

閃耀在上海

Taiwanese



1970年，別名「萬國博覽會」的世界博覽會首度跨出歐、美強國，移師亞洲舉行，並由戰後經濟急速成長的日本取得主辦權。這場以「人類的進步與和諧」為主題的大阪萬國博覽會，總計吸引了全球6,422萬人次參觀，是截至目前為止「人氣最旺」的世博盛會。

對台灣來說，這場博覽會也別具意義，因為彼時我國尚未退出聯合國，得以用「中華民國」的國名

正式與會。那一年的中華民國館，是由國際知名的華裔建築大師貝聿銘領軍設計，他所擅長的「三角幾何」空間風格，在展館內外一覽無遺，也成為大阪世博最吸睛的亮點之一。

然而，打從1970年以降，台灣陸續退出國際組織，從此再也無法親臨世博盛會綻放異彩。睽違40年後，本屆由中國大陸舉辦2010年上海世博，台灣終於在兩

岸的和解善意及政府民間的攜手努力下，再度取得了參與世博的門票，並且一口氣推出「台灣館」、「台北館」及「震旦館」3大展館。

為了這場不能錯過的盛會，本刊記者於3月底走訪上海，一方面驚豔於上海的蛻變，一方面也探究台灣3館的折衝過程；下期將繼續推出以中國館領軍的各展館介紹，內容精采，敬請期待。

世博的台灣明珠

Pearls Glitter at Shanghai's Expo 2010



In 1970, for the first time ever, a World Expo was held in a city outside of the advanced nations of Europe and the Americas. Japan, which had been experiencing rapid economic growth in the post-war era, had won the right to play host that year. With the theme of "progress and harmony for mankind," the Osaka Expo '70 attracted some 64.22 million visitors, making it the best-attended World Expo in history.

The event held special historical sig-

nificance for Taiwan too, because the Republic of China would soon leave the United Nations. Osaka ended up being the last time that Taiwan could formally participate in a World Expo as the ROC. The ROC Pavilion was designed by the internationally famous architect I.M. Pei, whose trademark triangular geometries were plainly visible on its design, both inside and out. The pavilion was one of the Osaka Expo's most eye-catching structures.

Beginning in 1970, Taiwan began

繼2008年北京奧運後，上海也將舉辦有史以來規模最大的世界博覽會。兩大國際盛會接踵而至，中國昭示世界「大國崛起」的夢想已告實現。圖為上海最知名的「外灘夜景」。

The nighttime view from the Bund, Shanghai's most famous attraction. China is hosting another big international event on the heels of the 2008 Beijing Summer Olympics. Expo 2010 in Shanghai is the largest World Expo in history. By hosting these two major international gatherings, China is demonstrating to the world that it has successfully risen into the ranks of the world's great powers.





▲ 世博國家館等同於國家「門面」，各國無不精心設計力求勝出。如澳大利亞館的造型靈感來自澳洲曠野綿延起伏的弧狀岩石；紅赭色外牆則象徵內陸的紅土。

National pavilions provide a way for nations to present a face to the world. They spare no effort in their designs. Take Australia's pavilion, which was inspired by the undulating rocks of the Australian outback. The ochre color symbolizes the red earth of the Australian interior.



以傳統民間剪紙藝術為靈感設計的波蘭館，在世博期間每天都會舉行蕭邦鋼琴演奏會，以紀念波蘭作曲家蕭邦的200歲冥誕。

Inspired by traditional paper-cuts, the Polish Pavilion at Expo 2010 will hold daily piano concerts featuring the works of Frédéric Chopin, to celebrate the 200th anniversary of the birth of that great Polish composer.



◀ 西班牙館是由8,524片手編藤板配合鋼骨結構組合而成，藤板的顏色深淺不一，乃因其浸在「柳汁廢水」中的煮沸時間不同所致。

The Spanish Pavilion is made from a steel skeleton covered with 8,524 woven willow wicker panels. The panels are unevenly colored due to the varying times that the willow spent immersed in its own boiling juices.



由中國世博局贊助展館硬體營建經費的非洲聯合館，是非洲42個國家及非洲國家聯盟的綜合展示平台，展館主題則為「充滿希望和機遇」的大樹。

The Joint Africa Pavilion, which was constructed with funding from the Shanghai World Expo Coordination Bureau, is a joint exhibition space where 42 African nations and the African Union are holding their exhibitions under a big tree symbolizing the theme of "a continent full of hope and opportunity."



2010年3月28日清晨6時，當多數台灣民眾還躲在溫暖的被窩和睡神最後溫存時，海峽彼岸的上海市，已有成千上萬市民及外地遊客冒著冷冽寒風，蜂擁至黃浦江外灘，要一睹「東方華爾街」和「上海香榭麗舍大道」的華麗登場。

原來這天正是外灘整建工程峻工的日子，上海人忍受了近3年粉塵飛揚、噪音貫腦、日日塞車的等待，終於迎來這一日。

整修完成的新外灘，增建了長達3.7公里、共計雙層6車道的「外灘地下通道」，可將擁擠的地面車流導入地下；而原本多達11車道的道路縮減為4車道，行人徒步區則大幅拓寬。旅客漫步其上，可遠眺對岸金融大樓林立的陸家嘴，也可近觀江面遊船往來，細品身旁52棟氣勢恢弘、風格各異的經典建築。

為了擴增公共空間，上海市府還拆除了黃浦公園的圍牆，並與外灘原有綠地連接為春意盎然的「城市生態公園」，讓未來所有觀光客都能以最貼近自然的角度浸淫外灘——這個民初時期全世界最著名的英租界，數不盡的歷史滄桑、燈紅酒綠，以及最讓人低迴不已的中西文化交纏激盪。

一切只為迎世博

「外灘是上海的象徵，濃縮了百年來中國政治、經濟和文化的變遷，而新外灘不僅延續了外灘的歷史文脈，還將對促進浦江兩岸的功能轉換發揮重大作用。」這是上海市長韓正在外灘重新開放儀式中的感性致詞。

上海市不惜砸下7億美金（約合新台幣222億3,500萬元），大手筆整建外灘，除了考量觀光及交通效益，更重要的原因，當然

to leave one international organization after another, and consequently it could no longer make a display of national splendor at these events. Now, 40 years later—thanks to growing goodwill across the strait and the hard work of its government and private sector—Taiwan finally has an opportunity to once again participate at a World's Fair: Expo 2010 in Shanghai. Moreover, Taiwan will be represented there by three pavilions: the Taiwan Pavilion, the Taipei Pavilion and a corporate pavilion built by the Aurora Group, which specializes in office supplies.

For this not-to-be-missed gathering, a reporter from Taiwan Panorama went to Shanghai in late March with two goals: to report on the remarkable transformation of Shanghai and to delve into the negotiations that took place to bring the three Taiwanese pavilions into being. In our next issue we will feature reports on other pavilions, including China's. Be sure not to miss it!

◀ 造型彷彿空中「月亮船」的「沙特館」（沙烏地阿拉伯國家館），造價高達新台幣48億元，內部還將設置全世界最大的3D立體影院，光是螢幕就廣達兩個足球場，讓觀眾「如入實境」地接觸阿拉伯古文明及手工藝等。

The "moon boat" Saudi Arabian Pavilion cost NT\$4.8 billion to build. The world's largest 3D movie theater inside has a screen the size of two football fields. The pavilion aims to allow visitors to gain an understanding of Arabian classical culture and handicrafts—as much as if they had actually gone to the country itself.



瑞士館最外部的紅色帷幕由大豆纖維與樺樹脂製成，具有發電及動態感光功能；綠色屋頂則以瑞士領土為造型，觀眾將可乘坐纜車穿梭其間。The red curtain exterior of the Swiss Pavilion, made from soybean fiber and birch resin, contains photovoltaic cells and dynamically reactive elements. Visitors can ride the pavilion's cable car to its green roof, which is evocative of the Swiss countryside.



▲ 外觀色彩鮮豔的愛沙尼亞館，以「節約城市」為主題，展館內部33座超大尺寸的「小豬」儲蓄罐，參觀民眾可自由投入自己改善城市生活的願望。

The brightly colored Estonian Pavilion, with its "save city" theme, features 33 large piggy banks in which visitors can place their own ideas about improving cities.

▲ 在墨西哥，風箏代表人們對未來美好生活的期盼，而由色彩斑斕的風箏與碧綠草地結合而成墨西哥館，則代表墨西哥倡導「生態、環保、和平」的未來城市生活理念。

In Mexico kites represent people's hopes for a beautiful future. The design of the Mexican Pavilion as a kite forest made up of many colorful kites and green grass was chosen to convey the ideals of "ecology, environmental protection and peace" that the nation holds for the cities of its future.



上海「世博軸」的核心建築「陽光谷」，是由鋼結構及玻璃組合而成，可將陽光、和空氣導引至地下，亦具雨水收集功能，可讓身處地下空間的觀眾也不覺悶熱。

Shanghai's Expo Axis features six "sun valleys," which are made of glass over steel skeletons. These help to bring sunlight and fresh air to underground spaces and also serve to collect rainwater. They will relieve any sense of stuffiness among visitors in the axis' underground passages.



At 6:00 a.m. on March 28, 2010, when most people in Taiwan were in their beds taking in their last hours of slumber, across the Taiwan Strait in Shanghai thousands upon thousands of people were gathering amid the cold wind on the banks of the Huangpu River to have an early look at the glories of the "Oriental Wall Street" and "Shanghai's Champs Élysées."

It was a big day: The ribbon was being cut on the reconstructed Bund. Shanghai residents had endured nearly three years of din and dust and daily traffic jams, awaiting that moment's arrival.

The new Bund was complete: A 3.7-kilometer double-deck underground roadway, with three lanes to each deck, was opening. Meanwhile, the 11 original lanes of above-ground traffic had been cut to four, so that the pedestrian promenade could be expanded. Strollers would be able to survey the distant congregation of office towers across the

river in the financial district of Lujiazui. In the foreground, they could watch the boats on the river and examine details on the Bund's 52 works of outstanding classical architecture.

In order to expand the public space here, the Shanghai city government



是著眼今年5月1日即將隆重開幕的「上海世博」。

據中國官方估計，為期半年的世博會，全球將有7,000萬至1億人次的觀光客湧入，身為上海指標性門面的外灘，怎能不妝點整齊，以最美麗而煥然一新的面目接待訪客？

事實上，打從2002年底「申博」成功開始，上海市就積極投入大大小小的公共工程，例如將兼具疏運功能及環保形象的「軌道交通」地鐵線，由3條大幅擴增為11條，預計總長度可擴建為420公里，已微幅領先倫敦的408公里，躍居全球地鐵線最長的城市。

另外位於市中心虹橋機場西側的上海虹橋站，也將趕在世博前建設成全球最大的鐵路客運中心，未來這裡會發展成為集結航空、高鐵、鐵路、地鐵、地面公交（公車）、出租汽車（計程車）和磁浮列車等多重交通動脈的巨型轉運站——「虹橋樞紐」，預估每日至少疏運110萬人次，約為三鐵共構的台北車站（每日客流量40萬人次）的2.8倍。

此次盛會的核心主體，則是橫跨黃浦江兩岸、面積廣達5.28平方公里的世博園區。除了園區內各項必備的基礎工程，以及當地1萬8,000戶居民及272家工廠的拆遷安置外，包括周邊的數百棟民宅，都在官方強制要求下，進行外牆粉刷及屋頂裝修的「美化拉皮」，原本斑駁簡陋、高低不一的公寓大樓，都換上「藍頂白漆」或「紅頂白漆」的整齊外衣。

加上鋪天蓋地的各種軟體宣傳，像是隨處可見的世博吉祥物「海寶」、各大商場與地鐵站「和諧的城市，我們大家的世博」等宣傳標語，甚至連計程

車也一律配備「先睹為快」的觸控螢幕，運用電腦動畫，讓乘客能預先得知購票訊息及各展館的有趣「看點」。在中共中央的財政支援下，上海市不計成本，傾全城之力投入籌備建設，目的就是希望能改頭換面，躋身世界一流城市之列。

宣揚國威、凝聚共識

據大陸的駐外媒體估計，中國官方這6年來至少投入了4,000億人民幣（約新台幣2兆元）進行世博建設和城市配套工程，這個數字雖遭官方否認，但由上海這幾年讓人目不暇給的整體改造觀之，應是「雖不中亦不遠矣」。

中國耗費鉅資，籌辦「史上最貴的世博」，背後當然有深遠的政治和經濟考量。

研究「會展」產業多年的淡江大學大傳系助理教授黃振家指出，5年一度、已有159年歷史的世界博覽會，原本即為各國展現國力的最佳競技場，在這個看似「全世界最大主題樂園」的展場中，政治象徵其實凌駕一切。

「中國在2008年舉辦北京奧運後，已經成功向全世界宣告『大國崛起』，而2010年的上海世博，則有進一步向世人展現『中國文化軟實力』的指標性意義。」

黃振家分析，中國憑藉「申奧」、「申博」向全球誇示富強，其實與日本接連於1964年舉辦東京奧運、1970年舉辦大阪萬國博覽會的發展軌跡極為相似，北京及上海各為中國的政治與經濟重鎮，地位即等同於當年的東

tore down the walls around Huangpu Park and connected it to preexisting green areas of the Bund to create an “urban ecological park.” It will give future visitors a greater intimacy with nature as they immerse themselves in the Bund’s charms. The Bund, the most famous of the British concessions during the early ROC era, has witnessed so much history, so much pleasure-seeking and debauchery. And no other place is so representative of the intertwining of Chinese and Western culture.

Pulling out all the stops

“The Bund symbolizes Shanghai, encapsulating a century of political, economic and cultural change in China. The new Bund not only carries on the historic and cultural legacy of the Bund; it will also be instrumental in transforming the functions of areas along both banks.” Those were the heartfelt words of Shanghai mayor Han Zheng at the reopening of the Bund.

Shanghai had indeed gone all out, spending US\$700 million (about NT\$22.2 billion) on this major renovation. Apart from aiming to facilitate general tourism and transportation, the Bund renovations were explicitly made with an eye toward Expo 2010, which starts on May 1.

According to estimates by the mainland Chinese government, some 70–100 million tourists will be flocking to Shanghai for Expo 2010. How could the mainland Chinese not want to spruce up the Bund so that it might better play host to the city’s numerous visitors? It is after all the city’s most famous attraction.

In fact, since winning its bid in 2002 to host Expo 2010, Shanghai has been pushing public infrastructure projects of all types and sizes. For instance, the Shanghai Metro, which eases traffic congestion in an environmentally friendly manner, is being expanded from three to 11 lines. It is estimated that those new lines will bring its total track length to 420 kilometers, surpassing



the London Underground (408 kilometers) as the largest subway system in the world.

What's more, Shanghai is working hard to make Hongqiao Station on the west side of Hongqiao Airport the world's largest passenger transport node. It will become a giant transit hub that combines air travel with high-speed rail, regular rail, the metro system, above-ground mass transit (buses), taxis and maglev trains. It's estimated that the Hongqiao Hub will accommodate at least 1.1 million passenger journeys a day, roughly 2.8 times the 400,000 passenger journeys that the Taipei Train Station (with high-speed rail, regular rail and metro lines) accommodates daily.

The core attractions of the expo will be found on both sides of the Huangpu River and encompass a total area of more than 5.28 square kilometers. In addition to constructing the Expo Park's basic infrastructure, which involved tearing down numerous buildings and moving 18,000 residents and 272 factories, the authorities also ordered facelifts for several hundred buildings. A motley collection of apartment buildings of varying conditions and appearances had their walls scrubbed and their roofs repaired. One and all, they ended up with clean white walls and either red or blue roofs.

Expo 2010's promotional campaign is ubiquitous. There's the wave-like mascot "Haibao," which means both "treasure of the sea" and "treasure of Shanghai." And slogans such as "A City of Harmony—It's Everyone's Expo" can be found at every metro station and shopping center. Even taxicabs feature touch screens with animated promotional videos providing information about tickets and "highlights" of various pavilions. With support from the central government, Shanghai has spared no expense and gotten the whole city involved in preparations. Its goal has been to give itself a full makeover before the expo, so that it can rise into the ranks of the world's leading cities.

放眼上海大街小巷及各大地鐵站，均被世博吉祥物「海寶」的各種造型，以及各種標語與宣傳活動攻占，上海市民及觀光客想不注意世博也難！

On Shanghai's avenues, alleyways and metro stations, you can find images of Expo 2010's mascot Haibao. With expo slogans emblazoned everywhere and all manner of promotional activities, it's hard for tourists and residents alike not to be continually aware of Expo 2010.



National power, consensus

According to foreign reporters based in mainland China, over the past six years the mainland government has spent RMB400 billion (about NT\$2 trillion) on Expo 2010 and accompanying urban infrastructure. Although the mainland authorities deny this figure, in light of the extensive construction endlessly taking place in Shanghai in recent years, it can't be too far off.

There are of course economic and political calculations behind China's willingness to spend so much.

Huang Jenn-jia, an assistant professor of mass communications at Taiwan's Tamkang University who has studied fairs and exhibitions for several years, points out that there have already been 159 "universal exhibitions" (World Expos or World's Fairs), which are now held once every five years. They have always been excellent

arenas for displaying national strength. And while they may nowadays look like the "world's biggest theme parks," they are always fraught with political symbolism.

By putting on the 2008 Olympics, China had already announced its "rise as a great power." Holding Expo 2010 now has value for China to display its "soft power."

Huang points out that in hosting the Olympics and Expo 2010 to announce its strength and wealth, China is behaving similarly to Japan several decades ago. Japan hosted the Tokyo Olympics in 1964 and Expo '70 in Osaka. Beijing and Shanghai are the political and economic centers of China, much like Tokyo and Osaka were for Japan back then.

By hosting these two major international events, China's government has domestically been able to point to



京和大阪。

藉由舉辦這兩次大型的國際活動，中共對內可宣揚政績、凝聚全民愛國共識，並能減少抗爭阻力、「名正言順」地推動各項建設，促進老舊城區大舉更新；對外則具有增加國際能見度及宣揚國威的積極意義。

為了落實政、經、外交等各層面的積極目標，中國官方也極力在本屆世博創下多項「世界之最」的紀錄。

首創以「城市」為題

除了參展規模最大（計有242個國家及國際組織參展）、預估參觀人次最多（7,000萬~1億人次），在主題設計上也突破近十餘年來世博大多聚焦在「環保」的關注面向，反而著眼於最貼近人類生活的主题——城市。

上海世博局副局長陳先進在今年3月來台參加「UFI（國際展覽業協會）亞洲公開研討會」時曾指出，本屆世博以「城市，讓生活更美好」為題，是希望和全世界分享中國獨特的城市發展經驗——從1980年改革開放開始，計有3億農民工從偏鄉逐步移居城市，在這群人胼手胝足的努力下，不僅成功促進沿海及內地各大城市飛快發展，也反向帶動貧困農村邁向小康。

陳先進認為，這3億農民工得以「和平過渡」為城市人口，其實就是中國對世界的最大貢獻。

然而，在嚴格的戶籍制度管控

上海世博的台灣三館 Taiwan's pavilions at Expo 2010



- 亞洲國家館 Asian pavilions
- 城市最佳實踐區 Urban Best Practices Area
- 東南亞及大洋洲國家館 SE Asian and Oceanian pavilions
- 企業館 Corporate pavilions
- 歐洲、美洲和非洲國家館 European, American and African pavilions

兩個案例入選的城市。（見「寬頻無限、資源永續的台北館」）

上海市長韓正在4月初來台參加「台北——上海雙城論壇」時也指出，「城市的發展進程是人類文明的縮影」，因此他特別希望能在世博期間與各國際城市，交流如何促進產業升級、降低失業率、解決城市交通壅塞、住房不足等負面問題，以及如何在城市高度發展的過程中，能同時兼顧環保與生態的兩全良策。

民間身分參展的台灣館

對於中國而言，舉辦世博是繼2008年京奧「出場秀」之後的再一次國際大秀；而對於一水之隔的台灣，本屆世博不僅是千載難逢的曝光良機，也是兩岸在外交談判策略上互信合作的極佳典範，並可望成為未來台灣重返國際舞台的試金石。

由於負責協調、審議歷屆世博會的「國際展覽局」規定，必須是該組織的正式「會員國」才有資格參與世博，並在展覽期間籌設「國家館」。而我國在1970年參與大阪博覽會後即陸續退出聯合國等國際組織，外交處境日益艱難，加上歷屆世博主辦國礙於中國阻撓，通常不願邀請我國參加。

即使與台灣交流頻繁的日本，當2005年舉辦愛知博覽會時，也僅准允台灣藉著開設「ILHA FORMOSA」（美麗之島）餐廳

下，目前在中國157個百萬人口以上的大城中，雖未出現如美國及第三世界中令人觸目驚心的貧民窟、垃圾山或犯罪現象，卻隨著資本主義掛帥的發展趨勢，城市的貧富差距日益加大，各種隱憂仍令中共當局戒慎以對。

放眼未來30年，預估中國還會有3億農村人口逐步轉型為城市人口，「我們也希望向全世界的其他城市借鏡經驗！」陳先進如此表示。

也因為有這樣的考量，上海世博此次特別打破歷屆世博僅有國家主題館、國際組織館和企業館的慣例，另規劃「城市最佳實踐區」，並邀集全球主要城市參展，分享各地別具特色的城市規劃進程。其中台北市以「無線寬頻」、「資源回收」等兩大案例獲選參展，也是全球首批唯一有

political achievements, foster a patriotic consensus, and reduce internal dissent and opposition when pushing through various infrastructure projects that involve the renewal of old urban districts. In terms of looking outward, they've used these events to increase national visibility and announce their national might.

In order to fully implement their political, economic and diplomatic goals, the Chinese authorities are also setting various "world records" at the Shanghai Expo 2010.

City as the theme

Apart from hosting the largest number of participating countries (a total of 242 nations and international organizations are exhibiting), it is estimated that the number of visitors will be the largest ever (70-100 million). And Expo 2010 has taken a thematic departure from the environmental emphasis that had prevailed at expos in recent decades. For its expo theme, Shanghai

has chosen something that is right there for everyone to see and is closely connected to human culture: the city.

Chen Xianjin, deputy director general of the Shanghai World Expo Coordination Bureau, came to Taiwan in March for the UFI (Global Association of the Exhibition Industry) Open Seminar in Asia. He noted that the "Better City, Better Life" theme was chosen in the hope that the whole world would enjoy China's unique urban development experience: with the reforms that began in the 1980s, some 300 million farmers have gradually moved into cities. Their migration sparked the rapid economic development of Chinese cities, both along the coast and inland, and greatly bettered their individual economic lots.

The largely peacefully integration of these 300 million workers into the urban population, Chen says, is in fact China's greatest contribution to the world.

What's more, under China's strict

household registration system, one doesn't see the shocking poverty, crime or mountains of garbage that one can find in third-world cities or America's urban ghettos. Nevertheless, there are serious problems connected to large populations of migrant workers and capitalist economic development has brought growing extremes of wealth and poverty. These issues are all sources of worry for the mainland regime.

"Over the next 30 years, it is predicted that some 300 million more rural residents will move into the cities," says Chen. "So we also hope to learn from the experiences of other cities from around the world!"

In light of these considerations, Expo 2010 has broken with the convention that World Expos only have pavilions belonging to nations, international organizations and corporations. It has additionally incorporated an "Urban Best Practices Area," inviting 80 major cities from around the

中國近年來的經濟發展成就有目共睹，但城市的人口膨脹、貧富不均、交通壅塞等問題也愈趨嚴重。圖為上海外灘重新開放時，參觀人潮如洪水般湧入的驚人情景！

Anyone can see the fruits of China's recent years of economic development, but problems such as bursting cities, extremes of wealth and poverty, and traffic congestion are growing more and more serious. The photo shows the startling sight of crowds pouring into the Bund when it reopened after being reconstructed.



的方式「藏身」會場，推介美食及農特產，而無法像其他國家般籌備正式展館。

但這樣的困境在上海世博卻出現極大突破，睽違40年後，台灣竟又重新正式受邀參展，還一口氣設置了「台灣館」、「台北館」及「震旦館」3館，這到底是怎麼辦到的呢？

既然本屆世博以「城市」為題，台北市如同大阪、首爾等亞洲重要城市，經向國際展覽局提案後獲邀參展「城市最佳實踐區」，可謂順理成章；「震旦館」方面，則由該企業以「台資企業」身分向上海世博局提案參展，最後也成為聳立在浦西園區的18棟「企業館」中，唯一來自台灣的企業。就參展項目來看，台北館及震旦館的出線並無爭議。

但背負主權象徵的台灣館就不一樣了，它既不具備國家館參展資格，也不是城市館或企業館，該如何定位才能避開政治爭議？在在考驗兩岸談判雙方的智慧。

促成此次台灣館得以順利建館營運的靈魂人物、外貿協會董事長王志剛指出，中國是在2009年5月17日向我國提出參與世博會的正式邀請，由於事關重大，經由馬英九總統召開國安會議討論後，才做成了「台灣一定要參加」、「由貿協以民間身分參加」、「絕對避免國格被矮化」，以及「由於是民間身分，所以政府不出資，所有建館及營運經費須由貿協自籌」等4項決議。

兩岸交手新典範

既已決定參展，下一個兩岸角力重點則轉向展館名稱和區位選擇。在中共統治的土地上，台灣當然不可能以「中華民國」名

義參展，因此雙方將其定位為「由台北世貿中心以民間身分營運的台灣館」，至於它到底是不是「國家館」？就留給兩岸各自表述的模糊空間。

名稱底定，另一個棘手難題則是區位。中國官方原本想把台灣館「安插」在中國館區內，與香港、澳門等「特區館」並列，意圖塑造大一統形象，此舉我國當然無法接受，於是再度由貿協出面斡旋，終於促使台灣館「抽離」於港、澳及中國其他省市館之外，擁有自己的區塊。

台灣館最後座落的位置，是在集結眾多亞洲國家館的浦東「A片區」，緊臨「世博軸」（世博園區的主要幹道），並與中國館隔著一條高架步道「既近且遠」地遙相對望，在地理及政治寓意上也符合現況。

提及這段過程，王志剛表示，對於本屆世博，兩岸早已有「台灣不能缺席」的共識，在談判中自然會採取較為積極、正面的態度，並在兩岸大和解的氛圍中，同意立基於現況，為對方設想難處，相互諒解及妥協。或許對我國來說，以民間身分參展不能令國人百分百滿意，但這也是無可奈何的政治現實。

「從另一方面想，台灣在睽違

以陸家嘴地鐵站為家的上海「盲流」們，靠著擺攤賣海寶仿冒品過活，日收入僅幾十元人民幣。對他們而言，手上的「假海寶」就是世博最重要的意義。

Migrants whose "home" is Shanghai's Lujiazui Metro Station live off several dozen RMB a day by hawking pirated Expo 2010 merchandise. As far as they are concerned, the biggest significance of Expo 2010 lies in the fake Haibao mascots that pass through their hands.



world to participate, so that they can learn from each other's unique forms of urbanism. Taipei is exhibiting on the themes of "wireless broadband" and "resource recycling." It's the only city with two themes. (See p. 28.)

When Shanghai mayor Han Zheng came to Taiwan in April for the Shanghai-Taipei City Forum, he pointed out that "the course of development in cities encapsulates the development of human civilization." He thus especially hopes that during the period of the expo people from the cities of every nation can exchange ideas about industrial upgrading, lowering unemployment, and resolving traffic congestion and housing shortages, as well as discuss how to guide intensive urban development so as to protect the environment and the natural ecology.

Not government sponsored

As far as mainland China is concerned, holding the World Expo in Shanghai represents another international "big show" that it is hosting on the heels of the 2008 Summer Olympics in Beijing. The Shanghai Expo is not only a rare opportunity for high-level exposure; it has also established an excellent model for cross-strait negotiation and cooperation. It provides a touchstone for Taiwan to return to the international stage.

Due to the regulations of the Bureau International des Expositions (International Exhibitions Bureau), which is responsible for negotiating and deciding all matters relating to universal exhibitions, an entity must be a formal member state of the organization to participate in a World Expo and to set up a "national pavilion" at the expo. After the ROC participated in the Osaka World Expo in 1970, it gradually left or was removed from various organizations, including the United Nations. Foreign relations grew more and more difficult, and mainland China actively tried to block Taiwanese par-

ticipation, opposing the issuance of invitations to Taiwan.

Japan has had frequent exchanges with Taiwan, but when it put on the Aichi World Expo in 2005 it was only able to permit "back-door" participation from Taiwan via the "Ilha Formosa" restaurant, which offered various culinary delicacies and produce from the island. A formal pavilion, like those of other nations, was not possible.

But a breakthrough was experienced in Shanghai: After 40 years Taiwan was finally invited to participate once again, with not one, but three pavilions: a Taiwan Pavilion, a Taipei Pavilion, and an Aurora Group Pavilion. How was this change of fortunes accomplished?

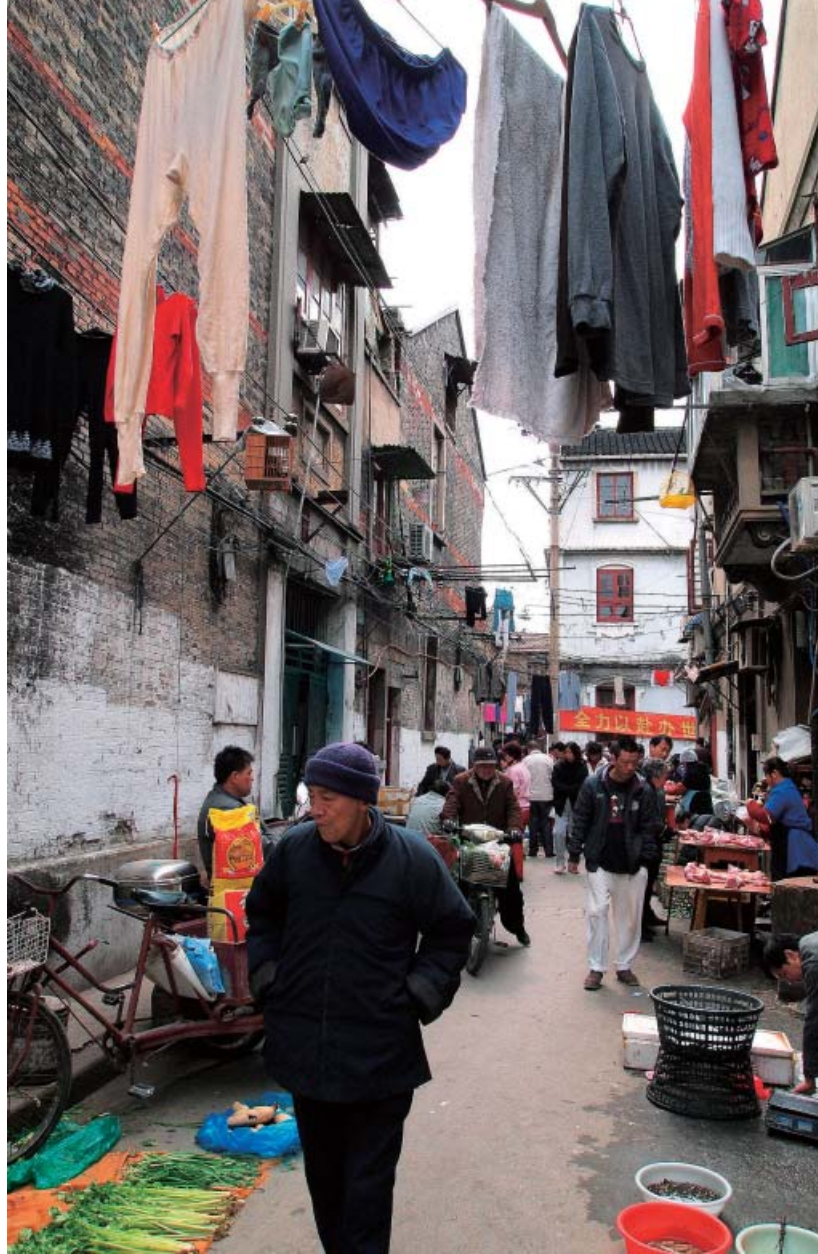
Because the theme of this World Expo is "cities," Taipei, as well as other Asian cities such as Osaka and Seoul, were invited by the International Bureau of Exhibitions to participate in the Urban Best Practices Area. That made perfect sense. As for the Aurora Pavilion, it applied for participation as a "Taiwan enterprise." Amid the 18 corporate pavilions in the Puxi Park District, it is the only pavilion sponsored by a company from Taiwan. There was nothing controversial about either the Taipei Pavilion or the Aurora Pavilion.

But the Taiwan Pavilion, with its implications of sovereignty, was another matter altogether. Taiwan couldn't apply as a member state according to the bureau's rules. Nor could it apply as a city or corporation. So under what status could it participate without causing controversy? It was a predicament that once again tested the ingenuity of negotiators from both sides across the Taiwan Strait.

Wang Chih-kang, the Taiwan External Trade Development Council (TAITRA) chairman and the guiding spirit behind establishing the Taiwan Pavilion, points out that China formally invited Taiwan's participation in May of 2009. Because of the serious ramifications, President Ma Ying-jeou consulted first with the National Security Council. That led to the drawing

在光鮮亮麗的外表背後，上海市仍有極為「前現代」的一面。例如在舊城區「老西門」一帶，常可發現「溼衣攻占天際」的場景，穿梭其間還得特別當心別讓水滴淋溼。

Behind its shiny face, Shanghai still has its "pre-modern" side. For instance, in the old district of Laoximen, one often looks skyward only to see the view blocked by clothes hanging out to dry. Take care to avoid the drips.



up of four resolutions: "Taiwan will definitely participate"; "TAITRA will participate as a private group"; "All efforts will be taken to ensure that the nation will not be belittled"; and "Because TAITRA is participating as a private organization, the government will provide no funding and TAITRA will have to come up with needed money itself."


A model for cross-strait dealings

Even if the question of participation had been resolved, other potential sticking points involved the selection of the pavilion's name and its location. In a place under the rule of the Communist Party of China, using the "Republic of China" was of course not possible. Consequently, the two sides settled on "The Taiwan

Pavilion Sponsored by the Taipei World Trade Center as a Private Entity." It was sufficiently vague with regard to the question of whether it was a "national pavilion."

With the name decided, the remaining thorny question involved the pavilion's location. The mainland Chinese originally thought of "assigning" Taiwan a spot in the Chinese Pavilion area, like the "special administrative regions" of Hong Kong and Macao. The intention was to suggest an image of unification, which was of course completely unacceptable to Taiwan. TAITRA had to step again to the fore to negotiate. Ultimately, Taiwan was extricated from the area hosting Hong Kong, Macao and the regular Chinese provinces.





多年後又站上世博舞台，自是意義非凡；而且此次兩岸樹立了良好的談判前例，未來的世博或其他國際盛會，台灣或許就能比照這次模式參加，對台灣絕對是一大『加分』，」王志剛表示。

2009年7月17日，貿協與上海世博局簽約確認參展、成爲所有國家中「最後一個」加入者，並立即在最短時間內邀集國內數位知名建築師投件競圖，最後由設計台北101大樓、並以北京「盤古大觀」豪宅在中國享有高知名度的建築師李祖原勝出。巧合的是，李祖原也是40年前大阪萬國博覽會「中華民國館」的設計團隊成員之一！

台灣3館各自閃亮

深受國人喜愛的北縣平溪「放天燈」活動，正是本屆台灣館的構思來源。李祖原以「山水心燈」爲題，運用玻璃天燈的概念設計台灣館，並以「玻璃燈幕」、「LED燈心球體」及「全天域球幕劇場」等元素，進行炫麗多彩的聲光展演，讓「小而亮」、「小而大」的台灣館化身爲一個精緻藝術品，帶給觀眾耳目一新的感受。（見「『山水心燈』台灣館」）

台北館則請來國際知名導演侯孝賢擔任影片總監，拍攝結合3D立體影音多媒體與360度環狀劇場的《台北·生活·微笑》影片，希望讓各國參觀民衆以最貼近實景的欣賞方式，感受台北生活的美好與友善；另一支《未來台北》影片，則利用投影折射方式，在結合台北盆地模型的金字塔型劇院中舞動虛擬影像，以呈現未來台北在「無線寬頻」及「資源回收」兩大領域的先進規劃。（見「寬頻無限、資源永續的台北館」）

首次開啓我國企業參與世博先例的震旦企業，則透過「全息科



技」（即光學全像攝影）最新展演技術，呈現震旦博物館多年收藏的「紅山文化」（中國北方新石器時期文化，距今約六千多年）至明、清兩朝等各時代的四十餘件代表性玉器，值得喜歡歷史文化的民衆細細品味。（見「以玉會友的震旦館」）

此次參與上海世博的台灣3館，定位與主題雖異，卻交織反映出政府及民間力圖藉此盛會，將台灣重新推向國際舞台的期許。對海峽兩岸來說，本屆世博也提供了探索未來合作空間的絕佳契機；而在爲期半年的展覽期間，這3座「Made in Taiwan」的展館，將宛如3顆在黃浦江兩岸發光的璀璨明珠，爲世人展現台灣最令人驚豔的軟實力。 □

Taiwan ended up being placed in Pudong's Zone A amid the pavilions of Asian nations near the "Expo Axis" (the main axis of the World Expo Park). It is located across a foot-bridge from the China Pavilion—providing a sense of "closeness yet distance" that matches the current geographic and political situation.

Wang Chih-kang explains that both sides shared a belief that "Taiwan could not be absent" from Expo 2010, and both were actively and positively negotiating. What's more, amid an atmosphere of reconciliation, both sides were willing to give ground on some points that were particularly important to the other side. From the ROC perspective, participating as a private entity is not 100% satisfactory, but it was an unavoidable political necessity in this day and age.



「從建設中迎向更美好的未來」，這是上海人面對世博與新城市願景的展望，而從這對正在暢遊新外灘的父女笑容中，也彷彿說明了這一切。

“Development brings a better future.” That’s the hope that Shanghai residents hold when confronting the expo and the new city skyline. The smiles on the faces of this father and daughter visiting the newly reopened Bund seem to say it all.

into an exquisite work of art, offering a novel experience for eyes and ears. (See p. 20.)

The internationally famous director Hou Hsiao-hsien was invited to serve as visual director for the Taipei Pavilion, and he created a 3D multimedia work, hoping to give visitors a sense of both the beauty and friendliness of life in Taipei, via a media experience that is as intimate and close to reality as possible. There’s also a film on the Taipei of the future that makes use of advanced projection technologies to convey images in a pyramid-shaped theater that incorporates a model of the Taipei Basin. It describes Taipei’s technologically advanced wireless broadband network and comprehensive recycling program. (See p. 28.)

The first Taiwanese corporation to participate in a World Expo, the Aurora Group uses the most advanced techniques in optical holography to display images of more than 40 representative jade artifacts from the Aurora collection, ranging in age from the Hongshan Culture (a Neolithic culture that existed some 6000 years ago in what is now northern China) to the Ming and Qing dynasties. For those who enjoy history and culture, it’s well worth a close look. (See p. 32.)

Although very different in their themes, the three pavilions representing Taiwan at the Shanghai Expo 2010 collectively reflect the will and hope of Taiwan’s government and people to grab hold of this opportunity to step out again onto the world stage. With regard to cross-strait relations, Expo 2010 has created an excellent platform on which to explore possibilities of future cooperation. In the six-month run of Expo 2010, these three “made-in-Taiwan” pavilions will shine like pearls on both sides of Shanghai’s Huangpu River, offering an outstanding display of Taiwan’s soft power. □

(Lin Hsin-ching/photos by Jimmy Lin/tr. by Jonathan Barnard)

“From another perspective, there is tremendous significance in Taiwan being able to stand on the World Expo stage after so many years,” says Wang Chih-kang. “And with this precedent of excellent cross-strait negotiations, Taiwan may be able to follow the same model to attend future World Expos or other international gatherings. It’s definitely brought ‘extra benefits’ to Taiwan.”

On July 17, 2009 TAITRA reached an agreement with the Shanghai World Expo. Among all participating nations, it was the last one to do so. It then immediately invited several famous architects in Taiwan to submit architectural drawings for a pavilion design competition. Ultimately C. Y. Lee, the renowned architect of

Taipei 101 and the Pangu Plaza residential skyscraper in Beijing, was chosen. Lee, coincidentally enough, had been on the team that designed the ROC Pavilion in Osaka for Expo ’70 some four decades before.

Each brilliant in its own way

The popular launching of sky lanterns in Taipei County’s Pingxi was the inspiration for the Taiwan Pavilion. Lee chose “mountain, water, and lantern of the heart” as the pavilion’s core concept. In its design, the Taiwan Pavilion was modeled after a glass sky lantern, and it was given three main focuses: a lantern-shaped glass screen, an LED globe and a domed theater. Multimedia performances were then commissioned with the aim of turning this “small but bright and expansive” Taiwan Pavilion



從世博把脈時代動向

World Expos through the Ages

已有159年歷史的世界博覽會又名萬國博覽會，它的概念主要源自於中世紀歐洲商人的定期市集，而史上首屆世博會是在1851年於英國倫敦舉行，當時大不列顛的國勢盛極全球，英國人為了展示他們推動第一次工業革命的成就，因此在倫敦舉辦了這場「偉大的博覽會」（Great Exhibition），並由當時的維多利亞女王親自邀請全球28個國家參加，包括蒸汽機、電報機、織布機，以及其他冶金、農業機械等工業革命的重要發明，都在這場博覽會一一現身。

即使尚無空中航運，首屆世博會140天的展期，仍吸引了630萬人次參觀。藉由這個劃時代的壯舉，英國國威臻於巔峰，也加速了工業革命在其他國家的推進，更激發了歐美其他強國參與、舉辦世博會的熱情及決心。

引領潮流、交流經驗

初具雛型的世界博覽會，多以大眾化的綜合博覽為主，也沒有固定的舉辦時間。通常只要逢某個國際事件的「周年慶」，當時的歐美列強就會以舉辦博覽會的型式大肆慶祝。例如1876年在費城舉辦的「美國獨立百年博覽會」，即首次展示由貝爾發明的電話；1889年在巴黎舉行的「法國大革命百年紀念博覽會」，更為此建造總高度達324公尺的艾菲爾鐵塔，從此開創鋼結構的建築時代；1893年芝加哥的「哥倫布發現新大陸400年」博覽會，則首創世博會搭配大型遊樂園（Midway Plaisance）的先例，世界第一座摩天輪也在此曝光而廣受歡迎。

「綜合博覽」型態的世博會至1933年開始有了改變。當時歐美才從第一次的經濟大蕭條中逐漸復甦，在美國芝加哥舉行的世博會於是將主題定調為「一

個世紀的進步」，明確指出科技發明及創新，是今後人類進步及社會發展的主要動力。這屆世博會也展示了對後世影響深遠的交通型式——高速公路。

從此以後，各國主辦的世博會均有明確主題，範圍包括能源、交通、藝術、太空、淡水、海洋、居住環境等廣泛議題；世博會也從「非交易」的「產品展」或「成就展」，發展成為圍繞單一議題的「主題展」。

有趣的是，世博會主題也常與當時的「全球社會氛圍」相扣連。例如在兩次世界大戰及冷戰期間，主題就常圍繞「和平」與「建設明天」等，像是1935年比利時布魯塞爾的「通過競爭獲取和諧」、1939年美國紐約的「建設明天的世界」，以及1970年日本大阪的「人類的進步與和諧」等。

20世紀末以降，人類最關心的自然保育、環境永續等議題，更多次躍上世博會舞台。像2000年德國漢諾威的「人類、自然、科技」，以及2005年日本愛知舉辦的「愛地球」博覽會（主題為「自然的睿智」）等均屬此類。

而本屆上海世博以「城市，讓生活更美好」為主題，乃是希望藉由全球各國城市發展經驗的展示與交流，找出應對「貧富差距」、「資源緊缺」、「環境污染」、「文化磨擦」等現有城市負面議題的解決方式，也為未來人類尋求更美好的城市生活願景。

下一屆的綜合性世博，預計在2015年由義大利米蘭主辦，主題定為「給養地球，生命的能量」，將從文化、傳統、科技、創意等多面向角度，分析各國「食材與飲食」的關係，也會探討未來當農業資源漸趨短缺，如何在安全健康且兼顧環保與社會公義的基礎上，確保全球公民的糧食供給不虞匱乏等重要議題。 □



從世博會型態各異的海報設計，即可一窺當年的時代脈絡與展覽重點。（世博局提供）

World expos have a 159-year history. In concept, their main forerunners were the fairs put on by European merchants at regularly scheduled times during the middle ages. The first expo was held in London in 1851. It was the era when the sun never set on the British Empire, and in order to show off the fruits of the first Industrial Revolution, which had occurred first in Britain, the British organized a "Great Exhibition." Queen Victoria extended invitations to 28 other nations around the world. Among the objects on display were steam engines, telegraphs, industrial looms, and



From the different poster designs for world expos and fairs, one gets a sense of their different eras and the exhibitions' different emphases. (courtesy of the Shanghai World Expo Coordination Bureau)

other important inventions and devices connected to the Industrial Revolution, such as metallurgic and agricultural machinery.

Although airplanes didn't exist back then, some 6.3 million visitors attended the exhibition during its 140-day run. It was an epochal event, when British imperial might was at its peak, and the exhibition helped to hasten the Industrial Revolution in other countries and inspire other powers in Europe and the Americas to hold exhibitions of their own.

Promoting exchange

Those early expos were largely mass-market general fairs, and there was nothing

世博會小常識



類型	分為5年一次、展期長達6個月的「註冊型」世博，以及介於兩次「註冊型」世博之間、展期僅3個月的「認可型」世博。前者的規模較大且參展國家也較多。
舉辦或參加世博會益處	主辦國與參展國可透過產品展示和科技成果向觀賞世博會的海外人士推銷，擴展國際市場、貿易和科技合作。主辦國透過舉辦世博展示國力、提高國際地位；主辦城市則可由營運博覽會而加快城市建設。
申辦世博會時間	主辦國需在計劃中的世博會開幕日的前9年，向「國際展覽局」遞交申請書，提出舉辦時間和具體主題內容，再由國際展覽局於成員國大會上透過投票表決，如2010年的上海世博早在2001年即提出申請，並於2002年「申博」成功。

regular about their scheduling. Typically, they were held on the anniversary of some important international event. For instance, the Centennial International Exhibition, where Alexander Graham Bell's telephone was first demonstrated, was held in Philadelphia in 1876 in commemoration of the 100th anniversary of American independence. Paris built the 324-meter-high Eiffel Tower for its 1889 Exposition Universelle, which commemorated the 100th anniversary of the French Revolution. The tower heralded the age of steel-frame construction. The 1893 Chicago World's Fair marked the 400th anniversary of Columbus discovering the New World. Its Midway Plaisance featured amusement-park-type rides (a first at a World Expo), including the world's first Ferris wheel.

The model for these exhibitions began to change in 1933, when America and Europe were struggling to pull out of the Great Depression. Chicago held a world's fair named the "Century of Progress Exhibition" that documented technological inventions and innovations, portraying them as a prime force behind human advance and social development. The exhibition also demonstrated a transportation system that would have a deep and lasting impact in the years to come: the freeway or high-speed motorway.

Ever since, each hosting nation has picked a clear theme. These have included such broad topics as energy, transportation, art, space, freshwater, the oceans, and the residential environment. World Expos thus evolved from "non-sales product fairs" or "achievement exhibitions" to "thematic expos" with exhibits revolving around one main theme.

Interestingly, the main themes often reflect what's in the "atmosphere" of global society at that moment. For instance, be-

tween the two world wars and then later during the Cold War, World Fairs often revolved around themes such as "peace" and "building a better tomorrow." For instance, the slogan of the Brussels International Exposition of 1935 was "Peace through Competition," and the slogan of the 1939-40 New York World Fair was "Dawn of a New Day." That of Japan's Expo '70, meanwhile, was "Progress and Harmony for Mankind."

Since the end of the 20th century, people have been showing great concern about environmental themes such as natural conservation and sustainability, and these have repeatedly found their way into World Expos. For instance, Expo 2000 in Hanover, Germany chose "Humankind-Nature-Technology" for its theme, and Expo 2005 in Aichi, Japan, adopted "Nature's Wisdom."

Shanghai picked its theme for Expo 2010—"Better City, Better Life"—in the hope that urban development experiences from cities around the world would help to provide solutions for problems plaguing cities such as "extremes of wealth and poverty," "scarcity of economic resources," "environmental pollution," and "cultural conflict."

What's next? For Expo 2015, Milan has chosen the theme: "Feeding the Planet, Energy for Life." It plans on analyzing the connection between culinary ingredients and cuisine in participating nations, examining the subject from many angles—including culture, tradition, technology, and creativity. It will also explore how to ensure—in a safe manner, while protecting both the environment and the public interest—that there will be enough food to go around in spite of gradually depleting agricultural resources.

(Lin Hsin-ching/
tr. by Jonathan Barnard)

