

*More Than Just a Corridor: A Case Study of the Spatial Transformation of  
“The Artistic Gallery” Exhibition*

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**Abstract**

This study analyzes “The Artistic Gallery” at the Taiwan Hakka Museum. This space was initially designed as a simple corridor for people to pass through while using the elevator. Leveraging the unique narrow layout of this idle space and the concept of “art-infused space,” it has been transformed into a small, exquisite, and aesthetically pleasing exhibition space. The narrow corridor adopts the “Hakka Window” concept with multiple perspectives to present the diverse aspects of Hakka life from a cultural and artistic perspective. The present study analyzes three of the exhibitions presented in The Artistic Gallery up to the present, which serve as the research cases with the following objectives: (1) To analyze the methods of cultural translation in the gallery's exhibitions to gain an in-depth understanding of how the exhibitions promote Hakka culture; (2) To analyze the forms of stylistic practices in the gallery's exhibitions to explore the role of exhibition styles in cultural exchange and understanding. This study proposes collaboration with local artists across various fields, setting diverse exhibition themes such as Hakka poetry, indigo dyeing, and digital imagery. Combining artistic works and an integrative approach, this study presents a series of exhibitions infused with local terroir, giving the corridor a fresh and meaningful identity. This enriches the essence of Hakka culture and reinforces the gallery's role as a space for cultural communication.

Keywords: Space Activation, Exhibition, Hakka, Cultural Translation, Stylistic Practices

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## 1. Introduction

“The Artistic Gallery” is located on the 2nd floor of the Taiwan Hakka Museum and falls under the jurisdiction of the Hakka Affairs Council. Its predecessor was a corridor passed by visitors taking the elevator, with a total length of approximately 18.49 meters, a total width of about 2.37 meters, and a floor-to-ceiling height of approximately 2.28 meters. The total area is approximately 13.26 ping, forming a narrow, elongated space.



Figure 1: "The Artistic Gallery" is a narrow, elongated space

The Artistic Gallery has adopted the “Hakka Window” exhibition concept since 2016 while fully utilizing its narrow and elongated characteristics. The gallery is used in a multi-perspective manner, transforming the corridor into not only a passage for information flow but also a rich and diverse cultural display area.

This study takes three exhibitions launched by The Artistic Gallery between 2017 and 2018 as the research cases. These exhibitions include: “Poet in Hakka Villages – Hakka Poetry Context Exhibition,” “Elegance Indigo and Love – Plant-Based Indigo Dyeing Exhibition,” and “Reminiscing about Old Mountain Lines – Digital Archive Old Railroad Photos Exhibition,” as detailed in Table 1.

Order	Exhibition Title	Presented Theme	Duration
1	Poet in Hakka Villages – Hakka Poetry Context Exhibition	Hakka poetry	2017.06.03-2017.09.10
2	Elegance Indigo and Longing – Plant-Based Indigo Dyeing Exhibition	Indigo dyeing	2017.09.23-2018.01.07
3	Reminiscing about Old Mountain Line – Digital Archive Old Railroad Photos Exhibition	Digital imaging	2018.05.17-2018.08.20

Table 1: Artistic Gallery Exhibition Planning (2017 to 2018)

Source: Compiled by this study

Entering the “Hakka Window” artistic domain extends from the imagery of the artwork, whether looking from the outside in or the inside out. The goal is that viewers capture the unique impressions of Hakka culture, further understanding and immersing themselves in its diversity.

### 1.1 Introduction of the Research Cases

#### (1) Poet in Hakka Villages – Hakka Poetry Context Exhibition

Principal Yi-Fan Chiu of Nanzhuang Elementary School in Miaoli possesses a multifaceted identity as a Hakka poet. He is dedicated to promoting and preserving the Hakka mother tongue.

In the exhibition, Chiu begins with the thematic poem “Poet in Hakka Villages (客庄寫詩仔)” and presents eight Hakka poems, encompassing four about food (“Sung Coi - Delivering Vegetables (送菜),” “Da` Deu Xi - Meal Gathering and Chatting (打鬥敘),” “Zung<sup>55</sup> E<sup>31</sup> - Zongzi (粽子),” “Qi` Ba´ - Sticky Rice Balls (糰粿),” and four capturing natural scenery (“Tien` Kiu´ Koi´ Fa´ - Field Covered in Flowers (田坵開花),” “Qim` Id<sup>2</sup> Ge Zong` Ha - Seeking for a Village (尋一個庄下),” “Iu<sup>11</sup> Tung<sup>11</sup> Fa<sup>24</sup> Ha Ge Sii<sup>24</sup> Ngiam<sup>55</sup> - Remembrance Beneath Tung Blossoms (油桐花下个思念),” “Ca<sup>11</sup> Tin<sup>11</sup> Ha - Under the Tea Pavilion (茶亭下)”. Chiu collaborated with five calligraphy masters to showcase diverse brushstroke techniques, emphasizing the rich emotional variations within the poems. Each poem is accompanied by hand-drawn illustrations in a distinctive style. This offers viewers an immersive experience in the fusion of Hakka poetry and Chinese calligraphy, creating an artistic ambiance within the corridor.

## **(2) Elegance Indigo and Longing – Plant-Based Indigo Dyeing Exhibition**

The evolution of indigo dyeing in Taiwan goes beyond traditional daily needs while advancing toward environmentally-friendly production processes. This transformation presents aesthetic value for appreciation and reveals the essence of creative aesthetics in the daily lives of ordinary people.

The exhibition includes the exquisite plant-based indigo dyeing creations offered by Ms. Hou-Lan Xie and Ms. Hui-Chen Chang, accomplished indigo dyeing artists from Miaoli. Their work vividly documents the life, emotions, and environment of Hakka villages. These works lead the audience to experience the textures and warmth embedded in them, continuously preserving the essence of Hakka aesthetics.

## **(3) Reminiscing about Old Mountain Lines – Digital Archive Old Railroad Photos Exhibition**

Taiwan's “Old Mountain Line” has the potential to become a UNESCO World Heritage site. Trains depart from Sanyi Station, passing through Shengxing Station, Tai'an Old Station, Longteng Broken Bridge, Liyu Tan Bridge, Da'anxi Bridge, and numerous tunnels. With majestic terrain and ever-changing landscapes, the 'Old Mountain Line' showcases remarkable scenery. In the development of railways and in terms of cultural and historical significance in Taiwan, the 'Old Mountain Line' holds an irreplaceable position.

The exhibition primarily draws on digital archives from the Taiwan Hakka Culture Development Center of the Hakka Affairs Council, featuring vintage photographs centered on platforms, stations, and trains. It presents a series of black and white photos capturing the former railway stations along the Old Mountain Line in locations such as Shengxing, Sanyi, and Tai'an, dating back several decades. The exhibition area incorporates elements of historical train stations and platforms, creating a nostalgic atmosphere. It seamlessly integrates Hakka nursery rhymes and literature, guiding viewers to explore the stories behind each image.

## **1.2 Research Purpose**

- (1) To analyze the cultural translation of The Artistic Gallery's exhibits while exploring their impact on promoting Hakka culture.
- (2) To analyze the stylistic practices of the exhibition space in The Artistic Gallery while investigating the role of exhibition style in cultural exchange and understanding.

## **2. Literature Review**

### **2.1 Space Activation**

Chao-Ching Fu (2001) emphasized the necessity of clarifying commonly confused terms such as “activation,” “regeneration,” and “reuse.” Typically, “activation” involves practical action that transforms a building's passive state into an active one. “Regeneration” represents a distinct goal to achieve the expectation of rejuvenating a building. On the other hand, “reuse” requires specific implementation through design strategies, leading to a comprehensive transformation and renewal of a building.

In other words, by employing specific cultural activities, a space is “activated,” allowing the area to manifest the benefits and values of “regeneration” while simultaneously fulfilling diverse functions. This necessitates long-term, comprehensive planning and execution, creating new cultural venues to achieve an overall enhancement of societal value, accomplishing the “reuse” of the space.

Space reuse requires clear positioning and direction to achieve genuine spatial activation, ensuring that a site's spatial resources are effectively utilized. Man-Hua Chu (2005) explicitly defined “idle space reuse” as a compound term comprising three main keywords: “idle,” “space,” and “reuse.” Furthermore, “idle space reuse” activates space as a strategy to prevent space from remaining idle. Specifically, this proposal can only be meaningful when implemented in the context of continuous, sustainable transformation.

### **2.2 Cultural Translation**

Chen-Gyi Chang (2011) suggests that the transformation of symbols enables things to be expressed with the same meaning or imagery. This transformation process is referred to as symbol translation. Its methods include variations in elements and the interchange of forms between different components. The interpretation of symbols also involves a deeper process of meaning, and its rhetorical effects vary. Cultural symbols can be seen as representing cultural codes. Through the logical construction of the language system, the use and capabilities of symbolic language can be enhanced (Kuei-To Wang, 2005).

Hung-Jen Yang (2011) indicates that “cultural translation” refers to expressing the interests of others in one's familiar language among people with different interests and orientations. This concept aims to facilitate mutual understanding of actions and interests between individuals who prioritize “boundary connections” and those who focus on “social reform,” thereby enabling smooth communication and collaboration. As such, individuals can maintain their boundaries while using external stimuli to change their internal states. Cultural translation can help people with different orientations within a community collaborate, working together to achieve larger goals.

## **3. Research Method**

This study adopted a qualitative research method. First, the relevant literature on “space activation” and “cultural translation” was organized using the “literature analysis method.” Three exhibitions organized by The Artistic Gallery from 2017 to 2018 were selected as case studies for further investigation.

As an internal staff member of the Taiwan Hakka Museum, the researcher actively participated in the museum's field while observing and engaging in the curation process of the three exhibitions. The researcher actively participated in related activities to gain a deeper understanding of their experiences and perspectives, providing rich insight and data for analysis.

#### **4. Research Result Analysis**

Cultural translation is the process of transforming cultural content into a form that is understandable within another culture. This study examined three exhibitions. We explored how artists, through diverse media and themes, transform the unique elements of Hakka culture into visual art. Through translation, the study aims to gain a deeper understanding and appreciation of the rich significance of Hakka culture while exploring dialogue and connections within the field of visual art.

##### **4.1 The Cultural Translation of The Artistic Gallery's Exhibition Works**

###### **(1) Poet in Hakka Villages – Hakka Poetry Context Exhibition**

Deeply rooted in Hakka sentiments, the poet Yi-Fan Chiu expresses a profound longing for the locals and a deep attachment to his hometown. Through writing in the Hakka language, he is dedicated to preserving Hakka from the brink of extinction.

“Sung Coi - Delivering Vegetables (送菜)” depicts the emotional connection among neighbors in the Hakka community, sharing culinary delights, homemade sticky rice cakes, and pickled vegetables. It highlights the camaraderie within the village. “Da` Deu Xi - Meal Gathering and Chatting (打鬥敘)” portrays a joyous gathering where people share and engage in lively conversations, creating a festive gathering that fosters emotional connections. Recalling the delicious “Zung<sup>55</sup> E<sup>31</sup> - Zongzi (粽子)” wrapped by my mother, brimming with gratitude for her hard work, completes the warmth of the family. “Qi` Ba` - Sticky Rice Balls (糰粿)” are indispensable sticky rice cakes served at Hakka weddings, funerals, and celebrations, symbolizing the transition from individual scattered elements to collective cohesion. “Tien` Kiu` Koi` Fa` - Field Covered in Flowers (田坵開花)” describes the fallow fields transformed into a tourist's garden of blooming flowers. However, it also serves as a reminder that the intentions of the garden's owner remain unknown to others. “Qim` Id<sup>2</sup> Ge Zong` Ha - Seeking a Village (尋一個庄下)” conveys reflections on environmental degradation and weakening human relationships, searching for a self-sufficient, labor-enjoying life. “Iu<sup>11</sup> Tung<sup>11</sup> Fa<sup>24</sup> Ha Ge Sii<sup>24</sup> Ngiam<sup>55</sup> - Remembrance Beneath Tung Blossoms (油桐花下个思念)” uses the snowy white tung blossoms as a symbol of Hakka communities in the mountains and forests. It illuminates a bright present and future. “Ca<sup>11</sup> Tin<sup>11</sup> Ha - Under the Tea Pavilion (茶亭下)” recalls the diminishing presence of tea pavilions, now transformed into places for people to rest and seek shade. It leaves a lingering fragrance of tea that is hard to forget.

“Poet in Hakka Villages – Hakka Poetry Context Exhibition” is based on Hakka poetry, depicting the people, scenes, and daily life in Hakka villages. It aims to evoke a sense of care for local emotion, life, and the Hakka mother tongue, transforming abundant hometown sentiments into a yearning and love for Hakka villages.

## **(2) Elegance Indigo and Longing – Plant-Based Indigo Dyeing Exhibition**

The 23 creations presented by indigo dye artisan Hou-Lan Xie emphasize the skillful integration of Hakka characteristics into the indigo dye craft while prioritizing a sense of modern design. These works showcase artistic expression while also reflecting the artist's profound care for the cultural heritage of her hometown. One of the pieces, titled “Dragon Pattern,” draws inspiration from the “The Miaoli Bomb Dragon” culture. It is the nation's first Hakka indigo-dyed dragon motif artwork, presenting a concrete image of dragon scales while preserving the distinctive characteristics of handcrafted production. Creations such as clutches, envelope clutches, coin purses, frame bags, crossbody bags, shoulder bags, mirror cases, and chest flowers cleverly combine indigo dye with metal accessories. This showcases the integration of craft aesthetics into daily life, embodying the concept of heritage while adding a contemporary sense of beauty.

Hui-Chen Chang's exquisite artisanship is showcased in her ten pieces, highlighting the fundamental and diverse indigo dye pattern techniques. Each piece reveals its unique and varied artistic style. Among them, the piece titled “Blooming” vividly portrays the beautiful scene of flowers unfolding through various shades of blue, white, and other colors. It presents blooming flowers and allows the viewer to experience a mood full of hope and vibrant colors. Additionally, the piece titled “Dots” uses points to form lines and lines to compose surfaces, emphasizing the unique value of each dot. It underscores the importance of doing one's part well while creating a harmonious atmosphere. Hui-Chen Chang showcases outstanding artisanship through these works while emphasizing emotional expression. She imparts profound meaning to each piece, transforming them into positive philosophical reflections.

Through the process of cultural translation, these two artisans have incorporated indigo dyeing techniques into their creations. This is not only a translation on the technical level but also a transformation of the essence of traditional artisanship into the language of contemporary art. This type of translation is a continuation of artisan techniques and a reinterpretation of cultural values. The artwork presents patterns while encapsulating cultural symbols and emotional resonance. For the Hakka people, indigo dyeing is a unique and precious craft. Clothing dyed with indigo possesses special resistance to dirt and wear and also reflects the physical and intellectual efforts required during the creation process. It symbolizes the Hakka people's spirit of "suffering hardship and persevering in toil." The unique indigo dyeing craft, showcased in the “Elegance Indigo and Longing – Plant-Based Indigo Dyeing Exhibition,” transforms into contemporary vitality. It integrates indigo dyeing into daily life, creating a new style of wearable aesthetics.

## **(3) Reminiscing Old Mountain Lines – Digital Archive Old Railroad Photos Exhibition**

The “Old Mountain Line” is a cultural attraction in Miaoli, rich in nostalgic railway charm and abundant historical memories. It is also a must-visit scenic spot for tourists.

The works in this exhibition primarily feature authorized vintage photographs from the digital collection of Hakka photographers from the Taiwan Hakka Culture Development Center. The collection includes a series of black-and-white images capturing the former railway stations along the Old Mountain Line. By incorporating design elements such as platforms, stations, and trains, the exhibition creates an atmosphere reminiscent of being in a foreign land. The meticulous presentation of archived photos delicately conveys the homesickness embedded in railway culture.

Each vintage photograph is like a window to the past, offering a glimpse into the scenes along the Old Mountain Line in days past. The train slowly enters the station; hurried figures pass by on the platform; familiar station names – all of these are traces of history. In the exhibition, railway culture becomes a profound dialogue between the audience and a sense of homesickness.

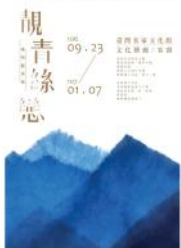
The “Reminiscing about Old Mountain Lines” exhibition showcases the precious memories associated with trains by connecting places, people, objects, and information. Together, they undergo the passage of time, forming a collective experience. Each fleeting encounter with the train is ever-changing, much like rapidly passing landscapes in time. This elusive sentiment is ingeniously transformed into a deep longing for one's hometown.

#### 4.2 The Stylistic Practices of the Exhibition Space in The Artistic Gallery

This study systematically analyzed three exhibitions. It deconstructed their stylistic practices, including “spatial layout” configuration, “exhibit display” arrangement, “visual presentation” rendering, and “integration of reality and illusion” techniques while applying a “contextual setting.” Detailed descriptions are provided in Table 2 below.



Exhibition Title	Poet in Hakka Villages – Hakka Poetry Context Exhibition	Main Visual	
Presented Theme	Hakka Poetry		
Exhibition Area Photos			
Stylistic Practices	Spatial Layout	To accommodate the narrow, elongated space, Hakka poems are presented in various calligraphic styles. Supplementary design elements and images are positioned on exhibition walls on both sides.	
	Exhibit Display	To showcase Hakka poetry through Chinese calligraphy, four pieces are displayed on each side of the exhibition walls, left and right.	


Visual Presentation	To complement the theme of eight Hakka poems, hand-drawn illustrations depict scenes such as a Grandma carrying her grandchild to share and exchange food with relatives, joyful moments during meal gathering and chatting, a mother preparing traditional Hakka Zongzi, collaborative efforts in making sticky rice balls, moments relaxing under the tea pavilion, a snow-like flurry of tung blossoms, the busy life in the fields during the farming season, and visitors cycling through the fields. These design elements highlight the cultural and lifestyle imagery of Hakka communities.
Integration of Reality and Illusion	Using illustrative elements for flat printing and production, the images create a sense of depth between exhibits and illustrations. For example, in conjunction with real exhibits, pairing the poem “Zung <sup>55</sup> E <sup>31</sup> - Zongzi (粽子)” with a string of zongzi as three-dimensional decoration and combining multi-layered display boards creates a spatial three-dimensional effect. To provide a more immersive experience, a navigation QR code is included, linking to pages with Chinese character annotations, guiding viewers to understand Hakka phonetics and learn the Hakka language.
Contextual Setting	The exhibition commences with Hakka poetry as its thematic opening, guiding visitors through the display. Hakka poems, written in calligraphy, are combined with hand-drawn illustrations in flat printing. Using three-dimensional paper-layered boards adds depth to the space, creating a three-dimensional atmosphere that depicts the cultural imagery of Hakka people surrounded by their culinary delights and natural landscapes. The setting evokes a warm, simple ambiance, immersing the audience in the rich, poetic Hakka culture.

Exhibition Title	Elegance Indigo and Longing – Plant-Based Indigo Dyeing Exhibition	Main Visual	
Presented Theme	Indigo Dyeing		





			
Stylistic Practices	Spatial Layout	To adapt to the narrow, elongated space, indigo-dyed works are presented by framing or placing them inside cabinets. Supplementary design elements and images are displayed on exhibition walls on both sides, while related props are positioned in the corner at the rear end.	
	Exhibit Display	Indigo-dyed works are framed or placed on acrylic display shelves and wooden exhibition cabinets, closely adhering to both sides of the walls.	
	Visual Presentation	Aligned with the theme of indigo-dyeing artisanship, hand-drawn illustrations depict dyeing techniques, hand-harvested plant-based dye materials, step-by-step dyeing processes, and the presentation of finished products. These design elements convey a visual record of the indigo-dyeing lifestyle and environment.	
	Integration of Reality and Illusion	Using illustrative elements for flat printing and production creates a sense of depth between the exhibits and illustrations. Combined with actual exhibits, incorporating multi-layered display panels as three-dimensional decorations enhances the overall spatial experience. For example, pairing an indigo-dyed curtain with a window display panel featuring a perspective effect creates a three-dimensional ambiance within the space.	
	Contextual Setting	The exhibition begins with Hakka poetry as the thematic opening, guiding visitors through the display. Diverse indigo-dyed works are seamlessly integrated with hand-drawn illustrations in flat printing. The use of three-dimensional paper-layered boards adds depth to the space. This transformation of the imagery of traditional labor into contemporary aesthetics presents a rich array of indigo-dyeing techniques, allowing viewers to experience the diversity and contemporary vitality of art.	
Exhibition Title	Reminiscing about Old Mountain Lines – Digital Archive Old Railroad Photos Exhibition	Main Visual	
Presented Theme	Digital Imagery		

<p>Exhibition Area Photos</p>		
<p>Stylistic Practices</p>	<p>Spatial Layout</p>	<p>To accommodate the narrow, elongated space, two-dimensional vintage photographs are presented on the walls and placed inside cabinets. Supplementary design elements and images are positioned on exhibition walls on both sides.</p>
	<p>Exhibit Display</p>	<p>The black and white photographic works are either flat-printed or displayed in wooden exhibition cabinets in the form of lightboxes, closely adhering to both sides of the walls.</p>
	<p>Visual Presentation</p>	<p>Aligned with the old mountain railway theme, hand-drawn illustrations portray the exteriors of early Blue Fu-Hsing Semi-Express trains. Additionally, the illustrations capture the Japanese-style wooden station environment, wooden windowsills, ticket booths, and other design elements, emphasizing the nostalgic atmosphere of the railway.</p>
	<p>Integration of Reality and Illusion</p>	<p>By using illustrative elements for flat printing and production, a layered sense is created between the exhibits and illustrations. For the black and white vintage photographs, multi-layered display panels are employed to form three-dimensional decorations; some photos are presented through lightboxes to enhance the play of light and shadow. Additionally, certain vintage photographs are transformed into windows on the train body illustrations, creating the effect of looking out into the scenery. Commemorative bookmarks resembling train tickets are provided on-site for audience interaction. The Japanese-style station illustrations use different materials and textures to enhance realism. Furthermore, QR codes linked to the digital cultural collections of the Taiwan Hakka Culture Development Center are provided on-site for viewers to gain in-depth insight into the stories behind each photograph.</p>
<p>Contextual Setting</p>	<p>Black and white vintage photographs with hand-drawn illustrations in flat printing, along with the use of three-dimensional paper-layered boards, create a sense of depth in the exhibition space. It showcases the visual tension elicited through the art of photography. Employing a nostalgic style that easily resonates with viewers, the setting is crafted to resemble a Japanese-style station, guiding observers into a nostalgic journey</p>	

		through a tunnel of time. This evokes an emotional connection to the past, transporting viewers across time while immersing them in a nostalgic atmosphere.
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Table 2: Stylistic practices analysis of the three exhibitions in this Study  
Source: Taiwan Hakka Culture Development Center and compiled by this study

## 5. Conclusion

### 5.1 Cultural Translation in the Presentation of Artwork

#### (1) Infusing Native Language Into Poetry, Awakening Local Emotions

In the “Poet in Hakka Villages – Hakka Poetry Context Exhibition,” Hakka poetry serves as the foundation. It guides people to reconnect with their mother tongue and feel the pulse of the land, allowing a complete translation of their love for their hometown.

#### (2) Hakka Artisanry Transcends Tradition, Constructing Contemporary Aesthetics

The “Elegance Indigo and Longing – Plant-Based Indigo Dyeing Exhibition” transforms Hakka's spirit of “hard work and endurance” into contemporary vitality through the medium of indigo dyeing culture. It creates a new style filled with artistic beauty.

#### (3) Black and White Photos Link Memories, Eliciting Homesickness

In the “Reminiscing about Old Mountain Lines – Digital Archive Old Railroad Photos Exhibition,” black and white vintage photographs act as a tunnel of time, transporting viewers back to the bygone era of the Old Mountain Line. Serving as a conduit for dialogue between the audience and nostalgic sentiments for their homeland, it transforms into a profound yearning for their roots.

The three exhibitions examined in this study use the presentation of poetry, indigo dyeing, and vintage photographs to evoke a rich sense of hometown nostalgia among the audience. Through cultural translation, the showcased works are transformed into a profound expression of love for one's hometown, deep sentiments for one's roots, and an identification with local culture. This goes beyond a mere display of art; it reflects profoundly on cultural, hometown, and personal identity. Through the artists' ingenuity, viewers inadvertently immerse themselves in a nostalgic exploration of their emotional connection to their homeland while appreciating this artwork.

### 5.2 Stylistic Practices in Exhibition Spaces

#### (1) Layout of the Narrow, Elongated Space: Adopting Left-Right Symmetry and Visual Balance

Regarding the “spatial layout” configuration, to accommodate the elongated layout of the space, exhibits and design elements are distributed on both sides of the exhibition walls, avoiding overcrowding and maintaining ample pathways. This layout enhances smooth movement for visitors while emphasizing visual balance.

#### (2) Optimizing Spatial Visibility: Using Props to Enhance Exhibit Displays

In the “exhibit display” arrangement, works are presented in framed displays or placed within acrylic display stands and wooden cabinets, closely aligned with both sides of the walls to emphasize visual balance. This arrangement focuses on maximizing the use of space while maintaining an overall sense of spaciousness.

### **(3) The Visual Presentation's Aesthetics: Hand-Drawn Illustrations Enhance Richness**

Regarding “visual presentation” rendering, hand-drawn illustrations are used as design display elements, enriching the walls and capturing the audience's attention. This approach complements the thematic characteristics, making the overall exhibition more vibrant and engaging.

### **(4) Integrating Reality and Illusion: Incorporating Flat, Three-Dimensional, and Tangible Props in Spatial Design**

Regarding the “integration of virtual and real elements” technique, a sense of three-dimensionality is created in the space through flat output and multi-layered display panels. The use of tangible props enhances the contextual decoration of the exhibition. Additionally, providing commemorative brochures, audio-visual recordings, and sound files on-site enables the audience to deeply engage and experience the exhibition content comprehensively.

### **(5) The Contextual Atmosphere of Hakka Villages: Infusion and Construction of Homesickness Sentiments**

Regarding a “contextual setting,” creating a thematic atmosphere aligns with the characteristics of the exhibition theme. It guides viewers to experience the beautiful imagery of their hometown, the simple and profound cultural aspects of the Hakka community, the vitality of contemporary aesthetics, and a deep sense of nostalgia. This situational arrangement highlights the theme's distinctive features and fosters a richer emotional connection for viewers within the exhibition.

The cultural significance of space reuse is evident in revitalizing existing spatial domains, transforming them into vibrant new entities. This process involves redesign and a collaborative, interactive effort among government entities, artists, and the public. Through the reuse of The Artistic Gallery, a model of collective creation is witnessed. It engages the public while sparking aesthetic awareness and imagination. Initially designed as a pedestrian walkway, The Artistic Gallery has been endowed with new functionality through diverse exhibitions showcasing local Hakka culture. This transformation has led to fresh aesthetic values for the corridor.

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