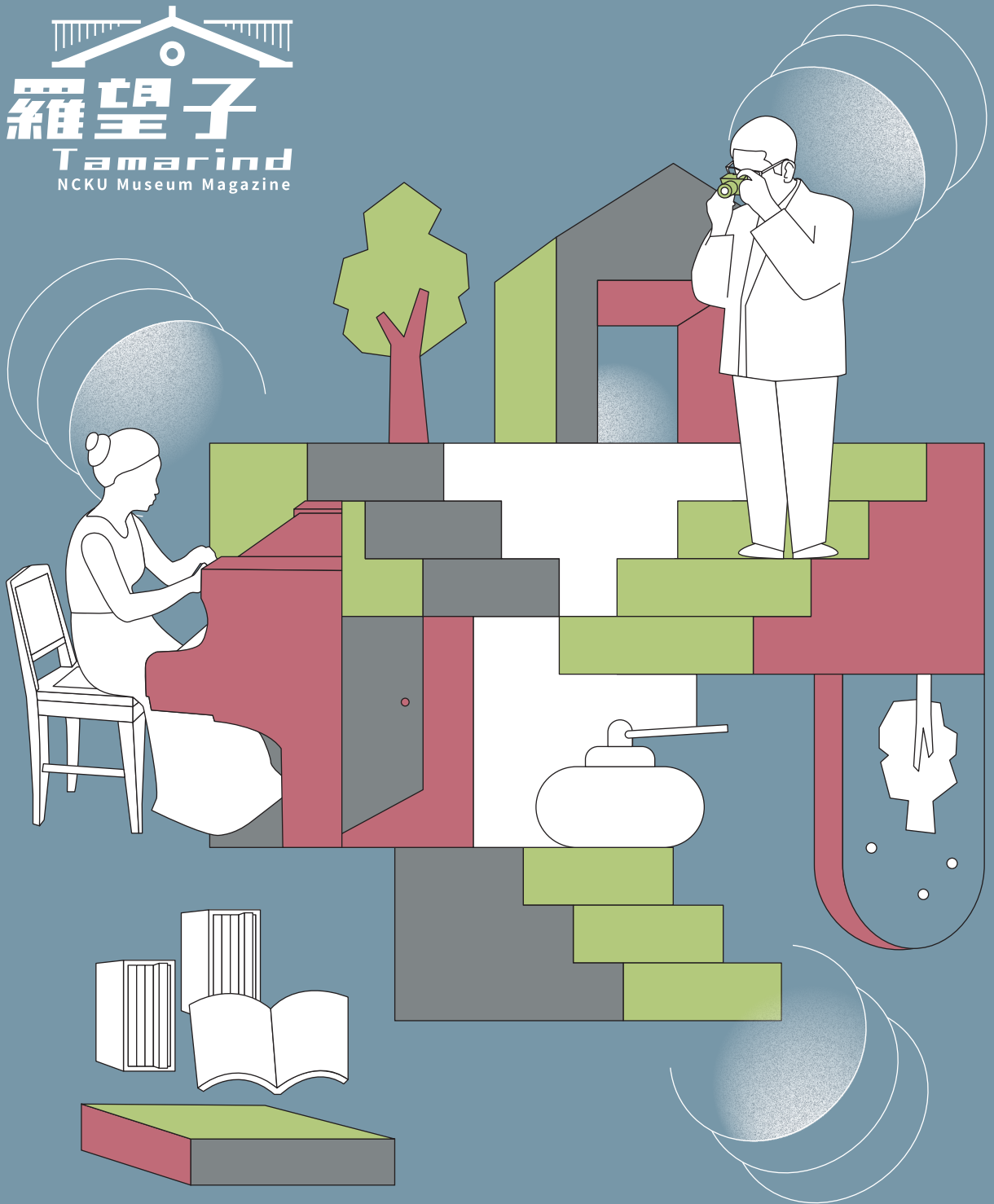




校史進行式 — 臺灣校園的多重宇宙

校史工作坊與研討會—帶動多元視角的非典型校史交流平台

說竹中，这些年追校史的幾個故事

找回照片抓住的校史：國立臺北教育大學校史影像資料庫的建置與詮釋

從「沉默的石頭」到「會說話的校史」：學生策展中的物件轉譯與文化再發現



圳起十年

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館長序

自今年四月中旬接任成大博物館代理館長以來，透過逐步熟悉館內各組業務，我得以重新理解一所大學博物館的工作內涵。博物館不僅是典藏與展示的場域，更是知識生產、公共溝通與集體記憶建構的重要平台。對大學博物館而言，如何保存、研究與詮釋校史，並將其轉譯為能與當代社會對話的內容，始終是我們持續思考與實踐的重要課題。

本期《羅望子》出刊之際，正值學期結束、暑假展開之時。在告別一學期的忙碌、歡送又一屆畢業同學之後，這是一段適合沉澱、整理與回顧的時刻，也正是思索階段成果與未來方向的契機。本期以回顧 2022 至 2025 年成大博物館主辦之「校史與機構史研討會／工作坊」為主題，透過活動紀錄、經驗分享與觀點交流，呈現近年校史工作逐步展開的多元面貌與發展可能。

過去，校史工作常被視為蒐集、整理與典藏史料的



基礎工作；然而，其真正價值並不止於此。在基礎史料工作之外，校史亦涉及研究、展示、教育推廣與公共參與。每一項工作都關乎我們如何理解歷史、回應當下，並想像未來。校史不只是對過去的紀錄，更是協助我們理解大學或各級學校如何形成今日樣貌，並進一步思考未來辦學發展的重要基礎。

本期所收錄的內容，既是回顧，也是對話。我們邀請長期投入校史工作的研究者與實務工作者分享經驗，藉由不同機構與角色的觀察，呈現校史研究與推廣的多重路徑。這些成果不僅豐富了校史研究的內涵，也讓我們看見博物館、圖書館、教師、學生與校友之間跨領域合作的可能。

我們期待透過這些實務經驗與觀察，使更多讀者理解校史工作的多樣性與重要性，並促進不同領域之間的交流與對話。更重要的是，本期也希望能為長期投入校史保存、研究與推廣工作的同業夥伴帶來

啟發與共鳴，使我們能在各自的崗位上持續累積成果，共同拓展校史工作的視野與影響力。

歷史從來不是靜止不變的存在，而是在不斷詮釋、研究與對話之中獲得新的意義。當我們持續典藏、研究並轉譯這些屬於校園的集體記憶，也是在為下一個世代留下理解過去、面對未來的重要基礎。願本期《羅望子》成為交流與思考的媒介，讓更多關心校史工作的讀者從中獲得啟發，並攜手推動大學文化資產與校史研究的持續發展。

成大博物館館長

羅偉絨

四維望子

進入新的一年，難免迎來各種變動，所幸博物館業務推動如常，《羅望子》也戰戰兢兢邁入第四年。

即使是一間已經快要二十歲的大學博物館，偶爾仍然會被誤稱或誤植做「校史館」。儘管我們的業務範圍不只是校史，但不可否認「校史」的確佔了相當重要的位置，在全國大學博物館聯盟的成員中，也有不少名為校史館 / 室 / 組的單位，「校史」是普遍校內外師生民衆的預設期待，甚至可看作是「大學博物館」與其他博物館的決定性差異。

成大博物館自從成立校史組，即負責收藏校史文物、編纂出版史料、研究策劃相關展示。不只是爲了幾十週年的校慶，而是平時就必須持續收集，包括爲了數年之後的校史書寫而典藏「現在」，以及持續思考一所大學的歷史，對於未來的意義是什麼？大學的辦學目標和精神，是否也能隨之典藏下來，並且與時俱進地，回應當代社會的議題？

這樣的提問，其實在 2023 年發行的《羅望子》創刊號，由陳恒安教授撰寫的〈典藏是一種未來完成式〉一文，就已經提出一些討論的方向：沉思、溝通、跨界、以及意義之必要；再前一年的 2022，成大博物館舉辦第一屆「校史書寫工作坊」以及「校史與機構史研討會」，開啟了大學博物館、研究者、校友之間討論交流校史工作的第一扇門，此後維持一年工作坊、一年研討會的規劃。今年將舉辦第三屆工作坊，特以本期《羅望子》做爲過去的紀錄，以及迎接下一次對話的開端。先由博物館主責執行的同仁陳怡真詳實細緻地梳理 2022 年到 2025 年的第一、二屆校史工作坊與研討會歷程與主題，隨即是

三篇曾參與「校史與機構史研討會」發表的校史工作經驗分享。首先是擁有悠久歷史的國立新竹高中，黃大展老師以圖書館主任的身份，以〈說竹中，這些年追校史的幾個故事〉分享從文書檔案和校友訪談中拼湊出校史故事的蛛絲馬跡，並且以策展和活動回應曾經因政治事件而造成遺憾失落的年代。

國立臺北教育大學何義麟教授，協同成大歷史系的簡宏逸教授、德國波鴻魯爾大學莫克莉教授等人，組成團隊共同建置臺北教育大學歷史影像資料庫，則呈現了校史工作者多元組成的重要性。簡宏逸老師在〈找回照片抓住的校史：國立臺北教育大學校史影像資料庫的建置與詮釋〉一文中，特別將焦點放在照片資料的判讀，以及翻譯考量的時空背景與精準度。

如何讓在校同學對校史有認同感進而參與校史工作？讓大家一起加入策展顯然是個有趣又有效的方式。國立中興大學趙欣怡老師帶領同學們研究校園內的石碑、雕塑、公共藝術品，再將研究內容轉譯爲展示，並設計觀眾互動。〈從「沉默的石頭」到「會說話的校史」：學生策展中的物件轉譯與文化再發現〉趙老師詳細地分享了同學們從接收資訊轉化到敘事角色的過程，進而與觀眾進行溝通，校史成爲理解與行動的入口。

這一年，我們也依然與國際友人維持互動的良好關係。從 2024 年開始合作「型—心身一如臺日協作展」的筑波大學大庭良介教授，繼線上展、成大實體展、展示主題講座後，今年即將移展到筑波大學圖書館之際，特別撰文〈成大博物館展覽與講座反

思：重新思考「型 (Kata)」之跨界〉回顧這一路的合作心得，從原作者的角度看展示轉譯、延伸的成果，而不僅是理論搬運而已。

本期的四組工作專欄，校史組〈光拓下的記憶〉和推廣組〈從研究室到博物館：我在推廣組修煉的日子〉不約而同地以兼任助理接觸博物館業務的心路歷程為主題，蒐研組〈博物館藏品走進庫房之前：談入庫前置作業〉與展示組〈大學博物館的公共性與知識轉譯—以牛津大學艾須摩林博物館為例〉則

分別以專業知識的科普，以及對世界上最早同業之一的觀察，讓讀者理解大學博物館的不同面向。

不只校史，修繕中的大學博物館也仍是進行式，多重宇宙中並行的校園故事，也將繼續藉由博物館（以及所有致力於校史工作的單位人員）典藏過去和當下，同時，保持開放的對話以及對未來的所有可能性。

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校史工作坊與研討會—— 帶動多元視角的非典型校史交流平台

School history workshop and seminar: Atypical school history exchange platforms to drive diverse perspectives

陳怡真 / 成大博物館專案人員
Yi-Chen Chen / NCKU Museum Project Staff

校史工作坊、校史與機構史研討會的辦理緣起——成大 90 周年系列活動

國立成功大學於2021年邁入90周年，當時博物館出版了90周年校史叢書，由成大歷史學系陳恒安教授擔任主編與計畫主持人，以「典藏大學」為核心，期盼開啟與各校探討校史書寫的多種可能，因此於2022年辦理第一屆「校史書寫工作坊」。礙於疫情因素，僅能於線上會議室辦理，當天又是假日，且活動議程長達7小時，不過卻還有超過50位來自全臺各地不同學校單位的同仁加入。我們邀請成大、清大、東海、陽明交大與新竹中學分享校史書寫經驗，並在休息時間播放紀錄片，也使用Gather Town規劃線上書展，邀請與會人士在線上同樂交流。

Origin of the Workshop on University History Writing and “On University and Institutional History: A Seminar by NCKU Museum” : Events for the 90th anniversary of NCKU

In 2021, National Cheng Kung University (NCKU) celebrated its 90th anniversary. At that time, the university museum published a 90th-anniversary series of books on the university's history. Professor Heng-An Chen of the NCKU Department of History acted as lead editor and principal investigator. The core of the project was “archiving the university”, aiming to open up possibilities for exploring university history writing with a variety of different schools. Thus, in 2022, the first NCKU Museum Workshop on University History Writing was organized. Due to the pandemic, the workshop could only be held in online meeting rooms. Even though the workshop was held on a holiday, and the events lasted seven hours, more than 50 colleagues from different school institutions around Taiwan took part. We invited scholars from NCKU, National Tsing Hua University, Tunghai University, National Yang Ming Chiao Tung University, and Hsinchu Senior High School to share their experiences in writing school history. During the break, we played a documentary video, and we used the Gather Town platform to plan out an online book exhibition. We invited all attendees to enjoy each other's company and interact online.

不論是發表人或與會者，在會後的問卷及線上互動中，我們發覺，每間學校面臨的困境與挑戰各有異同，然而臺灣並沒有一個固定的平台能夠讓相關工作者交換意見或觀摩，這也促使博物館將工作坊與研討會規劃為長期辦理的主要因素。

Through post-workshop questionnaire answers and online interactions with everyone (from speakers to general attendees), we discovered that every school faces difficulties and challenges, some alike and some different. However, Taiwan lacks a set platform on which related workers can exchange their opinions and observations. This is the primary reason why the museum has planned long-term organization of these workshops and seminars.

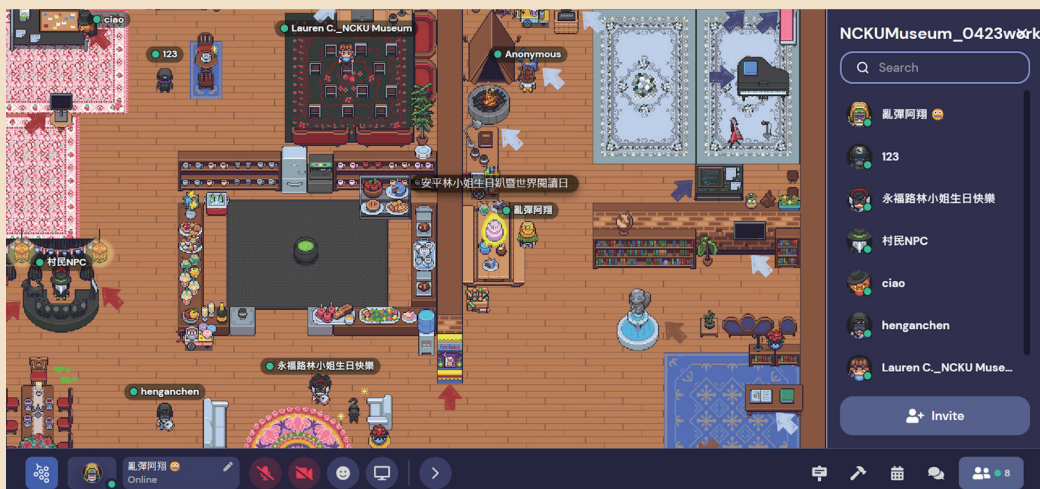
工作坊的尾聲，我們宣布於下半年辦理第一屆「校史與機構史研討會」，訂定理論、案例與應用為研討子題，由各校校史工作者、研究學者、學生等論文與共筆等多元發表形式，以及安排國際學者演講與校友座談，豐富臺灣對於大學校史工作的認識與思考面向。¹當時透過醫學系人文暨社會醫學科王秀雲教授邀請美國威斯康辛大學麥迪遜分校的口述歷史學者Troy Reeves於線上分享他執行該校的口述歷史經驗；日本筑波大學人文社會研究科田中友香理助理教授，則是從2015年起開始投入該校檔案館的相關設置與執行工作，親自來臺分享有關筑波大學150週年的編纂經驗；時任國家教育研究院院長的林崇熙教授，藉由豐富的文化資產與博物館領域的學術及行政經驗，引領大家思考如何以博物館學的視角書寫校史。論文發表場次中，讓我們見識到大眾對於校史與機構史的多元視角，包含從Google街景觀察校園變遷、從各項文物(如學籍簿、傳記、教學文物、建築、制服等)或事件與議題書寫歷史，或是挖掘學校與機構的各項發展歷史，以及檔案活化應用等。研討會的最後則是規劃一場校友座談，邀請6位野百合時代的成大西格瑪社校友，分享他們當時的社團經驗。這6位校友都走上學術之路，在不同的學校擔任教授，然而在言談中，會發覺即使是在相同的時空背景下參與一樣的社團，也在多年後都成為教授，社團對他們的啟發與影響卻十分不同，有些很明確地踏上社會運動相關道路，有些是內化到觀看自身專業領域的心態，也有在畢業後彷彿就封存至近年才回頭重拾與思考這段歲月。辦理校友座談的目的並不是為了懷舊，而是從這種形式中回顧某段時空的校園型態與社會風氣，如何影響或改變學生，並在多年後如何影響社會，與單純感性回憶有所區隔。

¹第一屆校史與機構史研討會之紀錄可參閱《成大》校刊第277期。

In the parting words of that first workshop, we announced that we would be holding the “On University and Institutional History: A Seminar by NCKU Museum”. We set the sub-themes for discussion as theory, case studies, and applications. There would be papers, shared writings, and other publication formats from school history workers, research scholars, students, and more. We also arranged a keynote speech from an international scholar and an alumni forum, to help enrich Taiwan’s understanding of and thinking about work in university history.¹ Professor Hsiu-Yun Wang of NCKU’s Department of Medical Humanities and Social Medicine invited Troy Reeves, Oral Historian at the University of Wisconsin-Madison, to share online about his experiences in carrying out oral history at his school. Yukari Tanaka, Assistant Professor in the Institute of

Humanities and Social Sciences at the University of Tsukuba, was also invited. She has been involved in work establishing and implementing her school's archives, and she came in person to Taiwan to share her work on compiling a history of the University of Tsukuba on the occasion of that school's 150th anniversary. Professor Chung-Hsi Lin, who at the time was President of the National Academy for Educational Research, used his extensive personal academic and administrative experience in the cultural heritage and museum fields to lead attendees in considering how to write school history from the perspective of museum studies. The paper presentations allowed us to see diverse perspectives on university and institutional history, including topics such as: Viewing the changes in a campus through Google Street View; writing history based on objects (such as student records, biographies, pedagogical objects, architecture, and uniforms), incidents, and topics; uncovering different aspects of school and institutional developmental history; and applications to revitalize archives. The final event at the seminar was an alumni forum. The speakers at this forum were six NCKU alumni who, during the Wild Lily student movement of 1990, were members of NCKU's Sigma Club (which pushed for free thinking and urged movement toward democracy). They shared their experiences being in the group at that time. These six alumni have all taken the path toward academia; they are now professors at different schools. However, through the discussion, it emerged that while they may all have been in the Sigma Club at the same time, with the same historical backdrop, and while all have become professors after many years, their membership in the group gave each of them very different inspirations and influences. Some took the direct path into social movements; others internalized that experience more as an attitude toward looking at their own fields of endeavor. Some seemed to have bottled up that time and did not begin to reexamine and think about that period until recently. The purpose of holding this alumni forum was not to engage in nostalgia, but rather to use this format of event to reflect on campus and social attitudes in a particular place and time. How did that period influence or change the students? How, so many years later, has it affected society? The event had a certain separation from simple, sentimental recollection.

¹ For a record of the 1st "On University and Institutional History: A Seminar by NCKU Museum", see NCKU Magazine, Issue 277.



2022.04.23

第一屆校史書寫工作坊——Gather Town線上書展

April 23, 2022, the first Workshop on University History Writing: Online book display in Gather Town.



2022.11.15-16

第一屆校史與機構史研討會——野百合時代的西格瑪社員，於會場外閱讀由陳瑞麟教授收藏之社團刊物

November 15–16, 2022, the first “On University and Institutional History: A Seminar by NCKU Museum”: Members of the Sigma Club during the Wild Lily student movement read through club publications collected by Professor Ruey-Lin Chen.

「百花齊放的校史」——第二屆工作坊與研討會

以成大90週年校慶為核心的第一屆工作坊與研討會正式落幕，我們也開始將工作坊與研討會規劃為一系列活動，發展成至少5屆的規模，正好會在第五屆結合成大100週年校慶活動。2024年，辦理了第二屆校史書寫工作坊，並訂定第二屆主題為「百花齊放的校史」，旨在吸引各校與機構關注並分享自身歷史，將各校發展歷程大致分為幾類——戰前設置並擁有日本時期沿革誌紀錄者（成大、中興）、戰後設置或在臺復校者（東吳），以及非前兩者情形之新設立大學（東華），另有近年較多的併校案例（高科大）。²此外，我們也響應「臺南400」，將本館館藏安平壺與臺南一中圖書館藏安平壺一同展示，並邀請安平壺捐贈人島津幸生先生蒞臨演講，以灣生的角度介紹家族史、多次來臺交流經驗以及安平壺捐贈始末，並與長期研究安平歷史的林錫田老師、謝啟文老師對話。會中亦安排播映成博的修繕紀錄片，同時解說修繕進度和過程，可作為各校未來皆有可能面臨校園古蹟修繕的參考。

² 第二屆校史書寫工作坊之紀錄可參閱《成大》校刊第285期。

“A Flourishing Diversity of University Histories” : The second workshop and seminar

As the curtain was falling on the first workshop and seminar, centered on the 90th anniversary of NCKU, we had already begun planning to make the workshop and seminar an ongoing series, with at least five sessions in total; the fifth would align perfectly with celebrations for NCKU's 100th anniversary. In 2024, we organized the second Workshop on University History Writing, setting the theme for this event as “A Flourishing Diversity of University Histories”. The aim was to attract a variety of schools and institutions to focus on and share their own histories. The different schools' developmental histories can generally be divided into several categories: Those that were established pre-war and have historical records from the Japanese period (NCKU and National Chung Hsing University); those that were established post-war or where the school was re-founded in Taiwan (Soochow University); newly-established universities that fall into neither of the two previous categories.

ries (National Dong Hwa University); and schools that were formed out of the merger of multiple other schools (National Kaohsiung University of Science and Technology).²The workshop also responded to Tainan's 400th anniversary; we displayed the Anping Pots held in the museum's collection, as well as pots from the collection of Tainan First Senior High School library. We also invited Yukio Shimazu, donor of two of the Anping Pots, to speak at the workshop. From his perspective as a *wansei* (灣生, a person of Japanese ethnicity and citizenship born in Taiwan), he introduced his family history, multiple experiences coming to Taiwan for exchange, and the full story of donating the Anping Pots. Mr. Hsi-Tien Lin, an expert in Anping Pots, and Mr. Chi-Wen Hsieh, an expert in the history of the Anping region of Tainan, were also invited to engage in dialogue. During the workshop, we also arranged for a showing of documentary video about restoration work on the NCKU Museum, and an explanatory talk about the restoration progress and process, to serve a reference for other schools when they may face similar restorations of their own classic campus buildings.

² For a record of the 2nd Workshop on University History Writing, see NCKU Magazine (成大), Issue 285.

隔年延續「百花齊放的校史」為題，於2025年11月辦理第二屆校史與機構史研討會，並依循第一屆的專題演講形式，邀請2位國外學者與1位臺灣學者蒞臨演講。³日本熊本大學的松永拓己教授，身兼校園博物館副機構長與校長特別輔佐，將校內各單位的重要文物提高位階，整合為校園博物館。此外，他協助校長宣示，表示熊本大學今後將以該校重要文化財為管道與世界溝通。松永教授也在會場外布置「熊本大學照片展：從第五高等學校到今日」，以24張照片敘說熊本大學的故事，而該校從五高紀念館到熊本大學的發展歷程，其實也和成功大學頗有呼應。馬來西亞馬來亞大學亞洲藝術博物館Zahirah Noor資深研究員兼主任，和成大博物館於2012年起便有展示交流，因此在本館人員於年初前往馬來西亞執行其他計畫與她見面時，主任就表達了高度的造訪意願。Zahirah主任強調，大學博物館不僅是典藏庫，更是活的檔案館，其使命是活化典藏，並能夠連結記憶、知識與社群，同時提到馬來西亞的博物館等館舍，從隸屬於旅遊、藝術與文化部，在2018年已轉移至國家團結部，顯示馬來西亞對於以文化作為外交管道的企圖心。第三位專家為中央研究院歷史語言研究所的戴麗娟研究員，以自身整理過史語所相關檔案的經驗為例，重新看待機構史可能書寫與發展的方向。她藉由梳理蔡元培、傅斯年與伯希和的書信、聘書等檔案，觀察中法漢學界互動，以及針對早期女性學者曾昭燏的文獻挖掘和研究，呈現研究取徑的多樣性。而研討會的發表形式中，我們也第一次徵求海報發表，並要求作者以3分鐘簡介海報內容，使與會者能夠在靜態的海報展示外，也能聽到作者的想法並與之互動。發表場次共分為5場——「數位時代的校史研究」、「複寫當代校史」、「文獻、生活、集體記憶」、「當專業成為機構：校院系所與博物館的歷史」和「藏品與校園文化資產」，充分展現發表文章的多元主題，以及不同單位的相關工作者、師生的視角和關注焦點，呼應這兩年的主題「百花齊放的校史」。

³ 第二屆校史與機構史研討會之紀錄可參閱《成大》校刊第289期。



2024.11.14

第二屆校史書寫工作坊——日本灣生島津幸生先生於微型展紀錄其於2016年捐贈本館之兩件安平壺

November 14, 2024, the second Workshop on University History Writing: Mr. Yukio Shimazu, a wansei (Taiwanese-born Japanese person), took photos in a micro-exhibition his donation of two Anping Pots to the NCKU Museum in 2016.

In November of 2025, we followed on from the “A Flourishing Diversity of University Histories” theme by holding “On University and Institutional History: A 2025 Seminar by NCKU Museum”. Following the themed keynote speech format of the first seminar, we invited two foreign scholars and one Taiwanese scholar to present for us.³ Professor Takumi Matsunaga, who is Special Advisor to the President (in charge of the Campus Museum) at Kumamoto University, discussed elevating the position of important objects in all departments within a school, and integrating them within a campus museum. He also spoke on behalf of his university president in announcing that Kumamoto University is now using the school’s major cultural heritages as a channel for communicating with the world. Outside the meeting room, Professor Matsunaga also placed an “Exhibition of Photos from Kumamoto University: From the Fifth Upper School to Today”. This exhibition used 24 photos to narrate the story of Kumamoto University, and the school’s history of development from what is now the Memorial Museum of the Fifth Upper School, to Kumamoto University. There are quite a few resemblances here to the history of NCKU. The next speaker, Zahirah Noor Zainol Abidin, Head of the Museum of Asian Art & Art Gallery Division at the University of Malaya, has engaged in exhibition exchanges with the NCKU Museum since 2012. Because of this, when personnel from the museum went to Malaysia at the beginning of 2025 to carry out other projects, they arranged a meeting with her, during which she expressed great interest in visiting the NCKU Museum. Director Zahirah Noor emphasized that a university museum is not merely a storehouse; it is a living archive, whose mission is to give life to the collection. A university museum can connect memory, knowledge, and society. She also brought up how museums and other such organizations in Malaysia once fell within the purview of the Ministry of Tourism, Arts and Culture, but since 2018 have instead been transferred to oversight by the Ministry of National Unity. This shows Malaysia’s aspiration to use culture as a channel for diplomacy. The third speaker was Li-Chuan Tai, Research Fellow at Academia Sinica’s Institute of History and Philology (IHP). She used her experience organizing the IHP archives as a touchstone in reexamining possible directions for writing and development in institutional history. By combing through the correspondence, contracts, etc. between Yuan-Pei Tsai, Ssu-Nien Fu, and Paul Pelliot, she has observed academic interactions in Chinese and French sinology. Tai has also done research on the writings of female scholar Zeng Zhaoyu, embracing a diversity of research approaches. Looking at the delivery formats used during the seminar, we also called for posters for the first time, and asked that authors explain their posters in a three-minute format. This helped attendees not just appreciate the posters, but also hear the authors’ thoughts and interact with them. There were five presentation sessions: “University History Research in the Digital Age”; “Rewriting Contemporary University Histories”; “Documents, Everyday Life, and Collective Memory”; “When Expertise Becomes an Institution: Histories of Academic Departments and University Museums”; and “Collections and Campus Cultural Heritage”. There was a great wealth of diversity in topics, as well as workers from different organizations, with perspectives and focuses from both teachers and students. It all called back to the theme of the past two years, “A Flourishing Diversity of University Histories”.

³For a record of “On University and Institutional History: A 2025 Seminar by NCKU Museum”, see NCKU Magazine (成大), Issue 289.

沒有教科書的領域，未來怎麼走

經歷各兩次的工作坊和研討會，我們發覺參與者的組成很多元，年齡分布也很廣。從教授、老師、研究人員、行政職員、學生、校友，到文史工作者或一般民衆，在這些交流場合中，都能激發對於各自學校與機構的工作想像，包含如何呈現研究及書寫歷程、用哪些形式、尋找哪些素材、如何突破舊時代思維，以及如何在不同場合推廣。此外，這些活動不同於傳統發表場合的拘謹，在搭建知識交流的平台之外，也從中拓展館舍與機構之間未來合作關係的人脈網絡，形成更具彈性的溝通管道。在發表場合或場下的交流期間，我們最常聽到的是「我們也遇到這個問題」、「你們怎麼解決某某情形」、「我們的作法是」等共鳴，足見這樣的平台在沒有教科書或制式研究的領域中，起到「導航與連結」的關鍵性和不可取代性，也使得投入的參與者有心靈上的「取暖」效果，自在地吐露難題、互通有無，讓大家知道同行不孤單。



In a field without textbooks, where do you go?

After two instances of both the workshop and the seminar, we noted a diversity of participants' demographics. There has been a wide range of ages, as well as professions including professors, teachers, researchers, administrative staff, students, alumni, cultural and historical workers, and members of the general public. In such a space for exchange, they are all able to spark their working imaginations about their own schools and institutions, on topics such as how to present their research and writing processes; what formats to use; what materials to use; how to break through old ways of thinking; and how to expand into different spaces. Also, these events have differed from the conservative modes prevalent in traditional presentation spaces. In addition to adding knowledge exchange platforms, these events have also expanded personal connections for future collaborative relationships between museums and institutions; the events have formed more flexible channels for communication. In both the presentation space and in post-presentation exchange, we have most often heard things like, "We've encountered that problem, too", "How did you deal with such a situation?", "Well, how we do it is...", and other such resonances. This shows that, in a field where there are no textbooks or formal research, this kind of platform creates a critical, irreplaceable form of 'guiding and connecting'. It also gives spiritual 'warmth' to those participating, allowing them to discuss their difficulties in real and honest ways, gain and lend help in equal measure, and make all involved know that they are not alone.



2025.11.06-07

第二屆校史與機構史研討會——熊本大學松永拓己教授於會後體驗臺南夜市

November 6-7, 2025, "On University and Institutional History: A 2025 Seminar by NCKU Museum": Professor Takumi Matsunaga experiences a night market in Tainan after the session.



2025.11.06-07

第二屆校史與機構史研討會——與會者翻閱各校出版品微型書展

November 6–7, 2025, “On University and Institutional History: A 2025 Seminar by NCKU Museum” : Participants page through the micro-display of print publications from different schools.

今年的工作坊邁入第三屆，也是成大95周年的里程碑，我們持續思考如何將系列活動串接。我們以「十年五屆」為發展主軸，強調多元視角和非典型校史的討論。因此本屆活動將從原先關注宏觀的機構歷史，進入微觀的內部組織與多元群體視角，思考「大學如何作為一個活的社會組織」運作，期望藉此深化校史研究維度，將被忽略的聲音納入敘事範疇，導入SDGs框架中的社會包容與文化永續理念，展現機構的包容性與多元價值，並作為2027年第三屆校史與機構史研討會的前置規劃。

This next year will be the third instance of the workshop, as well as the milestone of NCKU's 95th anniversary. On this occasion, we are continuing to think about how to connect the full event series. Based on the overarching plan of “Ten years, five events”, we are emphasizing diverse perspectives and atypical ways of approaching school histories. For that reason, for the next session, we plan to zoom in from the original macro-scale focus on institutional history down to the perspective of an institution's internal organizational units and diverse populations. We are thinking about ‘how a university works as a living social organization’. Through this, we hope to deepen the dimensionality of school history research. We aim to include often-ignored voices within the narrative scope, add in the concepts of social inclusion and cultural sustainability from the UN SDG framework, and manifest the inclusivity and diverse values of institutions. This forms the preplanning for “On University and Institutional History: A 2027 Seminar by NCKU Museum”.

成大博物館致力於將校史與機構史的研究平台「品牌化」，我們已經是臺灣目前唯一固定且持續辦理的校史研究交流場域，以兩年為一屆的工作坊和研討會作為相關工作者的互動園地，研討會的投稿資格更不限師生學者，而是鼓勵大眾參與、觀摩、加入討論並分享研究，期望注入不同視角的活水，也持續激勵我們嘗試不同的互動模式，提升校史與機構史研究領域的靈活度和趣味。

The NCKU Museum is dedicated to creating a ‘brand’ for university and institutional history. We are currently Taiwan's only permanent, ongoing space for exchange in research in the field of university history. The biannual workshops and seminars serve as a sort of ‘playground’ in which those working in this field can interact. Submissions for the seminars are not limited to students or teachers; we encourage members of the general public to participate, observe, engage, and share their own research. We hope that the addition of fresh perspectives will continue to encourage us to try different forms of interaction, and create more flexibility and fun in the school and institutional history research field.

說竹中，這些年追校史的幾個故事

“Speaking of HCHS…”：

A few stories from pursuing the school’ s history

黃大展 / 新竹高中歷史老師兼任圖書館主任

Ta-Chan Huang / HCHS History Teacher and Library Director

在過去十多年的竹中教職中，我無數次與海內外校友對話。這些跨越不同世代的竹中人，總是有說不完的校園往事。有趣的是，他們常會用「游泳」、「跑山」、「合唱比賽」等關鍵詞來反問我，藉此確認母校是否還保有當年的色彩。這種對校園傳統的高度認同感，與我自身的生命經驗有很大差異，也讓我開始好奇：究竟是什麼力量，讓竹中校友擁有這麼多深刻的回憶？

In my teaching at Hsinchu Senior High School (HCHS) over the past decade or more, I have talked with alumni, both local and overseas, countless times. These graduates of HCHS, who bridge many different generations, always have more stories to tell about how the campus used to be. Interestingly, they often speak of “swimming”, “mini marathon (5.6 km) around the Eighteen Peaks Mountain”, “choral competitions”, and other such keywords when checking with me about whether their alma mater has retained its former character. This high sense of identification with campus traditions is markedly distinct from my own lived experiences. This made me curious: What strength is it that has made such deep impressions on the alumni of HCHS?

自從接任圖書館職務後，校史管理正式成為我的業務範圍。這讓我能名正言順地拜訪校友、聆聽故事，試圖在他們的青春記憶中找尋答案。然而，這項工作面臨著「無專職人員」與「無固定經費」的窘境，多半是利用課餘時間兼著做。在追尋的過程中，我常感到遺憾，因為被遺忘或消失的速度，遠快於被保留下來的。我曾多次遇到校友家屬惋惜地說：「你晚來了一步，知道故事的老人家剛離世」，或是「資料不久前才被當成廢物丟掉」。

When I began working in the school’ s library, school history became a formal part of my job responsibilities. This has allowed me – as a right and proper part of my duties – to make visits with alumni, listen to their stories, and attempt to find answers within their memories of youth. However, this task runs up against the predicaments of not having dedicated staff, and not having fixed funding. I have generally used my after-school hours to pursue it in a part-time way. The process of seeking this history has often made me feel regret about how things are always forgotten, or disappear, faster than they are preserved. Multiple times now, I have encountered family members of alumni sorrowfully stating, ‘You came just a moment too late; the old fellow who knew about that story has just passed away’ , or ‘Sorry, those materials were just thrown out as waste not long ago’.

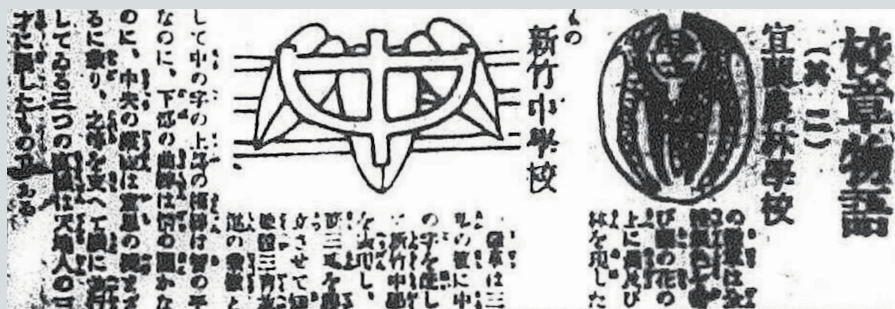


儘管如此，這些年來透過海內外校友及第二代的無私協助，結合數位資料的公開，我們仍成功「撿拾」回許多動人的故事。我們在舊相片中尋找蛛絲馬跡，透過「說竹中ê故事」粉絲專頁分享，試圖將破碎的時代樣貌拼湊完整。此外，圖書館也藉由策展，將竹中專屬的故事種回校園，期待以故事召喚更多故事。以下分享四段深刻的校史追尋故事：

Be that as it may, with the selfless assistance of alumni (both in Taiwan and abroad), as well as their children, and integrating the public availability of digital materials, I have successfully managed to 'retrieve' many moving stories. In old photos, we have hunted for threads and clues, and used the HCHS Historical Gallery (說竹中 ê 故事) page on Facebook to attempt to piece together fragmented images through the ages into a full picture. Through exhibitions, the library has also brought stories special to HCHS back to the school, in hopes that each story will bring to mind even more stories. Below, I share four stories from the school history that make a particularly deep impression.

故事一，拉開校史的縱深度 - 「全人教育」的開端

Story 1: Opening the full depth of school history – the beginnings of Whole-Person Education



新竹中學校校徽，出自《臺灣日日新報・校章物語》1929.11.21

The emblem of HCHS, from Taiwan Nichinichi Shinpō: Stories of School Emblems (1929.11.21)

校內留下來日治時期的文書檔案並不多。多數論述集中在戰後辛志平校長(1945~1975)在位三十年的發展。校友口中的「全人發展」——包含跑山、游泳、合唱等具代表性的活動，通常被歸功於辛校長的功勞。隨著這十多年數位資源的開放，我們看到了1922年4月25日，首任校長大木俊九郎在新竹中學校開校致辭時提到校徽(帽章)的制訂「本校此次制定帽章，三葉的竹葉之中，選取一字配置，右邊的三葉之中，其左代表知，其右代表德，中間代表體。中字其上之橫線象徵智，其下之曲線象徵仁，中間之線條象徵勇。以上之三葉三線，若配置合宜的話，合於審美之要件，見之感到美觀，智仁勇之三德、知德體之三育，……本校之帽章，即是本校教育精神之精隨的表徵，亦即本校教育之理想是知德體三育並行、智仁勇三德並進之，此三者從各方面來看，能夠養成圓滿完全之人物。……三者並行無所缺的話，即是可謂接近本校教育理想之達成。」(收入《臺灣實情式辭類纂》412，李恒全翻譯)也就是在創校之初，大木校長對以三德三育作為竹中的教育目標，他在位10年，其間學劍道、跑馬拉松、游泳都已經存在。這兩位校長的教育理念相近，加上老師們的投入實踐，之後接任校長的延續，百年來竹中學風並沒有太大的變化。

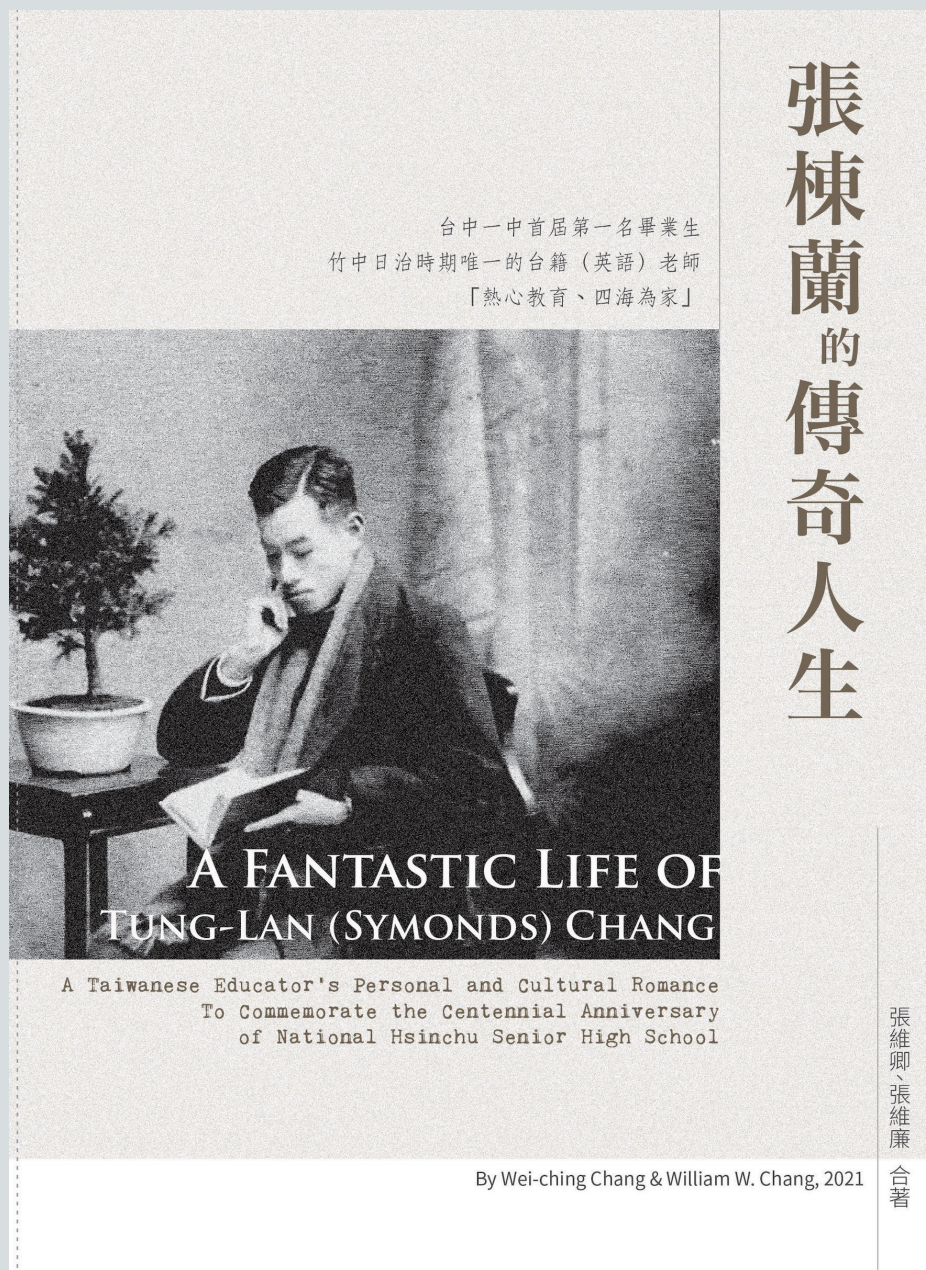
There are not many textual archives left within the school from the Japanese period. Most records focus on the school's development in the post-war period, under Principal Chih-Ping Hsin, who was head of the school from 1945 to 1975. As alumni have put it, the Whole-Person Education of that time included hill-running, swimming, choral competitions, and other such characteristic activities. Most of this came about through the efforts of Principal Hsin. In the past decade, more data has become publicly available. On April 25, 1922, Ōki Shunkurō (大木俊九郎), the first principal of Shinchiku Middle School (the forerunner of today's HCHS), delivered a speech at the founding of the school. Newly-published data has shown us that in this speech, Principal Ōki mentioned the design of the school crest (cockade hat crest):

In the present formulation of the school cockade, within the three bamboo leaves, a single Chinese character is placed. With the three leaves, the left one denotes knowledge, the right one denotes morality, and the middle denotes the body. In the character “中” [“middle”], its top horizontal stroke symbolizes wisdom, its lower angled stroke symbolizes humaneness, and the middle stroke symbolizes bravery. The three leaves and three strokes, when well-arranged, conform to the necessary aesthetic qualities. When we see them, they appear beautiful: Wisdom, humaneness, and bravery – the three virtues – and knowledge, morality, and physical education – the three learnings. … The cockade of this school is thus a symbol of the essence of this school's educational spirit. The ideal of education at this school – knowledge, morality, and physical education all advancing together; wisdom, humaneness, and bravery, all imbued together. When the three are viewed from many perspectives, they are capable of creating a well-rounded person …. When none of these three is lacking, this is what may be called the attainment of this school's educational ideals. Collected in Compiled Classified Words on the True Circumstances of Taiwan, 412, translated by Heng-Chuan Li.

In other words, at the founding of the school, Principal Ōki set the Three Virtues and the Three Teachings as the educational goal of the school. He remained in that position for ten years; during that time, the study of kendō (Japanese fencing), the running of marathons, and swimming all became part of the school's traditions. These two principals had similar educational philosophies. Add to this the practice and investment by teachers, and the continuing work of later principals, and the way things are done at HCHS has not changed that much over the past century.

故事二，那位中學校唯一的臺籍教師—張棟蘭

Story 2: The only Taiwanese teacher at the Middle School –
Tung-Lan (Symonds) Chang



《張棟蘭的傳奇人生》封面

The cover of A Fantastic Life of Tung-Lan (Symonds) Chang: A Taiwanese Educator's Personal and Cultural Romance

他是新竹中學校唯一的臺籍教師，湖口波羅汶人，臺中中學校第一回畢業，之後到日本讀早稻田英文系，1928年到新竹中學校任教，戰後當過新竹市立中學（今建華國中）校長，師大頭份分校英文老師…等，他的教育貢獻包含竹中到新竹教育史。但對於他的生平瞭解大多來自於東方白《浪淘沙》小說中的主角之一客籍的江東蘭。

Tung-Lan (Symonds) Chang was the only Taiwanese teacher at Shinchiku Middle School. He was from Pô-lò-vùn village, Hukou Township in Hsinchu County. He was one of the first class of graduates from Prefectural Taichū Middle School (now Taichung Municipal Taichung First Senior High School); later, he studied in the English department of Waseda University in Japan. In 1928, he came to Shinchiku Middle School to work as a teacher. After the war, he served as principal of Hsinchu Municipal Middle School (now known as Hsinchu Municipal Jianhua Middle School), English teacher at NTNU, and more. His teaching made contributions to HCHS and to the history of teaching in Hsinchu. However, most of our understanding about his life comes from the Hakka character Tung-Lan Chiang, in Tong Fang Pai' s novel 浪淘沙 (variously translated as Sand Washed with Waves, Sand In The Waves, etc.).

2020年在籌辦百年校慶特刊時，幸運的聯繫上張棟蘭的兒子張維卿學長，最初僅希望他可以提供父親的小傳和影像，在刊物中作介紹。維卿學長對於小說中對父親不盡真實的描寫頗為介意，因此決定透過父親留下的遺著、手稿、日記與書信，親自為父親立傳。本書先以英文寫成，再翻譯成中文，作者提供了許多家族珍貴照片。我則協助讓這本書可以在臺灣出版，包括找補助計畫、出版社和譯者，最終這本《張棟蘭的傳奇人生》獲得新竹市文化局的年度出版補助，並於2021年底出版，這本書的出版讓張棟蘭的事蹟被紀錄下來，是竹中創校100週年重要的禮物。

In 2020, as I was planning a special publication for the school' s 100th anniversary celebrations, I lucked into contacting Tung-Lan Chang' s son, Wei-Ching Chang (also an alumnus of the school). At first, I hoped only that he could provide a biography and photo of his father, to give an introduction in the publication. Wei-Ching had some objections to the not-entirely-accurate portrayal of his father in the novel, and as a result decided to use the remaining posthumous works, manuscripts, diaries, and letters of his father to write a biography of the man. The biography was first written in English, then translated into Chinese. The author also provided numerous precious photos of the family. I then helped this book to receive publication in Taiwan; the work included arranging subsidies, a publisher, and translator. Finally, the book *A Fantastic Life of Tung-Lan (Symonds) Chang: A Taiwanese Educator' s Personal and Cultural Romance* was published. Doing so helped record the facts about Tung-Lan Chang – a major gift on the 100th anniversary of HCHS.

故事三，時代與竹中（I）- 戰火下沒有人是局外人

Story 3: HCHS and the Times, Part 1 – In war, no one is a bystander



1941年運動會的模擬戰，新竹州立新竹中學校，《創立二十周年記念誌》

Military training at the 1941 athletic meet, Shinchiku Middle School, from 20th Anniversary Commemorative Publication

在百週年特刊中有一個單元是「時代與竹中」，嘗試將校史放在時代脈絡中來理解。例如，二戰後期的軍事動員，從老師、校友到學生，幾乎沒有人是局外人。<故事二>提到的張棟蘭在戰爭中期被徵召到南洋當翻譯官，在書中好幾頁的描述。第一回校友劉肇芳被徵召去菲律賓當軍醫，1949年在銅鑼蓋了具有南洋風的「重光診所」。第四回新埔的陳增嶽校友，被派到新幾內亞任軍醫，老相簿裡還留下一張和當地原住民的合照。而在1940年左右的校園，除了更多的軍事訓練外，在校慶時竟出現了紙作的大型坦克車，還有帶著槍匍匐前進，從日本來臺旅遊將照片檔帶來臺灣的押川三郎，回憶父親的回憶說道「運動會中的軍事演習內容，只是放著空(包)彈，按照腳本攻下敵陣。但，父親和同學們覺得這麼做沒有意思，就想到了一個好主意。用竹子和硬紙箱做成的戰車模型扣在頭上，在操場跑來跑去會不會更精彩？然後，他們愈做愈起勁，想要把軍事演習表演，安排

得就像實戰一樣。他們請求一位科學老師的幫忙，配著火藥，做成了模擬炸彈，演習中把他們用電力引爆，表演的很成功。」(未刊稿)。《臺灣日日新報》中刊登數十位學生休學投入志願兵，第21回的學長們換上軍服成為學徒兵；而終結二戰的原子彈，在長崎爆裂時，兩位長崎醫大正在考畢業考的竹中校友蘇百齡和羅時達，因此命喪異國，大好生命戛然而止。這些人物和事蹟是透過在日本和美國的第二代提供相關故事、文件和照片，才可以拼出同時代的不同位置的歷史境遇。

In the centennial publication, one section is called “HCHS and the Times”. In it, I attempt to understand the school’s history through its contexts in each era. For example, the military activation after World War II ranged from teachers, to alumni, to students. Given that HCHS has historically been an all-boys school, nearly no man was an outsider to this. During the war, Tung-Lan Chang was called to serve in southeast Asia as a translator; in the book, many pages are devoted to this. One of the first class of graduates, Chao-Fang Liu, was called up to serve in the Philippines as a medical officer. In 1949, he established the Chongguang Clinic in Tongluo, Miaoli County; this clinic has a strong feeling of southeast Asian style. Another alumnus, Tseng-Yueh Chen of Xinpu, was assigned to work as a medical officer in New Guinea. In his photo album, there is a photo of him with the Indigenous people of New Guinea. The campus of Shinchiku Middle School in around 1940 included not only additional military training, but also a large tank made of paper during school celebrations. There are also photos that depict crawling forward while carrying a rifle. Oshikawa Saburō (押川三郎), who has brought his photos of a visit to Taiwan back to Taiwan from Japan, recalls his father’s recollections:

The military training in athletic meets just consisted of firing blanks, and following a script to attack the enemy’s ranks. However, my father and his classmates felt like this wasn’t interesting enough, so they had a good idea. They used bamboo and cardboard to make models of fighting vehicles, which they attached to their heads to make it more like a real war. They asked for help from a science teacher; they added gunpowder, to make simulated bombs. In the drills, they used electricity to ignite the bombs. The performance was very successful. (Unpublished interview.)

In the Taiwan Daily News (Taiwan Nichinichi Shinpō), there was a report that several dozen students halted their studies to become volunteer soldiers. Students from the 21st class changed into military uniforms to become student soldiers (学徒出陣). Also, when the bomb that ended World War II exploded over Nagasaki, two Shinchiku Middle School alumni, Pai-Ling Su and Shih-Ta Lo, were studying at Nagasaki Medical College. They lost their lives as a result, far from home, their bright futures snuffed out in an instant. It is only through the later generations in Japan and the US supplying stories, documents, and photos of these people and events that we are able to piece together the historical happenings in different places and at different times.

故事四，時代與竹中（II）：白色恐怖下的消失身影

Story 4: HCHS and the Times, Part 2 – Lost shadows of the White Terror



禁書展，展禁書

“Forbidden Book Exhibition; Exhibiting Forbidden Books”

過去，我一直以為在「自由學風」著稱的竹中校園裡，不會發生過學生被帶走的政治事件。直到 2015 年認識了周賢農學長，才開啟了我對戒嚴時期竹中校園的探索。透過展覽來累積竹中的故事，從 2017「破除言論禁忌—鄭南榕與二二八」展覽中加上竹中的「禁書展·展禁書」和「二二八與竹中」。2019 年人權博物館的「言論自由日：噤聲的日常」行動展時，邀請第 5 屆周賢農學長以「青春繫獄獲淬鍊—中學政治受難者」為題分享人生的經歷。他在 1950 年 12 月 2 日因「社會主義青年大同盟案」在教室被憲兵帶離校園，之後被判刑 7 年，這是首位政治受難的學長回到母校。

Previously, I had always thought that on HCHS' vaunted campus of “free learning”, there would never have been political incidents of students being disappeared. It was only in 2015 that I got to know alumnus Hsien-Nung Chou, who initiated my investigations into HCHS during the period of martial law. Through exhibitions, the stories of HCHS have emerged. In 2017's “Breaking Through the Taboos: Nylon Cheng and February 28” exhibition, I added HCHS' “Forbidden Book Exhibition; Exhibiting Forbidden Books” and “February 28 and HCHS”. In 2019, the National Human Rights Museum's “Freedom of Speech Day: Everyday Life When You Cannot Speak” traveling exhibition invited alumnus Hsien-Nung Chou of the 5th graduating class to share his life experiences, on the topic of “Imprisoned Youth Are Tempered: Political Prisoners in High Schools”. On December 2, 1950, because of the Socialist Youth Alliance incident, he was taken away from the campus by military police. He was then sentenced to seven years in prison. He is now the first alumnus who was a political prisoner to return to the school.

2020年臺灣文學館行動展「噤聲的密室--白恐文學讀心術」來到竹中，特別選在12月，70年前學長在校園內被帶走的日子。我們以「消失在教室裡的學長」為題，將幾位1950年代因政治案件而離開校園的校友為對象，讓參觀者可以透過政治案件受難者檔案和資料庫，知道這些學長為何無法在竹中順利畢業？另外，也邀請了張綺君的「尋人啟事」一起展出，它是以新竹的「社會主義青年大同盟案」中黎子松、傅煒亮這個案子為原型，由黎姓老師、傅姓書店老闆和傅姓竹女學生三位主角，受難者的「失蹤」為起點製作尋人佈告，引導觀眾自受難者失蹤的路徑來認識新竹的不義遺址，並看見他們生命的流轉歷程。其中書店老闆即是傅煒亮，他是新竹中學校19回的校友。

In 2020, the National Museum of Taiwan Literature's "The Sealed Room Where No-one Speaks: How to Read White Terror Literature" traveling exhibition came to HCHS. We selected December of that year, 70 years to the day after our elder schoolmate was taken from the campus. On the topic of "The Alumni Who Disappeared from the Classroom", we focused on several HCHS students who were taken from the campus during the 1950s due to political incidents. The viewer can see archives and databases about the victims of political incidents, to learn why these elder students were unable to graduate from HCHS. In addition, we invited a showing of Chi-Chun Chang's Missing Persons. This exhibition uses the prototype of Tzu-Sung Li and Wei-Liang Fu, who were involved in the Socialist Youth Alliance incident in Hsinchu. The three main people featured are Li (who is now a teacher), Fu (who is now the owner of a bookstore) and a student at Hsinchu Girls' Senior High School also surnamed Fu. "Missing persons" posters were created based on the "disappeared" victims, to guide the viewer to understand the legacy of injustice in Hsinchu, and to help the viewer see the turning-points in the victims' lives. The bookstore owner, Wei-Liang Fu, is an alumnus of the 19th class at HCHS.

2022正值竹中創校100週年，之前整理「消失在教室裡的學長」時發現那幾年有好幾位校友因政治因素而無法在竹中順利畢業。我們該如何面對這段歷史？如何讓當年因為政治事件而無法畢業的遺憾可以被彌補？如何找到相關當事人？學校與校友會合作聯繫到周賢農學長和劉家東學長的兒子劉奕祥醫師，在6月1日的75屆畢業典禮中頒發遲來70年的「名譽畢業證書」給他們。這個活動的企畫文案、影片、配音、音樂都是由畢聯會製作完成。而籌備期間疫情肆虐，這件事可以順利完成都是幸運的事。

2022 marked the centenary of HCHS' establishment. When I was organizing "The Alumni Who Disappeared from the Classroom", I discovered that there were several years in which many former students were unable to graduate from HCHS due to political incidents. How do we confront this period in history? How do we make up for the sorrows caused by being unable to graduate due to a political incident? How do we find the people involved? The school and the alumni association have worked together to contact alumnus Hsien-Nung Chou and physician I-Hsiang Liu, son of alumnus Chia-Tung Liu. At the 75th Graduation Ceremony on June 1st, both were awarded with Honorary Diplomas. The plans, video, narration, and music for this event were all produced by the Graduate Student Association. Given that the planning period coincided with the COVID-19 pandemic, that this event was able to be carried out so smoothly was good fortune indeed.



那些年消失在教室裡的學長 展覽

“The Alumni Who Disappeared from the Classroom” exhibition



20220601頒發名譽畢業證書
Presentation of the Honorary Diplomas (2022.06.01)

延伸閱讀

張維卿、張維廉，2021《張棟蘭的傳奇人生》<https://reurl.cc/8eb1Rb>
黃大展，2024年〈說竹中圖書館，不只是圖書館〉，《國家圖書館館刊》113-1期。 <https://reurl.cc/bdN1D3>
說竹中ê故事-100+N續說新竹中學 粉專 <https://www.facebook.com/HCHS.HistoricalGallery/>
名譽畢業證書介紹 <https://reurl.cc/K2OVzp>
頒發名譽畢業證書 <https://reurl.cc/Wb8poO>



小結

Brief Conclusion

這四個故事只是追尋過程中的片段。如今，這些校史故事已不只是存在於粉專或檔案室中，更轉化為高一新生訓練與「跨域、閱讀與行動」的校本課程。

在新生訓練中，我們告訴學生關於學風的養成；在正式課程裡，我們引導學生解析「這些故事是如何產生的？」。我們不只追求知性的認識與情感的連結，更希望學生能從中思考：如何從一個「聽故事的人」，成長為一名具備行動力的「說故事的人」。

These four stories are only scattered glimpses into the course of pursuing the past. Now, these stories from the school's history exist not only on Facebook pages and archives, but have also become part of the "Multidisciplinary, Reading, and Action" school-based curriculum for first-year students.

During Student Orientation, we tell students about where the school's way of doing things came from. In formal classes, we guide students to analyze "how these stories came about". We pursue not only an understanding of knowledge and an emotional connection, but also hope that students will use this opportunity to consider: How can they grow from the "person hearing the stories", to become someone with the power to take action and "tell the stories" themselves?

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找回照片抓住的校史：國立臺北教育大學 校史影像資料庫的建置與詮釋

Rediscovering the school history captured in photos:
Establishment and interpretation of a National Taipei University
of Education school history image database

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省立臺北師範學校六十週年校慶典禮學生進行分列式行進 (1956)

Students marching in a military review march to commemorate the 60th anniversary of what was, at the time of the anniversary, called Taiwan Provincial Taipei Normal School. Photo taken 1956.



國立臺北教育大學為臺灣歷史最悠久之現代公立教育機構之一，其前身可追溯至1895年日本殖民政府設立之芝山巖學堂。1896年，臺灣總督府新設國語學校，承接芝山巖學堂之教育功能，作為殖民統治初期的綜合性教育機構，並於翌年遷入今臺北市愛國西路的校址（現為臺北市立大學博愛校區）。日本統治初期，國語學校肩負培育初等教育教師與提供臺灣人進階教育之雙重任務。1919年國語學校改制為臺北師範學校，逐步發展為專責培育初等教育師資之機構，長期在臺灣教育體系中居於關鍵地位。一百多年來，這所簡稱「北師」的師培機構，歷經多次改制升格，以及師培制度的變革，最後於2005年升格為國立臺北教育大學（簡稱「國北教大」，校址繼承自1927年臺北第二師範學校），在既有的優勢基礎上，逐步轉型成綜合大學。

National Taipei University of Education (NTUE) has one of the longest histories of Taiwan's modern public education institutions. Its roots can be traced back to the Shizangan School, which was established by the Japanese colonial government in 1895. In 1896, the Taiwan Government-General established the new National Language School, which took over the educational functions of the Shizangan School. This then served as an institution of general education during the earliest years of colonial rule. In 1897, the school relocated to its current location; the address on Aiguo West Road in Taipei City is now known as the Bo'ai Campus. During the initial years of Japanese rule, the National Language School shouldered the twin burdens of educating primary education teachers and providing Taiwanese people with advanced education. In 1919, the National Language School was reorganized as the Taihoku Normal School. The school as a whole gradually developed into a dedicated organization for educating primary-level teachers. Ever since, the school has occupied a key position in Taiwan's education system. Over the past century and more, this teacher education institution has seen many reorganizations and enhancements as well as changes in its teacher training systems. In 1927, the normal school was split into two. The original campus came to be called the Taihoku First Normal School, and the spined-out departments became the Taihoku Second Normal School. They merged again in 1943, and today's NTUE campus was the main one. In 2005, it was finally upgraded from its previous college status to become National Taipei University of Education. The university's present campus is still located on the site of the former Taihoku Second Normal School, founded in 1927. Based on its existing strong foundation, NTUE is now gradually transforming into a general university.

過去該校間或出版紀念性質的校史專刊，或是例行性的學校一覽，但作為現代技術的攝影，也在學生、教師、攝影師的掌鏡下，逐步紀錄學校歷史的許多細節，也算一種歷史書寫形式。正如1980年代末相機底片廣告詞「他抓得住我」，國北教大校藏的攝影史料，為後來的校史研究抓住了許多轉瞬即逝的瞬間。

In addition to the commemorative school-history publications and regularly issued school directories that the institution produced from time to time, photography, as a modern technology, has, through the lenses of students, teachers, and professional photographers, progressively recorded many details of the school's past. In this sense, it too may be considered a form of historiography. Just as in the popular "It can capture me!" slogan from Konica photographic film advertisements in the late 1980s, the historical photographic materials kept in NTUE have captured many moments of school history that would otherwise have vanished in an instant.

這些影像反映不同時期主流的影像傳播模式。在攝影技術尚未普及的日本時代，多數照片以紀念冊形式出版，為校務發展和學生畢業留下紀錄。1926年，為因應次年將臺北師範學校分設為第一與第二師範學校，該校曾編印紀念文集和紀念寫真帖，保存早期校友見證的校園生活樣貌。1927年臺北一二師範分立以降，畢業生亦自行編纂紀念冊，但多散存於校友手中，僅少數為國北教大和臺灣歷史博物館收藏。編纂畢業紀念冊的傳統因太平洋戰爭與戰後初期臺灣的政經動盪而中斷，至1950年始恢復編纂，並有系統地被該校收藏。由於戰後北師遲至1986年才編纂《北師四十年》回顧校史。在銜接校史編纂之餘，戰後近三十年間的畢業紀念冊，便成為理解戰後北師歷史的重要依據。

These images reflect the modes of image transmission that have prevailed in different eras. During the Japanese period, when photographic technology was not yet widespread among the general population, most photographs were published in the form of commemorative publications to document school developments and student graduations. In 1926, before Taihoku Normal School was divided into the First and Second Normal Schools, the school published a volume of commemorative essays and another volume of photographic collection. These works preserve campus life as seen through the eyes of its alumni. After the establishment of the First and Second Normal Schools in 1927, alumni of both institutions also compiled their own graduation albums. However, most surviving copies are scattered among private collections; only a small number are preserved in the archives of NTUE and the National Museum of Taiwan History. The tradition of producing graduation albums was interrupted by the Pacific War and the post-war turmoil in Taiwan. Compilation resumed only in 1950, and each year's graduation album was thereafter systematically collected by the school. It was not until 1986 that NTUE compiled *Forty Years of Taipei Normal School*, a retrospective history of the institution. Alongside this continuous effort to document the school's history, the graduation albums produced over the three post-war decades constitute an indispensable foundation for understanding the post-war development of today's NTUE.



師範生於湖山國民學校實習教授唱遊課(1968)

Teachers' college students do internships teaching "Song and Games Class" at Hushan Elementary School. Photo taken 1968.

除畢業紀念冊外，國立臺北教育大學校友中心亦保存大量1950年代以降拍攝之散置照片。這些影像記錄校園中日常與特殊活動，多由學生或教職員拍攝。由於掌鏡者並非專業人士，這批照片中難免有對焦失準、曝光不足、水平傾斜等特徵，但仍是紀錄1960至70年代北師歷史的重要史料。

In addition to commemorative graduation albums, the National Taipei University of Education Alumni Center also preserves a collection of loose photographs taken since the 1950s. These images document both everyday campus life and special events, and most were taken by students or faculty members. Because the individuals behind the camera were not necessarily professional photographers, many of the photographs inevitably exhibit technical shortcomings, such as poor focus, underexposure, or crooked horizon. Nevertheless, they remain invaluable historical sources for documenting the history of NTUE during the 1960s and 1970s.



有鑑於這批影像史料的價值，國立臺北教育大學何義麟教授、德國波鴻魯爾大學莫克莉教授 (Prof. Dr. Christine Moll-Murata)，以及在成大歷史系服務的筆者，一起組成研究團隊，自2023年起著手建置國立臺北教育大學歷史影像資料庫。我們也促成國北教大與柏林國家圖書館 (Staatsbibliothek zu Berlin) 合作，使這批影像史料成為該館CrossAsia平臺數位典藏之一部分。此合作計畫不僅整合影像資料，研究團隊也為兩千多張照片加上中英文雙語學術註釋，以利未來跨領域研究與應用。與柏林國家圖書館的合作，亦確保資料之長期保存，以及對國際學者的可近用性。本計畫並獲蔣經國國際學術交流基金會支持，推動影像之索引建置與註釋整理，使此批珍貴史料得以在數位環境中持續發揮其學術研究與公共應用之價值。

In recognition of the value of these historical materials, Professor I-Lin Ho of NTUE, Professor Christine Moll-Murata of Ruhr University Bochum, and I from the Department of History at National Cheng Kung University formed a research team to work on them. Since 2023, we have been engaged in building a school history image database for National Taipei University of Education. We have also promoted collaboration between NTUE and the Berlin State Library (Staatsbibliothek zu Berlin), incorporating these materials into the library's CrossAsia digital collections platform. This collaborative project has involved more than the collection of image data. Our research team has also prepared Chinese- and English-language scholarly annotations for more than two thousand photographs, with the aim of facilitating future multidisciplinary research and applications. Through our partnership with the Berlin State Library, these materials can be preserved over the long term and made more accessible to scholars around the world. The project has further received support from the Chiang Ching-kuo Foundation for International Scholarly Exchange for the creation of an image index and the organization of annotations. As a result, these valuable historical materials can continue to play an important role in academic research and public engagement within the digital environment.



師範生於內湖國民學校實習，擔任放學導護 (1968)

Teachers' college students do internships at Neihu Elementary School, acting as after-school crossing guards. Photo taken 1968.



六十二級音樂組邱月榮於畢業鋼琴演奏中彈奏佐藤榮作總理贈琴 (1973)
Yueh-Jung Chiu, class of 1973 graduate of the Music section, gives a graduation piano performance
on a piano donated by Japanese Prime Minister Satō Eisaku. Photo taken 1973.

在執行計畫的三年間，研究團隊將大量時間精力為每一張照片撰寫註釋。2000年代中期，國北教大校友中心已做過數位化與簡單的說明。雖然只有概略的年份和幾個字的短語，但它們仍然為研究團隊提供寶貴線索。此外，研究團隊熟悉臺灣教育史，能夠從照片的情境、人物、衣著，甚至是背景中無意間入鏡的文字，解讀照片所記錄的事件，為每一張照片撰寫註釋。光是中文註釋，近三千張照片就寫了六萬六千字以上的內容。

Over the three years of this project, the research team devoted a considerable amount of time and effort to preparing annotations for every photograph. In the mid-2000s, the NTUE Alumni Center had already digitized the materials and provided brief descriptions, though these were generally limited to a year and a few words of explanatory text. Even so, these preliminary descriptions offered valuable clues for further investigation. In addition, our familiarity with the history of education in Taiwan enabled us to draw upon details visible within the photographs — including locations, individuals, clothing, and even incidental writing appearing in the background— to identify and explain the situations and events depicted. On this basis, we prepared annotations for every image in the collection. For approximately 3,000 photographs, the Chinese annotations alone amounted to more than 66,000 Chinese characters.

成大歷史系博士生賴俊諺是考證照片註釋的重要角色。他畢業於國北教大社發系，碩士就讀臺師大臺史所，碩士論文研究日本時代的校園規劃理念，2024年進入成大歷史系就讀博士班，繼續研究臺灣教育史。就讀國北教大期間，賴俊諺積極參加學生社團活動，曾經是學生會和書法社幹部。這些經驗讓他不只能提供內部人士的觀點，也能透過學長姐的人脈，問到四十多年前學生社團活動的細節，將這些被忽視遺忘的經驗，透過照片與註釋流傳給未來的研究者。

NCKU History Department PhD student Chun-yan Lai played a critical role in verifying the annotations for the photographs. A graduate of the Department of Social and Regional Development at NTUE, he later completed his master's degree at the Graduate Institute of Taiwan History at National Taiwan Normal University. His master's thesis examined concepts of campus planning during the Japanese period. In 2024, he joined the Department of History at National Cheng Kung University to pursue his doctoral studies, continuing his research on the history of education in Taiwan. During his time at NTUE, Mr. Lai was actively involved in student affairs, serving as an officer in both the Student Association and the Calligraphy Club. These experiences provided him not only with an insider's perspective on campus life but also with connections to older alumni who were able to clarify details of student activities from more than forty years ago. These experiences allowed him not only to provide an insider's perspective but also, through alumni networks, to recover details of student association activities dating back more than four decades. By means of photographs and accompanying annotations, he has passed on these neglected and forgotten experiences to future scholars and researchers.

作為國際合作計畫，本資料庫從一開始就決定要有中英文雙語的註釋，讓國際研究者能夠進一步使用這批歷史資料，刺激多元觀點，發展出更多更廣的研究成果。因此，將中文註釋翻譯成英文，就是不可或缺的過程。但翻譯本身就是極具挑戰的工作，他不只是語言的轉換，也涉及文化的對應，還要考慮不熟悉臺灣語言、文化、歷史、社會脈絡的讀者，是否能接收到研究團隊從每張照片解讀出來的資訊。

Given the international nature of this collaboration, we decided from the outset that the database should include annotations in both Chinese and English. This would enable international researchers to make fuller use of these historical materials and encourage a wider range of perspectives, thereby fostering broader participation in research. To achieve this goal, translating the Chinese annotations into English was an indispensable step. Translation, however, is itself a highly challenging undertaking. It involves far more than simply converting one language into another; it also requires navigating issues of cultural barriers. Translators must consider readers who may be unfamiliar with Taiwan's languages, culture, history, and social contexts, and determine whether such readers can fully understand the information conveyed through the research team's interpretation of each photograph.

執行翻譯的成員是波鴻魯爾大學東亞學部的碩士生方蕾靜 (Regine Fast)。他在大學期間主修中文和英文，也曾以交換學生身分來臺學習。目前他繼續以這兩種語言作為專長科目攻讀教育碩士，有足夠的語言能力進行翻譯工作。為了翻譯照片與中文註釋的文化面向，他也額外下了許多工夫研究臺灣的政治與社會，特別是1960年代至1980年代戒嚴時期，連現在的臺灣人都已經淡忘，卻如實保留在歷史照片中的細節。這樣的工作體現了「翻譯即研究」，這個在國際漢學研究中相當重要的學術傳統。唯有透過研究充分理解雙方的語言和文化，才能判斷正確合宜的翻譯。

The team member responsible for the translation was Regine Fast, a master's student in the Department of East Asian Studies at Ruhr University Bochum. During her undergraduate studies, she majored in both Chinese and English and also spent time in Taiwan as an exchange student. She is currently pursuing a master's degree in education with a focus on these two languages, providing her with the linguistic expertise necessary for translation work. In order to translate the cultural dimensions of the photographs and their Chinese annotations, she devoted considerable effort to researching Taiwanese politics and society, particularly during the martial law era and the decades from the 1960s to the 1980s. Details that have long faded from public memory in Taiwan are often preserved within these historical photographs. Her work demonstrates the principle that "translation is research" and reflects a scholarly tradition of great significance within international Sinology. Only through careful study of both the source and target languages and cultures can a translator determine the most accurate and appropriate rendering of a text.

爲照片註釋的過程，也絕非「看圖說故事」和「逐字逐句如實翻譯」那樣簡單。爲了討論照片詮釋和翻譯，研究團隊每個月固定舉行密集線上會議，在一週間連續三至四日，進行每日兩小時的線上會議，逐筆討論照片內容和中英文註釋。在討論過程中，有幾個例子可以說明研究團隊字斟句酌所花費的精力。

The process of annotating and translating the photographs was by no means a simple matter of “writing what one sees” or “translating word for word.” To discuss the interpretation and translation of the images, our research team held intensive online meetings on a monthly basis, typically meeting three to four days per week for two hours each day. During these sessions, we examined the photographs one by one, discussing both their Chinese and English annotations in detail. A number of illustrative cases emerged that reveal the meticulous care with which the research team weighed every word choice and sentence formulation. These examples demonstrate the considerable effort required to produce accurate and meaningful annotations for the collection.

例如每年學校固定舉辦的「教孝月」，我們勉強譯爲Filial Piety Month，因爲四維八德的「孝」，傳統的英文翻譯就是filial piety，但「教」就不得不省略。1970年代臺灣面臨國際孤立的危機，處處都可見「自強」的標語。這個詞我們選擇直譯爲self-strengthening，讓讀者有線索去找出這個詞的時代意義。

For example, every year the school held a regular event known as jiaoxiaoyue教孝月. We ultimately translated this as “Filial Piety Month”, though not without hesitation. One reason is that xiao 孝, one of the traditional Four Cardinal Principles and Eight Virtues, is commonly rendered in English as “filial piety”. However, this translation omits the character 教, which may be understood as referring to education, teaching, or moral instruction. Another example concerns the term ziqiang 自強, a slogan that appeared widely throughout Taiwan in the 1970s, when the country was confronting increasing international isolation. We chose to translate this term as “self-strengthening”, thereby providing readers with a clue to the historical and ideological significance the phrase carried in its contemporary context and enabling them to pursue further inquiry into its meaning.



林玲珠老師擔任音樂本位能力教學研究會講師(1982)

Teacher Ling-Chu Lin serving as instructor to the Standard Musical Ability Education Research Society. Photo taken 1982.

此外，針對臺灣教育現場的常見事物，在英文中找不到在語義和文化上相應的詞彙。我們將「壁報」譯成poster，但英文指涉的範圍顯然大得多。戒嚴時期學校裡一定會出現的教官，雖然可以翻譯成military officer，但這個翻譯無法凸顯教官作為軍人在教育體系中的角色，因此我們翻譯成military training instructor。至於教官的軍人身分，就留給他身穿的軍服來說明。又如我們將國內訪客稱為「來賓」，國際訪客稱為「外賓」，可是這兩個詞的英文都是guest。或許「外賓」可以翻譯成foreign guest，但將本國來賓翻譯成domestic guest又很奇怪，只得保留guest。以上舉隅，就足以說明資料庫的建置工作，研究團隊必須不斷在翻譯的系統性、一致性，以及符合中文與英文語言習慣等等難以相容的要求中協調、妥協，以找出最適合的中英文註釋。

Another challenge we encountered was that many everyday features of Taiwanese educational life have no direct cultural or linguistic equivalents in English. For example, we translated bibao壁報 as "poster", but in English this term encompasses a much broader range of meanings than the original. During the martial law period, every school was required to have jiaoguan 教官. Although this term can be translated literally as "military officer", such a translation fails to convey the specific role that military personnel played within Taiwan's educational system. We therefore chose to translate the term as "military training instructor". The fact that these individuals were members of the armed forces was left to be conveyed by the military uniforms visible in the photographs themselves. Another example concerns the distinction between laibin 來賓 and waibin 外賓. In Chinese, the former refers to guests from within the country, while the latter refers to guests from abroad. In English, however, both are commonly rendered simply as "guest". While waibin might be translated as "foreign guest", translating laibin as "domestic guest" would sound highly unnatural. Consequently, we rendered the latter simply as "guest". These examples illustrate how, in the process of building a historical materials database, the research team was continually required to balance and negotiate between competing demands for systematicity, consistency, and adherence to conventional usage in both Chinese and English, all in pursuit of the most appropriate bilingual annotations.

近年在各領域頗受重視的人工智慧，對我們撰寫註釋也有幫助。由於我們的國際合作團隊，所有成員都不是英語母語者。即使大家的英文都有極高造詣，還是會遇到沒有十足把握的地方。負責中譯英的方蕾靜會使用人工智慧來確認較難字詞的翻譯是否正確，以及建議更流暢的英語表達方式。但他也謹慎對待人工智慧建議的句子。除了人工智慧不只可能出錯，我們也在乎譯文的一致性，以及放在此脈絡是否恰當。

Artificial intelligence (AI), which has attracted considerable attention across many fields in recent years, also proved helpful in the preparation of the annotations. As this was an international collaborative project, none of the team members were native speakers of English. Although all of us possessed a high level of proficiency in the language, there were still instances in which we lacked complete confidence in particular expressions or terminology. Ms. Fast, who was responsible for translating the annotations from Chinese into English, used AI tools to verify the accuracy of translations for some especially challenging terms and to explore more natural and fluent ways of expressing ideas in English. At the same time, she approached AI-generated suggestions with considerable caution. AI translations, for example, may not always accurately distinguish between singular and plural forms, since Chinese does not usually mark this distinction explicitly. Therefore, we often needed to refer to the photographs themselves during the translation process in order to determine the most accurate translations of the photo titles.

目前國北教大校史照片資料庫的建置計畫已到了收尾階段。作為歷史研究者，不禁會思考，當現在的努力成為未來回顧的成果時，以後的人會如何看待我們的業績？我想這個資料庫計畫，應該會被歸類為「數位人文」(digital humanities) 的成果吧。但在每個數位人文計畫的背後，總有許多基礎、關鍵，卻又無人聞問的辛苦工作，被數位人文光鮮的大旗給掩蓋。這次建置資料庫累積的解讀和翻譯經驗，我們的研究團隊致力於解讀傳遞到我們面前的史料，並且跨越語言文化邊界，以期在未來的國際臺灣研究中，提供一部分紮實可靠的研究基礎。這樣的經驗，也在數位人文和人工智慧的風潮中，提醒學界採訪、解讀、翻譯，仍然是無法被電腦取代的基本能力。

The project to establish the NTUE school history image database has now entered its final stages. As a historian, I cannot help but wonder how future scholars will evaluate our efforts once they, too, become part of the historical record. I regard this database as a digital humanities project. Yet behind every digital humanities initiative lies a vast amount of foundational work that is essential but often overlooked: painstaking tasks that are rarely discussed, little understood, and highly labor-intensive. Such efforts are easily obscured beneath the prominent banner of digital humanities. Through the processes of annotation and translation that accompanied the creation of this database, our research team has dedicated itself to interpreting and transmitting the historical materials before us. By crossing linguistic and cultural boundaries, we hope to provide a solid and reliable foundation for future international research on Taiwan. Amid the current enthusiasm for digital humanities and artificial intelligence, this experience serves as a reminder that fieldwork, interpretation, and translation remain fundamental scholarly skills that no computation device can fully replace.

從「沉默的石頭」到「會說話的校史」： 學生策展中的物件轉譯與文化再發現

From “Silent Stones” to “School History that Speaks” : Object reinterpretations and cultural rediscoveries in student-curated exhibitions

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圖片來源：國立中興大學

Photo source: National Chung Hsing University

前言：當校史不再是官方敘事

Foreword: When school history is no longer the official narrative

隨著高等教育逐漸強調跨域學習與實踐導向教學，策展 (curation) 已從博物館專業領域延伸至教育場域，成爲一種結合研究、敘事與空間設計的整合性學習方法。相較於傳統以知識傳授爲主的教學模式，策展教學強調學生在真實情境中進行問題解決與知識轉譯，透過展示行動將抽象知識轉化爲具體文化經驗。

在大學校園中，校史館往往承載著機構記憶的保存功能，透過文獻、影像與實體物件，呈現學校發展的歷史軌跡。然而，這類展示多半以時間序列或重大事件爲主，強調資訊的完整性與歷史的正確性，卻相對缺乏與當代觀者之間的連結。對多數學生而言，校史館並非日常經驗的一部分，而是一個「知道存在但不一定進入」的空間。

As higher education has come more and more to emphasize multidisciplinary learning and practically-oriented pedagogy, curation has extended from a specialty within the museum field to enter the education domain. Curation is an integrative learning method that combines research, narrative, and spatial design. Unlike traditional forms of pedagogy (which primarily consist of transmitting knowledge), curation-based pedagogy instead emphasizes students doing problem-solving and knowledge transformation within real-life situations. The act of curating an exhibition transforms abstract knowledge into concrete cultural experience.

On a university campus, the university history museum tends to carry out the function of preserving institutional memory. Through documents, images, and physical objects, the museum portrays the historical trajectories of the school's development. These types of exhibitions tend to be arranged chronologically or in terms of major events; they emphasize information integrity and historical correctness. However, they also tend to lack a connection to the contemporary viewer. For most students, a school history museum is not part of their everyday experience. Instead, it's a space that they 'know exists but probably don't go to'.

然而，校園中其實充滿了各式各樣的文化物件：石碑、雕塑、紀念裝置與公共藝術。這些物件長期存在於日常生活場域之中，卻往往未被視為具有文化意義的展示內容。它們既非典型典藏品，也未被納入完整敘事系統之中，因而成為一種「被看見卻未被理解」的存在。

在此背景下，由國立中興大學「文化建築與空間策展」研究所課程所發展之《說石話，形不行？——石碑與藝術品的校園傳說》展覽嘗試以學生為策展主體，從學生視角探索校園故事，重新觀看這些被忽略的物件。透過策展的過程，這些原本沉默的石頭，不再只是環境的一部分，而成為能夠被閱讀、被詮釋、甚至「說話」的文化文本。

However, a variety of cultural artifacts exist within a campus: Stone stelae, sculptures, commemorative installations, and public art. Such artifacts exist for long periods of time within everyday living spaces, but they are rarely considered for exhibition as objects of cultural significance. Such objects are not typical components of a museum collection, and are not included within the overall narrative system. As a result, they become presences that are 'seen but not understood'.



展覽主視覺海報
Primary poster for the exhibition.

Given this background, the “Who Is Talking? Storytelling Stones and Campus Artworks” exhibition was developed by students in the “Cultural Architecture and Spatial Curating” course at National Chung Hsing University’s Graduate Institute of Library and Information Science. The exhibition’s name in Chinese is “說石話”, literally “to speak what the stones have to say” or “speaking stone stories”, but this is also a pun for “to tell the truth”. This exhibition attempts to position students as the curatorial subjects, using students’ perspectives to explore campus stories and re-envisioning often-ignored cultural objects. Through the curation process, stones that were originally silent become no longer background pieces of the environment, but rather cultural texts that can be read, interpreted, and can even ‘speak’.

從物件到故事：策展作為轉譯行動

From object to story: Curation as an act of reinterpretation

本展覽以校園中約十二件石碑與公共藝術為核心，這些物件原本分散於校園不同角落，並未形成整體性的文化敘事。學生在策展初期進行田野觀察與資料蒐集，逐步發現這些物件背後所承載的歷史背景、人物關係與象徵意義。

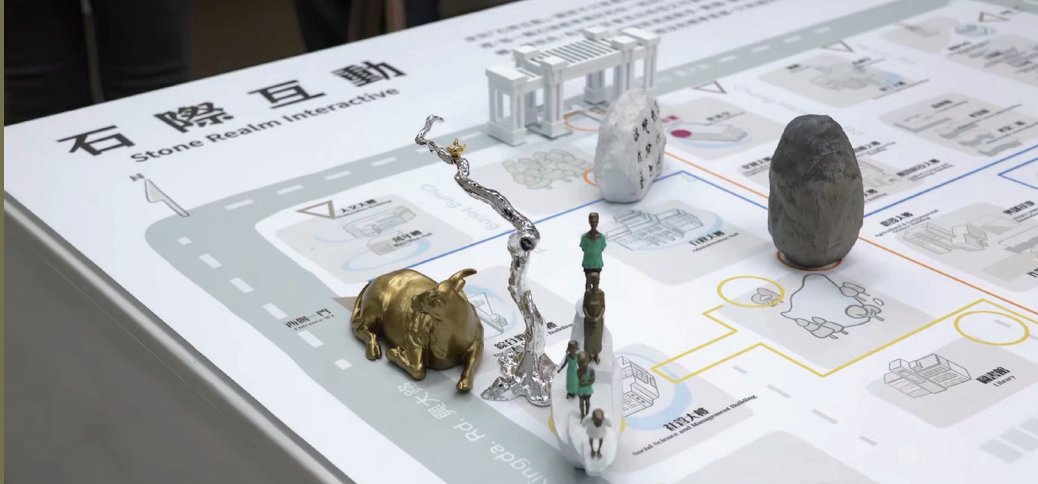
這樣的過程，其實是一種「從物件到敘事」的轉譯行動。當學生透過腦力激盪與環境觀察，決定共同策展主題後，開始重新閱讀這些石碑時，他們不再只是辨識其材質或形式，而是試圖回答：這個物件為何存在？它代表誰？它在什麼歷史情境下被設置？

更重要的是，學生並未停留在資料整理的層次，而是進一步將這些資訊轉化為敘事。例如，有些石碑被轉譯為「角色」，以第一人稱的方式講述自身故事；有些則透過諧音與幽默語言，拉近與觀眾之間的距離。這種敘事策略，使原本帶有距離感的歷史物件，轉化為具有情感與想像空間的文化內容。同時，以卡通形式建構展覽故事主角，具備展品親民形象，亦讓歷史與藝術史料背景更容易被閱讀與理解。

This exhibition centered on approximately 12 stelae (stone tablets) and public art installations on the school campus. These objects are scattered in various corners of the campus, and did not originally form a coherent narrative. During the initial stages of curation, students performed field observations and data collection. They gradually discovered the historical backgrounds, personal relationships, and symbolic meanings carried by these objects.

This process is in fact an act of reinterpreting, 'from object to narrative'. When students use their brainstorming and environmental observations to decide on a shared curation theme, and when they begin to read the stelae anew, they are no longer only recognizing the material or form of the objects, but attempting to answer questions: Why do these objects exist? Who do they represent? In what historical circumstances were they established?

More importantly, the students do not then stop at the data organization phase. Instead, they take a further step by transforming this data into narrative. For example, in the present exhibition, some of the stelae were reinterpreted as 'characters', telling their own stories in a first-person format. Through puns and other humorous wording, other stelae were made more approachable for the viewer. These kinds of narrative strategies have transformed historical objects – which once carried a sense of distance from the viewer – into cultural contents imbued with space for emotion and imagination. Using cartoons to construct the main characters in the exhibition stories also lends the exhibited items approachable forms, helping the backgrounds of history and artistic materials to be more easily read and understood.



模型於展場校園地圖

Exhibit models on the campus map within the exhibition space.

展示作為敘事：空間與觀看方式的改變

Exhibit curation as narrative: Changes in spaces and ways of seeing

在展示設計上，本展覽並未將物件單純陳列，而是透過動線與空間配置，建構一種「觀看的路徑」。觀眾在移動過程中，不只是接收資訊，而是逐步進入一種敘事情境。

此外，展覽亦延伸至校園空間本身，透過地圖任務與集章活動，引導觀眾走出校史館，重新走訪校園中的石碑與藝術品。這種設計使展示不再侷限於館內，而是擴展為一種空間經驗，讓校園本身成為展示的一部分。同時，部分展示亦結合數位工具，如12件雕塑品及石碑藉由3D模型與掃描技術，縮小原始尺寸，並且在展場設置校園地圖，使師生及觀眾能以不同方式接近物件，感受自己在「現場」與文物對話的情境。再藉由對照校園位置進行集章活動，親臨設置現場感受石頭真正的「存在」。這種多元媒介的運用，不僅提升展示的可近性，也讓物件不再受限於單一觀看形式。

In terms of design, this exhibition did not merely arrange objects for viewing. Rather, through design of traffic flows and spaces, the students created a “viewing pathway”. Through the process of moving through the exhibition, the viewer not only receives information, but gradually enters a narrative context.

In addition, the exhibition also extends into the space of the campus itself. Through mapping missions and stamp collection activities, the public are guided to enter the wider campus. They rediscover the stelae and artworks located on the campus. This form of exhibition curation, then, does not restrict itself to the museum alone; rather, it expands into a form of spatial experience, making the campus itself part of the exhibition. Part of the exhibition also integrated digital technology, such as 3D-printed models and scanning technologies applied to 12 sculptures and stelae. When the objects are printed at miniature scale and then placed on a map of the campus grounds within the exhibition, then teachers, students, and members of the general public gain a new way to approach the objects; they can sense themselves being in conversation with the objects, in person. By engaging in a stamp collecting activity based on campus locations, viewers can feel the true ‘presence’ of the stones. Employing multimedia in this way not only heightens the approachability of the exhibition but also helps the objects to no longer be restricted to a single form of viewing.

策展實踐歷程：從學習者到詮釋者

The practice and process of curation: From student to interpreter

在本次策展過程中，學生不再只是學習知識的接受者，而成為展示內容的建構者。這樣的轉變，是策展教學最重要的意義之一。

傳統課程多以報告或考試作為學習成果，而策展則要求學生將研究轉化為公共展示。這意味著學生必須思考的不只是「內容是否正確」，還包括「如何讓他人理解」。在這個過程中，學生需同時面對資料分析、敘事建構與視覺設計等多重任務。學生透過與物件互動，不僅理解其歷史背景，也學會如何提出問題、建立觀點並進行詮釋。

同時，教師角色亦產生轉變。教師不再是提供答案的權威，而是引導學生思考的方法提供者。在策展過程中，教師透過討論與回饋協助學生修正敘事方向，使策展成為一種共同建構的過程。

因此，在本課程教學過程中，將學生分為「研究組」、「設計組」、「宣傳組」，每組三位學生，各組共同讓展覽從零開始到累積想法與素材，並各司其職肩負其對應之策展任務，藉此學習博物館中不同專業及分工。

Through the process of curating this exhibition, students became no longer just passive recipients of learned knowledge. Instead, they became active constructors of exhibition contents. This transformation is one of the most important meanings within curation pedagogy.

Traditional courses tend to use reports and tests as the learning outcomes. Curation, instead, requires that students transform their research into public displays. This implies that students must consider not just “is the content correct?” , but also “how do I make sure someone else can understand it?” Through this process, students must simultaneously confront data analysis, narrative construction, visual design, and other tasks. Through their interactions with an object, students not only come to understand its historical background, but also learn how to pose questions, establish perspectives, and engage in interpretation.

The role of the instructor undergoes a similar transformation. The instructor is no longer the authority who provides answers; instead, the instructor becomes a provider of guidance and ways to think. During the curation process, the instructor uses discussion and feedback to assist students in modifying their narrative directions, causing curation to become a process of collective construction.

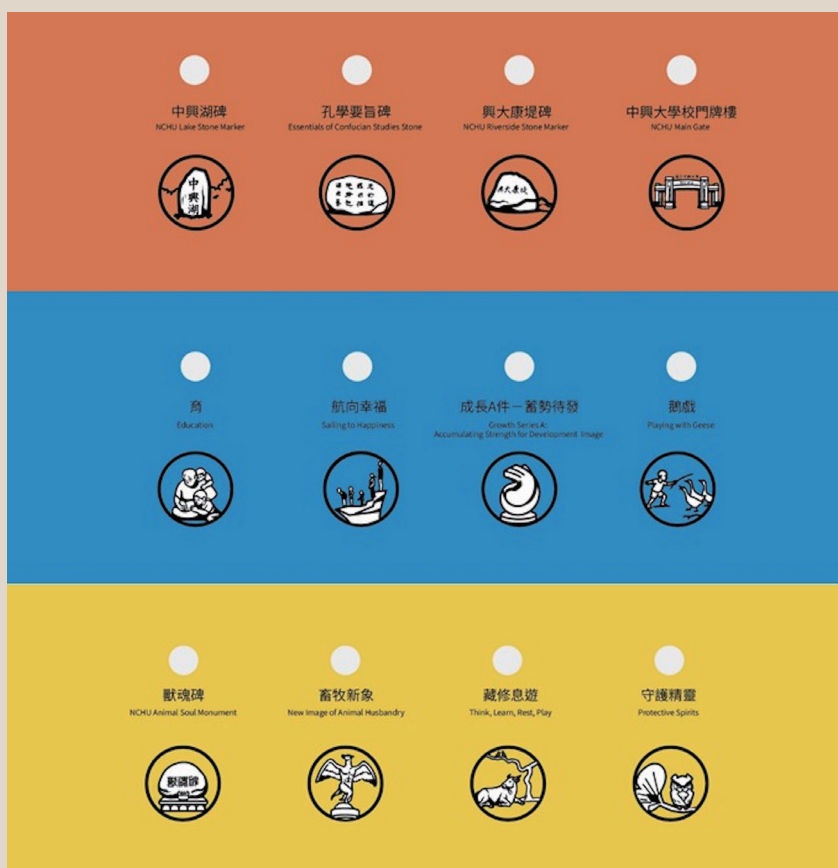
For these reasons, during this course, the students were divided into three groups: Research; Design; and Education. Each group had three students. Each group collectively helped the exhibition start from scratch to accumulate ideas and materials, while each group also took responsibility for their specific curatorial mission. Through this, the students learned different specialties and divisions of labor within the museum.

A. 共同主題建構：從物件到敘事

本展覽以校園中十二件石碑與公共藝術為核心，這些物件原本多被視為環境裝置而非文化文本。學生透過觀察與資料蒐集，重新理解其歷史與象徵意義，並以「說石話」為概念，將物件轉化為具有敘事性的展示內容。此過程體現物件導向學習中由感知到詮釋的轉化。

A. Collective theme construction: From object to narrative

This exhibition centered on 12 stelae and public art installations on the school campus. These objects were originally seen as environmental installations and not as cultural texts. Through observations and data collection, the students gained a new understanding of these objects' histories and symbolic meanings. The concept of "saying what the stones have to say" transforms objects into exhibit contents that possess narrativity. This process embodies the transformation from sensing to interpreting within object-oriented learning.



十二件展品設計開發之展場互動印章

The 12 interactive stamps developed as part of designing the exhibition.

B. 研究組：敘事轉譯與文本建構

研究組針對這十二件展品進行史料蒐集，分類成「石碑」、「教育」、「動物」三大議題作品。從校史資料、公文檔案、新聞媒體等來源彙整內容，進一步將歷史資料轉化為展示語言，涉及資訊篩選與敘事重組，將展品中最有吸引人的內容帶出，作為延伸互動的素材。部分展示採用擬人化與故事化策略，使石碑具備情感與角色，強化觀眾連結。

B. Research group: Narrative translation and textual construction

The Research group engaged in collecting historical materials for the 12 exhibited objects. The objects were divided into three main topics: Stelae; Education; and Animals. From school history materials, public archives, news reports, etc., the group organized content, then further transformed historical materials into exhibition phrasing. This touched on information selection and narrative reconstruction; the students brought out the most enticing aspects of the exhibited objects, to serve as the source for extensive interaction. Part of the exhibition adopted anthropomorphism and narrativization to imbue the stelae with emotions and character, thus strengthening the connection to the viewer.



覽現場之十二件展品介紹展牆

Wall posters within the exhibition space introducing the 12 objects.

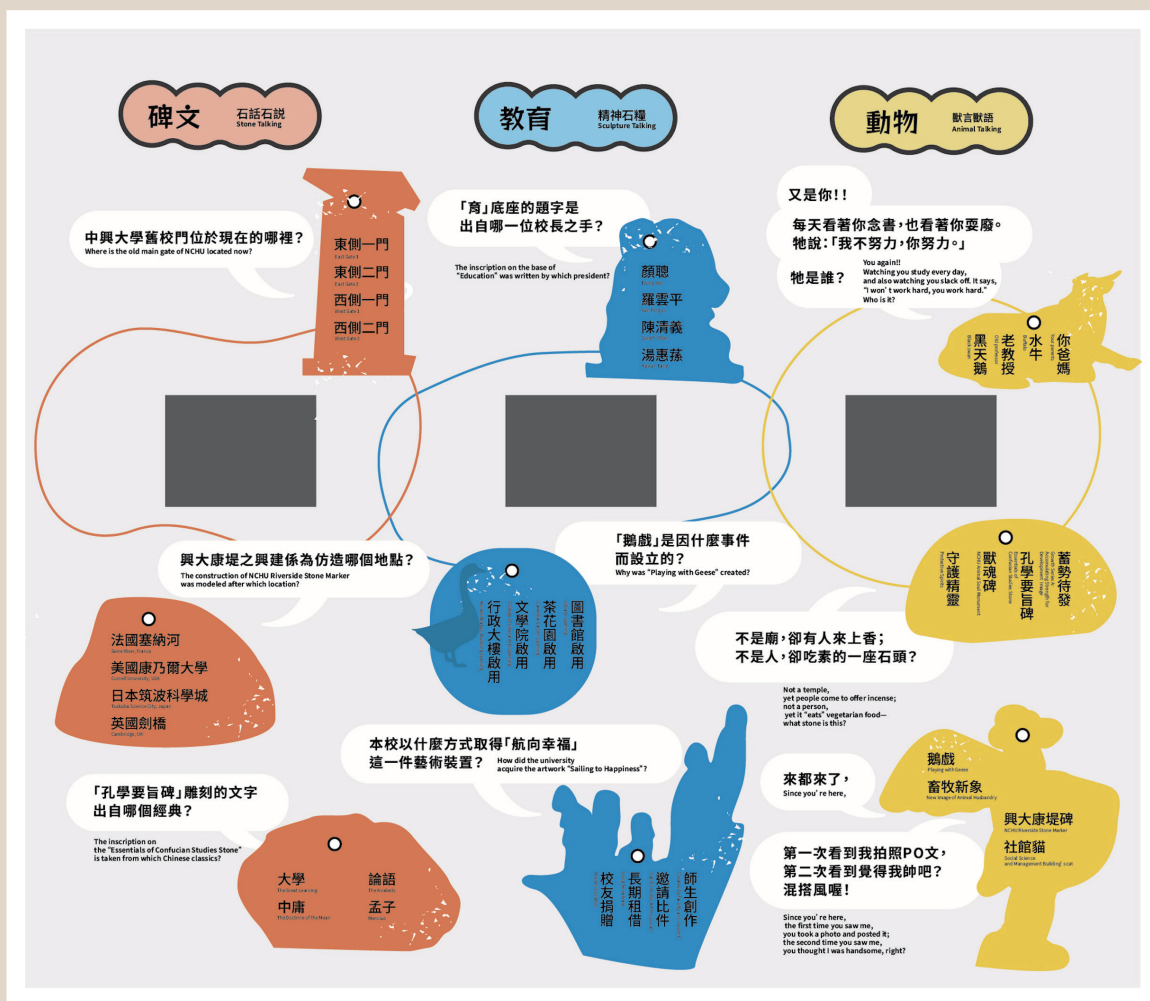


C. 設計組：空間設計與展示互動

設計組同時肩負視覺與空間設計，在色彩計畫以顯明的色彩區分出十二件展品的屬性與類型，發展出具有活力及智慧的角色，串連十二件展品的故事。在展場設計上，學生重新配置校史館參觀動線，使展示形成敘事結構，將展場延伸至校園環境中，讓校史館特展空間不僅是容器，更成為敘事的一部分，使觀眾在移動中逐步理解展示內容。

C. Design group: Spatial design and exhibition interactivity

The Design group was responsible for visual and spatial design. In their color planning, they used bright colors to distinguish the 12 objects' characteristics and types. They developed characters with vitality and intelligence to connect up the 12 exhibition objects' stories. Looking at exhibit space design, the students redeployed the museum's traffic flows, to lend the exhibition a narrative structure. They extended the exhibition out into the wider campus environment, making the school history museum space not just a container, but a part of the narrative. This helped viewers gradually build up understanding of the exhibition contents as they moved through the space.



展場色彩計畫及視覺元素設計
Exhibition space color planning and visual element design.

D. 宣傳組：學習轉化與能力發展

宣傳組同學任務含括實際石碑與藝術品影像資料庫建構，媒體宣傳、推廣活動，剪輯影片作為社群媒體素材，規劃互動遊戲及數位推廣。並且延伸至360度環景拍攝，學習Matterport環景拍攝及後製編輯，讓展覽參觀從線下到線上，並以數位形式永續保存在網際網路。透過策展歷程，學生從知識接收者轉變為詮釋者，並發展批判思考與跨域整合能力。

D. Education group: Transforming learning and developing abilities

The Education group's missions included: Creating an image database about the actual stelae and artworks; media publicity and promotion events; editing videos for use in social media; and planning interactive games and digital promotion. This also extended to include 360 °environmental photography; the students learned to use Matterport environmental photography and post-processing/editing. This helped the exhibition be viewable not just offline, but online as well; and it allowed the exhibition to be preserved sustainably and digitally on the internet. Through their experience of curating the exhibition, the students were transformed from recipients of knowledge into interpreters of it. They also developed their critical thinking and multidisciplinary integrative abilities.



展覽延伸之社群媒體宣傳介面及素材

Social media publicity interfaces and materials extended from the exhibition.

重新理解校史：從官方敘事到多元觀看

Re-understanding school history: From official narratives to diverse observers

本展覽最重要的意義，在於重新開啟對「校史」的理解方式。傳統校史多強調制度、事件與重要人物，呈現一種較為單一的歷史敘事。然而，透過學生策展，校史開始呈現出更多元的面向。

從第一展區「說石話」介紹十二件展品基本資料，搭配互動印章與校園地圖，深化觀眾對於展品的校園位置與設置原因。接著第二展區「我石誰」則以互動問答引發十二件展品相關延伸知識興趣，第三展區「石際傳說」則挑選三件主要展品的深度故事，讓觀眾有機會探索更多面向的敘事脈絡。展場中間的「石際互動」則是縮小3D列印模型的地圖任務，可探討思考校園環境與展品之關係，讓人、物與環境產生更多樣的對話。

A critical meaning behind this exhibition lies in reimagining the modes of understanding a 'school history'. A traditional school history tends to emphasize systems, incidents, and VIPs. It embodies a singular historical narrative. However, through student curation, more diverse aspects of school history emerge.

The first section of the exhibition, titled "Speaking Stone Stories", introduces basic information about the 12 exhibited items. This is combined with interactive stamps and a campus map, to deepen the viewer's understanding of the objects' positions on campus, and why they were installed. The second section, titled "Who Am I, Stone?", uses interactive question-and-answer to guide the viewer to become interested in extending their knowledge about the 12 objects. The third section, "Legends of the Stone Realm", provides deeper stories for three selected objects, giving the viewer an opportunity to explore more aspects of the narrative context. The "Stone Realm Interactive" section within the exhibition presents a map mission via miniature 3D-printed models. This encourages viewers to think about the relationships between the campus environment and the exhibited objects, creating more diverse dialogues between people, objects, and the environment.



展場透過Matterport環景拍攝技術保留於線上

The exhibition is preserved online via Matterport environmental photography technology.

因此，展覽中的石碑與公共藝術，不再只是紀念物，而成為日常生活的一部分。它們所承載的，不只是過去的歷史，也包括當下的觀看與未來的想像。這種轉變，使校史從「被保存的過去」轉化為「持續生成的文化」。本展覽正體現了這種觀點：當學生介入策展，校史不再是固定的內容，而是一種可以被重新詮釋的文化實踐。

As a result, the stelae and public art installations in this exhibition are no longer mere memorials. They have instead become parts of everyday life. What they carry is not just history that has passed us by, but also contemporary observations and future imagination. This sort of transformation causes school history to transform from 'a preserved past' into 'continuously generated culture'. This exhibition embodied precisely this perspective: When students become involved in curation, school history is no longer staid content, but a cultural practice that is interpreted anew.

展示作為敘事：空間與觀看方式的改變

Exhibit curation as narrative: Changes in spaces and ways of seeing

「說石話，形不行？」不僅是一個展覽，更是一種教學實驗。透過策展，學生學會如何將知識轉化為敘事，如何讓物件產生意義，並如何與觀眾進行溝通，在這個過程中，校史館不再只是展示空間，而成為學習發生的場域；校園中的石碑與藝術品，也不再只是背景，而成為文化理解的入口。當石頭開始「說話」，改變的不只是物件本身的意義，更是我們觀看校園、理解歷史與參與文化的方式。

"Who Is Talking" is not only an exhibition; it is also a pedagogical experiment. Through curation, students learned how to transform knowledge into narrative, how to imbue meaning in objects, and how to engage in dialogue with viewers. Through this process, the school history museum became not just an exhibition space, but a domain where learning occurs. Stelae and artworks on the school campus became not just backdrops, but entry points for cultural understanding. When the stones begin to "speak", what changes is not just the meanings of the objects themselves, but also the ways in which we view the campus, understand history, and participate in culture.



展覽現場師生觀展熱烈討論
校園展品位置及背景

Students and teachers within the exhibition space engage in spirited discussion about the locations and backgrounds of the objects on the campus.

Reflection on the Exhibition and Lecture at NCKU: Reconsidering “Kata (型)” Beyond Boundaries

成大博物館展覽與講座反思：重新思考「型 (Kata)」之跨界



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The opportunity to contribute this reflection to Tamarind, the magazine of the NCKU Museum, is both an honor and a deeply meaningful occasion for me. My involvement with National Cheng Kung University (NCKU), particularly through the exhibition “型心身一如臺日協作展” and the accompanying lecture, has been an experience that extends far beyond academic exchange. It has become a site of genuine intellectual encounter, cultural resonance, and methodological exploration. I would first like to express my sincere gratitude to Dr. Chen and the entire curatorial and organizational team at the NCKU Museum, whose dedication, insight, and openness made both the exhibition and the lecture possible. Without their sustained effort—through planning, dialogue, and careful execution—this collaboration could not have taken shape in such a rich and meaningful way.

很榮幸能有機會為成大博物館的刊物《羅望子》寫下這篇文章，這對我有格外深厚的意義。回顧和成功大學博物館「型—心身一如 臺日協作展」策展過程與展覽講座的合作經驗，那感覺已遠超過一般的「學術交流」。對我而言，那是一次真正意義上的思想交會、文化共鳴以及對方法論的探索。首先我想感謝陳佳欣副研究員，還有成大博物館整個策展跟行政團隊。因為各位積極的投入、敏銳的洞察力，以及開放的態度，讓這場展覽和講座得以實現。如果不是大家在規劃、溝通、以及執行細節上持續磨合，這場跨國協作絕對無法以如此豐富又具深度的樣貌展現在大家眼前。

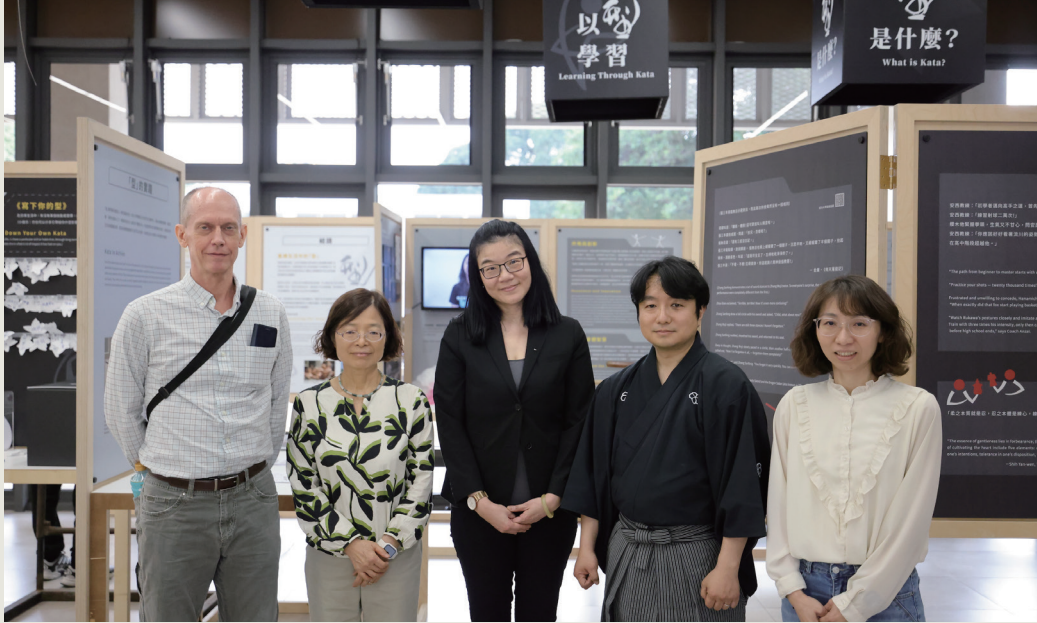


What struck me most profoundly about the exhibition was not simply that it introduced the central ideas of my book, 《「型」(Kata) 的再思考：從科學到綜合學》(「型」の再考：科学から総合学へ, Reconsidering “Kata (型)”- from science to comprehensive/integrated study), but that it went further—incorporating elements of my more recent research, particularly the epistemological framework that underlies the methodology of “kata.” This framework, which I describe as a theory of forms of cognition, seeks to articulate how different modes of knowing—scientific, embodied, relational, and affective—can be integrated without reducing one to another. Rather than positioning these modes in opposition, it attempts to show how they coexist, overlap, and sometimes even require each other to function meaningfully. To see this abstract and evolving theoretical work translated into a concrete exhibition space, through carefully designed panels, experiential installations, and collaborative interpretations, was both surprising and deeply moving.

這次展覽最讓我印象深刻的地方，不僅只是它呈現了我的著作《「型」(Kata) 的再思考：從科學到綜合學》的核心觀點，更讓我覺得驚喜的，是策展團隊將我新近的研究也融入其中，尤其是支撐「型」方法論底層的認識論架構，我稱之為「認知形式理論」(theory of forms of cognition)。簡單地說，這套理論就是在探討各種知識模式——不管是科學的、身體的、關係的，還是情感上的——該如何在「不簡化任一者的前提下，將它們整合為一個整體」？這套理論並不是要讓這些知識對立，反而要呈現它們是可以共存、重疊，甚至在很多情況下是互為彼此的必要條件。看到這抽象而且還在發展當中的理論，轉化為空間中的實體展覽，透過那些考究的展板、互動體驗的裝置，以及大家一起碰撞出來的詮釋成果，我感到驚喜的同時，也深深地感動著。

In particular, I was impressed by how the exhibition successfully conveyed not only the conceptual content of “kata (型)” but also its methodological depth. The curatorial approach did not merely explain “kata” as an object of knowledge; it invited visitors to experience it as a process. This distinction is crucial. “Kata” is not simply something to be understood intellectually—it is something to be practiced, embodied, and gradually internalized through repetition and reflection. The exhibition design, by incorporating bodily engagement and sensory experience, allowed visitors to grasp this dimension in a way that textual explanation alone could not achieve.

尤其讓我眼睛一亮的是，這次展覽並不只是說明「型(kata)」的概念，它更傳達出「型」作為一種方法論的深度。在策展手法上，不是只將「型」視做需要解說的知識理論，而是邀請觀眾親身體驗這個「過程」。這樣的區別至關重要，畢竟「型」不僅是依靠理性就能理解的，它更是一種必須透過實踐、身體力行、反覆練習與反思，才能內化的事情。展覽透過導入身體參與和感官體驗等設計，讓觀眾確實掌握了這一層意義——而這絕非單靠文字說明就能辦到的。



I was especially impressed by the curatorial team's effort to present “kata” not merely as a concept rooted in traditional Japanese martial arts, but as a living methodology that can be applied across contexts. The exhibition's inclusion of interactive experiences—such as the wearable device simulating the physical condition of pregnancy—was particularly striking. This installation allowed visitors to engage directly with the embodied dimension of knowledge, demonstrating how “kata” operates in everyday life. By temporarily transforming one's bodily condition, the device enabled participants to access a form of understanding that is otherwise difficult to attain. In doing so, it illustrated how knowledge can emerge not only from observation or analysis but from participation and transformation.

我也很欣賞策展團隊的這份心思：他們不讓「型」看起來只是一種來自日本傳統武術的概念，而是呈現為一套能夠跨情境使用的「活方法論」。其中最別出心裁的，莫過於展場裡的互動體驗設計，例如模擬懷孕身體狀態的穿戴裝置。這個設計讓觀眾能直接接觸知識「具身化 (embodied)」的一面，具體展現「型」如何在日常生活中運作。藉由暫時改變身體狀態，參與者得以進入一種平時很難體會到的理解形式。這也再次說明了一件事：知識的產生，不只來自觀察或分析，也能透過參與和轉變的過程而獲得。

Such examples are essential in expanding the scope of “kata.” While it is often associated with martial arts or traditional culture, the exhibition demonstrated that its methodological principles are already at work in contemporary life. Whether in learning how to ride a bicycle, adapting to physical changes, or coordinating with others in dance or sport, “kata” provides a framework for integrating action, perception, and context. This broader applicability is, I believe, one of the most important contributions of the exhibition.

這類案例對於拓展「型」的規模極為重要。過去，「型」總是習慣與武術或傳統文化綁在一起，這次展覽剛好證明了它的方法論原理，其實早已出現在現代生活中。無論是學騎單車、適應身體變化，還是在跳舞或運動時與他人的默契，「型」其實都提供了一個整合身體動作、感知和當下脈絡的框架。我覺得這種廣泛的通用性，正是這場展覽最重要的貢獻之一。

Another aspect that left a strong impression on me was the depth of engagement among visitors in Taiwan. Through my interactions with participants during the lecture, as well as through observations shared by the organizers, I sensed a profound interest in approaches to knowledge that cannot be fully captured by analytical or purely scientific frameworks. In East Asia, there exist many phenomena—such as bodily knowledge, “qi,” and forms of tacit understanding—that resist fragmentation without losing their essence. These are not merely vague or mystical notions; they are integral to lived experience and cultural practice. Yet, modern epistemological systems often struggle to accommodate these phenomena in a rigorous and reliable way.

還有一個點讓我感觸特別深，那就是臺灣觀眾那份全心全意投入的熱忱。根據我和講座觀眾的交流經驗，以及主辦單位與我分享的一些觀察，我感受到許多臺灣人對那些「無法完全以分析或科學方法來解釋」的知識路徑，有相當濃厚的興趣。東亞文化中，有許多現象是一旦拆解後便會失去本質的，例如身體知識 (bodily knowledge)、「氣」，或是各種無法言傳的默契。其實這些概念並不模糊，也不神秘，它們是我們生活經驗與文化實踐裡不可或缺的部分。然而，現代的認識論體系通常很難用一種嚴謹又可靠的方式，來接納這些現象。

What I felt in Taiwan was a particularly acute awareness of this tension. Many individuals seemed to recognize both the importance of these non-analytical dimensions and the lack of a trustworthy methodology to engage with them. This creates a kind of epistemic dilemma: on the one hand, such phenomena are marginalized or separated from scientific discourse; on the other hand, they are sought after with a sense of urgency, even hunger. This dual movement—detachment and desire—reveals a deeper issue in how knowledge is structured and validated in contemporary society.

我在臺灣所感受到的是，大家對於這種張力有一種特別敏銳的自覺。很多人似乎都意識到，那些非分析性的面向固然重要，但目前仍缺乏可靠的方法論來跟它們對話。結果就卡在一個知識上的兩難：一方面，這些現象被邊緣化或是被排除在科學論述之外；另一方面，大家又帶著迫切、甚至是渴望地想去尋找它們。這種「疏離」與「追尋」並存的雙重矛盾狀態，其實正反映出當代社會在知識結構跟正當性上，藏著更深層的問題。



While this sensibility certainly exists in Japan as well, I had the impression that it is felt more strongly in Taiwan. There was a certain immediacy, even intensity, in the questions raised in the preparation stage, lecture, etc. Many were not simply asking for explanations, but for ways of engaging—how to approach these phenomena without reducing them, how to practice without losing rigor. The enthusiastic reception of both the exhibition and the lecture—including the large number of participants from the general public—suggests that there is a genuine need for frameworks that can bridge this gap.

當然，在日本也會有類似感受，但我覺得在臺灣，這種感知好像來得更強烈些。不管是先前的策展籌備還是講座現場，我都能從大家的提問中感覺到一種迫切性、甚至是強烈的投入感。很多人要的不只是解釋說明，更像是在找一種「參與的方法」——如何在不簡化這些現象的前提下接近它們？如何在不失嚴謹的情況下去實踐？這次展覽跟講座受到熱烈回應，以及許多公眾參與，表示我們確實需要建立一套能跨越這道鴻溝的方法框架。

In this regard, I humbly believe that the interest shown in “kata” at NCKU extends beyond the specific content of my earlier work. It reflects an openness to the broader epistemological project I have been developing—one that seeks to provide a comprehensive methodology capable of addressing not only “kata,” but also concepts such as “qi,” affect, and relational forms of knowing. This project has been further elaborated in my forthcoming book, “総合智への方法論 (Methodology for Integrated Understanding and Holistic Comprehension (to be published in December 2025 by Maruzen Publishing)).” In this work, I attempt to systematize a methodology that bridges the sciences, humanities, kata, and attunement, grounded in a theory of forms of cognition.

就這點來說，我認為成大博物館對「型」展現出的興趣，其實早就超出了我過去研究的範圍，這反映出大家對我目前推動的這項更大規模、關於認識論的計畫，抱持著非常開放的態度。這項計畫試圖建立出一套綜合性的方法論，我不只要處理「型」，還想涵蓋「氣」、「情感」還有關係性知識等概念。這些內容都寫進了我的新書《総合智への方法論 (Methodology for Integrated Understanding and Holistic Comprehension)》裡，這本書在2025年12月由丸善出版。在書中，我嘗試以「認知形式理論」為底，系統化地建立出一套能連結科學、人文、「型」還有「調和感知 (attunement)」的方法論。

Furthermore, I explore the persistent dilemma in East Asia between scientific and non-scientific modes of understanding. Rather than treating this as a simple opposition, I conceptualize it as a structural condition—what I refer to as an “intimacy constraint in East Asia.” This condition shapes how individuals relate to knowledge, to others, and to themselves. It influences not only what we know, but how we come to know it, and what we consider to be valid or meaningful. I would be delighted if readers interested in these themes would explore this work further.

還有另一個我想再深入的點，就是東亞一直以來在「科學」跟「非科學」理解之間的兩難。與其將這兩者簡單地劃分為對立面，我更傾向把它看成一種結構性的狀態，稱做「東亞的親密性制約 (intimacy constraint in East Asia)」。這個狀態影響了我們如何連結知識、他人、以及連結自己。它不只決定我們擁有什麼知識，更決定了我們「怎麼獲得」知識，也是我們判定意義存在與否的準則。推薦對這個主題有興趣的讀者們，之後可以去翻翻這本新書。

The process of creating the exhibition itself was also a remarkable experience. Through interviews, discussions, and collaborative sessions, the curatorial team engaged deeply with my ideas, not merely translating them but actively reinterpreting and expanding them. This collaborative approach allowed the exhibition to highlight multiple dimensions of “kata,” from its traditional roots to its contemporary applications. It also demonstrated that theoretical work can evolve through dialogue—that ideas are not fixed entities, but living processes that develop through interaction.

這次策展過程，對我而言是段非常難得的經歷。透過訪談、討論跟協作會議，策展團隊深入探討我的想法，不只是單純「翻譯」，而是主動去重新詮釋、甚至擴展了這些觀點。正因如此，展覽才能把「型」的多重面貌——從那些老傳統到現代的應用——呈現出來。這也讓我再次體認到，理論研究其實是可以透過對話來「進化」的；思想從來都不是死板的東西，而是會在互動中持續生成、發展的生命體。

I was also greatly encouraged to learn that the exhibition and my work have inspired members of the NCKU Museum community—professors, researchers, and creators alike. This was evident not only in the thoughtful composition of the exhibition panels but also in the design of the exhibition’s logo and related goods, which creatively embodied the philosophy of “kata.” These expressions suggest that the exhibition has not only communicated ideas but has also generated new forms of creativity and inquiry.

令我感到鼓舞的是，得知這次展覽啟發了成大博物館社群的老師、研究者還有創作者們。這從展板的細心編排，到logo和周邊設計中都能看出來，真的非常有創意地體現了「型」的哲學。這些都說明，展覽不只是傳播思想，同時也是進一步激發新的創造力和探索方向。

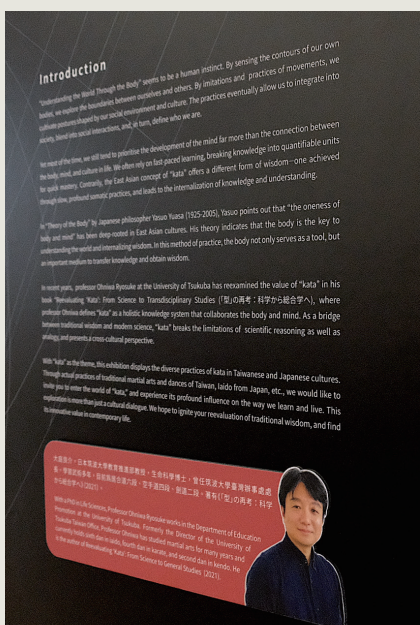
Looking ahead, I am particularly excited about the planned exhibition at the University of Tsukuba Library in October 2026, which will build upon and further develop the NCKU exhibition. The subtitle proposed by the NCKU Museum team, “Mero-Holo,” is especially meaningful to me. It represents a creative and insightful interpretation of the philosophy of “kata,” demonstrating that the concept has been not only understood but also internalized and rearticulated within a new cultural context. This, I believe, is one of the most rewarding outcomes of international collaboration—when ideas are not merely transferred, but transformed.

未來的規劃方面，我非常期待2026年10月在筑波大學圖書館的移展。該展示將會以這次成大的展出為基礎，做更進一步的延伸。由成大博物館策展團隊提出的副標題「部分和整體 (Mero-Holo¹)」，對我更是別具意義，它給予「型」的哲學一種具有創造力和洞察力的詮釋。這代表「型」的哲學不僅被理解，而且已經在新的文化脈絡裡被重新內化、重新成長。我覺得這就是國際合作最迷人的地方：思想不是被搬運，而是在交流中被「轉化」了。

1

Mero-(部分)：指「組成整體的單位」，例如：一片葉子、一個機器零件、一個獨立動作。

Holo-(整體)：指「由部分構成，但不只是部分加總的整體」，例如：一棵樹、一個生命體、一段內化的實踐經驗。



In conclusion, my experience at NCKU has reaffirmed the importance of cross-cultural dialogue in advancing both theoretical and practical knowledge. The exhibition and lecture were not merely events, but moments of shared exploration—spaces where ideas could be tested, transformed, and expanded through interaction. They revealed not only the potential of “kata” as a methodology, but also the broader need for integrative approaches to knowledge in our contemporary world.

總結來說，這次與成大博物館的合作經驗讓我再次確信，跨文化對話對於推動理論跟實踐的重要性。這不只是一場活動，更是一趟共同探索的旅程；一個讓思想能在互動中被檢驗、被擴張的場域。它不只開發了「型」作為方法論的潛力，也揭示了現代世界對這種整合性知識的渴求。

I am deeply grateful to everyone involved for their generosity, creativity, and intellectual curiosity. It is my hope that this collaboration will continue to evolve, opening new pathways for understanding the complex and intertwined nature of body, mind, and knowledge. Once again, I extend my heartfelt thanks to Dr. Chen, the curatorial team, and all those who contributed to making this project possible. I look forward to future opportunities to continue this dialogue and to explore together the possibilities of “kata” as a methodology for integrated knowledge/wisdom in our contemporary world.

最後真的由衷感謝所有參與的人，謝謝各位不吝分享的慷慨、創造力，還有滿滿的好奇心。我真心希望這場對話能延續下去，幫我們開啟更多理解身心、理解知識的新途徑。最後，還是要再次向陳副研究員、策展團隊，以及所有幕後推手致謝。我很期待以後能有更多機會，跟大家一起摸索「型」作為當代智慧方法論的各種可能性。

光拓下的記憶

校史組 廖享澄

掃描機擺在我的辦公桌邊上，幾乎占去一半的空間，它非常笨重，要兩個人才能搬得動，趴在那裡像一頭安靜的鐵獸。我在它前面坐下，把今天要處理的那一疊文件放在右手邊，從最上面那本開始。去年（2025）受國家鐵道博物館籌備處委託執行「成大交管系陸運管理組與臺灣鐵道人才培育研究」，也是繼 2019 年之後，又一次得以爬梳本校鐵道課程安排的契機。該計畫時程不算太長，從公告結果到結案約莫不足十個月的時間，要在有限的時間裡挑出研究素材，同時進行訪談、數位化、研究與行政工作，也是一次特別的挑戰。但有別於前次的經驗，這次我們能更加著重與聚焦於本校的交通管理科學系，而該系所出版的《今日交通》，也就變成了很重要的研究參考，得以讓我們稍稍瞭解，那個年代的國家發展與成大交通領域的教學趨勢。

《今日交通》第一期，民國四十七年四月，封面是一台BK24 蒸汽機車的黑白照片，印在淺綠色的紙上。書冊很重，也很舊，翻動時紙張發出乾燥的聲響，像在抗議自己被打擾。掃描之前，我做的第一件事是把手洗乾淨擦乾。手不能潮濕，也不能油膩——紙張比想像中脆弱，任何一點水氣或油脂滲進纖維，都會成為日後黃斑、霉點的隱患。對待這些書，我像在對待一位剛動完手術、需要靜養的長輩，動作放慢、力道放輕，能用兩根手指就不用整個手掌。

掃描機本身也有脾氣。它偶爾發出很大的噪音，像是內部某個零件突然不堪負荷，整台機器嗡嗡作響。我停下動作等它，過個幾分鐘聲音又自動消失，沒有人知道為什麼。等待時我會把

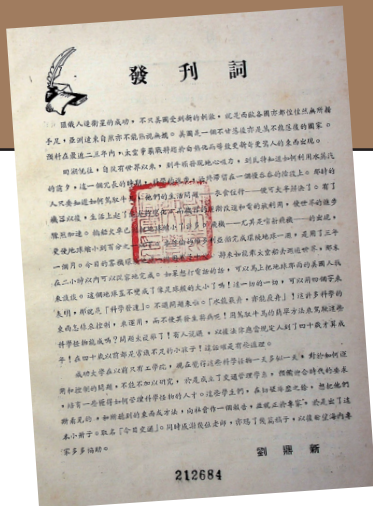


今日交通第一期
資料來源：圖書館

下一批文件按厚度排好，或翻一翻當天的待掃清單，看看還剩多少要處理。每按下一次掃描鍵，玻璃下方就有一道亮光從左滑到右，把紙上的一切轉成檔案——字跡、印章、摺痕、紙纖維的走向，連同我手指剛留下的痕跡，全部出現在最終的影像裡。

這些文件不是憑空出現在我桌上。《今日交通》藏在圖書館地下二樓的密集書架最深處，得按下開關、等電動馬達轉動，書架才緩緩裂開一道縫。我側身擠進去，沿著書脊找了一陣，才把它們一期一期抽出來。書架闔攏時發出嘎吱一聲，像在問：這本書，多久沒被翻開了？

《今日交通》第一期已幾近脫頁，每翻一面都得用兩根手指扶著紙的兩側，免得整張紙從中間斷開。發刊詞的中央蓋著一枚紅色館藏章，編號 212684，印泥微微暈開，蓋章的人應該也沒想到，這串數字會比刊物本身保留得更久。發刊詞由劉鼎新先生執筆，第一句寫的是「匪俄人造衛星的成功」，接著談太空爭霸、麥哲倫環遊世界，談到一半，突然冒出一句俏皮話：「以後法律應當規定人到了四十歲才算成年！」這些字把我帶回一個不屬於我的年代，彷彿坐在民國四十年代的某張桌前，聽著一位中年知識分子，以憂國憂民的口吻，寫下對這個世界的疑慮和玩笑。往後翻五十年，第七十五期，民國



今日交通第一期
資料來源：圖書館

九十八年五月。封面是彩色拼貼，目錄裡寫著「系砂鍋，好吃好吃!」、「花兒落了，我也不再是小孩子了」，總編輯的話結尾說「謝謝你們被我們使喚(XD)」。同一份刊物，同樣是二十出頭的大學生，同樣在臺南寫字，卻像是隔著一道我永遠跨不回去的時差。前一期還在憂慮整個世界，後一期已經在慶祝系上砂鍋好吃，而我夾在中間，把它們一一放上掃描機的玻璃板。

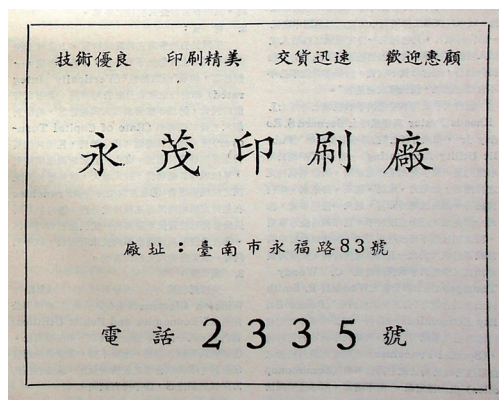
掃描這份工作，表面上是備份。紙張會脆、會黃、會被蟲蛀，數位檔不會。但「備份」這個詞太被動了——它假設原件還在，只是怕弄丟。實情是，有些東西反而是在掃描的當下才第一次被看見。第一期的封底有一頁廣告，高雄港務局棧埠管理處：電話三四五三，總機三二三一號，電報掛號二七七〇。整頁四個號碼，沒有一支現在還能撥通。當年的學生大概是為了支應印製費用才去拉了這些廣告，印好的時候，可能沒有人多看一眼。直到六十多年後，我把它放上掃描機，那些被當作填版面的訊息，才第一次有人為它停下來。

第七十五期（2009年出版）裡有一篇〈78級同學會——遠颺二十年、府城喜相逢〉。民國七十八級的學長姐，二十年後回到臺南，在系館前合照，距離劉鼎新先生寫下第一期發刊詞，已經五十一年。這些東西排成一列，在掃描機

的玻璃下等著，本來就在那裡，等了將近二十年，才在那道光從左滑到右的瞬間，被重新看見。一份刊物的命運，似乎比寫它的人還要長。蓋章的圖書館員、拉廣告的學生、印刷廠的師傅——他們或許已經不在，但他們留下的痕跡，透過掃描機的那道光，被我帶到了下一個地方。

下班前，我把《今日交通》一期一期收進紙箱，準備過幾天送回圖書館的密集書架。書又會回到黑暗裡，回到它們本來的地方。

走出博物館，我騎車經過永福路。一九五八年那本《今日交通》第一期，封底印著永茂印刷廠的廣告，廠址寫著臺南市永福路83號，電話2335。我特地放慢車速，沿著門牌找過去，那裡早已蓋起大樓，改建成一間銀行的分行，玻璃帷幕反射著傍晚的天色，看不出一點當年印刷廠的痕跡。永茂兩個字、那支只有四碼的電話、那台不知曾經印過多少份《今日交通》的機器，都已不在這條街上了。但今晚，當年從那台印刷機印出來的字，確實地以另一種型態存放於博物館裡的資料夾，靜靜等待未來哪一位有緣人。



今日交通第六期 資料來源：圖書館

博物館藏品走進庫房之前： 談入庫前置作業

蒐研組 李侑叡

當觀眾走進博物館時，最先看到的通常是展覽廳裡精心陳列的文物；然而，真正讓文物能長久保存、等待下一次展示與研究機會的重要場域，其實是一般人較少接觸的「典藏庫房」。在文物正式進入庫房之前，還有一連串細緻而嚴謹的前置作業。這些工作看似平凡，卻是博物館典藏管理中不可忽略的重要基礎。

國立成功大學博物館自 2007 年成立以來，目前典藏總數已超過八千組件，包含校史文物、非校史文物、教育品及參考物件等，另亦協助校內單位暫管珍貴檔案與重要物件。今天，就讓我們化身博物館工作者，跟著專業人員的足跡，一同揭開庫房大門背後的秘密。

第一站：身分證的取得

並非所有舊東西都能直接進入庫房。在成博，一件文物要獲得「正式藏品」的身分，必須經過嚴謹的程序：首先在典藏會議中由研究員分級確認，館務會議備查，最後由財務處召開〈國立成功大學受贈文物資產審鑑委員會〉的校內外委員審議通過。一旦取得「登錄號」（物件的身分證字號），文物的旅程才正式展開。

第二站：文物入庫前的「健檢中心」

步入工作室，這裡便是文物入庫前的「健檢中心」。

1. 表面除塵：還原真實面貌

這是入庫前最重要的步驟之一。受過培訓的蒐研志工們會選用大小、軟硬適中的羊毛刷或軟毛刷，搭配醫療級 HEPA 吸塵器，進行「地毯式」的除塵。清潔的對象不僅是灰塵，還包括黴菌絲、鏽粉、甚至早年留下的飯粒等有害附著物。這不僅是爲了美觀，更是爲了防止物理或化學性的劣化，揭開文物

的真實面貌。同時，乾式清潔過程也是研究人員檢視物件材質、了解歷史資訊的絕佳機會。

2. 掛牌、尺寸丈量與數位化：身分與樣貌的紀錄

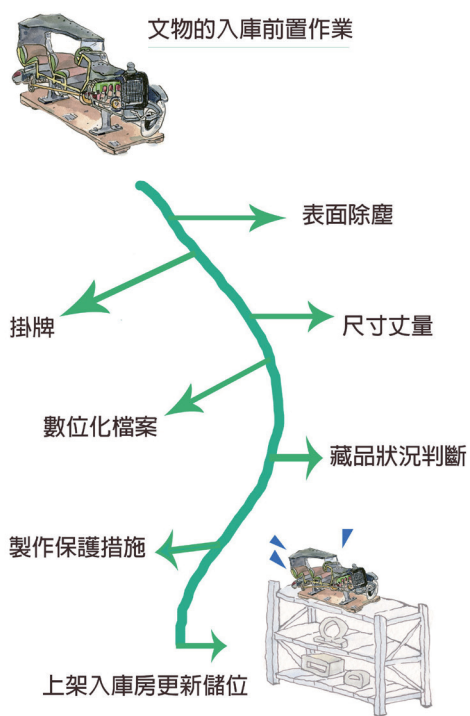
完成清潔後，我們使用無酸材質的吊牌或貼紙，連結登錄號與文物。接著是尺寸丈量（長、寬、高及重量），這對於未來安排承架位置或規劃運輸包裝至關重要。數位化則是藏品保存的另一種形式。平面物件採高階數位掃描，立體物件則進行全角度攝影。這些檔案不僅是未來展示與出版的素材，更是觀察藏品狀況演變的重要依據。

3. 狀況判別與安全包裝：量身訂做的保護

研究人員需對文物的「健康狀況」進行分級，這決定了未來修護的優先順序。我們製作「微環境」來包裝文物，如 L 型檔案夾、保護盒或四折翼，使用去木質素、無硫化物的無酸材料。這些材料具有不發黃、透氣且不積存濕氣的特性，能有效減少直接觸碰的損害風險。針對有機材質製作無酸盒防護：如蛋白質類物件（羊毛、絲織品、皮革等）或攝影底片，需特別注意酸鹼性平衡，避免環境溫差造成損壞。以本館 2023 年提報臺南市政府「一般古物」的「若槻道隆校長敕任官大禮服套裝組」為例，保存於這種量身訂做的大空間與微型空間內，才能確保其織品結構的穩定。



文物經量身訂製的安全包裝後準備入庫



[文物入庫前置作業流程圖] 李侑叡 繪

第三站：進入時空膠囊——庫房的設計科學

穿過厚重的負壓雙開大門，我們終於進入了核心庫房。庫房位於 1959 年落成的舊總圖書館內，本館於 2013 年正式開始啟用。在這裡，環境精準控制在恆溫恆濕的狀態，24 小時全年的雲端紀錄監控，並有不斷電的冷氣系統輪流運作，確保濕度不會劇烈波動。光源防護：選用低紫外線燈具照明，避免光線對文物造成不可逆的化學劣化。承架設計：針對不同體積與特性的文物，採用開放式及移動式抽屜承架。

博物館的功能不僅在於推廣、展示、教育、典藏，更在於「維護文化資產的價值」。如果藏品存放於不佳的環境或未經正確處理，長期的劣化將使其失去再利用的可能性。博物館典藏工作的核心，其實並不只是把文物「收起來」，而是透過正確的保存觀念與管理方式，讓文物能夠持續被研究、被理解，並在未來重新與大眾相遇。謹以本文引導諸位從玄關步入庫房，期望觀眾看見的不只是物件，更是博物館從業人員對於守護文化遺產的嚴謹態度與專業堅持。



2026 年文化資產通識課程（導論）學生參訪庫房與工作室



蒐研組志工陳俊禮先生正使用 HEPA 吸塵器乾式清潔藏品
登錄號 2009-002-0047 《No.8 汽車傳動系統機構剖面模型》

大學博物館的公共性與知識轉譯——以牛津大學艾須摩林博物館 (Ashmolean Museum) 為例

展示組 陳芊卉

在當代博物館學的發展脈絡中，大學博物館逐漸從傳統的收藏與展示機構，轉變為兼具教學、研究與公共服務的重要平台。相較於一般公共博物館，大學博物館依附於高等教育體系，其最初設立往往與學術研究及標本收藏密切相關。然而，在實務運作中，大學博物館常被簡化理解為「校史展示空間」，其功能被侷限於呈現學校發展沿革與重要人物事蹟。這樣的定位雖有其必要性，卻不足以回應當代社會對博物館公共性的期待。

事實上，大學博物館的核心價值，在於其作為「知識生產」與「知識傳遞」之間的轉譯媒介。其一方面承接校內研究成果，另一方面則透過展覽與教育活動，將專業知識轉化為可被一般觀眾理解與參與的內容。此種「知識轉譯」的能力，正是大學博物館有別於其他類型博物館的重要特徵。同時，當博物館積極面向社會大眾開放時，其公共性亦隨之展現，成為連結學術體系與社會之間的重要橋樑。

從功能面來看，大學博物館大致可從三個層面理解。首先，在教學與研究方面，大學博物館提供實體物件與第一手資料，使學生能透過「以物為本」的學習方式，深化對知識的理解。這種以實物為媒介的學習，不僅強化理論與實務之間的連結，也使博物館成為課堂之外的重要延伸場域。其次，在知識轉譯與公共教育方面，大學博物館透過策展、導覽與教育推廣活動，將原本屬於學術社群的研究成果，轉化為具敘事性與可讀性的展示內容，使非專業觀眾亦能參與其中。最後，在文化資產保存與校園記憶建構方面，大學博物館亦承擔保存校史與學術發展脈絡的責任，但此一功能應視為整體任務中的一環，而非唯一目標。

在眾多國際案例中，隸屬於牛津大學的艾須摩林博物館 (Ashmolean Museum)，提供了一個具代表性的觀察對象。該館創立於 1683 年，被普遍視為世界上最早的大學博物館之一，其發展歷程反映了大學博物館從私人收藏轉向公共文化機構的演變。艾須摩林博物館的館藏橫跨藝術與考古領域，涵蓋古埃及文物、東方藝術及歐洲繪畫等，顯示其收藏範圍早已超越單一學校或地域的歷史敘事。就公共性而言，艾須摩林博物館長期以來採取對外開放的策略，免費入館政策使其成為城市文化生活的一部分，而非僅服務校內師生的專屬空間。館方透過多樣化的展覽與教育活動，吸引不同背景的觀眾進入博物館，進而接觸原本屬於學術研究範疇的知識內容。此種開放性不僅提升了博物館的社會參與度，也使其在城市文化網絡中占有一席之地。

在知識轉譯的實踐上，艾須摩林博物館亦展現出高度成熟的策略。其展覽設計強調敘事性與脈絡化，並非單純陳列文物，而是透過主題策展將不同時代與地域的物件串聯起來，使觀眾能理解其歷史與文化意義。此外，館方亦積極運用數位科技與互動展示，降低知識門檻，提升觀眾的參與感。這種從學術研究出發，經由策展轉化為公共知識的過程，正體現了大學博物館在知識轉譯上的關鍵角色。

值得注意的是，艾須摩林博物館並未忽略其作為大學附屬機構的教學與研究功能。館內設有研究部門，並與校內各學院密切合作，支持學術研究與課程教學。學生得以直接接觸館藏，參與研究或策展實務，進一步理解知識如何從研究轉化為展示。此種從研究到展示並延伸到教育之間的循環關係，使博物館成為學術體系中的重要節點，而非附屬性的展示空間。

綜合而言，大學博物館的價值不應僅以其是否呈現校史來衡量。雖然校園記憶的保存具有其意義，但若過度強調此一面向，反而可能限制博物館的發展潛力。透過艾須摩林博物館的案例可以發現，一個成熟的大學博物館，應同時兼顧學術深度與公共參與，並透過有效的知識轉譯，使研究成果能被更廣泛的社會理解與應用。

在臺灣的脈絡中，大學博物館多半處於發展階段，部分館舍仍以校史展示為主要內容，公共性與知識轉譯的功能尚有拓展空間。未來若能借鏡國際經驗，強化跨領域合作，並提升展覽的敘事能力與教育設計，大學博物館將有機會從校園內部的文化設施，轉變為面向社會的重要知識平台。如此，不僅能提升大學的公共影響力，也能讓學術成果在更廣泛的層面上發揮其價值。

Ashmolean Museum Website : <https://www.ashmolean.org/>



Ashmolean Museum 網站

從研究室到博物館： 我在推廣組修煉的日子

推廣組 廖彥鈞

剛進入成大想尋找校內工讀時，偶然看見了成大博物館的徵人公告。這讓我想起高中時，曾在臺中科博館擔任高中志工的經驗，於是決定鼓起勇氣投遞履歷。經過面試後，我有幸錄取並加入成大博物館推廣組，這才發現這裡的工作遠比想像中多元、有趣，卻也充滿了未知的挑戰。

在推廣組中，工讀生的日常工作非常豐富，從基礎的導覽申請審核、日常行政事項處理、館內志工管理到推廣活動籌備，每一個任務對我而言，都是全新且從未接觸過的領域。剛開始最讓我感到挫折的，其實是「時間安排」與「細節掌握」。由於推廣組需要處理的事項繁多，處理的先後順序就顯得格外重要；一開始因不了解事情的輕重緩急，沒辦法很協調地完成工作。但經過一段時間的熟悉，以及前輩和館員同仁的協助，我逐漸掌握了工作的節奏，慢慢可以獨立上手。

除此之外，管理館內志工也讓我適應了一段時間。館內的志工大哥、大姊人數眾多，每位長輩的個性與習慣都不同。要在短時間內記住所有人的名字、掌握他們的排班，同時還要處理繁雜的日常行政，一開始真的耗費了我許多精神與時間。但也是在這個過程中，我學會了如何用更有溫度且有效率的方式，與志工夥伴溝通協調。

在博物館舉辦的眾多活動中，最令我印象深刻的，莫過於推廣組的年度活動「秋令營」。這項活動主要是邀請小朋友走進博物館，透過有趣的課程與互動體驗瞭解知識。不論是前期籌備時的各種準備工作、實作課程的培訓，還是活動進行間協助講師、協調擔任小隊輔的青年與志工夥伴，甚至是處理大大小小的臨時機動問題，都是我要負責完成的任務。



雖然我們與小朋友在年齡上有著一段差距，營隊期間也常常被孩子們的活力轟炸得精疲力竭，但每當看見他們在實作課程上大放異彩、在課堂上說出天馬行空的想法，或在下課時對著我們展現純真的笑容，那一刻，所有的疲憊瞬間煙消雲散，換來的是滿滿的溫暖以及成就感。

我想，秋令營不僅僅只是在做成大博物館的推廣教育而已。我期望每個來參與過的小學員，在未來的人生或學習生涯中，如果再度接觸到曾在秋令營學過的知識，能夠突然想起，自己曾經在某個平凡的週末，在成大博物館秋令營遇見的人事物而會心一笑，這樣就非常值得了。

我很感謝能有機會來成大博物館服務，這段工讀經歷帶給我的不只是薪水，更是許多難能可貴的工作經驗。我從一開始的菜鳥工讀生，變成能夠有條不紊處理行政、在營隊活動中協助大家的得力夥伴。

非常感謝推廣組的指導員以及館員同仁，感謝他們在過程中給予的包容與指導。他們對我有著很高的信任，放手讓我參與許多重要事務。成大博物館已經不只是我打工的地方，它是我在成大校園裡，除了研究室之外，另一個充滿歸屬感與回憶的家。





除了閱讀《羅望子》之外，你也可以用聽的！

作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！

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