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學術論文發表
「建築與自然環境的生活品質」
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一、目的

本次學術發表的主辦單位是「東協環境行為研究中心」，於馬來西亞蘭卡威市舉辦三天的學術研討會。東協的議題聚焦在任何有關人與環境互動的議題上，該協會的網絡力圖在環境研究和規劃過程中報告新的、實用的解決方案。今年度的會議在馬來西亞蘭卡威舉辦，主題是建築與自然環境的架構片論，預計將提供各種新的觀點和促進更多跨領域的專業討論。本次會議搭建一個開放的平臺，分享知識和經驗，在這些問題上提出了關於永續城市、環境保育政策、社區參與的議題，主辦單位希望藉由此次會議的多元論述下建立學術資料庫，從東亞洲的角度提供國際新的視野。

本人的研究主題是關於全球化與地方文化的相遇，一個地方如何在傳統的紋理下建構一個空間脈絡去理解地方，帶來創造的可能性。本文是以文化地景的視角來研究，採用的研究方法是參與式觀察法和行動研究，研究的場域是桃園龍潭鄉老舊街區。本文提出了一個「龍脈」地景的議題，從一個「尋龍脈」行動來連結舊市區的文化地景，此行動有別於過去上從空間層級的來連結，而是規劃一個用嘴巴「品嚐」龍脈的過程，以另一種由下而上的參與方式來動員地方，藉由不同的行動者包括：店家、社區、公部門、專業者來重新定義及詮釋「龍脈」地景。讓整體的客家庄格局被看見。

二、過程

1. 專題發表

會議的上午主要是開幕式和專家學者的專題演講。主要演講的議題從不同的環境領域包括：海洋生態、環境教育、永續建築、產業發展。其中本所張聖琳老師主講「坪林茶產業的環境保育行動」以保育台灣藍鵲特有種為號召，推廣生態農業的觀念最受現場的關注。與會人員對於台灣的環境保育與產業連結的創新做法以及城鄉所的實習課程的操作方法深感興趣。會後討論，人、產業與環境如何並存，是全球持續摸索的課題，而回頭檢視台灣坪林經驗確實有獨到的創新之處。
2. 論文發表

本人的論文發表題目：「Re-searching for the Dragon Landscape: A case study of re-connecting Hakka cultural landscape with the new comers in the Taoyuan metropolis, Taiwan」，提出一個龍脈地景的論述，從文化地景的角度來探討什麼樣的地景可以使未來訪客連結到地方的客家歷史和生活方式？如何讓外人欣賞和認識地方的文化和龍脈地景？地方可創造及發展出何種方法可以重新辨認和解釋屬於地方的文化地景？本研究最後提出的結論是舊街區的「龍脈」構築出真實且想像的地理，這既真實又虛幻的文化地景強化了舊街區的地方意象，激發不同行動者對老街區發展的另一種生活情境的想像，以一種創意的思維探討舊街區的再生。與會的老師對於此研究提出一點提醒：本研究須要於理論回顧部分定義文化地景，才能導出思維。

3. 參訪行程

第二天為主辦單位安排的參訪行程，我選擇了蘭卡威的島嶼生態公園之行程，了解當地的自然地景與生態旅遊之規劃。
三、心得及建議

本次會議是以是發表人的身份參與，雖然只有短短的十五分鐘的報告，但整體參與其中仍有幾點心得如下：

1. 有關「東協環境行為研究中心」研討會的意義：近年東亞組織在國際上崛起，而此東協組織有企圖與西方的學術平台抗衡，而該協會也積極邀請台大成為分會，故此平台提供台灣學生一個在國際上可嶄露其學術的舞台，可以細緻的經營。此會議關注全球的環境議題，涵蓋層面甚廣，來自各國的研究者可分享知識和經驗，並累積為一個合乎國際學術要求的資料庫。再者，關於馬來西亞的信仰回教－穆斯林在國內仍較陌生，故可以透過此平台相互學習，建立學術網絡，利於理解多元族群對於環境的研究和規劃。

2. 有關論文發表的反思：此次研究發表是首次的正式國際學術發表，無論是論文規格和審查都是國際規格，若有機會還可刊登在國際期刊上，對於初入學術生涯的我是一大挑戰。撰寫論文過程中有幾點發現。首先是具創意的議題較能引起關注，且適時與全球議題接軌更能引起共鳴。再者，論述的方式必須合乎國際學術論文的要求，否則較好的議題也無法登上國際舞台。最後，論文的發表程式避免使用過多模糊的字眼，每個名詞必須先定義清楚並有邏輯的引導聽眾進入議題的情境。若從本次研究的檢討來看，我會將全文的章節重新擬定、改寫：前言部分交待全文的意旨，理論的部分加強加強文化地景的定義，行動經驗的部分加強理論的論述，結論的部 分提出具體的建議與後續研究。整體來看，本次發表是一個歷練的機會，從摘要、發表、審查後修改等過程都是一個寶貴的經驗。
Re-searching for the Dragon Landscape: A case study of re-connecting Hakka cultural landscape with the new comers in the Taoyuan metropolis, Taiwan

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Abstract
This paper investigates how to re-connect, re-identify and re-interpret the Hakka cultural landscapes of Longtan against the Taoyuan metropolis in the northern Taiwan. The majority of its population, the so-called Longtanies remove, is with the Hakka cultural heritage. However, little of these visitors understand the local Hakka cultures and Dragon Temple traditions. What are the main landscape evidences that could connect the outsiders with the local Hakka history and lifestyles? Our team tries to link the cultural landscape of the old town area though the “In Search of Spiritual Patterns” activity to make visible the Hakka village as a whole.

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Keyword: Dragon Landscape, Hakka cultural

1. Foreword

The rapid economic development of recent years has dramatically changed the landscape of cities in Taiwan. The new image of a city is usually created through land development, expansion, construction and urban renewal. However, construction and damage oftentimes exist simultaneously. The local lifestyle, culture, and history are nowhere to be seen after urban transformation. What has been created is the so-called placeless landscape, which is especially evident in the older quarters of a city. Over the course of modernization, a city’s economic activity gradually turns toward the newly developed area after urban planning, redistricting, land acquisition, and other land development measures, resulting in the decline of the old quarter (Department of Landscape Architecture, Chung Yuan Catholic University, 2012). These modernization plans ignore the significance of a city’s historic quarters, tearing down the sense of continuity between space and time, as well as the cultural self-evidence—the two most important elements in urban development (Wu, Kang-li; Kuo, Hsing-ping; and Chao, Yu-chan, 2007). In view of this, local governments in Taiwan have begun to promote the revitalization of old quarters in recent years, reimagining the meaning of re-development and improving the environment appropriately for the purpose of successfully bringing these quarters into the development of a modern city. This thesis intends to use the old quarters of Longtan in Taoyuan City as a case study to explore how a city invents new possibilities to make itself recognized and contextualized amidst the combination of globalization and local culture.

Taoyuan is adjacent to Taipei, the capital of Taiwan. Taoyuan’s existent city structure has clearly been modernized and industrialized. Moreover, Taiwan’s international airport is also located in Taoyuan. In 2013, when Taoyuan is officially upgraded to a municipality, its traffic and public construction will need to be increased as well: it will veritably become a metropolis (Fig. 1). Under these conditions, how will the old quarter of Longtan in southern Taoyuan cope with such change? Longtan is a small Hakka tourist town in northern Taiwan. With its superior geography and convenient traffic network, Longtan is a popular tourist attraction. It can be seen as an important place of leisure and consumption in Taoyuan. A high tech science park is also located in Longtan, which has earned the town the title of the “Silicon Valley of Taoyuan” and has made it Taoyuan’s window for technology (Fig. 2). However, in spite of the rapid development of Longtan, especially the 80% urbanization after the construction of Second Northern Freeway, the progress of urban planning has been relatively slow and no longer meets the requirement of modern urban development. This problem is particularly evident in the old quarters of Longtan. For a long time, the progress of development has been very inconsistent. Conflicts have appeared between local governments, elected representatives, and the public for their differences of opinions on local development. In fact, one of the reasons that caused the decline of the old quarters of Longtan is the transformation of Longtan Pond, a popular spot neighboring the area. Although Longtan Pond has successfully attracted tourists after it was transformed into a leisure spot, tourists only stay at the pond and do not venture into the old quarters, and consequently do not interact with the local culture. The newly paved road, moreover, has covered up the traditional feel of the area. In short, external effort...
cannot replace the valuable resources of the old quarter but rather poses a threat to the area's life, culture and economy. Due to its closeness of the largest international airport of Taiwan, many visitors and tourists travel to Longtan and the adjacent towns. However, little of these visitors understand the local Hakka cultures and Dragon Temple traditions. What are the main landscape evidences that could connect the outsiders with the local Hakka history and lifestyles? How could outsiders appreciate and recognize the local cultural heritages and the dragon landscapes? How could the longtime develop and create their ways to re-identify and re-interpret their cultural landscape with a window toward the Taoyuan metropolis?

Old quarters often encounter conflicts and contradictions with the advance of the time. Preservation and revitalization of the cultural landscape, however, can be a great opportunity for old quarters. I have participated in a landscape construction and business circle project for the old quarters of Longtan, proposing an innovative concept on old quarter redevelopment, “In Search of the Dragon Vein.” This was a program that connected the cultural landscape of the old area, constructed local images through landscape narratives and the identification of the cultural landscape, and aroused local memory and identity to present a complete representation of Hakka culture for people to see. Through this case study, it is possible to use the cultural landscape as a condition to utilize physical space and support the redevelopment of the old quarters.

Fig. 1. Adjacent to Taipei, the capital of Taiwan, Longtan is located in western Taiwan. Fig. 1.

Fig. 2. With one science parks in the region, Longtan is an important aspect of Taoyuan that joins the metro area and the aerotropolis to the north and the ecological leisure zone to the south.

2. Theory and Methodology

With the global impact and the Taiwanese society which emphasis on the construction of a pluralistic environment, the appeal for preserving different cultural landscapes should be taken seriously. That is to say that different forms of preservation actions may provide different points of view and perspectives that should not be disregarded (Wu Cheng-ting, Yu, Hsin-ko, Cinco, Shenglin Chang, 2012). This current article defines cultural landscape as a group of people that made their correlation with the land over a long period of stay and thus formed a locus of residence with unique culture.

2.1. Key points of the cultural landscape

Most old quarters were once the city center during the early stages of development. They are the roots of a city, and their decline may have an impact on the development of the entire city. Furthermore, whether the focus is on ethnic context, local industry, religious belief or cultural preservation, old quarters are always the environmental base of humanistic resources, geography, and nature, preserving many historical memories and cultural context as well as maintaining an organic relationship with the community (Department of Landscape Architecture, Chung Yuan Catholic University, 2012). For instance, Longtan preserves a variety of cultural assets, including historical sites, old streets, irrigation ditches, ponds, and historic buildings, that record the life and history of Hakka villages in Longtan. From the perspective of the cultural landscape, conducting research on Longtan is not simply about studying its historic imagery but about exploring the Hakka culture constructed by the values hidden in it’s folk belief, historical elements and local wisdom. Lastly, the existence of old quarters strongly contrasts the landscape of a modern city. Studying old quarters may provide concrete historical depth for people living in the abstract mentality of modern life. For the reasons stated above, this thesis intends to argue for the co-existence of old quarters and the modern city through the preservation of the cultural landscape.

1.2. Participation in the public sector projects

I had the opportunity to participate in two important projects of Longtan old quarter this year, which gave me an insight into the local life. One of which was “The Project of long yuan Temple Business Circle.” The purpose of this project was to
revitalize the old quarters. The other project was “The Investigation of Longtan’s Literary Narrative Space” for promoting the revitalization of its literary landscape. Although the focuses were varied, they did share complementary effects on re-establishing the whole area. To summarize the proposed concepts of the two projects, the focuses were to develop the landscape of the old quarters through Longtan’s literary narrative space, reshape the historic look of the Hakka streets, lead the tourists from Longtan Pond to the old quarter, and stimulate the development of the business circle. The research was conducted through a field study, a collection of literature and data, and oral history interviews that focused on deep observation and description of the conditions, use of space, and lifestyle in the old quarters. Through participatory design, the research discusses, interacts, and sketches the vision of the old quarters in Longtan together with the local residents.

This article targets the old town district of Longtan, which we name the Dragon landscape. It currently holds many cultural assets include an area consisting of streets that spread out in a radius direction from the 250-year-old Longyuan Temple. The old town has life styles with rich Hakka culture and pluralistic trade and commerce areas in this district. Not far away from the Longyuan Temple, the Long Lake is the most popular tourist spot of Longtan. Long Lake is a natural-formed lake with the functions for both irrigation and recreation. The pity thing is that most tourists who come for Long Lake seldom go into the old town area and thus, would be unable to get more connections with the local life style or see the rich Hakka environment. Our team tries to link the cultural landscape of the old town area though the “In Search of Spiritual Patterns” activity to make visible the Hakka village as a whole.

The paper consists of three parts. First, it introduces the deployment of the cultural assets in the old town area and discusses the relationship among life, culture, and production and the relationship among space, facts, and landscape recognition. Secondly, it examines and evaluates the execution of the “In Search of Spiritual Patterns” activity which comes with the opportunity of consolation for the commercial district. The goal of the actions is to guide the visitors to go into the different cultural landscapes in the old town streets in order to gain a better understanding of the actual living environment and atmosphere. Finally, in conclusion, it reflects on how the “In Search of Spiritual Patterns” activity can link the past, present, and future of the old town area and arouse imaginations for the living atmosphere of the place.

3. The Development Course and Humanistic Resources of Longtan Old Quarters

Longtan, the pond of the dragon, was formerly known as Longtan Slope. Its name came from a big pond near the downtown area. According to legend, if drought had come to the area, as long as people prayed at the pond, rain would fall from the sky. To give thanks to the pond, people named it “Ling tan Slope” (“ling” meaning to be effective). Because a villager saw a yellow dragon in the pond on a stormy night, the place was later renamed “Longtan Slope” (“long” meaning dragon) as well as “Longtan Village.” The name Longtan has been used ever since (Fig. 3). (Good Morning Culture, 2011).

Fig. 3. Longtan Pond has become an important landmark for the town.

Fig. 4. The streets of Longtan. At the end of the picture stands Longyuan Temple, the centerpiece of religious belief of the old quarter.

3.1 Folk belief and the long yuan Temple

The center of religious worship for people in Longtan is the long yuan Temple. It is located at the center of the old quarters. The temple was built during the reign of Emperor dangleing in the Qing dynasty 250 years ago, and it became the first area to be developed in Longtan (Fig. 3). The temple was built to worship Emperor Shennong. Legend has it that Shennong tasted countless herbs and produced hundreds of medicines. Therefore, Shennong became known as the god of medicine and agriculture. In the past, the Hakka people in Longtan mostly worked in agriculture, so long yuan Temple became the most important center of worship for the local farmers. The locals call it the big temple, whose sphere of worship may extend to other cities. Each year, tens and thousands of pilgrims flock to the temple to light the lantern. As the center of Hakka belief as well as an important base of Hakka culture, a lot of traditional Hakka activities are held here, making long yuan Temple the core of local cultural events. Not only does it connect and maintain cultural consciousness of the Hakka people, but it also brings an innovative cultural atmosphere for people in Longtan (Fig. 5–6).
3.2. The formation of settlements and quarters

In the 13th year of Emperor Qianlong’s reign (1748 A.D.), Hakka people began to settle in the area now known as Longtan, writing the first chapter of Longtan’s history of development. The settlements, houses, and streets of Longtan—the core religious center surrounding long yuan Temple—began to take shape along with the construction of irrigation ditches, ponds, and roads. During the Japanese colonial period, Longtan was under urban redevelopment. The Longtan Elementary School, Longtan martial art studios, and the dormitories of teachers and police were established for the purpose of colonial governance through education and law enforcement. Long yuan Temple and long yuan Road gradually became a regional business center and the cargo distribution point to guan xi and Xingu. The Japanese also built the irrigation system of Longtan, from which the Longtan Pond is derived, which greatly contributed to the development of agriculture and indirectly caused the formation of long yuan Temple’s sphere of worship (Good Morning Culture, 2011).

Long yuan Road was the first street built in Longtan after the urban redevelopment. Approximately 80 years old, this road still preserves the look of a commercial old street in a traditional Hakka style(Fig.7-8). The streets’ distinctive stores were started by the owner’s themselves. Long yuan Road is divided into an upper street and a lower street by the Divi Food Street. The upper street is near the long yuan Bridge while the lower one is closer to the long yuan Temple. Located at the intersection between long yuan Road, Shenyang Road, and Shengji Road, the long yuan Bridge crosses over Longtan Pond and was the main entrance of the Longtan old quarters as well as the junction of the light rail during the Japanese reign (Good Morning Culture, 2011). Now, the newly built road is like a sharp knife, cutting off the relationship between Longtan Pond and the old quarter. The image of passing through the first gate of Longtan no longer exists.

3.3. Humanistic resources in the old city center

Business, culture, Hakka lifestyle, and diverse commercial activities all gather in the old downtown of Longtan. Many cultural assets are also preserved. In addition to long yuan Temple, long yuan Road, martial art studios, Japanese dormitories, and Bogong Temple, Longtan also possesses a rich literary landscape(Fig. 9). Many writers and musicians created their works in Longtan, with one of the most representative Hakka writers being Chung Chao-Cheng. The scenes on the streets of Longtan are depicted in many of his works. Longtan, therefore, is also called “the birthplace of Taiwanese postwar literature” (Department of Architecture, Chung Yuan Christian University, 2012). To bring out the history, culture, and life of Longtan, the first task is to identify the historical buildings of the old quarters and the scenes written in literary works. Then, the ideas for reuse and preservation should be proposed in order to emphasize the effects of cultural assets and public space. The above mentioned sites have been preserved and are under maintenance, and currently, the priority is to integrate, connect, and shape them into the objects containing the characteristics of the Longtan Hakka culture.
4. In Search of the Dragon Vein: Two Actions

.41. The “dragon vein” landscape constructed by legends

There are several existing obstacles for the old quarters of Longtan. First, Longtan Pond is most people’s impression on Longtan, meaning that the old quarters are left unnoticed. Second, this area has not yet developed a concrete image and orientation from the perspective of running a business circle, making it difficult to regain its past glory. Third, in regards to the context of the traditional space, the road system has cut off the relationship between Longtan Pond and the old quarters. Based on the aforementioned problems, we decided to strengthen the image of the “dragon” in the old quarter area by using the elements of the Emperor Shennong, the dragon, and the Longtan Pond to construct the idea that the long yuan Temple is the only religious center that combines the dragon and Shennong in Taiwan. Then, connecting the space with legends, we associated different topics to construct a discourse about the dragon vein:1 from the yellow dragon of “Longtan Pond” and the hundred-year-old spirit of the old street, “Long yuan Road,” to the core of the old downtown, “Long yuan Temple” (Graduate Institute of Building and Planning, National Taiwan University, 2013). The dragon vein not only represents a path but also a historical axis that helps people understand the local imagery. With the discourse of the dragon vein in mind, the next step was to invite people to “search for the dragon vein.” Thus, we organized an event for tourists to visit the old quarter area along with the “dragon vein” and invited them to experience the area’s cultural landscape, distinctive shops, and temple culture in an effort to help them connect with local culture through spatial experience (Fig. 10~11).

Fig. 9. Map of the cultural landscape in the old quarter area of Longtan

Fig. 10~11. Through the activity of “searching for dragon vein,” tourists entered into the old area and directly interacted with and experienced local culture.

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1 Dragon vein is an important concept in Chinese fengshui. It is used to represent the direction, movement, transition, and change of a mountain range or a river. One may use the information acquired to infer the quality and the symbolic meaning of a location. Literally, “dragon vein” means dragon’s long and continuous vein. Coming from nature, a dragon is a god-like creature that does not live within nature. Its value and meaning are unfolded through symbolism. Therefore, things that are long and continuous can be called dragon veins. In other words, the dragon vein may symbolize long and continuous objects.
In the works of the well-known writers of Taoyuan, the lifestyle of Longtan is definitively recorded. Since Chung Chao-Cheng’s The Dull Ice Flower and other novels were completed in the Japanese dormitory of the old quarters, Longtan is called “the birthplace of Taiwanese postwar literature.” For this reason, we planned to draw a “special zone of Longtan literature” from martial art studios to Longtan Elementary School and the Japanese dormitories (including Chung’s former residence), seeing it as “the center of Taiwanese postwar literature” (Department of Architecture, Chung Yuan Christian University, 2012). The old quarters can benefit from the creation of this special zone in three key ways. One is to preserve important cultural assets of Longtan by maintaining its historical buildings and identifying its literary landscape. The other is to promote the business circle through cultural tourism. The last is to uplift the level of cultural development in Longtan as the “center of Taiwanese postwar literature.” Not only does this “literary dragon vein” carry the history of the Japanese colonial period, but it also records the collective memory of the Hakka people and Hakka literature and constructs the Hakka cultural landscape in the old quarters of Longtan (Fig. 12).

Fig. 12. “Literary Walking Tour.” This tour connects the literary landscape with the life of the common people. Walking on the paths is like traveling to the past. People may interact with the locals and experience the fun of reading literature.

5. Conclusion: Dragon Vein Landscape Links the Present, Past, and Future of the Old Quarters in Longtan

The “Dragon Vein” is the trajectory of life force. If it is cut off, the life force itself also extinguishes. The ecology and living environment will be naturally damaged, as well. Regarding the old quarters of Longtan and the concept of searching for the dragon vein, the thesis concludes with three points.

First, the “dragon vein” mends the split between a modern city life and a traditional lifestyle. It mends the spatial gap and reconnects the organic relationship of the local landscape. The purpose of connecting the old area with cultural landscape is not just for planning a means for tourism, but more importantly, for preserving cultural objects, historical settings, and the cultural landscape.

Second, the “Dragon Vein” transcends the limit of space and time and connects local memories with the local identity. The idea of the dragon view seeks to summon traditional culture to manifest the historical significance of the old quarters through legends and to promote Longtan’s literary culture to enhance the local atmosphere by means of a literary landscape. As a medium and an object of cultural representation, imagination and emotional substance, the dragon vein connects people’s local memories and identity to the old quarters in the present, past, and future. In addition, the action of “searching for the dragon vein” is an important process to explore, share, and represent cultural assets—a dynamic process of preserving the cultural landscape.

Third, the “Dragon Vein” can be seen as a spiritual principle, imperceptibly controlling the development of the old quarters. Faced with the challenge of the Taoyuan metropolis, Longtan’s “dragon vein” reminds the local government, professionals and the community that random development and damage of the old quarters should not be allowed.

Overall, the “dragon vein” of the old quarters constructs a real but imaginary geography. Such cultural landscape strengthens the local imagery of the old quarters, inspiring people to imagine another lifestyle within the old quarters and to explore the possibility of its revitalization through creative thought.
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Re-connecting Hakka cultural landscape with the new comers in the Taoyuan metropolis, Taiwan

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