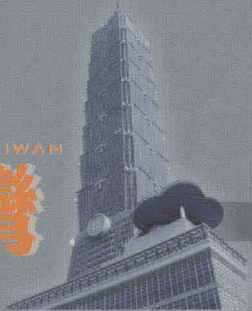


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建築摩登化的故事

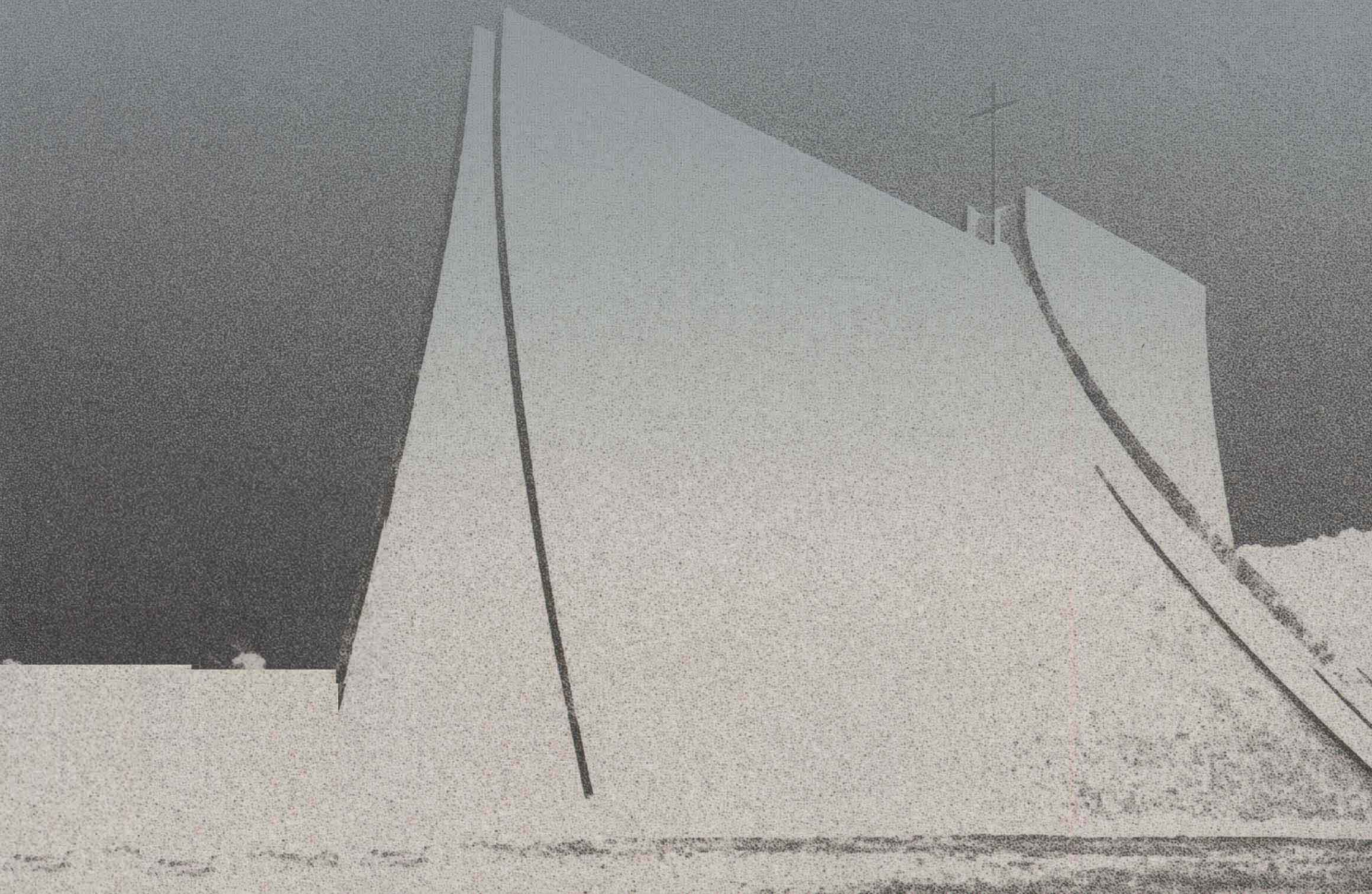
The Story of Modernization of Architecture in Taiwan

走過一個半世紀的台灣

Special Issue of the Exhibition on Modern Architecture

近現代建築脈絡特展特刊

in Taiwan since the Middle of the Nineteenth Century



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臺灣建築摩登化的故事：走過一個半世紀的臺灣近現代建築脈絡 = The story of modernization of architecture in Taiwan ; Exhibition on Modern Architecture in Taiwan since the Middle of the Nineteenth Century / 傅朝卿撰文。 臺北市：文建會，民 95
132 面；20 × 20 公分
中英對照
ISBN 978-986-00-8158-9(平裝)

1. 建築 - 台灣 - 歷史

922.932

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台灣建築摩登化的故事

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主辦單位 行政院文化建設委員會

策展單位 國立成功大學建築學系

走過一個半世紀的臺灣近現代建築脈絡

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出版者：行政院文化建設委員會

地址：台北市北平東路 30 之 1 號

電話：02-23434000

網址：www.cca.gov.tw

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英文翻譯：傅朝卿、林蕙玟

美術編輯：湯鈺煊

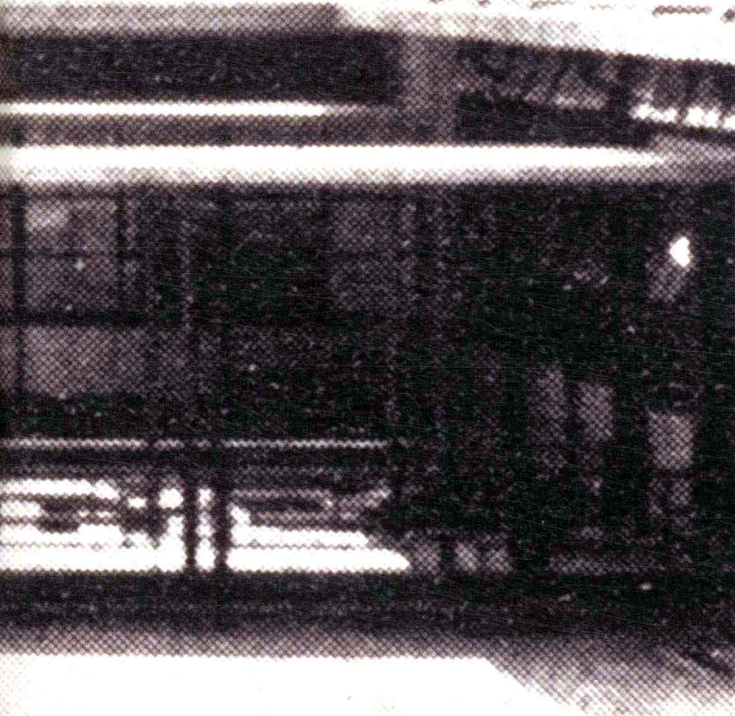
製版印刷：台暉印刷設計有限公司

出版日期：95 年 12 月

定價：250 元

ISBN 13：978-986-00-8158-9(平裝)

ISBN 10：986-00-8158-1(平裝)



台灣百餘年來的社會發展與變遷，本身就是一段摩登化（modernized）的過程，它跨越不同世代，且仍在持續演化，可以說，是一部風格百變的時代劇。長久以來，本土摩登的經驗已然滲透到民眾生活的每個環節，民眾對於近代文明的想像，也隨之改寫。有關追逐摩登生活的社群共同記憶，幾乎無所不在，它是時髦、新潮和進步的代名詞，也是文化創新、觀念突破和技術實驗的同義語。

台灣摩登化也是新潮人士挑戰既有傳統的過程，即使是勇於嘗試現代事務的摩登男女，也曾在新、舊潮流之間擺盪，摩登化的故事其實充滿了時代的掙扎，平凡人物的悲喜盡在其中。尤其，回顧世界性的摩登文化最初進入台灣，竟是伴隨著近代強權侵略的腳步，而後，日治時期台灣總督府殖民統治的強大野心，更全面加速了台灣現代化的進程，大量公有建築之摩登化，就是其中相當顯著的現象，摩登化建築也成了殖民者鞏固權力的象徵。這些重大公共建設完成時，日本殖民政府也會借用台灣民間迎神賽會的儀式，慶祝摩登建築的誕生，因此，不論是現代化的建築設計，或者是傳統民俗，都間接地成為殖民統治的工具。

由於建築是設計之母，和民眾生活空間息息相關的台灣近現代建築，的確是本土社會進入摩登化時代的文化見證，這些建築作為摩登藝術的重要實踐場域，不言而喻。然而，審視這個摩登化運動的起點，是由外來強權所主導，在探討其美學成就的同時，有關台灣被殖民經驗的省思，也是難以迴避的課題，換言之，本土建築的摩登化，涉及了現代化運動和殖民文化的歷史辯證。

文建會所屬「台灣建築、設計與藝術展演中心」（TADA Center），原為公賣局台中舊酒廠，是國內現存五大酒廠工業遺址中保存最完整的一座。TADA 以國際級建築中心的基本定位作為園區發展的主軸，企圖結合建築、景觀、設計與藝術等跨領域的創意元素，TADA 的關懷議題可望擴大延伸到都市景觀之改造以及國民環境意識的覺醒。文建會為了配合「國民文化日」，推動民眾再啟蒙的新文化運動，乃委託國立成功大學策劃執行，於TADA推出「台灣建築摩登化的故事：走過一個半世紀的台灣近現代建築脈絡特展」。這項展覽是以史料、圖片和建築模型等形式，完整呈現自十九世紀中葉迄今，台灣近、現代建築摩登化的演進歷程。

因此，「台灣建築摩登化的故事」特展作為TADA的常設展，除了可帶領觀眾回顧本土建築接受現代化洗禮的文化脈絡，也將為台灣建築未來摩登化的走向，提供反省的空間：摩登化不應是文化殖民的延續，也不是全面西化的結果。從另一個角度觀察，許多摩登化的代表性建築，漸成為文化資產保存對象的古蹟，儼然是當代觀點下的歷史性建築，且納入了台灣的美學傳統。今日「摩登化」，可能成為明日的「傳統」，現代化和傳統不再是相互排斥的概念。這項建築史料展是TADA在系列暖身活動後，逐步啟動營運的基礎，也將成為此中心的常設展。它不僅象徵了台灣在地建築文化的出發，也宣示TADA將成為當代建築、設計與藝術繼續摩登化的重要地標。

綜觀近代台灣發展的軌跡，摩登化的力量曾默默主導了各個階段政經、社會和文化前進的方向。即使現今的世界思潮，已進入後摩登（postmodern）階段的檢討與反省，幾個世代前台灣人初嘗摩登事物的記憶，仍影響著新的世代。只是，究竟台灣該如何創造下一波的摩登藝術，如何從在地的傳統元素，擷取摩登化的力量？以及，如何在不失文化主體性的前提下，繼續書寫本土建築摩登化的故事？期許TADA成為台灣建築與設計下一波摩登化運動的平台，未來將帶動台灣建築設計的前瞻性發展。

The Reflections of Modernization

Chiu Kun-liang, Minister of Council for Cultural Affairs

The process of social development and changes of Taiwan for more than a hundred years is itself a process of modernization. The process has spanned various generations and is still proceeding. It could be interpreted as a play of diverse styles. For a long time, the experiences of local modernization have penetrated into every aspect of the life of the ordinary people. People's imagination of the modern civilization has been re-constructed. The collected memories of the community to search for modern living are ubiquitous and they are the representatives of smartness, avant-garde and progress. They are also the synonym of cultural creativity, thinking breakthrough and technological experiments.

The modernization of Taiwan is also a process in which avant-gardists challenged the existing traditions. Even those who are familiar with modern affairs had been swing between old and new trends. The story of modernization is full of conflicts of the periods; every aspect of the ordinary people is involved. The introduction of world's modernization to Taiwan was accompanied by the steps of foreign powers. Then, the ambitions of the Japanese Colonial Government had facilitated the process of Taiwan's modernization. The modernization of amount of public buildings was one of the most prominent phenomena. Modernized buildings become a symbol to secure the power of the colonists. When these constructions completed, traditional rituals of the society may be adopted by the colonial government to celebrate their opening. Consequently, modernized architectural design and traditional folklore are indirectly become the instruments of the colonization.

Architecture is the source of various designs. Modern architecture, which has been closely related to the living space of the people, has witnessed the transformation of Taiwan society into the modern era. Undoubtedly, modernized architecture has become a setting for modern art. However, when inspecting the beginning of the modern movement which was dominated by foreign powers, the self-reflections of Taiwanese colonized experiences is unavoidable issues with the achievement of the architectural aesthetics. In other words, the modernization of regional architecture involved the historic dialectics of both modern movement and colonial culture.

The TADA Center (Taiwan Architecture, Design and Art Center) of the Council for Cultural Affairs, the most well-preserved among five wine-related industry heritage site in Taiwan, is the site of former Taichung Brewery. With an aim to become an international architectural center, TADA Center has tried to integrate inter-disciplines such as architecture, landscape, design and art with creative components. The issues which TADA Center concern could be extended to the reformation of urban landscape and the consciousness of the national environment. In order to be part of the "National Cultural Day" and to launch the re-enlightenment of culture for the people, National Cheng Kung University thus organize the "The Story of Modernization of Architecture in Taiwan – Exhibition on Modern Architecture in Taiwan since the Middle of the Nineteenth Century" for the TADA Center. With descriptions, illustrations and models, the exhibition presents thoroughly the process of modernization of Taiwanese architecture from the middle of the nineteenth century to the present time.

"The Story of Modernization of Architecture in Taiwan – Exhibition on Modern Architecture in Taiwan since the Middle of the Nineteenth Century" as one of the permanent exhibitions in the TADA Center could not only lead people to review the cultural context of the modernization of the local architecture but also offer a self-reflective framework for future development. Modernization should not be an extension of the colonization. Neither should it be the result of the complete Westernization. If we observe from another point of view, we can find that many modern buildings have gradually become cultural properties needed to be preserved. They have become historic buildings of the contemporary era and become part of Taiwanese aesthetic traditions. Today's modernization may become tomorrow's tradition. This exhibition, one of series warm-up activities of the TADA Center, will start to form the foundation of the management of the TADA Center. It symbolizes the beginning of the concern of Taiwanese architectural culture, also manifests that the TADA Center will be an important landmark for contemporary architecture, design and art.

In the development in Taiwan's modern period, the power of modernization has dominated the direction of the progress in every stage in political, economic, social and cultural realms. In spite that the world has entered into so-called "post-modern" era, modernized affairs of several generations in Taiwan still have influences on the new generations. However, how to create the next wave of modern art, how to develop from the traditional elements into the power of modernization and how to write the story of modernization of architecture in Taiwan continuously without losing the cultural subjectivity? The TADA Center should be the platform for next wave of Taiwan's modern movement in architecture and art, and to lead Taiwan's architectural design to a prospective development.

台灣建築摩登化的故事特展

展出的話

策展人 國立成功大學建築系教授兼主任 傅朝卿

十九世紀中葉，台灣開始開放通商港口，西方商人與西方傳教士開始來到台灣，也使原來以傳統原住民建築、閩南建築及客家建築為主體的建築發展，起了微妙的變化，西方商行及宗教建築成為台灣城鎮中另一種特殊形態的建築。1895年（清光緒21年，日明治28年），清廷在中日甲午戰敗，與日本簽定馬關條約，將台灣及澎湖群島割讓給日本後，台灣更不僅在政治環境完全改變，社會文化經濟也隨之更動，都市與建築之發展也因而產生重大改變並且於日治五十年間逐漸奠下現代建築之根基。1945年（民國34年），二次世界大戰結束，戰後現代化之腳步伴隨著新的政治與經濟生態一步步的前進，建築之發展更是隨政經社會而快速發展。從十九世紀中葉至今一個半世紀以來，幾乎是世界建築舞台上重要的思潮都曾經被引介到台灣。

一個半世紀，對人類歷史之發展或許不是很長，但是對於台灣地區之建築發展，卻是關鍵性的時刻，因為台灣在這段時間內由一個以傳統建築為主，發展成一個以各種現代建築為主導之環境，也從一個近乎封閉的社會，成為全球化世界的一分子。在邁入二十一世紀之後，重新回顧台灣過建築發展是別有意義的，因為它其實是台灣近代社會文化經濟發展的縮影。這次的展覽，基本上是行政院文化建設委員會執行「台灣近現代建築發展脈絡展覽計畫」的一部份，最後的成果將作為台灣近現代建築發展的一項史料。展覽取名「台灣建築摩登化的故事-走過一個半世紀的台灣近現代建築脈絡特展」，乃是希望取其通俗易懂，使民眾可以容易的透過簡明文字、圖片與模型，了解自己成長的土地上，建築從傳統到現代發展過程中的點點滴滴。

Introduction to the story of Modernization of Architecture in Taiwan

Curator Fu Chao-Ching, Professor and Chairman, Department of Architecture, National Cheng Kung University

In the middle of the nineteenth century, several ports in Taiwan were started to open as the treaty ports. Western merchants, missionaries arrived at Taiwan. The architecture, used to be dominated by aboriginal architecture, Minnan architecture and Hakka architecture, started to change subtly. Merchant houses and Western religious buildings became special building types in Taiwanese towns and cities. Taiwan was ceded to Japan as a colony in 1895, changes happened not only in the political environment but also in socio-cultural and economic realms. Consequently, the development of architecture and cities also changed. During fifty years' colonization by the Japanese, the foundation of modernization was laid in Taiwan. The World War II ended in 1945. Accompanying by the new political and economic situation, the speed of post-war modernization and architectural development is even faster. From the middle of the nineteenth century to the present time, almost every important thought in architecture has been introduced into Taiwan.

A century and half may not be a very long period for the whole history of humankind. However, it has been a crucial period for the development of architecture. And Taiwan has developed during this period, from an environment full of traditional architecture to an environment full of diversity of modern architecture. The society itself has transformed from an isolated one to a part of a globalized world. It is especially meaningful to review the development of Taiwanese architecture after entering the twenty first century because the development is in fact an epitome of socio-cultural and economic development in modern Taiwan. This exhibition is part of the Exhibition of the Development of Modern Architecture in Taiwan Plan. The result will become part of the archives for modern architectural development in Taiwan. The exhibition is named "The Story of Modernization of Architecture in Taiwan - Exhibition on Modern Architecture in Taiwan since the Middle of the Nineteen Century", with an attempt that people will understand easily the contents of the exhibition through descriptions, illustrations and models so that the architectural development of their own land will be acknowledged.

台灣建築摩登化的故事
走過一個半世紀的台灣近現代建築脈絡特展

The story of Modernization of Architecture in Taiwan
Exhibition on Modern Architecture in Taiwan since the Middle of the Nineteenth Century

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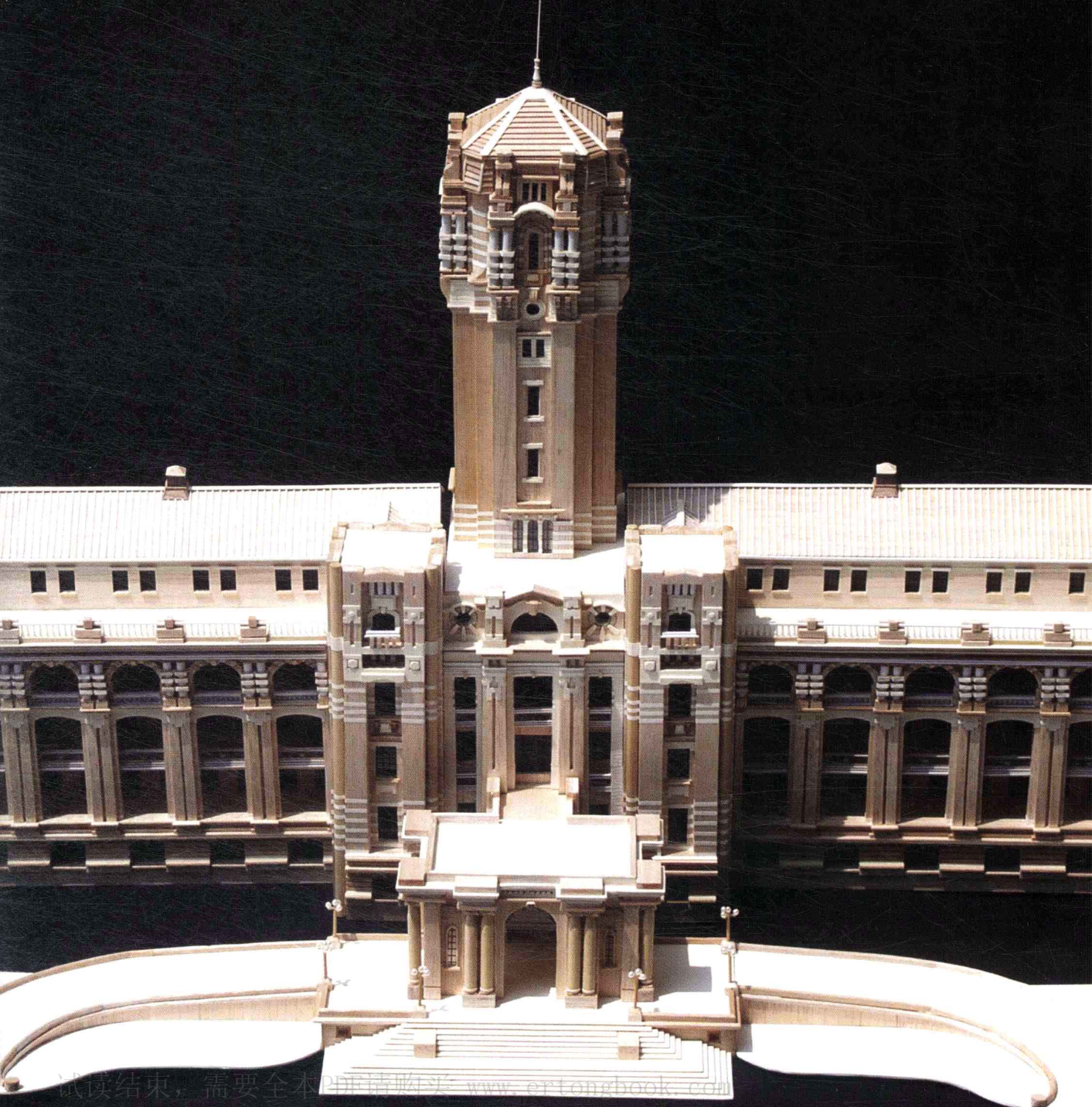
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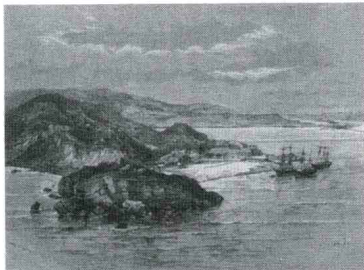
歷史脈絡

鴉片戰爭之後，西方強權勢力逐漸東來，台灣的自然資源和戰略位置再度引起西方國家的注意。清咸豐8年(1858)，英法聯軍之役後，清廷與英、法、美、蘇簽下天津條約，台灣正式開埠通商，陸續開放安平、滬尾(淡水)、打狗(高雄)及雞籠(基隆)等港為條約港，西方人被允許在台灣租地建屋，台灣與西方文化的交流逐漸加速。

例如從英國駐台第一任理事郇和(Robert Swinhoe)於清咸豐11年(1861)12月，乘英艦抵淡水，使淡水正式成為對外通商及設置領事之地，到清同治3年(1864)淡水已躍升為全台最大商港。此外，清同治6年(1867)英國更租得淡水紅毛城廢樓，經修建後成為英國領事館，接著西方各國及日本等國，也相繼與清廷訂約爭取商業利益，外商洋行也紛紛於通商港口及大稻埕設立。清咸豐9年(1859)前，英商怡和洋行(Jardine, Matheson & Co.)及甸德洋行(Dent & Co.)是最早於台設置據點的外商，可是經過二十年左右，台灣各地設立的洋行已有二十多家。

除了貿易之外，傳教也是西方文化在台灣傳播的最主要媒介。在天主教方面，清咸豐9年(1859)，道明會傳教士郭德剛神父(Fernando Sainz, O.P.)及洪保祿神父(P. Angel Bofurull, O.P.)自菲律賓經廈門抵高雄，重開教務，建聖堂，開啟了台灣南部天主教建築之發展。在基督教方面，英國長老教會，派遣馬雅各醫師(Dr. James L. Maxwell)到台灣擔任首任英國長老教會在台灣之宣教師，開啟了基督教在台灣之一頁史話，時為清同治4年(1865)。而北部基督教最早的宣教師則是來自於加拿大的馬偕博士(Rev. George L. Mackay)，他於清同治11年(1872)到台灣後，進行醫療及傳教的工作。

台灣的建築在十九世紀中葉之前的發展過程中，一直沿續著傳統的特徵演進，並沒有任何重大之變異，一直到了十九世紀中開放門戶，西方建築才伴隨著西方商人，

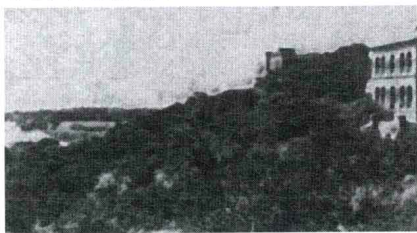


↑ 19 世紀的打狗 1



↑ 19 世紀的安平 2

↓ 19 世紀的淡水 3



↓ 19 世紀的淡水 4



↓ 19 世紀淡水西洋人建築群 5





傳教士和使節等人之到來而正式大量入侵。西方使節與商人在開放的通商港建立了他們的據點，領事館、住宅及洋行紛紛出現，西方來的傳教士更在台灣建立了前所未見的西式教堂，高聳的教堂成為地標。對於台灣的建築而言，因為西方文化交流而出現的建築，對台灣原有的建築體系，產生了很大的影響。在許多人的心目中，開始有了西方建築就是摩登化的代表之信念。



↑ 打狗最早的天主堂玫瑰堂 6

館、住宅及洋行紛紛出現，西方來的傳教士更在台灣建立了前所未見的西式教堂，高聳的教堂成為地標。對於台灣的建築而言，因為西方文化交流而出現的建築，對台灣原有的建築體系，產生了很大的影響。在許多人的心目中，開始有了西方建築就是摩登化的代表之信念。

Prelude: Nineteenth Century Historical Context

After the Opium War (1839-1842), the Western powers gradually came to the East. The natural resources and strategic position of Taiwan received the attentions from the Western nations. After the war between China and France in 1858, Qing Dynasty signed the Tienjin Treaty with the British, French, American and Russian governments. Anping, Tamsui, Takao (Kaohsiung) and Keelung were opened to the foreigners as treaty ports. Westerners were permitted to construct buildings in Taiwan. The exchange between Taiwan and Western culture intensified.

In 1861, Robert Swinhoe, first British consular representative to Taiwan, arrived at Tamsui by British Navy ship. Tamsui became a port where amounts of foreign consulates and trading companies established. By 1863, Tamsui was the largest port in Taiwan. In 1867, the British Government rent the damaged Fort San Domingo for the consulate use. Many foreign companies also established their branches at other treaty ports and Ta Daocheng. Before 1859, British Jardine, Matheson & Co. and Dent & Co. were two earliest foreigner companies to establish bases in Taiwan. There already more than twenty foreign companies in Taiwan within twenty years' development.

In addition to trade, missionary was one of the main media to spread Western culture in Taiwan. Spanish Dominican missionary and Presbyterian missionaries from Scotland and Canada played an important role. Before the middle of the nineteenth century, the development of architecture in Taiwan followed traditional construction without any big change. It was in the middle of the nineteenth century when the door of Taiwan was opened, Western architecture arrived at Taiwan accompanied by Western merchants and missionaries. To the mind of many people, the idea that Western architecture is the representation of modernization started.

Fig. 1: Nineteenth century Takao

Fig. 2: Nineteenth century Anping

Fig. 3: Nineteenth century Tamsui

Fig. 4: Nineteenth century Tamsui

Fig. 5: Groups of Western architecture in the nineteenth century Tamsui

Fig. 6: The earliest Catholic church in Taokao (Holy Rosary Church)





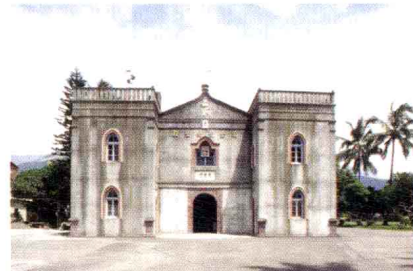
序曲：19 世紀

建築發展

台灣十九世紀中葉之後逐漸出現受西方文化影響的建築中，明顯地可以分為幾類。第一類為西方人所建或者指導清廷所建的防禦工事，如旗後砲台（1875）、雄鎮北門砲台（1875）、二鯤鯓砲台（億載金城，1876）、滬尾砲台（1876）、西嶼西台砲台（1883）與西嶼東台砲台（1887）等均屬之。因為清廷缺乏興建這類建築的人才，所以只好求助於西方的技師。



↑ 旗後砲台 1



↑ 萬金天主堂 2

第二類為西方宗教相關建築。由於受限於經濟條件與信徒的數目，台灣在十九世紀創建的教堂規模都不大。在天主教方面，高雄的玫瑰聖母堂（1863）與萬金天主堂（1870，聖母聖殿，Immaculate Conception Church），雖有西方教堂造型，但室內外均有多處應用傳統建築語彙。在基督教方面，有些早期興建的教堂在外貌上與空間上與傳統閩南風格民宅無異，只是利用室內擺設創造教會特色。左鎮岡仔林基督長老教會（1867）與內門木柵基督長老教會（1868）均是這類建築的代表。

↓ 內門木柵基督長老教會 3

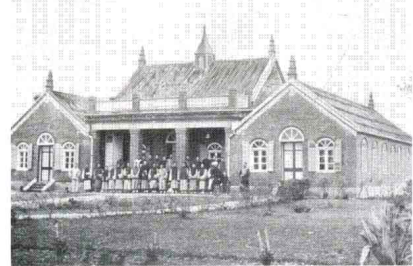


除了閩南風格外，也有一些教堂局部應用西方古典或哥德式樣之語彙或空間型態，形成深具特色的「閩洋折衷風格」。在烏牛欄基督長老教會（1870，今愛蘭教會）、新店基督長老教會（1874）與滬尾基督長老教會（1875，今淡水教會）中均可以看到傳教士企圖

↓ 新店基督長老教會 4



↓ 淡水牛津理學堂 5



↙ 烏牛欄基督長老教會 6

在西方本質之宗教建築上添加地方色彩。教堂之外，教會相關建築如醫院及學校，雖然整體而言是西方歷史風格，也會含蓄的使用了帶有濃厚地域色彩的細部及材料。淡水牛津理學堂（1882）與台南神學校（1876）是為代表。



↑ 德記洋行 7

↓ 東興洋行 8



↓ 前清打狗英國領事官邸 9



於東亞殖民地之建築物中，但也著實反應了台灣亞熱帶氣候之需。

第三類為洋行。貿易的推動，促成了外商之到臨，更造就了洋行這類的建築，安平之德記洋行與東興洋行，是為目前尚存者。這類建築，大多會設置外廊，且多以綠釉瓶飾為欄杆，外廊可避雨水及日曬。第四類為西方人之住宅。其中，前清

打狗英國領事館官邸(1866)與滬尾前清打狗英國領事館官邸(1891)最為有名，磚造外廊式建築與十九世紀下半葉中國沿海開放港口出現的許多外廊式建築極為類似。這種外廊雖常見於西方強權

Prelude: Nineteenth Century Architectural Development

In Taiwan, Western architecture appeared after the middle of the nineteenth century can be grouped into several categories. The first category is the fortification built by Westerners or built by Qing Dynasty following the instruction of the Westerners. Chihou Artillery Fort (1875), Erkunshen Artillery Fort (the Eternal Golden Castle, 1876), Huwei Artillery Fort (1876), the Hsitai Artillery Fort (1883) and Tungtai Artillery Fort (1887) of Western Isles are examples.

The second category is architecture related to Western religions. By the limitation of economic condition and number of the followers, churches in the nineteenth century Taiwan were small in scale. As for the Catholic church, Holy Rosary Church (1863) in Kaoshiung and Immaculate Conception Church (1870) in Wanchin adopted traditional architectural languages in both exterior and interior treatment although the basic appearance of the churches was Western-oriented. As for the Christian churches, Muza Presbyterian Church (1868) adopted traditional Taiwanese architecture as the prototype and the characteristics of the church were expressed only in the interior arrangement. In some cases, Western classic or Gothic languages were combined with traditional Minnan style to form so-called "Minnan-Eclectic" style. Wuniulan Presbyterian Church (1870) and Hsindien Presbyterian Church (1874) witnessed this regional approach. Similar approaches can be seen in both Oxford College (1882) in Tamsui and Tainan Theological School (1876).

The third category is buildings of foreign companies. Both Talt & Co. and Julius Mannich & Co in Anping are two existing examples with arcades along the façade. The fourth category is the residence of the Westerners. The residences of former British consulate in Kaohsiung (1856) and Tamsui (1891) are among the most famous.

Fig. 1: Chihou Artillery Fort

Fig. 2: Immaculate Conception Church in Wanchin

Fig. 3: Muza Presbyterian Church

Fig. 4: Hsindien Presbyterian Church

Fig. 5: Oxford College in Tamsui

Fig. 6: Wuniulan Presbyterian Church

Fig. 7: Talt & Co. in Anping

Fig. 8: Mannich & Co in Anping

Fig. 9: Residences of former British consular in Kaohsiung



序曲：19世紀

焦點建築

二鯤鯓砲台 【億載金城】

二鯤鯓砲台現在被習慣稱為億載金城，是清同治13年（1874）日本尋釁引發牡丹社事件後，清廷派沈葆楨來台所建。當時，設置砲台為沈葆楨認為的首要防務，因此乃向朝廷提出「仿西洋新法，築三合土大砲台，安放西洋巨砲，使海口不得停泊兵船，而後郡城可守」之建議，隨後便聘請法國技師來台設計興築，工程於同年9月開工，清光緒2年（1876）完工。日本治台後，砲台曾一度荒廢，而後則被列為名勝加以保存。戰後「金城春曉」亦為台南市之勝景，現為一級古蹟，於民國88年（1999）再次整修重新開放。

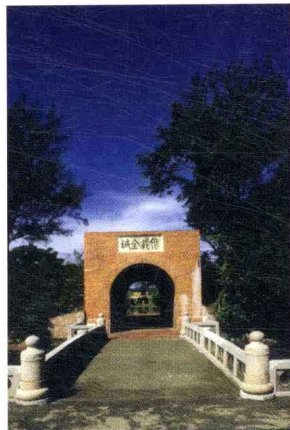
二鯤鯓砲台是台灣非常重要之防禦工事古蹟，空間與形式相當特殊，據史料所載，為法國工程師帛爾陀（M. Berthault）參酌巴黎外圍防禦工事所建。基本上，二鯤鯓砲台是一座方形砲台，四個角落突出成為尖銳的稜堡，堡上安置大砲，稜堡之間砲台牆體略微內凹，主要為安排槍隊。建材主要為三合土與磚材，其中磚材部分乃是採自拆毀之熱蘭遮城。砲台比周圍環境較高，上面留有馬路與矮牆（胸牆），砲台牆體呈四十五度傾斜，外種植栽。

二鯤鯓砲台中央留有大中庭，為兵士操練之所，砲台四周設有保護壕溝，出入需由東面門洞進入，門洞為半圓形隧道形式，深21公尺多，設有扶壁，正面有門額一方，題曰「億載金城」，上款落「光緒元年」，

下款題「沈葆楨」，背面亦有門額，題曰「萬流砥柱」，意義十分深遠。砲台紅磚

疊砌之門洞表達相當精美，其並設有門扇，原有造型簡

← 二鯤鯓砲台西向門洞 5



↑ 二鯤鯓砲台東向外貌 1



↑ 二鯤鯓砲台東向門洞 2



↑ 二鯤鯓砲台外側壕溝 3

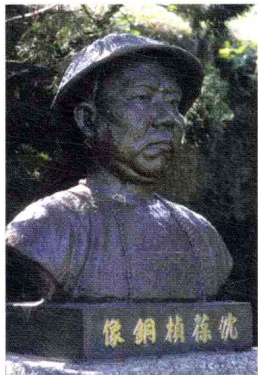


↑ 二鯤鯓砲台外側壕溝 4

↓ 二鯤鯓砲台萬流砥柱門額 6 與大砲 7



↑ 二鯤鯓砲台西向門洞 5



↑ 二鯤鯓砲台沈葆楨像 9

單之木橋跨過護城壕溝，其可能原可升降以利控制出入，日治時期改為鋼筋混凝土橋，飾以洗石子裝修。

二鯤鯓砲台既為海防砲台，配備火力與砲台實應為一體，然而由於戰亂，原有英國巨砲都已經散佚，目前所見之砲則為民國 64 年（1975）所仿製。由於在整修中，曾經挖掘出部分原埋

藏於地下之遺跡，所以特別設置了一個安全玻璃罩將之封圍住，以供民眾參觀。民國 95 年（2006）台南市政府舉辦了億載金城的國際競圖，希望改造周邊環境以邁向未來。

↓ 二鯤鯓砲台中庭 8



Prelude: Nineteenth Century

Focus Architecture

Erkunshen Artillery Fort

Erkunshen Artillery Fort, also named the Eternal Golden Castle, was built by Shen Bao-Cheng, an Imperial Envoy to Emperor, in 1874 after a dispute happened between Japan and Qing Dynasty. During that time, to construct artillery forts was treated by Shen Bao-Cheng as the most important task to defend the coast. Shen firstly asked the Qing Government for permission, and then hired foreign specialists to design and build the forts. The construction of Erkunshen Artillery Fort started in 1874 and completed in 1876. During the Japanese Period, once abandoned Erkunshen Artillery Fort, began to receive the attention and was preserved later as a "famous place". Erkunshen Artillery Fort is one of the most important military fortifications in Taiwan. Both its spatial organization and built form are unique in Taiwan. According to the archive, Erkunshen Artillery Fort was designed by French military engineer M. Berthault following the prototype in suburban Paris. Basically, Erkunshen Artillery Fort is a square fort with sharp bastion at four corners. The fort was made of bricks and concrete, part of the bricks were taken from nearby Zeelandia. The fort is higher than its surroundings and the main body of the fort walls tilted to 45 degrees and trees planted. Inside the Erkunshen Artillery Fort is a central court, which used to be the marching field for the soldiers. Around the fort is a moat filled with water. The main entrance, on the east side, is a tunnel with 21 meters in depth. Above the east main arch opening is a tablet inscribed with "Eternal Golden Castle" while "A baffle to All Enemies" was inscribed on the inside. Originally, there is a wood bridge above the moat leading to the main door. It was rebuilt during the Japanese Period in concrete. The original cannons of the fort were lost during various wars. Currents cannons were duplicated by the city government for the sake of tourists. In 2006, Tainan City Government holds an international competition to seek for a plan to re-shape the settings around the fort.

Fig.1: East appearance of Erkunshen Artillery Fort

Fig.2: Entrance arch opening on the east side of Erkunshen Artillery Fort

Fig.3: The moat of Erkunshen Artillery Fort

Fig.4: The Bastion of Erkunshen Artillery Fort

Fig.5: Arch opening inside Erkunshen Artillery Fort

Fig.6: Inscribed tablet of Erkunshen Artillery Fort

Fig.7: Cannon of Erkunshen Artillery Fort

Fig.8: Central courtyard of Erkunshen Artillery Fort