

## 文化資產、大學、博物館

非既往的曾經：四間文化資產與大學博物館

成大博物館建築修繕大挑戰 F A Q

因應 A I 時代的來臨：由本館叢書的出版看博物館對校園文資的未來圖

# 募 集

國立成功大學博物館近期蒐蒐早期成大校刊、畢業紀念冊與青年社、西格瑪社出版品，為保存與發揚成功大學校史，提供教職員生研究與公眾文教推廣服務管道。

## 為何要蒐集？

校刊、畢業紀念冊等刊物記載了當時的校園人物、生活型態與景觀，藉由文字與圖像等文獻探究，逐步建構成大的校園景觀變遷、校園生活樣貌以及群體記憶。由於博物館經常蒐集到老舊且逐漸破損、泛黃的書刊與畢業紀念冊，藉由專業清潔與維護，可使捐贈品受到妥善保存。此外，將藏品逐步電子化，豐富本館校史資料庫與藏品查詢資訊系統，使民眾與研究者得以線上檢索、閱覽，並視需求協助授權。

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**羅望子**  
*Tamarind*  
NCKU Museum Magazine



# 四維望子



## 封面小知識

貼附在原臺南高等工業學校本館上的面磚，除了基本尺寸的「小口磚」之外，窗臺處特別施以 115 度彎角面磚，呈現施作當時對於建築細節之考究。

校園裡的阿勃勒剛要盛開，博物館已經掛上了「閉館」的牌子。

接著是臺南的夏日炎炎，館員們揮汗如雨地卸展、打包、清運，然後一邊忐忑不安地等待七月來到。因為，七月就是預定正式動工的日期，從此展開為期二至三年的修繕工程。在博物館工作，要有多大的機率會遇上這麼長的閉館整修期呢？如果你待的館所建築本身是古蹟的話，那就相當有可能了。

於是本期《羅望子》決定由我們最切身的主題出發，試著紀錄館方在準備進入修繕期所面臨的挑戰，以及未來如何在沒有實體展間的狀態下，做到一個「無牆」、「無邊界」的大學博物館；也思考同時做為校園文化資產一員、又身為教育推廣者角色的我們，從這次的經驗中希望傳達什麼？留下什麼？

修繕古蹟或歷史建築，可以談的顯然不只是把屋頂漏水修好而已。在未來我們將面對「現

在」如何處理「過去」問題所留下的證據和痕跡，我們如何取捨保留，如何紀錄和討論，我們如何詮釋過去，如何在其中呈現價值觀，期望能發揮影響力，禁得起未來的挑戰。這一切，似乎也不過就是大學博物館各種工作項目裡共同的精神吧。



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# 館長序

入夏以來氣溫不斷升高，即使全球氣溫紀錄僅能回溯到 20 世紀中期，但科學家根據對冰河及珊瑚礁的觀察研究推測，北半球七月上旬的氣溫紀錄很可能是 10 萬年來的最高溫。我想矗立在博物館前超過九十年的羅望子樹應該能夠見證近一世紀來氣候暖化的危機，這項全球面臨的迫切挑戰，也是大學博物館所應該思考的關鍵議題。

2023 年世界大學博物館聯盟 (UMAC) 年會即將在澳洲雪梨召開。本次大會主題為「透過大學博物館和典藏品講述真相」(Truth-Telling Through University Museums and Collections)。隨著高等教育環境不斷變化，博物館和典藏品在塑造機構的識別和敘事中可扮演重要角色。因為博物館一方面為多元的參觀者提供了與歷史、學術研究和當代議題進行對話交流的平台，同時也是創新研究和實踐的場域。

在創刊號後，本期首篇是歷史系陳恒安副教授

談論〈非既往的曾經：四問文化資產與大學博物館〉。藉由四項提問：「當代，怎麼修?」、「貶值的博物館?」、「誰的記憶比較重要?」、「多久可以成為自己人?」，陳老師認為文化資產工業 (heritage industry) 都與當代意識脫離不了關係，也因此，博物館所接繫的典藏與保護內涵更需要深度對話來凝聚共識。進一步地，期許大學博物館應該勇敢引領學院與社區居民進行導向未來的思考與對話。

第二篇是本館副研究員蔡侑樺博士的〈成大博物館建築修繕大挑戰 FAQ〉。七月開始，成大博物館將閉館整修約二年時間。本文藉由問答方式，從修繕程序與原則的角度，說明具法定身分的文化資產在面臨修繕時，程序考量與修復原則的思考。許多人總期待古蹟整修能盡量縮短期程，然文化資產修復實有其繁瑣的程序；也有人總期待古蹟修復能如舊一般，但這觀念可能早已不合時宜，現在更強調「真實性」、「最小干預」、「可辨識性」、「可逆性」等





原則。

第三篇是本館副館長兼校史組長陳文松教授談〈因應 AI 時代的來臨：由本館叢書的出版看博物館對校園文資的未來圖〉。作為儲存歷史、展示知識的場所，博物館一直扮演著與時俱進的角色。如今，面對人工智慧（AI）躍升的時代，一所大學博物館所生產的知識應該扮演 AI 資料庫中非常關鍵的位置。陳老師回顧了過去本館所出版的一系列書籍，並提醒身處在 AI 的浪潮中，每一個人都能更具平等性、主體性地，隨時留下文字與圖像紀錄，為建構歷史敘述盡一份心力。

第四篇為本館前館長陳政宏副教授所撰寫的〈全國大學博物館聯盟初期發展〉。上一期，陳老師簡要介紹了全國大學博物館聯盟的發展背景、構想和成立過程，無論是國外大學博物館聯盟的經驗分享和鼓勵，或是成大博物館一直以來在國內外館際合作上的努力，以及國內許

多大學博物館的積極回應，都促使聯盟在成形的同時，得以迅速凝聚合作的共識、往共同策展 / 巡迴展的方向前進。本文接續前一期，扼要回顧自 2017 至 2022 年大學博物館聯盟的初期發展。

地球環境的巨變已經分分秒秒在我們身邊上演著，這是挑戰；人類歷史上思維大幅躍進的 AI 時代也迎面襲來，這是機會。大學博物館做為校園中的對話與交流平台，面對議題、思考意義，並且講述真相（Truth-Telling），責無旁貸。

成大博物館館長

# 非既往的曾經： 四問文化資產與大學博物館

成大歷史系副教授

陳恒安

## 當代，怎麼修？

英國鄉村有間老屋，地方居民達成保存共識。著手進行修復整理工程時，問題來了。這棟房子，多次易主，幾經風霜，所謂修復，究竟該以哪個時間點的屋況為準？要修成一兩百年前剛蓋好時的樣子，還是回到最近一位擁有者生活時的狀態？最後一任主人，曾擔任印度殖民官，愛好異文化收藏。因此若以殖民官官邸為基準，那麼除了增添地區懷舊景點之外，是否必須面對嚴肅的英國殖民歷史。小城鎮的觀光景點，必須負擔哪些歷史責任？

文化資產的典藏與維護，關鍵在於必須確認典藏與保存的目的 (why)，以及此目的所欲彰顯的精神。畢竟，是當代的我們主張有段曾經擁有的過去不應離去，進而努力將其挽留並賦予意義。也就是說，「曾經」的意義必須與現存的我們產生緊密關聯。這觀點一點兒都不新潮。19 世紀歷史學者蘭克曾說「如實直書其事」(aufzeigen, wie es eigentlich gewesen)，便是要大家用史料證據來「揭示」(aufzeigen)



過去。處於特定時期的書寫者這個角色從來未曾消失。

簡單來說，博物館、文化資產、歷史書寫雖然都涉及過去，但卻不得不有當代問題意識，也因此文化資產工業 (heritage industry) 屬於當代事務。如果是這樣的話，那麼我們不是更應該多以深度對話來凝聚典藏與保護的共識，並嘗試淬煉出屬於自身單位的獻身理由。至於怎麼對話？其實從身邊常碰到的問題開始就可以一一深入了。

### 貶值的博物館？

當代博物館的面貌與功能越來越多元。以正面來看，這代表社會各界對文化事務的關心。至於風險可能在於，什麼樣的機構都稱為「博物館」之後，「博物館」到底指什麼卻成為問題。博物館，雖然有許多定義，但或許從字面直譯也是不錯的理解方式，那就是：典藏與展示物件的空間。所以，這個單位所收藏的「物」是其根本。展示其實不是「博物館」專屬的。大

家熟知的藝術類博物館、美術館、藝廊之外，還有許多資料檔案中心、圖書館，或者活動中心也都具備展覽功能。以成大來說，除了藝術中心之外，圖書館這幾年搭配「一冊一世界」活動，介於當代藝術表現與傳統博物館之間的展示都相當吸引人。

除了「博物館」三個字之外，「策展者」三個字也是近來我覺得貶值非常厲害的字眼。同樣，字詞普及顯示社會大眾逐漸接受以空間與物件的敘事來呈現觀點，也因此越來越多人樂意投入相關工作。只是，從全民書寫到全民策展的發展速度，還是讓人需要花點時間來思考怎麼面對與評價到處都是博物館與策展人這件事。

### 誰的記憶比較重要？

修舊如舊，是如誰的舊？記得多年前，學校有意整理成功湖，請設計師規劃了新成功湖區景觀，打算擴大湖面，打造更宜人的親水空間。不料，設計圖公布之後產生許多爭議。其中有個爭論在於湖中彩虹橋該不該拆。根據歷史系



1980年畢業紀念冊中的成功湖畔

石萬壽老師所說，光復校區這邊早期因長滿含羞草，因開紅花似有「紅草坪」之稱，所以對某些人來說這裡是紅草坪。對 1970 年代左右的校友而言，這裡或許叫做「成功坑」，因為學校工程需土方，挖土成坑。之後，水入坑成湖，師生們可以親近水源。校史出版品中常見一張男女同學在湖邊的合照，或許暗示了那裡的記憶都令人怦然心動。至少 21 世紀的成功湖畔，已有矮樹成籬，有幾年還常見學生慶生或畢業時將同學投入湖中，這時，成功湖的撲通，成為共同記憶。所以，整修湖區景觀，究竟該照顧到誰的記憶，又究竟該用什麼方式讓成功湖成為歷代成大人的記憶共同，而不一定是共同記憶的所繫之處，我們認真想過或有意願認真對話嗎？

光是浪漫的成功湖就充滿多種可能，那些更具爭議性的過去，如禁聲、銅像、廣場，甚至校慶日呢？當課堂中講述著尊重多元、同理共情、批判反省、實作踐行之際，當代的大學博物館，究竟願意扮演什麼樣的引領角色？當然，大學博物館不可能許諾一個完美的解答，只可

能以展示作為邀請對話的開始。

### 多久可以成為自己人？

也是 1970 年，小西門因市區規畫而搬遷至小東門城垣遺址旁。幾十年來，東牆西門的組合已是成大特殊景緻。這幾年，偶有倡議將小西門遷回原址的聲音，但並沒有掀起深度對話。其實遷不遷，都有其道理。重點在於當代的我們對未來有什麼想望。耐人尋味的是，成大與原址社區似乎並沒有趁這機會談談，有與沒有小西門的生活會有什麼差異。更不用說，我們甚至從來未曾想過，究竟定居多久，才算自己人；落地多久，東西才歸屬此地？若我們能問小西門，在成大住了 53 年之後，若要回家，哪裡是它想回去的所在？

小西門就像史料一樣不會說話，而是當代的我們幫它代言。我們透過建築、考古以及搬遷的種種知識，「揭示」了它的曾經。但我們怎麼與這個曾經共同創造未來，則是我們的責任，更應該是大學博物館的使命。大學與社區是否能





取法聯境傳統，讓大學與社區共組「東牆西門聯境」，共同想像有無小西門的生活模式。只將小西門的古色古香當成歷史時間標誌，或許只是保存校園文化資產的第一步而已。

### 代結語：大學博物館與文化資產

大學博物館之所以大學，或許得思考如何引領大學人往下一階段走。一方面在行動上持續保存與修復文化資產，另一方面也該深化討論做這些事情的當代意義。持續關注行動與論述的辯證，也正是「典藏大學」精神的體現。大學博物館就該勇敢引領學院與社區居民進行導向未來的思考與對話，否則它或許只會是一所博物館，而非大學博物館。



遷移至成大校園裡的小西門



# Past doesn't remain as ever : Four Core Questions Regarding Cultural Heritage and the University Museum

Heng-An Chen

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## How do we restore a heritage building in modern society?

Here is a case example. Residents in a countryside village in the United Kingdom reached a consensus to preserve an old house. There arises a dilemma during the restoration, multiple dimensions and elements need to be taken into consideration under restoration. Which era should be considered as the reference for the restoration? Should the house be restored to its original condition as it was a century or two ago when it was first built, or should it be brought back to the state it was in during the most recent owner's lifetime? The last house owner used to be a colonial officer in India and had a passion for collecting artifacts from different cultures. If the colonial officer's residence is taken into consideration, then apart from creating a nostalgic attraction for the area, should the serious historical context of British colonialism also be addressed? What historical responsibilities should the tourist attractions in this small town bear?

The core value of the preservation and curation of cultural heritage lies in establishing the purpose (why/the reason) of their collection and conservation, as well as the spirit they seek to embody. After all, we advocate for the idea that the past we once possessed should not be lost in the present day, and we strive to retain and give meaning to it. Namely, the significance of the "once upon a time" must be closely connected to our present existence. This is not a brand-new viewpoint. In the 19th century, the historian Leopold von



Cheng Kung Lake in 2016

Ranke emphasized the importance of “showing it as it actually happened” (aufzeigen, wie es eigentlich gewesen) and encouraged everyone to “reveal” (aufzeigen) the past through historical evidence. The role of the writer situated in a specific era has never disappeared.

Frankly speaking, museums, cultural heritage, and historical writings are all associated with the past, but they require contemporary awareness due to their relevance to present-day issues. Consequently, the heritage industry is considered a contemporary affair. If that is the case, shouldn't we strive for more in-depth dialogue to foster consensus on collection and preservation? We should also endeavor to refine the justifications for our own institutions' dedication to this cause. As for how to engage in dialogue, it can begin by delving into the everyday issues we frequently encounter.

## Declining museums?

Contemporary museums have become increasingly diverse in terms of their appearance and functions. From a positive perspective, this situation signifies the growing interest in cultural affairs across society. However, there is a potential risk when any institution can be interpreted as a “museum” – the question of what exactly defines a “museum” becomes ambiguous. Although museums have many definitions, a literal interpretation can provide a good understanding, which is a space for collecting and exhibiting objects. Therefore, the fundamental aspect of a museum lies in

the “objects” it preserves. The exhibition, in fact, is not exclusive to museums. In addition to well-known art museums, galleries, and exhibition spaces, there are also numerous information archives, libraries, and activity centers that have exhibition capabilities. In the case of NCKU, in addition to the Art Center, the library has collected significant attention in recent years with its “One Book, One World” activities, featuring exhibitions that bridge the gap between contemporary artistic expressions and traditional museum displays.

Apart from museums, curator also faces the same situation from my personal perspective. To elaborate, the popularization of these terms indicates that the public is gradually accepting the use of space and objects as a means of storytelling and presenting viewpoints. Therefore, more and more people are happy to engage in related work. However, the speed of transition from national writing to national curation is something that requires careful consideration in terms of how to approach and evaluate the proliferation of museums and curators everywhere.

## Whose memory matters more?

“Staying vintage” is an intriguing phrase. The definition of vintage differs from person to person. Many years ago, the school had the intention to revitalize Cheng Kung Lake. A landscape designer was hired to design the new Cheng Kung Lake area, with the aim of expanding the lake and creating a more pleasant



Cheng Kung Lake in 1980, Graduation Book

waterfront space. However, after the design plans were unveiled, people sparked controversy and disagreement. One of the debates centered around whether the Rainbow Bridge in the lake should be dismantled. According to Professor Wan-Shou Shi from the History Department, this area of the Guangfu campus was once covered with Mimosa plants, earning it the nickname “Red Grass Field” because of the red flowers they bore. For some, this place holds memories of the Red Grass Field. For alumni from the 1970s, it may be referred to as “Cheng Kung Pit” because it was a pit dug for construction purposes. Later, it was filled with water as a lake, allowing students and teachers to be close to a water source. In the school’s historical publications, there is often a photo of male and female students posing together by the lake, hinting at romantic memories associated with the area. In the 21st century, Cheng Kung Lake has been adorned with low trees as a hedge, and for several years, it was common to see students throwing their classmates into the lake during birthday celebrations or graduation ceremonies. The sound of a splash in Cheng Kung Lake became a shared memory. Therefore, while considering how to maintain the lakeside’s landscape, what appearance should be referred to? How would Cheng Kung Lake be renovated to reflect the memories of different generations? Have we addressed it or sought to bring together various generations to reach a consensus?

There are millions of possibilities in terms of a romantic story by the Lake, then what about the debates,

silencing, bronze statue, squares, and even the university’s anniversary celebrations? We discuss concepts, such as respecting diversity, empathy, critical reflection, and practical implementation in our classrooms, a question is raised: What role are contemporary university museums willing to play in leading these discussions? While it is impossible for a university museum to provide a perfect answer, it can serve as a platform for initiating conversations through exhibitions.

### How long does it take to find the building’s identity?

In 1970, the Minor West Gate was relocated to the vicinity of the remains of the Minor East Gate due to urban planning. Over the past few decades, the combination of the East Wall and the West Gate has become a unique feature of NCKU. Recently, there have been occasional proposals to move the Minor West Gate back to its original location, but it hasn’t sparked in-depth conversation. Whether to relocate or not, both perspectives have their benefits. The key lies in our contemporary aspirations for the future. Interestingly, it seems that NCKU and the community at the original site haven’t taken this opportunity to discuss the potential differences in life with or without the Minor West Gate. Furthermore, we have never really pondered how long it takes for someone to be a local resident or how long it takes for something to truly belong to a place. What would the Minor West Gate say? After residing at NCKU for 53 years, where would you like to





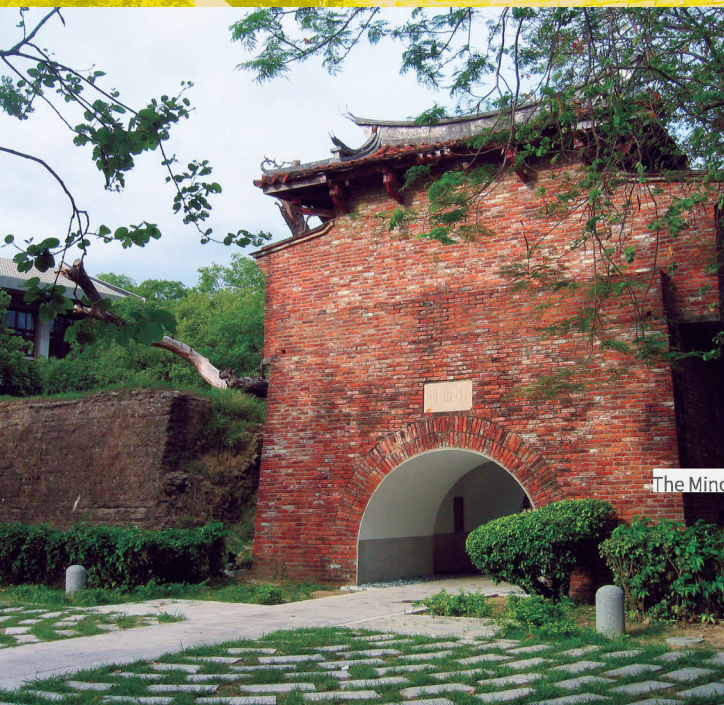
return? Where is your home?

The Minor West Gate, just like any other historical record, cannot speak for itself; it is up to us, the contemporary individuals, to advocate on its behalf. Through our knowledge of architecture, archaeology, and relocation, we “reveal” its past. However, it is our responsibility to co-create the future with this past. More importantly, it should be the mission of the university museum. Can the university and the community create inspiration from the traditional concept of “Lian Jing” (Meaning: mutual influence) and envi-

sion the lifestyle with or without the Minor West Gate together? Protecting the Minor West Gate’s antiquity as a marker of historical time would be just the first step in preserving the cultural heritage of the campus.

### **Sub-Conclusion: The university museums and cultural heritage**

The role of a university museum should go beyond preserving and restoring cultural heritage; it should also take the lead in guiding the university community toward the next phase. On one hand, it should continue to take action in preserving and restoring cultural heritage, and on the other hand, it should engage in deeper discussions about the contemporary significance of these endeavors. The dialectic between action and discourse, with a focus on the “archiving the university” spirit, is essential. A university museum should courageously lead the academic community and residents in forward-thinking reflection and dialogue. Otherwise, it may simply be a museum rather than a university museum.



The Minor West Gate in NCKU

# 成大博物館建築修繕

成大博物館副研究員 蔡侑樺

**Q** 為什麼不能找一般業界建築師跟營造商來修房子呢？據說有執照的廠商很難找？

成大博物館目前是臺南市市定古蹟，是政府以積極的行政處分手段，希望為大眾留下該建築類文化資產。為確保古蹟修繕品質，且因多數古蹟採用的建築構造與當代建築有一定差異，故由法規規範調查研究人員、修復設計建築師、營造廠工地負責人以及傳統匠師等資格。上述人員及單位，分別會在以下古蹟修復的不同階段參與工作：

**1** 調查研究與再利用計畫階段：此階段主欲確認古蹟本體之價值、保存現況，並擬定修復與再利用計畫。依照法規，可擔任此階段主持人者，包含大學助理教授以上、具相關調查研究經驗與年資者，或是開業建築師具備相關實務經驗與年資者。因本校建築學系已有相關領域之教師，因此，本校的古蹟調查研究與再利用計畫，均委託校內老師協助辦理。

**2** 規劃設計階段：此階段需完成建築物的修復建築圖說，以及修復預算。僅能由具備相關實務經驗與年資之開業建築師負責此工作。

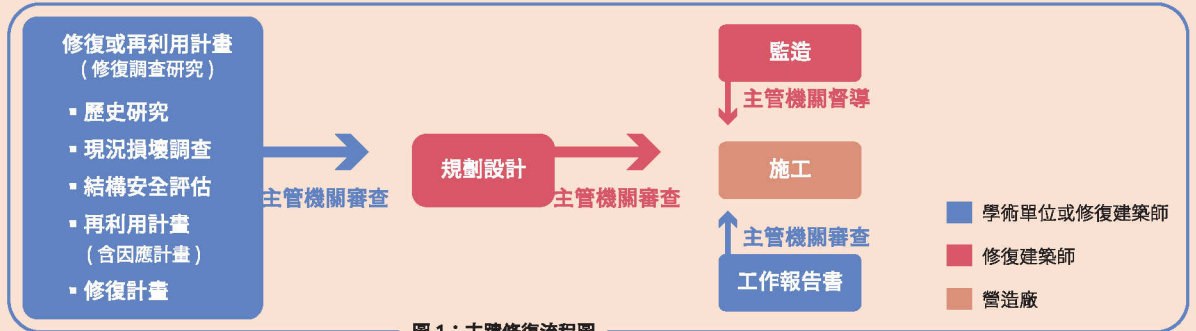
**3** 施工階段：施工階段共包含三個分項：監造、施工以及工作報告書。

(1) 監造：通常由修復設計之建築師擔任，否則需另外聘請具備相同資格的建築師。

(2) 施工：能參與施工的營造廠，需具備幾個條件，包含具備古蹟修復現場的工地負責人資格，且針對特定工項，應委託文化部文資局考核通過的傳統匠師執行。以本次修繕為例，屋頂的屋瓦工程、牆面的灰作、木門窗修繕之小木作，均需委託傳統匠師進行。

(3) 工作報告書：目的是要為建築物留下病歷記錄，使之後的人可以藉由報告書，得知是次修繕對於建築物的處置，或相關隱蔽處之發現，有助於檢討或改進日後的修繕作為。能參與此工作的人員，與調查研究與再利用計畫階段相同，因此，本校通常會委託校內老師協助辦理。

# 大挑戰 FAQ



根據上述可知，古蹟修復工程有一定的繁瑣程序（圖1），且參與人員的資格亦有所限制。目前，臺灣的修復人才確實有供不應求的問題，尤其是傳統匠師。博物館的修繕工程也因為一度找不到廠商來投標，開工時間較原訂計畫晚了整整一年。

## Q2 古蹟修復好像都在強調「修舊如舊」，博物館這次的修繕工程也會如此嗎？其中會有什麼困難？

「修舊如舊」已是過去的概念，現在古蹟修復，更強調「真實性」、「最小干預」、「可辨識性」、「可逆性」等原則。

所謂的「真實性」，強調被保存對象所蘊含各種文化資產保存價值之「真實」。因此，當論述「真實性」時，必須先論述保存對象之文化資產價值。以成大博物館為例，建築物最早落成於 1933 年，但 1977 年會經過增改建，室內裝修也累積很多修建痕跡。一旦價值論述判斷各個時代的增修改建，均具備文化資產價值，後續相關修繕、再利用工作即必須相當尊重不同時代的增修改建，以呈現「多樣」的「真實」。因此，包括現存在建築物內原校長室、大會議室、乃至於 1977 年增建的廁所，都必須原封不動地被保存下來。但我想多數人均不會認同需保存 1977 年的增建廁所，它的存

圖2：1977年於原臺南高等工業學校本館（今博物館）增建的廁所（照片右側），影響建築物與原講堂（今格致堂）間的動線與景觀關係。



在，不僅影響博物館與後方格致堂的聯繫、室內格局也如同 1970 年代常見的公共廁所一般，而沒有顯著之歷史、科學、藝術等價值，也就是說 1977 年增建的廁所應是不具備保存價值的，那修復時便不需考慮該部分的保存，本次工程將把該部分完全敲除（圖2）。相對的，原校長室、大會議室等空間仍保存日治時期裝修構造，外牆丸型十三溝面磚為建築物之重要特徵。針對這些具價值的保存元素，即需遵守「最小干預」、「可辨識性」、「可逆性」等原則。以本次工程為例，說明相關原則如下：

**1** 最小干預：外牆十三溝面磚是建築物的重要特徵，因此，當十三溝面磚沒有任何脫落狀況，且其後面的基底牆面亦沒有任何問題，即不需採取任何修繕手段。假設出現面磚脫落狀況，但仍然堪用，則僅需將其黏回原處。除非面磚已經嚴重風化，或是基底牆面需要進行其他處置，才有必要做更高強度的修復介入（圖3）。

**2** 可辨識性：此原則主欲尊重原物之「真實性」，讓後人可清楚辨識當代介入與原物。同樣以十三溝面磚為例，一旦面磚嚴重風化，或如本工程在拆除後方廁所後，需補上新的牆面，貼上新的面磚。依此原則，新的面磚應具辨識性。不過，維持建築物的整體風貌仍為必要，因整體樣貌也是建築物被認定的價值之一，故不能因為要尊重「可辨識性」，而選擇顏色突兀的面磚。通常會採用形貌一致，但帶有一點色差者，再藉由詳實的工作報告書記錄，以符合「可辨識性」原則。

**3** 可逆性：為尊重原物之保存價值，並使建築物得以為當代所利用，而設立此原則。以本工程為例，因博物館為日治時期建築，當時並無建築法規，也從未取得建築執照。為在修繕工程後取得建築物使用許可，臺南市政府消防局要求，必需在建築物內加裝消防設備，包括將在大會議室天花板安裝防煙垂壁（圖4）。安裝之後，可能影響未來大會議室之空間氣氛，而「可逆性」原則即揭示相關新增應具備可逆性，也就是說，使用者未來若不喜歡、或覺得此設備不適用，或發展出新的技術和方法解決消防問題時，可使建築物恢復具保存價值之原貌，也就是大會議室原有天花板之樣貌。

圖3：十三溝面磚外牆是博物館的重要建築特徵之一，若非必要，不宜恣意將面磚敲除，應以最小干預原則為之。



對本館有一定熟稔的讀者可能會好奇，2020 年本館進行第一期修繕工程時，破壞原有樓板以裝設電梯（圖5），這有符合「可逆性」原則嗎？的確沒有，但考量如此執行的前提是「文化平權」，打造本館更友善的服務設施。犧牲一部分原有樓板，於該處設置電梯，乃是經過各種權衡所決定之結果。而且建築物內尚留有許多原有樓板，該部分並非絕對不可介入干預者。因為有上述前提，才能做出違反「可逆性」原則之設計。



圖4：博物館大會議室，天花板應消防局要求將安裝防煙垂壁，其安裝需符合可逆性原則。



圖5：博物館 2020 年新安裝之電梯，為安裝電梯敲除原有樓板，雖不符合可逆性原則，卻更欲達到文化平權之普世價值。

### Q3 校園中有古蹟 / 老建築要進行修繕工程，特別需要注意的地方？

誠如上述，古蹟修復手法僅有原則，無標準答案。設計法規之目的在於讓古蹟修繕必須經過專家審議，先達到共識，才得以進行修繕行為，以避免建築師恣意配合業主要求，或單一建築師之獨斷，導致工程破壞古蹟之文化資產價值。因此，校內古蹟要進行修繕工程時，即必須辦理相關程序，獲得主管機關核可後，才能進行工程。

此外，本校也自主列管不少非屬古蹟之校園老建築，這些老建築面臨修繕時，也採用永續校園規劃及運用委員會工作小組的審查機制，確保校園老建築之重要特色不會遭到不當修繕而破壞。



# FAQs about the Challenges Involved in the Process of the NCKU Museum Restoration

Yu-Hua Tsai | National Cheng Kung University Museum Associate Researcher

**Q** | Why aren't general architects and manufacturers eligible as our contractors? Is it difficult finding a licensed manufacturer?

The NCKU Museum is a designated historic site in Tainan City, which is remain kept by the government after an active administrative process for cultural and architectural heritage preservation. Considering most of the modern construction structures differ from the early ones, only qualified researchers, restoration architects, heads of construction companies, and artisans are considered for the restoration work under certain regulations to ensure the maintenance quality of the monument. The aforementioned members or units will take part in the preservation work in different phases:

**1** **Research and Reutilization Planning Phase:** This phase aims to assess the value and preservation status of the designated historic sites to develop a restoration and reutilization plan. Individuals who can serve as project conveners in this phase include assistant professors or higher-ranking faculty members from universities with relevant research experience and expertise, as well as licensed architects with practical experience in the field in accordance with regulations. As NCKU already has faculty members in the field of architecture, we have entrusted the professors from the Department of Architecture to assist in conducting the research and reutilization planning for the designated historic site.

**2** **Planning and Design Phase:** In this phase, it is necessary to complete the restoration architectural drawings and make a budget plan for restoration. Only licensed archi-

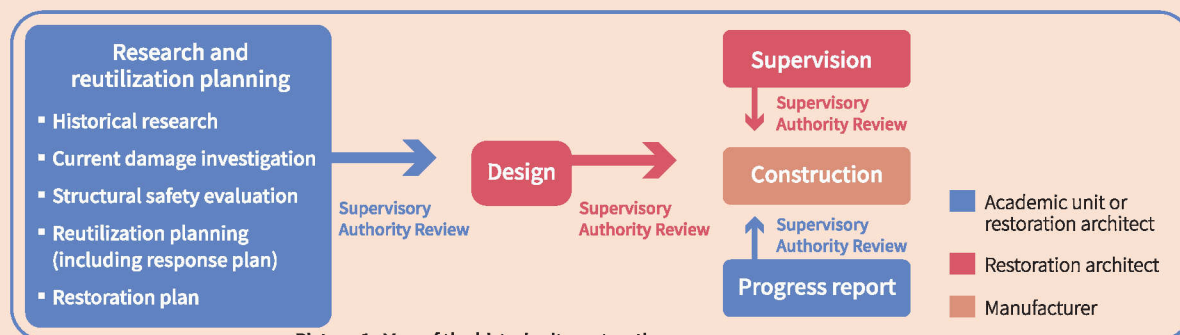
ects with relevant practical experience and expertise are eligible to manage this task.

**3** **Construction Phase:** The construction phase consists of three components, including supervision, construction, and progress reports.

- (1) Supervision:** Under normal circumstances, the lead architect overseeing the restoration project will be the supervisor.
- (2) Construction:** Qualified manufacturers are required to possess the qualifications of a site supervisor for historic site restoration. For specific projects, traditional artisans who have been approved by the Bureau of Cultural Heritage of the Ministry of Culture shall be entrusted. For instance, artisans would be engaged in tasks such as roof tile work, plastering of walls, and repairs of wooden doors as well as windows in this restoration project.
- (3) Progress Report:** The purpose of the progress report is to document the construction

records, allowing future individuals to understand the actions taken during the restoration and any findings related to concealed elements. This contributes to the review and improvement of future proj-

ects. The personnel involved in this task are the same as those in the research and reutilization planning phase. Therefore, NCKU typically assigns professors at school to assist in carrying out this task.



Picture 1: Map of the historic site restoration process

As mentioned, the restoration process of the historic site involves intricate procedures (Picture 1) with restrictions on the qualifications of individuals involved. Currently, Taiwan is facing a shortage of professionals in terms of historic site restoration, especially traditional artisans. This shortage has also affected museum restoration projects, causing delays of up to one year in the scheduled construction start date due to difficulties in finding contractors to bid on the projects

**Q2** *It seems that recent historic site restoration projects emphasize the importance of “stay vintage.” Will this restoration project focus on it as well? What challenges might arise during the process?*

The concept of “staying vintage” in historic site restoration projects is outdated. Recent restoration projects focus more on principles, such as “authenticity,” “minimal intervention,” “recognizability,” and “reversibility.”

The concept of “authenticity” highlights the “authentic” values inhered in the preserved object. Hence, cultural heritage value comes first when discussing authenticity. Taking the NCKU Museum as an example, the building was originally completed in 1933 but underwent additions and alterations in 1977, leaving many marks of construction and interior renovations. Once it is determined that the additions and alterations from different eras possess cultural heritage values, subsequent restoration, and reutilization work must respect and present the “authenticity” of the diverse eras. This means that spaces, such as the former principal’s office, the main conference room, and even the restrooms added in 1977 must be preserved intact. However, most people would not agree that the added restrooms from 1977 need to be preserved. Their existence disrupts the connection between the museum and the rear Ger-Chih Auditorium and the interior layout only demonstrates common

Picture 2: The restroom (the right side of the photograph) added to the main building of the former Tainan College of Technology in 1977 (the museum nowadays), affecting the route and landscape between the building and the original auditorium (the Ger-Chih Auditorium nowadays).



public restrooms in the 1970s, lacking significant historical, scientific, artistic, or other values. In other words, the added restrooms from 1977 do not possess any preservation value, and therefore, they do not need to be considered for preservation during the restoration. This project will completely remove that portion (Picture 2). On the other hand, the original principal's office, main conference room, and other spaces retain the architectural features and decorations from the Japanese colonial period. The exterior walls with Suzimen Tiles are important characteristics of the building. For these valuable preservation elements, principles such as “minimal intervention,” “recognizability,” and “reversibility” should be followed. In this project, the following principles are explained as an example:

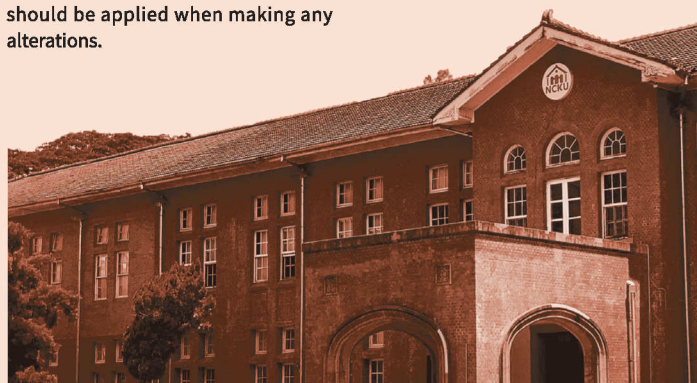
**1 Minimal intervention:** If the essential Suzimen Tiles stay on the wall, it means the base wall doesn't have any problems or needs any repair. The architect might need to fix the falling tiles when it's necessary. However, more intervention measures should be taken if the wall is in a severe weathering condition, or if the base wall needs more repairs (Picture 3).

**2 Recognizability:** This concept emphasizes respecting the “authenticity” of the restoration, allowing future generations to clearly distinguish between contemporary interventions and the original appearance of the building. Taking the Suzimen Tiles as an example, if the tiles are severely weathered or if the rear restrooms need to be demolished as part of the project, the architect will need to apply new tiles, which should possess recognizability, to the new walls. However, it is still necessary to maintain the overall appearance of the building, as the overall aesthetic is also one of the recognized values of the structure. Therefore, selecting tiles with strikingly different colors for “recognizability” is not

preferable. Typically, tiles with a consistent form but slight color variations are preferred, and detailed work reports are used to document and adhere to the concept of “recognizability.”

**3 Reversibility:** This concept emphasizes respecting the inherent value of the original building and allowing it to be used by contemporary society. In the case of this project, the Museum, which was built during the Japanese colonial period when there were no building regulations, has never obtained a building permit. To obtain a permit for building use during the restoration project, the Tainan City Government Fire Bureau requires the installation of fire safety equipment within the building, including the installation of a smoke barrier on the ceiling of the main

Picture 3: The exterior of the Suzimen Tile walls of the Museum are an important architectural feature, and if not necessary, they should not be arbitrarily removed. The concept of minimal intervention should be applied when making any alterations.





conference room (Picture 4). The notion of reversibility allows future users to change the conference room's ceiling, which has inherent value, to its original appearance even if this installation might affect the conference room's ambiance in the future. Other scenarios regarding reversibility include different future users' preference,

finding the equipment is inappropriate, or new technologies to solve fire safety concerns. This is an example of how the "reversibility" should be conducted.



Picture 5: The newly installed elevator in the Museum in 2020 required the removal of the existing floor, which does not align with the concept of reversibility. However, this decision was driven by a desire to achieve universal cultural accessibility and promote the values of cultural equality.

Visitors who are familiar with the Museum may be wondering if the first phase of renovation works carried out in 2020, where the original floor was altered to install an elevator (Picture 5), fit the concept of "reversibility". As a matter of fact, it did not. However, the premise for executing such action was based on the concept of "cultural equality" to create a more accessible service facility within the Museum. Sacrificing a portion of the original floor to install an elevator was a result of various considerations and trade-offs. Furthermore, there are still many remaining original floors within the building that are not strictly off-limits to intervention. With the aforementioned premise, the decision violating the principle of "reversibility" could be made.



Picture 4: The major conference room of the Museum is required by the Fire Bureau to install smoke partitions on the ceiling. The installation should adhere to the principle of reversibility, ensuring that it can be easily removed if necessary.



### Q3 When undertaking renovation projects for historic sites or old buildings on campus, are there any key considerations?

There is no specific concept but only principles to follow regarding the restoration of historic sites or old buildings. There is no definitive rule. The purpose of following regulations is to allow experts in heritage restoration to examine and discuss projects, reach a consensus, and then proceed with the repairs. This is to prevent architects from arbitrarily complying with the demands of the property owner or relying only on the judgment of a single architect, which may result in the destruction of the cultural value of the heritage site. Therefore, when undertaking restoration projects for historic sites on campus, it is necessary to follow the relevant procedures and obtain approval from the competent authority before commencing the works.

Additionally, NCKU also manages several non-historical campus buildings independently. If these buildings require maintenance, a review process would be taken by the Sustainable Campus Planning and Utilization Committee's team, ensuring that the essential building features won't be improperly altered or destroyed during the restoration process.

## 因應 AI 時代的來臨：由本館叢書的出版

# 看博物館對校園文資的未來圖

成大博物館副館長兼校史組組長 陳文松

國立成功大學的校園內，從國定古蹟到歷史建築，堪稱全國一指。而為了讓全校師生和民衆了解這些大大小小、分散成大各校園的重要文化資產，作為全臺首座大學博物館，當然責無旁貸。而因應 AI 時代的到來，校園文化資產的經營與創造，更是每位「成大人」都可參與其中並協助維護與建置的。

成大博物館於 2007 年校慶日正式設立以來，陸續且定期出版對校園文化資產的相關研究調查與教育推廣的專書和系列叢書，並以善盡服務校內師生和一般民衆，讓成大這座位於城東的大學城，敞開大門，連結府城這座古都，面向台江與國際作為發展的目標。

而今日成大校園內之所以會有如此豐富的文化資產，實與它先天所處的位置——府城小東門，息息相關。話說小東門建於清雍正年間，一開始只是木柵為城，1721 年朱一貴事件平定後，於 1725 年的乾隆元年改建為石垣城牆；清光緒年間，東南海域面臨西方列強的威脅和

牡丹社事件後，清帝國強化臺灣防禦工事，於小東門內興建軍裝局設置火藥庫，1895 年日本殖民政府將帝國最南端的軍隊也沿用此地設置騎兵營，以至後來的臺灣步兵第二聯隊。

現在我們所熟悉的國立成功大學，則是緊鄰小東門城垣外，原為後甲一帶的荒埔和原野，1931 年才在此地創設臺灣總督府臺南高等工業學校，也就是今日成功大學的前身，但當時校地僅限於現在的成功校區。1945 年政權轉換後，歷經不同學校體制的變革和校地的擴張，原臺灣步兵第二聯隊的營區（1966 年購入成為光復校區）和陸軍衛戍病院等軍方用地（1983 年撥歸併成大成為力行校區），先後成為成大校園的一部分，而始有今日緊鄰臺南火車站後站的九大校區，和其他數個遠隔校區的全國數一數二綜合性大學。

期間，隨著社會各界對於文化資產意識的提高，政府在 1982 年制定「文化資產保存法」並於 2016 年大幅修訂擴大對文化資產保護的



校園內的臺灣府城垣小東門段殘蹟說明牌（後方為 1968 年遷移至成大的小西門）

內涵，因此，成大校園內從清代到日治等具有歷史文化價值的遺址和建築物等，先後被指定為不同級別的指定遺址、古蹟、歷史建築。長期以來，這些不同形態的文化資產便長期而持續陪伴著不同時期的學子，而由老師、職員與同學們共同使用和維護，並且開放校園提供一般民衆和觀光客的運動休閒和娛樂遊憩使用，讓整座校園與文化資產形成一生動而豐富的文化景觀群和校園聚落。

對此，首先在歷屆的畢業紀念冊，或重大年度匯集歷史、建築等各領域教師所編纂的校史，編者都會在每一屆畢業生的日常生活中，以及不同面向的專題式撰述下，共同留下並記錄著不同時期校園內文化資產與師生於生活互動中的身影與點點滴滴。2021 年適逢成大 90 週年，出版之「國立成功大學 90 週年校慶叢書」，堪為箇中的代表。該叢書由《南方歲時記：成大九十年編年紀事圖錄》、《無不有風：生活、文化與心靈》、《藏形見光：大學精神與社會責任》和《南方歌未央：戰後半世紀的青

春紀事》等四本專書所構成，由歷史系陳恒安副教授主編。博物館自設立以來，也發行《國立成功大學博物館年報》，從 2009 年發行第一號以來，迄今已經到第十三號，完整記錄歷年來博物館在文化資產維護、教育推廣和展示上的努力與發展的軌跡。

而為了讓所有來到成大的國內外嘉賓、一般民衆以及校內師生和同仁都能夠對於校園文化資產一覽無遺，在博物館內同仁的盤點、增補和共同編寫下，完成了《國立成功大學文化資產導覽手冊》，並提供電子版，每年度新生入學時，都可藉此迅速認識成大校園內不同的文化資產。

同時為了滿足更多充滿好奇心欲深入探究的好朋友，博物館自 2013 年便出版了一系列的校史叢刊，其中第一本就是由本校長期投入文化資產與歷史建築保存和維護的專家建築系徐明福教授（2022 年 2 月辭世）、本館蔡侑樺副研究員共同撰寫的《1930 年至 1945 年間臺灣總

# 成大校園

 1 博物館總館	 2 格致堂	 3 物理系館	 4 小東門段城垣殘跡	 5 歷史系館
 6 大成館	 7 禮賢樓	 8 衛戍病院		 9 舊總圖書館
 10 蘇雪林故居	 11 大學之門	 12 合院式工程系館	 13 校長官舍	 14 BK24 蒸汽火車頭
 15 小西門城樓	 16 綠色魔法學校	 17 工學大道	 18 悠悠湖·夢夢湖	 19 雨豆樹
 20 成功湖	 21 榕園	 22 建築系生態池	 23 系統系史室	 24 機械系系史館
 25 電機系系史館	 26 化工系系史館	 27 臺灣化工史料館	 28 工科系史室	 29 材料系史館
 30 土木系史室	 31 地球科學系博物館	 32 藝術中心	 33 文學院歷史文物館	 34 醫學系系史館

古蹟

歷史建築

地標/紀念物

綠地/生態區

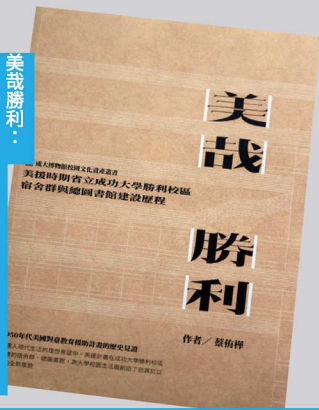
各展示館/系史館





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2016-09-01

美哉勝利：  
美援時期省立成功大學勝利校區宿舍群  
與總圖書館建設歷程



作者 | 蔡侑樺 出版 | 成大出版社、國立成功大學博物館  
2021-11-01



作者 | 蔡侑樺、徐明福 出版者 | 成大出版社  
2022-12-01

督府臺南高等工業學校的校園建築》，對於成大前身臺南高等工業學校時期從設校、選址，到各科別創立、設備和空間規劃，以及配合當時日本帝國南向政策的需求等，都可藉由現今仍留存的歷史建築群和工學院各系所戰後的發展，撫今追昔，前瞻未來。

在這樣的基礎上，博物館進一步規劃，將成大各校區根據其歷史發展脈絡以及因應不同時代社會脈動和產官學研的需求，所陸續延展出的校區，結合歷史背景、文化資產和空間配置等面向，呈現成大校園中的「校史區塊鏈」。而這方面的重要成果主要有三本專書，包括：《成功大學光復與力行校區前身：原日軍臺灣步兵第二聯隊營舍及臺南衛戍病院》（蔡侑樺、徐明福合著，2016）、《美哉勝利：美援時期省立

成功大學勝利校區宿舍群與總圖書館建設歷程》（蔡侑樺，2021），和《衛戍榮光：原日軍臺灣步兵第二聯隊營舍級臺南衛戍病院建設歷程》（蔡侑樺、徐明福合著，2022）。

從以上三本專書可以看出，對於成大校園文化資產的認識，不再局限於觀光導覽的解說性質，而另一方面更重要的是，透過「校史區塊鏈」式的專業學術研究，讓成大校園發展的脈絡，能隨著其不同時期成長茁壯所新增的空間，訴說不同的過去和特色，卻又都能有機而巧妙地融入，且各校區間又能交流無礙，讓整體校園成為今日每位「成大人」悠遊其間，「讀書、研究、聯誼和生活的好地方」；而作為城市中無邊界的大學城，當然也是國內外來賓、觀光客和社區民衆從事親子活動、休閒運動和遊



後甲原青春行系列



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校史人物系列：成大歷屆校長

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2016-11-01 ~ 2017-10-01

憩的好去處。

而針對學生生活史料方面，自 2016 年以來，根據戰後日本學生所撰寫的《**風木會報**》摘譯出版《**後甲原青春行：「臺灣總督府臺南高等工業學校」師生回憶錄**》，迄今已出版四冊。結合早期師生的回憶點滴，更可與上述以空間配置和建築特色為主要內容的專書相互搭配，並和現今的生活相對照，一定更可以發掘出不同時空中的小秘密和大歷史。同時對於校史發展中各階段重要的人物，除了配合不同主題展覽來呈現之外，迄今也已針對歷屆校長的重大貢獻，出版了「校史人物系列」，包括：翁政義、翁鴻山（代理）、馬哲儒、高強、黃定加（代理）、吳京、夏漢民、黃煌輝等諸位校長。

未來，博物館將會持續不同校區的「校史區塊鏈」調查研究與撰述，並呈現不同時代發展之特色，以及歷年來師生、教職員所共同經營和創造的新元素，不斷地蒐集和紀錄。當然在此過程中，未來更需要不分科系、無分你我，對於各自所處的空間與環境，即使只是隨手留下的一張照片或一段文字，都需要我們一起來記錄與撰述。而未來，這些將會成為 AI 世代來臨後校園文化資產中的重要內涵。

# Envisioning the Future of the Cultural Heritage on Campus

## from Tracing the Published Series of the Museum

Deputy director of the NCKU Museum and chief of university history division  
Wen-Sung Chen

The campus of the National Cheng Kung University (NCKU), rich with its national heritages and historical buildings, is regarded as a national landmark. As the first university museum in Taiwan, the NCKU Museum shoulders the duty of introducing the cultural heritage of the campus to the students, faculties, and the public. The coming AI era makes it possible for the NCKU students and faculties to take part in the management and interpretation of the cultural heritage as well as in maintaining and giving them new life.

Officially established on the date of the NCKU anniversary in 2007, the museum has been regularly publishing treatises and book series regarding the campus cultural heritages for research and educational purposes. NCKU aims at serving the university students, faculties, and the public. The campus locates at the eastern region of Tainan, closely related to Fucheng, an ancient city, and envisions a future influence over Taijiang and overseas.

The reason why NCKU campus is endowed with such rich cultural heritages today is closely related to its location, the Minor East Gate of Fucheng. It is said that the Minor East Gate was built during the rule of Qing Emperor Yongzheng. At first, there were only wooden fences serving as the city defence. After paci-

fying the Yi-Gui Zhu upheaval in 1721, the fences were rebuilt into stone walls in 1725. During the rule of Qing Emperor Guangxu, Taiwan faced the threats from Western colonizers and the Japanese invaders. To strengthen the defence, the Qing government set arsenals at the Minor East Gate equipped with a storage of gunpowder. In 1895, the Japanese colonizers also used this location to set up their cavalry camp for the troops stationed at the southernmost part of the Japanese Empire, and later it was reused for the Barracks of Taiwanese Infantry Regiment No.2.

The NCKU campus nowadays is right outside the Minor East Gate where there used to be nothing but uncultivated lands and wilderness. It was only in 1931 that Tainan Technical College was founded, which later developed into NCKU. At that time, the campus was limited to this area. The change of governments in 1945, as well as the reform of the university system and the expansion of the campus, led to the integration of the land from former barracks for Taiwanese Infantry Regiment No.2 (acquired as the Kuang-Fu Campus in 1966) and military sites such as the Tainan Garrison Hospital (acquired as the Li-Hsing Campus in 1983). Nowadays, there are nine major campuses close to Tainan Railway Station, and several other campuses across the city, allowing NCKU to become one of the best comprehensive universities.





Introduction board of the remains of the Minor East Gate and its wall construction at NCKU

Meanwhile, as the public is more aware of the value of the cultural heritage, the government enacted the Cultural Heritage Preservation Act in 1982 and substantially revised it in 2016 to attach more connotations to cultural heritage preservations. Historical sites and buildings at NCKU from the Qing Dynasty to the Japanese colonial period, were categorized into different levels of preservation subjects. Since then, these different cultural heritages stay with NCKU, appreciated and maintained by teachers, staffs, and students. The campus opens for the sports, leisure, and recreational use for the public and tourists, transforming the campus and cultural heritage into a lively and rich cultural landscape and a public sphere.

The editors collect the moments of students and teachers enjoying the company of the cultural heritage, compile them in the form of noting down the daily life of graduation students or rearranging the materials according to different topics, and finalize the materials into graduation memoirs, or university history with the help from teachers of all fields at major celebration years. The NCKU 90th Anniversary Series, published in 2021, is the very fruit of the above-mentioned effort. The series is composed of four books, editor-in-chief by Associate Professor Heng-An Chen, from the Department of History.

Since its establishment, the museum has also been publishing the NCKU museum Annual Report, whose first issue was dated back to 2009. It has now reached its thirteenth issue, providing a complete record of the efforts and development made by the museum in the maintenance, educational promotions, and exhibitions of the cultural heritage.

To allow all guests at home and abroad, the general public, as well as teachers, students, and colleagues to have complete access to the knowledge of the cultural heritage on campus, the museum is able to provide both the paper and e-version of **The NCKU Cultural Heritage Guide**, thanks to the heritage counting, revision and compilation conducted by our colleagues. Each year, freshers of NCKU can use this guide to get familiar with the cultural heritage of the university.

In addition, for someone who would like to explore further into the cultural heritage with curiosity, the museum has been publishing the university history book series since 2013. The first of the series is *The Campus Buildings of Tainan Technical College from 1930 to 1945*, co-authored by Architecture Professor Min-Fu Hsu (who passed away in February 2022), an expert in the preservation and maintenance of cultural heritage and historical buildings and the museum

# The cultural heritage map of the campus.

 1 博物館總館	 2 格致堂	 3 物理系館	 4 小東門段城垣殘跡	 5 歷史系館	古蹟
 6 大成館	 7 禮賢樓	 8 衛成病院		 9 舊總圖書館	
 10 蘇雪林故居	 11 大學之門	 12 合院式工程系館	 13 校長官舍	 14 BK24 蒸汽火車頭	地標/紀念物
 15 小西門城樓	 16 綠色魔法學校	 17 工學大道	 18 悠悠湖·夢夢湖	 19 雨豆樹	綠地/生態區
 20 成功湖	 21 榕園	 22 建築系生態池	 23 系統系史室	 24 機械系系史館	各展示館/系史館
 25 電機系系史館	 26 化工系史館	 27 臺灣化工史料館	 28 工科系史室	 29 材料系史館	
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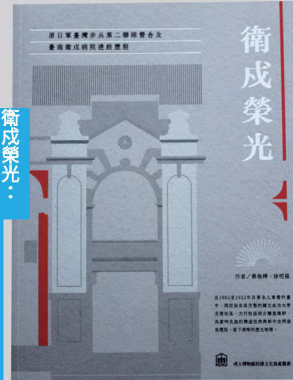
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美哉勝利：  
美援時期省立成功大學勝利校區宿舍群  
與總圖書館建設歷程



作者 | 蔡佑樺 出版 | 成大出版社、國立成功大學博物館  
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衛戍榮光：  
原日軍臺灣步兵第一聯隊營舍級  
臺南衛戍病院建設歷程



作者 | 蔡佑樺、徐明福 出版者 | 成大出版社  
2022-12-01

associate researcher Yu-Hua Tsai. The series involves topics centering on Tainan Technical College, including its establishment, the considerations about its location, designs on departments and majors, facilities, campus space planning, as well as how to meet the demands of the Japanese Empire Southern Policy at that time. The historical buildings and the developments of the College of Engineering that are still in existence today reflect the history and enlighten the later generations.

The museum further plans to present the timeline of each campus according to their historical developments with reference to the social dynamics at that time and the needs of industry, government, study and research. Combining historical background, cultural heritage, and space planning, the timeline will present a panorama view of the campus history. There are three major treatises in this field, including—**History of Kuang-Fu and Li-Hsing Campus: Former Barracks for Taiwanese Infantry**

**Regiment No.2 of Japanese Army and Tainan Garrison Hospital** (Yu-Hua Tsai and Min-Fu Hsu, 2016); **Glorious Victory: The Construction History of the Sheng-Li Campus Dormitory and the General Library of NCKU during the US Aid** (Yu-Hua Tsai, 2021), and **Standing Honor: History of the Construction of Former Barracks for Taiwanese Infantry Regiment No.2 of Japanese Army and Tainan Garrison Hospital** (Yu-Hua Tsai and Min-Fu Hsu, 2022).

The above three treatises reveal that the understandings of the cultural heritage of NCKU are no longer limited to providing a simple guide, but dedicate to offer comprehensive academic research, so that the development of the campus can be viewed with a more enriched context, telling unique stories of the past. At the same time, each cultural heritage can be incorporated into the daily life. There is no barrier in commuting between campus, realizing “a good place for study, research, networking, and living” for the



Youths in Houjia Series

出版 | 國立成功大學博物館  
2013-12-01 ~ 2015-12-01



NCKU Historical Figures Series:  
Previous NCKU Presidents

出版 | 國立成功大學博物館  
2016-11-01 ~ 2017-10-01

students and faculties at NCKU. And as a university town, NCKU is also a great destination for the guests from home and abroad, visitors, and citizens from the nearby neighborhood for their leisure time.

In terms of the history materials of students' lives, since 2016, **Youths in Houjia: Memoirs of Teachers and Students of Tainan Technical College**, selectively translated from **Fengmu Report** composed by the Japanese students after World War II, has had already four volumes published. The memoirs of the teachers and students at that time and the aforementioned treatises about space planning and architectural features can provide a more comprehensive view of the history. By comparing the history to the nowadays life, we can certainly discover more secrets and history stories from different times. Thematic exhibitions are also held to commemorate the major contributors to the development of NCKU. NCKU Historical Figures Series was published to honor the major contributions of past university presidents,

including Cheng-Yi Weng, Hong-Shan Weng (acting), Zhe-Ru Ma, Qiang Kao, Ding-Chia Huang (acting), Jin Wu, Han-Min Hsia, Hwung-Hweng Hwung.

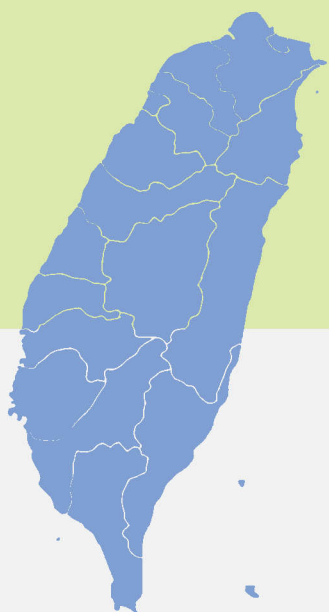
In the future, the museum will continue to research and publish studies regarding the history of the university campuses, presenting the characteristics of different times, as well as telling new stories created by the faculties and students. In this process, we will need every college to work together as an integral whole. Even a photo or a piece of text, as long as it is related to our life, deserves to be recorded. And as time moves on, they will become the essence of campus cultural heritage in the upcoming AI era.



# 全國大學 博物館聯盟 的 初期發展

成大系統及船舶機電工程學系副教授

陳政宏



編按：在上一期《羅望子》<sup>1</sup>，作者簡單介紹了全國大學博物館聯盟的發展背景、構想和成立過程。本文接續前一期，簡單回顧自 2017 至 2022 年大學博物館聯盟的初期發展。

1《羅望子》第一期，p.22-45

## 合作策展、巡迴展

### 2017-2019「科技豪『捷』巡迴特展」

既然本聯盟的宗旨是互相合作，分攤成本，我想成立當時剛好有個機會，就先來示範一下。由於長期與捷克馬薩里克大學孟德爾博物館合作，我們在捷克的 I C Taiwan 展剛於 2016 年結束，他們就想有個小型回展，延續孟德爾展的特性，以特別設計的展板、模型、文件等易於攜帶的物品做低成本、但仍吸引人的展示。於是在 2017 年 7 月，還沒有開始第一次交流會議，即有第一次成員間合作、移展。成大博物館與捷克國家技術博物館、馬薩里克大學孟德爾博物館、耶塞尼克史地博物館、臺灣師範

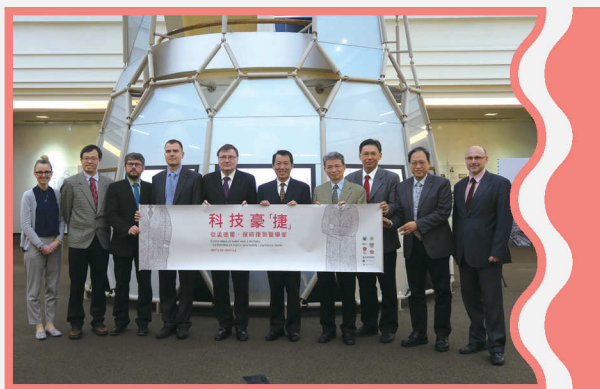
大學圖書館等單位合作，介紹捷克的科學家和科技發展。

不僅示範低成本易於移展的模式，本展也示範巡迴效果。因為場地檔期等特性，本展先於臺北製作，2017年3月13日於臺師大圖書館揭幕，文化部楊子葆次長與捷克駐臺代表親臨致詞。隨後分別於當年7月19日移展成大博物館、2018年5月15日移展國立臺灣體育大學、2018年9月21日移展長庚大學、2019年5月17日移展長榮大學；前後使用兩年多，跑遍北中南，各展場也都能隨當地特性調整布置方式。

### 2017~2020 藝遊宇宙：蘇聯航太人文展

我們與俄羅斯薩馬拉航太大學合作的藝遊宇宙展，也是用同樣模式，但移展時，政大斯拉夫語文學系自己又加碼展出一些自行取得的相關物件，如俄國的太空食物等，因此也開創出巡迴時以原策劃為基礎，可自行增添相關特色的做法，增加更多的彈性與特色。政大展場開幕時，俄羅斯駐臺代表也親臨致詞。此展移展各處的時地如下：

- ① 2017.11.11. 成大博物館
- ② 2018.10.04. 政大斯拉夫語文學系
- ③ 2020.09.28. 長榮大學圖書館



開幕儀式



成大展場



長榮大學展場



成大展場



臺師大展場



政大展場

2018~2019

“璀璨白銀 風華再現 - 安娜與她的時代”

- ① 2018.11.09. 成大博物館
- ② 2019.06.06. 政大斯拉夫語文學系



2020 策劃搭配奧運之校園體育主題系列展示

另一種同步聯展的合作模式是當時的展示組顧盼組長（成大歷史系副教授）提出的，原本想搭配東京奧運的時間，聯盟自行在臺灣進行串聯展示，也就是 2020 年起由分布各地的 7 個會員館陸續展出校園體育主題系列展，各校有不同的主題、設計。展示期間還邀請聯盟夥伴主講「校園體育展示的創新與可能性工作坊」搭配。這又開創出另一種合作模式。

- ① 國立體育大學體育博物館「競技殿堂：奧林匹克賽會場館特展」
- ② 國立政治大學民族學博物館「臺灣原住民・臺灣體育」
- ③ 國立臺灣大學博物館群「能靜又能動：臺大射箭協會與橄欖球隊特展」

- ④ 國立成功大學博物館「英才之路 體育篇：奧林匹克・運動精神」
- ⑤ 國立臺灣師範大學圖書館「能體善育—師大體育特展」
- ⑥ 國立臺灣體育運動大學奧林匹克博物館「第一屆奧林匹克教育特展」
- ⑦ 國立中央大學崑曲博物館「動靜之間—崑腔武戲的力與美」

## 國際宣傳

### 平面文宣

2017 年 8 月 23 日第一次聯盟會員交流會議時，徵得大家同意，在一週內趕製出本聯盟第一份平面文宣品，由我攜往赫爾辛基參加 2017 年 9 月 4-8 日的 UMAC 年會時，放置在大會報到處，進行第一次國際宣傳。

後來我們每年出國參加相關會議都會帶聯盟宣傳品，有時效果還不錯。2018 年改版有小修改，增加會員數與介紹；2019 年版為了帶去參加京都 ICOM 大會攤位，有風格的大轉換；2022 年同樣因為參加布拉格的 ICOM 大會攤位，改了最新版的宣傳摺頁。



全國大學博物館  
聯盟手冊電子版



全國大學博物館  
聯盟手冊電子版  
(英文)



## TAIWANESE ALLIANCE of UNIVERSITY MUSEUMS

**"THE TAIWANESE ALLIANCE OF UNIVERSITY MUSEUMS (TAUM)"** began in an ongoing network of cooperative projects and professional familiarity held between the university museums, historical archives, galleries, and libraries of the universities in Taiwan. The initiative began at the "2014 University Museum Conference", organized by the National Cheng Kung University Museum, where the representatives of participating universities have decided consensus related to the eventual establishment of the Alliance in the following May. Its first meeting was then held on August 23, 2017 at NCKU Museum in Tainan.

The mission of TAUM is to encourage and initiate university frequent cooperation and exchange of experiences between university museums, historical archives, galleries, and libraries. The initial members of the Alliance are: National Cheng Kung University Museum, Museum of Kaohsiung Medical University, National Archives and Southern Taiwan Medical History, National Taiwan University Museum, National Chengchi University Ethnic Museum, and National Taiwan Normal University Library (University History Division).

TAUM welcomes more members to use this platform. It also seeks for international connection and opportunities of cooperation for staff training, learning, exhibitions, exchange of management experiences, and joint researchers.

First Meeting of TAUM  
(Aug. 23, 2017)

### NATIONAL CHENG KUNG UNIVERSITY MUSEUM

The NCKU Museum was organized in 1999. A designated team assembled by Vice President pushed for the eventual establishment of the museum. In 2007, the museum was officially established in the old administration building in Chang Kung campus, and is the first museum established under a national university structure. The NCKU Museum is currently comprised of the main museum, the campus eco-museum, and professional museums or historical galleries under each department. The main museum is in charge with the collection, research, exhibition, and educational promotion of the cultural heritages and the eco-museum within the entire university. It also supports the establishment of college or department-level museums or historical galleries.

### MUSEUM OF KAOHSIUNG MEDICAL UNIVERSITY HISTORICAL ARCHIVES & SOUTHERN TAIWAN MEDICAL HISTORY

On October 17, 2012, the Department of Health, Kaohsiung City Government, decided to grant most of the archives and medical specimens of Taiwan Medical Museum to Kaohsiung Medical University to establish a new exhibition place. The university accepted the decision and promised to establish a place on campus, which is open to all faculty students and the citizens to advance medical humanity. The Kaohsiung Medical University inherits the legacy of the first western-style hospital established on the island in late 19th Century, which began the history of modern medical services in Taiwan. Established in 2012, the Museum of Kaohsiung Medical University Historical Archives and Southern Taiwan Medical History aims to create a comprehensive related collection of medical

### NATIONAL TAIWAN UNIVERSITY MUSEUMS

Chartered during the Japanese colonial period in Taiwan, the National Taiwan University (NTU) has nearly 90 years of history with a rich academic legacy. Many unique and precious materials, specimens, and documents have been collected for teaching and research purposes since the establishment of the university in 1928. Collections include artifacts of the Taiwanese indigenous people and prehistoric archaeological sites, including samples of minerals, fossils, specimens of insects / plants / insects, and laboratory apparatus and instruments. Currently there are ten museums within the NTU Museum Group, including the Gallery of NTU History, the Museum of Anthropology, the Geology Museum, the Heritage Hall of Physics, the Insect Museum, the Agricultural Exhibition Hall, the TAI Herbarium, the Zoology Museum, the NTU Archives, and the Museum of Medical Humanities.

### NATIONAL CHENGCHI UNIVERSITY ETHNIC MUSEUM

In 1955, the "Department of China Border Area Studies" (professorship of the Department of Ethnology) was one of the first five departments resumed by NCCU when it was re-established in Taiwan. For more than 40 years, teachers and students have conducted numerous field studies and researches throughout the Taiwanese aboriginal areas. The Ethnic Museum is officially opened to public in 2005. Combining the interactive energy between the academia and the society, the long-term accumulation of cultural relics from decades of studies can be effectively organized to provide teachers, students, and the community a place to understand Taiwan's diversity and local culture.

### NATIONAL TAIWAN NORMAL UNIVERSITY LIBRARY

National Taiwan Normal University had its origin in the founding of the former Provincial Teacher's College in 1946 and the Main library was founded at the same time. As the University developed, a Gothic style building was built to house the library in 1949 and a branch library was set up to serve the College of Science in 1975. In 1980, a grand new eight-story center-block building was built and completed in 1984. NTNU Main library is located opposite to the main campus. It is a modern building on a north-south axis, with a total floor space of more than 11,000 m<sup>2</sup>. The Division of University History is located on the first floor and open from 9am to 10pm from Mon. to Fri. and 9:30am to 6:30pm on Sat. and Sun. Guided tour is available upon reservation in advance.

全國大學博物館聯盟

The  
TAIWANESE  
ALLIANCE  
of  
UNIVERSITY  
MUSEUMS

2022

## Where is TAIWAN?

We're here.

### The TAIWANESE ALLIANCE of UNIVERSITY MUSEUMS MAP

- TAIPEI**
  - 1 National Taiwan University Museum
  - 2 Museum of Ethnology, National Cheng Chi University
  - 3 Special Collections Section, National Cheng Chi University Libraries
  - 4 National Taiwan Normal University Library
  - 5 I-Shou Kang Museum, Chinese Culture University
  - 6 TNUA Library, University History Affairs Section
- NEW TAIPEI**
  - 1 Yur Museum
  - 2 Sun Jung University Maritime Museum
  - 3 Tampei Oxford Archive, Atsukya University
- TAICHUNG**
  - 1 Life Museum of Chinese Medicine, China Medical University
  - 2 Olympic Education Centre
- TAINAN**
  - 1 National Cheng Kung University Museum
  - 2 School History & Special Collection Office, Chang Jung Christian University
  - 3 Taiwan Theological College and Seminary (others)
- KAOHSIUNG**
  - 1 Museum of Kaohsiung Medical University History & Medical Heritages
  - 2 Whampoa History Exhibition Hall
- HSINCHU**
  - 1 NTNU Heritage Museum
  - 2 National Ting Hua University Library Special Collections Division
- TAOYUAN**
  - 1 National Taiwan Sport University Sports Museum
  - 2 Formosa Plastics Group Museum, Chang Gung University
  - 3 Nungki Opera Museum, National Central University
  - 4 Central Police University Library and the World Police Museum

**School History & Special Collection Office, Chang Jung Christian University**

School History & Special Collection Office of CJCUC collects the various precious historical relics in the school history, including photographic documents, archive, and teaching aids. The ceiling of the showroom is octagonal, and the phrase is taken from the Eight Beatitudes in order to pray for blessings.

910 884-0143 (02) 2642-6124  
 408 No. 1, Chang Jung Rd., Guisui District, Tainan City 71101, Taiwan  
 TEL: +886-6-2789123 #5116  
 FAX: 06-2785472

**Formosa Plastics Group Museum, Chang Gung University**

The Formosa Plastics Group Museum is located on the ground of Chang Gung University. After opening to the public in 2004, it became a tourist attraction in Taoyuan, well-regarded for its educational exhibits and natural surroundings. The museum has six above-ground exhibition floors and one basement exhibition area covering 8,000 square meters. Its main purpose is to present two PKC founders, Mr. Wang Yang-Ching and Mr. Wang Yang-Tai's history of personal struggle, development and entrepreneurship while also showcasing their business enterprises. Free individual, scheduled group and holiday tours as well as recorded audio guides are available to visitors.

910 www.fpgmuseum.com.tw  
 910 www.fpgmuseum.com.tw  
 FAX: museum@mail.fgpc.edu.tw  
 TEL: +886-3-2102880 ext.3391  
 408 229 Wenhua 1st Road, Duzhuan, Taoyuan City 333, Taiwan  
 (in the Chang Gung University campus)

## 博物館大會攤位

2019 年成大博物館的文化部補助計畫中，原已規劃參加日本京都的 ICOM 大會時要自己擺攤宣傳，以凸顯大學博物館與一般博物館不同之特色。因此申請了兩個單位的攤位，一個給成大，一個給聯盟，但聯合設計成一個「成大博物館 x 大學博物館聯盟」大攤位；攤位對面是故宮，側面是國北教大美術館、斜對面是中華民國博物館協會的聯合大攤位，大家互相幫襯。2022 年在捷克布拉格的 ICOM 大會也循此模式，繼續擴大國際宣傳。



2019 年出席 ICOM 的臺大博物館群成員 (左 4 位) 與成大博物館成員 (右 6 位) 在攤位前合影



2019 年京都 ICOM 大會成大博物館與全國博物館聯盟聯合攤位的設計 (左) 與詢問的各國同業 (右)



2022 年「成大博物館 x 大學博物館聯盟」參加 ICOM 布拉格大會會展。右圖左起本館推廣組楊中平組長、吳秉聲館長、Ondřej Dostál 教授、UMAC 前主席 Marta C. Lourenço 教授、郭美芳客座副研究員

## 網路

為了聯盟成員間的溝通方便，我們秉持維繫聯盟成員間交流的主要創立宗旨，在臉書 Facebook 成立了一個目前設定為私密性質的社團。未來當然也可以考慮成立對外的空開社團或粉絲頁，或聯盟的官方網頁等。



全國大學博物館  
聯盟 Facebook  
社團

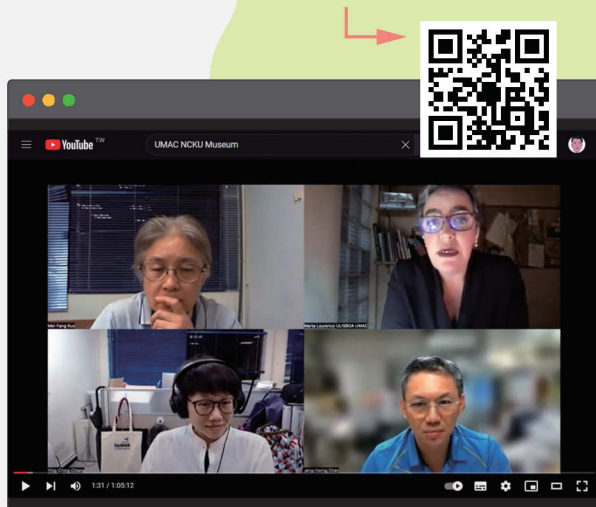
## 影音

由於在 2022 年布拉格 ICOM 大會上對我們的全國大學博物館聯盟攤位印象深刻，也非常好奇，UMAC 前主席 Marta C. Lourenço 在她主持的 UMAC ZOOM IN 節目第六集，對我及成大博物館同仁進行線上訪談（2022.10.27.），主題就是想了解、討論我們這個全國大學博物館聯盟。

該集已於 2022 年 11 月 1 日於 Youtube 首播上線：

UMAC ZOOM IN : NEW PROJECTS #6, The Alliance of Taiwanese University Museums

今年七月，全國大學博物館聯盟將舉行第十次交流會，各成員館所之間也持續合作、交流，成大博物館去年十二月舉辦的「校史與機構史研討會」也特別安排一場次做為聯盟成員的校史工作經驗論壇。期望之後無論是在策展、校史研究、出版、國際參與、網路推廣等方面，都能夠有更活絡的交流和更創新的合作模式。

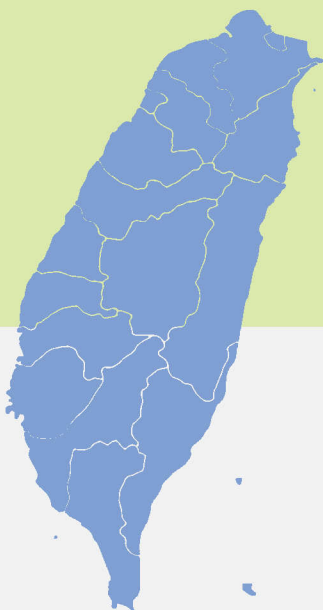


右上：UMAC 前主席 Marta Lourenco；右下：陳政宏；左下：江映青；左上：郭美芳

# Initial Development

## of the Taiwanese Alliance of University Museums

Jeng-Hong Chen  
Associate Professor, Dept.  
Systems & Naval Mechatronic Engineering National  
Cheng Kung University



Editor's note: In the last Tamarind NCKU Museum Magazine <sup>1</sup>, the writer briefly introduced the background, scheme, and foundation plan of the Taiwanese Alliance of University Museums (TAUM). The following content demonstrates the early development of the ATUM from 2017 to 2022.

<sup>1</sup> NCKU Museum Magazine, Vol.1, 22-45

### Co-curation, touring exhibition

#### 2017-2019 The Czech Trace in World of Science and Technologies

Since the purpose of this alliance is to collaborate and share costs, when the opportunity arose, I thought I would demonstrate first. Due to our long-term collaboration with the Mendel Museum of Masaryk University in the Czech Republic, after our I C Taiwan exhibit in the Czech Republic ended in 2016, they immediately wanted to collaborate on another small exhibition. This exhibit retained the characteristics of the exhibit at the Mendel Museum—specially designed panels, models, documents, and other easy-to-carry items that reduced cost, but still allowed us to have an attractive display. In July 2017, even before the first alliance meeting happened, the first collaborative exhibition among members took place. The National Cheng Kung University Museum collaborated with Czech National Technical Museum, Mendel Museum of Masaryk University, Museum of Jeseník Region History and Geog-

raphy, and NTNU Library to showcase Czech scientists and technological development.

Not only did we maintain a low cost and demonstrate a mobile model, but we also toured the exhibit effectively. Due to the venue schedule and other factors, this exhibition was produced in Taipei and unveiled at the NTNU University Library on March 13, 2017. Yang Tzu-Pao, Deputy Minister of the Ministry of Culture and the representative of the Czech Economic and Cultural Office in Taiwan, attended and delivered a speech. Subsequently, the exhibition moved to NCKU Museum on July 19 of that year, to the National Taiwan University of Sports on May 15, 2018, to Chang Gung University on September 21, 2018, and to Chang Jung Christian University on May 17, 2019. In total, the exhibition toured for more than two years and traveled all over northern, central, and southern Taiwan. The layout of each venue was adjusted according to its local needs.

### 2017-2020 “Universal Trip of Creation: Exhibition on the Histories and Arts of USSR Spacefaring Race”

Similarly, we used the same model for the Universal Trip of Creation exhibition, which was a collaboration with Samara University in Russia. When the exhibition toured, the Department of Slavic Languages at NCCU added some complementary objects, such as Russian space food. In doing so, a new exhibition model was created whereby adding relevant additions based on the original design, and creating more flexibility and features. At the opening of the NCCU exhibit, the Russian representative in Taiwan also delivered a speech in person. The times and venues of the touring exhibit were as follows:

- ① 11.11.2017. NCKU Museum
- ② 10.04.2018. NCCU Department of Slavic Languages
- ③ 09.28.2020. Chang Jung Christian University Library



Opening Ceremony



NCKU exhibition venue



NCCU exhibition venue



NCKU exhibition venue



NTNU exhibition venue



Chang Jung Christian University exhibition venue

“The Czech Trace in World of Science and Technologies” at National Taiwan Normal University Library. The exhibition is co-created by NCKU Museum (Taiwan), NTNU Library (Taiwan), National Technical Museum (Czech), Mendel Museum of Masaryk University (Czech), and the Museum of History and Geography of the Region Jeseník (Czech).

## 2018-2019 “Anna Akhmatova and Culture of the Silver Age”

- ① 11.11.2017. NCKU Museum
- ② 10.04.2018. NCCU Department of Slavic Languages



## 2020 A series of sports-themed campus exhibits in conjunction with the Olympic Games.

Ku Pan, then chief of exhibition division (associate professor of the History Department at NCKU) proposed another simultaneous joint exhibition. To coincide with the Tokyo Summer Olympics, starting in 2020, seven members throughout the country would successively host a series of campus sports exhibitions, where each school would focus on a different theme and design. During the exhibition, alliance partners would be invited to give lectures on the “Workshop on Innovation and Possibilities of Variety Sports Exhibition” . This opened up another method for collaboration.

- ① “Athletics Hall Special Exhibition of Olympic Games Venues” , National Taiwan Sports University Sports Museum
- ② “Exhibition on Taiwan Indigenous Peoples · Taiwan Physical Education” , Museum of Ethnology, NCCU
- ③ “Placid yet Spirited: NTU Archery Association & Rugby Team” , NTU Museums
- ④ “Roads to Elites Sports Chapter: Olympics Sportsmanship” , NCKU Museum
- ⑤ “Special Exhibition of Physical Education & Performance in NTNU” , NTNU Library

- ⑥ “The First OLYMPIC Education Exhibition” , Olympic Education Centre, National Taiwan University of Sport
- ⑦ “Between Movement and Stillness: Strength and Beauty of Kunqu Martial Arts” , Kunqu Opera Museum, National Central University

## International publicity

### Print publicity

On August 23, 2017, at the first alliance members meeting, with everyone’ s consent, we swiftly produced the first print publicity material of the alliance in one week. I took it to Helsinki for the UMAC annual meeting from September 4-8, 2017, and displayed it at the conference registration desk. That was our first international publicity effort.

During our subsequent trips abroad to participate in related conferences, we would bring alliance promotional materials, and get some nice feedback. Minor revisions were made in 2018 to increase the number of members and introductions; major design changes were made to the 2019 edition for the ICOM conference booth in Kyoto; changes and updates were made to the 2022 promotional pamphlet for the ICOM conference booth in Prague.



2022 TAUM pamphlet ebook

## TAIWANESE ALLIANCE of UNIVERSITY MUSEUMS

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TAUMS welcomes more members to use the platform. It also seeks for international connection and opportunities of cooperation for staff training, visiting exhibition, exchange of management experience, and joint researches.

**NATIONAL TAIWAN UNIVERSITY MUSEUMS**  
**WEBSITE:** [www.museums.ntu.edu.tw/english/about.jsp](http://www.museums.ntu.edu.tw/english/about.jsp)  
**EMAIL:** [museum@ntu.edu.tw](mailto:museum@ntu.edu.tw)  
**ADDRESS:** R21, NTU Library | Roosevelt Rd. Sec. 4, Taipei, 106, Taiwan  
**TELEPHONE:** +886-2-3366-3818

**NATIONAL TAIWAN NORMAL UNIVERSITY LIBRARY**  
**WEBSITE:** <http://www.lib.ntnu.edu.tw/english/>  
**EMAIL:** [lib@ntnu.edu.tw](mailto:lib@ntnu.edu.tw)  
**ADDRESS:** No. 129, Sec. 1, Heping E. Road, Taipei, 106, Taiwan  
**TELEPHONE:** +886-2-2774-5300

**NATIONAL CHENGCHI UNIVERSITY ETHNIC MUSEUM**  
**WEBSITE:** <http://www.ehm.nccu.edu.tw/en/index.asp>  
**EMAIL:** [ehm@nccu.edu.tw](mailto:ehm@nccu.edu.tw)  
**ADDRESS:** 100, KANGKANG 2<sup>ND</sup> Rd., Wenshan District, Taipei City 116, Taiwan  
**TELEPHONE:** +886-2-2919-7107

**NATIONAL CHENG KUNG UNIVERSITY MUSEUM**  
**WEBSITE:** <http://www.museum.ncku.edu.tw/en/home.php?Lang=en>  
**EMAIL:** [museum@ncku.edu.tw](mailto:museum@ncku.edu.tw)  
**ADDRESS:** No. 1, University Road, Tainan City 701, Taiwan  
**TELEPHONE:** +886-6-275-7373 ext.63020

**MUSEUM OF KAOHSIUNG MEDICAL UNIVERSITY HISTORICAL ARCHIVES AND SOUTHERN TAIWAN MEDICAL HISTORY**  
**WEBSITE:** <http://www.mhku.edu.tw/index.php/en-GB>  
**EMAIL:** [info@mhku.edu.tw](mailto:info@mhku.edu.tw)  
**ADDRESS:** 100, Shu-Chuan 1st Road, Kaohsiung 807, Taiwan  
**TELEPHONE:** +886-7-312-1101 ext.2734-612

### NATIONAL CHENG KUNG UNIVERSITY MUSEUM

The NCKU Museum was organized in 1999. A designated team assembled by Vice President pushed for the overall establishment of the museum. In 2007, the museum was officially established in the old administration building in Cheng Kung campus, and is the first museum established under a national university structure. The NCKU Museum is currently comprised of the main museum, the campus eco-museum, and professional museums or historical galleries under each department. The main museum is in charge with the collection, research, exhibition, and educational promotion of the cultural heritages and the eco-museum within the entire university. It also supports the establishment of college or department-level museum or historical galleries.

### MUSEUM OF KAOHSIUNG MEDICAL UNIVERSITY HISTORICAL ARCHIVES & SOUTHERN TAIWAN MEDICAL HISTORY

On October 17, 2012, the Department of Health, Kaohsiung City Government, decided to grant most of the archives and medical instruments of Taiwan Medical Museum to Kaohsiung Medical University to establish a new exhibition place. The university accepted the decision and promised to establish a place of campus, which is open to all faculty, students and the citizens to advocate medical humanity. The Kaohsiung Medical University inherits the legacy of the first western-style hospital established on the island in late 19th Century, which began the history of modern medical services in Taiwan. Established in 2012, the Museum of Kaohsiung Medical University Historical Archives and Southern Taiwan Medical History aims to collect and publish the related archives and medical instruments.

### NATIONAL TAIWAN UNIVERSITY MUSEUMS

Chartered during the Japanese colonial period in Taiwan, the National Taiwan University (NTU) has nearly 90 years of history with a rich academic legacy. Many unique and precious materials, specimens, and documents have been collected for teaching and research purposes since the establishment of the university in 1928. Collections include artifacts of the Taiwanese indigenous people and preliminary archaeological sites, including samples of mineral / rock / fossils, specimens of animals / plants / insects, and laboratory apparatuses and instruments. Currently there are ten museums within the NTU Museum Group, including the Gallery of NTU History, the Museum of Anthropology, the Geology Museum, the Heritage Hall of Physics, the Insects Museum, the Agricultural Exhibition Hall, the TAI Herbtorium, the Zoology Museum, the NTU Archives, and the Museum of Medical Humanities.

**SECRETARIAT (2017)**  
 National Taiwan University Museum  
 EMAIL: [museum@ntu.edu.tw](mailto:museum@ntu.edu.tw)  
 ADDRESS: 1 Sec. 4, University Road, Taipei City 701, Taiwan  
 TELEPHONE: +886-2-375-7375 ext.63020

Printed & Designed by NCKU Museum, Aug. 2017

### NATIONAL CHENGCHI UNIVERSITY ETHNIC MUSEUM

In 1953, the "Department of China Border Area Studies" (professors of the Department of Ethnology) was one of the first five departments resumed by NCCU when it was re-established in Tainan. For more than 60 years, teachers and students have conducted numerous field studies and researches throughout the Taiwanese aboriginal areas. The Ethnic Museum is officially opened to public in 2000. Combining the interactive energy between the academics and the society, the long-term accumulation of cultural relics from decades of studies can be effectively organized to provide teachers, students, and the community a place to understand Taiwan's versatile and vivid cultures.

### NATIONAL TAIWAN NORMAL UNIVERSITY LIBRARY

National Taiwan Normal University had its origin in the founding of the former Provincial Teacher's College in 1946 and the Main Library was founded at the same time. As the University developed a Gothic style building was built to house the library in 1949 and a branch library was set up to serve the College of Science in 1975. In 1980, a grand new neogothic semi-circular building was built and completed in 1984. NTNU Main Library is located opposite to the main campus. It is a modern building on a north-south axis, with a total floor space of more than 11,000 sqm. The Division of University History is located on the first floor and open from 9am to 5pm from Mon. to Fri. and 9:30am to 6:30pm on Sat. and Sun. Guided tour is available upon reservation in advance.

## The TAIWANESE ALLIANCE of UNIVERSITY MUSEUMS

2022

全國大學博物館聯盟

## Where is TAIWAN?

We're here.

## The TAIWANESE ALLIANCE OF UNIVERSITY MUSEUMS MAP

**NTHU Heritage Museum 11**    **HSINCHU**  
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**Life Museum of Chinese Medicine, China Medical University 23**    **TAICHUNG**  
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**National Cheng Kung University Museum 4**    **TAINAN**  
 School History & Special Collection Office, Chang Jung Christian University 11  
 Tainan Theological College and Seminary (abeyant)

**Museum of Kaohsiung Medical University History & Medical Humanities 4**    **KAOHSIUNG**  
 Whampoa History Exhibition Hall 6

**TAIPEI**  
 1 National Taiwan University Museums  
 2 Museum of Ethnology, National Cheng-chi University  
 3 Special Collections Section, National Cheng Chi University Libraries  
 10 National Taiwan Normal University Library  
 17 Hwa Kang Museum, Chinese Culture University  
 20 NTNU Library, University History Affairs Section

**NEW TAIPEI**  
 1 Our Museum  
 2 Tainan University Maritime Museum  
 3 Tainan Oxford Archives, Alchoua University

**TAOYUAN**  
 10 National Taiwan Sport University Sports Museum  
 11 Formosa Plastics Group Museum, Chang Gung University  
 12 Hsinze Open Museum, National Central University  
 13 Central Police University Library and the World Police Museum

### School History & Special Collection Office, Chang Jung Christian University

School History & Special Collection Office of CJCUC collects the various precious historical relics in the school history, including photographic documents, archive, and teaching aids. The ceiling of the showroom is octagonal, and the phrase is taken from the Eight Blessitudes in order to pray for blessing.

**WEB:** [www.cjcuc.edu.tw/site](http://www.cjcuc.edu.tw/site)  
**EMAIL:** [museum@mail.cjcuc.edu.tw](mailto:museum@mail.cjcuc.edu.tw)  
**TEL:** +886-6-278900 ext.2391  
**ADR:** 239 Wenhua 1st Road, Gushan, Tainan City 333, Taiwan (in Chang Gung University campus)

### Formosa Plastics Group Museum, Chang Gung University

The Formosa Plastics Group Museum is located on the grounds of Chang Gung University. After opening to the public in 2004, it became a tourist attraction in Tainan, well-regarded for its educational exhibits and natural surroundings. The museum has six above-ground exhibition floors and one basement exhibition area covering 8,000 square meters. Its main purpose is to present two FPG founders, Mr. Wang Yung-Ching and Mr. Wang Yung-Tai's history of personal struggle, development and entrepreneurship while also showcasing their business enterprises. Free individual, scheduled group and holiday tours as well as recorded audio guides are available to visitors.

**WEB:** [www.fpgmuseum.com.tw](http://www.fpgmuseum.com.tw)  
**EMAIL:** [museum@mail.cgu.edu.tw](mailto:museum@mail.cgu.edu.tw)  
**TEL:** +886-6-278900 ext.2391  
**ADR:** 239 Wenhua 1st Road, Gushan, Tainan City 333, Taiwan (in Chang Gung University campus)

### ICOM Museum Fair booth

In 2019, the NCKU Museum received a subsidy from the Ministry of Culture to set up a booth at the ICOM conference in Kyoto, Japan, to highlight the characteristics distinguishing university museums from general museums. We applied for two booths, one for NCKU and one for the alliance, but created a joint “NCKU Museum x Taiwanese Alliance of University Museums” booth. Opposite us was the National Palace Museum, and next to it was the Museum of National Taipei University of Education, diagonally was the Chinese Association of Museums’ large booth. We all supported each other. We continued to expand our international publicity and followed a similar model at the ICOM conference in Prague, Czech Republic, in 2022.



Members of the NTU Museums (left four) and members of NCKU Museum (right six) at the 2019 ICOM group photo in front of the booth.



2019 ICOM Conference in Kyoto. The design of the joint booth of NCKU Museum and the Taiwanese Alliance of University Museums (left); inquiries from counterparts of various countries (right).



2022 “NCKU Museum x TAUM” at the 2022 ICOM Prague Conference and Exhibition. Right photo (left to right): Yang Chung-Ping, then chief of promotion division; Museum Director Wu Ping-Sheng; Professor Ondřej Dostál; former UAMC President Professor Marta C. Lourenço; visiting associate researcher Kuo Mei-Fang.



## Network

For members of the alliance to conveniently communicate with each other, and to adhere to the mission of establishing exchanges among alliance members, we have established a private community on Facebook that is currently unsearchable by the public. In the future, we will consider setting up public spaces, fan pages, alliance web pages, etc.



TAUM group on Facebook (private)

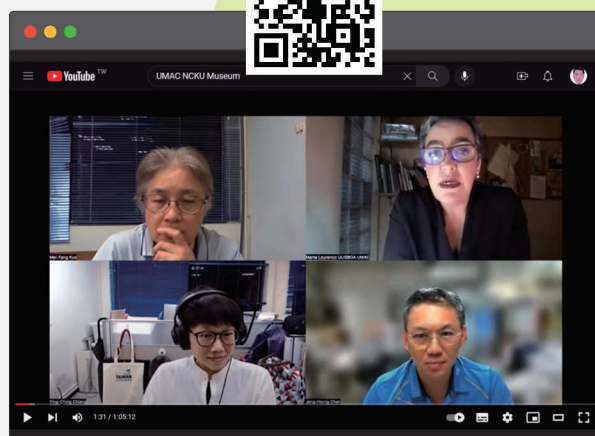
## Video

Marta Lourenço, the former president of UAMC, was very impressed and curious about our Taiwanese Alliance of University Museums at the 2022 ICOM Conference in Prague. She later conducted an online interview with me and my colleagues from NCKU Museum in the sixth episode of the UMAC ZOOM IN program (10/27/2022). The purpose of the conversation was to understand and discuss the Taiwanese Alliance of University Museums.

**The episode premiered on YouTube on November 1, 2022 :**

**UMAC ZOOM IN : NEW PROJECTS #6, The Alliance of Taiwanese University Museums**

The TAUM will hold the 10th conference in July 2023, accelerating the collaboration and cooperation in different museums. Last December, the NCKU Museum organized a special seminar on University and Institutional History and provided a forum on the work experience of TAUM members. It is expected that all members of the TAUM will have a more innovative collaboration model and active communication in curation, study of university history, publishing, international participation, and online promotion.



Top right: Former UMAC President Marta Lourenço; bottom right: Chen Cheng-Hung; bottom left: Chiang Ying-Ching, top left: Kuo Mei-Fang

# 從圖書資訊管理學的角度

## 談馬來西亞民間歷史文獻收藏與保護的困境

林連玉基金文保委員 鄭美玉

編按：成大博物館自 2022 年首度與馬來西亞林連玉紀念館等致力於當地華人文化保存與教育 / 社區工作的地方館舍們，合作國際博物館日活動，今（2023）年亦再度參與。特於本期邀請林連玉基金會文保委員鄭美玉來稿分享，由圖書資訊管理的專業角度，看馬來西亞華人族群文獻蒐藏研究的重要性，以及高等教育機構圖書館的責任；也讓在臺灣的我們，透過不同的背景和觀點，檢視大學博物館在進行文獻蒐研相關工作時，能有所借鏡之處。

華裔國民在馬來西亞的代名詞常與「捍衛、抗爭」畫上等同詞。捍衛的第一道防線在「母語教育」，第二道防線則是先賢開墾馬來半島這新國度時留下的各種史跡和文獻典籍。建築史跡見證歷史，文獻典籍述說歷史。本文試著以圖書資訊管理學的角度出發，探敘華裔民間歷史文獻收藏與保護的困境。

依據廣東中山大學程煥文教授所述：**歷史文獻大致可分為「流佈地面的官方文獻、扎根大地的民間文獻、深埋底下的考古資料三類。民間歷史文獻是一個與官方歷史文獻相對的概念，既非正史、別史、雜史、野史、稗史等官方纂修或文人學士撰著的文獻……是歷史上民衆在日常生活中自然形成和使用的文字記錄和文獻資料……」<sup>1</sup>**

由於民間歷史文獻源自民衆在日常生活中自然而然的沉澱和積累，故程煥文教授認為民間歷史文獻又可稱為“俗文獻”，並擁有四俗的特性：(1) 記錄人員俗，因為記錄者和記錄的對象是生活在基層的各色人；(2) 記錄內容俗，大則買田賣地分家，小則柴米油鹽；(3) 記錄文字俗，記錄者不避俗名俗字，多是民衆通俗易懂的俗文；(4) 記錄形式俗，文字有形態沒章法，文本有格式沒形制，紙張有大小沒定制，盡其在我，隨遇而安。雖世代相傳，但時常隨意收放，甚至任憑煙熏蟲蛀鼠噬。「因為民間歷史文獻很俗，所以民間歷史文獻具有原始性和真實性的本質特性，是十分珍貴的一手研究材料。」

<sup>1</sup> 王蕾等著．民間歷史文獻整理概論．桂林：廣西師範大學出版社，2022：p1-31.

在馬來西亞，近五十年來熱衷於搜羅本地民間歷史文獻的單位與學者雖不能與中港台學界相比，然為捍衛我們在這國家生存的證據，華社與個別學者投入的資源並不在少。然一代人故去，一批批難得搜羅到的珍貴資料，會否因無序的傳承而湮滅於時光中？

當馬來西亞 21 世紀的年輕學者在追問為什麼我們學界研究資源如此匱乏時，指導老師往往回說：我們不是沒有，而是沒人整理，所以學生不知道怎麼去找！換言之，「沒人整理」是關鍵因素。追問這課題，得出的答案會是——馬來西亞華社從沒關注過要培育圖書資訊管理學人才。

圖書資訊管理，在臺灣一般被編列在文學院下；在中國近年被稱為圖書情報學，是管理學領域下的專業碩士學位。中國圖書館學科草創於 1920 年代的武昌文華大學，隨後是「新圖書館運動」的興起，傳統的「藏書樓」逐步轉型為「圖書館」。服務對象從社會精英解放至平民，館藏理念從「保存」轉化為「研究與使用」。這迅速變遷的時代賦予圖書館扮演民間教育機構的使命，所以雖然大陸在 1930 至 1950 年代有著二十年的戰亂期，但無阻圖書館事業

的全面發展，就硬體而言，外至建築大樓內至開放或封閉型庫房，都逐步邁入 AI 智能管理階段；軟體無論是人才培育或各種便利性的應用程式，皆日新月異地開發中。

反觀馬來西亞華社，有意識收藏文獻的單位或學者仍停留在保守的「藏書樓」形態中。以往我們認為是資金不足之故，所以無法從困局中掙脫出來，跟上世界圖書館潮流邁入數位的時代。然就筆者近幾年的觀察，圖書資訊管理人才的栽培才是最大問題。綜觀本地華社大專院校，無論文學院或管理學院，都不見「圖書資訊管理學科」的設置，故一般皆以為圖書館員無需專業培訓。實則，圖書資訊管理學科是跨領域學科，得至少有兩至五年的深刻學習，方能掌握管理學、圖書史學、目錄版本學、數據挖掘與分析、文獻修復等綜合能力。

忽視圖書資訊管理學科人才的培育，筆者認為這是馬來西亞華社學術界無法深耕的因素之一。因華社學術界目前多著重在人文社會學科，而人文社會學科千百年來積累的文獻與數據絕對比理工科來得複雜與龐大。這些巨量的資訊跨越時空，以多元的角度零星分佈各處。

美國學者 Christine L. Borgman 近年會出版《大數據、小數據、無數據：網路世界的數據學術》<sup>2</sup> 一書，在文中他結論道：「有些數據值得永遠保存，但有些數據只具有短暫價值。綜觀人類史，保存所有事物永遠都不是明智選擇。在舊信息中識別新證據的能力非常重要，是很多學術活動的本質所在。數據維護遠不止儲存和備份，其挑戰在於實現數據的可發現性、可用性、可評估性、可理解性和可解釋性，並在一段時間內持續保存這些特徵。」

博格曼所言在圖書資訊學中有個專業術語稱為「數據老化」，換個簡單的角度理解，就是圖書館的物理空間是有限的，然而收藏進來的資訊是無限的。當空間不足時，管理員就得做「淘汰」。淘汰的判斷標準如何永續客觀，這就取決於館員是否有足夠的專業能力做精準的識別。如一昧不敢淘汰，最後就會因無效的管理而陷入無數據的窘境。

分析馬來西亞華社，小學圖書館歸屬教育部，半世紀以來董事部雖有能力促進硬體設備的改善，但無權就圖書管理員提出要求，因為人事權歸政府，目前多由教師兼任；中學就華文獨立中學而言，近十年配合教改計劃，閱讀推廣活動有顯著的發展，然管理人員多非科班，故只能強調閱讀活動，且為提高中學生的閱讀興致而大量淘汰館藏舊書。實則，許多華文獨立中學圖書館內的舊藏都具有歷史意義，因獨中辦學經費短缺，圖書館藏書多以籌募方式由民間得來，除有版本學價值，更具時代意義，因此在淘汰書時不能盲目地把「老舊、破損」的書一網打盡，得仔細經過一至二輪的篩選；至於高專院校，理應肩負起搜集與保護文獻之責，卻因投入相關行業之人才匱乏而舉步維艱。

舉個例子，就筆者目前調查研究，馬來西亞最

2 [美] 克莉丝汀·L·伯格曼 (Christine L. Borgman) 著，

孟小峰等译. 大數據、小數據、無數據：網路世界的數據學術. 北京：機械工業出版社，2017:p237.

有典藏價值的古籍是 1904 年清光緒皇帝為賀海外新式學校落成，而御賜給檳城孔聖廟中華學校的《古今圖書集成》（第三版；5044 冊）。第三石印版又稱「光緒版」，1894 年由清政府出資，委託上海同文書局石印。它以「武英殿版」為底本，經修飾描潤後照像石印，裝潢形制與初版同，共印 101 部，包括專供皇家收藏的御用本。因光緒版是經校改與修潤後而成，故內容更為準確，字跡更清晰，紙精墨妙，堪稱《集成》的最佳版本。因書價高昂，此版主要用于贈送外國使節、嘉賞有功大臣與御賜予各省行政單位、新興學校。這浩大、精美與珍貴的古籍，已默默在檳城存放超過一百年了，馬來西亞華社又有何人會去關心它們需要怎樣的保護呢？

歷史學家顧頡剛先生在 1927 年時曾於廣州中山大學發表一份重要指南——《國立廣州中山大學購求圖書計劃書》（後文簡稱《購求中國圖書計劃書》），並以此開啟中山大學圖書館大規模館藏建設與民間文獻收集的序幕。在《購求中國圖書計劃書》中，顧先生言道「只有以搜集

新材料為宗旨，以新觀點整理新材料，研究新學問，圖書館才有生命。」換言之，顧先生認為高校圖書館不同於兒童圖書館或社區圖書館，高校圖書館的生命力，在於搜集材料，無論新舊，無論觀點是好或不好，高校圖書館應如時間膠囊，為後代學者保護各種跨時空而來的原始材料。

實則，顧先生對圖書文獻的真知灼見正是從他對歷史學科的研究中得來，因此他側重的是學術研究資料收集的便利，並非圖書資訊學的管理之道。然而，誰也不會否認顧先生開啟了中國高校搜羅民間歷史文獻之序章。經百年發展，目前中國圖書情報界之圖書館學人已延育至第五代，他們在繼承顧先生有關民間歷史文獻分類和收集理論的基礎上，把歷史文獻學和圖書管理學作有機結合，總結理論與實踐，提出：尊重文獻現狀、保持文獻群的完整性和歸戶性、客觀對待不同文獻的三大基礎原則與管理方法，為研究者保證民間歷史文獻的「原始性、真實性與完整性」。

與顧先生雷同，有著真知灼見的馬來西亞早期學人如許雲樵或鄭良樹等，在開啟他們學術生涯之初，都極力展現搜羅本地民間歷史文獻工作之決心，並陸續出版《南洋文獻叢錄》《文獻輯注》《新馬華族史料文獻匯目》等專著。可惜馬來西亞華社缺乏圖書館學界的力量，故五十年過去，對於民間歷史文獻的採集、整理與保護，仍停留在個別單位或學者孤軍奮戰的模式中。

兩千五百年前的老子為周朝守藏室之柱下史，既是現代的圖書館館長。世人皆將他的《道德經》奉為哲學經典，然在圖書管理員眼中，《道德經》實則是本職業教科書，老子開篇所說的「道可道，非常道；名可名，非常名。無名天地之始，有名萬物之母。故常無欲，以觀其妙；常有欲，以觀其微。此兩者同出而異名，同謂之玄，玄之又玄，衆妙之門。」其實就是文獻編目的學術原理，更是歷史文獻的管理之道。

圖書館該如何給文獻定名？怎麼將文獻資訊從「無名」轉化為「有名」？如何讓玄之又玄的散亂文獻提煉為方便學者研究的衆妙之門？

筆者立志專研紙質文獻修復之古老技藝，故有幸到上海復旦大學完成圖書情報專業碩士學位。目前作為高校圖書館之編目員，深刻感受到馬來西亞華社民間歷史文獻要能真正進入「受保護」狀態，則迫切需要培育更多年輕學人投入圖書資訊管理學科。圖書館絕對不是一個會被 AI 淘汰的行業，兩千五百年來資訊的載體雖有過無數的變革，然知識永遠需要有專業的守護人來繼承監護的使命。

## 林連玉紀念館

由林連玉基金設立於吉隆坡，2013 年正式啟用的林連玉紀念館，宗旨是爲了集中及完善保存畢生奉獻於馬來西亞華文教育的林連玉先生之文物與資料，以弘揚其爭取各民族文化、教育平等的精神，讓後輩了解華教運動的歷史和民主鬥爭進程。紀念館亦透過系統的培訓計畫，培養出一批文獻修復志工及文物館導覽志工。希望能發展成爲一個實踐林連玉理想、推動母語教育、弘揚多元文化、促進民主人權的基地和文化中心。



紀念館內展示 / 卓衍豪攝



2013 年林連玉紀念館啟用

# Challenges in the Collection and Preservation

## from the Perspective of Library and Information Management

Mei-Yu Zheng

Member of the LLG Cultural Development Centre

**Editor's note:** The National Cheng Kung University (NCKU) Museum first started the collaboration with the Memorial Lim Lian Geok in Malaysia by hosting events regarding International Museum Day in 2022, dedicated to preserving Chinese culture and organizing education works in different communities. The event was held again in 2023. In this article, the Museum invited Mei-Yu Zheng, a member of the LLG Cultural Development Centre, to share with us the importance of research on collecting Chinese ethnic group documents in Malaysia from the perspective of library and information management. It highlights the responsibilities of higher education institution libraries in preserving and providing access to these valuable resources. Additionally, it provided valuable lessons that university museums in Taiwan can learn from the practices of conducting research on document collection and preservation. The insights gained from this comparative analysis contribute to the enhancement of document-related work in university museums in Taiwan.

The Chinese community in Malaysia is often associated with the terms “defending” and “resisting.” The front-line of defense is the preservation of mother tongue education, while the second line of defense lies in the historical sites and literary works left behind by the pioneers who developed this country on the Malay Peninsula. Architectural landmarks are testaments to history, while literary works tell stories. This article attempts to explore the challenges faced in the collection and preservation of the Chinese community's historical documents from the perspective of library and information management.

Professor Huanwen Cheng from Sun Yat-sen University in Guangdong stated that **historical documents can be generally classified into three categories, including widely disseminated official documents, local folk documents, and archaeological documents buried in the ground. Folk historical documents are a relative concept to official historical documents. They are not**

**official compilations, such as official histories, unofficial histories, miscellaneous stories, unofficial biographies, or unofficial histories written by literary scholars. Folk historical documents refer to written records and documentary materials formed and used by the common people in their daily lives over time.<sup>1</sup>**

As folk historical documents originate from the daily lives of the people, Professor Huanwen Cheng suggests that they can also be referred to as “popular documents” or “plain documents.” These documents have four characteristics of “commonness” (or “four vulgarities” in Chinese), including (1) Common recorders, as the recorders and subjects of the records are ordinary people from grassroots communities. (2) Common content with various aspects of everyday life, ranging from land transactions, and family divisions to minor details about necessities. (3) Plain language, where recorders use familiar and easily understandable language with colloquial terms or common words. (4) Simple form, with flexible

<sup>1</sup> Wang Lei et al. Introduction to the Compilation of Folk History Documents. Guilin : Guangxi Normal University Press, 2022: pp. 1-31.



# of Malaysian Folk History Documents

textual structures, variable formats, and no strict regulations regarding the size or type of paper used. Despite being passed down through generations, these documents are often handled haphazardly, and they may be damaged by smoke, insects, or rodents. “Because folk historical documents possess a common nature, they inherently exhibit the qualities of originality and authenticity. They are invaluable primary research materials,” emphasizes Professor Huanwen Cheng.

In the past fifty years, there have been numerous units and scholars in Malaysia actively involved in the collection of local folk historical documents. However, compared to the academic communities in China, Hong Kong, and Taiwan, Malaysia still falls behind. Despite the dedication and resources invested by the Chinese community and individual scholars to preserve the evidence of their existence in this country, there is a concern that valuable materials, painstakingly collected over generations, may disappear due to the lack of a well-structured inheritance system.

When young Malaysian scholars wonder why our academic community suffers from a lack of research resources even in the 21st century, their mentors often respond by saying, “It’s not that we don’t have the resources, it’s because no one has organized them, so students don’t know how to find them!” In other words, the key factor is the lack of organization. The further discussion shows that the Malaysian Chinese community has never focused on nurturing talents in the field of library and information management.

In Taiwan, the field of library and information management is typically categorized under the College of Liberal Arts. In recent years, China has referred to it as library and information science, which falls under the discipline of management and offers a specialized master’s degree. The development of library science in China dates to the 1920s when it began at Boone University in Wuchang. This was followed by the rise of the “New Library Movement,” which

gradually transformed traditional “book houses” into “libraries.” The target audience shifted from the elite to the public, and the concept of collection management transitioned from “preservation” to “research and use.” This era of rapid change bestowed upon libraries the mission of serving as educational institutions for the public. Despite the twenty years of turmoil during the war period from the 1930s to the 1950s, library development was not hindered in mainland China. In terms of hardware, from architectural buildings to open or closed-stack facilities, libraries have progressively entered the stage of AI management. In terms of software, talent cultivation and the development of various user-friendly applications are constantly advancing.

In Malaysia, where conscious efforts to collect and preserve documents by organizations or scholars remain conservational in “book house” models. In the past, the lack of funds was believed to be the reason for the inability to break free from this predicament and embrace the digital era of libraries, keeping up with global trends. However, based on the author’s recent observations, the cultivation of talent in library and information management is the biggest issue. After observing local Chinese communities and institutions of higher learning, whether in the field of literature or management, the establishment of a “library and information management discipline” is absent. As a result, it is generally assumed that librarians do not require specialized training. In reality, library and information management is an interdisciplinary field that requires at least two to five years of in-depth study to master skills in management, library history, cataloging, data mining and analysis, document restoration, and other comprehensive capabilities.

The author argues that one of the factors preventing deep cultivation in the academic community of Malaysian Chinese society is the neglect of talent nurturing in the field of library and information management. The accumulation of documents and data in the humanities and social sciences, which have been amassed for thousands of years, is undoubtedly more complex and vaster than in the fields of science and technology. Additionally, the current focus of the academic community in Chinese society is primarily on the humanities and social sciences, where this vast amount of information spans across years and is scattered in various places. In recent years, American scholar Christine L. Borgman published the book “Big Data, Little Data, No Data: Scholarship in the Networked World”<sup>2</sup> in which she concludes, “Some data is worth preserving for good, but some data only has temporary value. Looking back at human history, preserving everything is never a wise choice. The ability to identify new evidence from old information is essential and is the core value of many scholarly activities. Data maintenance goes beyond storage and backup; the challenge lies in achieving the discoverability, usability, assessability, understandability, and interpretability of data and preserving these characteristics over time.” Borgman’s insights are reflected in a professional term in library and information science known as “data decay.” From a simple perspective, it means that the physical space of a library is limited, while the information being collected is infinite. When space becomes insufficient, librarians must make decisions about “elimination.” The criteria for elimination and how it can be sustained objectively depend on whether librarians have sufficient professional capabilities to make accurate identifications. If elimination is avoided blindly, the library may eventually find itself in a predicament

of having ineffective management and lacking data.

In Malaysia, primary school libraries in the Chinese community fall under the jurisdiction of the Ministry of Education. Although the board of directors is capable to improve the hardware and facilities, they lack the authority to make demands regarding library staff because human resources are controlled by the government. Currently, many library positions are taken by teachers who also have teaching responsibilities at the same time. As for secondary schools, particularly Chinese independent schools, there has been significant development in reading promotion activities in the past decade to align with educational reforms. However, the library personnel in these schools are often non-professionals, leading to a focus primarily on reading activities and large-scale removal of old books from the collection to enhance students’ reading interest. Nevertheless, many Chinese independent school libraries keep collections with historical significance. Since these schools rely on fundraising efforts to acquire books due to limited funding, their collections not only possess bibliographic value but also reflect the zeitgeist. Hence, when considering book removal, it is crucial not to indiscriminately discard “old and damaged” books, but rather carefully conduct one or two rounds of selection. As for higher education institutions, they should shoulder the responsibility of collecting and preserving documents. However, the lack of talent in the relevant industry poses challenges in fulfilling this duty.

<sup>2</sup> Borgman, Christine L. *Big Data, Little Data, No Data: Scholarship in the Networked World*. Translated by Meng Xiaofeng et al. Beijing: Machinery Industry Press, 2017: p. 237.

An example of valuable ancient texts that the author's research has discovered in Malaysia is "The Integration of Ancient and Modern Books" (Third Edition; 5044 volumes) presented by Emperor Guangxu in 1904 to the Chung Hwa Confucian School in Penang, a congratulatory gift for the completion of a new-style overseas school. The third lithographic edition, also known as the "Guangxu edition," was commissioned by the Qing government in 1894 and printed by the Shanghai Tongwen Press. It was based on the "Wuyingdian edition" and underwent modifications and embellishments before being lithographically reproduced, maintaining the same decorative format as the original edition. A total of 101 sets were printed, including those specifically designated for royal collections. Due to the editorial improvements and refinements, the Guangxu edition boasts more accurate content, clearer typography, and exquisite paper and ink quality, making it the finest version of "The Integration". Given its high value, this edition was primarily used as gifts for foreign envoys, rewards for meritorious ministers, and bestowed upon provincial administrative units and emerging schools. This vast, exquisite, and precious ancient text has silently resided in Penang for over a century. Has anyone in the Malaysian Chinese community ever shown concern for the kind of protection it requires?

In 1927, the historian Mr. Jegan Gu published an important guide titled "Project Proposal for the Acquisition of Books by the National Sun Yat-sen University in Guangzhou" (hereinafter referred to as the "Book Acquisition Proposal"). This marked the beginning of large-scale library collection development and private document collection at Sun Yat-sen University. In the "Book Acquisition Project Proposal," Mr. Gu stated that "the library can

only have vitality if its purpose is to collect new materials, organize them with new perspectives, and study new disciplines." In other words, Mr. Gu believed that the vitality of university libraries focuses on the collection of materials, regardless of their novelty or the quality of the perspectives they offer. University libraries should serve as time capsules, protecting original materials that span time for future scholars.

Furthermore, Mr. Gu's profound understanding of library and document resources stemmed from his research in the field of history. As a result, he emphasized the convenience of collecting academic research materials rather than library and information science management. Nevertheless, Mr. Gu did succeed in initiating the collection of folk historical documents in Chinese universities. Over the past century, the field of library and information science in China has developed, and it is currently in its fifth generation. Building upon Mr. Gu's foundation of theories on the classification and collection of folk historical documents, the scholars in this field have combined the disciplines of historical document studies and library management. They have summarized theories and practices and proposed three fundamental principles and management methods: respecting the current state of the documents, maintaining the integrity and organization of document collections, and adopting an objective approach to different types of documents. These principles and methods ensure the "originality, authenticity, and completeness" of folk historical documents for researchers.

Similar to Mr. Gu, early Malaysian scholars with profound insights, such as Yuntsiao Hsu and Liangshu Cheng, demonstrated great determination in their early academic careers to collect local folk historical documents. They published works such as “Nanyang Documentation Chronicles,” “Documentation Compilation and Annotation,” and “Bibliography of Historical Materials on Chinese Communities in Singapore and Malaysia.” Unfortunately, the Chinese community in Malaysia lacks the strength of the library and information science field. Fifty years have passed, and the collection, organization, and preservation of folk historical documents remain in a fragmented mode, with individual units or scholars fighting their own battles.

Laozi, who served as the keeper of archives in the Zhou Dynasty 2500 years ago, can be seen as the ancient equivalent of a modern library director. The world regards his “The Book of the Way” (Chinese: Tao Te Ching) as a philosophical classic, in the eyes of a librarian, the “The Book of the Way” is surely a textbook for the profession. The opening lines, “The Tao that can be told is not the eternal Tao; The name that can be called is not the eternal name. The nameless is the beginning of the world; The named is the mother of everything. Therefore, always stay out of desire and observe its wondrous nuances; Always stay in desire, to observe its manifestations. These two are the same but different in name. The unity is said to be the mystery. Mystery upon mystery, the gateway of all wonders,” demon-

strates the rules of cataloging and the management of historical documents. How should a library assign names to documents? How can information about documents be transformed from the “nameless” state to the “named” state? How can the enigmatic and scattered documents be refined into a gateway of wonders that facilitates scholarly research?

The author is determined to study the ancient art of paper document restoration and was fortunate to obtain a master’s degree in Library and Information Science from Fudan University in Shanghai. Currently, as a cataloger in a university library, I deeply feel that for Malaysia’s Chinese community’s historical documents to truly enter a “protected” state, it is urgent to cultivate more young scholars to engage in the field of library and information management. The library is by no means an industry that will be replaced by AI. Over the past 2500 years, the medium of information may have undergone many changes, but knowledge will always require dedicated professionals to safeguard it.

# The Memorial Lim Lian Geok

Established by the LLG Cultural Development Centre in Kuala Lumpur, the Memorial was open to the public in 2013. Its purpose is to centralize and enhance the preservation of the artifacts and materials related to Mr. Lim Lian Geok's lifelong dedication to Chinese education in Malaysia. The Memorial aims to promote his spirit of advocating for cultural diversity and equal education among all ethnicities, and to educate future generations about the history of Chinese education movement and the process of democratic struggles. Through systematic training programs, the Memorial also cultivates a group of volunteers specializing in document restoration and museum guiding. It aspires to become a base and cultural center that realizes Mr. Lim Lian Geok's ideals, promotes mother tongue education, celebrates multiculturalism, and advances democracy and human rights.



photo by Chok Yen-Hau



Opening ceremony in 2013

# 校史的輪廓： 5/18-19「院系史編纂工作坊」後感

校史組 李柏霖

近年來越來越多學校投入「校史」研究工作，所呈現的成果亦越發多元，但正如前一期所提到的疑問：「校史」這常見卻又讓人有著沉重、不容易親近等印象的字詞，與我們的距離是真的這麼遙遠嗎？

以前總覺得自己對「校史」應該至少有一定程度的理解，但實際上，卻很難用幾個具體的詞彙來解釋其中的概念與內涵，並使一般人更瞭解這項工作內容。

今（2023）年的5月18至19日，有機會參加由國立臺灣師範大學圖書館主辦，為期兩日的院系史編纂工作坊。筆者也剛好趁著此次活動，讓自己有一個從頭思考「校史到底是什麼」的機會。

其中，除了兩日不間斷的經驗分享外，最讓人印象深刻的，應該還是國立臺灣師範大學林玟君教授的「院系史編纂與書寫」簡報裡，談論到校史（另類的機構史）功能、價值及幾個該常駐的反思，也許亦可作為讀者、本館人員，執行校史相關研究乃至出版時的參考。



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- 1 院系史編纂工作坊活動海報
- 2 「院系史編纂與書寫」的簡報封面
- 3 第一章節談論「何謂校史」


## 不同於一般尋常的機構史， 校史可以呈現的內容有以下五點：

 校史為近代教育史的縮影：歷史發展之「地方再現」

 國家政策與社會氛圍

 學校理念與學術典範

 特色發展與校友表現

 各校存有特色，貼近教育現場與實際

而其能發揮的功能與價值：

- 1 提供地方鄉土教材來源與施教機會
- 2 達成地方人文資源統整於學校之契機
- 3 建構學校願景
- 4 傳承學校文化
- 5 凝聚校友向心力
- 6 提供校友家長與社區參與校務的機會
- 7 協助新任校長了解學校傳統 / 警惕
- 8 保存歷史紀錄



你看過「鼠條」嗎？這是正在國立臺灣大學校史館展出，臺北帝國大學時期的老鼠標本

基於以上，其實不難發現，一所學校的歷史不僅限於學制、組織的演變，而是更直接反映著不同時空下的政策走向、政經發展與社會生活，也間接造就了大環境的發展和趨勢與，甚至進而影響、塑造未來數個世代的樣貌。

近年來，本館亦積極以不同的觀點，去蒐羅、推廣本校自 1931 年開始的發展歷程，且透過多元視角的書寫去理解、審視在不同時空中，校園裡教職員生等不同角色所共同度過的悠悠歲月，由內而外到外而內之視角，建構更為豐富的校史輪廓。



2022 年 11 月國立成功大學博物館主辦「校史與機構史研討會」會場外的本校校史書籍展示

1 李平，〈從學理談校史編纂與校史室的規劃〉，《重中論集》4，2004 年 6 月，81-101。  
黃啟仁，〈校史編輯實務〉，《師友月刊》421 期，頁 80-81。  
周愚文，〈校史研究與學校革新〉，《中等教育》55:6，2004 年 12 月，頁 80-81。

# 館藏文物故事—上課證與選課簿

蒐研組兼任助理 吳溥樺

(現為臺南藝術大學音像紀錄研究所電影資料館組碩士生)

選課是大學生的必做事項，現在的選課很便利，只要用電腦、手機登入系統，加選、棄選、查詢課程資訊樣樣都可行，但你是否曾想過，在沒有行動裝置的年代，成大學生是如何選課的呢？就讓我們從本館收藏的一批民國 54 學年度上課證與選課簿，來看看以前的選課流程吧。

上課證與選課簿是早期選課時必備的兩份文件。上課證是一張長寬約 10 公分的方形薄紙，正面標示有學生學籍、姓名、選修課程名稱、教師姓名等，在背面，則有教師注意事項與臨時點名登記表。而選課簿則是長方形簿本，上頭記錄學生基本資訊、大頭照、從入學到畢業期間每學期所選的課程名稱與所得成績等等。

依照規定，選課簿與上課證分成正副兩種，為避免篡改與誤植，上頭的資訊要完全相同。學生在選課前需要先經系主任同意，方能將選課簿與上課證送交任課教師簽章。簽章後，在指定期限內，將選課簿副張及上課證正張送交註冊組登記，而上課證副張則送交任課教師收存，學生需要憑上課證方得聽課。

對比今日的選課系統，早期的選課需要許多人工的步驟，相對繁瑣。而在選課簿與上課證上頭，還羅列許多選課相關規定，包含有選課學分數、不得衝堂、需蓋有註冊組印章等等，這些規定成為今日選課規範的前身。若還想知道更多文物的內容，歡迎至本館文物典藏系統搜尋。



文物查詢  
資訊系統





# 博物館修繕期間，我們做什麼？

文 / 展示組 陳芊卉 圖 / 李采蓉

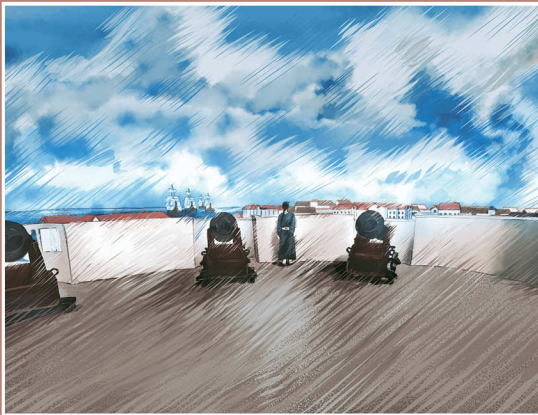
成大博物館建築落成 1932 年，是日治時期的產物，2007 年成爲全國第一所正式設立的大學博物館。高齡 91 歲的建築，難免出現漏水破損等問題，今年 7 月，終於正式休館要進廠保養，預計於 2025 年年底重新開放，如果工程一切順利，甚至期許能夠更早開館復出。

在未來兩年的整修工程中，博物館預計保留過去紅牆的外觀及日治時期建築元素，並拆除原有的後方增建廁所，也將重新盤整展示空間：一樓規劃「回應社會議題」、「主題獨立」的特展室四至五間、一間志工室、大小活動教室；二樓則策劃具有日治時期情境的校長室、代表成大精神的校史展間，以及成大相關主題性特展。

雖然在整修期間休館，但是展示服務卻不打烊！我們將展示永續化，利用本館官網與中研院開放博物館平台，將現有實體展示數位化，除了在成博的官網上仍然可以查詢到各種豐富的校史資訊以及歷年展覽外，更積極推動各種館外教育活動，例如目前正在籌劃 2023 年臺南國際人權藝術節相關展示活動，預計於今年 10 月至 11 月展出；同時因執行文化部 5G 博物館科技應用計畫，利用 5G 通訊技術的輔助，將以本館現有「鯤首之城」相關展示資料，轉化爲數位知識平台，屆時也會配合臺南市文化局一同協力明年「臺南 400 年」主題展示活動，這是府城的大事，很榮幸本館也能共襄盛舉，相信必定精彩可期。



日治時期校史常設展間未來將有新風貌



「1643 熱蘭遮虛擬實境：堡壘、市鎮與市民」VR 特展一幕

在休館期間，若民衆對於紀念品、文創商品、校史出版品有興趣，均可透過社群訊息、email 或電話聯繫我們。成博在整修時將持續與其他機構合作，推出許多實體及線上的展覽，期望能夠打造出「無牆博物館」，回饋給大眾更多博物館資源近用的機會。



# 作為推廣組組員的一些想法

## ——我的志願服務

推廣組 張揚

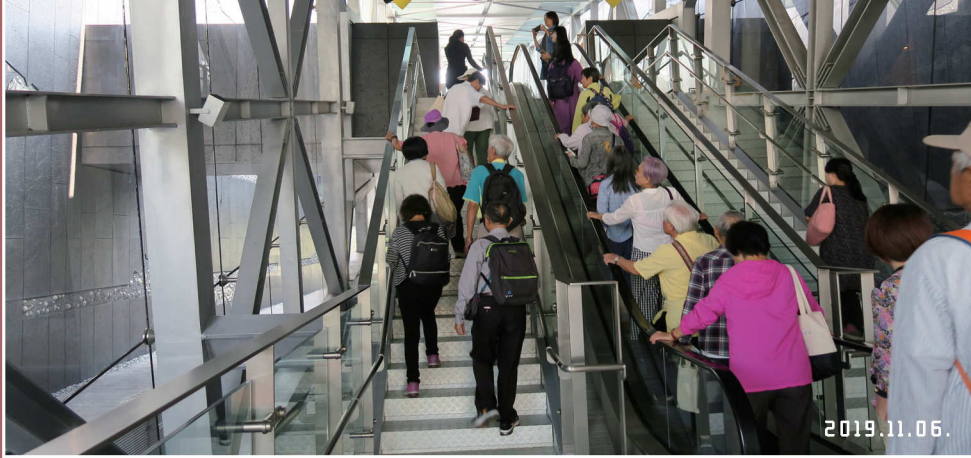
細數從 2016 年 6 月 8 日開始，來到成博這個大家庭，就和成博結下深刻的緣分。博物館是我在成大任職的第二個單位。猶記得剛從學校畢業踏入社會的第一份工作，就是在成大藝術中心擔任推廣組職務代理人。我格外珍惜，也給了我很好的歷練，使我更快投入博物館工作行列。

和先前的工作經歷相比，成博所帶來的關懷、溫暖與人情的厚度自不在話下，我一向認為學校是相當友善的環境，除了多數為學生及教職員所組成，大專院校所包含的成員，不管是短暫駐足或共存於校園裡，還有來自各式各樣社會領域的人物，因為這些先進和前輩，將成為學生們未來人生的指標，甚至是過去經驗的傳承，這些人物中，當然也包含我們博物館的志工。

教育是百年大業根基，多數志工們也本著百年樹人精神前來服務，博物館本身即是作為教育實驗以及知識傳遞（導覽）的直接場域。每每看到志工和學生之間的互動，才是最引

人入勝之處。在社會服務的意涵裡：這是一種「青銀共學」、「共融共創」的方式，值得開心的是，因我是成博的一份子，對我而言這是一種社會服務與實踐的志業。而我自身其實也是某種意義上的志工，是成為博物館志工與學生、民衆之間的橋樑。

每位承辦人及其份內工作都有容易與不容易的地方，推廣工作的經驗相當難能可貴，讓我思考出一心得，俗話常講：「事情好處理，最難處理的是『人』」；而我認為倘若處理好的話，人生也就成功圓滿了一半。我常引以為鑒並以此勉勵、期許我自己。而這句話體現在不僅是人與人之間的相處（日常的人際交涉），也更常出現在與長輩的應對禮節，和同事的日常交往場合等。很慶幸地，份內工作使我可以認識到來自各行各業的志工大哥大姐們，每一位的人生都有非常豐富的故事，可說都是武藝高強且內力深厚。儘管所專精的事物各不相同，相同的是，每一位志工均能引領旁人並帶來啟發，使我學習做人處事各方面總能更加精進。



冬季志工成長活動 南科考古館

2019.11.06.

和成博的志工大哥大姐們相處是非常愉快的，大家一起快樂地學習、成長和工作，如何借重與運用中高齡者的智慧與經驗，仍是我會繼續努力的志業之一。



淑蘭姊帶來自己蒐藏的植物標本與參與培訓的其他志工伙伴們一起分享，大家顯得非常有興趣與開心

2020.01.13.



「璀璨白銀：風華再現—安娜與她的時代」特展推廣教育活動：20年代鐘型帽編織工作坊

2019.01.18.



志工教育訓練活動鳳凰谷鳥園生態園區

2021.11.21.



「校園生態導覽培訓」活動，本館邀請擅長和專精校園生態週二分隊蔡淑蘭小姐，替大家講授每年校園不同動植物生態之樣貌

2020.01.13.



志工大會，吳秉聲館長頒授獎狀和小禮品項給資深志工，鼓勵志工在執勤和導覽各方面義務工作

2022.07.03.



除了閱讀《羅望子》之外，你也可以用聽的！

做為臺灣第一座正式設立的大學博物館，默默也走了超過十五年的歲月，累積了大大小小的典藏 / 展示工作故事。

今年，以矗立在本館前廣場，看顧我們數十年的老樹為名，期望透過新的媒介，讓更多人認識這個市定古蹟裡的博物館，了解大學博物館所關心和努力的事物。

成大博物館 PODCAST「羅望子」正式上線，歡迎收聽！

Join us on the NCKU Museum Podcast for a variety of stories about university museums!



快掃 QR CODE，  
各大平台收聽連結都在這裡！



2023.09 - 11



# Well-being

健康與醫療人權

HUMAN RIGHTS OF  
HEALTH AND WELL-BEING

當身體作為人們安身立命的首要條件，我們如何促進個人及社會的健康與醫療人權發展？

本屆規劃從展示、演出、講座、書展等系列活動，探討「個人」如患者、醫護人員、照護者等角色間的轉換，延伸到「群體」的當代議題、臺南在地醫療。

和我們一起，追求更美好的福祉吧！

臺南國際人權藝術節  
2023 Tainan International Human Rights Festival

主辦單位 |  國家人權博物館 NATIONAL HUMAN RIGHTS MUSEUM  國立成功大學 National Cheng Kung University 承辦單位 |  國立成功大學博物館 NCKU National Cheng Kung University Museum

合辦單位 | 臺南市政府文化局、國立臺灣文學館、臺南市立圖書館、國立成功大學圖書館、國立成功大學人文社會科學中心、國立成功大學藝術中心、國立成功大學醫學院、國立成功大學醫學院附設醫院、國立成功大學醫系人文暨社會醫藥學科、國立成功大學歷史學系、國立成功大學全校不分系學士學位學程、國立成功大學醫術研究所暨戲劇碩士學位學程、國立成功大學醫學院附設醫院安寧緩和與共同照護中心、國立成功大學國際傷口修復與再生中心

協辦單位 | 台灣科技與社會研究學會



