

場地 C |  
國際書苑 四樓

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Venue C |  
Office of International Affairs, 4F

場次一

SESSION 1

10/25

13:20-14:50

產業記憶與博物館

Industrial Memories and Museums

■ 主持人 | Moderator

**陳政宏 國立成功大學系統及船舶機電工程學系副教授  
兼成大博物館館長**

Jeng-Horng Chen | Associate Professor,  
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■ 評論人 | Commentator

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# 博物館保存產業記憶遺產策略之研究－以新平溪煤礦博物園區為例

## A study on the strategies of the museum's conservation of industrial memory heritage - A case study of the Xin-ping-Xi Coal Mine Museum

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國立雲林科技大學文化資產維護系助理教授

### 摘要

臺灣的煤礦開採因 70 年代頻繁的礦災、礦脈枯竭與國際煤價崩跌等因素，讓煤礦產業衰退且共同記憶逐漸消逝，甚至轉化為負面遺產或悲傷記憶。煤礦遺跡廢墟化以外，煤礦產業記憶也逐漸成為厭惡記憶。特別是採礦公司與政府單位對這段歷史的忽視，許多礦工更鮮少提及過去，讓重要的煤礦記憶逐漸斷層化與空白化。本研究以新平溪煤礦博物園區（以下簡稱「新平溪園區」）從事煤礦記憶遺產的蒐集與展示為主要論述，探討如何藉由展示教育活動、國際交流與產業文化資產保存，進行煤礦記憶遺產的蒐集與保存。本論文先行探究產業記憶的特徵，從產業博物館的產業文化系統性與敘事性保存，分析煤礦記憶遺產保存的文化意義。以新平溪園區運所作的煤礦產業記憶保存策略為題，本研究論及煤礦遺址作為記憶的痕跡、場域與主題下，該館藉由博物館與文化資產的知識系統與國家級的補計劃，再加上國內外館際合作中，藉由產業系統與技術、交通網絡、機具設備、檔案文獻來保存煤礦記憶遺產。並從中發現該館以礦工耆老訪談、工程與地形圖蒐集、公司書類文件整理、機具設備的數位化、現地典藏與簡易修護等的手段，系統性蒐集與保存煤礦產業記憶遺產，轉化為展演內涵以提升館舍文化深度與經營管理之方法。

關鍵字：煤礦、世界記憶、記憶遺產、產業文化資產、平溪

Keywords: Coal mine, World memory, Memory heritage, Industrial culture Heritage, Pingxi

# 工業遺產之空間意義的轉化與歷史記憶的再現—屏東菸葉廠產業文化資產保存與博物館化機制的建構

## The transformation of the sense of places and the representation of historical memories in industrial heritages: The preservation and museumization of the Pingtung Tobacco Factory

黎世輝 Shih-Hui Li

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### 摘要

屏東菸葉廠於日治時期隸屬於專賣局屏東支局。2002年關廠後於2010年經文化部文化資產局公告登錄「屏東菸葉廠及其附屬設施」為產業類歷史建築。本文擬以屏東菸葉廠為例，從文化資產保存與博物館學的視角分析下列兩個問題：一、台灣菸酒公司於2018年3月終止與菸農契約之保價收購條約，意味著在台灣已實施超過一世紀的煙專賣制度走入歷史，而與菸產業相關之菸葉栽培、菸農、菸田與菸樓都已成為台灣歷史記憶的一部分，作為一種「消失的產業文化」，文資化與博物館化的菸葉栽培與菸產業歷史，如何透過各類型的研究調查，從廠區建築、生產機具、生產技術、從業人員口述歷史、菸區與菸樓調查等，建構出具備「知識性與公眾性」的論述，並以其作為後續展示與建置博物館之知識基礎。二、屏東菸葉廠做為一完整工業遺產所具備的物理性條件，龐大的廠房空間、機具設備、運輸網路等使得工業遺產不僅做為一個世代生活記憶的見證而存在，更賦予其自身相當豐沛的休閒與文化觀光之動能。以廠區空間為文創與展示的基地，本文試圖從文化資產活化，包括符號應用、體驗式與展覽式的操作方式為觀察視角，探討工業遺產空間意義之轉化以及空間與觀者之間互動關係的重新建構如何推動工業遺產博物館的多元發展。

關鍵字：工業遺產、博物館化、空間意識、歷史記憶、文化觀光

Keywords: Industrial heritage, Museumization, Sense of places, Historical memories, Cultural tourism

# 記憶的溫度—新北市黃金博物館與昇平戲院的活化再利用計畫

## The elusiveness of memory – The revitalization of the Shengping Theatre

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邱馨儀 Hsin-Yi Chiu

新北市立黃金博物館營運推廣組研究助理

### 摘要

昇平座原為一木造戲台，1934 年在今九份輕便路口復建開幕，後更名為昇平戲院。因戲台設計精巧，電影、布袋戲、歌仔戲皆可在此放映表演，是水湳洞、金瓜石、九份地區最重要的娛樂中心。戲院共有 600 個座位，全盛時期一天進場人次可達 2 至 3 千，連帶帶動周圍商家生意興隆，而這歌舞昇平的畫面，也深植於許多當地居民記憶之中。

隨著礦業沒落，人口外移，昇平戲院終在 1986 年結束營業，並於 2009 年捐贈予新北市政府。曾見證水金九繁華一時、現存北臺灣最老戲院的昇平戲院，在斥資近 5000 萬修復後，於 2011 年再度對外開放，由黃金博物館負責管理，並以多功能展演場域重新定位。

昇平的生平，呼應了全球傳統電影院過去半世紀的歷史變遷。由於不敵新的觀影方式以及多廳影城的競爭，傳統電影院在 1980 年代後期由盛轉衰，紛紛熄燈，但進入 21 世紀後，歐、美、亞洲又有多國相繼投入活化再利用的工作。其中論述不外有二：一是以位於昔日鬧區的影院帶動地區重生，一是強調昔日社交匯流點對社區記憶與認同的凝聚性。本文擬藉文獻及訪談，從新北市昇平戲院及曼谷 Nang Loeng 電影院實例中，檢視文化經濟學對文化資產活化再利用政策的觀點及分析。

關鍵字：黃金博物館、九份昇平戲院、曼谷 Nang Loeng 電影院、電影資料館、文化經濟學

Keywords: Gold Museum, Jiufen Shengping Theatre, Nang Loeng Cinema Bangkok, Film archive, Cultural economics

場次二  
SESSION 2

10/25  
15:10-16:40

建築與家屋記憶之消逝與重構  
Disappearance and Reconstruction of Memories of  
Architectures and House

■ 主持人 | Moderator

**張譽騰** 佛光大學文化資產與創意學系講座教授

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■ 評論人 | Commentator

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# 誰的古蹟？誰的博物館？淡水海關碼頭園區戰後建築群的消逝

## Historic monument? Or museum?- A case study of the changes of post-war constructions at the Tamsui Customs Wharf

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### 摘要

位於淡水的海關碼頭興建於 1861 年，為清朝時期開闢之商務碼頭，以北部觀音山石、唶哩岸石建成，工法為典型交丁砌法，在台灣關務與貿易史上扮演重要角色。伴隨歷史發展園區內擁有清代洋樓、日據時期倉庫、戰後海巡駐所建築群等各時期建築，別具文化歷史意涵。2000 年 6 月指定東、中、西三段碼頭與園區內清、日時期三棟建物為台北縣縣定古蹟。

古蹟的指定範圍並不包括，戰後軍方接收後因為使用需求，所興建的多棟鋼筋混凝土造房舍，其使用過的單位包括海光藝工隊、河搜（海巡單位）、海軍海蛟中隊、海軍陸戰隊警衛連。2014 年 7 月進行第一階段美化工程，拆除鄰近日據時期兩棟倉庫的戰後建築群，僅保留位於西段碼頭邊的四棟戰後建築。2018 年 3 月再進行第二階段美化工程，戰後建築群完全拆除僅保留海軍忠義池造景。

海關碼頭的歷史價值取決於清、日時期？戰後國軍接管使用不屬於歷史的一部份？過往此地因軍事管制關係，海關碼頭蒙上一股神秘色彩，在地居民的歷史記憶不該被保留？原本特定族群為滿足既定機能而興建歷史建築，其背後所醞藏及衍生之社會價值，隨著空間與時間變化，複雜且多元化；同時，因其攸關集體記憶與環境品質，再加上涉及公共領域，自然無法避免公共計畫涉入與公共資源分配等相關議題。

本研究將透過博物館誌 (Museography) 書寫，分析本案兩階段美化工程對於歷史記憶的保留與保護狀況。作為未來地方古蹟園區進行修繕保存，在各項計畫前，應該透過在地化與社群化操作模式，以特定主題與訴求進行規劃，重新調整並整合既有的族群脈絡，建構出該處歷史空間之情感連結與價值定位，以試圖解套前述有關財產權益與公共利益之間的衝突矛盾，不失為其有效而合理的操作策略。

關鍵字：海關碼頭、戰後建築、歷史記憶

Keywords: the Tamsui Customs Wharf, Post-war construction, Historical memory

## 復刻記憶 — 美術館中的王大閎自宅

### Reproducing memories – House of Wang Da Hong in the art museum

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#### 摘要

王大閎建築研究學會於 2013 年發起「建國南路自宅重建計畫」，費時五年完成這座復刻版的建築師的家，2017 年捐贈予臺北市政府，由北美館接手經營。

台灣社會走過戰後七十年，經濟起飛導致建築商品化，待民眾意識到都市裡為何充斥著面磚剝落、鐵皮加蓋的樓房時，國際建築大師的品牌迷思又席捲各地的重大公共建築，在大眾記憶裡，台灣戰後建築史的光譜未見清晰，建築的空間美學依舊模糊，台灣也還沒有專屬的建築博物館。那麼，王大閎建築師是誰？他為何如此重要？這些問號可以在這座自宅中找到答案嗎？

座落在北美館南側的王大閎自宅，筆者認為是台灣博物館界第一次將實體建築物視為「類典藏品」\*，意即建築物本身就是展示物件、同時也是展示空間，2018 年 3 月北美館以「王大閎建築劇場」為名，委託「明日和合製作所」企劃第一檔節目《走路去月亮的人》，透過個人聆聽裝置傳來的故事線，觀眾經歷與王大閎及其家人同等私密的空間經驗。本文想要探討的，是台灣戰後第一代建築師的文化精神與專業內涵，如何透過博物館的再現，複製個人記憶，逐漸轉化為集體經驗，同時作為社會教育的現場。

關鍵字：王大閎、戰後建築、臺北市立美術館、建築劇場

Keywords: Wang Da Hong, Post-war architecture, Taipei Fine Arts Museum, House theatre

\* 實體建築作為典藏品的案例可參照英國 V&A 博物館，於 2017 年底購藏即將拆除的社會住宅「羅賓漢花園 (Robin Hood Gardens)」，這棟建築為野獸派建築的代表作品，博物館收藏一小部分的住宅單元，包含立面、內部隔間、樓梯、公共走廊。

# 地方記憶與老屋修復再利用－以桃園大溪「源古本舖」為例

## Adapting old buildings for a new use with local memory- A case study of "yuan-gu- ben-pu"

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### 摘要

隨著文化資產保存修復的發展，修復逐漸從制式單一化轉變為個案與多元化。修復不再只是目的，同時也是方法，藉此一方面打開過去的歷史記憶，一方面顛覆過往的標準化、制度化與技術導向的修復思維，重新連結記憶，老屋活化，保存核心價值。

本研究以位於桃園市大溪區和平老街上的「源古本舖」（原為古裕發商號，是大溪老街上唯一一家餅舖，伴隨著老街的興衰。）為研究個案。其修復計畫主要分為兩大期間：民國 100 年到 101 年整修第一進與民國 106 年到 107 年整修第二與第三進。修復計畫為了避免清除式的原樣保存，屋主秉持自身的修復哲學，將老屋的發展歷程痕跡與地方記憶視為首要保存對象之一。並意識到修復的不可逆性，以博物館技藝的概念，尋找資源拍攝紀錄片和舉辦古宅修復學堂等活動，試圖再次喚起大溪人對於大溪老街的記憶。

透過文獻探討、訪談屋主、建築師等相關人員並實際參與紀錄片拍攝、古宅修復學堂等活動，理解屋主的修復哲學、如何保存與抉擇老屋的發展歷程痕跡、自身如何串聯相關資源，及修復結束如何活化，試圖了解如何以修復作為手段，揭開家族、老街上的歷史記憶以及老屋如何作為一個地方平台，保留過去的記憶、修復老屋本身又如何成為新的記憶，保存其價值。

關鍵字：文化資產保存、地方記憶、文化資產再利用

Keywords: Cultural heritage preservation, Local memory, Adaptive reuse

## SESSION 3

10/26

11:00-12:30

### Memories Shaping and Interpretation

Moderator

Dr. Francis Chia-Hui Lin |

Assistant Professor, Department of Architecture and Urban Design,  
Chinese Culture University, Taiwan

## Future of museums

Asmaa Aly Zaghoul  
Archaeologist, Ministry of Antiquities

### ABSTRACT

Until recently, museum exhibitions were based on antiques. Gradually, the focus of the presentations shifted to presenting a story about the age of the holdings, the way they were manufactured, their artistic style, or the lifestyle associated with them. By extension, the museum's visitor guide can tell them a fascinating story, such as presenting Islamic home furnishings or explaining their lifestyle. Thus, the general taste of Muslims in furnishing their homes and benefiting from the diversity of vacancy functions has been expanded, which is in contrast to the western concept that proves the vacuum of one function, such as reception or sleep.

Finally, Arab culture needs to build museums, but more in need of building an Arab philosophy of museum science, including an Arab vision of dealing with museums in such a way as to make them interactive institutions in science and culture. Thus, museums can provide knowledge of a society that leads from the past to the future. It is worth abandoning a common Arab view of the museums that deal with them as closed institutions, waiting for the queues of their visitors without interacting with them.

Presently, a group of museums are keen on Integration with their Web sites, but rather to display collections of virtually scattered collections, but they appear grouped in the virtual space. If the British Museum had fragments of the Sumerian civilization, with others in the museums of France, Japan and America, the British Museum could collect the scattered pieces with its holdings from that same civilization. It is likely that this attracts researchers and scholars of history and human civilization, as well as tourists and visitors. Finally, some Arab efforts began to bear fruit in this area after the establishment of the Arab Council of Museums (AICM Arab), which included a selection of specialists in that area.

Keywords: Museums and memory politics

## Scattered memories? Japanese acupuncture in the Japanese era of Taiwan

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### ABSTRACT

After the beginning of the Japanese governance of Taiwan (1895-1945), a number of Japanese sighted and visually impaired acupuncturists emigrated from Japan to Taiwan to live. This was regarded as the first encounter of local Taiwanese on Japanese acupuncture, which is different from traditional Chinese acupuncture. In 1915 and 1917, two schools for the blind were established in Tainan and Taipei, respectively, in which the students could work as licensed acupuncturists after graduation, though the blind individuals were barred from practicing acupuncture after 1967. The framework of this abstract illustrates the artifacts that signify the unique history of Japanese acupuncture in Taiwan.

#### 1) Acupuncture instruments:

Yong Fu church, located in Tainan of Taiwan, built a memorial house for Mr. Ong Liao, who was a blind acupuncture practitioner and educator, and a gospel promoter. The memorial house displayed Japanese acupuncture needles and guiding tubes. Japanese needles are considerably thinner and more flexible than Chinese counterpart.

#### 2) Carved stones:

Two carved stones are located in Tainan regarding Tainan state school for the vision and hearing impaired established in 1915 in which 3-year acupuncture and massage training was given to people with visual disabilities.

#### 3) Anatomical charts:

Two anatomical charts printed in Taiwan in 1917 are stored in Hong Kong. The charts combined traditional acupuncture points and modern anatomy knowledge, thus highlighting human internal structures relevant to safe needling.

While it is difficult to quantify the impact of Japanese acupuncture before 1945 toward the status of acupuncture in Taiwan nowadays, one thing can be confirmed: while Western countries have been advocating equality among people with and without disabilities, Taiwan in the Japanese era already provided a very real example of equality through the coexistence of sighted and blind acupuncturists in her historical chapter.

Keywords: Taiwan, Japanese governance, Acupuncture, Visual disabilities

**SESSION 4**

**10/26**

**13:40-15:10**

## **Difficult Memories and the Emotional Effects**

Moderator

Prof. Jennifer Carter |

Director, Graduate Museology Program /

Professor, Department of Art History, Université du Québec à Montréal

# **How do collective memories affect emotional experiences of visitors with difficult history? - Case study: Seodaemun Prison History Hall in South Korea**

Minju Oh

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## **ABSTRACT**

Memories in museums are collectively constructed in order to consolidate nationhood and to reinforce a sense of belonging and national identity (Anderson, 1991; Palmer, 1998). Moreover, this collective memory influences how to collect, preserve and present history in museums. On the other hand, the collective memory also influences the emotional experience of visitors in museums within a cultural and social context (Bennett, 2013; Biven and Panksepp, 2012) Nevertheless, few academics have researched the link between collective memory and experience of visitors.

Thus, the ongoing PhD research of this speaker aims to seek out the tension between the regulation of emotion, collective memory, and the individual agency of visitors to feel emotion, focusing on museums which deal with difficult history particularly in South Korean context. This presentation will provide preliminary analysis of how collective memory influences emotional experience of visitors, looking at a case study: Seodaemun Prison History Hall in South Korea.

This presentation begins with explanation of what collective memory is in South Korea. The research on Seodaemun Prison History Hall, which used to be a prison during Japanese occupation, discovers that there are some aspects of the history which are told and which are absent, in terms of colonial period by Japan (from 1910 to 1945), based on documentary research of Seodaemun Prison History Hall. After then, this presentation discusses how emotion is deployed in the museum, based on this collective memory, in order to encourage or suppress emotional engagements of visitors, through examining the exhibition techniques of Seodaemun Prison History Hall.

In doing so, the presentation can explain not only how collective memories in South Korea, particularly when it comes to the Japanese colonial period (from 1910 to 1945), are constructed within the cultural and social context of South Korea but also how difficult history museum in South Korea designs exhibitions for emotional engagements of visitors.

Keywords: Collective memory, Difficult history, Emotional engagement, Regulation of emotion



## Diaspora gallery at Bihar Museum (A memory of migration)

Vishi Upadhyay

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### ABSTRACT

Bihar museum is a first international museum of India and biggest in South Asia which is located in Patna, state of Bihar, India. It was established by Art, Culture and Youth department, Government of Bihar in 2009 and construction work was completed in 2017. The purpose of this new born museum, to present the Bihari culture on the international platform.

Bihar Museum is a project of great urbanistic and political transcendence for Bihar. For this reason, it has integrated a special component formed by sensitive contents. The architects got able to conceive voices in order to interpret what happened, as memory plays a leading role in the construction of a better society in the future.

Diaspora gallery of this museum is commemorative in nature that gives account of the intention of content. Theme of this gallery to highlight those people of Bihar who were migrated to other countries during British period in India as indentured labourers. The first wave of Bihari diaspora occurred in the 19th century, after the abolition of slavery in England in 1834. Freed slaves refused to work in British sugar and rubber plantations in the Caribbean and Pacific Islands, South America and South Africa. At that time, with widespread poverty and famine, many Indians were desperate for work. The British empire advantageously met the demand for labour in their overseas colonies by sending people from rural east India, including Bihar. Some went willingly, many were recruited deceitfully, and most never returned.

The second wave occurred in the late 20th century when Biharis voluntarily left India to seek education and employment in more economically prosperous countries of the world.

The monumentality of the gallery tells about the pain of migration, about their struggles on foreign land, about strive to alive their own culture and then melded these traditions with practices prevalent in their host societies and developed a new multi-faceted culture.

Keywords: Bihar Museum, Bihari Diaspora, Migration

# Exploring the relationship types of experience from difficult heritage: A case study of Chiayi Old Prison

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## ABSTRACT

Because of increased discussion on “difficult heritage,” society has gained greater awareness of history and memories that have been repressed over time. The four commonest difficult heritages are slaughter, war, prison, and segregation. This study used Chiayi Old Prison as an example. It was built during the Japanese colonial period in 1919 and was recognized as a national historic site in 2005 for its historical, cultural, and artistic value as well as its scarcity and difficulty to be reconstructed if falling into ruins. The only prison museum in Taiwan was established on the site to document the development and history of prison administration in Taiwan.

This study explored and analyzed the types of Satisfying Experiences of difficult heritages, and the research instruments were nonparticipant observation of the observational method and questionnaire. Nonparticipant observation means that the observer is not directly involved with the observed situation; rather, the observer views the situation from an outsider's perspective, not influencing the observed through interactions but only observing them, in this case the audiences' visiting behaviors. This study utilized the four main types of visitor experience to create the questionnaire design framework, namely object experiences, cognitive experiences, introspective experiences, and social experiences. This paper proposes suggestions and serves as a reference for the prison administration museum to ensure that the visiting process meets visitors' psychological expectations and needs.

Keywords: Chiayi Old Prison, Difficult heritage, Relationship types of experience

**SESSION 5**

**10/26**

**15:30-17:00**

## **National Museums in Postcolonial Era**

Moderator

Dr. Hamzah Muzaini |

Assistant Professor, Department of Southeast Asian Studies,  
National University of Singapore

## 'Musealising' the registered postcoloniality: The chosen displayness of the National Museum, Malaysia

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### ABSTRACT

A notion about musealisation is usually referred to the transformation of either an activity or a site into a sort of museum. This paper examines the concept through a rather unusual way around a museum itself. It is due to the 'musealisation' of this museum – the National Museum, Malaysia – suggests a process not simply of its institutionalisation but more to the registration of Malaysia's top-down collective nation-building efforts. Attempting to establish an independent 'nation-state', Malaysia presents a series of antinomies, for instance, from its multi-racial and multi-cultural existence. With no precedents for Malaysian identity and Malaysian architecture based on a fact that the independence was achieved from the British Malaya in 1957, the National Museum completed and opened in 1963 is a vitally important project to identify its postcolonial condition. It is so especially in terms of nation-building, the project is instrumental in consolidating the significance and hegemony of Malay Bumiputera (a Malaysian of indigenous Malay origin) in the national identity construction process. This emphasis that registers a form of Malaysia's postcoloniality, interestingly, has bare representation of its de facto multi-racial and multi-cultural existence; instead Malaysian promises Malay and Islam. In other words, this form of postcoloniality has been musealised into top-down collective nation-building, and it implies de-colonial (to the British) and neo-colonial (to the others that comprised Malaysia with the Malay). This paper argues that the National Museum, its architecture and its contained exhibits have presented a form of the chosen displayness that is constructed to build up an image of Malaysia. This image, however, infers more from a patronised nationalist ideology rather than spontaneous national collectivity. This argumentation is unfolded methodologically from the cultural politics that involves the relationship of dominance into the National Museum, and the examination is theorised in terms of representation, colonisation and identity construction.

Keywords: Museum architecture, Musealisation, Postcoloniality, Displayness, Nation-building

# Collaboration for reciprocity: An ethical model of international exchange exhibitions for Sino-Japanese repatriation

Zheng Zhang

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## ABSTRACT

The issue of repatriation has evoked international controversy for centuries. It not only refers to the restitution of cultural properties, taken from the country of origin through unethical approaches such as war plunder, illicit trafficking and stolen; but also indicates the construction of mutual responsibility and trust among museums, communities and other related institutions. Nowadays, museums face repatriation requests from source nations more frequently, which confronts them with difficult questions regarding the collections with unclear provenance and museum guardianship.

In the context of China and Japan, conventional approaches such as lawsuits or diplomatic strategies usually lead to a paralysis of repatriation, due to cautious and sensitive China-Japan political relations. In this paper, by introducing international exchange exhibitions as an ethical approach of Sino-Japanese repatriation, I will argue that the international loan exhibition is one of the strategies of cultural diplomacy; they are often more closely supervised by governmental bodies and represent a political purpose. Contrastingly, international exchange exhibitions between Chinese and Japanese museums are characterised by a greater freedom to communicate, to choose partners, themes and exhibits, and thus encourage more opportunities to help build mutual understanding and create a long-term friendship through cooperation and negotiation.

Inevitably, challenges and difficulties still exist, such as political sensitivities and external pressures from the media and the public. However, adopting the model of international exchange exhibition, continuous dialogue and cooperation among all participants could reduce the conflicts of interest and encourage more collaboration to achieve reciprocity of all parties. Besides, this process of communication and recognition helps museums re-examine their collections and, to some extent impels both Chinese and Japanese museums to conduct self-reflectivity. Ultimately this helps museums on both sides to act more ethically, providing a potential model to break the deadlock between museums in terms of repatriation.

Keywords: Sino-Japanese repatriation, International exchange exhibition, Collaboration, Win-win