

Discussing How Japanese-style Architectures in Taiwan are to be reused—As Gold Museum of New Taipei City for Example

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Abstract

As the development of mining industry and the move-in of Japan Mining Corporation, a wide variety of Japanese style buildings were built and scatter among the mountain in the sunlit village in Jinguashi. These include “The Jinguashi Crown Prince Chalet”, which might be used as a temporary residence for the Crown Prince of Japan, as well as the residences for the Japanese mining technicians and their families. Architectures varying in types scatter among the mountain in this sunlit village.

With the decline of the mining sites, these buildings deteriorated because of the decrease of local population and the lack of maintenance. In 1994, Taiwan Power Company repaired the Jinguashi Crown Prince Chalet. After the Gold Museum of New Taipei City (originally the Gold Ecological Park) was opened in 2004, the four-joined residence and the duplex dormitory have been used for the “Living Art Experience Workshop” and the “Cottage of LOHAS Talents”, respectively. These Japanese-style houses are opened to the public in different times and serve different purpose according to the time they were renovated. This study attempts to explore different aspects of revitalization and the consequential effects of the Japanese-style houses opened in different times in the Gold Museum.

Keywords: Gold Museum, Japanese-style Architecture, Reuse, four-joined residence, Reside

I. Introduction

Since the preparatory stage beginning in 1994, the Gold Museum (originally, the Gold Museum Park) in New Taipei City was constructed to 1) preserve and conserve the precious resources present in Jinguashi, such as its natural resources, mining sites, landscape views, history, and cultural heritages; 2) record and restore existing buildings; and 3) revitalize unoccupied spaces. In addition, the Gold Museum has devoted its effort to reusing abandoned buildings that had once sheltered thousands of miners, and develop them into a place where people are willing to visit and gain insight into the history of the once forgotten mining industry. These buildings, planned and constructed according to mining-related concepts, included the now Gold Museum (formerly the office of Taiwan Metal Mining Corp.), Crown Prince Chalet, the Fifth Tunnel of Benshan (which was closed off for more than 30 years), the Jin-Sheui Exhibition Room, the Four-Joined Living Art Experience Workshop, Gold Refining Building, Environmental Building, and the Two-Joined Cottage of LOHAS Talent (completed in 2012).

Lee (2014: 244–254) asserted that historical sites can be preserved according to four dimensions: historical events, educational resource, leisure culture, and local cultural industry. A historical site resembles a bottle that stores anything; one example of such site is the well-known Musée du Louvre in France. Currently, the Taiwanese government has realized that historical buildings must be protected, not just the exterior of these buildings, but also their surrounding environments and relevant historical artifacts, in order to maintain their true value. In recent years, Taiwanese people have recognized historical artifacts from a diverse and flexible perspective, believing that valuable buildings and structures should be well preserved and conserved. Moreover, adequately reusing a historical site has also become a subsequent task following con-

servation efforts. In fact, no one, regardless of people from the early ages, the contemporary era, and future generations, holds control over any historical sites; thus, no one should excessively extend their rights to vie for these sites. Nevertheless, historical sites undeniably occupy a part of our space and land and, therefore, should not remain vacant. How should these sites be used appropriately has become a topic of focus; one feasible method is transforming them into a museum, or modifying them into a space that serves multiple functions.

Lin (1988) stated that “following the lifting of the martial law, hundreds of cultural buildings await to be revitalized...if a nation cannot open up to its own history, this nation has no right to speak about cultural creation; therefore, people cannot foresee the future in a closed environment.” Because people have faced the past, the history of the past, they will not easily forego the past that occurred in the land they live on. One example of this phenomenon is the Japanese-style residential buildings in Taiwan. How did the climate, the construction materials used, and people’s lifestyle influenced the styles of these buildings and how have these dwellings been used in Taiwan are topics worthy of investigation.

The focus on historical sites in Taiwan preserved to the present day has shifted to conserving buildings existing since the period under Japanese rule, which inevitably occurs because the goal of preservation is to preserve its memory rather than its culture. Different problems are posed in differing historical moments, a phenomenon that is also observed in heritage preservation (Han, 2013: 5). Currently, people are increasingly concerned with the conservation and reopening of Japanese-style residences in Taiwan. Therefore, how people should perceive and reuse such buildings is a topic warranting immediate attention, because varying

positions and core values that people perceive influence how people restore crucial elements. Furthermore, materials used to construct Japanese-style buildings are mostly simple wood, bamboo, clay, paper, and grass, all of which are fragile and nondurable materials that, if not properly taken care of while they are still intact and firmly affixed, they will likely lead to severe damages in an event of typhoon. However, if these buildings are repaired through only traditional means without considering their core value and subsequent management methods, they may become a deserted building or a “vacant space,” which impedes and stagnates urban planning and development. According to Chang (2004), to reborn a space entails multiple facets; for a space featuring historical significant, spatial characteristics, or institutional development goal, it must be “interpreted” verbally and descriptively and “converted” through individual empathy, so that it can form a link with the public and become a “recognized” topic. If such space is “interpreted” according to the concept of a museum, this space will be able to benefit the public substantially.

Because only the courtyard of the Jinguashi Crown Prince Chalet is accessible to tourists, this heritage site was excluded in discussion. In this paper, the Four-Joined Living Art Experience Workshop and the Two-Joined Cottage of LOHAS Talent within the Gold Museum were adopted to investigate how the two Japanese-style buildings were reutilized by the public during varying periods and the resulting benefits.

II. The Four-Joined Living Art Experience Workshop

2.1. Building Background

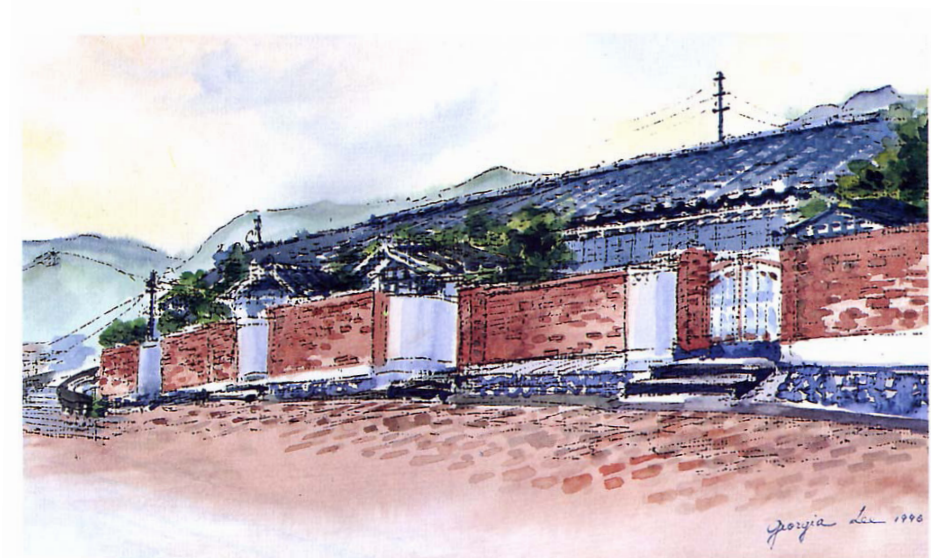
A person once said that the Four-Joined Japanese-Style Residence is a gateway to one’s hometown. Walking through the entrance of the Gold Museum to the courtyard, tourists first enter the Four-Joined Living Art Experience Workshop, the façade of the Gold Museum; this workshop manifests one of the memories to the hometowns of numerous older adults from Jinguashi. This building, built 80 years ago in the 1930s, is one in which all domestic and foreign tourists will stop to capture a photograph of its beauty.

Taiwan currently houses numerous employee dormitories constructed during the Japanese Colonial Period; these dorms are referred to as shataku (“company house”). Because the Japanese Gold Mining Co. Ltd had once stationed in Jinguashi, this area is filled with remnants of multiple simple Japanese-style houses, a combination of tall and short buildings, dispersed across the town and mountains. In a neighboring area, functional facilities such as police station, post office, train station, public market, and hospitals were also established, forming a small fully functional community, isolated and independent. The Japanese-style dorms in this area, infused with the natural characteristics typical of Japanese-style buildings, are made of cypress native to Taiwan and possess a courtyard, providing shelter to high-level Japanese employees and their families. These Japanese-style residences are divided into four types: a chalet, two-joined residence, three/four-joined residence, and rectangular residence; in addition, the area and style of such residences and courtyard differ according to the level or rank that employees hold in their company. Following the retrocession of Taiwan, those four-joined dormitories continued to serve as public dormitories for high-level employees of Taiwan Metal Mining Corp., until when mining op-

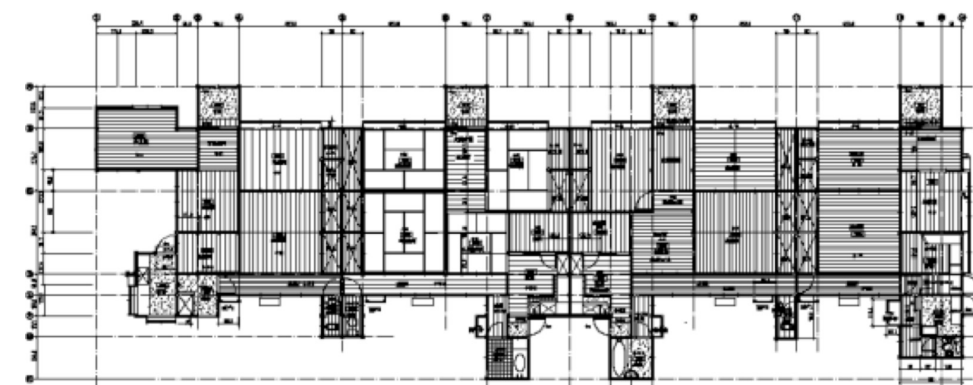
erations had ceased, the residents of these dormitories gradually moved out.

Four-joined Japanese-style residences are rare in Taiwan; the Four-Joined Residence of the Gold Museum was renovated in such a way that its primitive form was retained as much as possible. In other words, the original construction material was used, and even Japanese construction workers were consulted for

their experiences and advice. Gold Museum emphasizes historical significance and spatial characteristics (Chang, 2004; 2-30). After 21 months of hardship in restoring the buildings and in overcoming the negative influences of the northeast monsoon on wooden constructions, the four-Joined Japanese-Style Residence was transformed into a public tourist area, which was officially reopened on April 20, 2007 as the Living Art Experience Workshop.



【Figure 1】 A schematic diagram of the predicted outcome for the landscape beautification project of Jinguang Road Japanese-Style Dormitories
Data Source: The 2004 Summary Subproject of the Demonstrative Project for Creating the Urban and Rural Landscape of Taiwan (Gold Museum, New Taipei City Government)



【Figure 2】 A schematic diagram of the predicted outcome for the landscape beautification project of Jinguang Road Japanese-Style Dormitories
Data Source: Renovation Project for Jinguang Road Four-Joined Japanese-Style Buildings (Gold Museum, New Taipei City Government)

2.2. The Spatial Characteristics After Reopening

The reopened Japanese-style four-joined dormitories feature a unique spatial plan. The first house is not open to the public because it is used as a small conference room for internal employees. The remaining renovated Houses 2–4 are used as follows as described in an article titled “*Living Art Experience Workshop, an Antique Attracting Tourist Attention*” by a reporter from the Central News Agency on April 14, 2007:

According to Teng-Chung Wang, the director of the Gold Museum, the three houses are respectively an Educational Exhibition and Experience Space, Japanese-Rule Residential Space, and Nationalist-Rule Residential Space. The spatial presentation of these houses is currently the best manifestation of Japanese-style living spaces in Taiwan and one that closely resembles previous residential buildings. In these houses, exciting exhibitions are introduced in the Educational Experiential Space, and the Japanese-Rule and Nationalist-Rule spaces respectively regenerate the appearances and atmospheres demonstrated when the space was occupied by people of differing periods. This entire building enables the public to perceive a feeling of friendliness as if they are being welcomed to a friend's home, and see all the scenarios and objects that elicit feelings of familiarity and novelty.

As tourists enter the Four-Joined Living Art Experience Workshop (i.e., the second dormitory), they are guided to watch a 8-minute introductory video, which is available in Mandarin with English or Japanese subtitles. This video introduces the history of this Japanese-style dormitory and how it was renovated, and informs the tourists of the precautions required when touring around the dormitory. For example, to

protect the fragile wooden constructions, the tourists must “step over” the doorsill and pay attention to the crossbar.

Because the Four-Joined Japanese-style Residence was renovated in such a way that its primitive form was retained as much as possible, the antique exhibits placed in the interior of the reopened dormitories were meticulously displayed and furnished as they were in the actual living environment in which previous residents had lived. Among these exhibits, some were the Museum's collection or educational and promotional products, and others were antiques borrowed from local antique collectors. The internal spaces of the Second and Third Dormitories emulated the facilities used by previous Japanese employees and their families, including the entryway, kitchen, bedrooms, dining room, and entertainment room (chess room). These areas are what Teng-Chung Wang called the Japanese-Rule Residential Space, which is decorated with exhibits creating a living space as if one can really live in it. Through this exhibition method, visitors can understand and imagine how residents at the time lived in this type of space and thereby experience the art of living. Xia (1998: 20) asserted that the most crucial part of preserving and conserving a heritage site is not its technical aspects but the reuse of such heritage site, a topic that is closely related with people's daily lives. The value of a heritage site must be perceived by societal people to possess temporal significance. A heritage site must not only be erected like a temple, but it must be integrated with people's lifestyle to achieve what the European and the United States people called “integrated conservation” and what the Japanese people called “living preservation.”

The fourth dormitory of the Four-Joined Japanese-Style Residence was the Nationalist-Rule Residential Space, which emulates the living space occu-



【Image 1】 Visitors watching the introductory video in the four-joined building



【Image 2】 Entry way of the second dormitory of the Four-Joined Japanese-Style Residence, a scene witnessed by visitors as they step into the Living Art Experience Workshop



【Image 3】 Kitchen in the second dormitory



【 Image 5 】 Dining room in the third dormitory



【 Image 6 】 Entertainment room (chess room) in the third dormitory



【 Image 7 】 Bedroom of the Nationalist-rule period in the fourth dormitory of the Four-Joined Japanese-Style Residence

pied by high-level managers and their families during the “Taiwan Gold Era,” a period when the Jinguashi mining industry was taken over by Taiwan Gold and Copper Mining Bureau after the retrocession of Taiwan (following the end of World War II in 1945). Subsequently, this mining bureau was reformed into the Taiwan Metal Mining Corp. in 1955. The interior objects are no longer Japanese-style exhibits, but are daily-living devices used by Taiwanese people, such as flowery duvet covers, gramophones, vinyl records, iron fans, and radios, distinctively showing the taste of living adopted by high-level employees at the time.

2.3. Promotion Outcomes After Reopening

Following the renovation of the Four-Joined Living Art Experience Workshop of the Japanese-style dormitory, the building is now statistically displayed and reopened for people to experience and understand Japanese-style residences. According to the 2012 Gold Museum Visitor Research Report (derived from 1,050 questionnaires; Chu, 2012: 32), 24.9% of visitors expressed their preference for the four-joined residence over the other buildings of the Gold Museum; this result is only second to that of visitors who favored the Gold Building that displays the world record 222 kg giant gold. The Permanent Exhibition displaying themes that are memorable to visitors was ranked third, accounting for 22.7% of the total percentage.



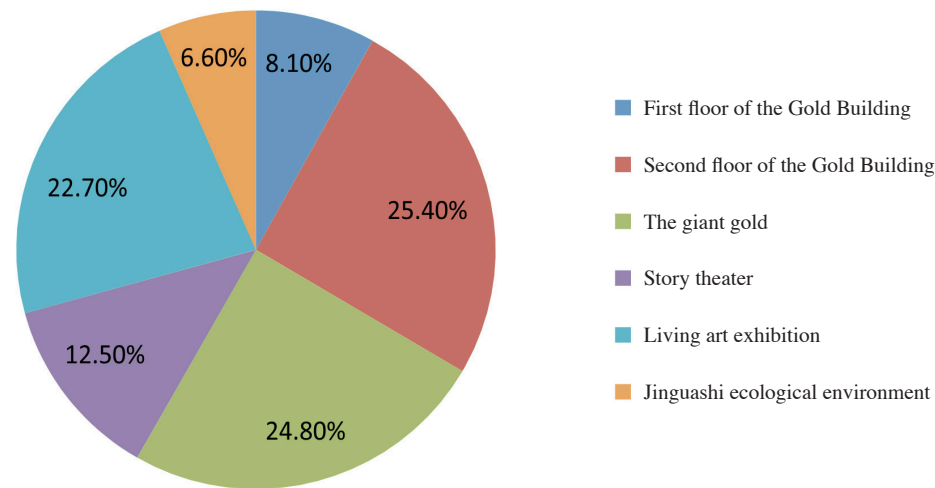
【 Image 8 】 Nationalist-period dining room in the fourth dormitory comprising long-legged high-backrest peacock wicker chairs, which differ substantially from the Japanese-style tatami flooring used for sitting

【 Table 1 】 After your tour around the Gold Museum, which building or activity was your favorite?

Item	100---101 (%)
Gold Building	32.0
Four-Joined Japanese-Style Residence	24.9
Gold Refining Building	4.0
Benshan No. 5 Tunnel	16.3
Gold-Picking Experience Building	9.7
Jinguashi Crown Prince Chalet	11.3
Environmental Building	1.7

Data source: 2012 Gold Museum Visitor Research Report

Because four-joined Japanese-style buildings in Taiwan are scarce, the Japanese-style atmosphere is a major core value and selling-point of the Gold Museum. In the Four-Joined Japanese-Style Residence, the primitive wooden structures typical of Japanese-style houses are retained, creating a Living Art Experience Workshop that makes it one of the most precious cultural heritages in Taiwan. The static exhibitions are accessible to public visitors and can be used as a subject of Japanese-style building investigations. Thus, the museum can be promoted through the positive word-



【Table 2】Of the exhibitory themes listed below, which one has left the deepest impression on you?
Data source: 2012 Gold Museum Visitor Research Report

of-mouth among tourists from varying countries after their visits.

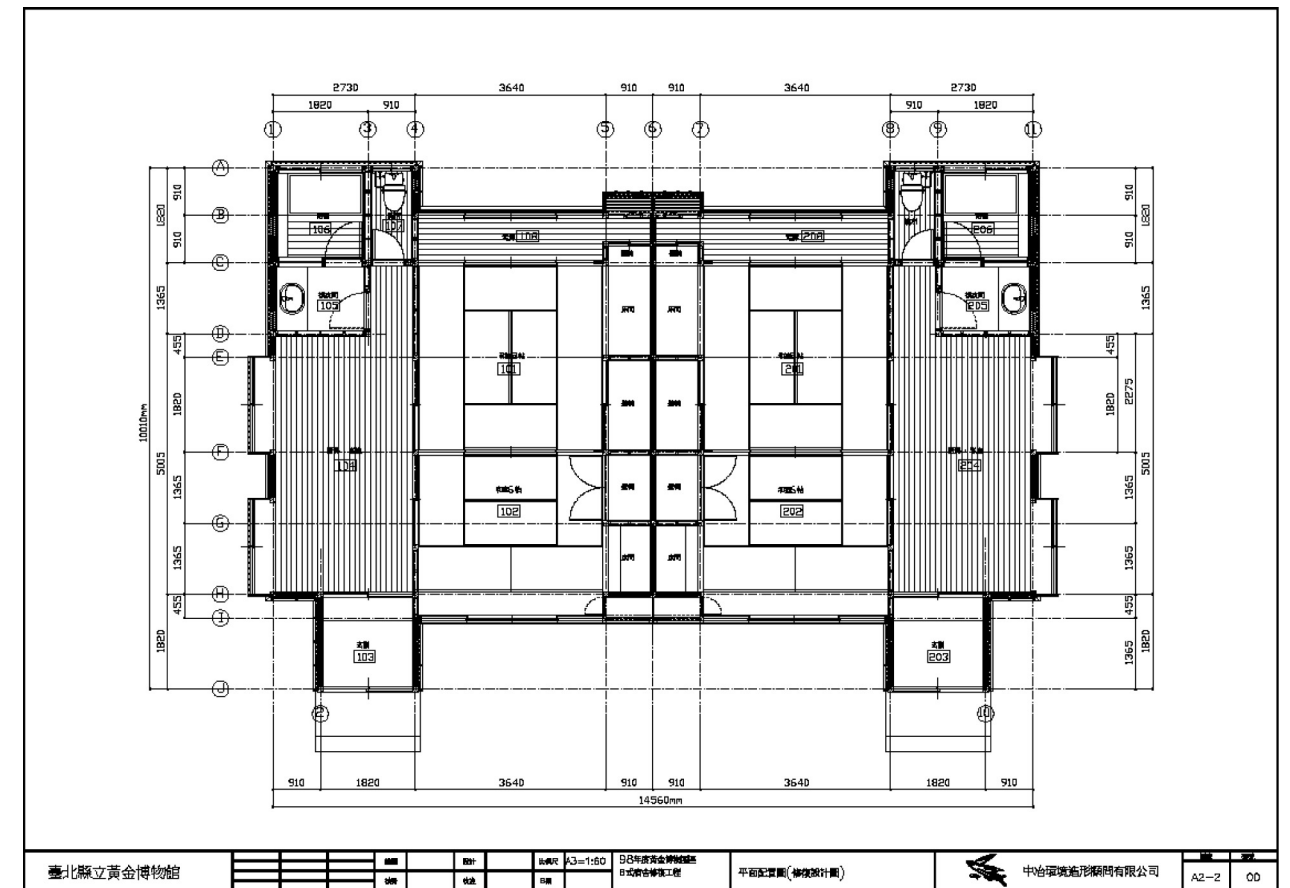
In addition, media broadcasts is an efficient approach for increasing the visibility of this Japanese-style building and attracting people’s attention. Because a frenzy for vintage fashion emerged in recent years, film crews and wedding photographers who wish to experience or capture Japanese-style tranquil atmospheres have already listed the Four-Joined Japanese-Style Residence of the Gold Museum as a must-be destination. For example, Asian films such as *Corner with Love*, *Once Upon a Time in Beitou*, *Breeze*, *Drizzle*, and most Da’ai dramas as well as music video advertisements, and domestic and foreign TV shows were all filmed at this residential building. This indicated the successful outcome of marketing the cultural tourism of New Taipei City and promoting the reuse of cultural heritages.

III. The Two-Joined Cottage of LOHAS Talent

3.1. Building Background

The Two-Joined Residence is located on No. 31, 33, 35, and 37 Jinguang Road in Jinguashi, Juifang District, just behind the Gold Refining Building and the Environmental Building of the Gold Museum. Each dormitory has an area of 40 ping accommodating two households, forming two buildings of Japanese-style dormitory. In 2009, the Laboratory Environment & Form was commissioned to plan, design, and supervise the reconstruction and modification of this building. The construction plan was aimed at restoring the primitive appearance of the dormitory and then reusing this space, thereby conserving this cultural heritage. The ultimate goal was to attract tourist visits, provide services to tourists, and educate tourists.

During Phase 2 of the Taipei County Urban and Rural Landscape Construction Project, to continue the concepts of the Phase 1 construction project, the goals of expansion were to preserve cultural heritage, vital-



【Figure 3】The designed floor plan for the two-joined dormitory on No. 31 and 33 Shiwei Road of Jinguashi, Juifang District
Data source: A Summary Subproject of the Taipei County Urban and Rural Landscape Construction Project (Gold Museum, New Taipei City Government)

ize industries, and develop ecological tourism, which were subsequently used to derive five major concepts¹. The primitive atmospheres of Japanese-style spaces such as black roofs and red-bricked walls lining the street were retained, regenerating the ambience that had existed during the mining period and recreating sustainable Japanese-style residences. In addition, fire-prevention problems were considered for wooden constructions; therefore, cypress and interior decorations suitable for contemporary lifestyles were used to

maintain the original layouts of interior spaces. Each space in the two-joined Japanese-style dormitory is a Japanese-style 6-mat or 8-mat tatami room, each possessing a toilet, bathroom, kitchen, and a dining area.

During Phase 2, the spatial plans for the Two-Joined Japanese-Style Residence remained indefinite. Whether the space is to be used for multifunctional exhibition or as workshops for artists remained undetermined. Before a solution was obtained for this question,

¹ Concept 1: Emphasize local characteristics and conserve local cultural and ecological environments.
Concept 2: Reinterpret and reuse existing buildings, landscapes, nature, industries, cultures, and histories.
Concept 3: Restore the primitive morphology of a building and add new functions for daily living.
Concept 4: Activate building functions and afford multifunctional exhibition sites.
Concept 5: Reuse idling spaces and promote the mechanism of “Historical Building Nanny.”

planning agencies were only able to maintain the original spatial circulation lines of this building as much as possible. They employed the movability of Japanese-style paper doors, allowing the paper doors between the 6-mat and 8-mat rooms to be flexibly removed to merge the space into one that can be used efficiently. Although the spaces in the Gold Museum used for permanent and special exhibitions are scattered, the entire museum possessed a total of five buildings and seven exhibition areas². Historical significance and spatial characteristics may be important, they are no longer the only critical topic: the concept of spatial reborn has shifted its focus to “institutional developmental goal” (Chang, 2004: 2-30).

In 2012, the Gold Museum initiated an artist-in-residence program “Seeking LOHAS³ Talents⁴ and Experiencing a New Mining Culture,” which was aimed at expanding the modes of visitor participation. This program provides talented people with accommodation in exchange for their creativity. The Gold Museum then commissioned the Suho Paper Memorial Museum to create a simple living space in which talented artists could live. Subsequently, the first batch of LOHAS talented people was recruited and divided into three groups, each of which had respectively participated in the program in August, September, and October 2012, with each group residing in the cottage for approximately 4 weeks.

3.2. The Spatial Characteristics After Reopening

When the Two-Joined Japanese-Style Residence on Jinguang Road was confirmed to be capable of “en-

couraging various types of talents to apply diverse creative thinking as a novel model of vitalizing and reusing the quasi-museum” and was renamed as the “Cottage of LOHAS Talents,” the interior spaces of this cottage are no longer used as statistic exhibitions for tourist visits. Instead, they are reused as a living space where talented artists can live in and engage in creation. In Taiwan, artist community or artist village features several characteristics: 1) Village governed by a top-down cultural policy, meaning that this type of village is typically established and governed according to governmental policies. 2) A village with fuzzy functions (possibly because artist villages are developed according to a top-down government-dominated approach; therefore, no artist villages serving solely artists are available in Taiwan). 3) Government-subsidized artist villages. 4) Villages with uncertain spatial usage: this type of village is not owned by promotional or business units. 5) Villages with no long-term goals because of undefined usage duration and uncertain funding availability. 6) Villages that are owned by the public sector but are managed by commissioned parties. 7) Villages with diverse functions and are still in the progress of opening them to the public as hospitality space or community promotional activities (Chiu, 2003: 43-44).

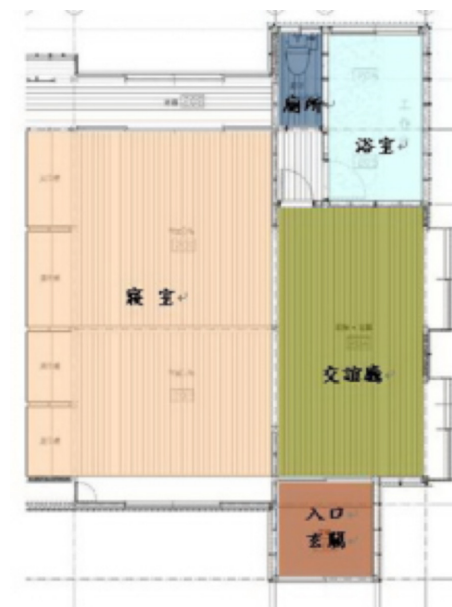
If an in-residence environment is to be established within the Gold Museum, the aforementioned Items 3, 4, and 6 are irrelevant for discussion. In principle, the museum possesses exclusive rights to the property and a stable income; therefore, the museum is expected to operate independently, enabling participating talents to use the Cottage of LOHAS Talents as an exchange

² The five buildings and seven exhibition areas included the Gold Building (Permanent Exhibition on the first and second floors), Gold Refining Building (Permanent Exhibition on the first floor, special exhibition on the second floor), environmental building, and Four-Joined Living Art Experience Workshop.

³ LOHAS: a healthy and self-sufficient lifestyle; a concept of living happily and meticulously; an exploration of healthy diet, living, and physical and spiritual well-being and personal growth; a spirit of ecological sustainability.

⁴ Talents: Individuals who do not necessarily have to conform to the types of artists associated with the eight major categories of art, but are those exhibiting diverse types of creativity.

platform to interact with one another and publically demonstrate their skills. Moreover, annual revenues are earned from other spaces in the museum such as the Benshan No. 5 Tunnel, Gold-Picking Experience Space, Gold Retail Stores, and Mining-related themed restaurants. Therefore, the Cottage of LOHAS Talents can be financially sustained without having to use a part of its space for commercial use, which engenders a perception in tourists that such a space has been “commercialized” (e.g., the Grass Mountain Chateau Artist Studio). In addition, the steady growth in the number of tourists visiting the Gold Museum will not elicit concerns that the Cottage of LOHAS Talents cannot attract tourists. Therefore, this cottage can be reopened as an exclusive space for talented people to reside in.



【Figure 4】 The designed floor plan for the reopened Two-Joined Cottage of LOHAS Talents on No. 33 Jinguang Road (Gold Museum, New Taipei City Government, 2012)

⁵ To maximize the use of each space in the building and considering that each group of a batch will comprise more than one person, a common room was established as the public space where residents can interact and work.

The first group of team participating in the in-residence program had reexamined and planned the interior space of the building, according to the principle of regenerating the tranquil, leisure atmosphere of a Japanese-style building and concretely creating a LOHAS living environment. In the spatial plan, an entryway, a common room⁵, and bedrooms were provided. In these spaces, furniture such as wooden tables and chairs, refrigerator, and kettles and daily necessities were provided, creating a simple, comfortable Japanese-style LOHAS space where people can create and produce artistic works.

3.3. Promotion Outcomes After Reopening

The recruitment criteria for potential LOHAS talents include people of any nationality above 18 years of age who are creative in any aspects of life, ingenious, and perceptive. Applicants may include art performers, travel bloggers, living space designers, writers, or imaging specialists. However, applicants are primarily assessed according to the industries that can most effectively promote the cultures of Sheui-Jin-Jiou areas (Table 3). Through this in-residence program, residing foreigners can interpret Taiwan’s cultural morphology and local characteristics from a new international perspective, and domestic talents can absorb and internalize creative inspirations to facilitate their future performance in other countries or artist communities. This approach is another indirect method of promoting Taiwan and the Gold Museum.

According to the regulations of the in-residence program, LOHAS Talents participants will not be paid living allowances during their stay in the cottage. Instead, they are provided with free accommodation in which all water and electricity expenses are covered. However, in exchange for free accommodations, participants are obligated to arrange at least a 1-day ac-

tivity during which they will interact with visitors and share their process of creation and collaborate in relevant artwork promotional events. This approach of reopening is similar to the method mentioned by the former acting director of the Taiwan Provincial Government Cultural Affairs Department, Meng-qi Hong, who proposed in 1997 the use of the New Deal program enacted by President Roosevelt of the United States. The New Deal involved recruiting potential

artists to live in abandoned spaces of a community and engage in artistic creation. Throughout the course of their stay, artists received salary from the government (equivalent to the free accommodation covering all water and electricity expenses provided in the in-residence program of the Cottage of LOHAS Talents). Nevertheless, the artists had to engage in teaching, give speeches, and regularly produce artworks as a form of payback (Chou, 2014: 48).

【 Table 3 】 An Overview of the LOHAS Talents Participants from 2012 to 2014 (specialty and nationality)			
Year	Batch Group	Names of Talented Creators (specialty and nationality)	Quantity
2012	Group 1, August	Chao-Yi Chen (lifestyle, Taiwan); Repose (Xiu-Ming Wu, Yi-Cen Lin, Wei-Xuan Du, Ming-Li Lee; interdisciplinary art, Taiwan); Hsuan-Kuang Xie (imaging, Taiwan); Yu-Ting Chu (costume design, Taiwan); Yu-Yu Chung(lifestyle, Taiwan), Yi-Chun Lo (art, Taiwan), Wei-Yi Tsai and Yi-Chung Lin (music and imaging, Taiwan)	7 subgroups (11 people/ subgroup)
2012	Group 2, September	Rachel Castle Herzer (art, United States), Meng-Yeh Chou (art, Taiwan), Xin-Ru Lee (use of diverse media materials, Taiwan), Dan-Qi Yang (jewelry, Taiwan), Chu-Ping Huang (travel blogger, Taiwan), Wei-Ling Chang (art, Taiwan), Zhong-Xian Yen (art, Taiwan)	7 subgroups (7 people/ subgroup)
2012	Group 3, October	Mel Cheong(art, Macau), Ping-Jun Chiu (costume design, Taiwan), Jing-Yi Lu (illustration and text, Taiwan), Rong-Sheng Lien and Wen-Zheng Tseng (handmade trail, Taiwan), Sharon Wang and Dorion Berg (interdisciplinary arts, Taiwan, Canada), Sonia Lu and Yasuhiro Iguchi (imaging, Taiwan and Japan)	6 subgroups (9 people/ subgroup)
2013	Group 1 (spring, January to March)	Comma Theater (Yan-Jing Chen, Jun-Xun Hong, Yong-Qiao Chang, Jing-Hua Lin, Xiao-Jing Xu, Rong-Jung Chen, music and performance, Taiwan), Juby-Chiu Studio (Ping-Jun Chiu, Yi-Ting Lai, Ping-Ru Chen, Yu-Jie Huang, music and performance, Taiwan)	2 subgroups (10 people/ subgroup)
2013	Group 2 (summer, May to August)	Chu-Ping Huang (travel blogger, Taiwan), Mei-Zhi Chen and Mei-Man Chen (Chinese knot art and handcraft weaving, Taiwan), Ying-Zhen Chen and Cai-Xuan Lin (illustration and text, Taiwan), Chang-Ling Teng (illustration and text, Taiwan), Jing-Yi Lu (illustration and text, Taiwan), Yu-Wen Huang (painting, Taiwan), Ping-Jun Chiu (costume design, Taiwan)	7 subgroups (9 people/ subgroup)
2013	Group 3 (autumn, September to December)	Ru-Gui Liu (live art and painting, Taiwan), Bo-Yu Wang (metal art, Taiwan), Yu-Wen Huang (painting, Taiwan), Yan-Zhen Wu and Fang-Yu Chou (painting design and sculpture, Taiwan)	4 subgroups (5 people/ subgroup)
2014	Group 1 (spring, January to April)	Yu-Wen Huang (painting, Taiwan), Yan-Zhen Wu and Fang-Yu Chou (painting design and sculpture, Taiwan), Ping-Jun Chiu (costume design, Taiwan), Ru-Gui Liu (live art and painting, Taiwan), Ming-Ji Lee (painting, Taiwan), Yong-Sheng Xing and Chao-Jing Yang (light travel APP, Taiwan)	6 subgroups (8 people/ subgroup)
2014	Group 2 (summer, May to August)	Yan-Zhen Wu and Fang-Yu Chou (painting design and sculpture, Taiwan), Ming-Ji Lee (painting, Taiwan), Jie Chang and Liang-Zhen Chang (community arts, Taiwan), Xin-Yi Hu and Xiao-Ting Lee (metal tableware, Taiwan), Zhi-Quan Fang (music producer, Taiwan), Dan-Lan Zhao (interdisciplinary arts, mainland Henan)	6 subgroups (9 people/ subgroup)



【 Image 9 】 People visiting the Cottage of LOHAS Talents on the designated opening day.



【 Image 10 】 Visitors sitting on the wooden floor to interact and work with the LOHAS Talent program participant.



【 Image 11 】 Although this Japanese-style building is not the standard “white-box” exhibition space, the participant artists were able to freely display their creative works in their personal living space, which enabled visitors to perceive the LOHAS spirit of the mining environment.

To accommodate talented people who exhibit distinct attitudes, such as individuals who are willing or not willing to involve themselves in a society (Chou, 2014: 65-66), and to create a space that provides privacy and time for creation without being disrupted by unexpected visitors, the Cottage of LOHAS Talents is not open to the public on working days. Visitors can only enter the Cottage once per month on a designated day to see the interior layouts, interact and create artworks with the artists, and share their perspectives with one another regarding the difference between Jinguashi and the Gold Museum.

IV. Conclusion

Increasing number of Japanese-style residences in Taiwan has been renovated and reopened for tourist visit in recent years, such as the Kishu An Forest of Literature, Geo 76, Ilan Literature Museum, and the Sio House in Tainan. Not only were private cultural groups and workers concerned about the recent status of Taiwan's Japanese-style buildings, but governments of varying counties and cities have also attempted to reopen such buildings through various means; for example, by preserving a building's construction materials, retaining the primitive form of a building and its spaces, statically exhibiting the building to the public, infusing new elements to the building, or transforming the building into a residential space for cultural creativity. Each of these methods has its advantages and disadvantages.

Since 2007, the New Taipei City Government opened the Four-Joined Japanese-Style Residence (i.e., the Living Art Experience Workshop) in the Gold Museum. By reopening this residential building, the government realized that a museum does not require another building to statistically exhibits Japanese lifestyles, and that a museum should adopt diverse methods to enhance and expedite its international visibility while global cultural trends develop. The reopening of the Two-Joined Cottage of LOHAS Talents is aimed at obtaining the views of outsiders (i.e., the LOHAS talents who participated in the in-residence program) to stimulate more novel perspectives pertaining to Jinguashi and thereby acquire more resources. In addition, by adopting a reciprocal approach, the museum can gain increased international exposure, that is, the LOHAS talents who had resided in the Cottage of LOHAS Talents may perform in other places in future, which is an indirect method of promoting the Gold Museum. The effects generated by this approach will be more profound than those produced by attracting more visitors to the reopened Japanese-style residences.

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Online Resources

Yufu Yang Teaching Website

<http://teacher.yuntech.edu.tw/yangyf/topre/204leo1.html>

Official Website of Gold Museum, New Taipei City Government

<http://www.gep.ntpc.gov.tw/>