

Conference
Manual

50th
Annual Conference of

會議手冊

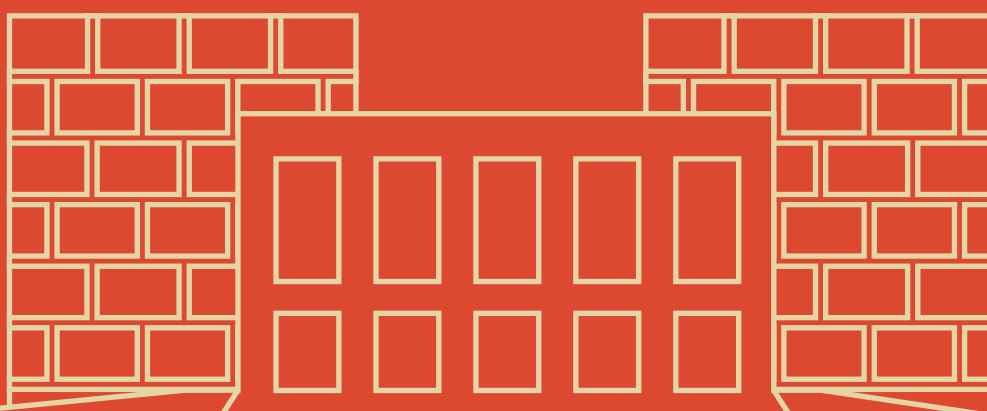
ICAMT 2024

Encountering Transition

Reshaping museum architecture,
exhibition design and techniques
in response to global/local changes

國際博物館協會
國際建築暨博物館技術委員會
2024臺灣年會

面對變遷：
博物館如何因應全球/地方之變化
重塑建築、展示設計與技術



National Museum of
Prehistory

Oct.06-10, 2024. Taitung & Taipei, Taiwan

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Welcome Address

歡迎詞

Welcome Address

Nana Meparishvili

Chair, ICOM ICAMT

Dear ICAMT members, distinguished colleagues and esteemed friends,
Dear ICAMT Conference participants and attendees,

It is with great pleasure that I welcome you all to the 50th Annual Conference of the International Committee for Architecture and Museum Techniques. This year's conference holds special significance as we celebrate the 75th year of ICAMT's dedication to fostering the dialogue concerning its main themes.

ICAMT – the International Committee for Architecture and Museums Techniques – is one of the first International Committees of ICOM, listed in ICOM News on October 1st, 1948. Throughout its rich history, ICAMT has consistently provided a platform where knowledge, best practices, and ideas converge. We strive to create an active forum for professionals, drawing together diverse perspectives from architecture, museum techniques, and exhibition design. Our annual conferences are a demonstration of this commitment, offering a space for meaningful exchange.

The theme for this significant conference, "Encountering Transition – Reshaping Museum Architecture, Exhibition Design and Techniques in Response to Global/Local Changes," reflects the dynamic and rapidly evolving landscape in which museums operate today. As we navigate a world characterized by technological advancements, shifting cultural paradigms, and environmental imperatives, our museums must be agile, adaptable, and responsive to these challenges.

I am confident that the exchange between Western and Eastern experts, the exploring of both architectural traditions, the insights shared, and the ideas generated during the conference will be valuable and will have an impact on the museums we serve. Your presence and active participation are invaluable as we navigate these complex but also stimulating transitions.

As we embark on this intellectual journey together, I'd like to take a moment to acknowledge the community that makes events like this possible. With over 700 individual and 25 institutional members from around the world, I believe ICAMT represents a powerful collective dedicated to advancing knowledge in our field. To further this goal, we will be making the conference proceedings available online, ensuring that these valuable insights are accessible to all.

Welcome Address

I extend my deepest gratitude to our esteemed hosts, the National Museum of Prehistory of Taiwan and the Ministry of Culture, as well as all the host institutions, museums, and city authorities who have graciously opened their doors to us. We are also indebted to our generous sponsors, whose massive support has made this conference possible.

A special thank you to our distinguished keynote speakers, whose expertise will undoubtedly inspire and enlighten us. I also extend my heartfelt appreciation to all the presenters, whose contributions will enrich our understanding of the conference themes. To our attendees - your engagement and active participation in discussions are vital to the success of this event.

Finally, I would like to acknowledge the tireless efforts of the organizing committee, composed of ICAMT board members and a group of colleagues from Taiwan, whose dedication and hard work have been vital in bringing this conference to fruition.

May this conference serve as a valuable resource and a source of inspiration for all who are passionate about museum architecture, techniques and the evolving role of museums in our society.

Thank you once again for your commitment to ICAMT and to the advancement of museum practices. I encourage you to actively participate and enjoy the conference!

Sincerely,

Nana Meparishvili
Chair of ICAMT

Welcome Address

Nana Meparishvili

ICAMT 主席

ICAMT 成員、同仁、朋友及與會者，大家好：

我以雀躍的心情歡迎各位來到國際建築暨博物館技術委員會（ICAMT）第 50 屆年會，今年的年會別具意義，我們一同在此慶賀 ICAMT 75 年來就共同關懷的核心主題的全心投入並促進對話。

國際建築暨博物館技術委員會（ICAMT）於 1948 年 10 月 1 日成立，是國際博物館協會（ICOM）最早成立的國際委員會之一。ICAMT 擁有豐富的歷史，持續扮演提供知識、最佳做法和思想匯聚的平台。我們也努力為專業人才打造活躍的論壇，汲取來自建築、博物館技術和展覽設計的多元觀點，年會正是這項承諾的展現，搭建起彼此深度交流的空間。

本屆年會主題是「面對變遷：博物館如何因應全球 / 地方之變化重塑建築、展示設計與技術」，反映博物館現今面臨動態且瞬息萬變的樣貌。在科技日新月異、文化典範轉移與環境訴求不斷提升的世界，我們的博物館必須具備靈活應變的能力，迅速調整並積極回應這些挑戰。

我相信東西方專家的交流、建築傳統的探索、見解分享，以及會議中激盪的火花都會是無價之寶，為我們服務的博物館帶來深遠影響。在這個複雜但充滿啟發的轉型過程，各位的蒞臨與踴躍參與更顯得彌足珍貴。

在一同踏上這段智慧之旅時，我想藉此機會感謝成就此盛會的各方人士。ICAMT 有來自全球各地的 700 多位個人成員和 25 個機構成員，這股強大的集體力量使 ICAMT 成為推動知識領域進步的後盾。為能達成此目標，我們將會議論文集上傳至網路平台，讓這些寶貴的見解能廣為分享。

我要對主辦單位國立臺灣史前文化博物館和贊助單位文化部，以及慷慨接待我們的機關、博物館、地方政府等表達最誠摯的謝意，他們的鼎力相助使本會議得以順利舉行。

我在此也特別感謝專題演講者，他們的專業知識帶給我們許多靈感與啟發。我也衷心感謝所有發表者，他們讓我們對大會主題有更豐富的理解。此外，與會者的投入與積極參與也是本次活動成功的關鍵。

最後，我要感謝籌備委員會的不懈努力，特別是 ICAMT 理事會成員及臺灣籌備團隊的夥伴，他們的努力與勤奮讓本次會議得以圓滿完成。

願此次年會成為所有熱愛博物館建築、技術以及探索博物館在當代社會中不斷演變角色之人士的寶貴資源和靈感來源。

再次謝謝各位對 ICAMT 及推進博物館實踐的承諾。期盼各位的踴躍參與，並獲得滿滿的收穫。

ICAMT 主席

Nana Meparishvili

Welcome Address

Futuru C.L. Tsai

Director of the National Museum of Prehistory, Taiwan

Dear experts, scholars, and friends from around the world who are passionate about museum issues, *ngai'ay ho(greeting)*. Before I extend my warmest welcome to you, please allow me to pay tribute to the spirits that had been attended to by the sky, sun, and stars. It is through the existence and inclusivity of breaths coming from all directions that we are able to gather here today, on this Indigenous territory, and discuss our shared past and future.

I am Futuru. On behalf of the host organizer of the ICAMT 2024 Taiwan Conference, National Museum of Prehistory, I would like to welcome museum professionals, architecture experts, exhibition designers, and technology innovators to Taitung. We will explore how museums respond to global/ local changes that reshape architecture, exhibition design, and techniques. Whether it is cross-cultural museum architecture, current trends of exhibition design, or exploration of museum techniques and sustainable development, we are confronted with these underlying challenges to address changes. This gathering is expected to spark inspirations for the development of museums worldwide, just like white waves that rise and crash from the Kuroshio Current of the Pacific Ocean, nourishing this land.

There is a saying in the Amis people living in the eastern coast of Taiwan, aka *la lima*, which means “don't be taken down by the fifth wave.” This metaphor originates from the traditional practice of free-diving fishermen who, upon entering the water and facing relentless waves, draw on the accumulated knowledge, their practical experience, and the courage within their heart to navigate through challenges. It assures people who have overcome the fifth wave that they will ultimately find a smooth course ahead. We, as museum practitioners, are like these brave souls, who reposition ourselves in the global cultural action with steadfast practice and a spirit of innovation. In 2023, the National Museum of Prehistory underwent architectural renovation, updated and reopened the long-term exhibition. We invite each guest to be more connected with museums through this annual conference, going deeper to understand how this museum echoes with current issues under global changes. It becomes an intersection penetrating the past and the future and meeting with the world.

I wish everyone fruitful discussion in the annual conference and transcend the “fifth wave.”

Welcome Address

蔡政良

國立臺灣史前文化博物館 館長

來自世界各地專家學者與關注博物館議題的同好夥伴們：*ngai'ay ho*（歡迎）。在致上給各位的歡迎詞前，請容許我有一點時間，向這片土地上同受天空、太陽、星辰所照拂過眾先靈致意，源於各方氣息吐納的存在與包容，才讓我們今日得以在此原住民族領域上聚集討論，我們彼此的過去與未來。

我是蔡政良（Futuru），謹代表 ICAMT 2024 臺灣年會主辦方「國立臺灣史前文化博物館」，歡迎來自世界各地的博物館學者、建築專家、展覽設計師與技術創新者齊聚臺東，探討博物館如何因應全球 / 地方之變化重塑建築、展示設計與技術。面對變遷，無論是跨文化的博物館建築、展示設計的當前趨勢，及博物館技術與永續發展的探索，正是我們共同面臨的重要挑戰。透過此次的齊聚，能為國際的博物館發展帶來激盪與啟發，一如太平洋黑潮湧擊浮現的白色浪花，滋養這片大地。

居住於臺灣東海岸的阿美族人有一句諺語 *aka la lima*，意思是「不要被第五個浪拿走」。典出傳統自由潛水漁獵者入水，面對一波波襲來眼前的浪濤時，以累積於身體的知識實踐經驗與心中的勇氣來克服挑戰，勉勵人們越過第五道浪後，終究能進入航道的坦途。我們博物館人正如此勇者，以堅定的實踐與創新精神，重新定位自己在全球文化行動中的角色。2023 年，國立臺灣史前文化博物館經歷了建築再造與常設展更新後開放，我們邀請各位來賓透過這次年會，更親近博物館，深入理解這座博物館在世局變化間呼應當代議題，成為貫穿過去到未來的十字路口，與世界相會。

祝願各位在這場年會中有所收穫，超越「第五道浪」。

Program

議程表

10.06 (Sun) ————— 10.10 (Thu)

Sunday | October 06

National Museum of Prehistory

Time	Program	Speaker/Presenter
8:30	Registration	
9:00-9:20	Opening Ceremony	
9:20-9:30	Break	
9:30-10:30	Keynote Speech I Transforming from OLD into BETTER OLD and NEW	Jou Min Lin AIA, Principal Architect of J.M. Lin Architect/The Observer Design Group - Taiwan
10:30-10:40	Coffee Break	
10:40-12:00	Paper presentations / Session I / Sub-theme #1 / MODERATOR – Marina Martin Barbosa Cross-Cultural MUSEUM ARCHITECTURE	
10:40-10:55	[Re]presenting Philadelphia from the Centennial International Exhibition to Museum-City	Gonca Z. Tuncbilek Dincer
10:55-11:10	Shaping Indigenous Taiwan: Spatial Imagery of Local Museums for Indigenous Peoples in the Early 21st Century	Langus Lavalian (Meng-Ping Chiu)
11:10-11:25	How we work together in China to create museums	Geuntae Park
11:25-11:40	Limitations of Reusing Old Buildings as Museums—the Case of the National Cheng Kung University Museum	Mei-Fang Kuo, Hsiao-Tung “Charlotte” Su
11:40-12:00	Q&A	
12:00-13:30	Lunch	

Sunday | October 06

National Museum of Prehistory

Time	Program	Speaker/Presenter
13:30-14:50	Paper presentations / Session II / Sub-theme #1 / MODERATOR - Maddalena d'Alfonso Cross-Cultural MUSEUM ARCHITECTURE	
13:30-13:45	<i>Silangaw i Katangka</i> : leaf buds of the Autumn Maple Tree "display and the spatial metaphor of "luma' "	Daong Cinceng
13:45-14:00	Showcases and space	Andrea Sartori
14:00-14:15	Online Presentation - Museu do Seridó: um museu invisível	Isaias Ribeiro
14:15-14:30	Online Presentation - Cultural Narratives in Museum Architecture: Exploring Religious Beliefs and Beyond	Yatin Singhal
14:30-14:50	Q&A	
14:50-15:00	Coffee Break	
15:00-16:30	National Museum of Prehistory Tour 1. Museum Architecture 2. Taiwan Prehistory Hall 3. Austronesian Hall	
16:30-17:00	Transportation to the Welcome Dinner Venue	
18:00-20:30	The ICAMT 50th Anniversary Welcome Dinner	

Monday | October 07

National Museum of Prehistory

Time	Program	Speaker/Presenter
8:30	Registration	
9:00-10:00	Keynote Speech II The Museum Incomplete – For an eternally unfinished museum between physical and online space.	Marco De Mutiis Digital Curator, Fotomuseum Winterthur - Switzerland
10:00-11:20	Paper presentations / Session III/ Sub-theme #2 / MODERATOR – Chang-Hwa Wang EXHIBITION DESIGN – tangible, intangible and digital: current tendencies	
10:00-10:15	WEIRD SENSATION FEELS GOOD: The Design of a Feeling	James Taylor-Foster
10:15-10:30	Bridging the Digital Gap	Maddalena D Alfonso
10:30-10:45	Curating the Exhibition Design and Designing the Exhibits' Curation: Gae Aulenti and the Phoenicians at Palazzo Grassi	Marina Martin Barbosa
10:45-11:00	Non-Visual Perception of Museum Buildings: A Case Study on the Strategy of the Spatial Conceptualization in the Architecture of the National Center for the Performing Arts for the Visually Impaired	Hsin-Yi Chao
11:00-11:20	Q&A	
11:20-11:30	Coffee break	
11:30-12:50	Paper presentations / Session IV / Sub-theme #2 / MODERATOR – Nana Meparishvili EXHIBITION DESIGN – tangible, intangible and digital: current tendencies	
11:30-11:45	Art as Paratext: How Art Transmits Museum Narratives and Rewrites the Space	Cheng-Yi Shih
11:45-12:00	Thick Description Experiment of Confronting Difficult Histories: A Curatorial Experience at a Taiwan Indigenous Peoples Local Cultural Museum	Po-Kang Hsieh
12:00-12:15	Open Storage! A New Paradigm of Museums and Exhibitions	Miok Cindy Choi
12:15-12:30	Museu.xyz: Bridging Tangible, Intangible, and Digital Realms in Exhibition Design	Caroline Pires Ting
12:30-12:50	Q&A	
12:50-14:00	Lunch	

Monday | October 07

National Museum of Prehistory

Time	Program	Speaker/Presenter
14:00-14:30	Ignite Talks / Session I / Sub-themes #1 and #2 / MODERATOR - Chun-wei Fang Cross-Cultural MUSEUM ARCHITECTURE	
14:00-14:05	The museum architecture in Old Taipei, in a perspective of modernity	Szu Wei Lee
14:05-14:10	The Development and Transformation in Building Form of the Museums in Taiwan	Mei-Fang Kuo
14:10-14:15	Let's Enjoy Art and Have Fun: A New Approach to Creative Interaction & Accessibility in Art Museum	Hsinchun Chen, Chia-Li Chen
14:15-14:20	Museum Actions for Animal Conservation: Constructing the Exhibition Framework for Advocacy	Wen-Qian Lee, Hsu Huang
14:20-14:25	Beyond Barriers: Exploring Inclusive Exhibition Design and Collaborative Narratives	Chia-Yi Lin
14:25-14:30	A Children's Future Museum for/with/by Children	Christine Yuihwa Lee
14:30-17:30	Off-site Meetings in Taitung 1. Tour of Catholic Churches in Taitung Built by Societas Missionaria de Bethlehem 2. Cultural Experience in the Paiwan Sapulju Community in Southern Taitung 3. Tour of Historical Streets on the Taitung Plain	

Tuesday | October 08

National Museum of Prehistory

Time	Program	Speaker/Presenter
8:30	Registration	
9:00-10:00	Keynote Speech III PANOPTIKUM – a competence center for museums. Sustainable solution to museum challenges.	Paulina Florjanowicz, Ph.D. Director General, National Institute for Museums. Archaeologist, expert in cultural heritage management
10:00-11:20	Paper presentations / Session V, Sub-theme #2 / MODERATOR – Futuru C.L. Tsai EXHIBITION DESIGN – tangible, intangible and digital: current tendencies	
10:00-10:15	How to Display Outsider Art in a Contemporary Way	Peter Stohler
10:15-10:30	Steven Holl's Concept of Parallax as A Tool for Motivating the Visitors' Movement, A Space Syntax Analysis of the Kiasma Museum, Helsinki	Majed Awadh Alghaemdi
10:30-10:45	Where to go when everything became ashes? An analysis of the audience-targeted activities during the reconstruction of cultural institutions and cultural heritage sites after a destructive fire	Nicolle Manuelle Bahia Bittencourt
10:45-11:00	Cross-Domain Curatorial Dialogue and Interaction, and the Integration of Multiculturalism: A Case Study of Digital Interactive Exhibitions in Multi-Museum Collaboration	Ruen-Ya Yu, Shao-Chun Wu
11:00-11:20	Q&A	
11:20-11:30	Tea Break	
11:30-12:00	Ignite Talks / Session II / MODERATOR - Sing-Da Huang	
11:30-11:35	Multilayered Exhibition Strategy	Ming-Ying Tsai
11:35-11:40	Designing Curiosity: Beyond Aesthetics in Exhibition Spaces	Sebastian Chun
11:40-11:45	Others' Past, Our Belief: Chinese Prehistoric Collections in The Museum of Far Eastern Antiquities, Stockholm	Jiayi Chang
11:45-11:50	Uncovering Indigenous Labour History—A Case Study of the Exhibition People of the Sea: Amis/Pangcah Indigenous High Seas Fishermen	Yi-Chun Lu
11:50-11:55	From digital platform to dialogic space--unfolding the hidden story of the displaced object	Mingshi Cui
11:55-12:00	Representing the Sacred in Museum Spaces: Through Digital Technology and Social Engagement	Yu-Chun Kao

Tuesday | October 08

National Museum of Prehistory

Time	Program	Speaker/Presenter
12:00-13:00	Lunch	
13:00-14:20	Paper presentations / Session VI, Sub-Theme #3 / MODERATOR - Danusa Castro MUSEUM TECHNIQUES & Sustainability	
13:00-13:15	Sustainable Futures: Innovations in Museum Techniques, perspective of Asia and Europe	Jingyuan Ling
13:15-13:30	Landscapes on display	Cecilie Rørstad, Audhild Gregoriusdotter Rotevatn
13:30-13:45	Urban Waste Rethink: Museum, the Community, and Environmental Agency	Yasaman Esmaili, Kimia Amini
13:45-14:00	Online Presentation - “Navigating with the climate issues in different cultural fields” or equivalent	Teemu Kirjonen
14:00-14:20	Q&A	
14:20-	Transportation to Kaohsiung City	

Thursday | October 10

National Palace Museum

Time	Program	Speaker/Presenter
13:50-14:00	Registration	
14:00-14:20	Ignite Talks / Session III / MODERATOR – Wei-chun Lai	
14:00-14:05	From Flat Images to Immersive Experiences in Virtual Space: The Online Exhibition Practices of 2D, 3D and 360-degree Narratives on Google Arts and Culture	Yi-Fan Tseng
14:05-14:10	The Interdisciplinary Narrative Approach in an International Curatorial Project: Formosa Orchids Blossom	Yian Chen
14:10-14:15	Religious Sites and the Sense of Place: A Study of Ba-Kou Worship in Tai'an Township, Miaoli	Chih-Wen Lan
14:15-14:20	Curatorial Advocacy for the Historical Space of Kikumoto Department Store	Deng Teng Leon Shih, Jen-Hao Chang
14:20-14:30	Break	
14:30-14:55	Ignite Talks / Session IV / MODERATOR –Cheng-yi Shih	
14:30-14:35	Reshaping The Interpretation and Displaying the Heritage Collections in The Ethnographic Museum for Egyptian Oasis Heritage, Egypt	Nasser Mohammed Said, Elshazly Hany
14:35-14:40	Recycled Places: The Journey of the Museum of Reclaimed Urban Space from Squat to Museum	Sooah Kwak
14:40-14:45	An Exploration of Mobile Museums in China: Innovations in Exhibition Practices	Chih Ju Yang
14:45-14:50	Mobile Bamboo Panels, On-site Objects and Local Stories: the Taiwan Multi-ethnic Cultural Route's Collaborative Exhibition Strategies and Techniques.	Po-Sheng Kuo, Hsiao-Ping Chuang
14:50-14:55	Carlo Scarpa: the life of a display case	Alba Di Lieto
14:45-15:15	Break	

Thursday | October 10

National Palace Museum

Time	Program	Speaker/Presenter
15:20-16:20	ROUNDTABLE "Museum Architecture and Technique for Better Lives: Humanity, Technology, and Sustainability" Moderator: Futuru C.L. Tsai Director of the National Museum of Prehistory, Taiwan Keynote Speakers: Chang-Hwa Wang Board member of ICOM-ICAMT/ The former Director of the National Museum of History, Taiwan Shiro Sasaki National Ainu Museum, Japan Sirin Yuanyaidee Director of Kanjanaphisek National Museum, Thailand	
16:20-16:50	Closing Ceremony - "ICAMT 50 TAIWAN: Collective Discourses"	
16:50-	Group photo / end of the Conference scientific program	

10月6日(日)

國立臺灣史前文化博物館康樂本館

時間	議程	發表人
8:30	報到	
9:00-9:20	開幕式	
9:20-9:30	中場休息	
9:30-10:30	專題演講 (一) Trransforming from OLD into BETTER OLD and NEW	林洲民 AIA, Principal Architect of J.M. Lin Architect/The Observer Design Group - Taiwan
10:30-10:40	茶敘時間	
10:40-12:00	論文發表 / 場次 1/ 子議題 1：跨文化的博物館建築 主持人：Marina Martin Barbosa	
10:40-10:55	[Re]presenting Philadelphia from the Centennial International Exhibition to Museum-City	Gonca Z. Tuncbilek Dincer
10:55-11:10	Shaping Indigenous Taiwan: Spatial Imagery of Local Museums for Indigenous Peoples in the Early 21st Century	Langus Lavalian (邱夢蘋)
11:10-11:25	How we work together in China to create museums	Geuntae Park
11:25-11:40	Limitations of Reusing Old Buildings as Museums—the Case of the National Cheng Kung University Museum	郭美芳, 蘇筱彤
11:40-12:00	綜合座談 Q&A	
12:00-13:30	午餐	

10月6日(日)

國立臺灣史前文化博物館康樂本館

時間	議程	發表人
13:30-14:50	論文發表 / 場次 2/ 子議題 1：跨文化的博物館建築 主持人：Maddalena d' Alfonso	
13:30-13:45	<i>Silangaw i Katangka</i> : leaf buds of the Autumn Maple Tree "display and the spatial metaphor of "luma' "	Daong Cinceng (拉翁·進成)
13:45-14:00	Showcases and space	Andrea Sartori
14:00-14:15	Online Presentation - Museu do Seridó: um museu invisível	Isaias Ribeiro
14:15-14:30	Online Presentation - Cultural Narratives in Museum Architecture: Exploring Religious Beliefs and Beyond	Yatin Singhal
14:30-14:50	綜合座談 Q&A	
14:50-15:00	茶敘時間	
15:00-16:30	國立臺灣史前文化博物館主題導覽 1. 博物館建築空間再造 2. 臺灣史前史廳 3. 南島廳	
16:30-17:00	歡迎晚宴接駁	
18:00-20:30	ICAMT 成立 50 周年暨歡迎晚宴	

10月7日(一)

國立臺灣史前文化博物館康樂本館

時間	議程	發表人
8:30	報到	
9:00-10:00	專題演講 (二) The Museum Incomplete – For an eternally unfinished museum between physical and online space.	Marco De Mutiis Digital Curator, Fotomuseum Winterthur - Switzerland
10:00-11:20	論文發表 / 場次 3/ 子議題 2：展示設計—當前趨勢：有形、無形及數位 主持人：王長華	
10:00-10:15	WEIRD SENSATION FEELS GOOD: The Design of a Feeling	James Taylor-Foster
10:15-10:30	Bridging the Digital Gap	Maddalena D´Alfonso
10:30-10:45	Curating the Exhibition Design and Designing the Exhibits' Curation: Gae Aulenti and the Phoenicians at Palazzo Grassi	Marina Martin Barbosa
10:45-11:00	Non-Visual Perception of Museum Buildings: A Case Study on the Strategy of the Spatial Conceptualization in the Architecture of the National Center for the Performing Arts for the Visually Impaired	趙欣怡
11:00-11:20	綜合座談 Q&A	
11:20-11:30	茶敘時間	
11:30-12:50	論文發表 / 場次 4/ 子議題 2：展示設計—當前趨勢：有形、無形及數位 主持人：Nana Meparishvili	
11:30-11:45	Art as Paratext: How Art Transmits Museum Narratives and Rewrites the Space	施承毅
11:45-12:00	Thick Description Experiment of Confronting Difficult Histories: A Curatorial Experience at a Taiwan Indigenous Peoples Local Cultural Museum	謝博剛
12:00-12:15	Open Storage! A New Paradigm of Museums and Exhibitions	Miok Cindy Choi
12:15-12:30	Museu.xyz: Bridging Tangible, Intangible, and Digital Realms in Exhibition Design	丁小雨
12:30-12:50	綜合座談 Q&A	
12:50-14:00	午餐	

10月7日(一)

國立臺灣史前文化博物館康樂本館

Time	Program	Speaker/Presenter
14:00-14:30	亮點發表 / 場次 1 主持人：方鈞璋	
14:00-14:05	The museum architecture in Old Taipei, in a perspective of modernity	Szu Wei Lee
14:05-14:10	The Development and Transformation in Building Form of the Museums in Taiwan	Mei-Fang Kuo
14:10-14:15	Let's Enjoy Art and Have Fun: A New Approach to Creative Interaction & Accessibility in Art Museum	Hsinchun Chen, Chia-Li Chen
14:15-14:20	Museum Actions for Animal Conservation: Constructing the Exhibition Framework for Advocacy	Wen-Qian Lee, Hsu Huang
14:20-14:25	Beyond Barriers: Exploring Inclusive Exhibition Design and Collaborative Narratives	Chia-Yi Lin
14:25-14:30	A Children's Future Museum for/with/by Children	Christine Yuihwa Lee
14:30-17:30	臺東地區參訪 1. 東海岸天主教白冷會教堂巡禮 2. 南迴撒布優 (Sapulju) 排灣部落文化體驗 3. 臺東平原市街歷史發展走讀	

10月8日(二)

國立臺灣史前文化博物館康樂本館

時間	議程	發表人
8:30	報到	
9:00-10:00	專題演講 (三) PANOPTIKUM – a competence center for museums. Sustainable solution to museum challenges.	Paulina Florjanowicz, Ph.D. Director General, National Institute for Museums. Archaeologist, expert in cultural heritage management
10:00-11:20	論文發表 / 場次 5/ 子議題 2：展示設計—當前趨勢：有形、無形及數位 主持人：蔡政良	
10:00-10:15	How to Display Outsider Art in a Contemporary Way	Peter Stohler
10:15-10:30	Steven Holl's Concept of Parallax as A Tool for Motivating the Visitors' Movement, A Space Syntax Analysis of the Kiasma Museum, Helsinki	Majed Awadh Alghaemdi
10:30-10:45	Where to go when everything became ashes? An analysis of the audience-targeted activities during the reconstruction of cultural institutions and cultural heritage sites after a destructive fire	Nicolle Manuelle Bahia Bittencourt
10:45-11:00	Cross-Domain Curatorial Dialogue and Interaction, and the Integration of Multiculturalism: A Case Study of Digital Interactive Exhibitions in Multi-Museum Collaboration	Ruen-Ya Yu, Shao-Chun Wu
11:00-11:20	綜合座談 Q&A	
11:20-11:30	茶敘時間	
11:30-12:00	亮點發表 / 場次 2 主持人：黃星達	
11:30-11:35	Multilayered Exhibition Strategy	Ming-Ying Tsai
11:35-11:40	Designing Curiosity: Beyond Aesthetics in Exhibition Spaces	Sebastian Chun
11:40-11:45	Others' Past, Our Belief: Chinese Prehistoric Collections in The Museum of Far Eastern Antiquities, Stockholm	Jiayi Chang
11:45-11:50	Uncovering Indigenous Labour History—A Case Study of the Exhibition People of the Sea: Amis/Pangcah Indigenous High Seas Fishermen	Yi-Chun Lu
11:50-11:55	From digital platform to dialogic space--unfolding the hidden story of the displaced object	Mingshi Cui
11:55-12:00	Representing the Sacred in Museum Spaces: Through Digital Technology and Social Engagement	Yu-Chun Kao

10月8日(二)

國立臺灣史前文化博物館康樂本館

時間	議程	發表人
12:00-13:00	午餐	
13:00-14:20	論文發表 / 場次 6/ 子議題 3：博物館技術與永續 主持人：Danusa Castro	
13:00-13:15	Sustainable Futures: Innovations in Museum Techniques, perspective of Asia and Europe	Jingyuan Ling
13:15-13:30	Landscapes on display	Cecilie Rørstad, Audhild Gregoriusdotter Rotevatn
13:30-13:45	Urban Waste Rethink: Museum, the Community, and Environmental Agency	Yasaman Esmaili, Kimia Amini
13:45-14:00	Online Presentation - “Navigating with the climate issues in different cultural fields” or equivalent	Teemu Kirjonen
14:00-14:20	綜合座談 Q&A	
14:20-	臺東場會議結束	

10月10日(四)

國立故宮博物院北部院區

時間	議程	發表人
13:50-14:00	報到	
14:00-14:20	亮點發表 / 場次 3 主持人：賴維鈞	
14:00-14:05	From Flat Images to Immersive Experiences in Virtual Space: The Online Exhibition Practices of 2D, 3D and 360-degree Narratives on Google Arts and Culture	Yi-Fan Tseng
14:05-14:10	The Interdisciplinary Narrative Approach in an International Curatorial Project: Formosa Orchids Blossom	Yian Chen
14:10-14:15	Religious Sites and the Sense of Place: A Study of Ba-Kou Worship in Tai'an Township, Miaoli	Chih-Wen Lan
14:15-14:20	Curatorial Advocacy for the Historical Space of Kikumoto Department Store	Deng Teng Leon Shih, Jen-Hao Chang
14:20-14:30	中場休息	
14:30-14:55	亮點發表 / 場次 4 主持人：施承毅	
14:30-14:35	Reshaping The Interpretation and Displaying the Heritage Collections in The Ethnographic Museum for Egyptian Oasis Heritage, Egypt	Nasser Mohammed Said, Elshazly Hany
14:35-14:40	Recycled Places: The Journey of the Museum of Reclaimed Urban Space from Squat to Museum	Sooah Kwak
14:40-14:45	An Exploration of Mobile Museums in China: Innovations in Exhibition Practices	Chih Ju Yang
14:45-14:50	Mobile Bamboo Panels, On-site Objects and Local Stories: the Taiwan Multi-ethnic Cultural Route's Collaborative Exhibition Strategies and Techniques.	Po-Sheng Kuo, Hsiao-Ping Chuang
14:50-14:55	Carlo Scarpa: the life of a display case	Alba Di Lieto
14:45-15:15	中場休息	

10月10日(四)

國立故宮博物院北部院區

時間	議程	發表人
15:20-16:20	圓桌會議 "Museum Architecture and Technique for Better Lives: Humanity, Technology, and Sustainability" 主持人： 蔡政良 國立臺灣史前文化博物館館長 主講人： 王長華 ICOM-ICAMT 理事 / 國立歷史博物館前館長 佐佐木史郎 日本國立愛努民族博物館館長 Sirin Yuanyaidee 泰國干乍那披實國家博物館館長	
16:20-16:50	ICOM-ICAMT 臺灣年會集智論述暨閉幕式	
16:50-	賦歸	

Keynote Speeches

專題演講

- | | |
|---|------------|
| Transforming from OLD into BETTER OLD and NEW | I |
| The Museum Incomplete – For an eternally unfinished museum between physical and online space | II |
| PANOPTIKUM – a competence center for museums. Sustainable solution to museum challenges | III |

Keynote Speech I



Keynote Speaker

Jou Min Lin

AIA, Principal Architect of J.M. Lin Architect/The Observer Design Group - Taiwan

As the principal architect of J.M. Lin Architect / The Observer Design Group, founded in Taipei since 1995, Mr. Jou Min Lin led the office that specializes in architectural design, interior design, landscape design, communication design and research-based design.

In the pursuit of building a better man-made environment in Taiwan, the office has actively worked in projects that deals with public space. Over the years, Lin has established his reputation with brilliant projects of schools and arts related exhibit spaces, and cultural facilities that brings new possibilities in the build environment. The most remarkable project is the National Museum of Marine Science and Technology in Keelung, from 2004 thru 2013, Lin successfully transformed an old power plant into a cultural hub of recreation and knowledge.

In December, 2014, Lin was appointed by Taipei City as the Commissioner of the Department of Urban Development. His primary tasks in the public sector were to push forward public housing projects and government-operated urban regeneration projects.

The shift from a practicing architect to a public servant may seem challenging, but Lin's ideas and goals remain the same. Seeing this service as a way to contribute to his city, he always plan from the standpoint of Taipei citizen and continuously strive for the solutions to build a better urban environment.

Jou Min Lin returned from Taipei City Government to his own practice since December 2018, continuing lead the firm strives for lasting value in Architecture and Design.

Keynote Speech I

Transforming from OLD into BETTER OLD and NEW

Jou Min Lin

AIA, Principal Architect of J.M. Lin Architect/
The Observer Design Group - Taiwan

The National Museum of Marine Science and Technology, 2004-2014,
National Taiwan Museum, 2003-2006,
National Taiwan Museum Land Bank Branch, 2006-2009,
Hualian Library, Fine Arts Museum, Concert Hall, Sculpture Museum, 2022-2027.

Jou Min Lin's office, in the past twenty years and years to come, has transformed the abovementioned several existing historical buildings into functional cultural intuitions. The speech will address how architects should have "People's Eco-Museum" in mind, while designing museums from users' point of view.

Keynote Speech II



Keynote Speaker

Marco De Mutiis

Digital Curator, Fotomuseum Winterthur - Switzerland

Marco De Mutiis is a Digital Curator at Fotomuseum Winterthur in Switzerland, where he leads the museum research on algorithmic and networked forms of vision and image-making. He leads and co-curates different projects and platforms, expanding the museum's role and space. These include the collaborative live stream programme Screen Walks (developed and co-curated with Jon Uriarte, curator of digital programmes at The Photographers' Gallery in London), as well as the Fotomuseum's current experimental platform [permanent beta] The Lure of the Image.

He is a researcher and doctoral candidate at the Centre for the Study of the Networked Image at South Bank University, where he focuses on the relationship between computer games and photography. With Matteo Bittanti, he co-curated the group exhibition How to Win at Photography – Image-making as Play, exploring the photographic act through the act of play and the notion of games. He has written, edited, and contributed to several publications, including the recent book Screen Images – In-Game Photography, Screenshot, and Screencast (co-edited with Winfried Gerling and Sebastian Möring).

He lectures and teaches regularly in different institutions and schools, including Master Photography at ECAL and Camera Arts at Lucerne University of Applied Arts and Design.

Keynote Speech II

The Museum Incomplete – For an eternally unfinished museum between physical and online space.

Marco De Mutiis

Digital Curator, Fotomuseum Winterthur - Switzerland

Museums are often understood as stable and fixed spaces, as neat physical boxes where arts and culture is organised, shown and guarded. Collections, archives and exhibitions have traditionally privileged the physical space and largely focused on ideas of art and culture made of objects. On the other hand, the promises of digital and online spaces have largely remained understood through an institutional discourse that separates physical and virtual space between different fields of the museum. If digitality and internet presence have become an almost compulsory asset for communication and marketing departments within the institution, curatorial processes or exhibition and collection strategies seem to remain anchored to outdated modes of understanding the museum space and forms of art and culture that particularly challenge the museum “white cube” .

This talk will propose alternative forms of understanding online platforms and digital media as both spaces and practices – with specific properties and affordances – where the museum can extend its role and enhance its relevance. Looking at examples and case studies from different institutions, and analysing different reactions from international museums from the outbreak of the covid-19 pandemic until now, the presentation will highlight possible forms in which we can rethink the idea of museum. Moving from a stable place with rigid boundaries towards an ever-evolving hybrid place, the talk will invite the audience to consider the museum as an eternally incomplete and perpetually unfolding space.

Keynote Speech III



Keynote Speaker

Paulina Florjanowicz

Ph.D., Director General, National Institute for Museums. Archaeologist, expert in cultural heritage management

Graduated from the Warsaw University (M.A.) and Institute of Archaeology and Ethnology of the Polish Academy of Sciences (PhD), since 2023, Paulina Florjanowicz works as a National Institute for Museums director. She was previously director of the Cultural Heritage Department of the Ministry for Culture and National Heritage (2016-2022).

She has over twenty years of experience in the heritage sector, working for NGOs and public institutions (including National Heritage Institute – director in 2011-2013). Mrs Florjanowicz is a current and former member of national and European expert panels, including Reflection Group "EU and cultural heritage", expert of the European Archaeological Council (EAC), jury member for European Capital of Culture, currently member of the Expert Panel for European Heritage Label, member of the ICOM (ICMS & INTERCOM), European Association of Archaeologists and Board Member of the Network of European Museum Organizations (NEMO).

Researcher in the field of theory of archaeology and its relation to politics. Evaluator in EU programs on education and culture since 2003, academic lecturer in heritage management and museology, and expert in cultural and remembrance policy, museum management, fighting crime against heritage and socio-economic aspects of cultural heritage.

Keynote Speech III

PANOPTIKUM – a competence center for museums. Sustainable solution to museum challenges

Paulina Florjanowicz

Ph.D., Director General, National Institute for Museums.
Archaeologist, expert in cultural heritage management

Museums in Poland have been developing rapidly throughout the past decade. Many magnificent new buildings were constructed, and hundreds of exhibitions were created. They attract millions of visitors every year and won numerous awards. Yet still, behind the scenes, museums keep struggling with same old challenges related to collections management that need to be taken care of in a sustainable manner.

Polish museums store approximately 20 million objects, out of which only approximately 5% are exhibited, the rest remain in storage. Only the largest museums have climate-controlled storage space and only a few have their own conservation and digitization labs. The cost of creating such a professional space for each museum is very high and not always justified. Hence the idea of creating a common facility combining many types of high-level services available to all museums. PANOPTIKUM - a competence center for museums is inspired by similar facilities operating mainly in northern Europe.

The first concept behind this project by National Institute for Museums (NIM) was created in 2016. In successive years numerous researchers, engineers and museum experts were involved in the development of the initial idea, introducing solutions that will balance high conservation requirements and environment-friendly standards, making the project both sustainable and cost-effective due to low energy consumption. Funding for the design and construction phase is secured by the Ministry of Culture and National Heritage, applying for EU funding for following stages is now in process.

The construction works of PANOPTIKUM, located in central Poland, started in 2022 and the opening is scheduled for early 2026. The multifunctional facility will consist of storage space, conservation studios, diagnostic labs, as well as an educational and conference area. PANOPTIKUM, as a branch of NIM, will provide a wide range of services for museums and it can also serve as safe haven in times of crisis. The storage space will follow the RE-ORG methodology by ICCROM, which NIM is promoting nationwide via its training schemes. PANOPTIKUM is aimed to meet the highest standards, and thus not only serve the museums' needs but also set a new point of reference for excellence in museum sector.

Paper Sessions

論文發表

Cross-Cultural MUSEUM ARCHITECTURE

跨文化的博物館建築

Sub-theme #1

**EXHIBITION DESIGN – tangible, intangible
and digital: current tendencies**

展示設計—當前趨勢：有形、無形及數位

Sub-theme #2

MUSEUM TECHNIQUES & Sustainability

博物館技術與永續

Sub-theme #3

Paper Session I

Philadelphia from the Centennial International Exhibition to Museum-City

Gonca Z. Tuncbilek Dincer

PhD, University of Pennsylvania

In the literature on architecture and exhibition studies, museums have largely been evaluated as individual architectural structures. However, a museum is not a space that exists in a vacuum. It can and in fact must be perceived as enriched by becoming a part of a larger urban context by establishing a network of relationships with other cultural and exhibition spaces. I conceptualize this network of relations as a museum-city: an urban fabric where a living historical city is viewed as an exhibition space on an urban scale on which its natural, cultural and architectural heritage are displayed. This conceptualization also allows us to theorize museums and exhibitions as organic and living organisms that can be expanded, altered, (re)organized and transformed. I propose to this network concept within an urban context framework that analyzes the (re)presentation of natural, cultural and architectural heritage in relation to one another.

The city of Philadelphia provides excellent canvas to illustrate the value of this conceptualization. From the international expo in the mid-19th century to several organizing and reorganizing efforts of the 20th and 21st centuries, the city has constantly altered its surroundings as an exhibition space. In this presentation, I will examine Philadelphia as a museum-city, which involves understanding its historical and contemporary exhibition sites, starting from the legacy of the Centennial International Exhibition of 1876. This historical expo serves as a focal point for analyzing the urban development of the Fairmount Museum District and its extension to Benjamin Franklin Parkway. As Philadelphia prepares to celebrate its semi-quincentennial in 2026, the redesign of Benjamin Franklin Parkway becomes pivotal for the continued existence of the museum network. This redesign offers an opportunity to explore the transformation of the urban context into a dynamic “museum-city,” showcasing the city’s commitment to preserving its cultural heritage and promoting exhibition spaces as integral components of urban life.

Paper Session I

Gonca Z. Tuncbilek Dincer

PhD, University of Pennsylvania

Gonca Z. Tuncbilek Dincer, PhD, is a museologist and architect with a deep passion for exploring the intersection of art, history, museology and architecture. She earned her doctoral degree in architecture from the prestigious Middle East Technical University in Turkey, where she developed a profound understanding of architectural theory and design principles.

Currently serving as a visiting scholar at the esteemed History of Art Department at the University of Pennsylvania, Dr. Tuncbilek Dincer delves into the intricate realm of museum studies, focusing on representational methods and curatorial practices. Her expertise extends to museum design, where she applies her architectural prowess to create immersive and engaging spaces for cultural exploration.

Dr. Tuncbilek Dincer has worked in renowned institutions worldwide, including her contributions to the innovative Serpentine Galleries in London and Paul Otlet's Mundaneum Archive in Belgium.

Currently, she channels her creative energies into the design and development of the City Museum in Kayseri, situated in the captivating landscape of Greater Cappadocia. With each project, she continues to redefine the boundaries of museum architecture, leaving a lasting legacy in the cultural landscape.

Paper Session I

Shaping Indigenous Taiwan: Spatial Imagery of Local Museums for Indigenous Peoples in the Early 21st Century

Langus Lavalian (Meng-Ping Chiu)

Curator, Bunun Cultural Museum of Haiduan Township, Taiwan

In the post-martial law era of the 1990s, Taiwanese society embarked on a revival of Taiwan culture, reshaping the narrative of Taiwanese identity, moving towards a direction of greater diversity and respect for differences. Taiwan Indigenous peoples, in particular, emerged as significant symbols, reclaiming their societal status marginalized during the colonial period. Against the backdrop of "Community Empowerment/Development" policies, local museums have become vital cultural showcases, enhancing local identity and showcasing cultural heritage. These museums aim to express Taiwan Indigenous Peoples cultures while also capitalizing on tourism by offering unique local experiences. By the early 2000s, there were 29 Taiwan Indigenous Peoples local cultural museums established. These smaller, locally situated "cultural museums" may still fulfill the basic functions of research, collection, exhibition, and education. However, how do they depict indigenous imagery through architectural design? The construction and design of these museums are influenced by various factors, including local administrative planning, architects' design concepts, and community expectations.

This paper examines the Bunun Cultural Museum of Haiduan Township (BCM) in eastern Taiwan, exploring the specific historical context and multiple influences reflected in its architectural design and construction process. It analyzes how Bunun cultural imagery is shaped and presented in the museum space and explores differences from other indigenous local museums. Furthermore, it investigates the development of museum spaces as cultural governance institutions, emphasizing their roles in cultural preservation, exhibition research, and social communication. This study aims to provide valuable insights and references for the future design and planning of indigenous museum buildings.

Paper Session I

Langus Lavalian (Meng-Ping Chiu)

Curator, Bunun Cultural Museum of Haiduan Township, Taiwan

My name is Langus Lavalian (Chiu Meng-Ping), and I am a member of the Bunun people, an indigenous group in Taiwan. I currently work at the Bunun Cultural Museum in Haiduan Township, where my primary responsibilities include exhibition planning and collection research. Additionally, I am pursuing a doctoral degree in Ethnology at National Chengchi University. My research focuses on how to represent indigenous subjectivity in museum work, including knowledge system, research, community engagement, and educational outreach.

Paper Session I

How we work together in China to create museums

Geuntae, Park

Associate Professor, School of Culture and Creativity at BNU-HKBU United International College

It is not surprising that new museum projects are complete daily in China. China has witnessed amazing museum growth over the last decade, owing to its economic development and policy support. According to the National Bureau of Statistics of China, the number of museums in China has increased from 3,069 in 2012 to 6,091 in 2022. It is 302 new museums per year, which means a birth of new museum almost every day during this period. China has obviously been a museum platform for architects and designers. In particular, the collaboration between European and Chinese professionals (architects, designers, consultants, etc.) is certainly a distinctive feature of the phenomenon.

The presentation will explore this collaboration through three interviews with European professionals: two with architecture firms and one with a founding director for a museum. They are from Bao'an Public Culture and Art Center (Shenzhen), Zhuhai Museum (Zhuhai) and Sea World Culture and Arts Center (Shenzhen). Through the conversations, the challenges in creating partnerships and contributions from European side would be unveiled. For example, the European professionals indicated that fundamental difference in design, taste, vision, communication problems, language barrier, and budget handling are some challenging issues.

At the same time, aesthetic quality and further (and more professional) knowledge of institutional programme are discussed as their contribution. It is commonly highlighted that open discussion and appreciation of different perspectives are critical for a successful delivery of the collaborative museum project in China.

Paper Session I

Geuntae, Park

Associate Professor, School of Culture and Creativity at BNU-HKBU United International College

Dr. Geuntae Park is Associate Professor at School of Culture and Creativity, BNU-HKBU United International College (UIC). He was a curator for architecture at the National Museum of Modern and Contemporary Art, Korea, which is the only national museum dedicated to arts, design, and architecture in the country.

He curated *Young Architects Program* from 2014 to 2016 and worked on a couple of renowned Korean architects' exhibitions (Jong Soung Kimm and Tai Soo Kim). Before joining UIC, he was Associate Professor at School of Art and Design, Guangdong University of Technology. His research interests cover museum planning, exhibition development, cultural space and industries, culture and urban strategy, museum and heritage management, and public art/architecture in Asian contexts.

He has published articles in *Cultural Trends*, *Curator: Museum Journal*, *Museum Worlds: Advances in Research*, *The Design Journal*, and *International Journal of Arts Management*, and is currently working on a monograph about adaptive reuse of industrial heritage for Creative Industry Parks in China.

Paper Session I

Limitations of Reusing Old Buildings as Museums—the Case of the National Cheng Kung University Museum

Mei-Fang Kuo

Ph.D. Candidate, National Cheng Kung University

Hsiao-Tung “Charlotte” Su

M.A. Candidate, National Cheng Kung University Museum

During the late 20th century, Taiwan has experienced a trend of preserving and repurposing historic sites and buildings as museums. Similar practices can be seen in the city of Tainan with buildings such as the National Museum of Taiwan Literature (Tainan Prefectural Hall), the Tainan Judicial Museum (Tainan District Court), and the Tainan Art Museum (Tainan City Police Department). Following this trend, the National Cheng Kung University Museum was established in 2008 by utilizing the former administration building of the Tainan Technical College (the predecessor of NCKU), which is also a municipal historic site.

Given its historic background and rich history, various constraints would be expected when utilizing the building's interior space for exhibitions. Issues include the complex network of electrical wiring installed in the ceilings, the preservation of integrity for most of the architectural elements, including both interior and exterior walls, doors and windows and flooring, and compromises made during the installation of air conditioning systems.

Recently, as the building of NCKU Museum is undergoing renovation, other campus spaces such as the old Main library Building established in the 1960s, which is also a historical building, have been borrowed to host exhibitions, which the curatorial team had to overcome several complex challenges ranging from retaining the "form follows function" architectural principle of the building to making compromises with the regulations and policies of the institute currently resides and manages the building.

In this article, we wish to discuss the strategies and responses of our curatorial team in dealing with exhibition spaces within these two different types of buildings.

Paper Session I

Mei-Fang Kuo

Ph.D. Candidate, National Cheng Kung University

Dr. Mei-Fang Kuo received Ph.D. in Architecture History and Theory from National Cheng Kung University (NCKU) in 2007, and has worked at the University Museum since then. She is currently associate curator.

Based on these studies, has completed more than 16 exhibitions. Two of these are international cooperation -- with the Museum of Asian Art, University of Malaya; and with three major museums in the Czech Republic. This exhibition had won the second place of UMAC AWARD 2017.

She had worked as assistant curator at National Museum of Natural Sciences (NMNS), Taiwan from 1986 to 1993. she had been involved and in charge of the permanent exhibition of the NMNS Phase III exhibition Hall. She also led the project of studying and reconstruction of the “Astronomical Water Clock” . Which has become the major exhibition item in NMNS.

Since joining NCKUM, Dr. Kuo has been responsible for a variety of research and exhibition projects and collections. She is currently associate curator, and offer few courses including “Method and Theory in Museology”, “Introduction to Museology”, “Guiding to Tainan history and landscape” .

Her research interests include museum architecture and exhibition, cultural heritage, Taiwan aboriginal architecture, and traditional Chinese architec

Paper Session I

Hsiao-Tung “Charlotte” Su

M.A. Candidate, National Cheng Kung University Museum

Ms. Hsiao-Tung “Charlotte” Su received M.A. Degree in the Institute of Creative Industries Design, NCKU in 2013, and has participated in the Rijksmuseum Summer School Program (the Netherlands) in 2018. Having worked closely with Dr. Mei-Fang Kuo for various curatorial and exhibition projects since 2011, including “I C Taiwan” held in the Czech Republic, which had won the second place of UMAC AWARD 2017. She is currently working in the NCKU Museum as a Project Assistant for the museum’s ongoing serial exhibition: The History of Engineering Education in Taiwan.

Paper Session II

"Silangaw i Katangka: leaf buds of the Autumn Maple Tree " display and the spatial metaphor of "luma' "

Daong Cinceng

National Museum of Prehistory, Exhibition and Education Division

This article is based on the author's multiple identities as a member of the Sakizaya people, a former member of the presidential palace and a curator of the Sakizaya people, to introduce "Silangaw i Katangka: leaf buds of the Autumn Maple Tree- the Katangka indigenous communities of the Sakizaya people in Hualien County Curating experience of "Cultural Relics Census Project Achievements Exhibition". In the early 1980s, the Katangka indigenous communities of the Sakizaya people was relocated and abolished due to the construction of the JIASHAN Air Force Base due to national defense policies.

In 2016, President Tsai Ing-wen announced the establishment of the "Presidential Commission on Historical Justice and Transformational Justice for indigenous Peoples". The Sakizaya people called on the government to pay attention to the issue of forced relocation of the Katangka indigenous communities.

In 2022, through the work of the "Katangka Tribal Cultural Relics Census Preliminary Project", the Sakizaya people investigated more than 63 cultural relics and organized the " Silangaw i Katangka: leaf buds of the Autumn Maple Tree" exhibition. Through cultural relics and oral stories, Let the audience understand the modern history of the Sakizayz people and the life memories of the Katangka indigenous communities."luma' " means "house" in the Sakizaya language. Its meaning can also be extended to many meanings such as home, family, family, hometown, etc. The semantics of "luma' " are integrated into the design of the exhibition space. Form a spatial metaphor.

By introducing the metaphor of exhibition space, this article attempts to explain how the exhibition can achieve a collective healing effect on the audience of the Katangka indigenous communities.

Paper Session II

Daong Cinceng

National Museum of Prehistory, Exhibition and Education Division

I am a Sakizaya people, a indigenous people from Taiwan. The area of academic study is cultural anthropology. Currently working at the National Museum of Taiwan Prehistory, my job includes planning exhibitions, planning educational activities, guided tours, marketing planning, etc. In addition to work in the museum, I also often works with indigenous communities, including collecting cultural relics, interviewing elders, organizing youth activities, and creating picture books and songs in indigenous languages.

Paper Session II

Cross-Cultural MUSEUM ARCHITECTURE

Showcases and space

Andrea Sartori

Goppion Technology

The specificity of each museum is defined, in addition to its cultural and social identity, by the organization of its spaces and the relationship they establish with visitors. The space of the museum is determined by the architecture of the building in which it is located, the shape and characteristics of the display cases and the arrangement of these and other display units to create the visitor path. All of this generates relationships, different from time to time, between the works on display and the environment that houses them, the works on display and the visitors, and the visitors among themselves.

The role that the showcase plays, as a mediator between the visitor and the works, is fundamental. Thus the showcase custom-built around a work can isolate it and enhance its uniqueness, while large architectural showcases highlight the relationships between objects and recreate the original contexts. In the latter case, an important role is played by the organization of the interior space and its layout, which must ensure the legibility of the works in every detail.

The showcase can be stylistically characterized to emphasize its contribution to the museum's cultural message or cancel itself out, in total transparency, to encourage direct dialogue between visitor and objects or between objects and the exhibition environment whose style it can sometimes recall.

The design of museum spaces and paths must take into account the key concepts of proxemics and the need to strike a balance between presenting objects effectively and engagingly and the convenience and comfort of visitors, for whom it is essential not to feel oppressed or too close to one another.

The variety of environments within the museum-open spaces, lounging areas, refreshment stations, interactive zones, and contemplation spaces-all allow everyone to enjoy different experiences and find the spaces best suited to their needs.

Likewise, the clear and well-marked organization of routes facilitates a natural and intuitive flow of visitors, avoiding congested situations and contributing substantially to an enjoyable visitor experience.

Paper Session II

Andrea Sartori

Goppion Technology

Andrea is an active ICOM member and regularly attends the ICOM General Conferences. He has a degree in Classics from the Università degli Studi di Milano and a specialized diploma in Archeology, and he worked for ten years at Milan's Museo Archeologico as a curator of the classical archeology section.

Andrea joined Goppion in 2002 works alongside Sandro Goppion, in museum studies, coordinating special projects, managing relationships with museums and universities, and putting together Goppion's catalogues and publications.

Paper Session II

Cross-Cultural MUSEUM ARCHITECTURE

Museu do Seridó: um museu invisível

Isaias, Ribeiro

Master Student, Federal University of Rio Grande do Norte (UFRN)

The Seridó Museum is one of the museums of the Federal University of Rio Grande do Norte (UFRN) state and is located in the city of Caicó, in a hot and arid region, approximately 270 km from the state capital, Natal.

The small historical building that houses the museum presents characteristics of architecture from the Brazilian colonial period. Documents notice the building's opening in 1812 as a jail until 1935. The change in function occurred with the inauguration of the city's museum. A sequence of closings and openings is part of the history of this museum, leaving marks and structural problems. Complete abandonment remained until 1968.

The institutional mission of the Museu do Seridó is to research, preserve and communicate the cultural identities of Seridó in Rio Grande do Norte, in order to foster the scientific, educational, artistic, social and tourist development of the region, promoting training and reflection critical in order to contribute to human development, committing to social justice, socio-environmental sustainability, democracy and citizenship. After being closed for several years, the museum reopened in 2008. In July 2019 there was the last reopening.

There was a need for renovation (retrofit) for the museum to reopen. From the reopening until the closure of UFRN and the Museum due to social isolation to prevent Covid-19, approximately 650 pieces that form its rich collection were listed and sanitized. This work presents the history of this building and an architectural renovation proposal, which aims to meet and solve the needs of accessibility and inclusion, technical reserve, laboratory and educational sector, in addition to new living and exhibition spaces.

The project has not yet been implemented, but we hope as results, in addition to the adjustments to the physical spaces, that the population will use the museum and that they will participate in the life of the city.

Paper Session II

Isaias, Ribeiro

Master Student, Federal University of Rio Grande do Norte (UFRN)

Born in Rio de Janeiro, on October 11, 1964. Since 1978 he has lived in Natal / RN. He holds a doctorate, master's degree and bachelor's degree in Architecture and Urbanism from the Federal University of Rio Grande do Norte. Joined the ICAM in São Paulo, 2016.

Research the relationships between architecture and art. Professor of Architecture Design. Visual artist.

His artistic training includes several art courses, practical and theoretical, among which “The Creative Process - Whistling and Sucking Cane” with Charles Watson, 2020 and “Artist Portfolio - Presentation Strategies and Career Development” stand out. , with Bruno Miguel, in 2023, both from the Escola de Artes Visuais do Parque Laje, Rio de Janeiro. Since 1984 he has been participating in group and individual exhibitions in Brazil, one of which was in Vienna, Austria.

His works belong to private and public collections such as UFRN, UFAL Pinacoteca, State Government. In 2022, his work was acquired to join the contemporary art collection of Banco do Nordeste do Brasil (BNB).

Paper Session II

Cross-Cultural MUSEUM ARCHITECTURE

Cultural Narratives in Museum Architecture: Exploring Religious Beliefs and Beyond

Yatin Singhal

Architect, Yatin Singhal Architects at Panipat, Haryana, India

Swami Omanand Sarasvati Puratattva Sangrahalaya (or Gurukul Jhajjar), located in Jhajjar, Haryana, India, is an upcoming cultural institution. Rooted in the rich heritage of the Hindu community, this upcoming museum offers a unique opportunity to explore the integration of cultural symbolism and architectural form within a cosmological framework. The proposed museum design is crafted to immerse both the structure and visitors in a profound cosmological narrative. Embracing the circular form, the museum building symbolizes the eternal cycle of birth and death, reflecting deep philosophical underpinnings inherent in Hindu cosmology. In Hindu philosophy, the concept of cyclical time, known as "kala chakra," suggests that the universe undergoes endless cycles of creation, preservation, and dissolution.

The design incorporates a circumambulation space surrounding the museum block, fostering a sense of reverence for the sacred idols to be housed within. It echoes the practice of "pradakshina", commonly observed in Hindu religious contexts where devotees walk around sacred objects or spaces as a form of reverence and worship. This feature thus imbues the museum with a sacred aura, inviting visitors to engage in a ritualistic and contemplative experience. This architectural feature not only pays homage to Hindu religious practices but also invites visitors to engage with the museum space in an immersive manner.

Through an exploration of the museum design, the project seeks to uncover the intricate interplay between cultural heritage and architectural design. By delving into the symbolic significance of architectural elements and their cultural contexts, this study aims to deepen the understanding of how museum architecture can transcend mere physical spaces, becoming vessels for cultural expression and spiritual contemplation.

Paper Session II

Yatin Singhal

Architect, Yatin Singhal Architects at Panipat, Haryana, India

I am an architect with a niche towards cultural heritage projects. A Bachelor's degree in Architecture, allowed me immense exploration of heritage in my professional journey. I've undertaken diverse roles with government and private organisations, including a consultancy position with the Department of Archaeology & Museums, Haryana, head office at Chandigarh, India. This rich and varied experience has profoundly influenced my approach to architecture for culturally inclined audiences. Currently, I am leading a multidisciplinary architectural firm – Yatin Singhal Architects at Panipat, Haryana, India.

At this organisation, the work approach is characterized by meticulous attention to detail and a commitment to delivering excellence in architectural design. The diverse portfolio showcases a range of projects, from cultural precincts, adaptive reuse and heritage documentation to institutional, commercial, and residential developments. The ability to combine creativity with functionality, crafting spaces that not only meet clients' needs but also fulfil their expectations.

This sort of project experience enables an architect in Haryana to work in qualitative potential and deliver innovative spaces that amalgamate culture, heritage, and sustainable approach, in an environment friendly precinct.

Paper Session III

WEIRD SENSATION FEELS GOOD: The Design of a Feeling

James Taylor-Foster

Curator, ArkDes (The Swedish Centre for Architecture and Design)

ASMR (Autonomous Sensory Meridian Response) is a term that describes a physical sensation: euphoria or deep calm, sometimes a tingling in the body. In 2020, the first museum exhibition to explore this culture, community, and creative design field opened at the Design Museum in London. As curator of this exhibition, this paper will explore the unusually significant role that exhibition design has taken in constructing an immersive, sensorial display environment for visitors.

WEIRD SENSATION FEELS GOOD explores the design story of an evolving internet movement through a series of forty immersive audio, visual, and tactile works, each investigating how people around the world are using new and existing tools and materials to navigate our complex world. Sometimes all that's required is 1km of sausage pillow!

Paper Session III

James Taylor-Foster

Curator, ArkDes (The Swedish Centre for Architecture and Design)

James Taylor-Foster is a writer, cultural critic, and curator of design and digital culture trained in architecture. They are the curator of contemporary architecture and design at ArkDes, and have developed a number of curatorial projects in Stockholm including Cruising Pavilion: Architecture, Gay Sex and Cruising Culture and Space Popular: Value in the Virtual, alongside public installations with Studio Ossidiana, Swedish Girls, and others. They curated WEIRD SENSATION FEELS GOOD – the first museum exhibition to explore the culture and creative field of ASMR, currently touring. Most recently, they worked with Joar Nango and collaborators to present Girjegumpi: The Sámi Architecture Library in the Nordic Pavilion at the 18th International Architecture Exhibition – La Biennale di Venezia. Their first collaborative collection of essays, softspot, was published in 2021.

Paper Session III

Bridging the Digital Gap

Maddalena D'Alfonso

PHD-Architect and Curator, Founder of M d'Alfonso Design Agency,
Co-Founder of Display & Design Cultural Association

The exhibition *Il Resto dell'Alba* presented at MAN in Nuoro emerged from a theoretical collaboration among artist Patrick Tuttofuoco, museographer and curator Maddalena d'Alfonso and architect Giovanni de Niederhäusern, VP of Pininfarina Architettura. This immersive work delves into the virtual realm by giving tangible form to hyper-technological digital concepts.

Within the art space generated using virtual prototyping tools visitors and environment blend activating a dialogue with the temporal dimension of art. On one hand there is the historical past, symbolized by a Nuragic sculpture, an eternal emblem of our origins and archaic heritage. On the other we glimpse the digital future represented by the ethereal, auroral light of a double sun. This dual perspective embodies hope, regeneration and a new understanding of human existence on Earth echoing the ideas of Rousseau, Taut, and Heidegger.

Crafted entirely from aluminum using generative parametric design tools, it employs mesh clustering to optimize material usage. After the exhibition the work can be disassembled and its components recycled. The double sun, a fusion of an incipient sphere and its luminous shadow creates an enigmatic circuit challenging our notions of light and warmth.

Il Resto dell'Alba fosters a dialogue among art, architecture, and museography shaping a personal journey for visitors. It captures the ephemeral beauty of dawn, encapsulating anticipation and a suspended state of time. The exhibit challenges viewers to contemplate a future that may seem increasingly detached from nature yet it advocates for a harmonious balance between ecological principles and technology. As spectators traverse the boundary between past and future they personify the present state. The museographic landscape, inspired by the metaverse's digital vistas, evokes the thrill and trepidation of proximity to the sun, a metaphor that prompts introspection on pressing global concerns, from the effects of climate change to sustainable design and resource conservation.

Paper Session III

Maddalena D´Alfonso

PHD-Architect and Curator, Founder of Md´A Design Agency, Co-Founder of Display & Design Cultural Association

Maddalena d´ Alfonso is an architect, essayist and researcher and holds the distinction of being an associate professor since 2017. Her expertise stands in the intersection of research activity and museographic culture which she skillfully applies to the conception and design of exhibitions and cultural programs. As a member of the scientific committee of ICOM - ICAMT (International Committee for Architecture and Museum Techniques) since 2019 she contributes significantly to the field.

One of her notable achievements is “The Landscape of Rights: Photographing the Constitution” exhibition curated in 2017 for the Municipality of Milan. This exhibition received the Medal of Representation from the President of the Italian Republic. Additionally her book “Warm Modernity” (published by Silvana in 2016, Milan) was honored with the RED DOT AWARD.

In 2019 Maddalena founded Md´A Design Agency where she brings together interdisciplinary expertise in architecture, curating and other specialties essential for managing museum spaces. Her agency focuses on implementing sustainable solutions for architecture and design emphasizing accessibility to visual culture.

Furthermore in 2024 she co-founded Display and Design ETS Cultural Association focusing on exhibits and museographic concepts related to sustainability and accessibility to culture. Maddalena d´Alfonso’s efforts shape the fields of architecture, museography and visual culture.

Paper Session III

Curating the Exhibition Design and Designing the Exhibits' Curation: Gae Aulenti and the Phoenicians at Palazzo Grassi

Marina Martin Barbosa

Independent researcher, Photo Elysée - Museum for Photography, Lausanne

The objective of this paper is to analyze the importance of dialogue between museum professionals, specifically the Exhibition Designer and Curator, in the development of successful exhibition projects. In this context, the main protagonist chosen is the Italian architect and designer Gaetana "Gae" Aulenti (1927 - 2012), who throughout her career worked on projects for the renovation of buildings for museum use and exhibition spaces. Notable examples include the Musée d'Orsay and the Galerie d'Art Contemporain at the Centre Pompidou, both in Paris, and the Palazzo Grassi in Venice.

Regarding Palazzo Grassi, in 1983, the Fabbrica Italiana Automobili di Torino - FIAT purchased this palace to present important temporary art and archaeology exhibitions to the general public and specialists, entrusting Aulenti with the renovation and interior design projects. Dating back to the 18th century, the building presented various technological restrictions; despite this, its first exhibition was inaugurated in the summer of 1986, after only 13 months of work. Aulenti declared that her goal was not to create a museum but an exhibition space. In fact, her collaboration during the FIAT administration went beyond this, as she also designed innovative exhibitions, in close collaboration with the responsible curators.

Thus, this work addresses initial investigations into the fourth highly successful exhibition held at Palazzo Grassi during the FIAT administration, titled "I Fenici" The Phoenicians, which ran from March to November 1988, under the scientific direction of Feliciano Benvenuti. This historical exhibition aimed to describe the Phoenician civilization in its development and diversification of areas, its connections with other civilizations, with special reference to "Orientalizing" art. It was realized in collaboration with other museums, universities, and research centers, and thanks to its division into sections, featuring graphic panels, films, and audiovisuals, designed by Aulenti, the result was astonishing.

Paper Session III

Marina Martin Barbosa

Independent researcher, Photo Elysée - Museum for Photography, Lausanne

Marina Martin Barbosa has a Ph.D. in History (line of research Politics, Memory, and Cities) from the State University of Campinas and in Art History from the Ca' Foscari and IUAV Universities of Venice (2015). She holds a master's degree in Conservation and Enhancement of historical and cultural heritage, with a focus on industrial heritage, from the University Paris 1-Panthéon-Sorbonne, the University of Évora and the University of Padua (2010). She is Architect and Urban Designer (São Paulo University State) with a training completed at ENSA Paris La Villette (2007). Her professional experience includes the management of art collections, the coordination and design of exhibitions, teaching Expography/Museography, and working with conservation and restoration projects of architectural heritage.

She currently works at Photo Elysée - Museum for Photography, Lausanne as Exhibitions and Collection Registrar and is member of the VKKS -ASHHA (Swiss Association of Art Historians) and part of the executive committee of ICOM-ICAMT (International Committee for Architecture and Museum Techniques).

Paper Session III

Non-Visual Perception of Museum Buildings: A Case Study on the Strategy of the Spatial Conceptualization in the Architecture of the National Center for the Performing Arts for the Visually Impaired

Hsin-Yi Chao

Assistant Professor, National Chung Hsing University, Program of Digital Humanities and Creative Industries & Graduate Institute of Library and Information Science

This study examines methods for visually impaired audiences to understand the indoor and outdoor spatial concepts of performance architecture, using three performance art venues with different design philosophies and styles: the National Theatre & Concert Hall of Chiang Kai-shek Memorial Hall in Taipei, the National Taichung Theater, and National Kaohsiung Center for the Arts-Wei Wu Ying in Kaohsiung. It aims to summarize suitable strategies for constructing non-visual spatial cognition navigation as a reference for museums.

The research methodology involved non-participatory field observations of architectural spaces, verbal image-guided tours, tactile models, and analysis of three-dimensional aids. Interviews with accessibility officers were conducted. Additionally, ten visually impaired audience members from one of the venues were invited to draw floor plans, elevations, and create three-dimensional models to analyze their understanding of architectural space.

From the combined data of the three venues, the study found:

1. For architectural models, it is best to make them tactile within reach of both hands, displaying the complete architectural volume and detailed exterior structure. For indoor performance spaces, models explaining the seating and stage positions should be available for understanding spatial relationships.
2. Overall floor plans are necessary tactile aids, suggesting the addition of navigation route explanations for better understanding of spatial layout. Although elevations and sections are more difficult concepts, they can still enhance understanding of architectural facades and spatial scale.
3. The quality of audio description guided tours affects the understanding of visually impaired audiences. Guides should provide accompanying tactile aids to avoid differences in information received by visually impaired audiences.

Therefore, auditory and tactile information can construct conceptual understanding of museum architectural spaces. The universality of aid design, completeness of spatial information, and quality of guidance all influence visually impaired audiences' comprehension of museum architecture.

Paper Session III

Hsin-Yi Chao

Assistant Professor, National Chung Hsing University, Program of Digital Humanities and Creative Industries & Graduate Institute of Library and Information Science

Dr. Hsin-Yi Chao is an assistant professor of Cultural and Creative Industry Program at National Chung Hsing University in Taiwan. She finished Master of Fine Arts in National Taipei University of Education and Architecture Ph.D. in National Taiwan University of Science and Technology. Chao continued postdoctoral research in the psychology graduate school of University of Toronto in Canada and founded the national nonprofit organization, Taiwan Art Beyond Vision Association in 2014. Then, she changed her position from the 10-year visual art teacher at primary school into a curator who worked on accessible technology and exhibitions with multisensory at National Taiwan Museum of Fine Arts for 6 years.

Chao focuses her studies on nonvisual art educational theory and practice, accessible technology application, universal display design, art audio description, and tactile spatial cognition research with special education, psychology, museum, and art to promote the equal right of art education for the visual impaired.

Paper Session IV

Art as Paratext: How Art Transmits Museum Narratives and Rewrites the Space

Cheng-Yi Shih

Assistant Professor, Department of Cultural and Creative Industries Management,
National Taipei University of Education, Taiwan.

This research delves into the transformative capacity of art in communicating museum narratives and reshaping public spaces within museum environments. Centered on specific artworks installed in the newly renovated public areas of the National Museum of Prehistory in Taiwan, the study investigates the role of artworks as paratexts—secondary elements that aid in conveying primary texts. Through an exploration of the interplay between art, space, and museum narratives aligned with the mission and vision of the NMP, this research seeks to elucidate the methods by which art enriches and redefines the visitor experience.

A meticulous analysis of the chosen artworks will examine their influence on the museum's spatial dynamics and thresholds. These artworks, integrated during the museum's recent renovation, not only serve as aesthetic enhancements but also as integral components in the storytelling process. Each artwork interacts uniquely with audiences, embedding itself in and transforming the museum space. Providing subtle hints or cues, these artworks aim to gradually guide audiences into the overarching narrative that the museum's permanent exhibition seeks to convey: the rich tapestry of Austronesian culture and human life from prehistory to the present. Simultaneously, audiences are encouraged to navigate the museum space in novel and meaningful ways.

Employing a multidisciplinary approach, this research draws upon theories of museum studies, narrative environment design, and spatial theory. Methodologies encompass qualitative analysis through visitor observation, staff interviews, spatial analysis, and interpretative content analysis. The findings are anticipated to illustrate how artworks, acting as paratexts, effectively aid museums in conveying their core narratives and values, fostering dynamic interactions between museum spaces and their audiences.

This study aspires to contribute to the broader discourse on museum curation and design by offering insights into the innovative utilization of art to heighten narrative engagement and spatial experiences within the museumscape.

Paper Session IV

Cheng-Yi Shih

Assistant Professor, Department of Cultural and Creative Industries Management, National Taipei University of Education, Taiwan.

Cheng-Yi Shih, a native of Taipei, Taiwan, serves as an Assistant Professor in the Department of Cultural and Creative Industries Management at the National Taipei University of Education (NTUE), alongside an adjunct role at the Graduate Institute of Museum Studies at Taipei National University of the Arts. Holding a PhD in Museum Studies from the University of Leicester, UK, Cheng-Yi's research focal points include museum architecture and spatial design, curation methodologies, narrative environment crafting, museum planning, and design thinking applications.

Drawing from an interdisciplinary background in sustainable design and spatial/environmental planning, Cheng-Yi integrates practice and theory in his work. He has led and contributed to curatorial endeavors across a spectrum of institutions, spanning national museums, local cultural hubs, and quasi-museum spaces. His approach underscores the holistic integration of diverse curation methodologies, encompassing research and fieldwork, exhibition content development, audience engagement assessments, conceptual ideation, narrative crafting, innovative exhibition strategies, and exhibition design planning.

Central to Cheng-Yi's ethos is the creation of inspiring and meaningful museum exhibitions, imbued with contemporary perspectives. Throughout his endeavors, he explores the nuanced interplay and interconnectedness of curatorial methodologies, interpretative content, material artifacts, design mediums, spatial configurations, and audience experiences.

Paper Session IV

Thick Description Experiment of Confronting Difficult Histories: A Curatorial Experience at a Taiwan Indigenous Peoples Local Cultural Museum.

Po-Kang Hsieh

Assistant Curator, Department of Exhibition and Education, National Museum of Prehistory

For most indigenous peoples in Taiwan, the period of Japanese Imperial rule from 1895 to 1945 marked their first encounter with a modern national political regime. This era was characterized by military and legal domination, as well as profound socio-cultural transformations, presenting a challenging chapter in modern history known as "Difficult Histories." However, the face of colonialism and the colonial experience were never monolithic; indigenous peoples, too, exhibited diverse perspectives and intentions that must be disentangled through thick description to confront historical processes more authentically.

Museums serve as pivotal arenas and agents in this endeavor. Between 2017 and 2019, the Bunun Cultural Museum of Haiduan Township (BCM) in Taitung County received a donation of a collection of old photographs left behind by Taiwanese-Japanese police officers. Through thorough research, it was determined that the majority of these photographs were administrative records from the colonial period, documenting various significant historical events in the region. The research findings were translated into an exhibition that opened in 2020, attracting even the visit of President Tsai Ing-wen at the time. This young curatorial team eschewed the previous nationalist confrontational perspective and adopted a method of thick description to reinterpret colonial archival materials. This paper will review the display theory of such reflective historical exhibitions, explore the dual-dialogue spatial design of the exhibition, and discuss the immersive design balancing object selection, color schemes, and sound elements, showcasing the indigenous curatorial team's intention to voice their perspectives and contribute to Taiwan's societal pursuit of historical justice and transitional justice for indigenous peoples.

Paper Session IV

Po-Kang Hsieh

Assistant Curator, Department of Exhibition and Education, National Museum of Prehistory

My name is Hsieh Po-Kang, and I work at the National Museum of Prehistory (NMP) in Taiwan as an assistant curator in the Department of Exhibition and Education. I hold a Ph.D. in Anthropology, with my primary research focus on the representation of modern history of Taiwan's indigenous peoples in museums.

Paper Session IV

Open Storage! A New Paradigm of Museums and Exhibitions

Miok Cindy Choi

Doctor of architecture. Currently, Curator and Exhibition designer in National Folk Museum of Korea.

The National Folk Museum of Korea is Korea's representative folklife history museum. It is located in the old palace called Gyeongbokgung Palace, the historical heart of modern Seoul. The museum's collection is constantly increasing, but it is located in the old palace, a cultural heritage, which limits the museum's ability to expand or renovate the building. Accordingly, the Ministry of Culture decided to build the museum's storage in Paju Artist Village, an hour away from Seoul. Paju, the National Folk Museum of Korea, was established in this way, is the main building's storage.

Since the new museum's location is a place that many tourists visit, the museum has agonized over the structure that can be shown to visitors when designing the relic storage. Unlike general storage, the premise of open type has been attached. In other words, a space has been designed that balances the conflicting concepts of preservation and openness. The concept of architecture is 時間! It means 'a space that represents the passage of time'. Based on this concept, a new museum paradigm was proposed that opens relics and materials to the public through 'visible storage' and 'open storage' where relics are simply preserved in a building, and shares knowledge and information with the public.

Also, the special exhibition here is different from the existing exhibition. Unlike traditional exhibitions, visitors view the exhibits in place, visitors visit and view the exhibits under a specific theme. It has been two years since its opening, and many museum officials and related experts are continuing to visit in addition to local tourists living nearby.

Paper Session IV

Miok Cindy Choi

Doctor of architecture. Currently, Curator and Exhibition designer in National Folk Museum of Korea.

Design: ‘Sunbi-Classical Scholar’ , ‘Babsangjigyo: Cultural exchange on the table between Korea and Japan’ , ‘Sejong City 2005:2015, Remarkable transformation and distant memories’ , ‘Junk x User’s Guide’ , ‘Wintering’ , ‘Our Lives beyond Epidemics’ etc.

Award-winning career: Winner of 2016 Japan Good Design Award, 2017 iF Design Award, 2018 German Design Award Best Researcher Award (2020, 2022) - Korean Society of Exhibition Design Awarded the Achievement Award at the Korea Design Awards(2023)

Book: ‘100 Designers(2010)’ , ‘European museum which walk down the street (Coauthor/2015)’ , ‘Museum X Journey(2019)’ , Children’s Museum(2023)

Paper : ‘Case study of Brand Positioning through Design in Museum(2014)’ , ‘The Study on Preschoolers and their Guardians’ Interaction at Children’s Museum ; Focused on character of visitors behavior in experimental exhibition type(2015)’ , ‘A Study on Exhibition design of by the Play; Focused on Visitors’ behavior and Affordance (2016)’ , ‘A Study on the Exhibition Space Formation through the Concept of Plot(2016)’ , ‘A case study of exhibition design, applying the contextual spatial concept(2016)’ , ‘The Spatialization of Exhibition Contents with Phenomenology of Perception of Merleau Ponty(2017)’ , ‘A Study on the Exhibition Space Curating with the Concept ‘Mise en scene’ - Focused on Special exhibition, ‘Wintering’ of The National Folk Museum of Korea(2020)’ , ‘Metaverse and Exhibition: A study on the search for the Future of Exhibition with a focus on the Children's Museum(2021)’ , ‘A Case Study on Exhibition of Museum Representation Method Approach with Simulacion(2022)’ etc.

Paper Session IV

Museu.xyz: Bridging Tangible, Intangible, and Digital Realms in Exhibition Design

Caroline Pires Ting

Federal University of Rio de Janeiro (Brazil): Postdoctoral Research Fellow; Logica Universalis Association (Geneva, Switzerland): Director of International Relations; XYZ Museum: Responsible for International Relations; 中原大學 Chung Yuan Christian University and Oxford Brookes University-Dual Bachelor's Degree Program in Architecture and Urban Design: 兼任助理教授 .

In the context of Encountering Transition, this presentation examines the evolving landscape of exhibition design, focusing on the integration of tangible, intangible, and digital elements. As museums adapt to rapidly changing global and local environments, innovative approaches in exhibition design are crucial for enhancing visitor engagement and cultural appreciation.

This contribution explores the synergy of Western and Eastern aesthetics within digital exhibition spaces, as exemplified by Museu.xyz. Highlighting projects such as Metadiversity ("Metaversidade"), "CryptoRastas", Feminu (an exhibition solely for women), and NFTrans, we will discuss the incorporation of advanced digital, interactive, and immersive technologies. These initiatives showcase how the metaverse can facilitate engaging and culturally enriched experiences, bridging traditional and digital exhibition modalities (Studio Int'l).

The presentation will investigate culturally sensitive exhibition design, focusing on the effective representation of diverse traditions. We will explore innovative methodologies for creating narrative environments that respect and reflect varied social and cultural contexts. Strategies for adapting exhibitions to different cultural settings will be discussed, addressing challenges in preserving and transmitting intangible heritage.

Emphasizing the role of Sensory and Universal design in fostering inclusivity, this segment will present examples from Museu.xyz that enhance accessibility within digital spaces. The discussion will include social curation projects that advocate for diverse content creation and knowledge dissemination, highlighting the collaborative efforts of architects, curators, and designers in creating inclusive and impactful exhibitions (Studio Int'l).

Case Study: As an institution in the metaverse, Museu.xyz serves as a model for integrating traditional and digital exhibition spaces. It offers a persistent, interactive platform that bridges the physical and virtual realms, creating an inclusive space for both artists and audiences. This case study will illustrate the transformative potential of digital exhibitions in enhancing cultural narratives and accessibility, demonstrating how Museu.xyz is at the forefront of exhibition design innovation.

Paper Session IV

Caroline Pires Ting

Federal University of Rio de Janeiro (Brazil): Postdoctoral Research Fellow;
Logica Universalis Association (Geneva, Switzerland): Director of International Relations;

XYZ Museum: Responsible for International Relations;

中原大學 Chung Yuan Christian University and Oxford Brookes University-Dual Bachelor's Degree Program in Architecture and Urban Design: 兼任助理教授 .

Sino-Brazilian-American Professor and Visual Artist with a Postdoctorate in Philosophy and a PhD in Arts and Contemporary Culture, specializing in intercultural studies, former Copyist at the Louvre Museum (Paris, France). I have held significant academic roles across Europe, the USA, South America, and Asia. My career is distinguished by a proven track record in editing international scholarly publications, speaking at global conferences, and leading seminars that effectively bridge traditional and contemporary cultural expressions.

Paper Session V

How to Display Outsider Art in a Contemporary Way

Peter Stohler

Director Kunstmuseum Thurgau (Art Museum of Thurgovia) and Ittinger Museum (Museum of the Carthusian monastery Ittingen)

Outsider Art, also known as ‘art brut’ (literally ‘raw art’, a term defined by the French artist Jean Dubuffet), refers to works created by self-taught artists outside the mainstream. Since the 1990s the Kunstmuseum Thurgau, a non-specialist museum, has held the largest collection of Outsider Art in Switzerland (including Aloïse Corbaz, Hans Krüsi and Adolf Wölfli). Until now, however, the museum has shown very few works in its permanent exhibition.

A new presentation of the collection aims to redress the situation. First, we need to decide which works to select. At the same time, we need to rethink what Outsider Art means in a global context. Once a phenomenon of Europe and the USA, Outsider Art now reaches as far as Taiwan, where the works by Hung Tung (1920–2015) and Wang Ting-Yu (b. 1961) are well known, as is a group exhibition on the subject (‘Outsider Art in Taiwan’, Taipei Fine Arts Museum, 2008).

In addition to the selection of works, there is another important question: How are works by outsider artists shown? I will discuss this in a series of case studies focusing on works from specialist and non-specialist art museums, always in the contexts of the chosen form of presentation. My analysis is based on the ‘mysterious’ presentation in the dark (Collection de l'art brut, Lausanne, Switzerland, which opened in 1976), which was seen as natural and appropriate for decades.

The central question is this: How neutral should the surrounding space, the display, be? How ‘charged’ the presentation, for example by using spotlights? I will discuss new forms of presentation such as those seen at the LAM (Lille/France) or the SAAM (Washington D.C./USA). Furthermore, I would like to explore how museums can better convey the history of objects, i.e. their cultural context, through digital means.

Paper Session V

Peter Stohler

Director Kunstmuseum Thurgau (Art Museum of Thurgovia) and Ittinger Museum (Museum of the Carthusian monastery Ittingen)

Peter Stohler (b. 1967 in Belp, Switzerland) is a curator of contemporary art, museum director, writer and art consultant. After completing his studies in art and film studies at the University of Zurich, Stohler worked in museums and galleries, where he organised thematic exhibitions (e.g. ‘Body Extensions’ , 2004, or ‘Risk and Allure’ , 2006) as well as solo shows.

He has also curated many group and solo exhibitions with contemporary artists, such as Karim Noureldin (2014), Rachel Lumsden (2018) and Necla Rüzgar (2019), and directed various art and cultural history museums in Switzerland and Germany. Furthermore, he has edited numerous publications, including collection catalogues (‘From Anselm to Zilla. The collection of P. and E. Bosshard’ , Lars Müller, 2018), interview compilations (‘Tomograph’ , Arnoldsche, 1999), and monographs, most recently ‘My Name Was Written on Every Page. Necla Rüzgar’ , modo, 2021). He is currently the director of the Kunstmuseum Thurgau and Ittinger Museum in Warth, Switzerland.

Paper Session V

Steven Holl's Concept Of Parallax As A Tool For Motivating The Visitors' Movement A Space Syntax Analysis of the Kiasma Museum, Helsinki

Majed Awadh Alghaemdi

PhD student, the University of Nottingham

This research investigates how motion parallax has influenced Steven Holl's (1947-) approach to the Kiasma Museum of Contemporary Arts design in Helsinki. It examines how this technique motivates visitors to explore and engage with the complex spaces within the museum. Motion parallax arises as individuals move, providing cues for navigating built environments — an effect the French philosopher Maurice Merleau-Ponty (1908–61) referred to as responding to the "solicitations of the world". The study addresses two questions: How does Holl's application of parallax theory affect the design of Kiasma? How does the public engage with and respond to the museum's experiences?

Merleau-Ponty emphasised the moving body's role in experiencing the world, introducing 'Motor Intentionality' to explain our initial bodily awareness in new situations (Ponty, 1962, p. 110). This bodily grasp facilitates a seamless flow of behaviour aligned with ongoing experiences. Similarly, Gibson's Motion Parallax suggests that visual field changes due to viewing position alterations create depth cues during locomotion. This idea aligns with Merleau-Ponty's "solicitations of the world" (Dreyfus, 2014). The paper also assesses works on embodied cognition, focusing on Alva Noë's theory on the action-perception relationship. In Kiasma, visitors are seen as active meaning-makers driven by movement, connecting personal, social, and physical domains.

Using Space Syntax tools, the study investigates bodily experience's role in visitors' engagement with objects and spaces at the museum, focusing on Holl's Parallax design principles and the significance of movement in perceiving architectural spaces. Drawing on Merleau-Ponty's and Gibson's writings, Holl identified the 'parallax' concept, explaining that movements unveil shifting patterns through varied viewpoints and lighting conditions (2000, p. 26). In Kiasma, Holl designed a circulatory system to embody his concept, aiming for a multi-perspective phenomenal experience and creating complex visitor loops between the museum's two volumes. The ambiguity and gaps created by parallax in Kiasma entice visitors, sparking mystery, curiosity, and exploration. Holl's parallax design decisions create interconnected experiences, sequential experiences of spaces, and depth perception, urging visitors to understand their surroundings through movement.

Paper Session V

Majed Awadh Alghaemdi

PhD student, the University of Nottingham

Majed is a PhD student in the Architecture, Culture, and Tectonics research group in the Department of Architecture at the University of Nottingham under the supervision of Professor Jonathan Hale and Dr Laura Hanks. In 2010, Majed received a bachelor's degree in architecture and Building Sciences from King Saud University. In 2015, Majed received his M.Arch 2 degree from the Southern California Institute of Architecture.

Currently, he is involved in the Doctor of Philosophy PhD program at the University of Nottingham. His project focuses on the role of movement in the perception of architectural space. Majed has more than ten years of experience working as a practitioner and an educator at the architecture department at King Saud University, Saudi Arabia.

Paper Session V

Where to go when everything became ashes? An analysis of the audience-targeted activities during the reconstruction of cultural institutions and cultural heritage sites after a destructive fire.

Nicolle Manuelle Bahia Bittencourt

Ph.D. student, Waseda University, Japan.

From the moment a cultural institution is faced with an unexpected event that results in destruction, many challenges arise. The physical space doesn't exist anymore. The collection is now ashes. What now? The obvious answer is to save what you can, assess the destruction, and reconstruct. The museum definition from ICOM was reviewed in 2022 and it makes clear the museum as an institution in service of society, its connection with tangible and intangible heritage, and most significantly the importance of community participation with the offer of varied experiences.

The focus of this paper is to explore how diverse the experiences and the participation of the community can be in a post-disaster context. What solutions have the institution teams found to still provide services to society while their physical space is closed for years while the reconstruction is happening? That's the question this paper aims to answer through two study cases: Brazil's National Museum Reconstruction Campaign 'Museu Nacional Vive' (National Museum Lives), which was released in 2018 after the fire that destroyed millions of pieces of its collections, and the Shuri Castle, in Japan, Reconstruction Campaign 首里城復興へのあゆみ (Road to Revival SHURIJO), which was released in 2019 after other big fire that destroyed its multiple constructions and the historical collection. Both institutions have provided different types of activities for their audiences, offering actions to the general public, the specialized public, and the international public.

The goal of this paper is to develop a timeline that illustrates various activities, which encompass in-person exhibitions and programs, an online gallery of videos and images, online museums and exhibitions, and other related events.

Paper Session V

Nicolle Manuelle Bahia Bittencourt

Ph.D. student, Waseda University, Japan.

Nicolle Bittencourt is a Museologist from the Amazon region in Brazil. She is currently pursuing her Ph.D. degree at the Graduate School of Asia-Pacific Studies at Waseda University, Japan. With a bachelor's degree in Museology, a master's degree in information science, and a professional degree in Scenography, all from the Federal University of Pará (UFPA).

She was a Research Student at the University of Tokyo, at the Graduate School of Interdisciplinary Information Studies. Also, with experience in Intangible Cultural Heritage and Exhibition Practices, worked as a Professor in the Museology Baccalaureate Course at UFPA, in Intangible Cultural Heritage Management at Brazil's National Institute of Historical and Artistic Heritage, along with experiences in different museums and art practices in the Amazon region of Brazil. Recently, in 2023, her paper "Brazil's National Museum and ICT Strategies: aftermath of the Fire and the Reconstruction Processes" was awarded the Student Paper Award from NBTC at the 16th ITS Asia-Pacific in Bangkok, Thailand.

Paper Session V

Cross-Domain Curatorial Dialogue and Interaction, and the Integration of Multiculturalism: A Case Study of Digital Interactive Exhibitions in Multi-Museum Collaboration

Ruen-Ya Yu

Assistant Research Fellow, the Office of Digital Information Services at the National Palace Museum

Shao-Chun Wu

Researcher Fellow, the Office of Digital Information Services at the National Palace Museum

This study examines the integration of digital technology in curatorial practices through the “Imaginary Taiwan” exhibition in 2020. It illustrates how digital technology can facilitate the unified presentation of diverse perspectives from multiple museums, foster a cross-disciplinary approach, and enhance multi-layered archival interpretation, thereby transforming the exhibition into a progressive and adaptable entity.

The article is divided into three sections. In the first, it brings attention to the organization of the “Imaginary Taiwan” exhibition by several Taiwan museums, highlighting the effective utilization of digital platforms, including video meetings and cloud-based collaborative writing software, during its initial phases. This integration maintained a coherent curatorial discourse while respecting each museum’s subjectivity and promoting efficient resource management and collaboration.

The second section discusses how “Imaginary Taiwan” used digital technology to make the exhibition’s content flexible, easy to edit, and capable of offering audiences a variety of interactive experiences. It also showcases complex academic theories through interactive displays, overcoming the limitations of lacking physical artifacts. Moreover, digital technologies were crucial post-exhibition, enabling the deconstruction and reconfiguration of the exhibit for future touring.

The third section analyzes how the utilization of digital technology across various stages, from planning to execution and adaptation, serves to emphasize its significance in modern curatorial practice. It supports continuity and innovation in exhibitions, while also enhancing the ability for ongoing reinterpretation. The “Imaginary Taiwan” exhibition exemplifies the dynamic adaptability of contemporary exhibitions across different museum environments, thereby highlighting their evolution into responsive cultural organisms.

Paper Session V

Ruen-Ya Yu

Assistant Research Fellow, the Office of Digital Information Services at the National Palace Museum

I am currently working as an Assistant Research Fellow in the Office of Digital Information Services at the National Palace Museum.

My research focuses on modern East Asian art history, Taiwanese art history, and digital curation. Recently, I have been interested in the application of digital archives in museums and how traditional art history can collaborate with emerging digital technologies to facilitate exhibitions, revitalization, and interpretation.

Shao-Chun Wu

Researcher Fellow, the Office of Digital Information Services at the National Palace Museum

I am currently a Researcher Fellow in the Office of Digital Information Services at the National Palace Museum. I have previously served as an Associate Research Fellow and Section Chief in the same department and have worked in university libraries. Over the years at the National Palace Museum, I have managed various tasks including open data, digital archive, digital education promotion, digital exhibitions, digital content, academia-industry collaboration, and project management for technology plans.

I have also served as an adjunct lecturer at National Taiwan University of Arts, Fu Jen Catholic University, and National Chengchi University. My academic specialties include the application of technology in museums, information organization, electronic publishing, digital learning, and library and information science.

Paper Session VI

Sustainable Futures: Innovations in Museum Techniques, perspective of Asia and Europe

Jingyuan Ling

PhD candidate, Université Paris1 Panthéon-Sorbonne

This presentation is based on my field study in Europe (ex. France) and Asia (ex. Indonesia), exploring innovative approaches to museum architecture and exhibition practices that contribute to minimizing environmental impact. Drawing on a review of status and on-going plan in European and Asia museums, the project analyzes the conception and put on ground actions of sustainable initiatives, for example, the application of eco-friendly materials in both construction and exhibition, along with innovative approaches to architectural program management, energy-efficient lighting, and material recycling solutions. The research investigates the potential of measurement tools, designed for reducing resource consumption in museum administration.

Focus on Sub-theme #3 “Museum Techniques & Sustainability” , this research not only demonstrates emerging trends and best practices in sustainability but also identifies the challenges encountered by museum professionals in exhibiting and storing artefacts. Through a comparative approach, it underscores the potential for collaboration and knowledge exchange between Western and Eastern museums in fostering sustainable practices. This study sheds light on the synergies that can be harnessed to propel the international museum community towards a more sustainable future.

Paper Session VI

Jingyuan Ling

PhD candidate, Université Paris1 Panthéon-Sorbonne

Jingyuan Ling is a Ph.D. candidate with a Master's degree in History of Architecture from the University of Paris 1 Panthéon-Sorbonne. Her master research centers on the museum history and museum architecture of the 30s in Boulogne-Billancourt, situated in the Parisian periphery, exploring its significance within urban and regional contexts.

Her research interests encompass Museology and Heritage Studies, focusing on Museum Sustainability and Heritage Resilience. She is particularly interested in history and dynamics of cultural institutions in urban development, especially in peripheral areas and towns. Actively engaged in professional museum associations, she has presented papers at museology conferences. She is the curator of an architecture photography exhibition *Antes & Delante* in 2023.

Paper Session VI

Landscapes on display

Cecilie Rørstad, Audhild Gregoriusdotter Rotevatn

Conservator, MPA, Stiftinga Viti

The Brudavolltunet museum is an authentic, traditional farmstead. It consists of farm buildings (the oldest dating back to 1622) and 10,000 m² of surrounding farmland. A living museum collection and exhibition, the farm is situated in Ørsta in rural Western Norway.

Our method of dissemination links conservation and dissemination to the biological processes in the fields and to the seasonal changes. The method focuses on historical farmland, sustainability and how changing demands and climate change impact this landscape in particular, but also nature and ecosystems in general.

The method represents a different approach towards exhibition design and environmental awareness for museums. It focuses on how a single farm like this can play an important role in developing a more sustainable society.

The visitor is invited to connect with the landscape and take part in the processes of cultivating. This will lead to a deeper understanding of the dynamics of natural processes and of the vulnerability of ecosystems. The proliferation of soft rush (*Juncus effusus*) at Brudavolltunet threatens the vulnerable traditional species. Our aim is to reduce its prevalence. The method differs substantially from a traditional museum exhibition, which has limitations when the object of study is a living landscape. There is no need for physical exhibition systems or staged themes. Nature and nature's changes are the nucleus of dissemination and offer a range of solutions to reduce the need for exhibition infrastructure and cut the eco-footprint. The method demands and encourages interdisciplinary approaches involving biology, intangible knowledge, ecology and agriculture.

Our method can be transferred and adapted to other living landscapes and inspire museums throughout the world. To maintain the diversity of species globally, local action is necessary. This is an opportunity for museums, museum visitors and volunteers to play a role.

Paper Session VI

Cecilie Rørstad, Audhild Gregoriusdotter Rotevatn

Conservator, MPA, Stiftinga Viti

Rørstad is a conservator in Viti, the regional museum of Sunnmøre in Western Norway. Her work includes research, cultural landscape management and dissemination. Rørstad was project manager for the new main exhibition at Sunnmøre museum “I was here – the voices from Sunnmøre” opened in 2022. She has experience in involving volunteers in the museum’s dissemination and the use of reference groups in the development of exhibitions. Dissemination of intangible heritage to different groups of audience is also part of Rørstad’s work. Her research interest has an interdisciplinary focus centres around sustainability, biodiversity, intangible heritage, agriculture and to involve audiences in the museums dissemination practices.

Cecilie Rørstad holds a master in Public Administration (MPA). In her master thesis she investigated how different factors influence regional development in the region of Sunnmøre. Rørstad has worked as a researcher and advisor and with volunteers in folk dance- and music on Sunnmøre.

Paper Session VI

Urban Waste Rethink: Museum, the Community, and Environmental Agency

Yasaman Esmaili

Architect, Educator, Founder / Studio Chahar, Gouron Open-air Museum

Kimia Amini

Project manager, Curator / Iran National Museum of Science and Technology

This paper discusses the Jalal Al Ahmad Museum's Urban Waste Workshop, a project initiated in Tehran's Sangelaj neighborhood that creatively repurposes recyclable materials, specifically shoe production waste. Conducted at the site of the under-construction Jalal Al Ahmad Museum, the workshop served as an introduction to the museum's future role as a platform for societal and environmental activism. It was designed to enhance cultural, social, and environmental engagement by uniting community members, designers, and environmentalists to transform urban waste into sustainable public space enhancements.

The two-day workshop began with a comprehensive analysis of the materials' origins, their historical context, and potential applications. The subsequent day focused on practical activities, where participants installed and presented their projects. The outcomes of the workshop were centered on enhancing the quality of spaces by emphasizing key aspects and characteristics. This included extending spatial perceptions. Special focus was given to elements such as focus, movement, and the framing of both distant and near views, creating moments of pause for passersby. The results attracted neighborhood experts and members to observe, discuss the results, and brainstorm future opportunities.

This approach proved effective in raising recycling awareness and fostering community involvement and sustainable urban development. The goal was to utilize the unique capacity of museums to promote sustainability and strengthen community ties in historic neighborhoods. By integrating artistic expression, environmental stewardship, and interactive education, the workshop aimed to enrich urban cultural landscapes and encourage widespread participation in sustainability initiatives.

Paper Session VI

Yasaman Esmaili

Architect, Educator, Founder
Studio Chahar, Gouron Open-air
Museum

Yasaman Esmaili is an architect and educator, and the founder of Studio Chahar, an award-winning research-based design studio established in 2018. The studio functions as a platform dedicated to fostering cultural expression, innovation, and community participation in the built environment through collaborative processes, with a particular emphasis on museum design and heritage conservation. Yasaman holds degrees from the University of Tehran, the University of Arizona (M.Arch and Sustainable Design), and the University of Washington (M.S. in Computational Design).

A founding member of united4design, Yasaman has over seven years of experience with firms like Blokable, Hewitt Architects, and AE Architects. Yasaman's recent work has resulted in the realization of several highly acclaimed projects. Her projects have been shortlisted for Aga Khan Award 2022, and won the 2018 Global LafargeHolcim Silver Award and the 2017 Gold Award for the Middle East Africa region. She has received the 2020 Tamayouz Women in Architecture Rising Star award and the 2023 University of Washington Graduate of the Last Decade (GOLD) Award.

Yasaman has taught at Wentworth Institute of Technology, Roger Williams University, and the University of Washington, and has been a guest critic at several universities including Harvard, the University of Washington, and Yale.

Kimia Amini

Project manager, Curator
Iran National Museum of Science and
Technology

Kimia Amini is a project manager and curator based in Tehran and Isfahan, Iran. She holds degrees in archaeology and museology from the Higher Education Center of the Ministry of Cultural Heritage in Iran and has completed her master's studies in International Relations. Kimia has conducted digital archaeological research at Isfahan's Jameh Mosque (ADAMJI), a UNESCO World Heritage site, and has contributed to the expansion of several museum and archaeological projects.

Since 2011, Kimia has been a member of the International Council of Museums (ICOM), organizing sustainability educational design workshops. In recent years, she has closely collaborated with the Iran National Museum of Science and Technology, leading multiple exhibitions and international projects. She currently serves as the secretary of the University Museums Council in the Ministry of Science, Research, and Technology. She has also collaborated with Studio Chahar since 2021 as an exhibition project lead, museum design project manager, heritage expert, and sustainability event facilitator.

Paper Session VI

“Navigating with the climate issues in different cultural fields” or equivalent

Teemu Kirjonen

Museum Manager, The Åbo Akademi University Foundation

I was invited to give a presentation “Navigating with the climate issues in different cultural fields” at the NEMO European Museum Conference 2023 “and… ACTION! Museums in the climate crisis” in November 2023. When seeing this call for papers I thought that might be an adaptation of that presentation to your interest.

I was launching an award winning climate project “The carbon-neutral Lahti Symphony Orchestra” already in 2015 when working as a general manager of the orchestra, and continued with the environmental themes also after moving to the museum sector in August 2022. The idea of the presentation was to raise ideas whether the same kind of elements that proved to be successful in the orchestra project could be applicable to the museums as well. The principal ideas of the presentation include strengthening the position of a cultural organization in the surrounding society with ‘non-cultural’ elements (without compromising on the artistic content), using a cultural organization in an innovative way to support the goals of the host organization and committing the personnel of the whole organization to the project already before launching it.

When starting to manage the three museums of the Åbo Akademi University Foundation – Sibelius Museum (<https://sibeliusmuseum.fi/en/>), Museum Ett Hem (<https://etthem.fi/en/>) and Casa Haartman (<https://www.casahaartman.fi/en/home/>) – it was very natural for me to continue with the climate issues. All the three museums participated in a regional Climate Promise project with a project of our own, gaining for an EcoCompass certificate (<https://ekokompassi.fi/briefly-in-english/>) based on the international ISO 14001 standard. The EcoCompass certificate was given to our three museums in December 2023. I attach here a link to the referred presentation from last November (my part beginning at 36:00) and desired changes of the emphasis are naturally always possible.

NEMO EMC 2023 | PANEL - Part of the Problem (youtube.com)

Paper Session VI

Teemu Kirjonen

Museum Manager, The Åbo Akademi University Foundation

Holding three master's degrees from the Sibelius Academy in Helsinki, Finland, Teemu Kirjonen's educational background is strongly in music and arts management as is his professional career. In 2023, he finished his basic studies of museology at the University of Turku and he has also reinforced his knowledge on leadership with courses at the Harvard Kennedy School. In 2003–22, he worked for the Lahti Symphony Orchestra in different positions, from 2014 onwards as its general manager.

Since August 2022, Kirjonen has managed the three museums of the Åbo Akademi University Foundation – one of the biggest foundations in Finland – Sibelius Museum, Ett Hem and Casa Haartman.

LinkedIn profile: [Teemu Kirjonen | LinkedIn](#)

Ignite Sessions

亮點發表

Ignite Sessions I

The museum architecture in Old Taipei, in a perspective of modernity.

Szu Wei Lee

PhD. candidate, School of Culture Resources,
Taipei National University of the Arts (TNUA), Taiwan.

The multiple historical situations in Taiwan make coloniality and modernity intertwined in all aspects of the modernization process of this island, while architecture significantly take part in. During the Japanese colonial period, Japanese architects left many architectural works in Taiwan that incorporated Western, Japanese, and local elements. Our society gradually recognized the value of Japanese-era architecture around the mid-1990s. On the other hand, the architectural production after World War II in Taiwan reflects an even more complex context, such as US aid, northern palace style, modernism architecture, etc. Since the 2010s, the preservation issue of modern architectural heritage has received official attention. In fact, nowadays most of the museum architecture in Old Taipei was not built as museums at the beginning.

Taiwan went through its first-time parties turning in 2000, the emerging cultural subjectivity drove an integrative plan between architectural heritage and museum renovation, that is, National Taiwan Museum System (NTMS). This cross-sector plan transformed three historical sites into museums, showing the central government's determination to value a city's history. Regarding the process of restoration and curation, I see this plan as a series of collecting architecture, and each site represents the social meaning of modernity in Taiwan. In addition to the buildings within NTMS, this talk attempts to create a perspective to review the museum architecture in Old Taipei through a museology approach. These buildings are museal objects on display in the cityscape, at the same time they are sending new messages to the society, which are all reflection of subjectivity and modernity.

Ignite Sessions I

Szu Wei Lee

PhD. candidate, School of Culture Resources, Taipei National University of the Arts (TNUA), Taiwan.

My major is architecture and planning, and now is a PhD. candidate in Cultural Heritage and Arts Innovation Studies, TNUA. My research interests are museum, cultural heritage, and city cultural studies. I worked in National Taiwan Museum, and Building and Planning Research Foundation, NTU before my PhD. Studies. I have cross-disciplinary experiences on architectural heritage and museum. My thesis is discussing the making of museums, by means of a case study of National Taiwan Museum System.

My articles published in Taiwan's academic journals are as follows: 'Reproducing memories: Wang Da-hong's house in the art museum', 'Collecting architecture: the museality of National Taiwan Museum System', 'Social engagement in urban settlement conservation: a case of Toad Hill Settlement', etc. I also wrote a series of articles about the post-war architecture in Taiwan, published in the museum journals.

Ignite Sessions I

The Development and Transformation in Building Form of the Museums in Taiwan

Mei-Fang Kuo

Associate curator, National Cheng Kung University Museum

Formerly known as Formosa, Taiwan entered the international scene as a commercial outpost by the Dutch East India Company (VOC) in 1624. However, it wasn't until 1895, during the Japanese Colonial Period, that museums began to emerge. From the earliest to the most recent, the architectural appearance of Taiwanese museums has undergone significant changes during this brief century.

In summary, the transformation of museum architecture form in Taiwan is influenced by the changes in social and cultural values, and be dated into periods as follows:

1. Japanese Colonial Period: Reusing buildings of Taiwanese Han-style architecture, such as temples and countryman association building, as museum space, as seen from the Tainan City Museum and the Yenshui Octagonal Building. Later, museums were built in styles inspired by architecture from the West, such as the National Taiwan Museum.
2. After WW2, before the 1990s: New museum buildings were constructed with facades reflecting the Chinese Palace Architectural Style, with modern interior layouts, such as the National Museum of History.
3. The 1980s: National museums flourished during this decade marking Taiwan's economic boom, by extensively adopting Western modern architectural styles, such as the National Museum of Natural Science.
4. The 1990s: The rise of conservation and rejuvenation of historical sites and heritage, such as the Fort Santo Domingo as a historical museum in Tam sui.
5. The 2000s: New museums starring renowned architects both foreign and local, sparking collaborative efforts:
 - a. Taiwanese architects: Lanyang Museum designed by architect Kris Yao.
 - b. Foreign architects: Asia University Museum of Modern Art designed by architect Tadao Ando.
 - c. Collaborations: Museum of National Taipei University of Education by architects Zhih-Hao Jiang, NOIZ Architects (Taiwan), and Keisuke Toyoda (Japan).

This paper attempts to summarize the transformation of architectural forms in Taiwan's museums over the past century since the establishment of museums.

Ignite Sessions I

Mei-Fang Kuo

Associate curator, National Cheng Kung University Museum

Dr. Mei-Fang Kuo received Ph.D. in Architecture History and Theory from National Cheng Kung University (NCKU) in 2007, and has worked at the University Museum since then. She is currently associate curator.

Based on these studies, has completed more than 16 exhibitions. Two of these are international cooperation -- with the Museum of Asian Art, University of Malaya; and with three major museums in the Czech Republic. This exhibition had won the second place of UMAC AWARD 2017.

She had worked as assistant curator at National Museum of Natural Sciences (NMNS), Taiwan from 1986 to 1993. she had been involved and in charge of the permanent exhibition of the NMNS Phase III exhibition Hall. She also led the project of studying and reconstruction of the “Astronomical Water Clock” . Which has become the major exhibition item in NMNS.

Since joining NCKUM, Dr. Kuo has been responsible for a variety of research and exhibition projects and collections. She is currently associate curator, and offers a few courses including “Method and Theory in Museology”, “Introduction to Museology”, “Guiding to Tainan history and landscape” .

Her research interests include museum architecture and exhibition, cultural heritage, Taiwan aboriginal architecture, and traditional Chinese architec

Ignite Sessions I

Let's Enjoy Art and Have Fun: A New Approach to Creative Interaction & Accessibility in Art Museum

Hsinchun Chen

Curator, Taiwan International Buton Association

Chia-Li Chen

Professor, Graduate Institute of Museum Studies,
Taipei National University of the Arts

How can an art museum embody tolerance and diversity within its mission? Furthermore, how can it foster interactivity and ensure accessibility for all visitors? This presentation analyzes the design of space and exhibition of the Kumamoto Contemporary Art museum, which is located in the heart of Kumamoto city in Japan. The museum features an airy corridor that links diverse spaces: from an open art lab market that welcomes drop-in participation in workshops and shopping, to semi-open areas like a library and kids salon, and three distinct galleries showcasing art exhibitions. The kids salon offers a delightful experience where parents can not only play with their little ones but also consult parenting expert there. Moreover, the museum takes pride in its innovative library that encourages visitors to interact with artworks. Departing from conventional displays, these pieces are subtly embedded within the architecture, fostering a spirit of discovery and engagement. For instance, Marina Abramovic's "Library for Human Use" transforms bookshelves into interactive spaces where visitors can sit or lie down, becoming part of the exhibit itself, dissolving the serious atmosphere typically associated with library settings. Above, James Turrell's "Milk Run Sky" presents a ceiling installation that extends into a serene expanse of blue, inviting meditation and imagination. As evening falls, the color of the sky installation shifts into a warm pink hue, while volunteers grace the space with live piano performances, creating a wonderful music event that adds an enchanting layer to the overall experience.

The innovative design blurs boundaries between art and everyday life and creates a welcoming atmosphere for all. Here, visitors of all ages can relax, enjoy art playfully, and best of all, no need to buy coffee for a comfortable seat - plenty of lounging space and large tables await for resting and engaging conversations!

Ignite Sessions I

Hsinchun Chen

Curator, Taiwan International Buton Association

Hsinchun Chen, is a curator and serves as the President of the Taiwan International Buton Association. She held a master's degree in Building and Planning Studies from National Taiwan University. She has been involved in the historic settlement preservation movement, emphasizing community participation and the construction of public sphere, exploring cross-disciplinary relationships between art and civic engagement. She has also been actively involved in Taiwan's NPO and NGO organizations and platforms.

As an urban activist, she has frequently employed artistic strategies to engage in various projects, including the preservation of the historic Huashan Winery industrial heritage site in Taipei, the Treasure Hill Movement, and the preservation movement for the Sanchong Air Force Village in New Taipei City. From 2015 to 2016, she served as the Chief Cultural Officer of the Dahua 1935 Cultural Park, an industrial heritage site in Xi'an, China, responsible for the overall marketing and operations of the park's theater, galleries, and cultural spaces.

Concurrently, she served as the Director of the largest textile museum in Northwest China. In 2018-2019, Hsinchun was the Head of the Department of social innovation and digital humanities of the Taiwan Contemporary Culture Lab.

Ignite Sessions I

Chia-Li Chen

Professor, Graduate Institute of Museum Studies, Taipei National University of the Arts

With a Ph.D. in Museum Studies from the University of Leicester, Chia-Li Chen's research has centered on community engagement, the role of memorial museums, and human rights education. She is the author of *Museums and Cultural Identities: Learning and Recollection in Local Museums in Taiwan* (VDM Verlag), *Trauma on Wound: Notes on Memory & Trauma of Museums* (Artouch Press), and *From Margin to Representation: The Museum & Cultural Rights* (National Taiwan University Press). Currently, She serves as a consultant to the National History Museum and National Museum of Human Rights in Taiwan and as the editor-in-chief of the Museum Island Column for the Taiwanese Ministry of Culture.

Chia-Li Chen's scholarship explores three primary areas: 1) Museums and contemporary social issues, with a focus on the engagement and representation of disabled and minority communities; 2) The intersection of museums, traumatic memories, and human rights; and 3) The history and significance of community and literary museums.

Across these domains, her research investigates how cultural institutions can amplify marginalized voices, preserve vital histories and memories, and promote human dignity through museum education and curatorship.

Ignite Sessions I

Museum Actions for Animal Conservation: Constructing the Exhibition Framework for Advocacy

Wen-Qian Lee

Graduate Student, Graduate Institute of Museum Studies, Taipei National University of the Arts

Hsu Huang

Director of the Exhibits Department National Museum of Natural Science

Be transmitting scientific knowledge, how can museum exhibitions contribute to collective action for animal conservation? And what would be the framework for the exhibition?

In the face of ecological crises and species extinction caused by drastic environmental changes, museum exhibitions are considered an important avenue for promoting public understanding and inspiring animal conservation practices. Studies reveal that traditional exhibitions fail to fully convey the urgency and criticality of conservation problems and lacking the motivation and impact to inspire actions.

This paper argues that advocacy is an important approach to conservation practice in museums. Museums can become active social actors, proactively engaging with real-world issues to bring social change. According to this view, advocacy refers to museums taking concrete actions to support the position or demands of a specific issue, thereby changing public perceptions or practices. Advocacy exhibitions aim to encourage audience participation in conservation actions and practices. By establishing advocacy networks, formulating compelling advocacy appeals, and creating opportunities for public engagement and action, these exhibitions can contribute to changing the challenges of conservation.

The purpose of this paper is to analyze the content of conservation exhibitions to construct an advocacy exhibition framework. By literature review, different dimensions of the advocacy exhibition framework are summarized and analyzed, and a schema of the framework is proposed. Two exhibitions are chosen: “Bon voyage! Buni.” curated by the National Museum of Natural Science and “To See or to Say Goodbye” by the Leopard Cat Association of Taiwan as case studies to observe the performance of individual cases in different dimensions. Methods of exhibition analysis and interviews with the curatorial team to discuss the content and exhibition strategies are applied. Through analysis and the development of an exhibition framework, this paper echoes the concept and trend of museum activism and is presented as a reference for the future development of advocacy exhibitions.

Ignite Sessions I

Wen-Qian Lee

Graduate Student,
Graduate Institute of Museum Studies,
Taipei National University of the Arts

Wen-Qian Lee is a museum enthusiast pursuing a master's degree in museology. She currently applies her expertise at the 921 Earthquake Museum of Taiwan, a department of the National Museum of Natural Science. Prior to her museum career, she honed her skills as a graphic designer, seamlessly integrating this experience with her museum work.

As a Museum Educator, she participates in the development of exhibits, educational activities, and visitor services. This role has provided her with exposure to the intersection of museum advocacy, conservation, and exhibition, while Wen-Qian focuses on the power of museums to drive social change and ecological sustainability, particularly through social engagement and advocacy.

Hsu Huang

Director of the Exhibits Department
National Museum of Natural Science

Hsu Huang is an associate curator at the National Museum of Natural Science in Taiwan. He has been working in the Department of Exhibition as the Director, and has conducted and designed many exhibitions in the past 30 years.

One of the exhibitions curated by Hsu Huang is “When the South Wind Blows – the Documentary Photography of Taixi Village”, which is the topic focusing on air pollution issues in Taiwan. And this exhibition had been nominated and entering the short list of TAISHIN Arts Award in 2015. Hsu Huang has also been the Editor-in-Chief of the academic journal: *Museology Quarterly* since 2011. Apart from his present job, Hsu Huang had been the first Director of the Lan-yang Museum of Yilan County in Taiwan, and a PhD candidate at the Bartlett School of Architecture, University College London.

The practical experience generated his research interests in issues concerning, for example, relationships between knowledge and space, and the social responsibility of museum exhibitions.

Ignite Sessions I

Beyond Barriers: Exploring Inclusive Exhibition Design and Collaborative Narratives

Chia-Yi Lin

Research Assistant, National Museum of Taiwan History

Museum as a hub for community engagement, diverse education, and knowledge dissemination, aiming to bridge visually impaired individuals with the objects to real-life experiences. To ensure inclusivity and accessibility, the National Taiwan Museum of History (NMTH) added seven tactile exhibit areas for visually impaired individuals as part of its permanent exhibition renewal project in 2019. This research aims to delve into the design process and outcomes of these tactile exhibit areas, highlighting the contributions to inclusivity and diversity.

In the design process of the tactile exhibit area, the curation team collaborated closely with the Public Services and Education Division (PSED) and special education experts. The involvement of the PSED and special education experts provided valuable insights into the needs of visually impaired individuals during the design process. Additionally, visually impaired individuals were invited to participate in design validation to ensure the practicality and effectiveness of the exhibit design.

One of the core challenges of this work was adjusting our own mindsets from being knowledge providers to becoming learners in the field of special education. While differing opinions on the arrangement, sizes of tactile objects, and article wording arose, these opinions posed challenges to the aesthetics and professionalism of the museum's display. Discussions revolved around presenting history through object displays and narratives, fostering curiosity about history, and enhancing inclusivity and accessibility for all visitors, particularly the visually impaired. Through intensive collaboration and dialogue, a consensus was reached, leading to the successful development of tactile exhibits catering to diverse needs.

The outcomes enhance the visiting experience for visually impaired individuals, promoting awareness of inclusivity and diversity in society. Through such endeavors, museums can authentically fulfill their mission in education, pleasure, reflection, and knowledge sharing in social service.

Ignite Sessions I

Chia-Yi Lin

Research Assistant, National Museum of Taiwan History

Chia-Yi Lin is a research assistant at the National Museum of Taiwan History. Her research interests are mainly on museum accessibility and education, volunteer and internship management, and inclusion access financial support project.

In recent years, she has contributed to the construction, implementation, and evaluation of personalized educational programs for museum visitors to promote well-being and social inclusion in museum education contexts.

Ignite Sessions I

A Children's Future Museum for/with/by Children

Christine Yuihwa Lee

Co-Founderf, Beyond PlayMaking

A children's future museum needs to use a child friendly approach from a children's perspective together with a for/with/by children method, and the presenter would like to propose that we might start one based on the Lundy model of child participation and her proposal of integrating Lundy with the Taiwan local 'play leader participant-observation-oriented participatory design and with the PARS model of playwork practice. The Lundy model of child participation was developed by Professor Laura Lundy of the School of Education at the Queen's University of Belfast. Her model provides a conceptual framework of children's right to participation for decision makers to take as a reference in accordance with Article 12 of the UN Convention on the Rights of the Child. In Lundy model of child participation, four elements were raised in a rational chronical order: space, voice, audience and influence; yet, to make it go beyond a conceptual framework for a children's future museum to work in practices, the Taiwan local 'play leader participant-observation-oriented participatory design by Eyes on Place (and coworkingly by Beyond PlayMaking) and the PARS model of playwork practice by Dr. Shelly Newstead (and coworkingly by Dr. Peter King) need to be introduced for decision makers as well. The Taiwan local 'play leader participant-observation-oriented participatory design has assisted a great number of municipals to build child-centred and child friendly play spaces, which has been an evidence-based method to be further coined with the PARS model of playwork practice because UNCRC and child-centredness haven't been the mainstream and focal point in the museum settings. The PARS model of playwork practice is a holistic model to describe, define and enable adult professional working in any setting where children spend their leisure time to articulate, develop and evaluate their playwork practice; hence the 'childism' techniques can be a helpful toolkit for the decision makers and the museum workers. All in all, the mentioned can be regarded as an innovative implementation from the scratch of a museum architecture to the exhibition design or even to the museum management for a long run in museum-relevant milieus.

Ignite Sessions I

Christine Yuihwa Lee

Co-Founderf, Beyond PlayMaking

Christine Yuihwa Lee is an advocate for UNCRC31 and UNCRC12+UNCRC13 for 10 years. With her MEd in Bristol Uni and experiences in 300 cities she visited worldwide, she's been the main representative role doing exchanges with international cohorts for Taiwan and the aid role working for local practical projects in Taiwan.

Currently a co-founder of Beyond PlayMaking together with her 'children's right to play' allies, she's very much interested in 'for/with/by children' methodologies, methods using children's perspectives and child-friendly approaches, which can be found in her publications in Eyes on place, Opinion CW, OpinionUDN, FutureCity, Artco Kids, and in her chapters and books: City at Eye Level for Kids, City Commoning, Power of Play: Parks & Playgrounds for Children by Children, and 45 Urban Ideas for Ukraine — and every other city in the world.

Her ignite talk 'A Children's Future Museum for/with/by Children' will focus on how we might start a children's future museum based on the Lundy model of child participation and her proposal of integrating Lundy with the Taiwan local 'play leader participant-observation-oriented participatory design and the PARS model of playwork practice.

Ignite Sessions II

Multilayered Exhibition Strategy

Ming-Ying TSAI

Interior design and renovation of old buildings, M.Y.T. Architects

Using two examples for multi-level presentations (tentative):

1. Free-flying Black Bats

Breaking away from the traditional confines of enclosed exhibition spaces, we aim to extend visitor pathways from indoor exhibition areas to the outdoors, enticing people to linger. By incorporating outdoor spaces, visitors can immerse themselves in the thematic journey of the exhibition, drawing them closer to explore the historical significance behind it, leaving a lasting impression. Meaningful integration with local settings and scenes allows the exhibition to seamlessly blend into everyday life.

2. School Architecture Journey by a Female Architect:

Through mobile exhibition units, we embark on a quest to discover the fantastical school architecture of Taiwan from the 1960s to the 1980s. As we open this extraordinary suitcase of dreams, we traverse through the history of Taiwanese school architecture, walking and learning simultaneously. Through the process of collection and exchange, we gather these memories back into the suitcase, engaging in interactive exhibitions that accompany the journey of the mobile school, fostering mutual growth.

Ignite Sessions II

Ming-Ying TSAI

Interior design and renovation of old buildings, M.Y.T. Architects

Since 1999, I have been involved in projects ranging from interior design to the renovation of old buildings. I obtained my architect license in 2004. Subsequently, from 2005 to 2007, I pursued further studies at the Berlage Institute of Architecture in the Netherlands. After a year of working at an architectural firm in the Netherlands, I returned to Taiwan.

With experience in various fields and scales of work, as an architect, I aim to explore urban spaces and address public issues of urban regeneration and sustainable development. Through architectural redesign, spatial reorganization, or curatorial art interventions, I seek to integrate resources in a maximized manner to strategize and design, allowing the general public to understand and experience living spaces from different perspectives, thus prompting a reevaluation of the spaces we inhabit.

Ignite Sessions II

Designing Curiosity: Beyond Aesthetics in Exhibition Spaces

Sebastian Chun

National Gallery Singapore

FUSION OF DIVERSE AESTHETIC TRADITIONS

Exhibition design that transcends mere aesthetics requires a fusion of varied artistic elements. This creates a visually captivating experience that honours diverse traditions and perspectives.

CULTURAL SENSITIVITY IN DESIGN

Designing with cultural sensitivity ensures respectful representation of artefacts and artworks, fostering deeper understanding among diverse audiences.

AROUSING CURIOSITY THROUGH DESIGN

By emphasizing design research and historical knowledge, we create contextually rich designs that spark curiosity and imagination. This approach encourages visitors to engage deeply with the exhibition content.

PROACTIVE CURATORIAL COLLABORATION

A proactive approach with curators is essential. Through in-depth dialogues, we analyse each exhibition's unique characteristics, target audience, and expectations, ensuring a thoughtful design.

ENCOURAGING RISK-TAKING

Most curators prefer conventional approaches. Our role is to provide information and rationale to encourage embracing innovative, unconventional ideas.

INNOVATIVE NARRATIVE ENVIRONMENTS

Utilizing innovative methodologies, we transform exhibition spaces into immersive narrative environments that engage visitors and connect emotionally.

ENGAGING NARRATIVE AND DIALOGUE

Creating engaging narratives and fostering dialogue among architects, curators, and designers ensures cohesive designs that resonate in various cultural contexts.

ADAPTIVE STRATEGIES FOR DIVERSE CONTEXTS

Developing strategies to adapt exhibitions to different cultural contexts ensures relevance and accessibility, offering meaningful experiences to a broad audience.

Ignite Sessions II

Sebastian Chun

National Gallery Singapore

Sebastian was trained at Central St Martins College of Art and Design in London, graduating in Theatre Design for Performance under the National Arts Council's scholarship.

His awards include the Young Designer Award, multiple Theatre Awards for Best Stage Design, and the President Design Award for Exhibition Design.

His professional experience spans interior design, stage design, and exhibition design. Sebastian has worked at the Asian Civilisations Museum and the Singapore Art Museum and is currently employed at the National Gallery Singapore.

Ignite Sessions II

Others' Past, Our Belief: Chinese Prehistoric Collections in The Museum of Far Eastern Antiquities, Stockholm

Jiayi Chang

PhD candidate, School of Museum Studies, University of Leicester

Museums, especially national museums, are socially and culturally shaped. The ideologies and values of the state not only influences the way museums tell the national past, but also shapes how heterogeneous culture is presented. The Museum of Far Eastern Antiquities (MFEA) at Stockholm housed a larger number of objects from Neolithic China than anyone else outside of China.

These prehistoric objects are from Yangshao Culture, while the excavation in 1921 marked the birth of the Chinese modern archaeology and was led by a Swedish geologist Johan Gunnar Andersson, who later became MFEA's founding director. Taken the permanent exhibition "China before China" curated in 2004 as a case study, this article investigates how MFEA displays these Chinese prehistoric collections through a Swedish value of openness, inclusivity and equality. It first briefly contextualizes how the colonized past of western museums downplay the historicity of objects and ethical controversy, and then reviews how these prehistoric objects became collections of MFEA after a joint excavation in Yangshao. Then it moves to analyze the three curatorial ways the exhibition convey Swedish values, including justifying the legitimacy of obtaining these objects under the Chinese government's permission, highlighting the shared humanity in object categories to make the narrative understandable for western audiences, and openly discussing repatriation issues.

On the one hand, the foreign culture can thus be understood in a socially inclusive society without losing its situatedness and characteristics, while on the other, such cross-cultural exhibitions convert other culture's past into truths and beliefs which are appropriate to "our" society's contemporary and future.

Ignite Sessions II

Jiayi Chang

PhD candidate, School of Museum Studies, University of Leicester

Jiayi Chang is currently a third-year PhD student at the School of Museum Studies at the University of Leicester. Her research interest is museums and ideology, while her main research interest is the Communist Party of China and its extensive deployment of museums in fulfilling political objectives. The way she approaches her research is by observing and deconstructing the performances and narratives in museums. She respects the situatedness of the Chinese contemporary museum and heritage system and hopes to expand and diversify the understanding of the museum and counter homogenizing views that deny this diversity.

Ignite Sessions II

Uncovering Indigenous Labour History—A Case Study of the Exhibition *People of the Sea: Amis/Pangcah Indigenous High Seas Fishermen*

Yi-Chun LU

Assistant Researcher, National Museum of Prehistory

The recently updated Taiwan Prehistory Hall and Austronesian Hall of the National Museum of Prehistory's permanent exhibition mention that Taiwanese indigenous people have travelled between Taiwan and the rest of the Austronesian world via the sea from prehistory to the contemporary era, allowing for mutual exchanges and the building of relationships. The study of the spread and migration of Austronesian people is now a topic of focus in a number of fields. However, with the rapid changes in Taiwanese society since the end of World War II, the history of Taiwanese indigenous people involved in high seas fishing has remained relatively undocumented. The exhibition *People of the Sea: Amis/Pangcah Indigenous High Seas Fishermen* is aimed at informing people about the experiences and contributions of Taiwanese indigenous people to Taiwan's fishing industry since becoming part of the capitalist labour market, their experiences of connection with the world, and the related significance.

Taiwan's economy began a quick ascent in the 1960s, and the capitalist labour market required a large amount of human resources. As a result, many Taiwanese indigenous people moved from their rural home communities to the cities, living on the periphery of mainstream society, to improve their financial states. In the 1980s, they became the main source of labour behind the fishing industry, accounting for one-third of the high seas fishing workforce. Of them, the majority were Amis/Pangcah from Hualien and Taitung, the east coast of Taiwan, a phenomenon closely related to the importance of the ocean in their traditional culture.

To present the history of Taiwanese indigenous people's participation in the high seas fishing industry that has been largely ignored, this study looks at the planning process for the abovementioned exhibition. I collected historical documents and objects, conducted interviews, contemplated the subjectivity of indigenous people and gender within the exhibition narrative, and reflected on how the curator worked with the indigenous community and the design team. With the plight of survival of Taiwanese indigenous high seas fishermen as the focus, the study looks at the four sections of the exhibition ("Leaving Home for the High Seas" , "Dawn and Darkness on the Sea," "Unrevealed Feelings" , and "The High Seas in Music and Performance Art") to present the global status of Taiwan's high seas fishing industry, the lives of those who made their living off the sea, the influence on the fishermen's families, and how music and other works of performance art transmit the feelings and thoughts indigenous people have on the high seas fishing industry.

Ignite Sessions II

Yi-Chun LU

Assistant Researcher, National Museum of Prehistory

Dr. Yi-Chun LU holds her PhD degree in Anthropology from National Taiwan University. She is an assistant researcher at the National Museum of Prehistory in Taiwan. Her research areas are Taiwan indigenous studies (especially the Amis/Pangcah), material culture, museum and contemporary social issues.

Ignite Sessions II

From digital platform to dialogic space--unfolding the hidden story of the displaced object

Mingshi Cui

PhD, School of Museum Studies, University of Leicester

Museums in countries with colonial pasts are enmeshed in long-standing and recently exacerbated debates about the future of cultural artefacts that were obtained from other cultures under contexts of disempowerments in history. As discussions about the repatriation of these artefacts unfold, digital technologies are being increasingly used as interim measures of display for virtual restoration. The rationale behind such practices, however, deserves meticulous re-examination, considering its effectiveness in highlighting the pluralities of the object's representational meanings imparted by different social actors throughout its journey, and in provoking more socially constructive dialogues on the difficult histories related to the displacements.

Hence, this presentation focuses on exploring the potential of digital technology to exhibit displaced objects dialogically, in ways that extend the debates on virtual repatriation and restoration. Using the story of a group of mural fragments originated in China but are now dispersed worldwide as a case study, I will unravel the polysemic nature of the displaced object and demonstrate how that could potentially enrich our understanding of intercultural encounters between individuals/groups in history. I would suggest that the application of digital technology should be retargeted at exposing the inconsistencies in the displaced object's history. By making those discrepancies more visible on a proposed digital knowledge sharing platform, reflections on the various perceptions of the objects' cultural significance and its broader implications for the history of overgeneralization and simplification of other cultures could be stimulated. The presentation calls for the need to fully utilise digital collaborative platforms to facilitate deeper understanding and dialogue between cultures and cultural institutions, and suggests a conceptual framework for creating such knowledge sharing space for connecting museum professionals and originating communities based on equal, non-hierarchical power relationships.

Ignite Sessions II

Mingshi Cui

PhD, School of Museum Studies, University of Leicester

Mingshi Cui has just completed her PhD at the School of Museum Studies, University of Leicester. Her current research project explores the potential of creating a digital object biography for the displaced object in a way that unveils its multi-layered interpretations and values. Mingshi's research interests include material culture studies, intercultural communication, and digital humanities. Drawing upon her previous educational and working experiences, she is particularly interested in examining how to facilitate cross-cultural understanding in museums, enabling audiences and the museum professionals alike to better engage with the museum collections and empathize with the cultural groups been represented.

Ignite Sessions II

Representing the Sacred in Museum Spaces: Through Digital Technology and Social Engagement

Yu-Chun Kao

Assistant Researcher, National Palace Museum

Religious cultural remains are the products of religious activities. People have different definitions of sacred and profane. Moreover, the dynamics of interaction between objects, communities and museums differ. The aim of the study is to investigate how museums, often perceived as bastions of reason and enlightenment, in the presentation of religious themes and artifacts. It particularly focuses on the influence and capabilities wielded by museums in this regard. For example, museums use interpretation and exhibition technology to guide the public to observe and experience religious objects/concepts and promote the appropriate interactive behavior. In addition, the new sensory experiences of digital installations can both demystify objects and convey their sacredness.

Within the framework of promoting public participation and encouraging participants to recall memories, express emotions, reaffirm beliefs, reflect on past practices, and interact with communities and objects, the paper demonstrates three exhibitions that use new media in a comprehensive way. The paper employs case study methodology utilizing exhibition analysis and audience research, and applies comparative analysis to explore the design and digital techniques of three exhibitions using wide-ranging new media technologies, including the special exhibition "Mountains, Seas, Sky: My Nature" at the Museum of World Religions and "Buddhist Maritime Silk Road - New Media Art Exhibition" held by the Fo Guang Shan Buddha Museum, and the "Taoist New Media Art Exhibition" jointly organized by the National Palace Museum and the National Public Information Library. Based on the research findings, recommendations were made to museums on how to use digital/non-digital exhibition designs to represent religious objects/concepts not only as evidence of past worship, artwork or narrative objects, but also as sacred entities, providing directions for further development.

Ignite Sessions II

Yu-Chun Kao

Assistant Researcher, National Palace Museum

Yu-Chun, Kao is an assistant researcher of National Palace Museum, Taiwan. Having background in history and museum studies. She has worked in the field of museums and digital interpretation as a curator and educator, and gained a wide variety of experience internationally: in Taiwan, UK and Hong Kong, since 2015. Her main research interest is to find out how and why digital intervention can increase Museum public relations through project practice and daily audience research.

Ignite Sessions III

From Flat Images to Immersive Experiences in Virtual Space: The Online Exhibition Practices of 2D, 3D and 360-degree Narratives on Google Arts and Culture

Yi-Fan Tseng

Researcher, National Palace Museum

This article demonstrates the case studies of a multimedia narrative strategy in online exhibitions hosted on the National Palace Museum's Google Arts & Culture platform. By integrating images, 3D modeling, 360 VR videos, and text descriptions, the studies aim to explore various storytelling approaches across diverse media formats. This approach enhances viewer engagement and provides a more immersive and interactive exploration of art and cultural heritage.

As cutting-edge three-dimensional modeling technology continues to advance rapidly, cultural heritage artifacts gain significant added value from high-resolution 3D models. The National Palace Museums have published several such models of artifacts to their official 3D gallery and the Sketchfab website, enabling audiences to click and hold to rotate and view the details. While most museum websites make 3D models accessible to the public, many still adhere to the tradition of presenting artifact descriptions on single pages. However, platforms like Google Arts & Culture integrate various tools, including images, YouTube videos, Street View, and 3D assets, to facilitate the creation and publication of online exhibitions “story” with rich storytelling capabilities. It enables curators to experiment with numerous combinations of narrative approaches and explore various exhibit modes to craft compelling stories. This study leverages stories hosted by the National Palace Museum from the past, highlighting the potential of the platform for multimedia storytelling narrative strategies.

This study offers a new perspective on online exhibitions within the GLAM sector, investigating diverse narrative approaches to storytelling using multiple media formats. Additionally, it identifies potential opportunities for initiating dialogues across museum collections. Curators can easily quote assets and collections with different media format from other museums through the GAC platform without copyright concerns, positioning themselves as interpreters of knowledge regarding cultural relics, while also considering pedagogical content knowledge and aesthetic experiences.

Ignite Sessions III

Yi-Fan Tseng

Researcher, National Palace Museum

Yi-Fan Tseng is a researcher focus on the visual culture, media archaeology. Her research interests include digital humanities, cultural heritage, and the intersection of art, technology, and experience. She holds an M.A. from National Chengchi University.

Ignite Sessions III

The Interdisciplinary Narrative Approach in an International Curatorial Project: Formosa Orchids Blossom

Yian Chen

Lecturer-level research assistant, National Museum of History, Taiwan, PhD Student, ITASIA, U Tokyo

"Formosa Orchids Blossom" is an interdisciplinary, international curatorial project aimed at contextual reframing within a national museum exhibit. This sequel to "Orchids Blossom: Botanical Art Collections from the University of Tokyo" integrates orchid specimens, line drawings, design motifs, and contemporary artistic recreations. While the Tokyo exhibition focused on the natural history of orchids in Taiwan from a global perspective, the Taipei exhibition emphasizes cultural history, delving into the artistic representation of orchid motifs within Taiwan's multi-cultural history.

The National Museum of History (NMH), known for its post-war Chinese cultural exhibitions from the 1950s to the 1990s, collaborates with the University Museum of the University of Tokyo (UMUT) on this project. "Formosa Orchids Blossom" tackles Taiwan's diverse cultural history by integrating botany, art history, sociology, and cultural studies. This interdisciplinary approach facilitates an inclusive exhibit narrative, relatable to both Taiwanese audiences with diverse memories and international visitors. The exhibition's narrative starts with the natural history and scientific study of orchids, extending into cultural history and art, reflecting the multi-layered Taiwanese history composed of diverse peoples and their distinct memories. Various phases and origins of orchid representations correspond to specific stages of Taiwanese history, engaging a wide range of audiences. Tangible methods include interactive digital representations and multi-sensory aesthetic experiences, showcasing the metamorphosis of orchids from their natural habitat to specimens, botanical art, abstract literati representations, and contemporary recreations. This interdisciplinary curatorial practice, through collaborative efforts from NMH and UMUT, has the potential to create a comprehensive and inclusive exhibit narrative.

By presenting a multi-layered narrative, "Formosa Orchids Blossom" exemplifies how interdisciplinary and international collaboration can enhance the depth of museum exhibitions. This project underscores the potential for museums to act as platforms for cultural exchange and understanding, setting a precedent for future interdisciplinary curatorial endeavors.

Ignite Sessions III

Yian Chen

Lecturer-level research assistant, National Museum of History, Taiwan, PhD Student, ITASIA, U Tokyo

Yi-An Chen is a Ph.D. student in the ITASIA program at the University of Tokyo and a lecturer-level research assistant in the exhibition division at the National Museum of History, Taiwan. Born and raised in Taiwan, she obtained a master's degree in museum education from George Washington University in the United States. She is pursuing her doctoral degree with a thesis on cultural representation in museum collections and their historical contexts concerning the Taiwanese decolonization and democratization process.

Her other published articles and research papers include “Historical Thinking in Educative Exhibits,” which discusses the possibility for public museums to incorporate historical thinking in curating. “A Virtual Idol Boom in the Edo Period.” focused on the NMH's Ukiyo-e collection. “The Collecting Narrative in Traces of Brush and Ink” dives into the exhibited calligraphy and ink wash paintings as museum-collected objects and their meaning transformation under national museum politics.

Ignite Sessions III

Religious Sites and the Sense of Place: A Study of Ba-Kou Worship in Tai'an Township, Miaoli

Chih-Wen Lan

Assistant Professor, China University of Technology, Department of Architecture

Religion is a crucial core for maintaining ethnic groups and society. Religious places not only represent architectural beauty and decorative significance but also serve as essential ritual locations for maintaining ethnic and social connections. In Miaoli's Tai'an Township, although the Hakka ethnic group is a minority, the significance of tangible religious places can be understood through their devout and continuous worship activities. Additionally, there are intangible cultural and ethnic connections.

Tai'an Township experienced an influx of Han Chinese during the Japanese colonial period, primarily due to camphor-related industries. Historical data indicates that the incoming Han Chinese were predominantly Hakka. The township's economy was once centered around camphor, lemongrass, and coal mining. Despite multiple economic transitions, the Hakka people in Tai'an Township have demonstrated resilience and creativity. Their spatial distribution still reflects economic, geographical, and historical significance, which can be interpreted from the locations of worship for the deity Ba-Kou.

The mountainous landscape and the Hakka ethnic group in Miaoli's Tai'an Township exhibit both tangible and intangible cultural spatial meanings. Based on field surveys and Hakka cultural resource investigations, this study marks the locations of Ba-Kou worship in Tai'an Township on maps. By comparing historical and contemporary Hakka settlements in Miaoli, it aims to understand the connection between ethnicity and the natural mountain environment. This research provides a basis for recognizing and preserving the value of Hakka cultural resources in the future.

Ignite Sessions III

Chih-Wen Lan

Assistant Professor, China University of Technology, Department of Architecture

Chih-Wen Lan is a seasoned professional with extensive experience in cultural studies and architectural education. Currently serving as an Assistant Professor at China University of Technology, Department of Architecture, Chih-Wen specializes in driving initiatives focused on cultural heritage preservation and AI trend for architectural education. With a strong academic background, including a PhD degree in Heritage Conservation from University of Bamberg, Germany, Chih-Wen has led numerous research projects, particularly exploring the religious spaces for urban conservation.

Chih-Wen's work includes coordinating international teams and liaising with government bodies and international organizations to promote sustainable cultural conservation and up-to-date skill training.

Passionate about community engagement, Chih-Wen actively participates in local cultural events and contributes to scholarly publications. Her commitment to preserving cultural identity continues to drive her professional endeavors.

Ignite Sessions III&IV

Curatorial Advocacy for the Historical Space of Kikumoto Department Store

Deng Teng Leon Shih

Associate Professor, China University of Technology

Jen-hao Chang

Institute of Historical Resources Management

The Kikumoto Department Store, opened in 1932, was one of Taiwan's early landmark buildings and the first modern department store. Its uniqueness and cultural value make it a highlight and challenge in curatorial exhibition design. This study introduces "Historical Space Curatorial Advocacy," which proactively initiates preservation strategies before formal recognition. Through professional research, investigation, and planning, the cultural, historical, and social values of the space are identified. Curatorial methods like exhibition planning, educational activities, and publicity inform the public of its significance, attracting attention and resources to promote preservation.

In the Kikumoto Department Store's curatorial design, emphasis is placed on the relationship between spatiality and narrative, preserving the building's original appearance while focusing on interactive and multi-sensory experiences to enhance understanding and perception. Strategies such as contextualized storytelling, simulation, reenactment, and archival research deepen the exhibition content, integrating knowledge from various disciplines for rich, diverse interpretations.

Considering diverse traditions and socio-cultural contexts, cultural sensitivity is maintained in exhibition design, creating narrative environments within diverse backgrounds. Strategies are developed to adapt to different cultural contexts, ensuring the exhibition design reflects and respects diverse traditions and social backgrounds. These techniques highlight the historical significance of the Kikumoto Department Store and provide valuable reference cases for advocacy activities through exhibitions.

Ignite Sessions III

Deng Teng Leon Shih

Associate Professor, China University of Technology

I am an Associate Professor at the Department of Visual Communication Design at China University of Technology and an adjunct Associate Professor at the Graduate Institute of Museum Studies at Taipei National University of the Arts. My research focuses on the art history of Chinese artifacts, digital archiving, museum exhibition design, and cultural heritage preservation. I have extensive research and practical experience in digital interpretation technology and curatorial advocacy. I have served as a technical advisor for numerous government projects and as a professional reviewer and consultant for various museums, academic institutions, and exhibition technology companies.

Jen-hao Chang

Institute of Historical Resources Management

I graduated from the Department of Cultural Heritage at the Graduate Institute of Architecture, Chung Yuan Christian University. I have worked for over a decade at the Institute of Historical Resources Management Association, participating in cultural heritage preservation and educational promotion. I have been involved in managing cultural spaces in Dadaocheng and Taipei City, advocating for public awareness through exhibitions and educational activities.

Ignite Sessions IV

Reshaping The Interpretation and Displaying the Heritage Collections in The Ethnographic Museum for Egyptian Oasis Heritage, Egypt

Nasser Mohammed Said

Grand Egyptian Museum.

Elshazly Hany

Ministry of Tourism and Antiquities.

The Ethnographic Museum for Egyptian Oasis Heritage, nestled amidst the culturally diverse oases of Egypt, is entrusted with preserving and presenting the oasis regions' unique cultural heritage. In recognition of evolving museological paradigms and the imperative to engage contemporary audiences, this paper proposed a plan for interpretation and museum display as well as highlighting the dynamic confluence of cultural sensitivity, accessibility, and innovation. The primary purpose of this proposed plan is to authentically represent and celebrate the unique cultural heritage of Egypt's oasis regions.

The proposed plan hinges on an inclusive and collaborative approach. Surveys, interviews, and literature research were meticulously conducted to comprehend the multifaceted narratives of the oasis regions and the contemporary expectations of museum visitors.

Based on this research, the plan incorporates innovative techniques such as multi-sensory exhibits without overwhelming the heritage collections. Collaborative partnerships with oasis communities are central to the strategy, ensuring their voices and perspectives are woven into the fabric of the museum's narrative.

While the proposed plan is yet to be implemented, it anticipates transformative results. These results envision a museum authentically representing oasis cultures and providing visitors with immersive, educational, and culturally sensitive experiences.

In conclusion, the proposed plan for reshaping the interpretation and display of heritage collections within the Ethnographic Museum for Egyptian Oasis Heritage embodies a commitment to celebrating human culture's diverse and vibrant tapestry. By prioritizing accessibility, and collaboration, this plan aims to revitalize the museum's mission, ensuring its continued significance and impact in preserving and presenting Egypt's oasis heritage on worldwide.

Ignite Sessions IV

Nasser Mohammed Said

Grand Egyptian Museum.

Elshazly Hany

Ministry of Tourism and Antiquities.

Said is an experienced archaeological and museum professional with a demonstrated history of working in specialized archaeological and special museums. Excellent at selecting exhibition themes and designs. Well-organized and thorough in catalogs and operating basic records management systems. Skilled in research, editing, collaborating across disciplines, and management. MSc focuses specializes in Museum Management, College of Engineering, University of Sharjah.

Hany is an experienced and devoted archaeologist with expertise in field research, artifact analysis, and report writing. He is deeply committed to understanding and conserving the past, and he is dedicated to educating the public about the value of archaeology and its influence on our lives.

Ignite Sessions IV

Recycled Places: The Journey of the Museum of Reclaimed Urban Space from Squat to Museum

Sooah Kwak

Researcher, Museum of Reclaimed Urban Space

The Museum of Reclaimed Urban Space (MoRUS) is a small community museum on the first floor of a former squat building in Lower East Side (LES) Manhattan. MoRUS chronicles a meaningful history of housing, public and private space, community gardens, and recycling systems in New York. With the economic crisis in the 1970s, New York City was in massive debt, thus making budget cuts by reducing social services and urban maintenance, mostly in lower-income neighborhoods. Community members and squatters of the LES reclaimed abandoned buildings that were decaying and repaired the neighborhood by creating community gardens where they grew food and medicinal herbs.

Not only does MoRUS chronicles the history of community resilience of the LES, but it also remains as an important hub for the community and a place for empowerment towards sustainable change. Film festivals and events coordinated through the museum are held in community gardens that the museum volunteers maintain. Workshops on composting, repairing bikes, and beekeeping are organized to educate community members and the broader public on how the LES community maintains sustainable lifestyles in one of the most populated and busy cities in the world.

As the museum building itself is a former squat, MoRUS is both a museum and a historical site at the same time. While refurbishing the squat into a museum, certain parts were preserved—such as walls with murals—and some parts were recycled and repurposed. The process of changing a residential building to a museum had somewhat sparked conflict between community members; some residents were ironically, ‘displaced’ during this process. By broadly contouring this history of the making of MoRUS, my talk will aim to introduce the efforts MoRUS made for sustainability while reforming the squat into a museum, the pitfalls in between, and how MoRUS navigated through those conflicts.

Ignite Sessions IV

Sooah Kwak

Researcher, Museum of Reclaimed Urban Space

Sooah Kwak is a researcher whose work examines the making of meaningful and socially purposeful archives. Currently, Sooah is assisting with research at the American Museum of Natural History and the Museum of Reclaimed Urban Space. She holds an MA in Museum Anthropology from Columbia University (NY) and a BAS in Art and Technology from Sogang University (KR).

Ignite Sessions IV

An Exploration of Mobile Museums in China: Innovations in Exhibition Practices

Chih Ju Yang

Fudan University

Based on China's expansive geographical conditions, coupled with the current advancements in technology and the well-developed transportation system, the development of mobile museums possesses extremely advantageous conditions. As of today, it is conservatively estimated that several tens of museums in mainland China are either currently implementing or have previously implemented "mobile museum" initiatives. The coverage of mobile museum services is extensive, and it holds significant potential for future development.

This study first conducts a preliminary summary of the operational modes of mobile museums in China based on relevant data, categorizing them into linear, networked, and scattered forms of mobility. Building upon mobile museum exhibition practical case studies, it further delves into the respective mobile exhibition systems associated with different forms of mobile museums. Finally, by comprehensively analyzing the merits and demerits of mobile exhibition systems in Chinese mobile museums, and referencing actual exhibition scenarios, prospects and recommendations for the future operation and mobile exhibition of mobile museums are proposed.

Ignite Sessions IV

Chih Ju Yang

Fudan University

Graduated with a master's degree from the Department of Cultural Heritage and Museology at Fudan University. My main study field base on museum education and public services. Past research has focused on exploring the current status of mobile museum operations in China.

Ignite Sessions IV

Mobile Bamboo Panels, On-site Objects and Local Stories: the Taiwan Multi-ethnic Cultural Route's Collaborative Exhibition Strategies and Techniques.

Po-Sheng Kuo

Collaborative O. Consultancy

Hsiao-Ping Chuang

Collaborative O. Consultancy

Based on the concepts defined by institutions such as “The Council of Europe” and “The ICOMOS Charter” , the Taiwan Ministry of Culture has proposed its own definition of “Cultural Routes” which refers to “communities and their facilities and activities that integrate tangible and intangible cultural assets under narrative themes” . It expects to guide the public to these sites through cultural tourism, and promote the cultural exchange.

The “Taiwan Multi-ethnic Cultural Route” is one of the six routes. The foundation of it was the exploration made by the missionary James L. Maxwell and the photographer John Thomson. They walked across Taiwan's southwestern foothills from Tainan to Kaohsiung extending over 40 kilometers, crossing multiple administrative districts nowadays.

As the member of the work team the authors have endeavored to bring together various stakeholders along the route since 2022. Six different narrative themes have been established by the “participatory heritage workshop” . The next year this project started to focus on several key "anchor points", in which on-site exhibitions, performances, and activities had been held.

Faced with the challenges (scattered and diverse on-site locations, the lack of formal exhibition space), the team developed three universal, movable prototypes of "bamboo display panels", which were inspired from John Thomson's image of "thorny bamboo forest landscape" depicted before. Interestingly, the materiality of the bamboo also triggered the local community partners to collect agricultural products, bamboo crafts and folkloric products derived from bamboo, which made the display of each sites diversified atmosphere.

The author found that such panel could not only flexibly respond to the spatial constraints of the exhibition site but also effectively forming an exhibition circulation in considerate with various display scripts. In conjunction with the guide from local people, a contact zone is created, making it possible to create a vibrant corridor of ecomuseum.

Ignite Sessions IV

Po-Sheng Kuo (First author)

Collaborative O. Consultancy

Hsiao-Ping Chuang

Collaborative. Consultancy

Po-Sheng Kuo (first author), Master of Engineering (Graduate Institute of Building and planning), National Taiwan University.

Kuo is a researcher and strategic planner in Collaborative O. Consultancy, engaging in participatory planning and design work and likes to create various forms of encounterings with diverse culture and knowledge. In recent years he endeavors to assist the NMTH (National Museum of Taiwan History) in curating the project of “Taiwan Multi-ethnic Cultural Route” .

Hsiao-Ping Chuang, Master of Engineering (Graduate Institute of Building and planning), National Taiwan University.

Chung has a bachelor degree in journalism and has worked in the magazine publishing industry. She enjoys moving between urban and rural areas, listening to stories and also writing stories. In recent years she also assists the NMTH (National Museum of Taiwan History) in curating the project of “Taiwan Multi-ethnic Cultural Route” .

Ignite Sessions IV

Carlo Scarpa: the life of a display case

Alba Di Lieto

Lecturer - Interior Architecture and Exhibition Design- Polo territoriale of Mantua, Politecnico of Milan, Italy, Verona

The contribution aims to narrate my direct experience as the exhibit design manager of a museum set up by Carlo Scarpa, a master of modern architecture recognized internationally, the methods of conservation and recovery of the heritage he left to the Museum of Castelvecchio, one of the Museums of Verona, Italy.

Castelvecchio is a 14th-century castle transformed into a museum in 1926 and reformed by Carlo Scarpa in the 1960s. A "heroic" period of the rearrangement of Italian museums, the subject of lively debate among architects and art historians, on the criteria for the restoration of monuments and the educational function of museum exhibit design.

My testimony begins in 1986 with the setup of the exhibition: Veronese Miniature of the Renaissance. The exhibition presented manuscripts inside the display cases designed by Carlo Scarpa in 1960, which the museum had kept in storage and which I restored and adapted for the occasion. Through various exhibition setups of art, architecture, and design, the narrative concludes in 2022 where, in the same display cases and in the same space, the architectural drawings of Ferruccio Franzoia, a student of Carlo Scarpa, were exhibited.

The initial and intuitive "good practice" of preserving and reusing the exhibit devices designed by a Master subsequently became a systematic practice; these objects were stored and reused in a warehouse of exhibition structures, and a database with a schedule for each individual element was created. Over the years, the heritage has also been enriched with structures designed by other architects.

The direct contact with the heritage and legacy left by Carlo Scarpa and the appreciation of his work has given new life to the "display case" and "easel" designed by the Master. From devices dedicated to the presentation of artworks, they have become exhibit "objects" in the Carol Bove/Carlo Scarpa exhibition curated by Pavel S. Pyš, which had three important international stages in Europe.

Ignite Sessions IV

Alba Di Lieto

Lecturer - Interior Architecture and Exhibition Design- Polo territoriale of Mantua, Politecnico of Milan, Italy, Verona

Alba Di Lieto, served as curator of the Carlo Scarpa drawings collection, responsible for exhibit-design as executive architect of city Museums of Verona, Italy, until August 2022. Currently, she teaches “Interior Architecture and Exhibition Design” at the Polo territoriale of Mantua, Politecnico of Milan. During her service she completed the restoration of two towers of Castelvecchio left unfinished by Carlo Scarpa and contributed to the conservation of the Museum’s Master’s set up. She collaborated on restoration, conservation, lay out of arrangements of the Archaeological Museum at the Roman Theater, and the Frescoes Museum “G.B. Cavalcaselle” at Juliet's Tomb, in Verona.

She designed the set - up of 60 exhibitions and collaborated on Carlo Scarpa’s exhibitions in Paris, London, Edinburgh, Geneva, Verona and Montréal. She is the author of books on exhibit design: *Allestire nel museo: trenta mostre a Castelvecchio*, 2010 and *La continuità dell’espore 34 mostre nei musei di Verona*, 2023.

She is also author and editor of several books on Carlo Scarpa and the website: www.archiviocarloscarpa.it, and the Carlo Scarpa’s drawings catalogue for the Museo di Castelvecchio (2006). She contributed to “Technical specifications of materials” and “The Museum after Carlo Scarpa” in *Carlo Scarpa and Castelvecchio Revisited* by Richard Murphy (2017), “A Well-Sited Archive at the Castelvecchio Museum” in *The Routledge Companion to Architectural Drawings and Models*, edited by Federica Goffi, (2022).

Digital Posters

數位海報發表

Digital Posters

Design Strategies for Text-to-Experience Transformation in Museum Exhibits: Insights from Case Studies

Ting-Han Chen

CEO of Play Design Lab

This paper delves into design strategies for transforming textual information into interactive experiences within museum exhibitions. Drawing upon insights from three case studies, it offers a framework for professionals and researchers to conceptualize and implement interactive installations based on textual content.

The proposed strategies encompass a multifaceted approach. Firstly, a user-centric design approach is emphasized, focusing on understanding audience demographics and preferences. Through user research, tailored interactive experiences can be crafted. Secondly, content analysis and adaptation are pivotal in distilling key themes from textual sources. This involves synthesizing information into visually engaging narratives. Thirdly, integrating interactive design principles is crucial in enhancing user engagement. By incorporating elements such as gamification and storytelling, installations can create immersive experiences.

Technological integration is another cornerstone, facilitating interactive functionalities. Seamless integration ensures optimal user experience. Iterative prototyping and testing methodologies are advocated to refine installations through user feedback. This approach allows for continuous improvement. Additionally, evaluating educational and social impact is important. Assessing learning outcomes and audience engagement levels helps gauge effectiveness.

This paper offers a framework of design strategies for text-to-experience transformation in museum exhibits. By integrating user-centric design, content analysis, technological integration, and evaluation methodologies, professionals can create engaging experiences that enrich visitor experiences.

Digital Posters

Ting-Han Chen

CEO of Play Design Lab

Ting-Han Chen is the CEO of Play Design Lab, a multi-disciplinary design firm focusing on creating experiential destinations and check-in attractions, such as museum exhibitions, commercial spaces, virtual environments, and design hotels.

With nearly 17 years of industry expertise, his design direction has garnered over 47 prestigious global awards, including recognition from iF, Muse, Core77, Communication Arts, New York Art Director's Club, Australian Good Design, A' Design, AIGA 365: Year in Design, and the London Design Awards.

As a co-founder of IxDA Taiwan and multiple design-focused companies, his ventures, such as Play Design Hotel, have won the Fast Company Innovation Design, Radical Innovation, and iF Design Awards, and been featured in renowned media outlets such as Louis Vuitton® City Guide, CNN Style, The Telegraph Travel, National Geographic, and Lonely Planet.

Ting-Han also holds the position of adjunct associate professor rank specialist at department of Art and Design, Yuan Ze University. serves as a judge, mentor, consultant, or critic in major competitions, delivering public speeches and university lectures.

Digital Posters

Museums and Health: Advancing Spatial and Museographic Strategies at the Service of Contemporary Societies

Elena Montanari

Assistant Professor, Department of Architecture and Urban Studies, Politecnico di Milano

In a world where health (especially mental) has become a pivotal matter, also in virtue of its implications and links with many different realms, in the last decade museums have strengthened their commitment in developing strategies and tools capable to impact on the health and wellbeing of their communities – as highlighted by a growing body of research and experimental practices. For several years, the integration of health-related tasks into these institutions' programs primarily focused on the development of innovative ways of using collections to offer therapeutic experiences to specific types of audience (e.g. those with special needs related to disabilities, cognitive difficulties or degenerative diseases). Nevertheless, in recent years the interest for the “caring”, “healing”, “mindful” or “brain-friendly” role of museums has expanded to include a wider range of targets and programs – some of which are based on the development of pioneering spatial and museographic projects. These experimentations range from the arrangement of special displays purposely designed to modify the interaction with the collection to enable a therapeutic impact, to the design of new spaces accommodating various functions related to the enhancement of visitors' psycho-physical conditions.

The paper aims at outlining the design themes and strategies around which these experimentations revolve, hence exploring one of the areas in which museums are challenging their traditional spatial and museographic programs and reshaping their tasks in response to the evolution of their communities' needs.

Digital Posters

Elena Montanari

Assistant Professor, Department of Architecture and Urban Studies, Politecnico di Milano

Elena Montanari, architect and Ph.D. in Interior Architecture and Exhibition Design, is Assistant Professor at the Department of Architecture and Urban Studies at Politecnico di Milano, where since 2011 she carries out didactic and research activities and participates in international research projects – e.g. European Museums in an Age of Migrations (funded within European Commission’s FP7, 2011-15), Transmitting Contentious Cultural Heritages with the Arts (funded within European Commission’s Horizon2020, 2016-19), Open Atelier (funded within European Commission’s Horizon Europe, 2022-25).

Since 2016, she is responsible for numerous dissemination and research activities included in the programme of the UNESCO Chair in Architectural Preservation and Planning in World Heritage Cities, managed at the Mantova Campus. Her research work revolves around the evolution of cultural and spatial practices related to the enhancement of museums and heritage sites within the contemporary scenario.

Digital Posters

Preventive conservation guidelines for exhibitions of archaeological textile fragments: a case study at the Laboratory of Antarctic Studies in Human Sciences of the Federal University of Minas Gerais

Letícia R. L. Fernandes

Conservator-Restorer of Cultural Heritage at the Federal University of Minas Gerais (UFMG)

Willi de Barros Gonçalves

Associate Professor at the Federal University of Minas Gerais (UFMG)

Gerusa de Alkmim Radicchi

Member of the Laboratory of Antarctic Studies in Human Sciences at UFMG (Brazil)

This poster presents a monograph for the conclusion of an undergraduate Course in Conservation-Restoration of Movable Cultural Heritage. The research addresses the principles of preventive conservation that must be considered in the development of a proposal for a temporary exhibition of archaeological textiles, emphasizing infrastructure and security aspects. The case study is a collection belonging to the scientific collection of the Laboratory of Antarctic Studies in Human Sciences at the Federal University of Minas Gerais (LEACH/UFMG), consisting of fabric fragments found on Livingston Island, Antarctica. This collection resulted from a research project, which seeks to understand the early human occupation strategies of the Antarctic continent. The intersections between conservation-restoration, archaeology, and museology are discussed, focusing on preventive conservation applied to exhibition design, reinforcing interdisciplinary aspects of heritage science.

The study was conducted through an investigation of key parameters - such as climate control, lighting, furniture, packaging, transportation, and security - necessary for the preservation of the LEACH textile collection in a proposed exhibition at the School of Fine Arts gallery at UFMG. The methodology included a literature review, analysis of the textile fragments' vulnerabilities, and environmental management parameters. The results present guidelines for the preservation of archaeological textiles in exhibition environments, considering the specific aspects of space, furniture, and the material characteristics of the textile fragments. Preventive conservation is crucial for the preservation of cultural heritage, involving indirect measures to protect and maintain the integrity of cultural assets.

In the context of risk management, it aims to reduce risks that can cause loss of value in cultural assets, prolong their material permanence, and minimize the need for restoration. Exhibitions are instruments for knowledge production and transmission, providing a space for public and collective discussions. Therefore, the involvement of the conservator-restorer is fundamental in ensuring the effectiveness of preventive conservation measures.

Digital Posters

Letícia R. L. Fernandes

Conservator-Restorer of Cultural Heritage at the Federal University of Minas Gerais (UFMG)

Conservator-Restorer of Cultural Heritage (graphic documents, easel painting, polychrome wood sculpture, and preventive conservation / exhibition design) at the Federal University of Minas Gerais (UFMG / 2017-2023). Researcher funded by the National Council for Scientific and Technological Development of Brazil (CNPq) at the Laboratory of Antarctic Studies in Human Sciences (LEACH), with work focused on the conservation of archaeological objects, identification, and exhibition of archaeological textile fibers (2021-2023).

Willi de Barros Gonçalves

Associate Professor at the Federal University of Minas Gerais (UFMG)

Ph.D. in arts (emphasis on preventive conservation – Federal University of Minas Gerais - UFMG, 2013), MSc. in mechanical engineering (UFMG, 2000), Architect and urban planner (UFMG, 1994). Associate professor teaching in the undergraduate Course in Conservation and Restoration of Movable Cultural Assets, and in two graduate Programs: Arts, and Built Environment and Sustainable Heritage, at UFMG. Coordinator of the Preventive Conservation Laboratory (LACONPRE), affiliated with Center for Conservation and Restoration of Cultural Heritage (CECOR) in the Fine Arts School of UFMG. Vice President of the Brazilian National Association for Research in Technology and Heritage Science (ANTECIPA).

Gerusa de Alkmim Radicchi

Member of the Laboratory of Antarctic Studies in Human Sciences at UFMG (Brazil)

PhD from the Polytechnic University of Valencia (Spain). Member of the Laboratory of Antarctic Studies in Human Sciences at UFMG (Brazil). Specialist in the field of Conservation and Restoration in Archaeology.

Roundtable

圓桌會議

Roundtable

Recent Renovations of Museum Architecture in Taiwan and Their Interpretation of Modern Significance: A Case Study of the National Museum of Prehistory and the National Museum of History

Chang-Hwa Wang

Board Member of the International Council of Museums (ICOM) - International Committee of Architecture and Museum Techniques (2019–2025)

After years of development, Taiwan's museums have evolved into diverse institutions, functioning as centers for lifelong learning in science, culture, and the arts, as well as partners in preserving cultural heritage. In recent years, museums in Taiwan have faced increasing societal expectations and challenges, such as keeping up with evolving academic knowledge and improving the quality of visitor services. These challenges have prompted both the Ministry of Culture and individual museums to consider architectural and permanent exhibition updates as key strategies for addressing these issues.

This paper explores the renovation cases of the National Museum of History, located in the Nanhai Academy in Taipei, and the National Museum of Prehistory in Taitung City. These two museums differ significantly in terms of their founding backgrounds, locations, intrinsic content, and social contexts. However, when it comes to rethinking their roles and communicating with urban or local communities, both institutions share similar approaches in two key aspects: architectural landscape renovation and permanent exhibition renewal. These common strategies reflect contemporary issues of public engagement and modern significance that all museums must address.

Roundtable



Chang-Hwa Wang

Board Member of the International Council of Museums (ICOM) - International Committee of Architecture and Museum Techniques (2019–2025)

Chang-Hua Wang's early research focused on Taiwan's Indigenous social and cultural studies. For over 20 years, her professional field has concentrated on museum operation and management, as well as museums and multiculturalism. During Wang's tenure as director, she led various teams to complete significant projects, including the renovation and reopening of the National Museum of History (2024), the architecture/landscape renovation and permanent exhibition renewal of the National Museum of Prehistory (2023), and the opening of the Museum of Archaeology, Tainan Branch of National Museum of Prehistory (2019).

Roundtable

Basic ideas of the architecture of the National Ainu Museum

Shiro SASAKI

Executive Director of National Ainu Museum

UPOPOY (the National Ainu Museum and Park, uaynukor kotan in Ainu language) was opened in July 2020. This is the first national facility in the Japanese history that is dedicated to the revitalization and new creation of the Ainu culture, the indigenous people in the northern areas of the Japanese archipelago, especially in Hokkaido. In this presentation, I would like to show basic policies and design of architecture of the National Ainu Museum, which is one of the main facilities of UPOPOY. The policies and design indicate how the Ainu people, who had never been able to concern the construction of “national” facilities for a long time, participated in the construction plan of the museum and how they collaborated with museum specialists to design the building. This museum should embody the new museum definition determined at the general conference of ICOM (International Council of Museums) in Prague in 2022, especially the phrase, “they operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

Roundtable



Shiro SASAKI

Executive Director of National Ainu Museum

Shiro SASAKI was born in Tokyo in 1957. He specializes in cultural anthropology on the study of history and culture of the indigenous peoples in northern Eurasia. Since 1984 he has conducted field research in Finland, Inner Mongolia of China, Siberia, and Far East Russia to research hunting-fishing and reindeer breeding culture of the indigenous peoples in these regions. He is also interested in the commercial and trading relations of the peoples of Northeast Asia during the premodern and modern ages.

Roundtable

The challenge of renovating historic buildings for exhibition purposes Case Study: National Gallery and National Museum Bangkok, Thailand

Sirin Yuanyaidee

Director of the Golden Jubilee National Museum (Kanjaphisek National Museum)

Adaptive Reuse as a Conservation Method

Adaptive reuse is one of the conservation methods involving the renovation and repurposing of historically significant buildings that have been abandoned or are no longer able to serve their original functions. The extent of physical changes to the building during renovation can vary depending on the objectives and the chosen level of modification. The most important aspect of this method is ensuring that any renovation maintains the building's value as much as possible or enhances its significance.

The National Gallery and the National Museum Bangkok cases

The National Gallery and the National Museum Bangkok are originally located in an area once known as the Front Palace, established during the early Rattanakosin period (1782). Later, during the reign of King Chulalongkorn, the Front Palace position was abolished and replaced by the role of the Crown Prince. This led to a reorganization of the Boworn Sathan Mongkol (Wang Na) area for various other uses.

The National Gallery is Western-style architecture inspired by a machine factory in Birmingham, England. In contrast, the buildings within the National Museum Bangkok include traditional Thai architecture and structures influenced by Western and Chinese styles, constructed at different times according to the preferences and interests of their owners.

Steps in the Renovation Process

Renovations of both buildings for exhibition purposes follow these steps:

1. Understanding and defining the project scope, including drafting exhibition content and beginning the design process for renovations.
2. Inspecting and diagnosing the building's deterioration.
3. Developing concepts for use and renovation.
4. Designing the building usage program.
5. Planning the interior and exterior spaces.
6. Determining conservation and renovation methods.
7. Installing systems and exhibition elements.

Current Trends in Building Renovation for Museum Use in Thailand

Currently, trends in the renovation of historic buildings for museum purposes emphasize preserving the building's original value, history, and authenticity, while adapting the functionality to suit contemporary needs and efficiency. Spatial planning must also consider the number of users, safety, and accessibility for the elderly and disabled. The renovations of the National Museum Bangkok and the National Museum of Art focus primarily on adapting the interior spaces, while the exterior appearance is preserved in its original form.

Roundtable



Sirin Yuanyaidee

Director of the Golden Jubilee National Museum
(Kanjaphisek National Museum)

My name is Sirin Yuanyaidee, I currently serve as the Director of the Golden Jubilee National Museum. My passion lies in museum management, and I thrive on the challenges that come with overseeing the dynamic and ever-evolving nature of museum work. Recently, I've developed a strong interest in the integration of technology within exhibitions, exploring how it can enhance visitor experiences.

Earlier in my career, I worked at the National Museum Bangkok, the oldest national museum in Thailand. The museum's historical buildings provided me with valuable insights into the preservation and management of significant architectural heritage. I find museums housed in old buildings particularly fascinating, as they blend history and culture, but they also require careful attention to maintain their structural and historical integrity.

Social Events and Culture Excursions **博物館專題參訪、會外參訪、會後參訪**

Social Events and Culture Excursions

National Museum of Prehistory Tour

國立臺灣史前文化博物館 - 建築及常設展廳更新專題參訪

Architectural guide: Chen Ja-sheng
 Taiwan Prehistory Hall guides: Wang Chung-chun and Yao Shu-yuh
 Austronesian Hall guides: Lekal, F.C. Lin and HUANG Yulun
 建築導覽人：陳哲生建築師
 臺灣史前史廳導覽人：王仲群、姚書宇
 南島廳導覽人：林芳誠、黃郁倫

The architecture of the National Prehistory Museum's Main Museum was designed by post-modernist Michael Graves based on Native American weaving and archaeological findings. Chen Ja-sheng, at the helm of the 2018 architectural update to the building, wished to open up the space and enhance its flow. The Taiwan Prehistory Hall relates the story of people on the island of Taiwan since 30,000 years ago, and the Austronesian Hall, whose theme is "Austronesian Worlds, Worldly Austronesias," presents through the medium of various issues how Austronesian people have connected and interacted with the world.

史前館康樂本館建築為後現代主義建築大師 Michael Graves 設計，以美國原住民傳統編織與考古發掘為設計理念。2018 年由陳哲生建築師擔綱建築更新，以打開和流動作為設計理念。臺灣史前史廳述說 3 萬年起臺灣這塊土地上人的故事，南島廳以「南島世界·世界南島」為主軸，議題式呈現南島族群與世界相遇的歷程。



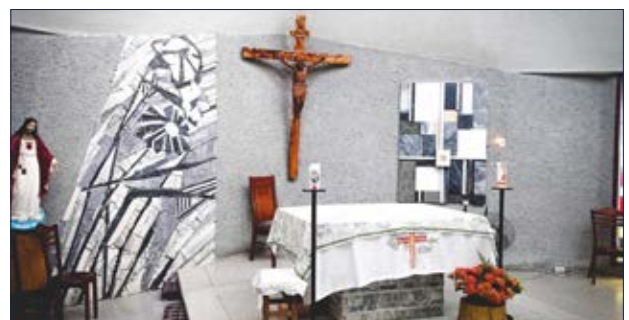
Tour of Catholic Churches in Taitung Built by the Societas Missionaria de Bethlehem

天主教白冷會在臺東建築文化遺產巡禮

Guide: Huang Kuan-chi
 走讀帶領人：黃冠智

After World War II, the Catholic Societas Missionaria de Bethlehem not only served eastern Taiwan as a place of shelter for the soul but also opened many schools and hospitals. We will begin at St. Joseph's Chapel at Kung-Tung Technical High School in Taitung City, designed by architect Justus Dahinden in 1960, which carries on Le Corbusier's exploration of the emotional power of modern church architecture while satisfying post-Liturgical Movement functional needs. On the eastern coast, we will visit the Hsiaoma St. Nicolaus Church, built by Brother Felder Juilius, who excelled at bringing in light and playing with shadows to produce the sense of a holy space that incorporates the sea and the sky.

天主教白冷外方傳教會，不僅是戰後東臺灣重要的心靈方舟，也創辦學校、醫院等社會機構。我們將由市區的「公東高工教堂」出發，這是達興登（Justus Dahinden）建築師 1960 年的設計，承襲柯比意對現代建教堂藝術感動力的探索，也滿足禮儀改革運動後的教堂機能。續往東海岸「小馬天主堂」，傅義（Felder Juilius）修士擅長引光造影，傳達神聖空間語言，融入海天一色的部落地景。



Social Events and Culture Excursions

Cultural Experience in the Paiwan Sapulju Community in Southern Taitung 南迴 Sapulju 撒布優排灣部落文化體驗

Guide: DING,CIOU-CIH
走讀帶領人：丁秋次

Sapulju is a simple, strongly knit Paiwan community in southern Taitung wedged between the protection of the mountains and the sea. The Paiwan word “sapulju” means “solitary” and “desolate,” but in the 1950s, the community moved to this new site, where it became livelier over time despite retaining the original name. It now boasts the greatest number of legally registered B&Bs in Jinfeng Township, which are Tjiljuvekang Art & Leisure House, Machawu, and Djausunuq, and Sheng'en Café and Murekai are major drivers of local industry. While passing through here, where lush green mountains kiss the Kuroshio Current, we will enjoy some locally grown coffee and Paiwan culture.

撒布優，是南迴線純樸且團結的排灣族部落。倚山面海的地景，有種被保護的意象。排灣語 Sapulju 原本有寂寞、荒涼的寓意，但 1950 年代各家族由舊部落遷徙至此，逐漸繁榮熱鬧起來。這裡是金峰鄉內擁有最多合法民宿的部落，分別是吉盧夫敢藝文民宿、麻茶屋民宿及角舒努農坊；聖恩咖啡及晴園工坊則是部落產業主要的推手。我們將在黑潮與青山交織的部落地景穿梭，品味在地咖啡與排灣文化。

Tour of Historical Streets on the Taitung Plain 臺東平原歷史發展街區建築走讀

Guide: Lu Chun-Yuan
走讀帶領人：陸俊元

Eastern Taiwan is the remotest corner of the nation, so it has preserved well its unique and diverse character. The modernization of its streets began with the city improvement and urban planning programs during the Japanese occupation, which first brought the concept of city planning to Taitung. For the first part of the tour, we will talk about how these programs were highly valued and share about what Taitung looked like before and after. For the second part, we'll explore the 20th-century marks of development on the streets of Taitung by looking at three or four major streets and sites to serve.

東臺灣，雖位處國家邊陲之境，實保有獨到的多元主體性格。臺東市街現代發展源於日本時代的「市街改正」與「都市規劃」，這些變革為臺東引入城市規劃思維。本走讀的第一階段室內分享將以：「市街改正」、「都市規劃」為核心，分享「前與後」的臺東市街面貌。第二階段走讀將引領大家前往 3-4 處關鍵街道與據點，探索臺東市街近代發展紋理，做為與歷史地圖印象疊合的錨點。



Social Events and Culture Excursions

Fo Guang Shan Buddha Museum - Buddhist Architecture Tour

佛光山佛陀紀念館 - 佛教建築專題參訪

What Comes from All Directions Supports Undertakings in All Directions.

The Buddha Museum -- A Museum for Everyone. The Buddha Museum's architecture fuses ancient tradition with modern taste: the stupas of the Buddha's homeland and the architectural aesthetic from ancient and medieval India and China's Tang, Song, Yuan, Ming, and Qing dynasties. A trip to the museum allows visitors to enjoy a radiance that spans centuries and connects China and India. Each building is seamlessly woven into the surrounding natural environment, expressing itself differently based on the time of day and season.

取之十方 用於十方

佛陀紀念館是大家的國際博物館

佛陀紀念館是一座融和古今與中外、傳統與現代的建築，建築樣式融合佛陀原鄉的窣堵坡式，融合古印度、中印度與唐、宋、元、明、清等，歷代佛像、佛塔的建築美學。透過瞻禮佛陀紀念館，可領會綜貫古今，橫跨中印的建築之美。每一座建築物與大自然無縫相容，隨早晚和四季變化，呈現不同的景色。



Off-site Tour - Japanese Colonial Period Architecture

會外參訪 - 臺南日治時期建築專題參訪

Guide: Tsai Yu-hua

走讀帶領人：蔡侑樺

Tainan, the old capital of Taiwan, is rich in history. From the time of the Dutch colonizers and the Kingdom of Tungning to the Qing dynasty, it was the center of the island's development. Even though the administrative center was moved to Taipei during the time of the Japanese occupation, Tainan still held strong as the island's second-largest city. The marks of development by the Japanese can still be seen today, including the Tainan District Courthouse, which was one of Taiwan's first buildings to be named a historic site, and what is now the National Museum of Taiwan Literature, a Western-style edifice with a heavy-looking mansard roof (a feature of government buildings of the time) designed by famous architect Moriama Matsunosuke.

臺南是臺灣歷史悠久的古都，從荷蘭、明鄭至清朝一直都是臺灣發展重心。雖然政治中心在日治時期移往臺北，臺南仍為當時臺灣第二大城，在日本的建設下迄今仍保存重要的建築，包括第一批被列為古蹟的日治時期建築－臺南地方法院，以及日本著名建築師森山松之助建造的洋風建築－現今的國立臺灣文學館，大型馬薩式厚重屋頂為當時官式建築的特色之一。



Social Events and Culture Excursions

Post-conference Tour - Post-war Palace-style Architecture

會後參訪 - 臺北戰後宮殿式建築專題參訪

Guide: Chiang Ya-chun

走讀帶領人：蔣雅君

The palace-style architecture built in Taiwan from 1949 to 1975 is quite unique and tells about the path taken by a non-Western country and its architects toward modernism as they were caught between traditional and progressive thinking while entangled in their national identity. Against this backdrop, the presentation and tour explore edifices that exist among the scrolls of a national landscape, their diverse and profound traditional processes of creation, and the state of their times. On the tour, we will present many aspects of modern architecture of the time by looking at the shaping of symbols at the Nanhai Academy's National Museum of History, the integration of organic and air-raid defense architecture at the Taipei Branch of the National Taiwan Craft Research and Development Institute, and the ceremonial and authoritarian aura of the National Chiang Kai-shek Memorial Hall.

1949 到 1975 年間在臺拔地而起的宮殿式建築，獨樹一幟的鮮明形象，訴說著非西方國家及其專業者在現代建築運動的道路上，因為糾結於國族認同，而無法跳脫傳統跟現代思辨的命運。本次的演講與參訪規劃即環繞著這樣的背景而展開，探討這些存在於國族山河畫軸中的樓閣，多樣且深刻的傳統塑造過程，及其當代狀態。此次導覽將對焦於南海學園 (Nanhai Academy) 中的國立歷史博物館 (National Museum of History) 的表徵形塑過程、將有機建築觀及防空建築論交融在一起的臺北當代工藝設計分館 (National Taiwan Craft Research and Development Institute, Taipei Branch)，以及中正紀念堂 (National Chiang Kai-shek Memorial Hall) 園區的禮制建築規劃與威權象徵等，期望使得多維度的現代性光點隨之浮現。



National Palace Museum Tour

國立故宮博物院專題參訪

The National Palace Museum, situated in Waishuangxi, Taipei, was completed in 1965. Its extensive collection originated from the imperial holdings of the Song, Yuan, Ming, and Qing dynasties, comprising nearly 700,000 items. These treasures encapsulate the essence of Asian cultural heritage, safeguarding a major part of humanity's historical and artistic legacies. The museum's main building was designed using the traditional concept of the Hall of Distinction, which has a layout in roughly the same shape as the Chinese character “器”, a domed roof, a symmetrical extension of the buildings on both sides, and the flow of foot traffic directed along the central axis, conveying the steady and solemn nature of the National Palace Museum.

國立故宮博物院於 1965 年在臺北外雙溪落成，藏品源自宋、元、明、清四朝宮廷收藏，數量將近 70 萬組件，典藏亞洲文物菁華，浩瀚豐富，守護人類文化史、藝術史的瑰寶。主體建築設計源自傳統明堂概念，建築平面採用「器」字型布局，盪頂式屋頂，兩旁建築對稱延展與中軸動線設計，呈現故宮博物院穩重莊嚴的本質。



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ICAMT 50th Annual Conference in Taiwan 2024

國際博物館協會

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