

序言

從 1908 年日本時代「臺灣總督府民政部殖產局附屬博物館」到今日「國立臺灣博物館」，百年來國立臺灣博物館肩負著典藏、研究、展示、推廣臺灣自然與人文知識的使命，是典藏臺灣本土標本物件最精華的博物館，不只見證了臺灣的歷史發展，其累積百年兼顧自然與人文的「本土臺灣」典藏主軸，更呈現出臺灣近代的生活方式及生命物種等面向，使得國立臺灣博物館（以下簡稱臺博館）成為國內少數反映臺灣發展全貌的博物館，亦在形塑臺灣當代文化認同上，扮演重要的角色。近年來因應文化創意產業的蓬勃發展，臺博館並積極透過數位典藏等方式，將蘊含豐富文化內涵之藏品轉化為文化創意產品，期以文化藝術帶動國際觀光，提高臺灣在國際上的能見度。

過去博物館一直在國家認同及城市意象上扮演重要的角色，而首都博物館更是一呈現國家文明發展的重要櫺窗。臺博館今日除了具有傳統的典藏研究及展示教育功能外，也成為民眾休閒旅遊及文化觀光的重要資源，更是推動知識經濟與文化創意產業的重要基地。此外，面臨地球暖化及氣候變遷之全球性重要議題，臺博館亦積極推展生態保育及永續世代觀念，並將擔負維護生物多樣性及尊重文化多樣性為未來工作使命。國立臺灣博物館百年多來已為國人認識臺灣文化的重要窗口，未來我們希望能以各種不同形式的合作與交流，讓國際友人透過臺灣自然史與文化史的探索，得以真實地認識寶島臺灣的人文、自然特色文化發展的面貌，以及在國際社會上持續的努力與貢獻。

國立臺灣博物館 謹識

PROLOGUE

The National Taiwan Museum (NTM) was founded in 1908 as the Affiliated Museum of the Colonization Bureau of the Ministry of Civil Affairs, Taiwan Governor-General's Office. For over a century, the NTM honoured its mission of collecting, studying, exhibiting and promoting knowledge in the natural history, anthropology and culture of Taiwan; and lays claim to the most exquisite collection of native specimens among museums in the country. Not only has the NTM borne witness to Taiwan's growth, having accumulated a 100-year indigenous collection in natural history, anthropology and culture; it is a showcase for the many faces of the country, from native species to life in the modern era. As such, it is one of the very few museums that give a comprehensive view of Taiwan's development. Importantly, the NTM is also an active sculptor of a contemporary cultural identity. In recent years, with an eye on the flourishing cultural and creative industries, the museum has turned artefacts of cultural interest into merchandize with the help of digital archiving and other technologies. In doing so, it aspires to attract more international travelers and help raise Taiwan's visibility worldwide.

The NTM has made significant contributions to national identity and city imaging, and with its location in the capital, provides a window to the country's civilization. Today, besides the traditional functions of collection, research, exhibition and education, it serves as an invaluable historical and cultural resource for leisure and travel within Taiwan, and a foundation for the development of the knowledge economy and cultural creative industry. In response to global issues like climate change, the NTM incorporates concepts of ecological conservation and sustainability in its operations; its future missions include the protection of biodiversity and multiculturalism. For over a century, the museum has served as a gateway to understanding Taiwanese culture for the Taiwanese. Looking ahead, the museum hopes to enable overseas friends to explore and better understand Taiwan's natural and cultural histories, as well as our country's sustained contributions in the international arena.

National Taiwan Museum

一、臺灣博物館系統

本館自 2005 年開始推動「臺灣博物館系統」計畫，以臺北舊城區為空間範圍，以古蹟修復再利用為方法，經由跨部會合作，以臺博館本館（國定古蹟臺灣總督府博物館）為核心，將臺北市定古蹟勸業銀行舊廈、國定古蹟專賣局南門工場、國定古蹟臺灣總督府交通局鐵道部共四處古蹟修復後活化為博物館，串聯成為博物館系統，分別賦予各館不同的展示主題：自然史、產業史、現代性等，以展現臺灣豐富的文化內涵，揭露臺灣的現代性意涵，完備首都核心區的都市之間架構，並建構臺灣文化之主體性，也讓大眾得以親近以往無法隨意接近的歷史建築物，達到「空間解嚴」的目標。

臺灣博物館系統 建構臺灣文化認同主體性

2005



臺博館本館

探索臺灣自然史及
生態多樣性
自然史

1915



古生物館

探索自然演化及
臺灣金融發展
自然、金融史

2010



南門館

呈現臺灣產業及
經濟發展獨特性
產業史

2013



鐵道部園區

詮釋現代交通及
發展現代化
現代性

2020

I TAIWAN MUSEUM SYSTEM

The Taiwan Museum System was launched by the National Taiwan Museum (NTM) in 2005. The system carries out heritage restoration and reuse in the walled city of old Taipei through interdepartmental collaboration. At its core is the NTM Main Building (national historic site Taiwan Governor-General's Office Museum) and around it are the old Nippon Kangyo Bank building, a municipal historic site; and two national historic sites - Nanmen Factory and the Railway Department of the Bureau of Transportation of the Taiwan Governor-General's Office. This cluster of four has been turned into a museum system with different specialisations that include natural history, industrial history, and modernity. Their mission is to showcase Taiwan's culture and modernity, form a museum hub in the capital's core district, and contribute to the construction of Taiwan's cultural subjectivity. And by encouraging the public to explore at will the protected heritage structures in which they are housed, the museums are also 'democratizing' these buildings.





臺博館本館 MAIN BUILDING

VIEW OF PICTURESQUE SPOT TAIWA
(市北臺) 館物博
南支那の風景、ある設想年二五、りあに内閣公北臺
参さへるに利安の物館後動族帝、史歴るす園に洋
す原稿を品



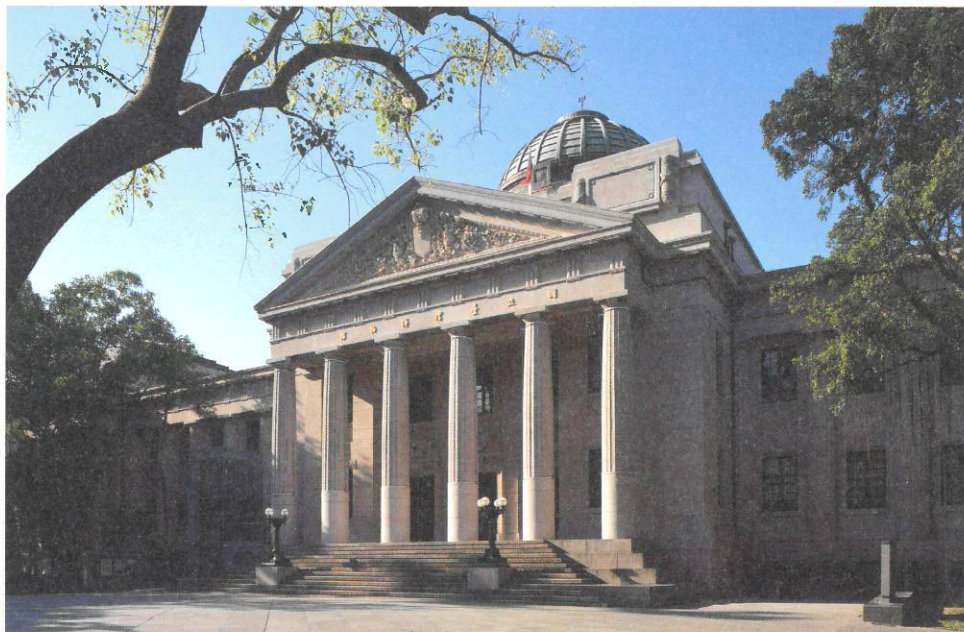
歷史沿革

1908 年，為紀念臺灣南北縱貫線鐵路全線通車，於 1908 年 10 月 24 日設置以人類學、地學、動物學、植物學為主的「臺灣總督府民政部殖產局附屬博物館」，最初設立的目的是為教育人民，蒐集、研究、展示臺灣之物產、風土民情等。二戰後，逐步更名為今日的「國立臺灣博物館」。臺灣博物館在二十一世紀的現在，作為臺灣的博物館先驅以及殖民歷史的遺緒，不僅展示臺灣自然史，也將博物館本身對歷史與藏品的研究與檢討作為展覽內容，轉型為臺灣自然史及文化史的櫥窗。除此之外，以館藏品為基調，將當代的藝術創作者帶進博物館，透過古今的連結，看見臺灣人文、地質、動物及植物發展的軌跡和面貌。

建築特色

博物館館舍由日籍建築技師野村一郎、荒木榮一設計，外觀設計為源自歐洲的新古典主義式樣，以希臘神殿立面加上羅馬萬神殿的穹窿，刻意架高台基以增加地面層空間，同時能讓建築物看來更加高聳。屋頂則由山牆、圓頂構成，由巨大多立克式柱列支撐。

從簡潔壯觀的正立面進入室內，可見裝飾繁複的大廳，挑高 16 公尺大廳上方，光線透過華麗的彩色鑲嵌玻璃，優雅地進入大廳。32 根高聳而緊密排列的柯林斯式柱列環繞大廳四周，柱頭上精緻的茛苕葉與漩渦狀裝飾為特徵。大廳內門窗與壁龕的上方或周圍都有華麗的泥作雕塑，除了常見的歐式花草紋樣之外，也加入臺灣本土蓮霧、香蕉、楊桃等元素為題材。大廳地面過去由日本進口的黑大理石、白寒水石交互鋪設，是臺灣建築採用大理石裝修的先驅，目前材質則使用臺灣東部蛇紋岩。



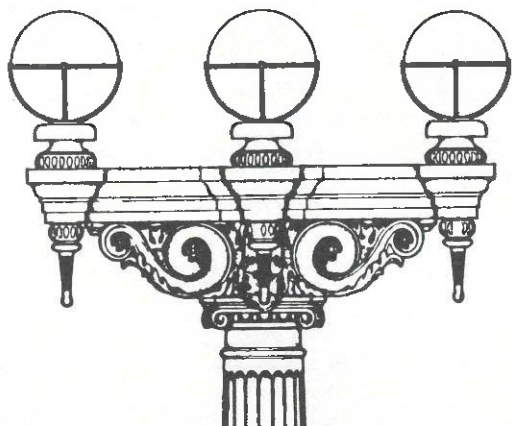
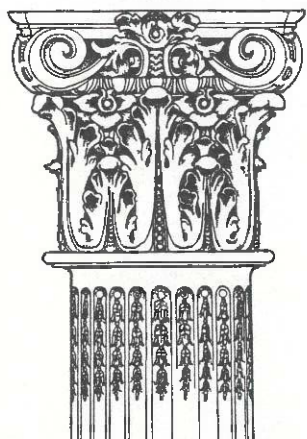
HISTORY

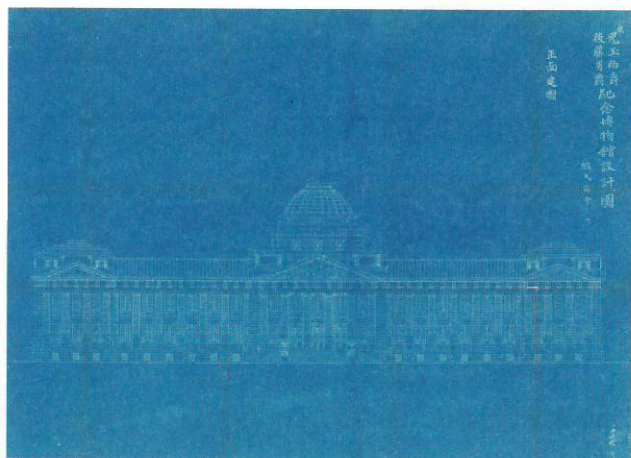
On 24 October 1908, the Japanese government established the Affiliated Museum of the Colonization Bureau of the Ministry of Civil Affairs to commemorate the opening of the West Trunk Line Railway. The museum's founding mission was to educate the public, and to collect, study and exhibit Taiwan's culture and produce, specifically in the areas of anthropology, geology, zoology, and botany. After WWII, the museum evolved into the National Taiwan Museum. Today this trailblazer of museums and inheritor of the colonial legacy has reoriented into a showcase for the country's natural and cultural histories — not only by displaying the relevant artefacts, but also the findings of its research and review of history and its own collection. The museum also shows contemporary artworks, linking up past and present so visitors can learn about the multifarious features of Taiwan's culture, geology, flora and fauna.

ARCHITECTURAL FEATURES

The museum building, designed by Japanese architectural engineer Nomura Ichiro and Araki Eiichi, is in a Neoclassical style with a Grecian facade and a dome inspired by the Pantheon in Rome. It is arrived at by a raised platform that increases the floor area and makes the building appear grander. The gable and dome are supported, hexastyle, by six Doric columns.

The clean and magnificent facade opens onto an ornate lobby. From a height of 16 feet, sunlight enters the interior through elegant stained glass. Thirty-two imposing Corinthian columns are arranged close together around the hall, their capitals embellished with acanthus leaves and volutes. Gracing the doorways and windows are elaborate stucco decorations that feature, not only Euro-style flora, but also Taiwanese motifs like wax apple, banana and starfruit. The building was one of the earliest in Taiwan to use marble — the original floor was paved with black and white marble imported from Japan; the current material is serpentinite from eastern Taiwan.







本館展覽一

發現臺灣：

重訪臺灣博物學與博物學家的年代

「發現臺灣：重訪臺灣博物學與博物學家的年代」是臺博館 21 世紀以來首度推出的全新常設展，本展覽將時間回溯至一百多年前當時稱為「臺灣總督府博物館」的臺博館源起，透過重新審視那些奠定今日臺博館收藏基礎、形塑臺博館風貌的博物學發現、發現者、與發現傳統，展示臺灣博物學與博物學家擅場的「發現年代」，回顧臺灣自然世界是如何被近代博物學所「發現」的展覽。

展覽主要分為三大主題：發現之道、臺灣新象、過去的未來。透過館藏歷史性收藏的展

出，勾勒出早期博物學家強調親身實地踏查「知識是人走出來的」之踏查傳統，以及不同的收藏所形塑的自然物種分類階序與演化秩序，進而呈現臺博館歷史上重要的博物學家與他們的重要發現。

作為臺博館 21 世紀以來首度推出的常設展，本展覽揭露博物館收藏與社會文化事實之間，時間與空間流動中的重新再發現，期待讓觀眾理解博物館收藏的多重解讀與想像，甚至博物館在當代之中的演進與所扮演的角色。透過「人文想像」的透視，窺探作為思想、社會行動與文化載體的當代博物館，從發現、收藏、研究、再發現到未來作為社會文化再生及孕育的關懷和可能性。

PERMANENT EXHIBITION



Exhibition I

DISCOVERING TAIWAN: REVISITING THE AGE OF NATURAL HISTORY AND NATURALISTS OF TAIWAN

'Discovering Taiwan: Revisiting the Age of Natural History and Naturalists of Taiwan' is a new permanent exhibition launched in the 21st century. It traces the discovery of Taiwan's natural wonders by explorers in Taiwan's 'age of naturalists and natural history' over a century ago when Taiwan Governor-General's Office Museum was established. The exhibition reexamines the discoveries, discoverers and traditions that form the foundation of the museum collection.

By means of historical exhibits, the three sections: 'The Path to Discovery,' 'Taiwan's New Scope,' and 'The Past is the Future' give an overview of the 'More travel, more knowledge' spirit of the early 20th century; allow nature's classifications, hierarchies, and evolutionary timeline to shimmer into view; and present seminal naturalists in the museum's history and their discoveries.

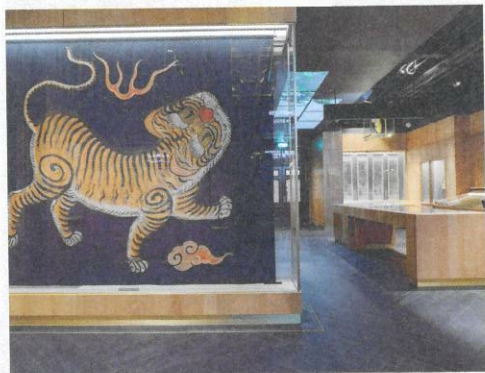
This 21st century exhibition unveils the insights and rediscoveries that have arisen as the relationship between exhibits and socio-cultural re-



alities transform over time. We encourage multiple interpretations and imaginations of our collection and the museum's evolving role in the contemporary age. We examine, in a humanist light, the possibilities of the contemporary museum as a vessel for thought, social action and culture - specifically how through the functions of discovery, collection, research and rediscovery, it can engage with the rebirth and nurture of culture.

博物臺灣

「博物臺灣」常設展結合人類學、地學、動物學與植物學的豐富收藏，藉由時、空、生、動的展示脈絡，及人文與自然的跨時空、跨領域對話與演繹來介紹臺灣的文化與環境，希望觸發參觀民眾對「臺灣是什麼」的思考，形成常民的、多元的、集體的臺灣現代性描述及詮釋。其中包含兩個展廳，「自然·臺灣」展廳以「亙古紀實」、「島嶼地貌」、「生態走讀」及「變動序曲」四大主題為主軸，以創新且互動式的展示手法，介紹臺灣豐富的生物多樣性及自然環境，並呈現環境、生物與人群之間，從古到今交織互動的密切關係；「浮生·臺灣」展廳則以「時代印記」、「何以為家」、「神靈世界」及「相遇生根」四大主題為主軸，超越過去傳統單線性的歷史敘事與單一族群發聲的展示方式，透過強調多元族群發聲，以及現在與過去的辯證關係，呈現臺灣的歷史與多元族群文化。



臺灣·我的家兒童展

「臺灣·我的家」是特別為5到10歲兒童觀眾規劃的探索展。由於地理與時空因素，造就了臺灣成為一個擁有豐富自然環境及獨特人文風格的地方，各種地形與地貌多樣的自然環境像是一個大舞台，上演各種精彩的生命故事。同時，也因為適宜的地理位置，臺灣成為各族群停居的所在，形成族群多元的景象，交織演變為今日的臺灣文化。

本展運用戲劇概念，分別以陸地、海洋、天空及改變為劇幕，各種生物與族群是舞臺上的角色，演出他們的生命故事，設定兒童容易理解場景意象，展現臺灣豐富多彩的生命多樣性。從故事開始，小男孩撿到一顆會說話的小石頭，請他幫忙帶一顆迷路的種子回家；小女孩在池塘邊聽到一陣吱吱喳喳吵雜聲，到底是什麼聚會這麼熱鬧？展廳分為六大單元：「石頭會說話」、「森林遊樂園」、「候鳥的小島旅行」、「小鳥的從前從前」、「海島的輪廓」以及「生生不息」。藉由故事性的敘事、貼近生活的語言和互動，引導兒童去體驗、探索臺灣的自然與人文，孩子不僅能加深對這塊土地的瞭解，也能涵養對多元文化的欣賞與尊重。





Exhibition II

EXPLORING TAIWAN

'Exploring Taiwan' gives an overview of Taiwan's culture and natural environment, by combining exhibits in the areas of anthropology, geology, zoology and botany; and presenting them under temporal, spatial, motion-based, and other themes. It also fosters interpretations, natural and anthropological, that transcend time, space and discipline, and encourages dialogues between them. The objective is to inspire visitors to contemplate what is Taiwan, and bring into being descriptions and interpretations of a Taiwan modernity - a people-driven, pluralist and collective modernity. The exhibition occupies two halls. The 'Nature of Taiwan' hall introduces Taiwan's biodiversity and natural environment under four themes - 'Ancient Traces,' 'Island Topography,' 'Ecological Features,' and 'Sustainable Change'; and highlights the intricate relationships between the natural environment, living organisms and people from antiquity to today. The 'People of Taiwan' hall presents Taiwan's history and cultural pluralism through a multi-ethnic and multi-cultural perspective and a past-present dialectic; as such, it breaks away from the linearity of conventional historical narratives and a single ethnic perspective. The themes of this hall are 'Imprints of Time,' 'The Making of Home,' 'Spirit World,' and 'Encounters and Becoming.'

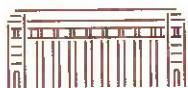


Exhibition III

'TAIWAN, OUR HOME' CHILDREN'S EXHIBITION

'Taiwan, Our Home' is an explorative exhibition for children aged 5 to 10. Taiwan is home to a rich natural environment and a diverse culture. Its multifarious terrains and micro-climates are a gigantic stage on which the drama of ecosystems is played out. At the same time, different ethnic groups have made Taiwan their home over the centuries, so the country's history is filled with ethnic interaction and cultural contact.

Borrowing from drama and using children-friendly imagery to highlight Taiwan's biodiversity, this section shows all kinds of creatures and ethnic groups enacting their life stories against nature-themed backdrops. In the story's opening, a little boy stumbles upon a talking stone that begs him to help a lost seed find its way home; a little girl hears noises of a party near a pond - who or what could it be? There are six chapters: 'Rocks Do Talk,' 'The Maze of the Forest,' 'Island-hopping Migratory Birds,' 'A Long Time Ago,' 'Silhouette of an Island' and 'Circle of Life.' The interesting plot, presented with accessible language and interactive activities, guides children to explore Taiwan's nature and culture, in order to improve their understanding of this land and cultivate respect for cultural pluralism.



古生物館

NATURAL HISTORY BRANCH

歷史沿革

臺博館古生物館前身為日本勸業銀行臺北支店，是當時辦理不動產及拓殖金融業務的銀行。二戰後，中華民國政府接收勸業銀行，並改組為公營的臺灣土地銀行。1964年，土銀總行大部分單位移往新廈辦公，襄陽路舊廈則被作為研究室及存放檔案使用。2005年，在「臺灣博物館系統計畫」之下，臺北市定古蹟「勸業銀行舊廈」由臺博館負責古蹟修復及營運管理，並將其定位為「自然史博物館」。從勸銀到土銀，這座厚實穩重建築歷經近百年歲月，不但得以延續過往的榮光，更是臺灣的金融史、經濟史、建築史、工藝史及博物館發展的具體實證。

建築特色

勸銀舊廈座落於街角，由日本勸業銀行建

築課設計監造，株式會社大林組施工，為三層樓的鋼骨鋼筋混凝土造建築物。外觀設計採用13根粗壯的圓柱緊密排列，融合了西洋古典列柱與臺灣亭子腳的設計，除了給予人強烈的視覺震撼，更帶給顧客穩重的信賴感。女兒牆上採用二方連續的回紋串接一塊接一塊的方形凸雕，凸雕的內容以玫瑰花飾及自然形的獅頭飾交互配置而成。寬厚的壁柱與檐牆，配合柱頭、牆體、檐口及女兒牆上渾厚的裝飾紋樣，表現昭和初期的日本趣味與洋風復古的折衷建築風格。

室內由營業廳、金庫及其他不同機能的附屬空間所構成。一樓營業大廳空間宏偉而且氣派，1933年落成時就已設置當時先進的冷氣空調系統，以及完善的電燈、電話、叫鈴、避雷、消防與瓦斯設備等，部分消防栓頭與瓦斯表至今仍完整保存著。營業廳後方，西側是受到嚴密保護的金庫、冷氣機房等，東側則是守衛室、工友室、浴室廁所、儲藏室等服務空間，二樓則有會議室、食堂、廚房等附屬空間。



HISTORY

The Natural History Branch of the NTM was originally the Taipei branch of Nippon Kangyo Bank, a bank that financed real estate and land cultivation deals at the time. After WWII, it was reorganized into the Land Bank under the ROC government. In 1964, bank operations moved into a new office building, and the old structure on Xiangyang Road was used for research and storage. In 2005, the National Taiwan Museum System plan was given charge of this Grade III historic monument and its restoration. Turning it into part of the museum system allows this majestic bank building of nearly a century to maintain its former glory, now as living proof of multiple histories in Taiwan – financial, economic, architectural, artistic, and aptly, museological.

ARCHITECTURAL FEATURES

Straddling a street corner, the three-storey steel-reinforced concrete structure was designed by the Nippon Kangyo Bank in Japan and built by Obayashi Corporation. There are 13 columns running the length of its façade, a distinctive feature that combines the design of a Western classical colonnade with the local arcade in Taiwan. The columns are thick and closely arranged, which is visually stunning and imparts an air of dependability. The parapet walls are ornamented

with a Greek meander in a two-party continuous pattern, carved in relief; with the rose and lion's head as featured motifs. The sturdy pilaster and peripteral wall, and the stately decorative motifs on the capitals, walls, cornices and parapets express both a Japanese aesthetic, and the architectural eclecticism of Neoclassical Revival which was in vogue in the early Showa period.

The interior comprises functional spaces and the vault. The former bank lobby on the ground floor is magnificent; sophisticated facilities were installed here in 1933, such as air-conditioning, lights, telephones, bells, lightning conductor, fire prevention equipment, and gas. The gas metre and part of the fire hydrant are still intact. Behind the lobby to the west are the once heavily guarded vault and the former air-conditioning facilities; to the east are the guards room, workers room, toilets and showers, storeroom and other back-office spaces. The conference room, cafeteria and kitchen are on the upper floor.

古生物館常設展覽

古生物館展覽一

古生物大展： 生命的史詩—與演化共舞

本展覽回顧 46 億年前地球誕生之後，「古生代」、「中生代」與「新生代」的生命光譜，從化石的紀錄，揭開地球生命演化的奧秘，以及早期的生命為適應地球形成初期的惡劣環境，所做的努力和改變。「古生代」時，炙熱的地表受到隕石與彗星的撞擊，最古老的微體生物化石於 36 億年前的岩層裡被發現；「中生代」是陸地開始分裂、逐漸形成各大洲的時代，其中的陸棲霸主正是恐龍；恐龍消失之後的「新生代」，哺乳動物高度演化，科學家利用 DNA 來解碼生物之間的親緣關係，重新解構那失落已久的神秘世界。地球至今已經歷過至少五次的生物大滅絕，每次大滅絕事件發生後存活下來的少數生物，發揮了生命堅韌的韌性，隨著時間的推演，造就了後世繁盛而多樣的生命。

古生物館展覽二

土地銀行行史展

古生物館為日本時代後期的銀行建築物，原先為日本勸業銀行在臺設置之支店行舍，後由臺灣土地銀行於 1946 年接收作為經營據點，現今以其舊總行（即勸業銀行臺北支店舊廈）之金庫及二樓作為展區，展出土地銀行成立早期的銀行帳冊、放款號碼牌、行員手冊、土地測量儀器、土地改革史籍、土地實物債券、公地放領手冊、金融事務機器等難得一見的珍貴文物史料，帶領參觀者認識日本時代勸業銀行與戰後土地銀行的起源，以及其推展國家經濟



發展的歷史關係，瞭解早期如何從過去當舖、錢莊的經濟融通方式，轉為現代的金融系統；其次藉由闡述日本勸業銀行臺北支店及戰後臺灣土地銀行的設立意義，探討過去幾十年來臺灣在政治、金融、土地改革、國家建設與社會的變遷。

古生物館展覽三

古蹟修復室

本區展示臺北市定古蹟「勸業銀行舊廈」進行修復並活化再利用為博物館的過程，呈現此次修復技藝以及相關珍貴史料。建築採用許多新式工法、技術、設備及建材，包括預鑄工法、現代冷房設備、消防系統、重錘鐵窗、石膏飾版等，是日本時代後期臺灣建築技術及工藝美術的具體實證，也是珍貴的文化資產。其中，石膏飾版為臺灣首次修復案例，無前例可循，因此先由臺灣匠師採用現代工法，以矽膠底床等材料翻模試做，同時聘請日本左官匠師來臺指導修復技術，研擬工法，整合修復科技。除了現地實物展示方式，另輔以影像與訪談記錄，引導參觀者了解古蹟保存的過程與意義，傳承古蹟修復與再利用的工作經驗，理解本古蹟在臺灣文化資產保存活化經驗上的重要性及特殊性。

PERMANENT EXHIBITION



Exhibition I

WALKING WITH SKELETONS: 'DINOSAURS COMING!'

This paleontology exhibition takes visitors back 4.6 billion years to the Paleozoic, Mesozoic and Cenozoic Eras after the birth of Earth to decode fossil data, uncover the mystery of biological evolution, and trace the adaptations early life on earth underwent to the harsh environment. In the pre-dinosaur Paleozoic era, the earth crust suffered repeated collision with falling meteorites and comets. The Mesozoic Era saw continents drifting into the configuration we see today. Dinosaurs were the dominant terrestrial animals during this time. In the post-dinosaur Cenozoic Era, mammals appeared and underwent dramatic evolution. By decoding DNA, scientists are able to map the phylogeny among the creatures of a long-lost world. The earth has undergone at least five mass extinctions. Each time, the hardy species that survived continued to evolve, eventually giving rise to the rich and varied life forms populating the world today.

Exhibition II

STORY OF THE LAND BANK OF TAIWAN

This exhibition is located on the first floor and the vault of a bank building from the late colonial era. Originally the Taipei branch of Nippon Kangyo Bank, it was reorganized into the Land Bank under the ROC government. On display

are ledgers, deposit number tags, bank clerk handbooks, land surveying equipment, historical records of land reform, land bonds, sale of public land handbook, financial instruments, and other rare historical relics. They shed light on the founding of the Kangyo Bank under Japanese rule, the establishment of Land Bank after WWII, and their historical roles in promoting Taiwan's economic development. The exhibition also traces the evolvement of financial institutions from pawnshops and private banks to the Western-style banks of a modern monetary system. Through this, it addresses the grander themes of Taiwan's social, political, and financial transformations, as well as changes in land reform and nation building.

Exhibition III

RESTORATION OF THE LAND BANK

This zone shows the process whereby the former Taipei Kanyo Bank, a Taipei municipal historic site, was restored and revitalized into a museum. Displays cover restoration techniques and other precious historical information. The construction deployed multiple new techniques, technology, equipment and materials, such as prefabrication, modern air-conditioning facilities, a fire-fighting system, heavy-duty steel-framed windows, and plaster decorations. Besides being important cultural assets, they are witnesses to the architecture and craftsmanship of the late colonial period in Taiwan. The restoration of the plaster decorations, moreover, was the first in Taiwan. In the absence of predecessors, Taiwanese artisans used modern techniques, such as making a silicon-based model; at the same time, a Japanese plaster consultant was recruited to advise on restoration technology, study techniques, and integrate new technology into the process. Besides in situ displays, videos and interviews throw light on the process and implications of heritage preservation, and facilitate understanding of the importance and uniqueness of this site in the revitalization of cultural assets in Taiwan.



南門館

NANMEN BRANCH

歷史沿革

本園區前身為日本時代專賣事業建築群「臺灣總督府專賣局臺北南門工場」（簡稱南門工場）。創建於1899年，原為提煉樟腦與加工製造鴉片為主的大型化學工廠，1967年關廠後，僅保存「物品倉庫」及「樟腦倉庫」等古蹟建築物。現在則規劃為國立臺灣博物館南門館，以歷史物件與遺跡現地展示的方式，耙梳臺灣百年前的樟腦與鴉片經濟產業。另外，臺博館在此區設有最新的標準典藏庫房大樓，並與古蹟修復再利用共構。典藏大樓於2012年完工，為臺博館重要國家典藏品之優質空間。

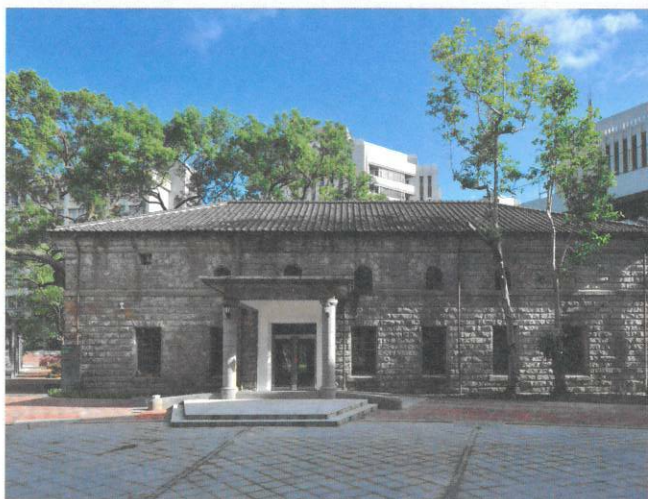
建築特色

「樟腦倉庫」及「物品倉庫」因外表分別以紅磚及灰白色的細砂岩組成，而有紅樓及小白宮之暱稱，也是南門館古蹟再利用為展場的重要空間。俗稱「小白宮」的「物品倉庫」是一座石造倉庫，為目前臺博館南門館範圍內最古老的建築物，也是臺灣僅存之鴉片產業建築物，在臺灣近代建築史上具有重大歷史意義。

而俗稱紅樓的「樟腦倉庫」，紅磚外牆就像一道明確的界線，分隔著工廠內外，方盒狀的建築量體，給人方正簡單甚至有點單調感；因為承重磚牆面無法留設大面積或水平帶狀的

窗戶，所以窗戶都是狹長的上下推拉窗，又賦予此倉庫機能的、嚴肅的、封閉的面貌。在建築立面上，採用源自英國維多利亞時期流行的安妮女王式樣，大部分為紅磚牆面，以灰泥粉刷牆基，窗戶兩側飾以白色的灰泥飾帶。

此外，園區將存留之四百石貯水槽與庭園景觀結合，並同日本時代的三棵老樟樹群成為一個另類博物館園區古蹟庭園空間。



HISTORY

Built in 1899, in the colonial era, this site was the Taipei Nanmen Factory under the Monopoly Bureau of the Taiwan Governor-General's Office. Nanmen Factory, which closed in 1967, was a large chemical facility for the extraction and production of opium. After its closure, the buildings were demolished, with the exception of historic structures like the Camphor Warehouse and the Goods Storehouse. At this museum, in situ displays of artefacts and relics, some in revitalised buildings, examine Taiwan's camphor and opium industries of over a century ago. Also here is the NTM's excellent modern storage facility, completed in 2012, for the storage of important national relics.

ARCHITECTURAL FEATURES

The Camphor Warehouse and the Goods Storehouse have earned the nicknames 'Red House' and 'Little White Palace' respectively due to their appearances. These remnants of Nanmen

Factory now form the key exhibition spaces of the Nanmen Branch. Little White Palace is the oldest structure on the site and the only extant example of opium industry architecture in Taiwan; as such, the greyish white stone structure is of great historical value.

Red House serves as an informal boundary between the factory and the outside world. Shaped like a square box, the two-storey structure has narrow vertical sliding windows, because the brick walls could not support large glass panes or windows in horizontal rows. Red House imparts a simple, almost monotonous, functionality; and feels solemn and private. Architecturally, it features a Queen Anne Revival style, with stucco-embellished red brick walls and windows flanked by white stucco sashes.

The site also has a pond constructed in the 1920s for fire-fighting purposes. Three camphor trees planted during the colonial period make up the rest of this unconventional landscaped heritage garden.

南門館常設展覽

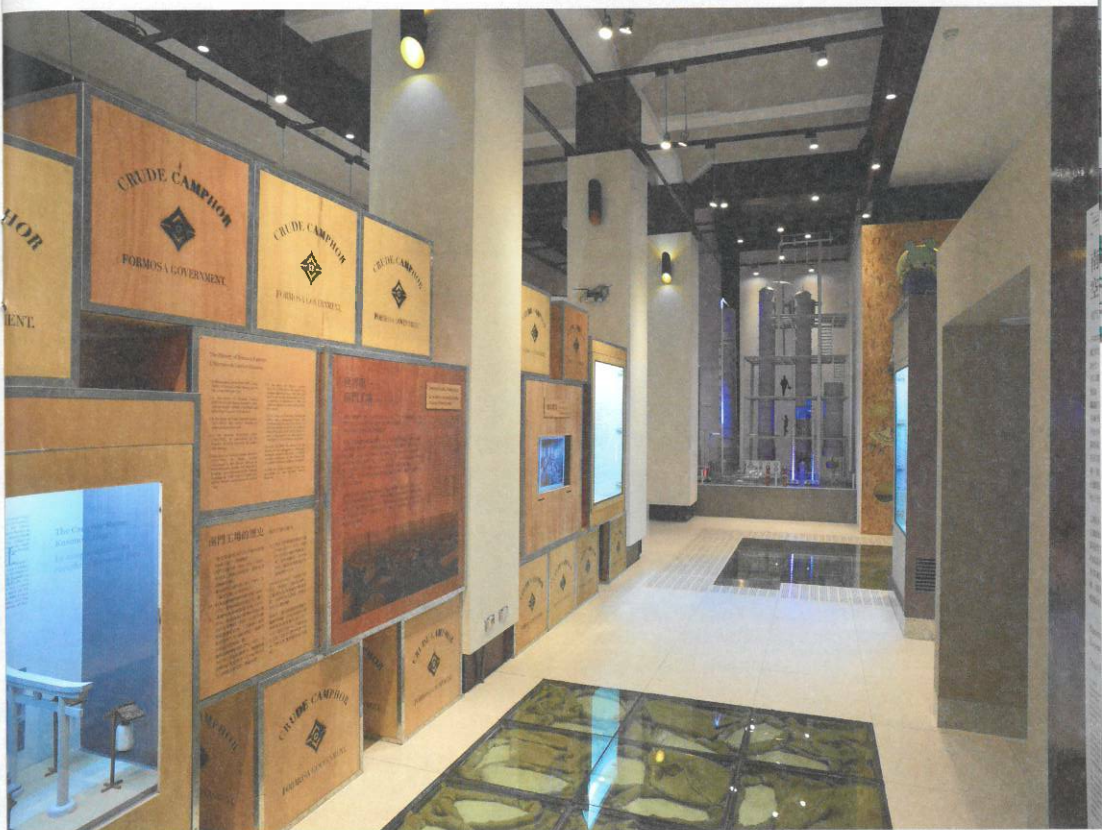


南門館常設展覽

煎熬時代： 樟腦產業與南門工場常設展

本展覽回顧臺灣樟腦產業的歷史，並呈現臺北南門工場從全臺唯一公營、東亞規模最大樟腦及鴉片加工廠到今日臺博館南門館的變遷過程。展出內容包含：樟腦是什麼、樟腦的用途、樟腦怎麼生產出來、世界第一臺灣樟腦、為樟腦而戰的黑暗歷史、一片樟腦一滴血淚、鴉片是什麼、鴉片的魔力、鴉片專賣等等多樣內容，並展出伐木製腦工具、山區腦寮場景、5分之1南門工場分餾塔系統模型、南門工場與樟腦神社模型、「理蕃」戰爭中隘寮場景、原民與日警使用的槍枝等等文物與模型，同時設有「南門工場時光機」、樟腦副產品香味體驗等互動展示設施。透過真實而互動有趣的展示，呈現樟腦產業對於過往至今社會經濟族群文化以及生態環境上的影響，並藉此反思歷史。





Exhibition I

DECOCTION TIMES: HISTORY OF THE CAMPHOR INDUSTRY AND NANMEN FACTORY

This exhibition reviews the history of Taiwan's camphor industry and the evolution of the site from Nanmen Factory, East Asia's largest and Taiwan's only government-run camphor and opium factory, to a museum under the NTM. Contents are curated to illustrate: what is camphor, its uses and manufacture; the inglorious history of Taiwan's camphor kingdom, battles over the ingredient including conflicts under the colonial government's 'aboriginal management policy'; opium's

infamous appeal; the colonial government's monopoly on opium production. Visitors will see equipment for felling trees and manufacturing camphor; as well as models of camphor processing sheds, part of Nanmen Factory's fractionating tower, the factory itself and its Shinto shrine for the protection of the camphor industry, site of conflict under the colonial 'aboriginal management policy,' weapons used by the indigenous people and the Japanese police. At the 'Nanmen Factory Time Machine' section, visitors can smell camphor by-products. By means of realistic and interactive exhibits, the exhibition illuminates the camphor industry's social, economic, ethnic, cultural and environmental impact, and through this, encourages rethinking of Taiwan's history.



鐵道部園區

RAILWAY DEPARTMENT PARK

歷史沿革

國定古蹟臺灣總督府交通局鐵道部，座落於臺北舊城北門外、臺北車站西側，位處首都交通核心區域，自二十世紀開始先後曾是日本時代與民國時期臺灣鐵路管理機關，是全臺鐵路的行政中樞。古蹟本體包含鐵道部廳舍、食堂、八角樓、電源室、工務室、防空洞等六座建物。晚清時期，臺灣巡撫劉銘傳著手洋務運動，於 1885 年成立臺北機器局，聘請外國工程師指導，以修理武器、機械、火車，製造彈藥等，這是全臺最早的現代化工廠，也可視為是第一個科學園區、臺北現代化的發源地。

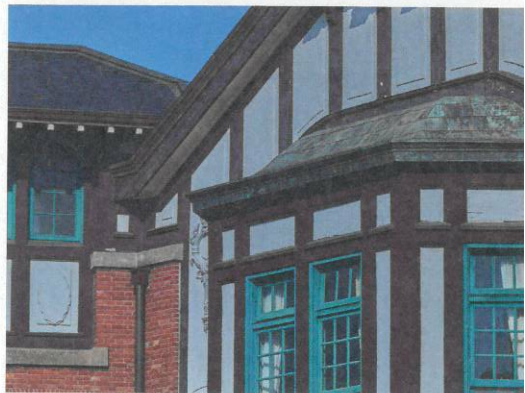
建築特色

「鐵道部廳舍」是鐵道部最重要也最具代表性的建物，設計者為總督府技師森山松之助，建築主體採「半木構造」，一樓為紅磚造，二樓為木構造，為求結構穩固，在兩種不同構造界面採用上下交錯的方式，呈現出極具特色的美感。

其他特色建物如「食堂」，為二層樓和洋混合風格的木造建築。興建之初並未與廳舍相連，1941 年因使用空間不足，便利用兩者之間的畸零地再增建，故形成廳舍最南側山牆原應為戶外之日式雨淋板卻成為室內隔間牆之特殊狀況。

「八角樓」即為男廁所，為磚造混合鋼筋混凝土構造的一層樓歷史樣式，其平面為八角形，屋面鋪石板瓦，從柱頂伸出八支放射狀的梁，結構猶如一把撐開的雨傘。

「防空洞」建於1943年太平洋戰爭時期，為因應美軍空襲的防空避難設施，原為鐘形外觀，1957年增建外圈結構及通風設備，外觀上成為特殊的尖錐形。外壁通風換氣之窗扉為特殊潛望鏡形式，可防禦炸彈破片穿徹，內部出入口門扉為鐵板，亦為耐彈構造。



HISTORY

The Railway Department Park is located outside the North Gate of Taipei's old Walled City. For seven decades from the early 20th century, the premises were the operational hub of the island's railway, as the Railway Department in the Japanese era, and after WWII, and as the headquarters of the Taiwan Railways Administration. It is now a national historic site called the Taiwan Governor-General's Office Bureau of Transportation Railway Department. The cluster comprises six buildings – the Railway Department Administration Headquarters, the Canteen, the Octagon, the Power Building, the Engineering Building, and the Air-raid Shelter. In the late Qing dynasty, Liu Mingchuan, the Governor of Taiwan, launched a modernization programme that led to the establishment of the Taipei Machinery Bureau, among other things. Engineers were recruited from overseas to instruct local professionals on ammunition repair and manufacture, machinery, and locomotives. The Taipei Machinery Bureau was Taiwan's earliest modern factory, its first 'science park,' and a birthplace of modernization.

ARCHITECTURAL FEATURES

The most important and representative building in the cluster is the Administration Headquarters

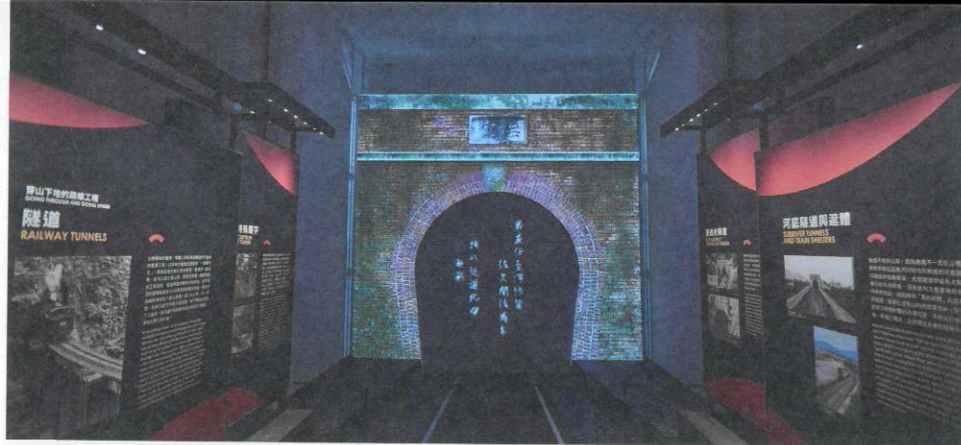
of the Taiwan Governor-General's Office Bureau of Transportation Railway Department. Designed by Moriyama Matsunosuke and constructed between 1918 and 1920, it was built in a "half-timber" style, with a lower floor with red brick walls and an upper floor in wood, with the two structural interfaces interlocked for reinforcement.

The Canteen (c.1932) is a two-storey wood structure in a fusion of Japanese and Western styles. In the early days, the Canteen was not connected to the Administration Headquarters. But due to lack of space, offices were added on the land between the two, thereby connecting them. Hence the southernmost parapet of the Administration Headquarters, originally an outdoor Japanese-style rain-screen siding, interestingly became a partition wall.

The Octagon, originally a male toilet, is one-storey timber structure built in the 1930s. It has an octagonal layout and slate roof tiles. From the top of a central octagonal pillar, eight beams radiate like an open umbrella.

The air-raid shelter was built in 1943, during the Pacific War, for protection against air-raids by the American army. It had a bell shape originally, but the addition of an exterior structure and vents in 1957 turned it into a cone. The vents on the exterior wall are structured like periscopes to keep out bomb shrapnels. The interior doors are blast-resistant iron plates.





鐵道部園區展覽一

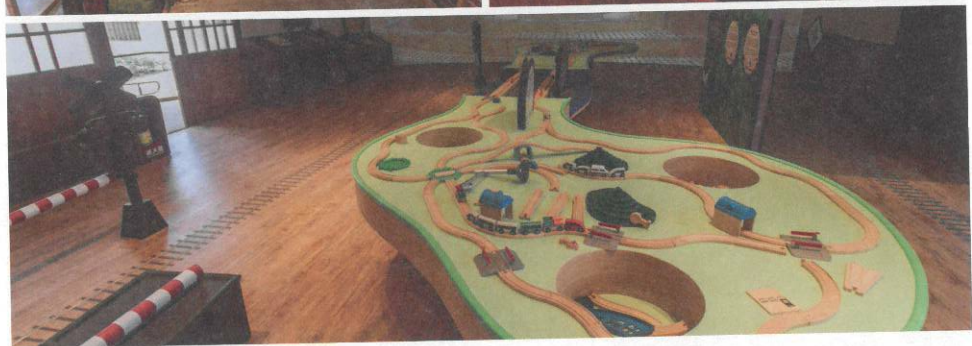
鐵道文化常設展及 鐵道動態模型展

火車的出現改變了世界，為了追求速度提升，導入許多劃時代的科技。臺灣自清代劉銘傳開闢鐵路至今，已有百餘年的鐵道歷史，不僅改變我們的生活，也成為這座島民共享的鐵支路回憶。本展藉由「咱的鐵支路」、「火車日常」、「解碼鐵路信息」、「現代性時空秩序」，展示關於歷史事件、車輛、建設等圖文史料，包括臺灣鐵道歷史上三次陸上交通空間革命，並將大家對鐵道的第一印象、急速行駛於城鄉地景的動力車以及外觀各具特色的客貨車逐一呈現，回顧乘車票券、車廂服務體驗、在車站等候的時光記憶，火車日常，以及圍繞在鐵道交通生活的記憶、感觸與創作等，一同重新認識鐵道發展軌跡。本展也透過鐵道動態模型，選定 1910 年代臺北工場與機器局建築、1970 至 1980 年代臺北車站站區周邊為核心，以微縮比例 1/80 的模型場景，並規劃不同車輛型號的火車動態展演，呈現臺北鐵路沿線過往的風華記憶。

Exhibition I

TAIWAN RAILWAY EXHIBITION AND 'THE REVOLUTION OF MOTIVE POWER ON TAIWAN RAILWAY'

The invention of trains changed the world. Over millennia, revolutionary technologies were introduced in humankind's constant pursuit of speed. First developed by Liu Mingchuan in the Qing dynasty, Taiwan's railway history spans over a century. Trains transformed our lives and are deeply ingrained in the collective memory. The exhibition's four sections: 'Our Chugga Choo,' 'All Aboard,' 'Deciphering Railway Signals,' and 'A Modern Temporal and Spatial Order,' feature visuals and texts on historical events, trains and infrastructure, such as the three spatial revolutions in the history of land transportation in Taiwan. Exhibits are curated to evoke our first impressions of the railway - locomotives trailed by carriages of all persuasions slicing through the landscape, the design and feel of the tickets, service on board, and time spent waiting on the platform. Trains have long been a part of our lives, hence you will also see exhibits on memories of trains and train-rides, as well as art. At the same time, there is a Digital Command Control-operated 1:80 HO model train running on 16.5mm gauge track, past landmarks, like Taipei Railway Station, as they had appeared in the 1970s and 80s, and the Taipei Machinery Bureau and Taipei Railway Factory with their early 20th century architecture.



鐵道部園區展覽二

園區歷史暨古蹟修復常設展

鐵道部的古蹟修復工程自 2014 年 1 月開工，至 2016 年 10 月完工，耗時近三年，多樣的建築形式、構築工法亦增加了不少修復難度。本工程由張義震建築師事務所設計監造、慶洋營造有限公司進行修復作業。工程期間亦多次邀請日本專家與國寶級匠師針對重點工法進行經驗與技術交流，為臺灣古蹟修復技術的累積，留下珍貴的一頁。

本展規劃四個主題展間，包含「園區歷史展區」、「立體石膏飾展區」、「金庫展區」、「古蹟修復展示工坊」，以及六座數位導覽與二十處解體調查現地展示，呈現鐵道部的歷史風華與建築特色；並以修復紀錄的角度，帶領觀眾回到修復現場，一窺古蹟修復過程的匠師身影、工法技術與修復思量。

鐵道部園區展覽三

兒童展——蒸汽夢工廠常設展

臺灣蒸汽火車歷經百年輪轉，但你知道蒸汽火車是怎麼來的嗎？本展帶領小朋友進入蒸汽火車的世界，探索蒸汽火車的故事，了解動力的演進、火車的重要機械結構、以及蒸汽轉化為動能的過程，看看有哪些人在蒸汽火車上工作，體驗一場蒸汽火車的奇幻旅程！展區分為小火車展間及大火車展間。小火車展間開放親子觀眾入場，適合學齡前兒童參觀體驗，包含小火車乘坐體驗、火車軌道積木組合以及蒸汽火車繽紛世界彩繪火車頭等；大火車展間則安排相關知識及歷史的介紹，現場並設置投碳練習場，提供有趣的互動體驗。透過生活化且有趣的互動設計，創造優質而美好的親子學習時光。



Exhibition II

RAILWAY DEPARTMENT HISTORY AND HERITAGE RESTORATION

The Railway Department building was restored over three years, from January 2014 to October 2016. Its eclectic style and construction methods compounded the complexity of the project, which was planned and monitored by Chang Yizhen Architects, and executed by China Ocean Construction Company. Japanese experts and top Taiwanese artisans were recruited to advise on specific techniques. The project was a valuable exercise in heritage restoration in Taiwan.

The museum has four thematic exhibitions - 'History of Railway Park Exhibition,' 'Plaster Decoration Exhibit,' 'Vault Exhibit' and 'Restoration Exhibit and Workshop'; six digital tours, and 20 in situ displays. They show visitors the site's historical and architectural wonders, and bring them to restoration sites where they can watch professionals at work, and observe techniques and the considerations that go through their minds.

Exhibition III

'STEAM DREAM WORKS' FOR CHILDREN

Steam trains have a history of over a hundred years in Taiwan, but do you know how they came about? This exhibition takes children into the world of steam trains to hear stories, and learn about their structure, motive power, and how steam is converted into kinetic energy; it also shows them the people who work on trains and finally immerse them in a thrilling journey. There are two zones - the one for preschoolers offers rides on a small train, railroad-themed toy blocks and drawing activities; the other gives an overview of the history of steam trains, supplemented by interactive games. The exhibition's fun and relatable setting makes for good learning and bonding between children and their carers.