

5年一度的世博會，素有「建築界的奧林匹克」之稱，因為在這場華麗盛會中，建築本身就是一種最有力的視覺語言，肩負著向參觀者傳達各國價值訴求的重要任務。

面對「史上規模最大」的上海世博，即使2008年全球甫遭逢險峻的金融危機，各國政府仍然咬緊牙根投入大筆經費籌建國家館，除了希望在展期中行銷國家形象，同時也為拓展中國市場鋪路。

對於台灣而言，參與世博更有重返國際舞台的積極意義。此次台灣館選擇了「天燈」作為形象符號，則兼具描繪庶民生活、傳統文化、沉澱人心，並為全世界的和平祈願等多重內涵。

由於台灣館面積小、納客量有限，建築師李祖原特別提出了「建築媒體」的概念，意即建築本身就是一座燦亮的多媒體舞台，即使無法入館參觀的民眾，都能透過遠觀，欣賞玻璃天燈聲光俱佳的展演，將美好的台灣意象牢記於心。

今年上海世博的熱門景點，當屬位於浦東園區「A、B、C」片的73棟國家館與國際組織館。

爭奇鬥豔的國家館中，未展先轟動的包括：沙烏地阿拉伯耗費10億人民幣（約新台幣48億元）興建的「絲路寶船」（又稱「沙漠中的月亮船」）；英國館打破保守穩重的刻板形象，取材「蒲公英」意喻，打造出由6萬根長7.5公尺的透明壓克力細柱延伸、組合而成「種子聖殿」，還有西班牙利用8,524片手編藤板拼裝而成的「大籃子」，宛如裙擺般的流線造型，配合純天然素材及傳統「柳汁廢水」的煮染手法，在陽光下特別顯得婀娜多姿。

亞洲國家方面，則不能錯過兼具卡通造型與先進環保工法的日



本館「紫蠶島」，以及最強調傳統文化、建築外觀為凸顯韓文字母之美而設計的韓國館，當然還有全世界的關注焦點——高達69公尺、由中國傳統建築結構「斗拱」造形發想，並以「東方之

冠」之姿俯視全場的中國館。

小而亮、小而大

和眾多傾國之力投資、展館面積動輒廣達6,000~7,000平方公尺的各國國家館相較，受限於中共官

封面故事 Cover Story

「山水心

“Mountain, Water, & Lantern of the



方「特殊關照」的台灣館，建地面積僅有658平方公尺，展示面積則為1,400平方公尺，只比香港館及澳門館（均為1,000平方公尺）稍大一些，卻又正好和園區內最「龐大」的中國館比鄰而

取材於天燈造型的台灣館，外牆「天燈燈幕」與內層「LED燈球」球面的交互展演，將是一大焦點，甚至還會有蝴蝶從內而外翩翩飛出的立體視覺效果。（世博局提供）
One of the highlights of the Taiwan Pavilion, which is based on the shape of a sky lantern, will be the interactions between images shown on its outer wall and on the surface of its LED globe. Three-dimensional butterflies will even appear to fly out from inside. (courtesy of the Shanghai World Expo Coordination Bureau)

「燈」台灣館

Heart” —The Taiwan Pavilion

文·林欣靜

The World Expo, held once every five years, is sometimes known as “the Olympics of architecture.” That’s because, among the festivities, architecture is one of the most powerful forms of visual expression. The buildings take on the important mission of conveying each nation’s values to visitors.

Facing the largest ever World Expo in Shanghai, nations are biting the bullet and spending large sums of money to build their pavilions even in the aftermath of the 2008 global financial crisis. Not only do they hope to sell their nations’ image during the exposition, they also hope to pave their way to the China market.


For Taiwan, taking part in the expo has the added meaning of being a return to the international stage. This time, the Taiwan Pavilion takes as its theme the sky lantern, combining a depiction of everyday life, traditional culture, touching warmth, and wishes for world peace.

Taiwan’s pavilion will be small and its capacity for visitors will be limited, so its chief architect C.Y. Lee specially proposed the concept of “architectural media,” in which architecture serves as a dazzling multimedia stage. Even visitors who can’t enter will be able to see it from afar and enjoy the light show on the glass walls of the “lantern,” leaving a good impression of Taiwan in their hearts.

At this year’s expo in Shanghai, Zones A, B, and C in the Pudong area are the main focus of attention. There will be 73 pavilions of various countries and international organizations.

Among the major contenders for visitors’ attention will be: Saudi Arabia’s RMB1 billion (NT\$4.8 billion) “Silk Road Treasure Boat” (also known as the “Moon Boat”); the UK Pavilion, “Seed Cathedral,” which breaks the stereotypes of British conservatism and reserve and is themed around a dandelion made of 60,000 seven-and-a-half-meter-long acrylic fiber-optic rods; and the Spanish “basket” constructed from 8,524





居：加上遲至去年7月中旬才簽約參展，該怎麼在極有限的時間與預算內，為看似「渺小」的台灣館凸顯氣度？也成為統籌者貿協最棘手的難題。

貿協董事長王志剛指出，根據精算，在6個月展期中，台灣館內最多只能接待70萬名訪客，意即每100名來世博會的民衆，大約只有1個人有機會入館參觀！但另一方面，台灣館的區位極佳，正位於「A片區」入口處、世博主要幹道「世博軸」之旁，意即當正式開展時，熙來攘往的參觀人潮百分百必定會經過台灣館。

「早在決定參展之初，我們就確立了一個原則——台灣館一定要『小而亮』、『小而大』，並且要『內外一樣好看』，遊客即使不入館參觀也會驚豔於它的風采，」王志剛說。

曾在40年前參與大阪萬國博覽會「中華民國館」規劃的建築師李祖原，在台灣館競圖過程中提出「山水心燈」方案，則是公認最符合貿協構想的設計。

李祖原比較兩次參展世博的經驗指出，當年由建築大師貝聿銘領軍的設計團隊，以「三角幾何」、「垂直花園」的現代主義風格設計展館，突破了過去中國館多為古典宮殿的制式造型，在展場上頗受好評。

「但過去的世博建築，多半只是展示各國寶物的『盒子』，常僅著眼於外觀和工法的競技，不太需要考慮建築外觀與展示內容的搭配，」李祖原說。

然而，經過40年各種建築與遊憩概念的結合進展，今日的世博會已宛如大型的主題樂園，各國展館莫不大量運用多媒體及3D、甚至4D立體劇院的演繹輔助，希望能在有限時間內提供參觀者最有趣也最深刻的遊覽體驗，因此建築師在設計時就必須同時兼顧

「外殼」和「內涵」的展演元素是否搭配。

建築即媒體

為了符合這樣的考量，早在競圖之初，李祖原就與知名廣告人范可欽，以及國內首屈一指的立體影院規劃公司「躍獅影像科技」組成團隊，合力發想了「山水心燈」的規劃方案。

在團隊的創意激盪下，台灣館實現了建築外觀與多媒體演繹緊密結合的「建築媒體」概念，最後呈現在觀眾面前的展館成品，包含刻有代表玉山、阿里山、陽明山稜線的「山體建築物」，以及兼具本土文化內涵及多媒體展演功能的「玻璃天燈」等兩大元素。以下是3大聚焦重點：

1、絕無重覆的影像流轉

宛如晶瑩鑽石包裹著一顆明珠的玻璃天燈，外觀依時間、依角度而不同，變幻莫測。而它的巧妙可以抽絲剝繭層層透視：

第一層（外層）的天燈燈幕，是由854片大小不一的玻璃組合而成，並在玻璃上貼合了由群航科技研發的「通電調光薄膜」。總面積達1萬5,000才（一才約30公分×30公分）的通電薄膜，透過電壓控制，可以隨心所欲調整為「透明」、「霧狀」、「半透明」等多層次變化。

第二層則是重達130萬噸、造型宛如溫潤明珠的「天燈燈球」，球面鋪滿了由光磊科技贊助的100萬顆LED燈泡，可輪番放映各種影像，是遊客「觀看台灣」的窗口。

製作單位更在玻璃燈幕與LED燈球之間，安裝了18台投影機，讓投影在玻璃燈幕和LED燈球球面的影像，彷彿跳雙人舞般交織互動，並搭配外層通電薄膜時而清晰、時而朦朧的視覺效果，為影像的變幻層次加分，也更增添



hand-woven wicker panels in a skirt-like streamline shape that looks especially graceful in the sunlight.

As for Asian nations, Japan's "Purple Silkworm Island," which combines cartoon-like style with advanced eco-friendly construction, is not to be missed. There is also Korea's pavilion, which emphasizes traditional culture and the beauty of the Korean script. Of course there is also the one the whole world will be looking to, China's, which is inspired by *dougong* interlocking brackets as seen in traditional Chinese architecture. This "Crown of the East" overlooks the entire site.

Small but attention-grabbing

Due to special restrictions from the Chinese authorities, Taiwan's pavilion contrasts with most of the others, which rely on governmental funding and cover 6-7,000 square

（上）在720度的4D全天候球幕劇院觀影，彷彿置身場景中，極具震撼力。（躍獅影像科技提供）

(above) Images from the 720-degree, 4D immersive theater make you feel like you are really in the middle of the scene. (courtesy of YAOX Edutainment)





meters. Taiwan's only covers 658 square meters on a 1,400 square meter exhibition space. It's only slightly bigger than those of Hong Kong and Macao, which have around 1,000 square meters of floor space each. But it's located right next to China's, the largest in the park, and Taiwan only signed on in July of last year. With limited time and funding, how could the Taiwan Pavilion make a splash? That was the thorniest problem for its planners.

According to Wang Chih-kang, chairman of the Taiwan External Trade Development Council (TAITRA), the limited size of the pavilion means that only an estimated 700,000 visitors will be accommodated over the six months of the expo. That equals only one out of every hundred expo attendees will be able to visit it.

But on the other hand, Taiwan's pavilion has a good spot at the entrance to Zone A beside the Expo Axis. That means that all expo attendees will have to pass by it.

"Because of this, we decided early on that Taiwan's pavilion would have to be 'small but bright,' and that the exterior would have to be as attractive as the interior," Wang says. "Even if visitors can't make it inside, they'll be wowed by the sight of it."

C.Y. Lee, who 40 years ago took part in the planning of the Republic of China Pavilion for the World Expo in Osaka, Japan, proposed the theme "Mountain, Water, & Lantern of the Heart" for the Taiwan Pavilion. This was chosen by TAITRA as the most apt theme.

Comparing his two experiences with the expo, Lee says that the first, with its team led by famed architect

I.M. Pei and modernist, geometrical "hanging garden" theme, broke away from the classical, "palatial" styles of past Chinese pavilions and was quite well received.

"But pavilions of the past were for the most part 'boxes' to show off the country's treasures," Lee says. "The focus was mostly on the outward appearance and the construction method, and there wasn't much call for considering how the exterior of the building and the content of the exhibition went together."

However, having seen 40 years of convergence of architecture and conceptualizations of leisure, the World Expo is now like a large-scale theme park. Most countries' pavilions make great use of multimedia elements and 3D or even 4D theaters in the hopes of giving visitors the most interesting and memorable experience possible within the limited time available. For this reason, architects designing such a project have to consider whether the "outer wrapping" and the "inner meaning" go together.

Buildings as media

In order to meet these requirements, as soon as bidding opened for the project, C.Y. Lee and renowned adman Jerry Fan teamed with Taiwan's most prominent 3D theater designers YAOX Edutainment to develop the "Mountain, Water, & Lantern of the Heart" concept.

With the team's bubbling creativity, the Taiwan Pavilion design tightly integrated architectural design and multimedia performance. The final product presents viewers with two major themed elements: an L-shaped building with a mountain theme featuring outlines of the ridges of Yushan, Alishan, and Yangmingshan; and a "glass sky lantern" that not only represents local culture but also functions as a multimedia display. The following are three key features:

1. Endless image rotation

The sky lantern, which looks like



(左) 世博園區在4月20日首度舉行「試營運」活動，湧入20萬人次的參觀人潮，話題性十足的台灣館人氣極旺，觀眾得排上3小時的隊伍才有辦法擠入參觀。(貿協提供)

The expo held a "trial opening" on April 20 for 200,000 visitors. The Taiwan Pavilion was a big hit, with people lining up for three hours to get in. (courtesy of TAITRA)



台灣館的「活建築」神韻。

天燈燈幕與燈球球面的展演影片，則由貿協委請躍獅影像科技、方合廣告和國立故宮博物院等3大團隊製作，主題涵蓋「會呼吸的建築」、「繽紛台灣七彩篇」及「華夏百寶篇」等3方面，包括台北全景、蝴蝶蘭、腳踏車、晶片面板、野柳女王頭、年貨大街、川流不息的車陣、服務全球的慈濟人、棒球比賽的熱情觀眾，以及故宮的「坤輿全圖」、「清明上河圖」等珍貴館藏，都一一現身，甚至還有蝴蝶從LED燈球翩翩飛出、停歇在玻璃外牆上，或是阿里山小火車在內外燈幕間穿梭等立體影像。

「台灣館的節目不但『分秒不同』，且夜晚的燈光投影效果會比白天更好，保證讓路過的觀眾駐足留連，捨不得離開！」台灣館展演總製作人、躍獅影像科技總經理吳菊表示。

2、全新觀影體驗—— 全天域球幕劇院

外觀光影幻魅莫測，直徑達12公尺的明珠（天燈燈球）內部也別有洞天。

購票入場的觀眾，首先會乘坐電梯來到4樓燈球內部，觀看解析度高達8K的4D、720度全天域球幕劇場。（1K為1024x1024像素，8K即為8192x8192像素；4D即3D加上感官體驗。）

吳菊指出，由於《阿凡達》立體電影在全球大賣，因此本屆世博包含德國國家館、「上汽—通用汽車」企業館等眾多展館紛紛仿效，搬出360度環狀劇院及立體電影為賣點，但僅有台灣館推出難度更高的「全天域球幕劇場」，而且展演影片的解析度更加細緻，約為5年前愛知世博會日本館同規格影片的6倍以上。

「全天域球幕劇院的特性，就是它可以進行水平加上垂直、共

計720度的全方位展演。當參觀者站上貫穿其中的空橋，現場的12台投影機與8聲道立體音響系統，將從上下左右、四面八方傳來畫面及聲光特效，絕對是一般觀眾從未經歷的觀影經驗！」吳菊極有自信地說。

全天域劇院的影片製作，則請來台灣知名的紀錄片導演賴豐奇執導，他以「自然城市」為題，在長約4分鐘的影片中，具體呈現台灣人期待與自然和諧共處的美好願景。

影片一開始，先由遙遠的宇宙俯瞰地球，鏡頭轉入東亞、帶進台灣，緊接著是玉山壯闊的雲海及日出日落的變化萬千，再切換至阿里山的原始林，以及森林中穿梭的水鹿、雲豹、藍腹鵲等原生物種，接下來是低海拔的嬌豔蘭花、溪流旁的翩翩蝴蝶，還有夏日最具代表的滿池荷花。

海洋生態也是台灣自然之美不可或缺的一部分，因此在影片中，觀眾可以跟著鏡頭，宛如置身海底般欣賞繽紛的熱帶魚洄游、一同感受珊瑚集體噴發產卵那令人動容的瞬間；之後鏡頭再從自然環境轉回城市生活，觀眾可以一起坐上捷運、暢遊台北，亦能沐浴夕陽下詠嘆美麗的高雄港，最後再以冉冉上升的天燈祝福作結。

賴豐奇介紹，全天域球幕劇院最特別的地方，就是影片是「沒有框」的，觀眾置身其間彷彿整個人飄浮在場景中，臨場感和震撼力十足。

影片的另一特色是「4D」，意即在3D立體影像之外還加上即時的感官經驗，「當影片出現森林或蘭花時，現場就會搭配芬多精及蘭花香氣；看到海豚跳躍時，觀眾也能立即感受海水飛濺的快感，非常有趣！」

3、點燈水台及奉茶禮儀



a crystal encompassing a pearl, changes unexpectedly in appearance with time and viewing angle. Its wonder can be seen in layers:

Layer one, the outer layer, is the sky lantern screen. It is made of 854 pieces of glass of various sizes that are covered with a "smart film" developed by Chyun Hang Technology Development. The total surface area of the film is around 15,000 square feet. By changing the electrical current running through it, it can be set to various modes such as transparent, fogged, and semi-transparent.

（上）觀眾只要在點燈水台按下觸控按鈕，就會有虛擬天燈在LED球面冉冉上升。（躍獅影像科技提供）
(above) Visitors simply press a button at the sky lantern station and a virtual lantern flies into the air on the LED screen. (courtesy of YAOX Edutainment)



The second layer, the “sky lantern globe,” weighs 1.3 million tons. Its surface is covered with 1 million LED lights provided by Opto Tech Corporation that act as a giant video screen to show all sorts of images. This is a “window on Taiwan” for visitors.

The creators also placed 18 projectors between the glass screen and the LED globe. The projected images interact with those on the globe’s screen and go along with the changing opacity of the outer wall’s smart film. The images come together dynamically and bring the Taiwan Pavilion to life.

The images on the surface of the globe and the glass screen were designed for TAITRA by YAOX Edutainment, Fanghe Advertising, and the National Palace Museum. Their three themes are “breathing buildings,” “Taiwan’s riot of color,” and “treasures of China,” and they include the cityscape of Taipei, butterfly orchids, bicycles, computer chips, Yeliu’s “queen’s head” rock formation, a street with shops full of traditional Lunar New Year goods, streams of traffic, Tzu Chi volunteers, excited baseball spectators, and National Palace Museum holdings such as a seventeenth-century world

map and the famed Song-Dynasty painting *Along the River During the Qingming Festival*. One by one, these appear, and from time to time 3D butterflies even fly out from the LED screen to rest on the outer glass wall or the train from Alishan makes its way around.

“The Taiwan Pavilion’s programming not only changes from instant to instant, it’s even better at night than during the day,” says Wu Ju, the Taiwan Pavilion programming producer and YAOX general manager. “It’s sure to stop passersby in their tracks!”

2. A new media experience—the immersive theater

The dazzlingly lit globe in the center, which is 12 meters in diameter, has a surprise inside as well.

Ticket-buyers take an elevator up four floors to enter the globe to see a presentation on an 8k digital-video, 720-degree dome screen in 4D (1k is 1024 x 1024 pixels, 8k is 8192 x 8192 pixels; “4D” is 3D with added sensory elements).

According to Wu, the worldwide success of the 3D film *Avatar* has led many pavilions, including Germany’s pavilion and the SAIC-GM “Drive to 2030” pavilion, to imitate it and use 360-degree dome theaters as selling points. However, only Taiwan’s has a completely immersive theater, and moreover the resolution of the video is higher—more than six times those shown at the Expo in Aichi, Japan, five years ago.

“The special thing about the spherical screen is that images can be projected onto it horizontally and vertically for a total of 720 degrees,” says Wu. She adds, confidently, “When viewers stand on the bridge that crosses through the theater, the 12 projectors and eight-channel sound system provide them an auditory and visual experience from all directions—it’s something that most people have surely never experienced before!”


The immersive film that is shown was directed by the famed Taiwanese documentarian Lai Fong-chi. He took “the natural city” as his theme for the four-minute-long film, which shows beautiful cityscapes and expresses the



（左）台灣館的伴手禮——天燈造型的瓷杯與客家花布收藏袋。

（林格立攝）
Souvenirs from the Taiwan Pavilion—a sky-lantern teacup and a bag made of Hakka floral-pattern fabric. (photo by Jimmy Lin)





觀眾「從外而內」驚嘆完台灣館的多媒體展演創意後，緊接著則是極具本土特色的「點天燈」體驗。

當然，受限於安全考量，所謂的「點燈儀式」是以電腦動畫代替，但製作團隊仍很貼心地在各種小細節上營造「真實感」。

首先，「點燈水台」的底座，乃是一個注滿太平洋海水及日月潭潭水的雙重環狀水池，水池中央豎立著玉山特有的玫瑰石，觀眾點燈時就彷彿置身於台灣「大山大水」守護相伴的情境中。

每梯次參觀的40名觀眾，還可在40座燈台的觸控螢幕上，自由選擇由台灣網友票選的「國泰民安」、「經濟騰飛」、「環遊世界」等12句祈福語；當按下觸控鍵的那一霎那，天燈影像就會即時投影在LED燈球上冉冉飄升，非常具有「替代性」的滿足感。

點燈儀式之後，台灣館的參觀動線也將告尾聲，最後一站的城市廣場，則是由多位南投工藝家以竹編技法創作的巨型大樹組合而成，當觀眾集結至「大樹下」納涼時，將有由2,137位報名者中脫穎而出的16名台灣「親善大使」，端出阿里山高山茶來「奉茶」。末了，觀眾還能將手上這對天燈造型的精緻瓷杯當作「伴手禮」帶走，充份展現台灣人的好客誠意。

「只要30分鐘完整參觀台灣館後，觀眾一定會對台灣的科技、文創實力以及友善誠懇的態度，留下極為美好的印象！」貿協董事長王志剛笑說。

「台灣因『心』而大！」——這是本屆台灣館令人印象深刻的宣傳語，也是我國及台灣館處境的最佳寫照。雖然籌措時間緊迫、展場面積有限，但台灣團隊將士用命，必將讓這座「山水心燈」，在上海世博舞台上綻放璀璨光芒！ □

hopes of the Taiwanese people to live in harmony with nature.

The film begins from the vantage point of outer space, looking at the Earth. The camera moves to East Asia, then to Taiwan. It zooms in on the sea of clouds around the peak of Yushan as the sun rises and sets, then it cuts to the untouched forest of Alishan, with native animals like sambar, Formosan clouded leopards, and Swinhoe's pheasant darting through it. Then, moving to lower elevations, it shows delicate orchids, flitting butterflies near a stream, and a pool of blooming lotuses in the summer sun.

The marine environment is another part of Taiwan's natural beauty that can't be left out, so the film takes viewers to the bottom of the ocean to watch tropical fish play and witness the magical moment when the coral spawn. Then the camera returns from nature to city life, and viewers take a seat on the MRT for a tour of Taipei. They can also bathe in a beautiful sunset at Kaohsiung Port. Finally, they fly upward with the sky lanterns.

Lai says that the most special part of the immersive theater is that the picture has no "frame" around it. That makes the audience feel a part of it, floating within the scene. The feeling of the ambience is powerful.

The other special characteristic of the film is that it is in "4D." That's 3D with added sensory elements. "When the film shows the forest or orchids," Lai says, "there is the scent of cedar or orchid. When the audience sees dolphins jumping in the water, they actually feel the ocean spray, too. It's really fun!"

3. Sky lanterns and cups of tea

After the audience has been wowed by the Taiwan Pavilion's multimedia show, it can experience the quintessential Taiwanese activity of lighting a sky lantern.

Of course, due to safety considerations, the "sky lantern lighting ceremony" is replicated by computer animation, but the pavilion's de-

signers have kept a fine eye to detail so as to give an authentic experience.

First, the sky lantern platform has two concentric pools, with water from the Pacific Ocean in the outer ring and from Sun Moon Lake in the inner ring. In the center of the pool is a piece of the type of rose stone found on Yushan. Visitors lighting lanterns feel as if they were really among the natural wonders of Taiwan.

The pavilion takes 40 visitors at a time, and at the 40 lighting stations with touch panels they can choose from 12 blessings for their lanterns. The blessings, which were selected by online poll, include messages such as "Prosperity to the nation and peace to the people," "To a bustling economy," and "Travel the world." When they press the button, the lantern is projected onto the LED globe and flies upward. It's a satisfying virtual experience.

After the sky lantern lighting ceremony, visitors come to the end of their experience at the Taiwan Pavilion. Their last stop is a city square, which is formed out of a large tree woven from bamboo by craftspeople from Nantou. As visitors come together to "cool off" under the tree, they are served tea from Alishan by 16 "friendly ambassadors" chosen from 2,137 applicants. Once they've finished their tea, they can take the sky-lantern-shaped cups home with them as souvenirs—a souvenir of Taiwanese hospitality.

"In just 20 minutes in the Taiwan Pavilion, visitors can get a good impression of Taiwanese technology, culture, and friendly attitude," says Wang with a smile.

"Taiwan is big because of its heart" is this year's touching slogan. It captures a sense of the nation and the pavilion. Despite limited time and space, Taiwan's team pulled it off, and the "Mountain, Water, & Lantern of the Heart" will be a burst of radiant light on the expo stage! □

(Lin Hsin-ching/
tr. by Scott Gregory)



貿協董事長王志剛是促成台灣館再度躍上世博舞台的最佳推手。(林格立攝)
TAITRA chairman Wang Chih-kang was instrumental in making the Taiwan Pavilion a reality. (photo by Jimmy Lin)

封面故事 Cover Story

文·林欣靜採訪整理

王志剛：台灣館讓你不虛此行

Wang Chih-kang: The Taiwan Pavilion is a "Must-See"

曾任經濟部長的中華民國對外貿易發展協會董事長王志剛，是本屆世博會台灣館的靈魂人物。籌建初期的兩岸協商靠他斡旋，籌資蓋館則是他的另一項「不可能的任務」。如今台灣館即將亮麗登場，王志剛熱情歡迎各國民眾前往參觀，並保證「不虛此行」。以下是專訪摘要。

問：台灣館選擇以「天燈」代表國家形象，緣由為何？

答：「放天燈」是台灣人極喜愛的民俗活動，而天燈就是由三國時期的「孔明燈」演進而來，但現在大陸已幾近失傳，只有台灣人還在放天燈。這其中隱含的意義就是——「中華文化到了台灣枝繁葉茂，而台灣豐富了中華文化的內涵」——這話大陸人可能會覺得誇大，但其實並不是我個人的意見，因為早就曾出現在中國國家主席胡錦濤在2008年底發表對台灣的6點談話中。

所以我們選擇以「天燈」來代表台灣，除了考量多媒體展演的效果及反映台灣的庶民生活外，也有向全世界彰顯「台灣將中華文化發揚光大」的意涵。

問：此次台灣的建館及營運經費全由貿協自籌，過程中是否遇到困難？

答：貿協本身不是一個有公權力的機構，因此在籌募資金上常常只能「靠交情」。像鴻海董事長郭台銘是我的學生，他主動問我：「老師有沒有需要幫忙的？」我說：「那你捐個1億吧！」他非常慷慨地答應；碩豐公司的董事長王震乾是我的高中同學（碩豐為全球最大女鞋代工廠，並創立「Miss Sofi」等自有品牌），也賣我的面子捐了2億元。其他還有許多本土企業鼎力協助，只是募款需要時間，我們現在還有3億元的資金缺口（編按：截至4月中旬），必須再多加努力。但我個人是蠻樂觀的，相信問題最後一定能夠解決的。 □

Former economic affairs minister and current chairman of the Taiwan External Trade Development Council (TAITRA) Wang Chih-kang is the force behind the Taiwan Pavilion at this year's expo. He headed up cross-strait negotiations in the early stages of construction, and funding the project was his "mission impossible." Now that the Taiwan Pavilion is about to step into the spotlight, Wang warmly welcomes visitors from nations around the world and promises it will be a must-see attraction. The following are highlights from an interview with him.

Q: How was it decided to take sky lanterns as the national symbol?

A: "Releasing sky lanterns" is a beloved Taiwanese custom that actually has its roots in the "Kong Ming" lanterns of the Three Kingdoms era. But in the mainland, they have lost this tradition—only Taiwanese still release sky lanterns. The significance of this is actually this: Chinese culture flourished after coming to Taiwan, and Taiwan has enriched the meaning of Chinese culture. Mainlanders might think Taiwanese are exaggerating in saying this, but actually it's not just my personal opinion. Chinese president Hu Jintao touched on this in one of his "Six Points" for Taiwan in 2008.

So that's why we chose sky lanterns to symbolize Taiwan. Not only did we take into consideration the multimedia effects and the representation of everyday Taiwanese people's lives, but also the message to the world that Taiwan advanced Chinese culture.

Q: This time, TAITRA is completely funding the construction and running of the pavilion. Were there any troubles in the process?

A: TAITRA isn't a public organization, so we often have to "depend on friendship" when it comes to raising money. For example, Foxconn's chairman Terry Gou was my student. He took the initiative and asked me, "Teacher, do you need any help?" I said, "Sure, how about you donate NT\$100 million!" He very generously complied. Wang Zhenqian, the CEO of S-Fashion Taiwan, was my high-school classmate. [S-Fashion is the world's largest shoe manufacturer and runs its own brands such as Miss Sofi.] He did me the favor of donating NT\$200 million. There are a number of other local businesses willing to lend a hand and donate, but it takes time to raise it all and [as of mid-April 2010] we are still NT\$300 million below our target. We still have work to do. But I'm a quite optimistic person and I think we'll be able to solve all the problems in the end. □

(interview by Lin Hsin-ching/
tr. by Scott Gregory)



寬頻無限 資源永續的台北館

The Taipei Pavilion—Wireless Broadband, Resource Recycling

「和諧的城市，謙讓的我」、「進步的城市，潔淨的我」、「城市形象看交通，文明出行迎世博」……，穿梭在上海大街小巷，所有觀光客大概都無法忽視這些由「城市」、「生活」、「我」，加上各種形容詞排列組合而成的標語。無孔不入的宣傳，其實只為了告訴大家一件事——「城市」就是這屆世博的主角。

爲了以最創新的方式，讓這個從不曾在世博舞台中出現的主題亮眼登場，本屆世博特別在浦西創設了面積廣達15公頃的「城市最佳實踐區」，並從「宜居家園」、「可持續的城市化」、「歷史遺產保護和利用」、「建成環境的科技創新」等4大面向，演繹「現在」及「未來」城市的規劃智慧與便利性。

而在全球87個城市、113個提案中脫穎而出的55個城市案例，台北市是首批唯一以「無線寬頻」與「資源回收」雙案例入選的城市，「台北館」也將成爲展現台灣城市生活的質感、便利與生命力的最佳示範。

位於黃浦江西岸的「浦西園

區」，在本屆世博乃是18棟企業館與集結55個城市案例的「城市最佳實踐區」坐落地。在舉辦世博前，這裡曾集結了清代李鴻章創辦的「江南造船廠」、上海「南市發電廠」等多座中大型舊工廠，而這些早無實質功能的舊廠房，經過上海市政府的巧手改造，如今搖身一變，成爲展示全球衆多城市發展經驗及未來願景的最佳舞台。

3D、互動、新科技

同時以「無線寬頻」、「資源回收」兩大案例獲邀參展的台北館，展區亦如同其他入選的城市案例，是由發電廠的舊廠房改造而成，因此外觀看起來像樸實的大倉庫，方便參展城市將全部心力投注於「內在」的充實上。

台北市觀光局長脫宗華指出，「3D、互動、新科技」是台北館的最大特色：當觀眾一進入台北館，就會看到全世界最大且是唯一一面P3顯示屏（即高規格LED顯示屏，寬5.382公尺x高3.2公尺），台北市長郝龍斌也將親自現身螢幕向各國觀眾問好。

在高2層樓、廣達792平方公尺的台北館內，則規劃了兩座立體

影院，觀眾可先搭乘仿造101大樓的高速電梯前往2樓的「101 360度立體影院」，欣賞由侯孝賢擔任總監策劃拍攝的《台北·生活·微笑》影片，接著再走過空橋至另一座結合台北盆地模型的金字塔型劇院，觀看運用特殊投影折射效果攝製的《未來台北》影片。

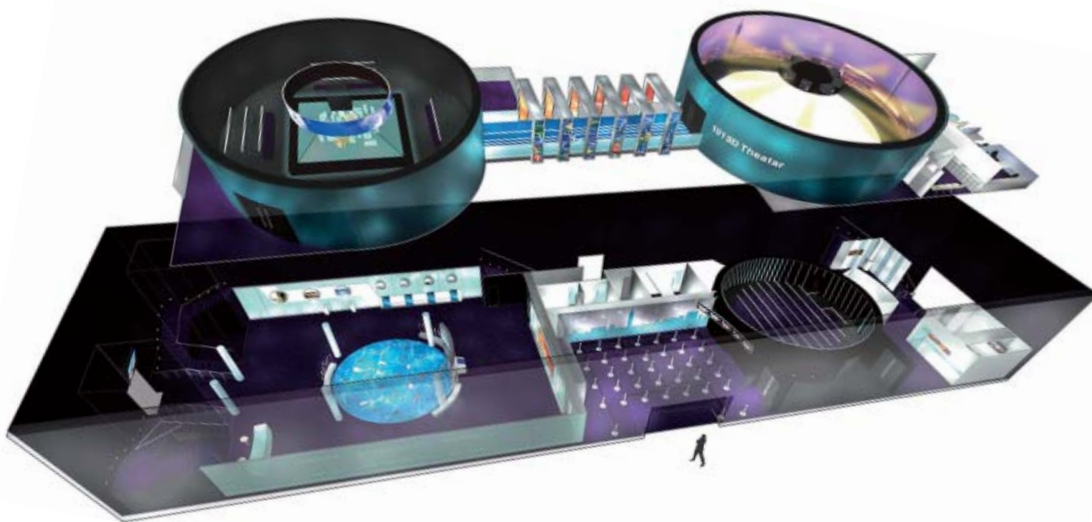
最後在一樓多媒體的互動展區，觀眾可藉由觸控螢幕的介紹，遍覽台北各知名景點，市府也將從每梯次參觀的84人中抽出10名幸運觀眾，透過最先進的RFID（無線射頻辨識系統）感應技術，讓觀眾與龍山寺、101大樓等台北地標合照，製造「身歷其景」的假象，極爲有趣。

立體實景的真實感

由侯孝賢監製的《台北·生活·微笑》及《未來台北》兩部影片，則擔負著行銷台北形象，以及宣傳台北市在「無線寬頻」和「資源回收」等領域規劃應用的重要任務。爲了讓觀眾有既創新又真實的觀影體驗，侯孝賢特別在第一部影片中選擇了他最擅長的「紀錄式」敘事。

打從去年秋天開始，製作團隊





強調高科技的「雙劇院」設計，是台北館的最大賣點。
The high-tech design of the Taipei Pavilion's "twin theaters" is one of the exhibit's main attractions.

(下) 為了推廣台北館，台北市政府特別請來知名歌手王力宏代言宣傳影片。圖為影片片段。
(below) To promote the Taipei Pavilion, the Taipei City Government invited pop star Wang Leehom to appear in a short film. Below are some images from the film.

A Harmonious City and a Humble Self," "An Advanced City and a Clean Self".... Tourists shuttling through Shanghai's streets cannot ignore the slogans pairing "city," "life" and "self" with various adjectives. The objective of the pervasive propaganda is simply to make sure everyone knows that the "city" is the star of this year's World Expo.

This year's expo is utilizing its 15-hectare Urban Best Practices Area (UBPA) in Puxi as a platform to introduce the brand-new city theme in as innovative a manner as possible. The area looks at four facets of the city—livable homes, sustainable urbanization, the protection and utilization of the historical heritage, and technological innovation in the built environment—to extrapolate present-day and future plans for intelligent and convenient cities.

A total of 87 cities submitted 113 proposals for exhibits at the World Expo. Some 55 had proposals selected, but Taipei was the only city to have two selected, one on wireless broadband communications and the other on resource recycling. The Taipei Pavilion will also demonstrate the quality, convenience, and vitality of life in Taiwan's metropolises.

Situated on the west bank of the Huangpu River, the Puxi Park exhibition area will host the 18 corporate pavilions and 55 city pavilions of the UBPA. Puxi was once the site of a number of large and medium-sized industrial facilities, including the Jiangnan Shipyard founded by Qing-Dynasty official Li Hongzhang and the Nanshi Power Plant. The Shanghai municipal government has renovated these long-obsolete facilities, turning them into a fantastic venue for cities from around the world to exhibit on their past and their vision for the future.

Interactivity, new technologies

Like the pavilions of other participating cities, Taipei's will be located in what used to be a power plant. The building's plain warehouse-like exterior made it easier for participating cities to focus their attentions on the substance of their exhibitions.

Tuo Chung-hwa, commissioner of the Taipei City Department of Information and Tourism, says that the Taipei Pavilion's most distinctive features are its "interactivity, 3D displays, and new technologies." Taipei mayor Hau Lung-bin greets arriving visitors from the world's largest P3 display (a 5.382-meter x 3.2-meter high-grade LED display).

The 792-square-meter, two-story Taipei Pavilion includes two 3D cinemas. Visitors can ride a replica of Taipei 101's high-speed elevator to the pavilion's second floor. There, in the Taipei 101 360-degree 3D Cinema, they'll see a short Hou Hsiao-hsien film about life in Taipei. Visitors then cross an elevated walkway to a pyramidal theater located over a virtual Taipei Basin. The theater uses advanced projection technologies to screen a film on life in the Taipei of the future.

In the interactive multimedia exhibition area on the first floor, visitors can use a touchscreen interface to tour famous Taipei destinations. The city government also randomly selects 10 lucky people out of every group of 84 for a virtual tour of Taipei landmarks such as Longshan Temple and Taipei 101 using advanced RFID technology.

Realistic 3D

The two films are intended to market Taipei and explain the planning and implementation of the city's resource recycling, wireless broadband communications, and other important programs. Hou applied the documentary-style narrative for which he is famous to his film, providing visitors



就陸續走訪了故宮、龍山寺、北投溫泉、士林夜市、誠品書店、101跨年煙火，以及元宵燈會等最能反映台北庶民生活的場景，甚至還出動直昇機空拍台北。

侯孝賢指出，爲了達成「3D、360度」立體環狀的視覺效果，製作團隊每次都得搬出11台攝影

機、圍成一圈拍攝。由於陣容龐大，拍攝時被眼尖民衆「發現」的機率也較高，「所以很多段影片都因『突然有個好奇身影在攝影機前東張西望』，而中途喊卡，無法使用！」

也因拍攝難度極高，長度僅6分鐘的影片就花費了新台幣2,200

with a fresh, authentic viewing experience.

Last fall, the production team began visiting sites familiar to ordinary Taipei residents—the National Palace Museum, Longshan Temple, Beitou's hot springs, Shilin Night Market, Es-lite Books, Taipei 101's New Year's fireworks show, and the Lantern Festi-



封面故事 Cover Story

郝龍斌：

Hau Lung-bin:

上海市長韓正（中排左二）在4月初特別來台與郝市長舉行「雙城論壇」，連袂宣傳世博與花博「雙贏」。（林格立攝）
Shanghai mayor Han Zheng (middle row, second from left) came to Taipei in early April for a "twin cities forum," and offered up wishes for the success of both Shanghai's World Expo and Taipei's International Flora Expo. (photo by Jimmy Lin)

巴黎有藝術、紐約有時尚、北京有歷史、東京則是重要的科技與金融中心……，而建城不過125年、人口不過260萬的台北，能靠什麼博取世人的讚嘆呢？

別訝異，此次台北以「無線寬頻」和「資源回收」兩項「硬實力」雀屏中選，企圖在科技領先中保有勤懇樸實的形象，而「上海世博」與「台北花博」接連登場，也將為郝市長第一任期的成績單，帶來正面的加分作用。以下即為專訪摘要：

問：「無線寬頻」和「資源回收」對衆多台北市民來說，似乎顯得「既熟悉又陌生」，為什麼市府選擇這兩個主題參展？能成功獲得世博會青睞的關鍵為何？

答：台北市早在1999年就已規劃推動「網路新都」的政策，並在2006年

完成無線寬頻90%人口覆蓋率的建設成果（約236萬人），也使得本市榮獲國際認證機構評選為「全球最大公共無線寬頻網路城市」。

資源回收方面，自2000年開始實施「垃圾費隨袋徵收」並加強資源回收後，台北市整體的家戶垃圾量已從2,970噸／日，降至今年度的1,009噸／日，垃圾減量的幅度高達67%，資源回收比例亦達43%，今（2010）年底更可望達成「垃圾零掩埋」的目標。

這兩項領域的成就，其實是全體市民與市府團隊的共同努力，雖然多數市民可能早已習以為常而覺得「沒有什麼」，但對其他城市來說，卻是極為難得的市政典範，這也是台北市能獲得世博遴選委員一致青睞的主因。

問：市長認為台北市參與世博，將可為兩岸合作及行銷台北的國際形象帶來何種助益？

答：綜觀目前全球發展趨勢，城市已經是經濟發展與人類生活的主軸，發展以「城市」為主體的外交模式，也將成為台灣走出國際困境的最佳捷徑，而扮演火車頭的台北市則是關鍵角色。

正因為這屆世博就在中國舉辦，所以台北更加不能缺席，藉此機會不但能讓世人對比兩岸發展，更清楚地了解台灣最可貴的公民意識、文化創意及軟實力。另一方面，台北市在環保節能、資源回收與無線寬頻方面的卓越成就，也會刺激中國民衆思考：如果台北能，上海、北京，甚至中國其他城市為什麼不能？在提升台北市的國際形象之餘，也可望為兩岸城市帶來良性競爭，共謀未來更美好的城市生活。

問：台北市在今年11月也將首度舉辦國際花卉博覽會，參與世博也將是宣傳花博的最佳場域，目前是否有哪些「世博行銷花博」具體規劃？

答：兩岸今年都將舉行重量級國際博覽會，相信會發揮相乘效果，尤其透過市府的極力爭取，台北松山到上海虹橋機場的直飛航線即將開闢，未來兩岸的往來將更為便捷。

此外，目前市府也與長榮航空及上海市旅遊局合作，將推出「暢遊台北、前進世博」的推廣活動，將以較市價低廉的套裝行程或機票，吸引歐美地區前往上海參觀世博的旅客，能藉此難得的機會「順遊台北」；而在花博期間則可以反過來「順遊上海」。如此一來兩個城市皆可得利，創造台北、上海同步「雙贏」。

val celebrations at the Sun Yat-sen Memorial Hall. They even rode in a helicopter to get aerial footage of the city.

Hou says that to achieve the 3D/360-degree effects, the production team had to carry 11 cameras and form them into a circle to shoot. His large crew frequently caught the eye of sharp-eyed citizens. "As a result," says

Hou, "we had a lot of footage that we couldn't use because a passerby would suddenly pop up in front of a camera to have a look around."

Though difficult and expensive to shoot (it cost NT\$22 million), the six-minute film succeeds in giving audiences a very "local" perspective on life in Taipei. For example, the fish in the

讓全世界看見台北

Showing Taipei to the World

文·林欣靜採訪整理

Paris has the arts. New York is known for fashion. Beijing has history. Tokyo is an important technological and financial center.... What does Taipei, with a short 125 years of history and a population of just 2.6 million, have to make the world ooh and ah?

Well, the city had two exhibition proposals accepted for Expo 2010 in Shanghai, one involving the city's broadband wireless network, the other its resource recycling program. With the Taipei International Flora Expo set to get underway on the heels of Taipei's participation in Expo 2010, Mayor Hau Lung-bin's first term is looking impressive. Excerpts from our interview with Mayor Hau follow:

Q: Wireless broadband and resource recycling are things both "familiar and strange" to large numbers of Taipei citizens. Why did the city government choose these two themes for its World Expo proposals? What was the key to winning the expo's favor?

A: Taipei began planning and implementing its "New Internet City" policy in 1999, and was providing wireless network coverage to 90% of its populace (roughly 2.36 million people) by 2006. This led an international accreditation organization to recognize Taipei's public wireless broadband network as the world's largest.

As for the recycling theme... since improving our recycling capabilities and implementing a system of charging for trash disposal by the bag in 2000, Taipei's household waste has dropped from 2,970 metric tons per day to just 1,009, a decline of 67%. We have also increased our recycle ratio to 43%. By the end of 2010, we expect to achieve our goal of zero waste to landfill.

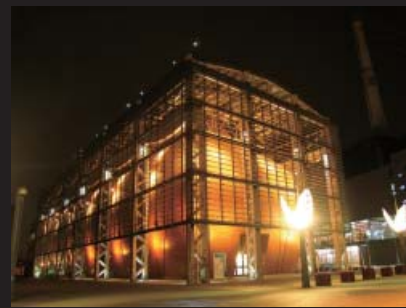
Our achievements in these two arenas are the result of the combined diligence of our citizenry and the city-government team. While many citizens likely think these efforts don't amount to much, other cities are taking our city government as a model. This is the primary reason for the World Expo selection committee's endorsement of our proposals.

Q: What kind of benefits do you see to cross-strait cooperation and Taipei's international image resulting from the city's participation in the World Expo?

A: If you take an overview of current global development trends, you see that the city has become the hub of economic development and of human lives. Developing a city-oriented model of foreign relations is Taiwan's best bet for escaping its international straitjacket. As Taiwan's locomotive, Taipei is the key to this effort.

The siting of this World Expo in China meant that Taipei couldn't miss it. It offers an opportunity for the world to compare Taiwan's development to China's, and gain a clearer understanding of Taiwan's priceless citizen awareness, cultural creativity, and soft power. Taipei's tremendous success in the areas of environmentalism, energy conservation, resource recycling, and wireless communications will also spur mainland Chinese citizens to wonder: if Taipei can do it, then why can't Shanghai, Beijing, and other mainland cities? In addition to raising Taipei's international profile, we hope [the city's participation] will create benign competition between mainland and Taiwanese cities, resulting in better urban lives.

Q: In November, Taipei will host the International Flora Expo for the first time. The city's participation in the World Expo pro-



台北館前身其實是發電廠的舊廠房，經過巧手改裝成為展現城市風采的舞台，在夜晚燈光掩映下，顯得特別雍容大方。 Located in what used to be a power plant, the Taipei Pavilion looks stunning when lit up at night.



金字塔型劇院底下為台北藝術大學設計的台北盆地模型，透過投影折射的效果，影片人物彷彿站在盆地上演出，生動有趣。 A virtual Taipei Basin designed by the Taipei National University of the Arts sits under the pyramidal theater. Projection technology makes actors appear to perform within the basin.


vides an excellent opportunity to promote the Flora Expo. Does the city currently have any concrete plans to use the World Expo to market the Flora Expo?

A: I believe that China and Taiwan both hosting important international expos this year will have a multiplying effect, especially since, owing to the city government's aggressive efforts, direct flights are set to begin between Taipei's Songshan Airport and Shanghai's Hongqiao International Airport. This will make travel between Taiwan and the mainland all the more convenient.

The city government, EVA Air, and the Shanghai Tourism Bureau will soon roll out an inexpensive package trip coupling a visit to Taipei with attendance of the World Expo. We see it appealing to Europeans and Americans visiting Shanghai for the World Expo, providing them with an opportunity to also tour Taipei. There will be a similar Shanghai tour on offer during the Flora Expo. We see these packages benefiting both cities, creating a win-win situation for both Taipei and Shanghai. □

(interview by Lin Hsin-ching/
tr. by Scott Williams)





萬元製作。觀眾可體驗最「在地」的台灣生活氛圍，例如在華中橋魚市叫賣的橋段，感受到「活跳跳」的新鮮魚貨，就像要跳出螢幕般的生猛；在誠品書店的場景，那位一面安撫懷中嬰兒，一面安靜翻閱雜誌的媽媽，也彷彿在自己身邊一樣自然。

舞動虛擬的艱辛

另一支《未來台北》影片，則是以實景配合電腦動畫的方式呈現。故事主角一家人，爸爸是高科技的「螢光魚研究員」，媽媽則為資源回收物品的藝術創作老師，藉由這家人的互動，帶出「遠距醫療」、「視訊安全監控」、「廢棄物再利用」等台北市在無線寬頻、資源回收等兩大領域的先進規劃，最後再以台灣知名舞者許芳宜的優美舞姿作結。

製片陳伯全表示，《未來台北》整部影片，均採「去背」處理，讓所有演員影像在台北盆地的模型基座上以「剪影」方式演出。為了呈現「彷彿在空中跳舞」的效果，敬業的許芳宜和擔負編舞重任的男友布拉瑞揚特別去學潛水，一切只因「在水中跳舞比較能帶出像在空中的飄浮感」！

「許芳宜在深達5公尺的泳池中，整整屏息1分鐘，才完成這段『水下跳舞』的表演，而布拉瑞揚第一次潛水上岸時，因為沒有切實做好『減壓』動作而造成耳膜破裂，至少得休養半年才會痊癒！」陳伯全透露。

眾多民間藝文人不畏艱辛、發揮集體創意，就是希望能以「台北人」的身分為台北館盡一分心力，而這兩部「眾志成城」完成的影片，也將如兩篇徐徐展開的優美散文，帶領所有的觀眾悠遊台北，近距離地體驗台北生活的友善、便利與美好。 □

scene showing hawkers at the Huazhong Bridge fish market are so vibrant that they look ready to jump out of the screen. In the scene at Eslite Books, viewers feel as if they're standing right beside the mother reading a magazine while she comforts the infant in her arms.

Shooting a virtual dance

The film on Taipei's future mixes live footage with computer animation. Its protagonists are a family—the husband is a high-tech “fluorescent fish researcher” while the wife teaches students to make art from recycled materials. The family's use of remote medicine and video surveillance technologies, and its reuse of waste illustrate Taipei's progressive planning in the fields of wireless communications and resource recycling. The film concludes with footage of renowned dancer Sheu Fang-yi in action.

According to producer Chen Po-chuan, the entire film uses masking to place the actors' images on a virtual version of the Taipei Basin. To create the “dancing in the air” effect used in the film, Sheu and her choreographer boyfriend Bulareyaung Pagarlava learned to scuba dive because “dancing in the water felt more like floating in the air.”

“Sheu had to hold her breath for a full minute in a five-meter-deep swimming pool to perform the ‘underwater dance’ piece. The first time Pagarlava went diving, he didn't decompress properly before surfacing and burst his eardrum. It's going to take him at least six months to recover,” reveals Chen.

Many Taipei citizens in the arts and cultural communities have worked long and hard on behalf of the Taipei Pavilion. These two films are like elegant, slowly unfolding essays that transport audiences to Taipei and give them an up-close view of the beauty, convenience, and affordability of life in the city. □

(Lin Hsin-ching/photos courtesy of Taipei City Government/
tr. by Scott Williams)



以玉

本屆世博3座「MIT」的展館中，台灣館與台北館各具有政治象徵及城市代表的意涵，在國家館與城市館區出線並不意外，然而在企業館露臉的台灣代表，竟然不是鴻海、台積電等科技大廠或統一、旺旺等食品巨擘，反而是由辦公家具起家的震旦集團取得門票，而且這個館還選了個與自己企業形象風馬牛不相及的主題——中華玉文化，這就讓人大惑不解了！



會友的震旦館

Jade Journey: The Aurora Pavilion

原來震旦集團董事長陳永泰是兩岸極知名的古器物收藏家，在他長達四十多年的古玩歲月中，總計收藏了四千多件精美玉器，他甚至曾在台北、上海兩地開設「震旦藝術博物館」，並與北京大學合作設立「震旦古代文明研究中心」。

這樣顯赫的藏家經歷與藝術熱忱，促使震旦不惜投資1億人民幣的鉅資（約新台幣4.8億元）籌建震旦館。這個將中國8,000年玉器文化濃縮精華的展館也廣受好評，還被中國網民的民間版「上海世博3日遊攻略」評為「愛收藏者的首選」，也算是另一種型式的「台灣之光」。

在辦公室裡繞一圈，從影印機、印表機、打卡鐘、檔案櫃，一直到與自己最切身的辦公桌

椅，你一定能或多或少發現掛著「AURORA」品牌的辦公用品。

「唯二」與中華文化有關的展館

在台灣，創立「AURORA」品牌的震旦企業，幾乎等同於辦公室規劃與辦公家具的代名詞。這家以「樸實、耐用、售後服務佳」著稱的企業，雖然遲至1995年才進軍大陸，但在短短15年內，已成功發展為中國印表機市場的第9大品牌（前8大均為日系品牌），市占率達5%以上。即使在仿冒率高、價格波動大的辦公家具領域，震旦仍擁有超過1%的市占率，海峽兩岸每年集團總營收則高達新台幣120億元，年成長率平均在20%以上，稱得上是穩紮穩打、實力雄厚的台灣標竿企業之一。

（上）珍貴的漢代「玉舞人」，雕工極為精細，將藉由先進的「全息科技」具象投影放大在觀眾眼前。

(above) Visitors will be able to see precious works like this Han Dynasty jade dancer in extraordinary detail thanks to the wonders of holography.

（左）震旦館的造型簡練，但卻以L型外觀及屋頂上的「紅山玉人」兩大看點，緊扣「禮」、「玉」與中華文化等主題，意在言外的巧妙設計令人激賞。

(left) The design of the Aurora Pavilion looks simple enough, but in fact it is very subtle, with an L-shaped exterior and two large replicas of the "Jade Man of Hongshan," and there are thematic connections between jade and the notions of ritual propriety and manners so integral to traditional Chinese culture.

At the Shanghai World Expo 2010 there will be three "made in Taiwan" halls. The Taiwan Pavilion has political symbolism and the Taipei Pavilion (in the Urban Best Practices Area) is representative of Taiwan's municipal areas. There's nothing unusual about a country or city setting up a pavilion in a World's Fair devoted to city life. On the other hand, the Taiwan representative among the corporate halls is, strangely enough, not one of the big hi-tech firms (like Foxconn or TSMC) nor is it one of the food products giants (like President or WantWant), but rather is a group that got its start making office furniture: Aurora. Moreover, the pavilion will have a theme that seems to have nothing whatsoever to do with the image of its corporate sponsor: Chinese jade culture. It's incomprehensible!

But it turns out that Aurora chairman Chen Yung-tai is one of the best-known collectors of antiques on either side of the Taiwan Strait, and in his more than 40 years of antiquarianism, he has accumulated over 4000 exquisite jade pieces. He has even opened museums in Taipei and Shanghai, and has established the "Aurora Ancient Culture Research Center" in cooperation with Peking University.


It is this collecting experience and passion for art that lies behind Aurora's investment of RMB100 million (about NT\$480 million, or roughly US\$15 million) to construct the Aurora Pavilion. This site where the cream of 8000 years of Chinese jade culture will be on display has been well received, and has been chosen as "top choice for collectors" by a non-governmental website focusing on the expo. It is, in its own way, one more thing that can be labeled "the pride of Taiwan."

Take a stroll around a Taiwanese office—from the photocopier, printer, punch clock, and filing cabinet to the personal desks and chairs, you will, to one extent or another, find the Aurora label hung on the office products.

A select group

In Taiwan, Aurora is virtually a synonym for office design and office furniture. This enterprise, which made its mark with the philosophy, "simple,





在剛性精確、一絲不苟的現代化形象下，震旦其實一直以文化為基底，有著極重傳統的一面，正如「震旦」一詞典出佛經，是古印度對中國的稱呼，也有「東方日出」的意喻（英文Aurora即為羅馬神話的曙光女神），而此次震旦「中華玉文化」的提案獲得世博局青睞，並且成為18棟企業館中唯一的「台資企業館」，也算是蘊藉數十年的文化功力的一夕展現。

震旦館副館長譚白絹介紹，本屆世博企業館，大致分為「企業聯合」、「國資企業」（中國國營企業）、「企業自建館」等3大類型。

第一類企業館是由眾多大陸民營或外資企業聯合經營，如「上海企業聯合館」、「日本企業館」等，第二類則以中國國營企業為主，如「中國航空館」、「石油館」等，第三類的「企業自建館」則是由財力雄厚的中國民營企業及外資企業投資興建的獨立展館，如萬科館（指萬科地產，館內將講述雲南金絲猴保育等5個與生態相關的故事）、可口可樂館（展館將播放與環保、節能理念結合的可口可樂宣傳影片）及震旦館均屬此類。

「震旦館能出線，和我們鎖定『玉文化』為主題極有關係，而放眼整個世博園區，震旦館也是中國館之外，唯一與中華文化相關的展館，」譚白絹分析。

「五德」讓城市更美好

「膽敢」碰觸中國最引以為傲的文化領域，震旦館當然是「沒有三兩三、哪敢上梁山」的有備而來。

首先，佔地3,000平方公尺的震旦館，採「L型」造型設計，外觀看似樸實，但設計理念其實取材於簡體字「礼」的右半部，具有「禮儀之邦、誠信大國」的昭

示意涵。屋頂上樹立著兩尊6米高的「紅山玉人」模型，則有「喜迎八方來客」的寓意（紅山玉人原為震旦博物館人型龍臉的「玉神獸」館藏，高度約15公分，距今已有6,500年的歷史。此為依原比例放大的仿製品）。

在入館前的「排等區」，震旦館就極為貼心地設置兩座大型的LED螢幕，播放上海城隍廟、香港九龍油麻地及台北建國玉市等各地玉市民眾專注選玉的場景，藉此帶出中國人「懂玉」、「惜玉」的特殊感情。

由於孔子曾將「君子」比擬為「玉」，認為兩者皆具備「仁、義、禮、智、信」等五德，因此震旦館的入口處，即設計了集結眾多幻燈片介紹的「五德長廊」，演繹「五德」與現代城市生活的關係。例如「禮」就由上海市民站在外灘「萬國建築群」前熱心地為外國人指路隱喻、「智」則是由一群坐在上海世紀公園裡熱心討論課業的大學生帶過。走過這條長廊，觀眾將會很清楚地明瞭中華玉文化與本屆世博會「城市」主題的扣連——藉由發揚玉的「五德」，將可讓城市變得更美好。

交融玉的前世今生

五德長廊之後，接著是綠意盎然、長達18米的翠竹長廊，具有讓觀眾在正式看展前「沈澱心情」的作用，隨後即展開重頭戲的5大展區。

首先從開天闢地的神話說起，震旦館以極富中國味的「女媧補天」3D多媒體動畫劇場，敘說玉的前世——遠古時期因水神共工與火神祝融打架，落敗的共工憤而撞倒「撐天柱」而使蒼天破了一個大洞，從此災難不斷。傳說中的人類始祖女媧只好「煉石補天」，而這些五色石最後落至地下，就是今日中國人最鍾愛的



durable products and strong after-sales service," though entering the mainland Chinese market relatively late (1995), has in 15 short years become the ninth largest brand in the printer market there (the first eight all being Japanese) with a market share of over 5%. Even in the field of office furniture, where the rate of piracy is high and price fluctuations are large, Aurora still holds a market share over 1%. The group's annual revenues for both sides of the Taiwan Strait have hit NT\$12 billion, with annual growth of over 20%. It is an exemplary Taiwanese firm that has genuine competitiveness and is expanding outward from a highly stable foundation.

Despite its high-precision modernized hardware image, Aurora has always been firmly grounded in culture, and has a profoundly traditional side. The firm's Chinese name *Zhendan* is a Chinese





transliteration of the ancient Sanskrit name for China, *Cinasthana* "land of the Qin"), thereby evoking the passage of Buddhist culture from India to China. The Chinese characters, though originally used phonetically, refer to the sunrise, so "Aurora," the name of the Roman Goddess of Dawn, was chosen for the firm's English name. The selection of Aurora's "Chinese jade culture" proposal by the Shanghai World Expo Coordination Bureau to be the only Taiwanese-sponsored hall among the 18 corporate pavilions can be seen as a culmination of decades of cultural achievements.

Jaimy Tan, deputy director of the Aurora Pavilion, explains that the corporate pavilions at Expo 2010 fall into three main categories: joint pavilions, pavilions run by mainland Chinese state-owned enterprises (SOEs), and those built by a single corporate sponsor.

(上) 震旦集團董事長陳永泰是極為知名的古玉收藏家，震旦館展示了他多項珍貴藏品，敘說蘊藉在玉器中深厚的「料、工、形、紋」學問。圖為震旦館第二展區試營運時的現場畫面。

Aurora chairman Chen Yung-tai is renowned as a collector of antiques, including jade. The Aurora Pavilion, which includes many of his treasures, explores jade through four concepts: materials, workmanship, form, and contour. The photo above shows the pavilion's exhibition area #2 during the Expo 2010 trial opening.

(左) 漢代的「出廓龍鳳紋玉璧」也會投影在觀眾眼前。

The jade piece at left, with a dragon and phoenix motif, will appear at the pavilion holographically.

The first type consists of halls managed cooperatively by numerous mainland private or foreign-invested firms, such as the Shanghai Corporate Joint Pavilion and the Japanese Industry Pavilion. The second type includes pavilions run by SOEs such as those in the petroleum and aerospace industries. The third category consists of independent exhibition halls built by private mainland Chinese or foreign firms with strong financial resources. The Vanke Pavilion (built by a large property developer, which will feature five stories related to ecology, including efforts to protect the Yunnan snub-nosed monkey), the Coca-Cola Pavilion (featuring corporate promotional videos illustrating concepts of environmental protection and energy saving), and the Aurora Pavilion all fall into this group.

"The fact that Aurora was selected is very much related to our focusing on 'jade culture' as the theme. If you look at the whole World's Fair, the Aurora Pavilion is the only exhibition hall besides the China Pavilion to be related to Chinese culture," says Tan.

The virtues of jade

Since it "has the audacity" to touch the cultural realm of which China can be most proud, Aurora knows it has to pull out all the stops.

First off, the 3000-square-meter pavilion is designed in an L shape. It looks very unpretentious from the outside, but in fact the design concept comes from the right-hand side of the simplified character 礼 (*li*), meaning "rituals" or "etiquette" and is a reference to the ancient description of China as a land of ritual propriety and sincerity. On the rooftop stand two six-meter-tall replicas of the "Jade Man of Hongshan" which suggest "a joyous welcome to visitors from all directions." They are based on a piece held in the Aurora museum collection of a "jade divine beast" with a human form and a dragon face, about 15 centimeters in height and dating back to the Hongshan culture of about 6500 years ago.

In front of the hall is an area for visitors to wait in line, where Aurora has thoughtfully placed two large LED screens displaying scenes of people

shopping for jade at various well-known jade markets, including the Temple of the City God in Shanghai, Yaumatei in the Kowloon area of Hong Kong, and the Jianguo Jade Market in Taipei. These bring out the special relationship that Chinese are said to have with jade, not only in "treasuring" it, but also in "understanding" it.

For the entryway, Aurora has drawn on the ancient metaphor equating the qualities of jade with those of the complete man of virtue. It was said by ancient philosophers that jade evokes the "five virtues" of benevolence, righteousness, manners, wisdom, and steadfastness. The entryway, christened the "Corridor of the Five Virtues," shows slides depicting these five virtues in action in modern city life. For example, "manners" is illustrated by an image of citizens on the Bund enthusiastically helping foreigners find their way. "Wisdom" is evoked in a slide of university students passionately discussing their coursework in Shanghai's Century Park. Walking through this long corridor, visitors will clearly understand the connection linking Chinese jade culture with the overall theme of the World's Fair, "better city, better life"—the five virtues extolled through jade can be a civilizing force in urban life.

The main event

After completing the Corridor of Five Virtues, next comes an 18-meter long "Corridor of Green Bamboo," a verdant oasis that has the effect of "calming the mind" for visitors before they enter the exhibition proper.

Finally, you reach the main event: the five exhibition areas.

In the first, the Aurora Pavilion tells the story of jade's "ancestry" through a 3D multimedia theater presentation of the story of "Nü Wa Repairing the Vault of Heaven," an early Chinese myth. In remote times, the God of Water Gong Gong and the God of Fire Zhu Rong had a fight, and Gong Gong, furious at losing, knocked over one of the pillars holding up Heaven, tilting the world and breaking the sky, and causing continuous disasters. In the legend, Nü Wa,



玉。

第二展區則是近年來震旦博物館大力推動的「料、工、形、紋」學說。

譚白絹解釋，所謂的「料」是指玉石本身，專業的工匠會「因料施工」來雕琢玉「形」，讓最美麗的天然紋路自然顯露。

為了讓觀眾認識玉尚未雕琢前的「璞石」原貌，館中展示了青玉、白玉、黃玉、墨玉、碧玉、翡翠等6塊長度約20公分的璞石，觀眾將可自由觸摸，感受玉石獨特的溫潤質感。

第三展區則是震旦博物館從紅山文化（中國北方新石器時期文化，距今約六千多年）一直到明、清兩朝的四十餘件精華館藏。

譚白絹笑說，基於安全理由，震旦館雖然無法端出真品，不過卻利用最先進的全息科技技術（即光學全像攝影，可將實物立體攝影、具體而微地放大），將這些玉器放大為1.8米高的成像，觀眾可近距離欣賞如紅山文化的「玉豬龍」（形似豬又似龍的渾圓玉雕）、戰國時期的「玉帶鉤」（具鏤空雕刻及活動環扣設計，工法極為繁複），或漢代「玉舞人」（正在跳舞的美女人像，甩袖舞姿雕刻地極為精細）等價值連城的珍貴館藏。

餘韻猶存、回味無窮

第四展區以「美學應用」為題，介紹秦始皇、唐太宗及清代皇后們如何佩帶及使用玉，藉此傳達玉與中國人生活的關係，以及孔子名言「君子無故，玉不去身」的意涵。

譚白絹介紹，古代貴族的肩上方會佩帶結合雲朵紋路的「勾雲形珮」、長袍或裙擺下方則常縫著小玉墜，這些小東西除了美觀外，還有「勾住披肩」與「讓裙擺不會隨風飛舞」等作用。這些

有趣又兼具歷史文化意涵的小常識，都會在這個展區一一現身。

最後一個展區則將以重達2.5公噸的「玉山子」作結。所謂「玉山子」，即為大型玉雕作品的別名。

這具即將在震旦館展出的玉山子，來頭可非比尋常。它的前身是1960年代年採自河南南陽的大型深綠「密玉」（密玉在國際上被稱為「河南翠」，在中國則與新疆和闐玉、遼寧岫玉、南陽獨山玉並稱四大名玉。按色澤不同分綠、紅、白、黑4種，以深綠為佳）。

1960年，中國登山隊首度由珠穆朗瑪峰北坡攻頂成功，為了紀念這段艱辛歷程，上海玉雕廠特別請來13位知名的玉雕家，花了整整3年，將喜馬拉雅山105座險峻連峰的山勢，以及41名隊員艱苦挑戰的場面雕刻其間，山石嵯峨、玉雪相映的景象極為生動逼真，1972年美國總統尼克森訪問中國，當時的中國總理周恩來更在尼克森面前將它評為「國寶」，十分珍貴。

除此之外，2008年北京奧運時的「金鑲玉」獎牌也將在這個展區一併展出，讓觀眾「眼見為憑」，一覽奧運史上首面「金玉交輝」的獎牌風采。

參觀完5大展區，震旦館最後還安排了3具會唱歌、跳舞、問話互動的「震旦機器人」歡送觀眾。「從古代文化走到現代科技，剛好劃下完美句點，」譚白絹以「保證回味無窮」來形容這趟交融古今的時空之旅。

身為世博史上頭一個參展的台灣企業，震旦集團以錘鍊近半世紀的藝術涵養投入世博，館內雖然沒有任何一樣陳設與「辦公用品」相關，但其優質形象卻在不知不覺中深入人心，也為震旦品牌大大加分，這或許正是最高明的行銷策略吧！ □



the earliest ancestor of the human race, melted down five-colored stones to repair the sky. Ultimately, however, the colored stones tumbled down and were buried in the ground, becoming the jade that Chinese love so well today.

The second exhibition area illustrates the categorization that has been strongly promoted in recent years by the Aurora museums: material, workmanship, form, and contour.

As Jaimy Tan explains, the “material” refers to the jade itself. Professional carvers apply their “workmanship” to shape the jade into a “form” that will exploit the natural “contours” of color and shading of the material. Only with all four ingredients can the full beauty of a jade artwork be realized.

To allow visitors to understand what jade looks like before it is worked, the hall has six roughly 20-centimeter pieces of raw or uncarved jade on display, in six colors: blue, white, yellow, black, green,

（上）18米長的翠竹長廊賞心悅目，兼具讓觀眾沈澱心情的作用。

(above) The 18-meter bamboo corridor will put visitors in a calm frame of mind.

（右）重達2.5公噸的「玉山子」，以中國登山隊攻頂珠穆朗瑪峰為主題，雕刻工法栩栩如生，極為壯觀。
(right) A 2.5 ton “jade mountain” in the Aurora Pavilion commemorates the first ever ascent of the north face of Everest, achieved by a Chinese team in 1960. It is an impressive and evocative work.



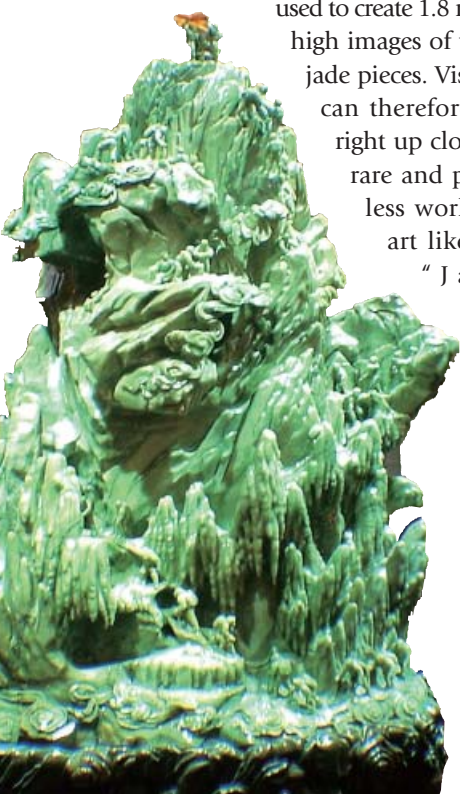
and emerald. Visitors can touch the stones and get a sense of their texture, smoothness, and warmth.

The third area displays more than 40 exquisite artifacts. In origin they range from the neolithic Hongshan that existed in northern China over 6000 years ago, right through to the Ming and Qing dynasties. All the pieces are from Aurora's museum collections.

Tan laughs as she says that for security reasons, although the Aurora Pavilion cannot exhibit the originals, the most advanced optical holography (otherwise known as 3D photography) has been used to create 1.8 meter

high images of these jade pieces. Visitors can therefore get right up close to rare and priceless works of art like the

"J a d e



Boar-Dragon" from the Hongshan culture (a carving that looks like a combination of a boar and a dragon), a jade clasp from the Warring States Period (an item meant for practical use, with "hollow carving" that shows highly refined and complex workmanship), or the Han Dynasty "Jade Dancer" (an image of a beautiful woman in the midst of a dance, with meticulous carving of the performer's posture and her broad, flowing sleeves).

The peak of the exhibition

The theme of the fourth area is "applied aesthetics." Information is presented on how jade was worn and used by the emperors Qin Shi Huang and Tang Taizong and by Qing-Dynasty empresses. This brings out the connections between jade and the Chinese way of life, and recalls the aphorism, from the *Book of Rites*, that the superior man always keeps jade with him to remind him of virtue and divert him from unworthiness in his everyday behavior.

Tan relates that in ancient times the nobility often had jade shoulder clasps with cloud motifs, or small jade bangles or beads, embroidered into the lower hem of a long robe or dress. Besides simply looking nice, these objects were also functional, serving to pin clothes together or keep the hems of robes or skirts from flying in the wind. This area of Aurora's pavilion is packed with fun facts of this kind that illustrate the day-to-day practice of historical culture.

The fifth and last exhibition area punctuates the pavilion with a 2.5 ton "jade mountain." This term describes a large lump of jade carved to retain the shape of a natural setting (like a mountain or boulder) with figures of people, animals, or plants.

The provenance of the Aurora Pavilion's "jade mountain" is far from ordinary. In its original incarnation it was a large piece of deep green "Mi" jade from Henan Province, found in the 1960s. (Internationally this type is often known as "Henan jade" or "Mi County jade.") In China, it is considered one of the "four renowned types of jade," alongside Tian (or Hetian) jade from Xinjiang, Xiu (or Xiuyan) jade from Liaoning, and Du-

shan jade, also from Henan. They are divided by hue into green, red, white, and black varieties, with deep green being the most highly valued.

The work on display commemorates the first-ever ascent of the north face of Mt. Everest, achieved by a Chinese mountaineering team in 1960. A few years after the event, the mainland authorities invited 13 top-level jade sculptors to create this massive piece, which took three-and-a-half years to complete, illustrating the struggle of the team members against the Himalayas. With the jade texture and colors fully exploited to represent mountains and snow, the resulting image is vivid and realistic. When former PRC premier Zhou Enlai visited its exhibition, accompanied by US president Richard Nixon, in 1972, he proclaimed it to be a "national treasure."

In addition, examples of the medals awarded during the 2008 Beijing Olympics, which are inlaid with jade, are also on display here. Visitors can get an up-close and personal look at the stylishness of these first-ever medals in Olympic history to combine the splendors of this precious stone with the precious metals of gold, silver, and bronze.

When you leave the five exhibition areas, there are three "Aurora robots" that can sing, dance, and converse interactively, to say farewell to visitors. "From ancient culture you can walk through to modern technology, putting a perfect ending to the visit." Tan describes this journey through time and space that combines ancient and modern as "certain to provide endless memories."

As the first ever Taiwanese firm to have its own pavilion at a World's Fair, the Aurora Group brings with it a cultural commitment of nearly half a century. Although you won't find a single object on display related to office furniture or equipment, the pavilion's elegance somehow percolates into your brain and creates quite an aura for Aurora. This may very well be the best kind of marketing of all! □

(Lin Hsin-ching/photos courtesy of Aurora Group/tr. by Phil Newell)

