DEVELOPMENT OF TAIWANESE INTERIOR DESIGN SINCE THE END OF WORLD WAR II

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Abstract: This paper is intended to discuss the development of interior design in Taiwan since the end of World War II in 1945 until today. The author adopts the literature analysis method to gather and examine related documents on post-war socio-cultural backgrounds to study the development of interior design. Historical records are sorted through to extract valuable materials to compensate for the shortage of files on the development of interior design. The main conclusions are as follows: Society, culture, politics, and economy have influenced the development of interior design in Taiwan. The governmental, industrial, and academic developments of interior design corresponding to the needs of the times. There were differences between design thinking and techniques from the early stage in which professionals with an art design or architectural background dominated design to the period in which graduates from the department of interior design became common.

Key words: Taiwan, post-war, interior design

1. Introduction
1.1. Motive and Purpose
The Second World War, from 1939 to 1945, has been the biggest global war with the most casualties and the greatest damage in the human society. After the war, every level of the social life of human beings has long been influenced. During the Second World War, Taiwan was colonized by Japan, and the Japanese colonization, from 1895 to 1945, had lasted for fifty year. Since Japan surrendered to China, and the Second World War was over, Taiwan inherited the education system, cultural policy and urban planning of the Japanese occupation period between 1895 and 1945 and the foundation for modernization was thus established. In addition, a great number of Chinese immigrated to Taiwan, and the ideology later was hence settled. Therefore, the social development and the development of interior design in the post-war Taiwan have regional uniqueness.

In the six decades since the end of war Taiwan has built up its industries and gone through rapid economic changes and educational expansion. By and by, the diversity in Taiwanese cultural life has become fully expressed. Interior design was also an emerging business in Taiwan after the war. Later, it has gradually grown into a professional field. Currently, studies on the development of Taiwanese interior design are few. In order to fill the gap in this area, this paper is intended to examine the development of interior design through social and cultural angles and present the achievements by researchers from the industrial, government and academic sectors through their retrospective and forward-looking studies in the fields of interior, architectural and space design.

1.2. Method and Limit
In this paper, literature review and literature analysis are employed as the major research methods.

According to the theory of Sociology of Art, the form of artistic works is tightly related to the social environment,
and the development and time changes of the backgrounds of social environments, such as politics, economy, and culture, will all influence the performance of artistic works [1]. Furthermore, interior design with specific functions and purposes not only expresses the artistic characteristics through the form but also closely relates to the social environment of human life. Thus, this study intends to master the pulse of the development of interior design by reviewing the literature relevant to the social development of each post-war period.

Moreover, the operation of literature analysis is, to sort out secondary data, such as national decrees, papers, publications, and magazines, to collect historic evidences, search the correlation between historic events, compile historic facts related to the development of interior design according to Important Events, Educational Development, and Industrial Development, establish a timeline record according to the chronicle order, and provide this paper the data of original facts for subjective analysis in order to establish related economic, political and cultural facts for inference and deduction in conjunction with the analytic results of this paper.

1) Time Range: 1945 was regarded as the starting point of investigation in this study because in that year, the Second World War was over, Japan was defeated, the Japanese colonization for fifty years was terminated, and there were critical changes in the political and economic structure as well as the design industry in Taiwan.

2) Regional Range: To take into account the individual research objects and the comprehensiveness, this study was not limited to the particular form of a certain region. Instead, it comprehensively investigated the common cultural phenomena under the same time, space, and system.

3) Interior Design Range: Decoration symbols have been applied to the interior of the traditional buildings, temples, and palaces in Taiwan to fulfill the spatial function of beauty appreciation, such as the decoration beauty of windows, doors, and partitions, the function of practical utility, such as specifically separated spaces, and the needs of ritual regulations, such as the feudal system reflected by the representation of decoration themes and colors. Although the aforementioned is consistent with the nature of modern interior design, the design concepts and methods are widely different. Therefore, it was excluded in the research range of this study.

2. Post-war Socio-cultural Background and Development of Interior Design

Soon after the people in Taiwan were freed from 50 years of Japanese colonial rule, they found themselves facing close to two million soldiers and civilians that suddenly landed on the island. In the initial post-war stage, the 228 Incident happened in 1947. In May 1949, the Nationalist government officially announced the island to be under martial law [2] and the 38-year long “White Terror” period (1949-1987) commence [3]. The control on the media as well as on people’s freedom of thinking, speech and assembly by the state machine all decreased the interest of Taiwanese in public affairs and politics. The unprecedented hyper inflation due to immigration also caused economic depression. After the war, the society as well as culture were suppressed for a long time. Design was not a concerned issue and designing or reforming interior space was not in line with the living goals that people pursued at that time.

Fortunately, when the Korean War broke out in Jun. 1955, the US realized the strategic importance of Taiwan and the US Military Assistance and Advisory Group was stationed in Taiwan. Persistent military and economic aid (1951-1965) helped solve the economic crisis. “American aid” played an important role in Taiwan’s economy at the time. The daily commodities it provided declined the rising prices, and the economic downturn was thus gradually passed. Generally speaking, however, the average family income and standard of living in Taiwan were still far below those in Japan. A large proportion of a family’s income was spent to sustain daily life. Food took up at least 50% of the average family expenditure and not many were able to put money away. The phenomenon lasted until around 1960 [4]. Before then, development in Taiwan was rather limited. In an era of unstable politics, commodity shortages and economic recession, most people paid no attention to details outside having enough food to eat and clothes to wear, let alone improving their living space.

Since 1959, the government drew up substantial policies, including the 19 Financial and Economic Reform Measures and the “Statute for Encouraging Investment”, to develop the economy in Taiwan. At the same time, export businesses were also given incentives to stimulate industrial progress and push economic growth. Taiwan’s economic development took a new turn. In 1960s, Taiwan gradually shook loose of war repercussions and poverty and economy
began to pick up. By the mid 1960s, Taiwan was ready to move up from an agriculture-based country to become a basic-level industrial society.

With the spread of the Cold War and the US involvement in the Vietnam War, large numbers of American soldiers came to Southeast Asia. On one hand, Taiwan played a part in American logistics; on the other hand, it also became a vacation spot for the GIs. Reports (Meng-Ying Shen, 2005) show that as many as 200,000 American soldiers came to Taiwan for vacation in 1970 alone [5]. This helped promote the tourism industry in Taiwan. However, the resulted influence from American culture should never be overlooked. Indirectly, Taiwanese people came under the influence of American culture and started to adopt the American sense of value as their own and the impact on Taiwanese social development and thinking has been profound. This was particularly observable in the houses around the American military housing complexes in Tianmu. The design of these residences often included a garden and a lawn, as well as a fireplace and a chimney. It also explains why people started to visit coffee shops. Even in cultural thinking and modern literature, admiration for Western lifestyles was easily detectable.

Ching-Chih Lee[6] recalled his childhood memories of the American military housing complexes in Tianmu: “The houses in Tianmu normally had a yard measuring around 50, 60 ping, or even up to a hundred ping. Besides the surrounding trees, the Americans preferred to have an open lawn. Between the lawns were either low fences or no partitions at all. The lawns could stretch for a long distance and the extensiveness was nice to see.” The interior space, on the other hand, was characteristically equipped with a fireplace and a chimney (for instance, Figure 1). The design of the fireplace was in line with the American tradition of having the fireplace as the center of the house, just like the function of TV in many modern homes. Also, to stock up fuel for cold winters, in the yard of these houses there was usually a shack for storage of firewood as well as other objects.

Figure 1: The fireplace, the White House, Tianmu

In addition to the Westernization described above, research for this paper has also discovered that the US military personnel stationed in Taiwan also had an effect on the correlation factors of interior design in Taiwan. The influence from the fireplace as the center of a home and the green lawn in the yard extended and Taiwanese people started to pay attention to environmental beautification. Those who developed a sense of identification with their home space also manifested their concern for details in life and expressed their sense of value and identification through “design.”

The rapid economic progress in the 60s as well as the prevalence of education as a result of the “9-year mandatory education” policy brought many changes. Industries boomed and the knowledge-based social structure gradually took shape. Office and residential buildings were erected one after another and indirectly drove people to reform and beautify interior spaces. In subsequence, the interior design industry emerged. This was a period when the foundation of modern interior design in Taiwan was laid down, despite that interior design back then was somewhat limited to a handful of coffee shops, hospitals and hotels, a representative work of interior design in 1960s that were business oriented. Yet large spaces for industrial and commercial exhibitions were also targets of interior designers at the time. However, in 1960s, no schools had a department of interior, and interior design was carried out mostly by graduates from departments of arts and crafts. The results were normally extensions from skills and concepts of arts and crafts, mainly to achieve the purpose of “decoration.” The same purpose could also be seen in architectural designs during this period. Emphases were placed on interior elevation space and effects of “furnishing” were pretentiously presented. More than anything else, the overall space was designed to show off the owner’s wealth and status. Just like the comment from Ching-Chih Lee[7]: “It was the result of the mentality of wanting to compensate for the extreme material deficiency in the past and ended up creating visual chaos and mental fatigue.” Although, in this stage, people already had needs in the transformation and beautification of interior space, most people retained the attitude of either “why would homes need design?” [8] or “interior design equaled decoration.” Such concepts had their roots in the background of the 1960s.

The conceptual and substantial unpopularization in interior design in Taiwan in 1960s could be verified in the import and publication of relevant magazines. After 1961,
publications imported from Japan, Germany and America became available [9]. These magazines were important sources of information from the outside world, and domestic designers could learn about interior furnishing and design styles in these countries. In contrast, only one professional magazine – *Housing and Home* [10] – was domestically published, which was uncompetitive with the present, namely four decades later, in which there are dozens of magazines in interior design.

According to Chao-Lee Kuo [3], hanging out in coffee shops became fashionable for people in Taipei. The first one to achieve fame was Tianyuan Coffee Shop. Celebrated for the Western classical music played in the shop, it was especially popular with university students and intellectuals. They discussed existentialism and anti-war ideas, in an embryonic phase of Western philosophy and public discourses. Coffee shops back then compensated for the lack of public space in cities in Taipei.

While China was caught up in the Great Cultural Revolution in 1966, Taiwan government was pushing the cultural renaissance movement to emphasize the “palace architecture” of the orthodox Chinese culture in Taiwan on purpose to justify its administration. Unfortunately, under the greater China nationalism, Taiwanese local cultural values and thinking were overlooked. This must have satisfied the nostalgia of the Mainland Chinese architects that had come to Taiwan after the war. It was a time when furniture exportation escalated and the Taiwanese furniture industry was going through leaps and bounds [11] and the idea of “interior design” was introduced into Taiwan from Japan. Therefore, “interior design” was not a common term before 1966 [12]. People either knew little or nothing about it and “interior design thoughts” were non-existent.

In the early days, interior design was always a part of architecture. The sense of value derived from classicism and Westernization could be detected in architectural thinking in the post-war 1950s. Chao-Lee Kuo [3] pointed out that the combination of the minimalism of Ludwig Mies van der Rohe and traditional Chinese architectural elements was observable in these remarkable works. They were certainly representative of an era, yet the realistic issues derived from the social modernization in Taiwan were neglected.

The same interest in Western thinking was also manifested in literature. “The Modern Literature Magazine” [13] published throughout the entire 60s. They made it clear that they intended to translate and introduce Western trends of thought and use them as references to work out new literary forms and styles in Taiwan [3]. In every aspect of the Taiwan culture at the time a post-war Westernization movement was obviously brewing. On one hand, it was a manifestation of the longing for American culture. On the other hand, it clearly showed lack of faith in Taiwan’s social culture.

Under the special circumstances in the martial law era, the styles and directions of interior design moved along with developments in post-war social culture and architectural thinking between Chinese tradition and Western modernization.

3. Awakening of Local Culture in Taiwan and Growth of Interior Design

1970s could be regarded as the dark age in Taiwan’s diplomacy. For example, Taiwan lost the support of the U.S. and withdrew from the UN in 1971; Taiwan and Japan broke off the diplomatic relation in 1972; Taiwan and the U.S. broke off the diplomatic relation in 1978. These caused the general public to reflect upon the political development of Taiwan and also indirectly stimulated the awareness of the local culture in Taiwan.

Nostalgic sentiments were also found in other types of artistic creations. The premiere of the “Cloud Gate Dance Theater” in 1973 introduced the first of Taiwan’s own dance troupe. In the early 70s, a series of student movements broke out in university campuses and the “University” magazine [14] was a representative publication that encouraged freedom of speech and democracy and promoted political reform.

Fortunately, a series of large-scale public investment projects, the Ten Major Construction Projects, initiated in 1973 greatly improved the domestic investment environment, created job opportunities and revived the economy. Taiwan was able to continue with its economic transformation and upgrades and become a new industrial nation to rank with Hong Kong, South Korea and Singapore as the four Asian Tigers. Economic betterment brought growth in interior design. According to Jong-Yen Chou (1994): “After the Ten Major Construction Projects, large venues started to appear and drew many foreign businesses to come to invest in Taiwan. Subsequently, some design companies had the opportunity to win the contract for the design and engineering of these large companies.” [9] At the same time, domestic designers were also able to learn how to management a design company through their collaborations with foreign design companies.

Improved economy also resulted in the rise of real
estate business. In 1970, Cathay Construction Company built the first sample houses designed by Min-Chuan Liang. In 1975, the Taipei Real Estate held the Decorative Design Expo in the Tung-hai Garden Villa in Taichung, and 21 designers designed 23 sample houses, as shown in the Figure 2 and 3 [15]. The entire real estate industry followed suit and started to use sample houses to “create spaces that customers could see, touch and imagine” to achieve sales. Of course, this also provided the right condition for the interior design industry to grow at a steady pace due to the stable progress of the economy.

Figure 2 and 3: Decorative Design Expo. Designed by Min-Chuan Liang (left) and Kuo-Hsiung Chang (right), 1976

In 1974, Guanghua Girls’ High School set up its Department of Interior Design and formal education of interior design in Taiwan made its first step. Several professional organizations were also established one after another, including Taipei City Association of Interior Design & Decoration (Dec. 1970), Taichung City Association of Interior Design & Decoration (May 1974), Changhua County Association of Interior Design & Decoration (Apr. 1977), Tainan County Association of Interior Design & Decoration (Sep. 1978), and the ROC Association of Spatial Arts (May 1979), etc. Compared to those set up in the 60s, these were better recognized by the public.

Many more imported publications were available in the 70s. They were more diverse and inspiring for the young Taiwanese design industry. “Modern Interior Design” [16] by Ping-Zhi Hou was the very first book published on interior design in Taiwan. Afterwards, several professional magazines also came on the scene, including “Interior Design” (1970), “Home Market” (1973), “Modern Home” (1974), “Living Magazine” and “Sweet Home” (1977), “Home Decoration” (1978), “CSID Interior Magazine” and “Art of Living” (1979). Publication of interior design periodicals and books one after another indicated that interior design was becoming more and more valued.

In Jan. 1979, Taiwan government lifted the ban on traveling for tourism purposes for Taiwanese people. Taiwanese designers thus had chances to go overseas and broaden their vision in international design. Few years later, European-style buffet restaurants were introduced into Taiwan. Taiwanese designers started to copy Japanese designers and adopted many new design approaches. At the same time, more and more Taiwanese students studying design overseas came back and were able to enrich the design styles at the time. There were also some interior designers that had accumulated ideas and skills from their experiences in renovation work, while some others made duplications of interior design from the US, Europe and Japan and published them as their own new works. Designers made and followed their own rules and the market became chaotic. Interior design might have picked up at this point but there was not a set of national criteria to certify the professional capacity of interior designers. This was a time when many people with a background in architecture also took up interior design and design styles from overseas – Neoclassicism, Postmodernism, etc. – were introduced into Taiwan and respectively had their moments.


Related national policies in the 1980s included the “Vocational and Technical Education White Paper” to regulate vocational skill teaching and licensing for various occupations. Starting in 1981, the Council for Cultural Affairs and cultural centers of counties and cities were created one after another to promote the concept of “Culture is life and life is culture.” It shows in the 1980s the government began to value vocational skill training and licensing as well as upgrades in the cultural aspects across the country.

Political development after removal of martial law in 1987 was much more active compared to previous periods. A large-scale student movement – the Wild Lily – took place in Taipei for the first time during Mar. 16-22, 1990. The sit-in and hunger strike finally forced the government to terminate the Period of Mobilization for Suppression of Communist Rebellion and abolish the Provisional Regulations. It not only reflected on people’s concepts and perspectives but also on living space; business setups like teahouses, coffee shops and department stores opened up one after another.

Along with the flourishing of the real estate and service industries, a few large professional interior design firms came into existence. Under Japanese influence, personalized became an important part of garment outlets [17]. Sample houses provided designers with room to
exercise their concepts and skills [18]. More and more people with a degree in architecture or interior design from overseas institutions came back and took up interior design work in Taiwan. The general public learned to understand the role of interior designer better.

Two examples cited in this paper are the Jiuqing Mianmian Coffee Shop and Eslite Bookstore. Both establishments reflected the design thinking and expression of the 80s and left an impact on space design later on. The Jiuqing Mianmian Coffee Shop (Figure 4) - Designer Kun-Yen Teng kept part of the old walls and structure but put in modern architecture elements and concepts. As a result, he created a space with both memories of the past and bold longings for the future simultaneously. For some people it was a pioneer in postmodern urban living space reform.

Positioning itself in humanity, art, creativity, and life, the Eslite Bookstore (Figure 5) opened in 1989. Its simplicity and brightness was a big change from the heretofore dim and musty bookstores and left a deep impression in everyone. It became a popular space in the city and “I’m at Eslite,” seemed to connote one’s trendiness. Designer Ray Chen and Designer Kris Yao, through the power of design, imparted a new definition for “bookstore.” A bookstore was no longer just a place to buy books but also a nice hangout for dynamic cultural activity and dialogue. Ching-Chih Lee pointed out: Many people would say to their interior designers, “I want it to be just like Eslite Bookstore!” when they were having the interior of their homes worked on. It is amazing that the design style and taste of a bookstore could have such an effect on urban private homes throughout an era [19]. Ray Chen was elected by Weekly AsahiGraph, Japan, in 1994 as one of the five most influential architects in Great China in the 20th century.

Both well-known examples were the works of designers with a background in architecture. It was common in Taiwan.

In 1985, Chung Yuan Christian University created the first department of interior design at the university level and interior design officially entered the higher education system in Taiwan. It set the precedent for teaching interior design in the formal education system. At the time, the teaching faculty was all people with architecture backgrounds.

For the development of the industry, after the Chinese Society of Interior Designers (CSID), a professional organization, was founded. In 1982, CSID attended the First Asian Interior Designer Conference in Singapore and opened the door for Taiwanese interior designers to international interior design exchange events in the Asia-Pacific region. More professional organizations were formed later.

Many speeches and lectures on architecture and interior design were conducted in the 1980s. It was also the most fruitful period for publication of interior design materials. Quite a few dedicated magazines made their debuts, including “Interior & Architecture”, “Fashion Decorator”, “Beautiful Home”, “Fancy House”, “Today's Living” and “Interior”. In addition, there were also professional books, research papers, annals released by unions on representative works by various designers… etc. They all indicated the three key areas in development of interior design in the 1980s: 1) the public’s urgent need of interior design, 2) affirmation of interior design from various sectors, and 3) significant improvement in the public’s recognition of the role of interior designers.

In this paper, 1988 being the year in which the number of students leaving Taiwan to study overseas was the largest is interpreted from the angles of economic prosperity, social diversity and liberal thinking (statistics of the 1950-1990 periods). One thing worthy of particular observation is the knowledge and experiences these students brought home from overseas were gradually giving a more macroscopic and more international perspective to domestic interior design.

5. Diversified Yet Inconsistent Sense of Value in Interior Design Driven by Technology and the Media

The 1990s were a flourishing period for Taiwanese high-tech industries. With the progress in technology and maturation of R&D techniques as well as inventions and application of 3D software, 3C products had their influence on certain users. Release of new equipment and materials also reshaped the engineering approaches in interior renovation. The effect then grew larger and led to further development in Taiwanese interior design [20]. From
introduction of interior design examples through print media to elaboration on interior design styles, functions and arrangements by real estate agents on TV, as well as the ambiances for movie scenes by creating different interior backgrounds, the 90s were not the first time people saw interior designs through the angles of the media but it was the time when interior design culminated and magazines, TV and movies allowed it stand out and catch people’s attention.

Pao-Teh Han (2008) pointed out: “The 1990s were an era when developed countries quickly amassed huge amounts of wealth which enabled the middle class to spend a fortune on their dwellings to satisfy their dreams of living in fancy abodes. This increased the lost space in the interior and demand for decorations and displays irrelevant to living escalated.” [21] In Taiwan, exaggerated and boisterous sales promotion approaches fell out of fashion and were replaced by the so-called Minimalism (Figure 6). It was greatly resulted from that the influence of the Eslite Bookstore and Tadao Ando, a great Japanese architect, changed urban dwellers’ taste for their living space. Whether it was just simple or of the Japanese Zen style, Minimalism was so widely popular that it became abused and the repercussions lasted throughout the 90s.

Figure 6: Hsueh-Yi Chien’s House

In 1990, the Ministry of the Interior and Ministry of Education initiated a program to promote computerization of design planning and construction. Computer-aided design (CAD) courses and equipment were installed in every school and use of computer-aided drawing software in interior design gradually grew since then. Increase of interior design departments included Shi Chien University (1991), Min Chuan University (1994) and Shu-Te University (1997). To meet social demands, the Ministry of Education in 1998 renamed the department of “interior decoration” to department of “interior design” in vocational high schools. Several schools also, step by step, transformed their department of “carpentry and architectural drafting” to department of “interior design.” All these indicate that “interior design” had officially become a professional term, correcting from the so-called “decoration” and “furniture making” and changing the term “engineering” to “design.”

National Yunlin University of Science and Technology, Ming Chuan University, Da-Yeh Univerity and Kun Shan University established their department of space design respectively in 1992, 1995, 1996 and 1998. Meanwhile, academic development in conjunction with interior design also included National Chiao Tung University’s Graduate Institute of Applied Arts (1992), National Cheng Kung University’s Graduate Institute of Arts (1994), and the Graduate Institute of Applied Arts and Graduate Institute of Architecture of Tainan National University of the Arts (1997). During this period, however, “Critiques for interior design in Taiwan were still not academic and interior designs promoted through commercial media therefore had various appearances and resulted in inconsistency in sense of value” (Chian-Yeun, Chang, 2000) [22].

Professional organizations were set up one after another mainly for one purpose: to establish the Taiwan Interior Design and Decoration Association of Commerce, in order to create a corresponding unit in order to strive for the interests and subsidies of the industry from the government. On May 29, 1996, the government announced the Interior Decoration & Repairs. Management of a Building and regulated interior refurbishment. For the industry of interior design, the regulations not only clarified its work scope with the industry of architecture but also became the key for it to stride toward professionalism.

The development of books on interior design was like flower blooming. “The Encyclopedia of Modern Interior Design” [23] by Tai-An Du was a pioneering publication. Senior interior designer Yin-Ching Chuang (2009) pointed out: “This was a book that each designer had in an era of insufficient knowledge. It was especially helpful to beginners.” [24] Almost every year there would be a new dedicated magazine coming out. This not only signified growing recognition of the professional status of interior designers but also reflected that, increasingly, people accepted interior design, their quality upgraded, and they recognized that it was necessary for space to be perceptually beautified as well as rationally planned and designed. The buyers and readers of these publications also extended from professional designers to non-professionals. The publications boasted that anyone could learn to improve their interior space and use their space effectively. Initially, the majority of interior designs were replications of examples from books and magazines. After
improvements, interior design gradually produced new results out of practical experiences.

The research papers were even more achieving. From the “Journal of Architecture”, “Journal of Design” to master’s theses, one after another academic achievement was presented. There were also many speeches and chair lectures on special topics from the 80s to 90s. On top of their large numbers, many foreign lecturers were invited to give speeches on specific topics that covered policies, important events at the time, as well as actual demands, and disclosed the trend of internationalization. The chief influence on the design thinking and design approaches in the 90s mainly came from the rapid advancements in computer technology and prevalence. From Windows 3.1 to Windows 98, the doors to information life were opened one by one.

Under the prompting of the media and interior design firms, “interior designer” was a publicly recognized profession even though there were no national level examinations to certify their capacity. The status of interior design elevated and famous interior designers could keep a high profile and direct the planning for different parts of the interior space and arrangement of the elevations in their distinguishable styles. Many architecture designers took up interior design on one hand because architecture design firms came to be aware of the great demand and set up an “interior design department” to provide and expand their services. On the other hand, there were also architecture designers who did not have an architect license and saw interior design as a field to exercise their expertise. As a consequence, interior designers included people with a background in arts and crafts, those with proper interior design training, some with architecture backgrounds, as well as craftsmen who claimed to have the “professional” skills for interior design. These designers with different experiences and backgrounds brought different design language [20].

After 2000, academic development in interior design was even more prosperous. There are near ten schools that set up related programs. Cheng Shiu University that is a featured example on the contrary changed their department of “architecture” to department of “architecture and interior design.” It indicates the succumbing of architecture to interior design out of necessity. It is also a result from the tendency of architecture designers’ cross-profession efforts in interior design. Furthermore, graduate schools established since 2000 also included graduate school of design doctoral program, graduate institute of applied design, graduate institute of computational design, graduate institute of cultural and creative design, etc. The above graduate programs covered a diverse range of design and allowed more opportunities for interdisciplinary research in interior design.

In 2001, Taiwan became a member of the WTO as an independent economy and had to open design and construction projects to foreign design companies interested in bidding. The policy of developing the “Cultural & Creative Industry” and the “Challenge 2008: National Development Plan” the Executive Yuan announced in 2002 also had an impact on domestic development of interior design.

During this period, publications on interior design continued to be rapid and diverse. In consequence, some of the professional magazines were unable to cope with competition and faced the plight of suspension. Due to the fast growth of interior design, the numbers of dedicated books and research papers also remained on the rise. Based on the above, the author believes there is definitely a connection between establishment of school programs and release of dedicated publications and the demand derived from social changes and economic progress. The academic development and increase in publications after 2000 reveal that the demand for the interior design industry in Taiwan was expected.

6. Conclusion
For the world, 1945 indicated the end of the Second World War, but for Taiwan, it indicated the termination of the Japanese colonization. Interior design gradually developed in the stable Taiwanese society after the war. The conclusions of this study are addressed as follows:

1) Critical Influences in Each Period:

The period from the end of the war to 1959 was politically and economically unstable. Interior design or transformation was not a living goal pursued by the public at that time. However, the foundation of modernization in Taiwan was established due to the succession to the educational system, cultural policies, and urban planning in the Japanese colonization.

The factors which first influenced directly the development of interior design in Taiwan after the war were American Aid and American garrison. The American Aid promoted the economic growth of Taiwan, and the American garrison resulted in the westernization campaigns after the war. American culture deeply influenced the social
development and concepts of Taiwan, including literature, music, architectural concepts, and design techniques. People started to value environmental beautification.

In the 1960s, Taiwan moved up from an agricultural country to an industrial society. A great number of industries were thus influenced. The rise of office and residential buildings provoked the emergence of interior design, which could be regarded as the initial stage of interior design in Taiwan. The enforcement of the 9-year mandatory education policy resulted in the knowledge-based social structure and established the foundation of design education later. When China was caught up in the Great Cultural Revolution in 1966, Taiwan government was pushing the cultural renaissance movement, which affected the development of interior design in Taiwan.

In the beginning of 1970s, Taiwan encountered diplomatic crises one after another, such as being forced to withdraw from the UN and breaking off the diplomatic relations with Japan and the U.S., and the awareness of the local culture in Taiwan was thus provoked. The economic conditions improved, and many foreign enterprises were thus attracted and invested in Taiwan. Design companies hence had chances to deal with projects from large companies and learn the business management concepts of foreign design companies. The rise of real estate and the sample houses of Decorative Design Expo., were more important factors in advancing the prompt development of interior design. In 1979, Taiwan government lifted the ban on traveling for tourism purposes. Taiwanese designers thus had chances to go overseas and broaden their vision. Later, many Taiwanese students studying design overseas came back and enriched the design styles at the time.

In 1980s, the government began to value vocational skills, practice, and licenses, and it attached importance to the improvement of the general public in culture. Furthermore, in 1987, the Martial Law was removed, the authoritarian governance disappeared, and the Taiwanese society gradually became diversified. Buildings for consumption, such as coffee shops, and department stores, mushroomed like bamboo shoots after a spring rain. Therefore, interior design had more chances, and public concepts and vision were also changed accordingly. Influenced by the Eslite Bookstore in the late 1980s, Minimalism became the mainstream of design since 1990s until now.

2) The Governmental, Industrial, and Academic Developments of Interior Design Corresponding to the Needs of the Times:

In terms of industrial development, concepts and techniques relevant to the transformation and beautification of commercial space by means of interior design already existed in 1960s, but the public perception of residential space still lay in why residences needed design. The sample houses changed people’s viewpoints and comprehended the advantages of interior design in residential space. In 1980s, the public perception of the role of interior designers advanced due to the popularization of interior design, the rename of the interior design academia, the promotion of interior design magazines, and the coming-forward of professional interior design groups.

For the industry of interior design, the Interior Decoration & Repairs. Management of a Building announced by the government in 1996 was the key to strive toward professionalism. In terms of societies, the Taipei City Association of Interior Design & Decoration was first established in 1970, and professional organizations were also established in droves in Taichung, Changhua County, Taoyuan County, Kaohsiung City, and Tainan City to strive together for the rights of the interior design industry.

In terms of academia, interior design was mainly performed by graduates from the department of arts and crafts in 1960s. It was the extension of the skills and concepts based on arts and crafts. In 1970s, the economy of Taiwan grew stably, which promoted the development of interior design. In 1974, Guanghua Girls’ High School set up its Department of Interior Design and formal education of interior design in Taiwan made its first step. In 1985, Chung Yuan Christian University created the first department of interior design at the university level and interior design officially entered the higher education system in Taiwan, which originated the techniques of interior design. However, at the time, all the teaching faculty guiding students to professional interior design were people with architecture backgrounds, which indirectly formed the unique phenomenon and perception of architectural dominance in the field of interior design.

3) The Backgrounds of Designers and Times Expressing Different Design Concepts and Techniques:

The perspectives valued by professionals with different educational, vocational, and pragmatic backgrounds were different, and the achievements of interior design were obviously different as well. For example, most of the interior designers in 1960s were of the background of arts and crafts, and the style emphasized exquisite carving, in which interior design was a symbol for showing off one’s
social status, and it was equal to decoration. In 1970s, a lot of professionals with an architectural background entered the interior design industry, and they added fashionable foreign design styles into their design.

Influential design works in 1980s included the Jiuq ing Mianmian Coffee Shop and the Eslite Bookstore. Both establishments reflected the design thinking and expression of the 80s. Gradually, affected by the Eslite Bookstore, the exaggeration of media, the importance attached to spiritual introspection, urban citizens tended to yearn for minimal design style. Whether it was just simple or of the Japanese Zen style, Minimalism became the mainstream in the 90s.

Notes and References
2. Hsiao-Feng Lee, Top 100 Incidents in Taiwan History (Vol. II), TIPI, Taipei, 1999: Under the martial law, the Taiwan Garrison Command had the power to restrict people’s freedom and control all the administrative and judicial affairs.
14. University Magazine, National Taiwan University, Jan., 1971.
17. Commercial space, including garment outlets, in Japan had been considerably well-developed before 1970. Individual boutiques are rising and developing in Japan, personal techniques imitating small garment boutiques in Japan gradually emerge on the bustling streets in Taiwan.
24. Information obtained from interview in 2009.