

出國報告（出國類別：其他）

出席學習設計
第三屆國際學術研討會
(Designs for learning: The Third
International "Designs for
Learning"-Conference)

服務機關：國立臺南藝術大學

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出國期間：101 年 04 月 24 日至 101 年 04 月 30 日

報告日期：101 年 10 月 30 日

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一、摘要

本次參加「學習設計第三屆國際學術研討會 Designs for learning: The Third International "Designs for Learning"」，發表論文「空的展示：博物館數位呈現的危機與轉機」，以八田與一紀念館之展示規劃與執行經驗，剖析沒有文物的展示，要如何運用數位媒體呈現來豐富展示內容，並引起與會其他發表人的熱烈討論。同時，也藉此機會，認識北歐國家在近年來努力推動設計的考量，如何以學習為目的來進行設計，達成既定目標與內涵，有哪些學理可以運用，這些都是值得師法之處。透過本次參與研討會，也希望未來在臺灣可以引起社會大眾對於設計學習的重視。

二、目的

本次參加「學習設計第三屆國際學術研討會 Designs for learning: The Third International "Designs for Learning"」的目地主要是發表論文，分享個人研究之經驗與成就，強化國際學術交流，促進本校於國際的能見度；另外也藉此機會參訪當地博物館，蒐集課程教學資料。

三、 行程表

出國時間：自 101 年 04 月 24 日起至 04 月 30 日止，共計七天。

日期	地點	行程	備註
Day 1 101 年 4 月 24 日	臺北－哥本哈根		啟程
Day 2 101 年 4 月 25 日	哥本哈根	參加 Designs for learning 研討會	
Day 3 101 年 4 月 26 日	哥本哈根	參加 Designs for learning 研討會	
Day 4 101 年 4 月 27 日	哥本哈根	參加 Designs for learning 研討會	
Day 5 101 年 4 月 28 日	哥本哈根	參觀博物館 Nationalmuseet(國家博物館) Danish Design Center (丹麥設計博物館) Ny Carlsberg Glyptotek(卡斯柏美術館)	
Day 6-7 101 年 4 月 29-30 日	哥本哈根－臺北		回程

四、 內容紀要

1. 議程

星期二 2012 年 4 月 24 日

12.00-13.00-註冊

13.00-18.00 -PhD Master class – Research in Designs for Learning -
VariousMultimodal Research Approaches

星期三 2012 年 4 月 25 日

9.00-12.00- PhD Master class – Research in Designs for Learning -
VariousMultimodal Research Approaches

11.00-12.30-註冊-地點 Frederikskaj 12

12.00-12.45-午餐

12.50-13.10- Opening by the Dean of the Faculty of Humanities,AalborgUniversity, LONE
DIRCKNIK-HOLMFELD
- Welcome, the programand other practical mattersby Assoc. Prof. RIKKE
ØRNGREEN

13.10-13.55-**Designs for Learning- Exploring Learning Environments**Keynoteby professor
BIRGITTE HOLM SØRENSEN (1) &Professor STAFFAN SELANDER
(2)

14.00-15.00-會議

15.00-15.30-咖啡-/ 茶歇

15.30-16.30-會議

16.45-18.00-在哥本哈根港口指導船巡航

星期四 2012 年 4 月 26 日

9.00-9.10-議程簡介

9.10-10.00 -Who designs the home as site for learning? Keynoteby honorary professor-
JULIANSEFTON-GREEN

10.00-10.30-咖啡-/ 茶歇

10.30-12.30-會議

12.30-13.30-午餐

13.30-15.30-工作坊

15.00-15.30-咖啡-/ 茶歇

15.40-16.30- **The Learning Designer - supporting teaching as design science** Keynoteby professor DIANA LAURILLARD

16.30-17.15- PhD Presentation Madness /Firehose

17.15-18-海報會議和會前茶敘

18.00-會議晚宴

星期五 2012 年 4 月 27 日

9.00-11.00-會議從 8.30 開始

11.10-12.00 -**The Nature of Design** Keynoteby honorary professor JONAS LÖWGREEN

12.00-12.10 - Closing remarks /future Dfl activities

12.10-13.00-午餐

04/24 台北→丹麥

搭乘飛機從臺北前往丹麥哥本哈根。

04/25 參加 Designs for Learning 研討會

第一天報到，並開始研討會的專題演講與議程，當日主要的專題演講著重在學校教育的課程設計、大學高等教育的課程設計，並針對不同的講題，提出深入的理論與驗證，受益良多。

研討會結束，並提供遊船的服務，帶領所有與會者參觀哥本哈根的港灣，有機會目睹小美人魚的雕像。



研討會的專題演講



傍晚研討會提供遊船的服務

04/26 參加 Designs for Learning 研討會

第二天研討會的議程，仍然以專題演講為主，重點在於組織管理的學習設計，並提出遊戲式學習理論，來支持相關研究。第二天下午，則是透過參與式的互動工作坊形式，培養與會者對於團體學習設計的認知與瞭解。

晚上則有晚宴，讓與會者可以增進對彼此的瞭解，在非正式的環境中，有更多的交流與對談。

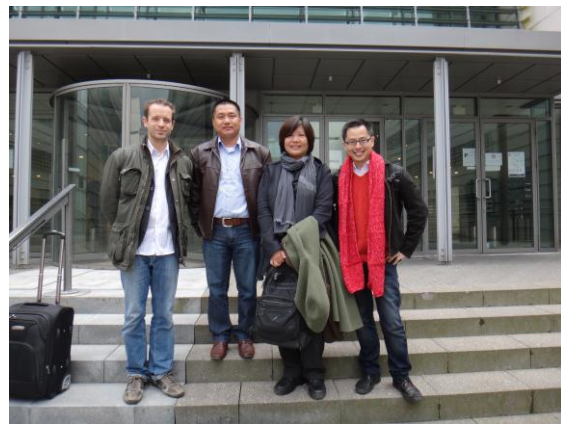
	
曾信傑老師發表的狀況	曾信傑老師發表的討論狀況 1
	
曾信傑老師發表的討論狀況 2	晚宴的相互交流時間

04/27 參加 Designs for Learning 研討會

第三天研討會的議程，總結三天來的論文發表，強調學習的設計，也就是設計是必須要有目的性、要有效果，在設計的發想過程中，唯有不斷地針對設計的目的與效果來思考，才能設計出符合人們需求的内容。



三天研討會的場地



離開前與不丹及丹麥發表者合影

04/28 國家博物館、丹麥設計博物館、卡斯柏美術館

研討會結束後，利用一天的時間，參觀哥本哈根當地的博物館，包括國家博物館、丹麥設計博物館與卡斯柏美術館。

國家博物館擁有豐富的蒐藏與展示，其中一項歐洲特展運用了許許多媒體的呈現，格外吸引目光焦點，不過，在參觀時因為停電，整個展場頓時停擺，成為空的展示，是個難得的經驗。

丹麥設計博物館則是在介紹丹麥著迷的設計產業，從家具到餐具，呈現不同的面貌，再賣店部分，也配合展示的特色，有許多當地的工業與產品設計的販售。

卡斯柏美術館是由啤酒大亨卡斯柏家族所蒐藏，使當地最重要的美術館，從古希臘羅馬時期到現代藝術作品，見識到丹麥在藝術蒐藏上的用心。



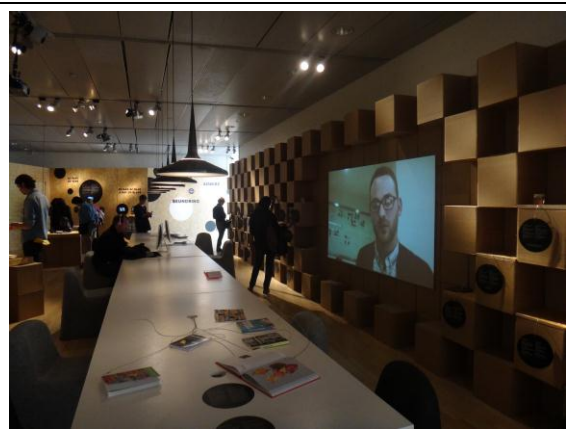
丹麥國家博物館入口



丹麥國家博物館歐洲特展



丹麥設計博物館



丹麥設計博物館展場內部



卡斯柏美術館入口



卡斯柏美術館館藏之豐讓人稱羨

04/29-30 丹麥→台北

搭乘飛機從丹麥哥本哈根回到臺北。

2. 論文題目及摘要

The Empty Exhibition: Opportunities and Crisis in Digital Presentation in the Museum

By Dr. Feng-Ying Ken, & Dr. Shin-Chieh Tzeng

Graduate Institute of Conservation of Cultural Relics and Museology, Tainan National University of the Arts, Tainan city, Taiwan, R.O.C

Museum exhibitions traditionally provide opportunities for learning through their displays. Can an exhibition with no objects still have an educational function? Through a case study of the Hatta Yoichi Exhibition Hall, this research explores how an exhibition can exercise the empty exhibition concept through digital presentation and other activities that do not require the use of physical displays and still perform an educational function.

Keywords: *museum exhibition, digital presentation, museum education*

Museum exhibitions traditionally provide opportunities for learning through displays. It could be very difficult for curators nowadays to plan an appropriate learning environment which does not utilize objects on display, but in which museum visitors can nevertheless gain knowledge and experience aesthetics.

To answer the curators' difficulty, a new concept, the "empty exhibition," is introduced. The premise behind the empty exhibition is that, even with no objects on display, one can still create a place in which people can learn happily. The Hatta Yoichi Exhibition Hall in Taiwan is a good example. It opened in 2011, and its unique venue was completed based on the empty exhibition concept. A "narrative exhibition" was presented through multi-media, digital images, fiction characters, plotting, and oral history, to tell the story of a Japanese engineer, Hatta Yoichi, and his great achievement: the building of the Wushantou Dam in Taiwan 80 years ago. The aim of the exhibition is to enable every visitor to understand, and also to remember, the history of Hatta Yoichi and the Wushantou Dam.

Will the gradual shortage of artifacts cause the empty exhibition to become a trend in the future? Could the empty exhibition become an effective substitute the traditional exhibition? Does the empty exhibition have deficiencies such that it cannot effectively carry out the traditional functions of museum education? Can an alternative, i.e., a "Plan B" be found? The authors have reviewed related literature, especially literature about digital exhibition in Taiwan, to investigate the development and challenges of museum exhibition. The main objective of this research is to utilize the case study of the Hatta Yoichi Exhibition Hall to analyze how, through the planning of the exhibition hall, the empty exhibition concept is exercised and how the exhibition maintains the function of museum education. A secondary objective is to provide a potential vision of future

museum exhibition planning.

The challenge the Hatta Yoichi Exhibition Hall faced was that the Chianan Irrigation Association, which owns collections on Hatta Yoichi, suddenly and severely refused to lend any of the artifacts, scripts or objects. Because the Association's refusal occurred when the research for the exhibition was almost completed, it presented the curatorial team with a very difficult challenge. After repeated discussion, the curatorial team boldly decided to use multi-media and images to produce an interesting narrative. The empty exhibition concept therefore became the theme for planning of the Hatta Yoichi Exhibition Hall.

The Hatta Yoichi Exhibition Hall is composed of five venues. Taking the fate that brought Hatta Yoichi to the Chianan Plain in Taiwan as the theme, each venue has its own topic describing different characters. The exhibition begins with an orientation venue(Figure 1), depicting the four seasons in Kanazawa, Hatta Yoichi's hometown in Japan, and introduces people to that remote place. The second venue proceeds to tell the visitors about Hatta Yoichi's school days(Figure 2). In this second venue there is less concern about the lack of objects because it presents fascinating animation. Entering the third venue(Figure 3), the visitor is placed in a scene of *Gliricidia Sepium* in full bloom, and presented with a narration of the love story of Hatta Yoichi and his wife. Before entering the next venue, visitors walk through a time tunnel established by nearly one hundred digital photo frames playing images of the Wushantou Dam in the Japanese colonial period(Figure 4). Hatta Yoichi treated his subordinates kindly, and was getting along well with villagers living in the Chianan Plain. His selfless personality can be observed in the fourth venue(Figure 5). Here one can also see the techniques utilized in building the Wushantou Dam through three-dimensional animation. Finally in the fifth venue(Figure 6), a film shows the fertility and records a recent harvest in the Chianan Plain. Oral history from local farmers and grandparents present the changes that have taken place over the past eighty years. Using lots of old pictures becomes the most unique characteristic of this exhibition in order to make up for the disappointment of the lack of objects(Figure 7). Most people feel impressed and know much more about Hatta Yoichi after their visits. Since the narrative primarily using images and animation, it is not limited by country boundaries or language. Many visitors from Japan are moved by the exhibition as well. It might be said the digital display is successful, but will it really satisfy every visitor? How does an empty exhibition influence people? Are there opportunities to make it better?



Figure 1 : The orientation venue

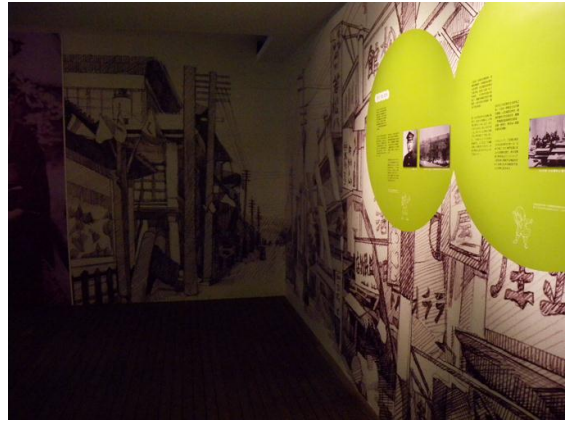


Figure 2 : The second venue



Figure 3 : The third venue

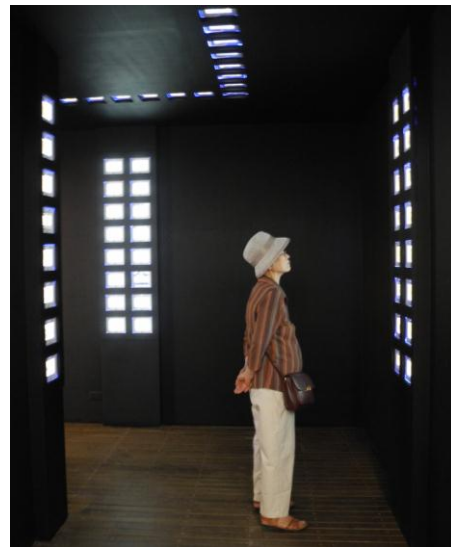


Figure 4 : A time tunnel



Figure 5 : The fourth venue



Figure 6 : The fifth venue



Figure 7 : Using old pictures to make up for the disappointment of the lack of objects

The curatorial team expected an empty exhibition to be seriously restricted by its heavy reliance on multi-media and digital displays. For instance, if an electric power failure or a mechanical breakdown occur, the stories and narratives in the exhibition venues will disappear; the empty exhibition becomes true to its name. To face such a situation, supplemental educational activities and guides could be utilized. It is important that digital media and friendly narrators support one another to tell stories continuously.

In conclusion, in the concept of the empty exhibition, digitization is only a method. On one hand, it vitalizes the display venue, breaks down the conventions of the object-oriented exhibition, and is not limited by age, country, language or culture. On another hand, unlike the traditional display, an empty exhibition cannot provide visitors with the experience of seeing physical objects or artifacts. The high-tech digital exhibition without objects can also be short of vitality and friendly communication. Therefore, the empty exhibition must strike a balance between object-oriented exhibition and digital display. It will then truly benefit the public and make ‘empty’ really beautiful.

REFERENCES

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- Dimension Endowment of Art. (2011). *The Final Report of The Project of Designing Hatta Yoichi Exhibition Hall* (Rep. No. 09914005). Retrieved from Tainan National University of the Arts.
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五、心得及建議

本次參加研討會的最大心得，是對於北歐研究學者在研究中對於理論的嚴謹探究，留下深刻的印象。幾乎每一篇論文，都針對研究主題的理論有深入的研究，並提出自己的觀點，讓研究更完整且有意義。

另外，一般對於設計的認識是天馬行空的自由自在地，可是本次研討會則強調設計是必須要有其目的性，透過設計是可以增加一般人學習的機會，所以將題目訂為學習設計，也在增進設計的運用與可能性。

透過這樣的交流，未來臺灣可以多師法北歐國家研究的嚴謹，同時也可以針對不同的學習對象，開發不同目的的設計，從軟體與硬體兩方面著手，一方面可以增加學習課程活化、另一方面也可以設計出合乎需求的物件，也無怪乎丹麥的設計一向受到全世界的注目與歡迎並為人所讚賞。

最後，此次最大的遺憾在於經費的嚴重不足，兩位老師的發表僅得到 5000 元(臺幣)的補助實為憾事，因而無法多些時間觀察與參訪相關文化設施，今後如有其他海外學術交流機制，建議多增加實質的鼓勵，才能增長本校教師教學研究及拓展國際視野的契機。