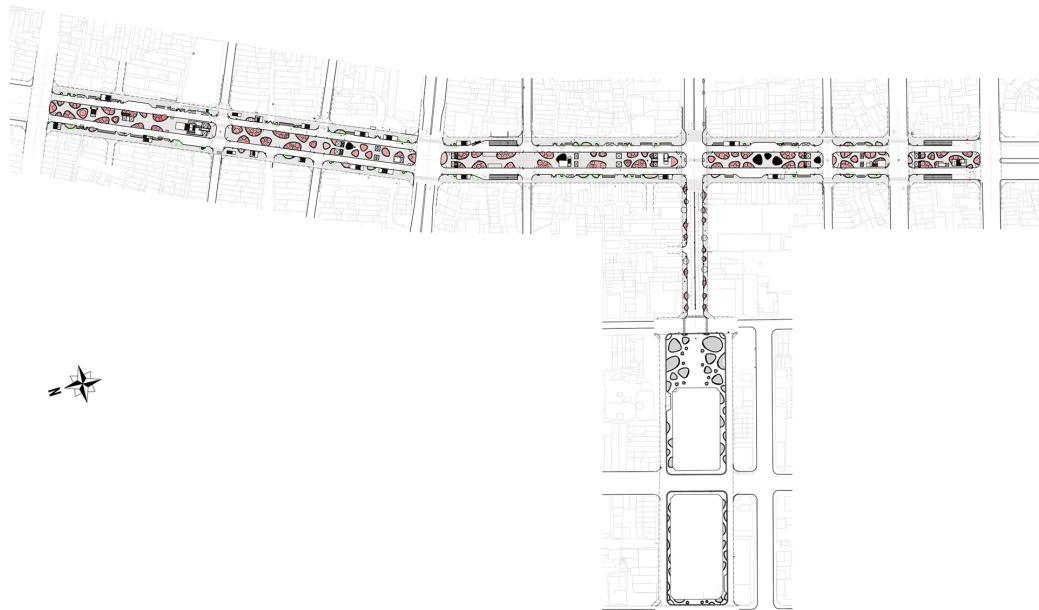


Fig 4.3.7¹¹¹

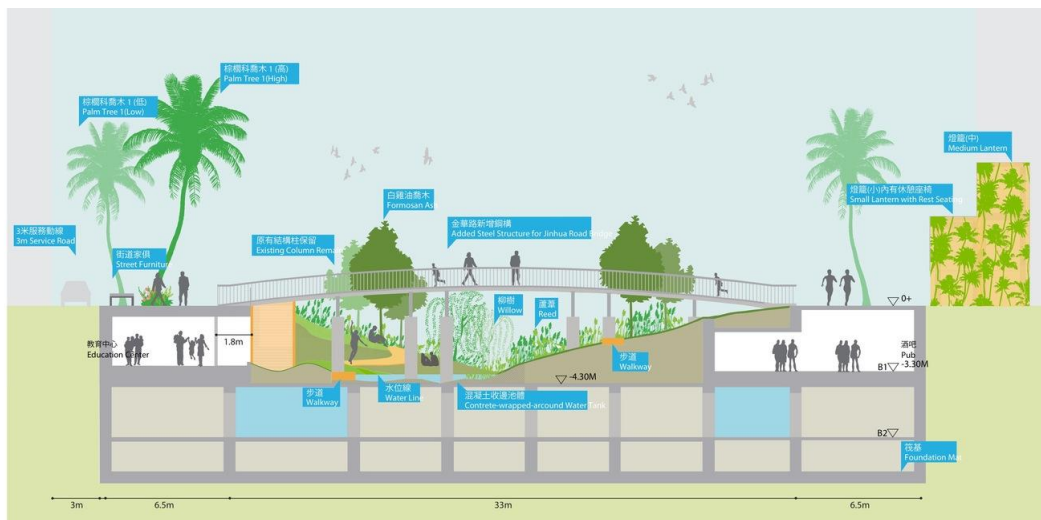


Fig 4.3.8¹¹²

¹¹¹ Fig 4.3.7 [Site Plan of Tainan Spring, designed by MVRDV]. <https://www.mvrdv.nl/projects/272/tainan-spring>

¹¹² Fig 4.3.8 [Long Section of Tainan Spring, designed by MVRDV]. <https://www.mvrdv.nl/projects/272/tainan-spring>

4.4 Overview of Superdutch's Influence on Taiwan's public building design

The analysis presented above demonstrates that the Superdutch architects have been successful in creating new open civic spaces in their projects, allowing cities to embrace new possibilities of collective public life. All three projects have created welcoming spaces for citizens to enjoy social encounters, with a focus on improving the quality of public spaces that have significantly changed the daily lives of locals. These projects have also created new venues for formal and informal activities, accommodating a variety of activities. For instance, the covered plaza in Weiwuying serves as a place for yoga and Taiji, while the Tainan Spring has become a sunken stage for modern dance performances. (Figure 4.4.1 and Figure 4.4.2) These projects are exemplary of how Taiwan's approach to public spaces has evolved beyond the mere increase in numbers to embrace the idea of multi-use within condensed urban settings. The notion of multi-functional public spaces has been valued in public architecture design, as it enables cities to create more sustainable and adaptable spaces that can cater to diverse needs. These Superdutch projects have influenced the perception of public spaces in Taiwan and have raised awareness of the benefits of well-designed public spaces. These projects demonstrate how a city can successfully interweave individual life with representative values of equality and inclusiveness in contemporary public spaces.

The architects' commendable ability to handle complex urban contexts is demonstrated in their successful transformation of diverse sites including a former night market located in the busiest area in front of a metro station, a former military base, and an abandoned commercial building situated in a historical area. The architects have successfully tackled the existing constraints of the sites, which are extremely complicated and hybrid in Taiwan, and have come up with innovative solutions. Their unconventional approaches set them apart from entries worldwide and surpass even those of local architects who are well aware and familiar with Taiwan's unique urban conditions¹¹³.

In addition to their experimental and daring designs, Superdutch architects have introduced new materials and construction techniques in Taiwan, as seen in the Taipei Performing Arts Centre's construction of the globe and the use of corrugated glass. These innovations have set a new standard for building techniques in the region. Similarly, in Weiwuying, contractors partnered with the local ship-making industry to create the facades' curved metal surfaces,

¹¹³ Chang, S. (2009). After the competition: Architect Shu Chang talks about international competition of Taipei Performing Arts Center, *Taiwan Architect*, 2009.03, 104-105

taking advantage of Kaohsiung's status as a port city.¹¹⁴ The project's successful completion highlights the architects' ability to push the limits of what is achievable in construction and serves as a catalyst for local contractors to improve their expertise and proficiency.

The playful, modern, and international expression of these new projects has successfully achieved the government's goal of city marketing. They have garnered attention from abroad and have been covered by a wide range of international news and media. The news coverage of these projects frequently touched upon the complex relationship between Taiwan and China, albeit with varying degrees of explicitness. The Guardian, for example, reported on the opening of Weiwuying, remarking that "as China picks off Taiwan's allies with dollar diplomacy, it seems as if cultural diplomacy is one of the few weapons it has left."¹¹⁵ Similarly, Izzy Kornblatt's article noted that "Taiwan today...seems fittingly revolutionary" in light of the perpetual threat of a Chinese invasion.¹¹⁶ Meanwhile, the Economist recognized the Taipei Performing Arts Centre as a stage for free expression.¹¹⁷ These statements reflect the international attention brought to Taiwan by Superdutch's innovative design, which has not only transformed the use of public buildings and shared civic spaces but also helped raise Taiwan's profile on the global stage.

¹¹⁴ Horton, C. (2019, Jan 29). In Taiwan, an Invitation to a 'Living Room' for Culture. *The New York Times*. <https://www.nytimes.com/2019/01/29/business/in-taiwan-an-invitation-to-a-living-room-for-culture.html>

¹¹⁵ Wainwright, O. (2022, Oct 19). Epic scenes: the biggest arts venue on Earth lands in Taiwan. *The Guardian*. <https://www.theguardian.com/artanddesign/2018/oct/19/national-kaohsiung-centre-for-the-arts-taiwan-review-a-260m-cultural-paradise>

¹¹⁶ Kornblatt, I. (2022, Dec 1). At OMA's Taipei Performing Arts Center, Building as Public Performance. *Architectural Record*. <https://www.architecturalrecord.com/articles/15951-at-omas-taipei-performing-arts-center-building-as-public-performance>

¹¹⁷ The Taipei Performing Arts Centre is a stage for free expression. (2022, Aug 12). *Economist*. <https://www.economist.com/culture/2022/08/12/the-taipei-performing-arts-centre-is-a-stage-for-free-expression>

Conclusion

Summary of Superdutch's Influence on Taiwan's public building design

The Netherlands has a unique landscape that is predominantly artificial, with about a quarter of its land lying below sea level. This has necessitated innovative solutions in urban planning and engineering to manage the water and create habitable spaces.¹¹⁸ Over time, the country has developed a culture of collaboration between engineers, urban planners, and multiple public sectors, leading to the creation of some of the most innovative and sustainable cities in the world. This culture of innovation and collaboration, combined with its academically rigorous education, has propelled the Netherlands to the forefront of modern architecture and urban design.

In contrast, Taiwan has a relatively short history of modern architecture, which has constrained its ability to develop its own unique architectural language. Following Japanese colonization and the Second World War, a gap in architectural professionals emerged. Over the past half-century, this gap has gradually closed, as an increasing number of architects have returned to Taiwan to practice after receiving education abroad. Consequently, the nation has witnessed a surge in architectural diversity and innovation, leading to a shared accumulation of knowledge. Despite the progress, Taiwan's limited resources and small market size continue to present challenges. Consequently, Taiwan has relied heavily on international collaboration.

The growing number of Dutch architects being commissioned for public building projects in Taiwan is not merely a coincidence of economic necessity pushing them to seek business abroad. It is because Dutch design characteristics are closely aligned with what Taiwan is seeking in international competitions. The Superdutch architects' reputation, rich experience in certain typologies, and their international and modern expression in design have all played a part in their success in Taiwan. Furthermore, their innovative design has opened up new

¹¹⁸ Betsky, A., & Eeuwens, A. (2004). *False flat : why dutch design is so good*. Phaidon.

possibilities and discussions in the architectural discourse, which is evident from the numerous completed projects in Taiwan, including the three cases analyzed in Chapter 4.

The Superdutch offer a noteworthy example of how government and institutional subsidies and support can contribute to architectural achievements, making them a valuable topic for further investigation. In the 1980s, the AIR conferences invited prestigious foreign architects to the Netherlands to discuss urban issues, allowing Dutch architects to learn from these discussions with people from all over the world. During that period, Dutch architects like Meccano and Larelse Van der Meer worked as the local representatives for Alvaro Siza and Bernard Tshumi.¹¹⁹ Taiwanese architects should look up to these examples and see international competitions as a means to learn from and be motivated by foreign architects. The ultimate goal of organizing international architectural competitions in Taiwan should be to cultivate and empower local architects by facilitating international collaboration, ultimately leading to a comparable level of expertise with their foreign counterparts throughout the design process. Therefore, international competitions serve as a platform for intellectual exchange and provide opportunities for exposure to new perspectives and innovative design approaches from around the world. By actively participating in such events, Taiwanese architects can not only hone their skills but also contribute to the global architectural discourse, further enhancing their professional development and raising the country's profile in the international arena.

The significance of architecture extends beyond just its visual impression; it also involves how it is organized internally and how it interacts with its environment. Revised sentence: The Superdutch have not only put Taiwan on the international architectural map with their iconic designs, but have also exerted a profound influence on public building design in Taiwan. This is due to their innovative approaches, which prioritize the creation of multifunctional public spaces and emphasize the importance of livable urban conditions, all of which have had a significant impact on the country's built environment. Through international competitions, Superdutch architects have set wonderful examples of how modern cities should be. By exploring the background of the generation of Superdutch, it is demonstrated that collaboration, education, and government support are important in shaping the future of architecture. As Taiwan continues to develop its architectural landscape, it should continue to embrace international collaborations, nurture local talent, and prioritize inclusive public space design.

¹¹⁹ Lootsma, B. (2003). *Superdutch: New architecture in the Netherlands*. Thames & Hudson.

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Appendix:

a. A List of Government-Funded International Competitions in Taiwan as of 2022

*Year: The year of the publication of the awarding contract

*Budget Unit: (NTD)

*Color Scheme: Yellow-Japan, Green-the US, Orange-the Netherlands

Year	Project Name in Chinese						Notes
	Subject of procurement						
	Typology	Entries	Cooperative partner	Taiwanese Architects (English)	Taiwanese Architects	Budget amount (NTD)	
2022	金門縣中心圖書館及美術館新建工程 Kinmen County Central Library and Art Museum						other shortlisted tenderers collaborate with foreign architects
	Museum/ Library	27	n/a	JJP architects & planners	潘冀建築師事務所	114,633,994	
	虎尾潮韌性城鎮水岸縫合規劃設計暨監造 Hoowave Resilient Township and Waterfront Landscape Design						
	Landscape	7	MVRDV	The Urbanists Collaborative	都市里人規劃設計有限公司	51,000,000	
2021	離岸風力發電廠運維中心辦公室暨倉庫統包工程 Office and Maintenance Building for Wind Power						design-build contractor
	Office+ Warehouse	3	MVRDV	REIJU Construction Co., Ltd.+ Y.C. Hsu architect and Associates	瑞助營造+許育嘉建築師	683,000,000	
2020	臺中市巨蛋體育館興建工程委託規劃設計及監造技術服務案 Taichung Arena						
	Arena	9	Kengo Kuma and Associates 隈研吾			341,034,720	
2019	新竹市圖書館新總館暨停車場興建工程 Hsinchu Municipal Library and Parking Lot						
	Museum/ Library	14	Akihisa Hirata architecture office 平田晃久	EHS ArchiLab, Hsuyuan Kuo Architects & Associates	郭旭原聯合建築師事務所	TBD	
	中正國際機場聯外捷運系統三重至台北段計畫DA115設計標 Taipei Twin Towers						
	Transportation		SOM	HCCH & Associates Architects Planners & Engineers	三大聯合事務所	TBD	Regulations for the Joint Development of Land Adjacent to or Contiguous with Rapid Transit Systems
2018	中正國際機場聯外捷運系統三重至台北段計畫DA115設計標 Taipei Twin Towers						ceased. legal issues with the investors

Year	Project Name in Chinese						Notes
	Subject of procurement						
	Typology	Entries	Cooperative partner	Taiwanese Architects (English)	Taiwanese Architects	Budget amount (NTD)	
	Transportation		MVRDV	CHY Architecture Urban Landscape	陳廷杰建築師事務所	TBD	
	桃園市立美術館新建工程						
	Taoyuan Museum of Arts						
	Museum/Library	4/14	Riken Yamamoto & Field Shop 山本理顯	Joe Shih Architects	石昭永建築師事務所	240,360,000	
	國家圖書館南部分館暨國家聯合典藏中心						
	Southern Branch of the National Central Library and National Repository Library						
Museum/Library	9	Carlo Ratti (Italian based in the US)	Bio architecture Formosana	九典聯合建築事務所	132,563,959		
興達生態電廠興建計畫概念設計國際競圖							
Hsinta ecological power plant construction project conceptual design							
Power Plant	5/70	Morphosis	n/a	n/a	(award price)	open call for design proposals, not governmental procurement for design service	
2017	桃園市立圖書館總館						
	New Taoyuan Main Public Library						
	Museum/Library	6	Azusa Sekkei 株式會社 梓設計	T.C.K. Architect Engineer Planner	郭自強建築師事務所	103,770,000	
	智慧營運中心新建工程委託規劃設計及監造技術服務案						
	Taichung Intelligence Operation Center						
	Office+Exhibition	6	Christian de Portzamparc (France)	Ricky Liu & Associates Architects+Planners	劉培森建築師事務所	419,617,674	change of the project name (originally known as Taiwan Tower)
臺南市新化果菜市場遷建工程							
Tainan Xinhua Fruit & Vegetable Market							
Market	5	MVRDV	LLJ Architects	李麗如建築師事務所	19,681,970		
2016	三鐵(高鐵、鐵路地下化、輕軌)廊帶周邊地區都市空間再發展計畫						
	New Kaohsiung Station						
	Transportation	2	Mecanoo International B.V.	TBD	TBD	10,900,000	
淡江大橋及其連絡道路新建工程							
Danjiang Bridge							
Bridge	8	Zaha Hadid+ Leonhardt, Andra und Partner Beratende Ingenieure VBI AG (UK) (Germany)	Sinotech Engineering Consultants, Ltd.	中興工程顧問股份有限公司	659,279,272		

Year	Project Name in Chinese						Notes
	Subject of procurement						
	Typology	Entries	Cooperative partner	Taiwanese Architects (English)	Taiwanese Architects	Budget amount (NTD)	
	臺南亞太國際棒球訓練中心						design-build contractor
	Asia-Pacific International Baseball Training Centers						
	Arena	5	Takenaka Corporation 竹中工務店	Ricky Liu & Associates Architects+Planners	劉培森建築師事務所	TBD	
	臺南市立圖書館總館新建工程						
	Tainan Public Library						
	Museum/Library	17	Mecanoo International B.V.	MAYU architects	張瑪龍陳玉霖聯合建築師事務所	80,200,000	
	綠空鐵道軸線計畫細部規劃設計暨願景培力計畫案						
	Taichung Overpass-Landscape Detail Design and Local Workshops						
	Landscape	1	Mecanoo International B.V.	S.D. Atelier design & planning, Aria architect & planners	上典景觀, 謝文泰	TBD	
	高雄市苓雅區機關用地11社會暨安置住宅規劃設計開發計畫						
Social housing in Lingya District, Kaohsiung							
Social Housing	2	Mecanoo International B.V.	Chao Chien-Ming Architect	趙建銘建築師事務所	25,600,000		
水頭港大型旅客服務中心新建工程							
Port of Kinmen Passenger Service Center							
Transportation	7	n/a	Leching Chiang Architects	姜樂靜建築師事務所	94,493,560		
2015	臺灣桃園國際機場第三航站區						
	Taiwan Taoyuan International Airport Terminal 3 Area						
	Transportation	4	Rogers Stirk Harbour+Partners, Ove Arup and Partners Hong Kong Limited (UK)	CECI Engineering Consultants, Inc.	台灣世曦工程顧問股份有限公司	3,548,200,000	
	中國城廣場地區工程						
	China-Town Plaza and the Neighborhood Area						
Landscape	22	MVRDV	The Urbanists Collaborative, LLJ Architects	都市里人規劃設計有限公司/李麗如建築師事務所	TBD		
新北市立美術館興建工程							
New Taipei Museum of Art							
Museum/Library	10	n/a	Kris Yao Artech	大元聯合建築師事務所	116,100,000	other shortlisted tenderers collaborate with foreign architects	
2014	臺南市美術館統包工程						
	Tainan Museum of Fine Arts						design-build contractor

Year	Project Name in Chinese						Notes
	Subject of procurement						
	Typology	Entries	Cooperative partner	Taiwanese Architects (English)	Taiwanese Architects	Budget amount (NTD)	
	Museum/ Library	7	Shigeru Ban Architects 坂茂	Joe Shih Architects, United Steel Engineering & Construction Corp.	石昭永建築師事務所, 聯鋼營造工程股份有限公司	1,450,000,000	
	金門港「水頭客運中心」新建工程 Port of Kinmen Passenger Service Center						
	Transportation	5	Junya Ishigami + Associates 石上純也	Bio architecture Formosana	九典聯合建築事務所	200,000,000	terminate the contract in 2015, awarded to another local architect in 2016
2013	中央研究院「國家生技研究園區興建工程(統包)」 The National Biotechnology Research Park						
	Research Institute	1	Jacobs Engineering group + AEI Affiliated Engineers	Ricky Liu & Associates Architects+Planners	劉培森建築師事務所	TBD	design-build contractor
	臺中城市文化館新建工程 Taichung City Cultural Center						
	Museum/ Library	225	SANAA 妹島和世, 西澤立衛	Ricky Liu & Associates Architects+Planners	劉培森建築師事務所	325,415,000	
2012	臺中中央公園新建工程 Taichung Central Park						
	Landscape	58	Catherine Mosbach (France)	Ricky Liu & Associates Architects+Planners	劉培森建築師事務所	272,000,000	
	基隆港西岸客運專區港務大樓(簡稱新海港大樓)興建工程 New Harbor Service Building Project at Passenger Transportation District, West Bank of Keelung Harbor						
	Transportation	32	Neil M.Denari Architects, Inc. (US)	Fei & Cheng Associates	宗邁建築師事務所	376,000,000	
	台灣塔新建工程委託規劃設計及監造技術服務案 Taiwan Tower						changed architects twice due to contract termination.
	Office+ Exhibition	4/100	Sou Fujimoto Architects 藤本壯介	Fei & Cheng Associates	宗邁建築師事務所	842,000,000	At first, expressly stipulated that local architects could not participate without collaboration with foreign architects
	台南車站站區都市設計國際徵圖 Urban Redevelopment Project at Tainan Main Station Area						
	Transportation	5/57	Michèle & Miquel Landscape Architecture (Spain)	n/a	n/a	(award price)	open call for design proposals, not governmental procurement for design service
2011	海洋文化及流行音樂中心 Kaohsiung Maritime Cultural & Popular Music Center						

Year	Project Name in Chinese						Notes
	Subject of procurement						
	Typology	Entries	Cooperative partner	Taiwanese Architects (English)	Taiwanese Architects	Budget amount (NTD)	
2010	Theatre	5/145	Michèle & Miquel Landscape Architecture (Spain)	Habitech Architects	翁祖模建築師事務所	416,000,000	
	北部流行音樂中心 Taipei Music Center						
	Theatre	3/113	Reiser+Umemoto RUR Architecture PC. (US)	Fei & Cheng Associates	宗邁建築師事務所	380,000,000	
	高雄港客運專區-港埠旅運中心新建工程 Kaohsiung Port Cruise Terminal						
	Transportation	93	Reiser+Umemoto RUR Architecture PC. (US)	Fei & Cheng Associates	宗邁建築師事務所	230,000,000	
	高雄市立圖書館總館新建工程 Kaohsiung Library						
	Museum/ Library	8	n/a	Ricky Liu & Associates Architects+Planners	劉培森建築師事務所	87,700,000	Mecanoo won the second place
	新北市立美術館 New Taipei Museum of Art						
	Museum/ Library	294	Peter Boronski (New Zealand / Japan)	n/a	n/a	(award price)	open call for design proposals, not governmental procurement for design service
	高雄世界貿易展覽會議中心 Kaohsiung Exhibition Center						
Office+ Exhibition	4	COX (Australia)	Ricky Liu & Associates Architects+Planners, Lee Ming Construction Co., Ltd	劉培森建築師事務所, 麗明營造股份有限公司	TBD	design-build contractor	
台灣塔 設計概念國際競圖 Taiwan Tower Conceptual Design International Competition							
Office+ Exhibition		Stefan Dorin (Romania)	n/a	n/a	(award price)	not Governmental Procurement the same project later open an governmental procurement which awarded to Sou Fujimoto	
2009	臺北藝術中心興建工程 Taipei Performing Arts Center						
	Theatre	3/136	OfficeMetropolitanArchitecture	Kris Yao Artech	大元聯合建築師事務所	570,000,000	contractor declaration of bankruptcy causing delay
2008	臺灣客家文化中心苗栗園區						
	Taiwan Hakka Museum						

Year	Project Name in Chinese						Notes
	Subject of procurement						
	Typology	Entries	Cooperative partner	Taiwanese Architects (English)	Taiwanese Architects	Budget amount (NTD)	
	Museum/ Library	5	Takenaka Corporation 竹中工務店	Ricky Liu & Associates Architects+Planners	劉培森建築師事務所	118,800,000	
	行政院衛生署防疫中心興建工程 Central Epidemic Center						
	Research Institute		CUH2A, Inc. Architecture Engineering PLA / James Theodore Hall, Jr.	Ricky Liu & Associates Architects+Planners	劉培森建築師事務所	TBD	project ceased
2007	水滸國際會展中心 Taichung Convention and Exhibition Center						
	Office+ Exhibition	1	AXS Satow 佐藤綜合計畫	Arcograph Architects & Designers Inc.	大壯聯合建築師事務所	22,875,477	
	大東文化藝術中心新建工程 Dadong Art Center						
	Museum/ Library	18	de Architekten Cie	MAYU architects	張瑪龍陳玉霖聯合建築師事務所	107,274,000	
	高雄國家藝術文化中心 National Kaohsiung Center for the Arts (Weiwuying)						
	Theatre	11	Mecanoo International B.V.	Stan, Hsing-Hua Lo ARCHASIA Design Group	羅興華建築師事務所	702,000,000	
白色恐怖政治受難者紀念碑新建工程規劃設計監造服務建議書及競圖 White Terror Cenotaph							
Monument	9	n/a	Li-Fu Wang	王立甫建築師事務所	5,770,000		
2006	高雄港區1-22號碼頭水岸改造策略規劃 Waterfront Renovation Project at Wharfs 1-22						the outcome of the case is uncertain
	Urban Planning	5/19	KWF Studio Sputnik	n/a	n/a	TBD	
	二二八國家紀念公園國際競圖勞務採購案 228 Memorial Park						
	Monument	15	Judith Stilgenbauer	Yen partnership Architects ,AX Design Group	林彥穎建築師事務所	5,750,000	
	2009世運會主場館新建工程 2009 The World Games Arena						design-build contractor
	Arena	5	Toyo Ito & Associates Architects 伊東豐雄, Takenaka Corporation 竹中工務店	Ricky Liu & Associates Architects+Planners, Futsu Construction Co., Ltd	劉培森建築師事務所, 互助營造	TBD	
台中大都會歌劇院新建工程 National Taichung Theater							

Year	Project Name in Chinese						Notes
	Subject of procurement						
	Typology	Entries	Cooperative partner	Taiwanese Architects (English)	Taiwanese Architects	Budget amount (NTD)	
	Theatre	33	Toyo Ito & Associates Architects 伊東豊雄	DA-JU Architects & Associates	大矩聯合建築師事務所	270,000,000	
2005	中正國際機場聯外捷運系統三重至台北段計畫DA115設計標 Taipei Twin Towers						the projects open another competition in 2018
	Transportation		Fumihiko Maki 槇文彦	JJP architects & planners	潘冀建築師事務所		
	甄選國立故宮博物院南部分院院區新建工程建築顧問服務案 Southern Branch of National Palace Museum						terminated the contract in 2008
	Museum/Library	45	Antoine Predock	n/a	n/a	375,000,000	
	「台南都會公園規劃及細部設計委託技術服務(採國際競圖方式辦理)」案 Tainan Metropolitan Park						announced as "international competition" but only local companies participated
Landscape	5	n/a	Global Engineering consultants Co. LTD	皓宇工程顧問股份有限公司	16,200,000		
2004	九二一重建感恩紀念國際競圖 921 memorial park competition						winner graduated from Berlage
	Monument	50	n/a	Tsai-Her Cheng	鄭采和	2,575,000	
2003	台中市圓形戶外劇場新建工程 Taichung Fulfillment Amphitheatre						31,690,926
	Landscape	5	Makoto Sei Watanabe 渡邊 誠	J.C.Yang & Partners	楊瑞禎建築師事務所		
	基隆海洋廣場 Keelung Port						TBD
	Tourism	TBD	Vincente Guallart Architecture (Spain)	J.M.Lin Architect	仲觀聯合建築師事務所		
	中正機場第一航廈整建計畫 Regeneration of Taoyuan International Airport Terminal 1						TBD
	Transportation	TBD	團紀彦 Norihiko Dan and Associates	Tsung-hsi Hsu	許宗熙建築師事務所		
	安平港國家歷史風景區遊憩碼頭 Anping Recreational Wharf						announced as "international competition" but awarded to local architect. foreign participation unclear.
	Tourism	TBD	n/a	Yao-Ru Chen	陳耀如建築師事務所 原創設計		
	高雄海洋首都海洋門戶 Maritime Capital Kaohsiung						announced as "international competition" but awarded to local architect. foreign participation unclear.
	Tourism	TBD	n/a	Chia-Hong Wang	王家宏, 朝日設計工程有限公司		
北部海岸套裝路線 富基漁港及八斗子漁港 Fuji Fishing Port and Badouzi Fishing Port							

Year	Project Name in Chinese						Notes
	Subject of procurement						
	Typology	Entries	Cooperative partner	Taiwanese Architects (English)	Taiwanese Architects	Budget amount (NTD)	
	Tourism	TBD	Vincente Guallart Architecture (Spain)	J.M.Lin Architect	仲觀聯合建築師事務所	TBD	
	阿里山旅遊線森林鐵路 奮起湖站、二萬坪站						
	Alishan Tourist Routes						
	Tourism	TBD	Reiser+Umemoto, RURArchitecture P.C.	TBD	TBD	TBD	terminate the contract
	恆春半島套裝路線 恆春熱帶植物園區						
	Hengchun Tropical Botanical Garden						
	Tourism	TBD	n/a	n/a	n/a	TBD	First prize is not awarded
	日月潭象山行政中心						
	Hsiangshan Visitor Center						
	Tourism	TBD	團紀彥 Norihiko Dan and Associates	Su Mao-Pin and Associates	蘇懋彬建築師事務所	TBD	
1999	高雄多功能經貿園區特定區						
	Kaohsiung Multifunctional Commerce and Trade Park						
	Urban Planning	TBD	Office Metropolitan Architecture	n/a	n/a	TBD	non-official governmental commission. the proposals are used as reference for future planning
1998	中二高大甲彰濱路段清水服務區						
	Qingshui Service Area						
	Transportation	TBD	Office Metropolitan Architecture	Che Fu Chang Architects	張哲夫建築師事務所	TBD	
1998	台灣水泥大樓						
	Taiwan Cement Corporation Headquarter						
	Office_State-owned enterprises	TBD	郭茂林+KMG	Kun-Hsing Wu, Yung-Chuan Lin	吳坤興、林永全	TBD	
1997	台北巨蛋體育館暨周邊附屬商業設施						
	Taipei Arena						
	Arena	TBD	Kenzo Tange	Ricky Liu & Associates Architects+Planners	劉培森建築師事務所	TBD	the outcome of the case is uncertain
	台北縣政府行政大樓						
	Taipei County Government						
	Office	TBD	n/a	Stan Hsing-Hua Lo, Weng-Pin Chen	羅興華,陳文斌	TBD	some finalist entries are from collaboration with Japanese firms
宜蘭縣政中心							
Yilan County Government							

Year	Project Name in Chinese						Notes
	Subject of procurement						
	Typology	Entries	Cooperative partner	Taiwanese Architects (English)	Taiwanese Architects	Budget amount (NTD)	
	Office	TBD	象設計集團	Kao Er-Pan	高而潘	TBD	
	台大兒童醫院 National Taiwan University Children's Hospital						
	Hospital	TBD	KMD	Kao Er-Pan	高而潘	TBD	
1995	台中市政府市議會 Government Building City Civic Center, Taichung						
	Office	12/130	Weber+Hofer AGArchitects McGregor + Partners (Switzerland) (Australia)	Ricky Liu & Associates Architects+Plan ners	劉培森建築師 事務所	5%	know as the first open international competition in Taiwan
	國立台灣史前博物館 National Museum of Prehistory						
	Museum/ Library	TBD	Michael Graves	Haigo T. H. Shen	沈祖海	TBD	
	淡海新市鎮競圖 Danhai New Town						
	Urban Planning	TBD	the SWA geoup+ LPA	Hsiang-hung Liu	劉祥宏,徑圍國 際工程顧問公 司	TBD	
	國立東華大學校園規劃第一期公共設施工程 National Dong Hwa University Campus Planning						
	Education	TBD	Moore Ruble Yudell Architects and Planners	Lai & Associates. Engineers-Archi tects	賴朝俊	TBD	1993-1995
	國立東華大學理學院、教職員生第一餐廳、研究生第一宿舍 National Dong Hwa University Cafeteria, Dormitory, and Education Buildin						
	Education	TBD	TAC architects	Kris Yao Artech	大元聯合建築 師事務所	TBD	
國立東華大學學人第一宿舍、短期教授接待中心、社區中心、托兒所 National Dong Hwa University Dormitory, Reception, Nursery, and Community Center							
Education	TBD	SOM	C.C.Hsu. Associates Architects and Engineers	許常吉	TBD		
東海岸風景區管理處處本部辦公廳舍及遊客服務中心 Office of East Coast National Scenic Area, Tourism Bureau and Tourist Center							
Office	TBD	LPA	TAO Architects and Planners	十方	TBD		
中興新村整體規畫暨都市設計 Master Plan Urban Design of Zhongxin New Village							
Urban Planning	TBD	RTKL+ Carol. R. Johnson	TBD	開創工程顧問	TBD	winners collaborated with several American Cousultanting Companies	
高雄市現代化綜合體育館 Kaohsiung Arena						second and third place collaborated with several American Cousultanting Companies	

Year	Project Name in Chinese						Notes
	Subject of procurement						
	Typology	Entries	Cooperative partner	Taiwanese Architects (English)	Taiwanese Architects	Budget amount (NTD)	
	Arena	TBD	Rossetti Architects	Fei & Cheng Associates	宗邁建築師事務所	TBD	
	中油辦公大樓競圖						
	Chinese Petroleum Corporation Headquarter						
	Office_State-owned enterprises	TBD	Gensler and Associates Architects	Yi-Xian Cheng	程儀賢	TBD	
1994	台中干城商業區建築群及空間規劃設計						
	Urban Planning of Taichung Gancheng Commercial District						
	Urban Planning	TBD	Kenzo Tange	TBD	建元	TBD	Top three places were awarded to Japanese firms including Tange
1993	台北捷運						
	Taipei Metro						
	Transportation	TBD	Taipei Transit Consultant TTC	TBD	中華顧問、中興、泰興、沈祖海等	TBD	
1992	宜蘭縣立羅東運動公園						
	Luodong Sports Park						
	Landscape	TBD	象設計集團+高野景觀規劃株式會社	Chung-Chien Chang, Chien-Hsing Huang	張仲堅、黃建興	TBD	
1992	冬山河親水公園						
	Dongshan River Water Park						
	Landscape	TBD	象設計集團	LEF. Laboratory for Environment & Form, Kao Er-Pan	中冶環境造型顧問公司、高而潘	TBD	
1991	屏東國立海洋生物博物館						
	National Museum of Marine Biology and Aquarium						
	Museum/Library	TBD	KCMI, EHDD	Haigo T. H. Shen, Jih Pan	沈祖海、潘冀	TBD	
1990	台北車站特定專用區都市設計及規劃計畫						
	Urban Design and Plannnig of Taipei Main Station special-use zone						
	Urban Planning	TBD	Sasaki	Haigo T. H. Shen	沈祖海	TBD	
	台北車站						
	Taipei Train Station						
	Transportation	TBD	郭茂林+KMG	Haigo T. H. Shen, Chi-Kwan Chen	沈祖海、陳其寬	TBD	
1987	台北車站地區與中華路地下街規劃競圖						
	Taipei Station underground tunnels						
	Transportation	TBD	郭茂林+KMG	n/a	n/a	TBD	
1986	林口中正體育館						
	Linkou Arena						

Year	Project Name in Chinese						Notes
	Subject of procurement						
	Typology	Entries	Cooperative partner	Taiwanese Architects (English)	Taiwanese Architects	Budget amount (NTD)	
	Arena	TBD	SOM	Fei & Cheng Associates	宗邁建築師事務所	TBD	
1985	台北世界貿易中心國際貿易大樓						1985-1991
	Taipei World Trade Center						
	Office_State-owned enterprises	TBD	HOK, William Tao & Associates	Haigo T. H. Shen, Sinotech Engineering Consultants, Ltd.	沈祖海、中興工程顧問公司	TBD	
1982	台灣電力公司總管理處辦公大樓						some finalist entries are from collaboration with Japanese firms
	Taiwan Power Building						
	Office_State-owned enterprises	TBD	郭茂林+KMG	Sinotech Engineering Consultants, Ltd.	中興工程顧問公司	TBD	
1981	台北市政中心						some finalist entries are from collaboration with Japanese firms
	Taipei City Hall						
	Office_State-owned enterprises	TBD	池田武邦	Puo-Fuon Tsai, Qing-Song Chen	蔡柏峰,陳清松	TBD	
1976	第一商業銀行總行大樓						TBD
	First Commercial Bank Headquter						
	Office_State-owned enterprises	TBD	郭茂林+KMG	Huey-Ming Liao	廖慧明	TBD	
1976	榮華大樓						TBD
	Rong Hua Building (International Commercial Bank of China)						
	Office_State-owned enterprises	TBD	郭茂林+KMG	Ret-Ser Engineering Agency	行政院榮工處	TBD	
1972	中正國際機場						TBD
	International Airport						
	Transportation	TBD	Sam Chang (TBD)	C.C.Hsu. Associates Architects and Engineers	許常吉	TBD	
1968	嘉新大樓						TBD
	Chia Hsin Cement Building						
	Office_State-owned enterprises	TBD	甘洛 Eric Cumine (Hong Kong)	Haigo T. H. Shen, Chao-Kang Chang	沈祖海、張肇康	TBD	
1957	成功大學圖書館						TBD
	Library of National Cheng Kung University						
	Education		W. I. Freel at Purdue Universit worked as consultant	Ji Chang Wang, Mei-Xing Wu	王濟昌、吳梅興	TBD	

b. Selected Provisions from Directions for Government Agencies Conducting International Competitions for Public Construction

In accordance with the "Directions for Government Agencies Conducting International Competitions for Public Construction"¹²⁰ published by the Public Construction Commission, government agencies may opt for a one-stage or two-stage approach to international competitions. For those that choose the two-stage method, the first stage selection is based on the principle of planning concept and professional knowledge, while the second stage of selection includes specific substantive design content. The eligibility criteria are as follows:

If the agency chooses to use a one-stage jury procedure for the international competition, it may specify the tendering methods in the bidding documents as follows:

1. Single tender or joint tender by Taiwanese tenderers.
2. International tenderers jointly bid with Taiwanese tenderers. Foreign enterprises that have obtained licenses in accordance with Taiwanese laws and regulations are allowed to bid independently.

If the agency chooses to use a two-stage jury procedure for the international competition, it may specify the handling method in the bidding documents as follows:

1. In the first stage of selection, the tenderer is allowed to temporarily not submit the joint bidding agreement and may bid using the following methods:
 - a. Single tender or joint tender by Taiwanese tenderers.
 - b. Single tender or joint tender by international tenderers.
 - c. International tenderers jointly bid with Taiwanese tenderers.
2. In the second stage of selection:
 - a. The following tenderers that have passed the first-stage review shall bid in their original names:
 - i. Taiwanese tenderers
 - ii. Joint bidding with one Taiwanese tender
 - iii. Foreign enterprises that have obtained licenses in accordance with Taiwanese laws and regulations.
 - b. The tenderers that passed the first stage of review are foreign enterprises that have not obtained licenses in accordance with the laws of our country. They are requested to work with one of the Taiwanese enterprises and jointly bid in the second stage.

(Tenderers not selected in the first stage may be joint bidders of other candidates in the second stage or subcontractors.)

¹²⁰ The "Directions for Government Agencies Conducting International Competitions for Public Construction [機關辦理公共工程國際競圖注意事項]" were last revised on June 8th, 2011 and were published by the Public Construction Commission.

c. Statistics of Cases by Country for Superdutch Offices

Source: Architectural Firms' official website. (as of 20.04.2023)

	Country	Mecanoo	OMA	MVRDV	UNStudio	West 8
Europe	Albania		1	6		
Europe	Austria			4	5	1
Europe	Belgium	2	7		5	15
Europe	Bosnia and Herzegovina			1		
Europe	Cyprus				1	
Europe	Czech Republic	1		1		
Europe	Denmark	1	1	7	1	2
Europe	Finland		1	2	2	1
Europe	France		41	42	4	7
Europe	Georgia				5	
Europe	Germany	4	20	36	35	11
Europe	Greece		1		6	
Europe	Hungary	1			2	1
Europe	Ireland		1		1	
Europe	Italy	1	47	10	24	8
Europe	Latvia		1			
Europe	Luxembourg	2	1	1	3	
Europe	Monaco		1			1
Europe	Montenegro			1		
Europe	Netherlands	139	66	121	81	77
Europe	Norway	1	1	8	1	
Europe	Poland	1		6	1	
Europe	Portugal		1	1		
Europe	Russia	5	7	8	8	8
Europe	Serbia			1		
Europe	Spain	3	6	11	5	7
Europe	Sweden		2	2	2	1
Europe	Switzerland		5	7	2	3
Europe	United Kingdom	16	13	5	8	9
Eastern Asia	China	13	22	45	34	11
Eastern Asia	Hong Kong	1	9	3	2	
Eastern Asia	Taiwan	11	1	14	4	
Eastern Asia	South Korea	6	9	12	18	1
Eastern Asia	Japan		7	3	5	
Eastern Asia	Indonesia		1	1	1	
Eastern Asia	Philippines				1	

Eastern Asia	Singapore		3	4	6	1
Eastern Asia	Thailand		1	1		
Eastern Asia	Malaysia		1	2	1	
Eastern Asia	Vietnam		13			
South Asia	India		2	3	1	
South Asia	Sri Lanka			1		
Central Asia	Kazakhstan	1	1		1	
Western Asia	Armenia			1		
Western Asia	Azerbaijan	2			3	
Western Asia	Kuwait		1			
Western Asia	Quatar		5	1	2	1
Western Asia	Saudi Arabia	1	2			
Western Asia	Turkey	1		2	1	
Western Asia	United Arab Emirates	2	5	1	6	
North America	USA	4	55	12	14	30
North America	Canada	1	3	3	2	10
Middle and South America	Bahamas		1			
Middle and South America	Agentina			1		
Middle and South America	Brazil	2			3	
Middle and South America	Chile	1				
Middle and South America	Colombia		1	1		
Middle and South America	Ecuador			1		
Middle and South America	Mexico		3			1
Africa	Algeria				1	
Africa	Egypt					1
Africa	Ethiopia	1				
Africa	Morocco	2	1	1		
Africa	Nigeria	1				
Africa	Tunicia		1			
Oceania	Australia		5	2	9	
Oceania	New Zealand				1	